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SEASON 49, ISSUE 6



A.C.T.'S

# 15|16

SEASON

BROADWAY'S BRILLIANT NEW COMEDY



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ABOUT FINDING "THE ONE"

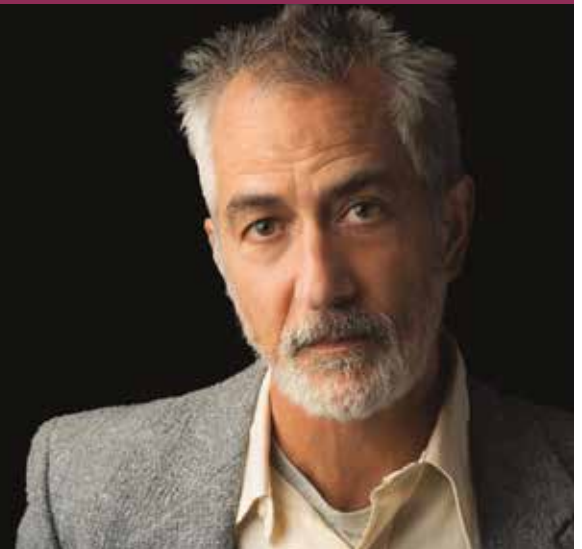


MAY 11-JUN 5 AT THE GEARY THEATER

DAVID STRATHAIRN RETURNS TO A.C.T.

# Chester Bailey

MAY 25-JUN 12 AT THE STRAND THEATER



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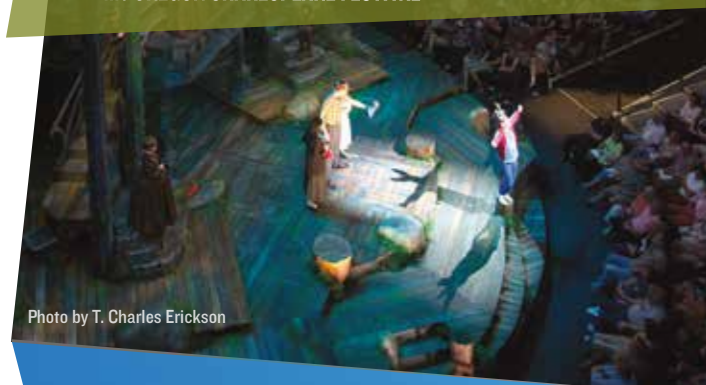


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February 2016  
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# SAN FRANCISCO'S THEATER COMPANY

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 literature and traditions 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, our intensive Summer Training Congress attracts enthusiasts from around the world, and our San Francisco Semester welcomes undergraduate students who want a taste of the grad school experience. 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 hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and 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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DAVID STRATHAIRN

RETURNS TO A.C.T.!

# Chester Bailey

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Directed by | Ron Lagomarsino

Starring | David Strathairn  
and Dan Clegg

THREE WEEKS ONLY!

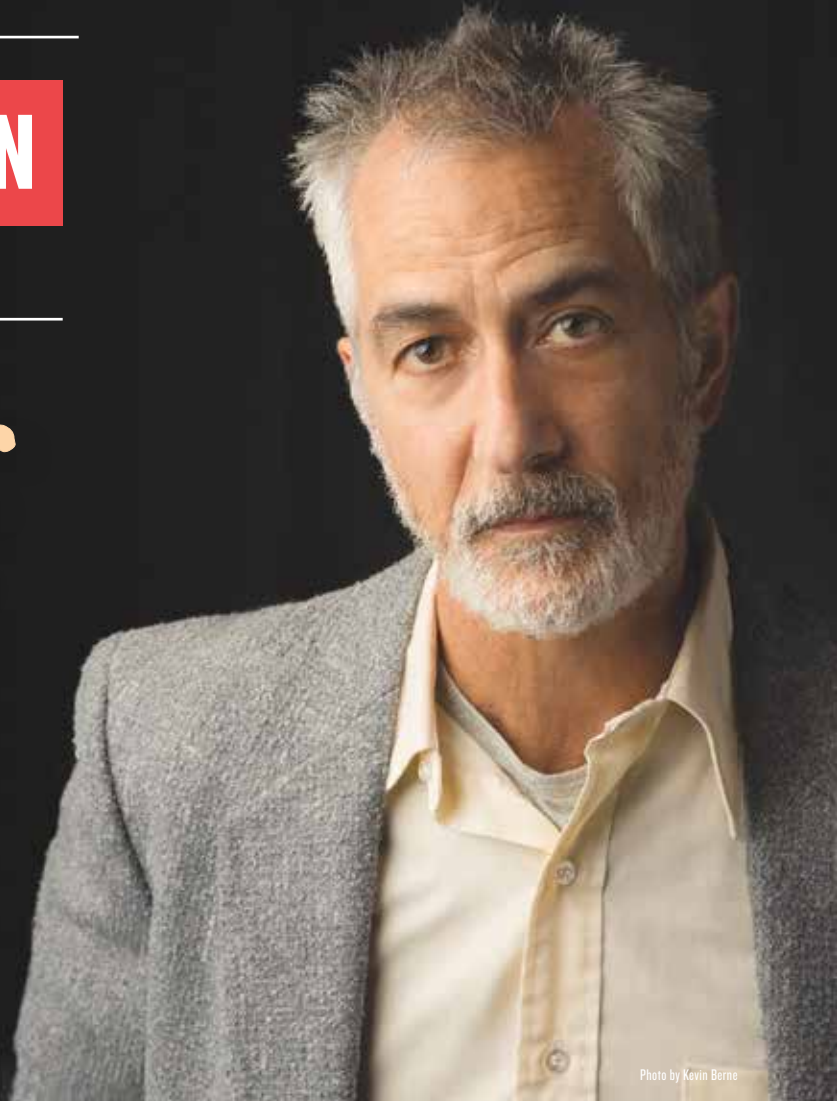


Photo by Kevin Berne

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David Strathairn (*Underneath the Lintel* at A.C.T.; film: *Good Night, and Good Luck*; *Lincoln*; *The Second Best Exotic Marigold Hotel*) and A.C.T. M.F.A. Program alumnus Dan Clegg (*Major Barbara*) return to A.C.T. for a three-week engagement at The Strand. In 1945, in a Long Island hospital, a young man named Chester Bailey (Clegg) 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 believed—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

*Limited Three-Week Engagement  
at The Strand Theater*

15 | 16

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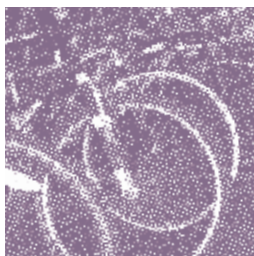
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A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing-arts library and ushering in our theaters.

FOR MORE INFORMATION, VISIT: [ACT-SF.ORG/VOLUNTEER](http://ACT-SF.ORG/VOLUNTEER)



Photo by Jenny Graham.



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At A.C.T.'s free InterACT events, you can mingle with cast members, join interactive workshops with theater artists, and meet fellow theatergoers at hosted celebrations in our lounges. Join us for our upcoming production of *The Realistic Joneses* and InterACT with us!

## The Realistic Joneses

AT THE GEARY THEATER

### BIKE TO THE THEATER NIGHT

Mar 9, 7 PM

In partnership with the San Francisco 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

Mar 15, 5:30 PM

Go deeper with a fascinating preshow discussion and Q&A with a member of the *Realistic Joneses* artistic team.

### THEATER ON THE COUCH\*

Mar 18, 8 PM

Take part in a lively discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.

### AUDIENCE EXCHANGE\*

Mar 22, 7 PM; Mar 20 & 30, 2 PM

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

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

Mar 23, 8 PM

Mix and mingle at this hosted postshow LGBT party.

### WENTE VINEYARDS WINE SERIES

Mar 29, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

### PLAYTIME

Apr 2, 12:45 PM

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\*Events take place immediately following the performance.

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# FROM THE ARTISTIC DIRECTOR



Dear Friends,

In this inaugural season at The Strand, everything is happening for the first time. The show that launched The Rembe Theater, *Love and Information*, was our first mainstage production in the space. Then we unveiled the world premiere of our first Strand commission, *Monstress*, and saw our theater filled with so many new faces exploring Lysley Tenorio's Filipino stories-into-plays. And now, *The Unfortunates*—our first musical!

We know The Strand will welcome the pounding rhythms and soaring melodies of this generous show after the Young Conservatory baptized the space last summer with *I'm Still Standing: The Music of Elton John*, directed by the inimitable Craig Slaughter. What I find so exciting about The Rembe Theater at The Strand is that it is both intimate and epic. While the audience is extremely close to the action onstage, there is also room within those bold red walls for big ideas, big feelings, big sounds, and big dreams—which is perfect for *The Unfortunates*.

We first encountered this vivid new musical in an earlier incarnation at the Oregon Shakespeare Festival, where it was written and performed by the team of remarkably creative guys whom you will see onstage today. With its irresistible tunes and its story of a captured soldier navigating a dream world in search of his lost love, *The Unfortunates* has the combusive drive of a legendary concert or a gospel revival meeting.

The passion and energy at OSF brought audiences to their feet, and we have been delighted to continue working on the structure and storytelling of the piece through our New Strands commissioning and development program. In collaboration with director Shana Cooper, the *Unfortunates* creators have been in residence at A.C.T. for two years, nurturing this surprising blues musical for its run at The Strand. We are thrilled to fill these walls with inspirational songs and vivid storytelling, and we are so grateful to you for joining us. When we were planning how to program The Strand, one

trustee remarked that we should let the building teach us what it ultimately wants to be. Sage advice. In the first six months, we have learned we can put an M.F.A. production in The Rueff and a mainstage show in The Rembe and play them simultaneously with great success. We hosted rollicking Filipino American open-mic nights in the lobby during *Monstress* and drew huge late-night crowds. We have brewed artisanal coffee in The Strand Cafe to entice passersby into the building during the day. We held a big Conservatory costume party, *Spooked at The Strand*, which took over the entire building (including the LED screen) to raise funds for our M.F.A. Program. Our Young Conservatory and Education & Community Programs hosted the first transbay Collaborative Youth Arts Project with Destiny Arts Center with the world premiere of Chris Webb's *Snakes*, and the teens of Downtown High School presented their first exhibition in The Rueff, sharing their powerful stories with the greater San Francisco community. We've donated The Rueff to sister companies like Magic Theatre free of charge through our Community Space-Sharing Initiative, and we've presented Bill Irwin's magical new work in progress, *On Beckett*, for three sold-out performances in December.

This is only the beginning. Some of you here today are longtime subscribers, and others are coming to A.C.T. for the first time. Please let us know your thoughts and ideas about The Strand now that you're here—the possibilities are infinite! Meanwhile, many thanks for coming to *The Unfortunates*. You're in for a wonderful ride!

Best,  
Carey Perloff  
Artistic Director





# “City National helps keep my financial life in tune.”

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

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CAREY PERLOFF, Artistic Director

PRESENTS

★★★THE★★★  
**UNFORTUNATES**

CREATED BY **JON BEAVERS, KRISTOFFER DIAZ, CASEY LEE HURT, IAN MERRIGAN, AND RAMIZ MONSEF**  
DIRECTED BY **SHANA COOPER**

MUSIC DIRECTION AND  
ORCHESTRATIONS BY  
CHOREOGRAPHY BY  
SCENIC DESIGN BY  
COSTUME DESIGN BY  
LIGHTING DESIGN BY  
SOUND DESIGN BY  
ASSOCIATE DIRECTOR  
DRAMATURG

**CASEY LEE HURT**  
**ERIKA CHONG SHUCH**  
**SIBYL WICKERSHEIMER**  
**KATHERINE O'NEILL**  
**RUSSELL H. CHAMPA**  
**BRENDAN AANES**  
**PAUL JAMES PRENDERGAST**  
**BEATRICE BASSO**

**CAST**

(IN ALPHABETICAL ORDER)

COUGHLIN/ROOK **JON BEAVERS\***  
ROXY **LAUREN HART†**  
MADAME **DANIELLE HERBERT\***  
RAE **TAYLOR IMAN JONES\***  
CJ/ROOK **CHRISTOPHER LIVINGSTON\***  
HANDSOME CARL/ROOK **AMY LIZARDO\***  
KOKO/ROOK **EDDIE LOPEZ\***  
BIG JOE **IAN MERRIGAN\***  
GENERAL GOODTIMES/  
ENEMY/STACK/DOCTOR **RAMIZ MONSEF\***  
PREACHER **ARTHUR WISE††**

**THIS PRODUCTION IS MADE POSSIBLE BY**

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HANDSOME CARL/MADAME/  
ROXY/RAE **BRITTANY DANIELLE\***  
PREACHER/  
GENERAL GOODTIMES/  
ENEMY/STACK/DOCTOR **JOHN R. LEWIS\***  
CJ/COUGHLIN/ROOK/KOKO **COLETON SCHMITTO\***  
BIG JOE **ARTHUR WISE††**

**MUSICIANS**

DRUMS **DAVID ROKEACH**  
BASS **WIL HENDRICKS**  
WOODWINDS **KARL THEOBALD**  
PIANO/GUITAR **CASEY LEE HURT**  
BRASS **KEVIN PORTER**  
(UNTIL MARCH 8)  
BRASS **DEREK JAMES**  
(AFTER MARCH 8)  
MUSIC CONTRACTOR **KEVIN PORTER**  
ADDITIONAL HORN  
ORCHESTRATIONS **KEITH KELLY**

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ASSISTANT STAGE MANAGER **CHRISTINA LARSON\***  
STAGE MANAGEMENT  
FELLOW **LAUREN PEKEL**  
FIGHT CAPTAIN **RAMIZ MONSEF\***  
DANCE CAPTAIN **DANIELLE HERBERT\***

Originally produced by the Oregon Shakespeare Festival  
Bill Rauch, Artistic Director Paul Nicholson, Executive Director

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

†Member of the A.C.T. Master of Fine Arts Program class of 2016


††Member of the A.C.T. Master of Fine Arts Program class of 2016,  
appearing in this production courtesy of Actors' Equity Association

# FROM BETTY BOOP TO BEATBOXING

AN INTERVIEW WITH  
THE CREATORS OF *THE UNFORTUNATES*

BY | SIMON HODGSON

Left to right: Ramiz Monsef, Jon Beavers, Ian Merrigan, and Casey Lee Hurt. Photo by Randy Taradash.



In 2013, a new musical took the Oregon Shakespeare Festival by storm. Blending bluesy grit with contemporary syncopation, *The Unfortunates* became a crowd-pleasing cult hit that had audiences jumping. It's the story of Big Joe, a tough-talking soldier who signs up for war but falls into a shadowy dream world in which he must fight to save his love, Rae. The musical was created by Jon Beavers, Kristoffer Diaz, Casey Lee Hurt, Ian Merrigan, and Ramiz Monsef, a tightknit band of artists who drew inspiration from mythology and hip-hop, guitar ballads and graphic novels. We caught up with three of the creators to find out more about the amazing journey of *The Unfortunates*.



#### WHAT'S THE INSPIRATION BEHIND THIS NEW MUSICAL?

**RAMIZ MONSEF:** The seed of the whole thing is the blues song "St. James Infirmary." The first time I ever heard that song was in a Betty Boop cartoon, where Cab Calloway sings it. It's this seven-minute-long *Snow-White* cartoon from 1933. I saw it as a little kid and it haunted me.

#### SO, BLUES AND CARTOONS. RAMIZ, DON'T YOU HAVE A BACKGROUND IN GRAPHIC NOVELS AS WELL?

**MONSEF:** I have a background in being a total comic-book nerd, and I've got boxes of *Spider-Man* back issues to prove it. The character design and the idea of using hands as a metaphor came out of my head, then were brought to life by our incredible designers, scenic designer Sibyl Wickersheimer and costume designer Katherine O'Neill.

#### IT SEEMS LIKE THERE'S A HELLBOY ELEMENT TO BIG JOE, WITH THE SUPERSIZED FISTS.

**MONSEF:** Yeah. Hellboy and the Goon, absolutely. I've always found hands really fascinating. I also like Egon Schiele, whose figures all have these crazy fingers. We drew inspiration from everywhere.

**JON BEAVERS:** We also pulled from action movies. And we were really interested in propaganda posters from the two world wars. In World War II, the artwork was heavily influenced by [comic-book artist] Jack Kirby, what was happening in graphic novels, and cartoons from the *New Yorker*.

#### THE UNFORTUNATES SEEMS TO BE ROOTED IN THE TWO WORLD WARS—OR IS IT SET MORE IN A GENERALIZED WORLD AT WAR?

**CASEY LEE HURT:** It's the idea of a world at war. World War I is where a lot of our influences are drawn from, but we're trying not to put it specifically in that time period. The reason for that is because the enemy in the play is not a regime. It's fear. For us, that's the most important element—fear is the thing that every generation faces. And we want that to be transparent and true throughout.

#### THREE OF THE FIVE CREATORS WERE ORIGINALLY PART OF AN A CAPPELLA TRIO CALLED 3BLINDMICE. HOW DO YOU GO FROM THERE TO A SHOW AT THE OREGON SHAKESPEARE FESTIVAL?

**MONSEF:** Ian, Jon, and I were all living in New York and spending a lot of time together. If we ended up at a party, we wouldn't be talking to people, we'd be off in a corner, freestyling and beatboxing. And then the party would come to us. 3blindmice happened naturally because we found comrades that spoke the same language.

As far as coming out to Oregon, that was one of those crazy moments in which you ask for something ridiculous and you get it. I got an offer to come out to OSF, and I said, "Thanks, but can I bring my friends out there to work on something?" We'd been throwing around the idea of putting something together, because we all have backgrounds in theater.

When 3blindmice would perform a show, we wouldn't just get on a microphone and stand there. We had a number where I died and then Ian brought me back to life with beatboxing.

#### IN FAMILIES, EVERYONE FINDS THEIR ROLE. YOU GET THE PEACEMAKER OR THE TROUBLEMAKER OR THE COMEDIAN. HOW DOES THAT BREAK DOWN AMONG YOU GUYS?

**BEAVERS:** Kris [Diaz] was the gatherer of concepts, which allowed other people to be up on their feet and spitballing. Ramiz is excellent with dialogue. He's an incredible wordsmith. Ian and I just say a bunch of things, and maybe two out of five are pretty good. Then Ramiz grabs one of them and says it back in a way that has *vibe*.

As well as being the instrumentalist and contributing unbelievable amounts of melody and harmony, Casey is the idea distillery. He's straight to the quick. If Ramiz poeticizes something that has real guts to it, then Casey will say it in three words and give us what we're doing thematically.

But that makes for a pretty picture of what's going on in the room. Honestly, everybody's shifting roles a lot, and sometimes we're just hanging around and making fart jokes—but don't write that down!

**HURT:** I would like to nominate Ian as the MVP. He's done so much work with managing shit, and he's a peacemaker at heart.

**MONSEF:** We're kind of like Voltron. Individually, the members of Lion Force can't do a whole lot. They're pieces of a robot, but they're just not as powerful as when they form up and make Voltron. You get us all together in the room, and there's some magic crackle that happens. I can only imagine what it looks like to somebody walking in off the street. They'd either think we're geniuses or we're bat-shit crazy.

## WORDS ON PLAYS



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

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# VOICES COME TOGETHER

## STORYTELLING THROUGH MUSIC IN *THE UNFORTUNATES*

BY | CECILIA PADILLA AND SHANNON STOCKWELL

THE PLOT OF *THE UNFORTUNATES* IS STRANGE AND ENGAGING, ITS VISUAL WORLD VIBRANT AND MEATY. BUT IT IS THE EMOTIONAL SCORE THAT MAKES THE SHOW SO MOVING. IT IS THE MUSIC THAT BRINGS THIS GROUP OF MISFITS TOGETHER AND UNITES THEM IN THE FACE OF TRAGEDY.

### MUSICAL NUMBERS OF *THE UNFORTUNATES*

"STRAIGHT DOWN THE CENTER"	"ANY OLD IRON"
"THE UNFORTUNATES BLUES"	"ST. JAMES"
"OLD TIME GLORY"	"NO PROMISES"
"I WANT YOU"	"DOWN AND OUT"
"PLAGUE SONG"	"TELL ME WHERE IT HURTS"
"GOOD TO BE THE KING"	"RUN JOE"
"CARRY ON"	"GUARD THE RIGHT"
"CATCH ME WHEN I FALL"	"OLD TIME GLORY REPRISE"
"LET SOME LIGHT IN"	

The nucleus of *The Unfortunates*, the initial inspiration, is "St. James Infirmary," a classic blues song with mysterious origins. "It represents a morphing tradition," says *The Unfortunates* music director Casey Lee Hurt. "No one knows where the thing started."

It's impossible to know the origins of the song because it derives from an old European folk music tradition, which was based on sharing songs orally. The earliest reference to anything resembling "St. James Infirmary" is "The Unfortunate Rake," an Irish folk song from the seventeenth century.





In America, “The Unfortunate Rake” inspired songs in several genres before it finally became “St. James Infirmary,” a song known by many blues musicians in the early twentieth century and made popular by Louis Armstrong’s 1928 recording. Despite intensive study about its origins and meaning, the song will remain mysterious. But knowing who first sang it doesn’t matter. Music historian Robert W. Harwood says, “Regardless of where a musician first heard the song, we can be reasonably certain that it came to that place from elsewhere, assembled from bits and pieces of other songs, from bits and pieces of other people’s experiences. It was a song written by Everybody.”

Like the history of “St. James Infirmary,” the score of *The Unfortunates* incorporates a wide range of American musical genres, including gospel, blues, and hip-hop. Each of the creators comes from a different musical background, so it makes sense that they would make a show that is a mash-up of different American sounds. Ian Merrigan is a folk artist and singer-songwriter; Ramiz Monsef is aligned with R&B; Jon Beavers is a lyricist; and Casey Lee Hurt, a third-generation former Southern Baptist preacher, comes from a background of gospel and blues. The thread that ties them all together is hip-hop. “We all grew up on hip-hop and loved listening to it and spent a lot of time and energy in that scene,” says Hurt. “The fusing of all those genres just came together naturally. We brought the skill sets that we had to the table, and the story grew from there.”

In the beginning, the process of creating the music was, as Hurt says, “pretty hodgepodge.” When they first began working on the show, everyone involved was split up geographically. How do you write a musical with collaborators all the way across the country? If you’re one of the creators of *The Unfortunates*, you get an idea for a song, call your friends, and leave it on their voicemail. After they collected enough material that way, they gathered it up and brought it into the studio.

Once the creators got together in a room, their primary goal was to sing and get ideas down on paper. The plot, the

### “ST. JAMES INFIRMARY”

I WAS DOWN IN OLD JOE’S BARROOM  
RIGHT THERE IN THE SQUARE  
THE USUAL CROWD WAS ASSEMBLED  
AND BIG JOE MCKINNEY WAS THERE

HE SAID, BOY, I WANNA TELL YOU A STORY  
AND HIS EYES WERE ALL BLOODSHOT RED  
HE LEANED IN REAL CLOSE AND HE TOLD ME  
AND THESE ARE THE WORDS THAT HE SAID

HE SAID, I WAS DOWN IN ST. JAMES INFIRMARY  
AND I HEARD MY BABY GROAN  
SHE WAS STRETCHED OUT ON A LONG, WHITE TABLE  
SHE USED TO BE MY VERY OWN

LET HER GO, LET HER GO, GOD BLESS HER  
WHEREVER SHE MAY BE  
SHE CAN SEARCH THE WHOLE WORLD OVER  
SHE WON’T NEVER FIND A LOVIN’ MAN LIKE ME

WHEN I DIE, BURY ME IN STRAIGHT-LACED SHOES,  
A BOXED BACK COAT AND A STETSON HAT  
PUT A TWENTY-DOLLAR GOLD CHAIN ON MY WATCH  
SO THE BOYS KNOW I DIED STANDING PAT

GIVE ME SIX CRAPSHOOTERS FOR PALLBEARERS  
LET A CHORUS GIRL SING ME A SONG  
PUT A RED-HOT JAZZ BAND ON MY FUNERAL MARCH  
TO RAISE HELL AS I ROLL ALONG

characters, and the songs came at the same time. “As we got the idea for a scene or a character, almost immediately we would write the song that would fit in that character’s genes, in their voice,” says Hurt.

The creators of *The Unfortunates* may come from different musical backgrounds, but they all have the desire to show audiences the power of musical narrative. Storytelling is a communal art form; it unites a group of people through the shared experience of a narrative. But *The Unfortunates* doesn’t just connect individual audience members to each other. It also gives us an opportunity to fight back. “War and music,” says Hurt, “are two things that, for better or for worse, America’s always had. And there’s no question that music has been an outcry, a response to injustice. We sing in the hard times—in the midst of tragedy looking for solace. But we also look for a catalyst to change things for the better.”



# ADVENTURES IN MYTHMAKING

## THE HERO'S JOURNEY

BY | SHANNON STOCKWELL  
AND KIMBERLY RHEE

"We are all mythology nuts," says Ramiz Monsef about himself and the other creators of *The Unfortunates*. "Living in New York, each one of us would be reading a different Joseph Campbell book and comparing notes. Mythology is in our DNA." Although every society has its own myths and storytelling methods, American writer Joseph Campbell points to a commonality among mythological stories across cultures. In *The Hero with a Thousand Faces* (1949), he explains what he calls the "monomyth." Looking at the 12 stages of the monomyth journey, can you identify the ways *The Unfortunates* is itself a modern-day American myth?

### 01 | THE ORDINARY WORLD

We are introduced to the Ordinary World. Usually, there are two polarized forces straining against each other, but it's far in the background of the Hero's life. The Hero is drawn so the audience can relate to and sympathize with him.

### 04

### MEETING WITH THE MENTOR

The Hero meets with someone older or wiser—or consults a more mature inner self—in order to gain skills and knowledge necessary to go on the adventure. Think Gandalf from *The Lord of the Rings*, or the witches in *Macbeth*.

### REFUSAL OF THE CALL | 03

### 02

The Hero denies the call to adventure. Something inside stops him from stepping up to action.

### THE CALL TO ADVENTURE

The rumblings of change—the Ordinary World is not as it once was. The Hero is informed that there is something—a treasure to be gained or goal to be accomplished—that can solve the problems of the Ordinary World, but there is a journey he must take to retrieve or achieve it. Think of the ghost of Hamlet's father telling him to kill his uncle.



05

## CROSSING THE THRESHOLD

With newfound knowledge or skills, the Hero commits to the adventure by crossing over into the Unfamiliar World.

06

## ALLIES AND ENEMIES

The Hero must figure out how things work in the Unfamiliar World by determining whom he can trust. His relationships with others are tested, proving who is friend and who is foe.

## THE ORDEAL

08

The Hero faces death—either he or another character almost dies, or another character does die—like Ophelia's suicide in *Hamlet*.



07

## THE HERO'S APPROACH

Together, the Hero and the Allies prepare to approach the most dangerous place in the journey, where the treasure lies.

## THE REWARD

09

After facing death, the Hero takes possession of the treasure he has been seeking or achieves the goal he has been trying to accomplish.

10

## THE ROAD BACK HOME

The Hero wants to complete the adventure and tries to return back safely to the Ordinary World, but is pursued by enemies or other threats. He is in danger of losing the treasure, or perhaps it seems that his accomplishment might not be successful. This is Orpheus leaving the underworld with the warning not to look back at his love, Eurydice.

## RETURN WITH THE ELIXIR

12

The Hero returns completely to the Ordinary World—or continues on his journey. He still has some element of the treasure won or accomplishment achieved, which has the power to change the Hero—for better or for worse.

## THE HERO'S RESURRECTION

11

The Hero is tested one more time in a battle with the enemy. There is a final sacrifice, another moment of death and rebirth—but bigger, grander, more universal. Through the Hero's actions, the strained Ordinary World is healed.



# WHO'S WHO

## in THE UNFORTUNATES



### **JON BEAVERS\*** (Coughlin/Rook; Co-Creator)

is a California-based actor, writer, songwriter, and musician. His television credits

include *Malcolm in the Middle*, *Gotham*, *NCIS*, and Nickelodeon's educational music series *The Fresh Beat Band*. Onstage, Beavers has performed with EST West in Los Angeles, Seattle Shakespeare Company, Les Dechargeurs in Paris, and at the Oregon Shakespeare Festival.



### **LAUREN HART†** (Roxey)

makes her Strand debut with *The Unfortunates*. She was most recently seen as the Ghost of Christmas Past in *A Christmas*

*Carol* with A.C.T., where she is currently finishing her degree in the Master of Fine Arts Program. Her favorite roles include Molly in *Peter and the Starcatcher* and Elmire in *Tartuffe*, both at Summer Repertory Theatre, and Vittoria in *Crazy for the Country*, Titania in *A Midsummer Night's Dream*, and Dunyasha in *The Cherry Orchard*, all A.C.T. M.F.A. Program productions.



### **DANIELLE HERBERT\***

(Madame)

makes her A.C.T. and West Coast-theater debut with *The Unfortunates*. Based in New York

City, she recently made her Broadway debut starring in the Duke Ellington musical, *After Midnight*, while also covering a rotation of guest stars, including Patti LaBelle, Fantasia Barrino, Toni Braxton, k.d. lang, Vanessa L. Williams, and Adriane Lenox. TV audiences will know her as Babs in the Netflix series *Orange Is the New Black* and as Nurse Theo in the NBC series *No Harm*. Largely known to Philadelphia audiences, particularly at the Walnut Street Theatre, she's a two-time Barrymore Award nominee. She was also a background vocalist to Grammy Award-winning R&B singer Jill Scott. Other credits include Kate in *Good People*, the Apollo Singer in *The Buddy Holly Story*, Giulietta Trapani in *Aspects of Love*, and Anita in *West Side Story*, as well as roles in *Hairspray*; *Les Misérables*; *RESPECT*; *Man of La Mancha*; *Caroline, or Change*; and *Purlie*.



### **TAYLOR IMAN JONES\*** (Rae)

makes her A.C.T. debut with *The Unfortunates*. She is a Bay Area native and an alumna of A.C.T.'s first San

Francisco Semester. Her credits include *American Idiot* (national tour); *Stage Kiss* (San Francisco Playhouse); *Smokey Joe's Cafe*, *Spring Awakening*, and *Lucky Stiff* (Center REpertory Company); *Hookman* (Encore Theatre Company); *Lizzie* (Ray of Light Theatre); *West Side Story* (Broadway by the Bay); *The Wiz* and *Mary Poppins* (Berkeley Playhouse); and *Rent* (Contra Costa Musical Theatre and Pacific Coast Repertory Theatre).



### **CHRISTOPHER LIVINGSTON\***

(CJ/Rook) makes his A.C.T. debut with *The Unfortunates*. His New York credits include *peerless* with Cherry Lane

Theatre's Mentor Project, *The Urban Retreat* at The Public Theater, and *The Architecture of Becoming* at Women's Project Theater. His regional credits include *peerless* at Yale Repertory Theatre; *Leftovers* at the Eugene O'Neill Theater Center; *The Imaginary Invalid*, *The Pirates of Penzance*, *Hamlet*, and *Henry IV, Part I* at the Oregon Shakespeare Festival (OSF); *Party People* (Theatre Bay Area Award nomination) at Berkeley Repertory Theatre and OSF; *The White Snake* at OSF and Berkeley Repertory Theatre; *The Whipping Man* at Portland Center Stage; *Romeo and Juliet* at Virginia Stage Company; *Black Nativity* at Intiman Theatre; and the Youth Ink! theater festival at McCarter Theatre Center. His film and television credits include *Service to Man* and *Unforgettable*. His audio-recording credits include the OSF production of *Hamlet* (Grammy Award nomination). He received his B.F.A. in acting from Mason Gross School of the Arts at Rutgers University.



### **AMY LIZARDO\*** (Handsome Carl/Rook)

is a Bay Area actor, singer, and teaching artist. Her recent credits include *The Tempest* with California

Shakespeare Theater, *Dogfight* with San Francisco Playhouse, *Hedwig and the Angry Inch* with Boxcar Theatre (San Francisco Bay Area Theatre Critics Circle Award nominee), and *Party People* with Berkeley Repertory Theatre. Lizardo graduated from San Jose State University in 2010 with a master's degree in theater.

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

†Member of the A.C.T. Master of Fine Arts Program class of 2016



# EDDIE LOPEZ\*

(Koko/Rook)

is a Northern California native. *The Unfortunates* is his A.C.T. debut. His New York theater credits include

*Throne of Blood* at Brooklyn Academy of Music. In five seasons at the Oregon Shakespeare Festival, he has performed in *Animal Crackers*; *Medea/Macbeth/Cinderella*; *The Pirates of Penzance*; *Henry IV, Part II*; *She Loves Me*; *Throne of Blood*; *The Music Man*; *Henry VIII*; *A Midsummer Night's Dream*; and *The Comedy of Errors*. Other regional theater credits include *Vanya and Sonia* and *Masha and Spike* (Denver Center for the Performing Arts Theatre Company), *Paradise Lost: Shadows and Wings* (The Theatre @ Boston Court, Pasadena), *What to Wear* (directed by Richard Foreman; Roy and Edna Disney/CalArts Theater, Los Angeles), and *Hedwig and the Angry Inch* (California Institute of the Arts, Los Angeles). His television and film credits include *Redwood Highway* and *Madam Secretary*. Lopez is a graduate of California Institute of the Arts.






# IAN MERRIGAN\*

(Big Joe; Co-Creator)

is a writer, actor, and musician from Kansas City, Missouri. He is currently based in Los Angeles. He has worked at the

Oregon Shakespeare Festival (*The Unfortunates*), Soho Rep. (*The Site*), Circle X Theatre Co. (*Bad Apples*), and Seattle Shakespeare Company (*Romeo and Juliet*). His music has been featured on IFC, ABC, NBC, Current TV, and Hulu and can be found online. He is a graduate of the University of North Carolina School of the Arts.

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## RAMIZ MONSEF\*

**(General  
Goodtimes/Enemy/  
Stack/Doctor;  
Co-Creator)**

last appeared  
at A.C.T. in

Steppenwolf Theatre Company's production of *The Time of Your Life*. Most recently he appeared in *Guards at the Taj* at Geffen Playhouse. New York credits include *Eurydice* (Second Stage Theatre), *Betrayed* (Culture Project), and *All That I Will Ever Be* (New York Theatre Workshop). Regionally, Monsef has appeared at Berkeley Repertory Theatre (*The Arabian Nights*, *Eurydice*, *Fetes de la Nuit*), Yale Repertory Theatre, Seattle Repertory Theatre, Actors Theatre of Louisville (*The Glory of the World*, *The Elaborate Entrance of Chad Deity*), Studio Theatre in Washington, DC (*Guantanamo: 'Honor Bound to Defend Freedom'*), the Williamstown Theatre Festival, Lookingglass Theatre Company, and Kansas City Repertory Theatre. He was also in the company at the Oregon Shakespeare Festival for seven seasons. Monsef has appeared on *Law & Order*, Comedy Central's *The Watchlist*, and various videos on CollegeHumor.com.



## ARTHUR WISE\*\*

**(Preacher)** is excited to be making his Strand debut. Wise is a third-year student in the A.C.T. Master of Fine Arts Program,

previously seen this season in *Ah, Wilderness!* and *A Christmas Carol*. Past M.F.A. Program productions include *Crazy for the Country* (Sabina), *The Cherry Orchard* (Pishchik), *A Midsummer Night's Dream* (Bottom), *Our Lady of 121st Street* (Father Lux), and *Kalos Kai Agathos* (Sphinx). He also performed in the North American tour of *My Fair Lady* and regionally in *White Christmas* (Arkansas Repertory Theatre), *Amadeus* (Northern Stage),

*Chess* (Playhouse Square), *The Odd Couple* (Porthouse Theatre), and *Hair* and *Kiss Me, Kate* (Cain Park), as well as numerous new musical theater workshops and concerts in New York City. Wise received his bachelor of music from the Music Theatre Program at Baldwin Wallace University's Conservatory of Music.



## JOHN R. LEWIS\*

**(Understudy)** is a locally based actor, director, and producer. He is a member of Theatre Bay Area, and he is the associate

producer of Playwrights Foundation in San Francisco. He received his training at Southern Oregon University in Ashland and spent one season performing at the Oregon Shakespeare Festival. Recent local credits include Sancho Panza in *Don Quixote* (Marin Shakespeare Company, Theatre Bay Area Award finalist for Actor in a Principal Role), Caliban/Alonso in *The Tempest* (California Shakespeare Theater), understudy for Marco in *Stuck Elevator* (A.C.T.), Reverend Nokhoudian in the world premiere of *Some People Hear Thunder* (Smoger Productions), and David Dante in the world premiere of *The Seven Deadly Pleasures* (Goat Hall Productions). Lewis has just returned home from his second stint in the Big Easy, where he spent January reprising his role of Pisanio in the critically acclaimed *Cymbeline* with the New Orleans Shakespeare Festival at Tulane.



## COLETON SCHMITTO\*

**(Understudy)** makes his A.C.T. debut with *The Unfortunates*. His recent theater credits include *Memphis* (Cabrillo

Music Theatre), *Guys and Dolls* (Ralph Freud Playhouse), and *Fiddler on the Roof* (Woodminster Summer Musicals). In 2014, he graduated from UCLA, where he studied communications and theater.

After finishing his degree, he traveled the world as a principal vocalist on AIDA Cruises.



## BRITTANY DANIELLE\*

**(Understudy)** was most recently seen in A.C.T.'s production of *Monstress* at The Strand Theater.

A Bay Area-based performer, choreographer, director, and educator, Danielle's favorite regional credits include *Anything Goes*, *Don't Dress for Dinner*, *Noises Off*, and *Xanadu* at Center REPeritory Company; *Singin' in the Rain* at Pacific Coast Repertory Theatre; *Nick & Nora* and *Of Thee I Sing* at 42nd Street Moon; and *Xanadu* at WaterTower Theatre in Texas.

## SHANA COOPER (Director)

is the director in residence at Woolly Mammoth Theatre Company as part of the Leadership U[niversity] One-on-One program, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group (TCG). Her directing credits include *American Night* and *Romeo and Juliet* (Yale Repertory Theatre); *The Unfortunates* (world premiere musical) and *Love's Labour's Lost* (Oregon Shakespeare Festival); *Venus in Fur* (Seattle Repertory Theatre, Arizona Theatre Company); *The Taming of the Shrew*, *Romeo and Juliet*, and *A Midsummer Night's Dream* (California Shakespeare Theater); *A Midsummer Night's Dream* (PlayMakers Repertory Company); *The Whale Play* and *Twelfth Night Parking Lot Project* (New Theater House); *The Ghost Sonata* and *Richard III* (Yale School of Drama); and *Oklahoma!* (Hangar Theatre). Cooper was the associate artistic director of California Shakespeare Theater (2000–04) and a cofounder of New Theater House with Yale School of Drama alumni (2008–present). Her awards include a 2014 TCG Leadership U[niversity] grant, a 2010 Princess Grace Award, a Julian Milton

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

\*\*Member of the A.C.T. Master of Fine Arts Program class of 2016, appearing in this production courtesy of Actors' Equity Association



Kaufman Memorial Prize in directing (Yale School of Drama), a Drama League directing fellowship, a TCG Observership grant, an Oregon Shakespeare Festival Phil Killian Directing Fellowship, and a G. Herbert Smith Presidential Scholarship. She received her M.F.A. from Yale School of Drama. Her upcoming projects include *The Nether* at Woolly Mammoth Theatre Company.

**CASEY LEE HURT (Music Director, Co-Creator)**

is a third-generation former Southern Baptist preacher. He started playing music at the age of 12 when he was handed a pawnshop guitar and an old hymnal. His music has been described as “black-coffee honest.” Hurt is one of the co-creators of *The Unfortunates*, which premiered at the Oregon Shakespeare Festival in 2013. He also led the band in the Berkeley Repertory Theatre and South Coast Repertory productions of *One Man, Two Guvnors*. In 2015, he won the International Songwriting Competition for his blues song “Sin Perfume.” Hurt’s music has also been featured in *Magnet* magazine and on television shows, including *Criminal Minds*, *The Night Shift*, *Pretty Little Liars*, and *One Tree Hill*.

**KRISTOFFER DIAZ (Co-Creator)**

is a New Dramatists resident playwright, speaker, and educator. His play *The Elaborate Entrance of Chad Deity* was a finalist for the Pulitzer Prize for Drama and has gone on to more than 25 productions nationwide. Other full-length titles include *Welcome to Arroyo’s*, *#therevolution*, and *The Upstairs Concierge*. His work has been produced, commissioned, and developed at The Public Theater, Dallas Theater Center, Geffen Playhouse, A.C.T., Center Theatre Group, Goodman Theatre, Second Stage Theatre, Victory Gardens Theater, and the Oregon Shakespeare Festival, among many others. Awards include the Guggenheim, Jerome, Edward and Sally Van Lier, New York Foundation for the Arts, and Gail Merrifield Papp fellowships; a New York Times Outstanding Playwright Award; Lucille Lortel, Equity Jeff,

and OBIE awards; and the Future Aesthetics Artist Regrant, among others. As a screenwriter, he has developed original television pilots for HBO and FX. Diaz holds a B.A. from New York University Gallatin School of Individualized Study, an M.F.A. from NYU’s Rita and Burton Goldberg Department of Dramatic Writing, and an M.F.A. from Brooklyn College’s Performing Arts Management program. He teaches playwriting at NYU.

**ERIKA CHONG SHUCH**

**(Choreographer)** is a performance maker, choreographer, and director. Choreography for theater includes *The Conference of the Birds* and *A Midsummer Night’s Dream*, both directed by Aaron Posner at Folger Theatre. Her work at California Shakespeare Theater includes *A Midsummer Night’s Dream*, in which she also performed as Titania and Hippolyta, and *The Tempest*, directed by Jonathan Moscone, in which she also performed as Ariel. Her directing credits include *Eurydice* and *God’s Ear* at Shotgun Players; *The Lily’s Revenge* at Magic Theatre; and *The Gift of Nothing* at the John F. Kennedy Center for the Performing Arts (associate director; directed by Aaron Posner). Shuch is the artistic director of Erika Chong Shuch Performance Project, which has been premiering original works since 2002. She has created commissioned work for Daejeon Metropolitan Dance Theater in Daejeon, South Korea, and ChangMu Dance Company in Seoul, South Korea. She has been a resident artist at Mullae Art Space in Seoul, The Ground Floor at Berkeley Repertory Theatre, the deYoung Museum, Headlands Center for the Arts, and Djerassi.

**SIBYL WICKERSHEIMER**

**(Scenic Designer)** has designed scenery at regional theaters including the Oregon Shakespeare Festival (OSF), Woolly Mammoth Theatre Company, Lookingglass Theatre Company, Seattle Repertory Theatre, Portland Center Stage, Portland Playhouse, Berkeley Repertory Theatre, Arizona Theatre Company, the Kirk Douglas



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Theatre, the Geffen Playhouse, and South Coast Repertory. In Los Angeles, Wickersheimer has designed for numerous companies, including ten productions at The Actors' Gang, whose productions of *1984* and *The Trial of the Catonsville Nine* have toured to five continents. Outside of the traditional theater space, her art installations and sculptures have been exhibited in galleries throughout Southern California. Her set design for *The Unfortunates* at OSF was recently displayed at the Prague Quadrennial for Performance Design and Space and will be exhibited at the 2016 United States Institute for Theatre Technology conference in Salt Lake City, Utah. She is also an assistant professor at the University of Southern California in the School of Dramatic Arts.

**KATHERINE O'NEILL (Costume Designer)** most recently designed the costumes for *A Midsummer Night's Dream* at California Shakespeare Theater and *The House that will not Stand* at Berkeley Repertory Theatre, for which she earned a Theatre Bay Area Award nomination for Outstanding Costume Design. O'Neill is a founding member of new theater house (nth), a collective of multidisciplinary artists working to reimagine how performance is created. Her work with nth includes *The Whale Play*, a new work by Victor I. Cazares, and *A Midsummer Night's Dream* (Brooklyn Lyceum). Other recent work includes Victor I. Cazares's *Ramses contra los monstruos: salmos para el fin del mundo* (Brown University's Writing is Live Festival), Derek Walcott's *Ti Jean and His Brothers* (Central Square Theater), and *The Island of Slaves* (Orfeo Group), for which she received an Elliot Norton Award nomination for Best Design. O'Neill received an M.F.A. in design from Yale School of Drama.

**RUSSELL H. CHAMPA (Lighting Designer)** 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), *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 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.

**BRENDAN AANES (Sound Designer)** has designed sound for *Triangle* (Theatre Bay Area Award for Outstanding Sound Design); *Fire on the Mountain*, *The Lake Effect*, and *Peter and the Starcatcher* (TheatreWorks); *The Way West* (Marin Theatre Company); *Rapture Blister Burn* (Aurora Theatre Company); *The Hundred Flowers Project* (Crowded Fire Theater, Will Glickman Award for Best New Play); *MUTT* (Impact Theatre); *Urge for Going* (Golden Thread Productions); and *Abigail's Party*, *Bloody Bloody Andrew Jackson*, and *The Aliens* (San Francisco Playhouse). He has also worked as an associate designer on *Old Hats* (A.C.T. and Signature Theatre) and the national tour of Kneehigh Theatre's *Tristan and Yseult*.

**BEATRICE BASSO (Dramaturg)** serves as the director of new work at A.C.T., focusing on season planning, the commissioning process, and new-work development through A.C.T.'s New Strands program. She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new plays

by Julia Cho, Craig Lucas, and Dael Orlandersmith, among others. Basso's translations from Italian have been produced at the Oregon Shakespeare Festival, Shakespeare Santa Cruz, and A.C.T. Her experience as a translator has been featured in *Tradurre* and *Theatre Topics* and on NPR's *All Things Considered*. Basso has taught seminars on translation and dramaturgy at UC Santa Cruz, University of Massachusetts Amherst, and Yale University. She has worked as a freelance dramaturg at numerous festivals and theaters, including the Eugene O'Neill Theater Center, The Ground Floor at Berkeley Repertory Theatre, Milwaukee Repertory Theatre, the Oregon Shakespeare Festival, and Theatre Calgary. She is an ensemble member with Affinity Project, currently in residence at CounterPulse. Basso has studied drama at Royal Holloway, University of London, and she graduated in classics and theater studies from the University of Padua, Italy.

**JANET FOSTER, CSA (Casting)** 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* (cocast). Off-Broadway credits include *Lucy*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *The Trojan Women: A Love Story*, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more at Playwrights Horizons. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, Center Stage in Baltimore, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), Lewis Black's *The Deal*, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions;

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

Peabody, SONY, and Wincott awards), and *"T" is for Tom* (Tom Stoppard radio plays, WNYC and WQXR).


**KAREN SZPALLER\*** (Stage Manager) has stage-managed many shows at A.C.T., including *A Christmas Carol* (2006-15), *1776*, *Armistead Maupin's Tales of the City*, *Stuck Elevator*, *The Normal Heart*, *Maple and Vine*, *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Most recently she stage-managed *Letter from a Birmingham Jail* at Stanford Memorial Church with Anna Deavere Smith and *King Lear* at California Shakespeare Theater. Favorite past shows include *The Comedy of Errors* and *A Midsummer Night's Dream*, both at California Shakespeare Theater; Anne Patterson's art and theatrical installation *Seeing the Voice: State of Grace* and Anna Deavere Smith's *On Grace*, both at Grace Cathedral; the national tour of *Spamalot* in San Francisco; *One Man, Two Guvnors*, *Tribes*, *The Wild Bride*, *Let Me Down Easy*, *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Wild with Happy*, *Wheelhouse*, and *Striking 12* at TheatreWorks; *Salome* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks.


**CHRISTINA LARSON\*** (Assistant Stage Manager) makes her A.C.T. debut with *The Unfortunates*. Her favorite shows as production assistant have been *King Lear* (California Shakespeare Theater), *Sister Play* (Magic Theatre), *Tribes* (Berkeley Repertory Theatre), and *Macbeth* (California Shakespeare Theater).

**PAUL JAMES PRENDERGAST** (Associate Director) made his debut at A.C.T. as the composer for *Ah, Wilderness!* His varied career includes work as an actor, director, composer, music producer, production

designer, construction coordinator, event manager, teacher, and clown. Prendergast's select theater credits include productions at the Oregon Shakespeare Festival, the Guthrie Theater, the Mark Taper Forum, the American Repertory Theater, Atlantic Theater Company, South Coast Repertory, Long Wharf Theatre, Great Lakes Theater, Florida Stage, Idaho Shakespeare Festival, the Geffen Playhouse, PlayMakers Repertory Company, Hartford Stage, California

Shakespeare Theater, the Alley Theatre, Asolo Repertory Theatre, the John F. Kennedy Center for the Performing Arts, the Moscow Art Theater, and the Edinburgh International Festival. He is a former ensemble member of Cornerstone Theater Company. His theme park credits include Disney, Universal Studios, and Knott's Berry Farm. His museum credits include the J. Paul Getty Museum; The Geffen Contemporary at MOCA; The Museum of Contemporary Art, Los Angeles;



  
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Los Angeles County Museum of Art; and the Autry National Center. His dance credits include Diavolo, MOMIX, the Florida Ballet, and Parson's Dance. Prendergast's work as a singer/songwriter has appeared on television, in films, on recordings, and in music venues nationwide.

### FRANNIE FLEISHHACKER

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

League of San Francisco for two years; the treasurer, first vice president, and president of The Francisca Club; and the co-chair of the KQED auction.

### TONI REMBE AND ARTHUR ROCK (Executive Producers)

were instrumental in the campaign to rebuild A.C.T. after the 1989 earthquake. Past chair of the A.C.T. Board of Trustees, Rembe is a retired partner at Pillsbury Winthrop Shaw Pittman. Rock was one of America's first venture capitalists, playing a key role in launching many successful high-tech companies. Along with other community endeavors, they are cofounders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

**NOLA YEE (Executive Producer)** is a member of A.C.T.'s Board of Trustees and was recently an executive producer for *Love and Information* and *The Orphan of Zhao*. Raised in Honolulu, Yee remembers her first A.C.T. experience from the mid-1970s, when the company toured Hawaii every summer. She holds a B.A. in psychology and an M.S. in information management and systems from UC Berkeley. She is currently a partner at NVC Holdings and is cofounder of the Pikake Foundation. She is a former board member of many nonprofit organizations, including Hospice by the Bay, Hospice of Marin, the Center for Women and Religion at the Graduate Theological Union in Berkeley, and the Pacific Islanders' Cultural Association Aloha Festival in San Francisco. She is currently a board member of NextCourse.

### ADDITIONAL CREDITS

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A2

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Follow-Spot Operator

**Kirk Siders**

Assistant Choreographers

**Pearl Marill, Emma Nichols, Liz Tenuto**

Assistant to the Sound Designer

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Bill Rauch

Bill and Rae Saltzstein

To all of The Unfortunates whose imaginations, voices, and heart have brought this musical to life.

Two new songs were developed for this production. The creators would like to dedicate "I Want You" to Bill and Rae Saltzstein and "How We Live While We're Dying" to Katie and Sandy Farewell.

In loving memory of Mark Rucker

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# THE LION

*Written by and starring Benjamin Scheuer  
Directed by Sean Daniels*

BY | SIMON HODGSON

Photo by Matthew Murphy

**BENJAMIN SCHEUER WALKS ONSTAGE. HE LOOKS SHY,** this singer-songwriter, with his bashful smile, his six guitars, and his cornflower-blue suit. Then he starts to play, and within a few verses, he has the audience utterly entranced.

Scheuer's inspiring one-man show, *The Lion*, is one part love story, one part memoir, one part musical, and packed full of joy from the first bar to the final bow. He sings of his late father, who created a banjo from a cookie tin for his two-year-old son and inspired him to become a musician, but who was also prone to violent rages. He sings of the girlfriend he loved and lost, and the cancer he fought and beat.

"Writing a song is a way to feel less alone," says Scheuer. "I can take something bad and turn it into something good." The heartbreak he felt about his relationship with his dad became just one more ingredient in his folk-rock fusion. Add a dash of romance and the pain of battling the big C, and you have a show that became a surprise hit when it premiered at Manhattan Theatre Club in 2014.

It isn't just audiences who have warmed to Scheuer. In 2015, his laid-back charm and skillful songwriting earned him the Drama Desk Award for Outstanding Solo Performance (following in the footsteps of John Douglas Thompson, who won the award in 2014 for *Satchmo at the Waldorf*). Blending an irresistible message with intimate storytelling, this young singer-songwriter has created an uplifting musical that will send audiences home overjoyed.

**"ONE VOICE, TWO HANDS, AND SIX GUITARS . . . AT THE CONCLUSION OF A RECENT PERFORMANCE, THE AUDIENCE STOOD AND ROARED."**

*The New Yorker*

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Photo by Nilaya Sabnis

# BACK TO THE SOURCE

*A.C.T.'s Institute for Educators*

BY | SHANNON STOCKWELL

Photo by Jay Yamada

**BACK TO THE SOURCE IS A.C.T.'S UNIQUE, WEEK-LONG** professional development program in which educators from all over the world come together and immerse themselves in the transformative power of performance. Taught by A.C.T. professional artists, faculty from our conservatory, and national leaders in arts education, this comprehensive course is a chance for teachers to take creative risks, bring new insight to their classroom practices, and ignite their passion for theater.

Throughout the week, educators attend classes in such subjects as voice, movement, and devised theater, as well as sessions on how they can incorporate what they learn in Back to the Source into their classrooms. At the end of the week, they share what they've learned in a theatrical presentation, taking the stage to directly experience the thrill of live performance.

The program isn't just for drama teachers—the lessons taught through making theater can apply to all kinds of classrooms, from engineering to English, and can be used with learners of all ages, from kindergarten to graduate students. Last summer, Back to the Source hosted a wide array of educators, including a writing professor from Massachusetts, a drama teacher from Singapore, and a math teacher from Berkeley. To make the program as accessible as possible for local educators, A.C.T. offers scholarships to Bay Area public school teachers.

In the 2015–16 school year, the lessons these educators learned last summer will be passed on to more than four thousand students. Theater teaches a variety of real-world skills: public speaking, teamwork, risk-taking, close reading and textual analysis, creative problem-solving, and many more. These

are skills that can apply to any discipline, whether it's theater, music, writing, or science. Randy Katz, professor of electrical engineering and computer science at UC Berkeley and a 2015 Back to the Source participant, says, "I learned how arts education teaches ensemble and creativity, and how it gets us out of our comfort zones. I would like to think about how to build that into my classes."

Ultimately, Back to the Source seeks to inspire educators of all kinds and reinvigorate their love of teaching. "After completing Back to the Source, I feel energized, motivated, and ready to start the school year," says Carolyn Steel, an elementary music teacher for the Paradise Unified School District in California. "Having taught for more than 30 years, I needed this institute to jump-start me into fresh and new ways of teaching and learning."

## BACK TO THE SOURCE

If you are an educator of any kind, Back to the Source can benefit you and your students.

2016 session: **July 31–August 6**

Scholarship applications are due **March 24**.

Final applications are due **March 31**.

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STRAND

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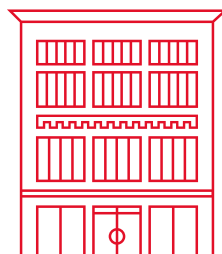
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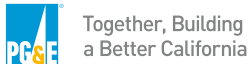
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*Producing Director Emeritus*

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Erin Washington, *Interim Artistic Producing Associate*

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Ken Savage, *Directing & Outreach Fellow*

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## Playwrights

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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.

## ACCREDITATION

A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.

# 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 directed *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* (co-created 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 Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzavian'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 in October 2014 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 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 1127 Market Street at 6th Street, across from the UN Plaza; or at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Walk-up hours are Tuesday–Sunday (10 a.m.–15 minutes after curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. (For Geary 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.

### SINGLE TICKET DISCOUNTS

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

### GROUP DISCOUNTS

Groups of 15 or more save up to 50%! For more information call Joseph Rich at 415.439.2309.

### AT THE THEATER

A.C.T.'s Strand Theater is located at 1127 Market 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

Strand Cafe hours are Thursday–Tuesday (8 a.m.–4 p.m.) and Wednesday (7 a.m.–noon) for the general public. Full bar service, sweets, and savory items are available to patrons one hour before performances. You can avoid the long lines at intermission by preordering food and beverages. 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 415.439.2397 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 on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2.



Wheelchair Seating is located at the main cross aisle on the orchestra level, at Box A on the orchestra level, and in the mezzanine.

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.

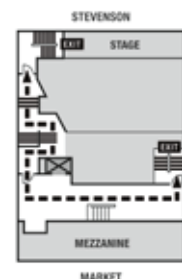
## STRAND THEATER EXITS



G



M1



M2



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