

14|15

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

SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY

# A Little Night Music



**encore**  
arts programs

MAY/JUNE 2015

We build  
our business  
one relationship  
at a time.



FIRST REPUBLIC PRIVATE WEALTH MANAGEMENT  
It's a privilege to serve you®

(855) 886-4824 or visit [www.firstrepublic.com](http://www.firstrepublic.com) New York Stock Exchange Symbol: FRC

First Republic Private Wealth Management includes First Republic Trust Company; First Republic Trust Company of Delaware LLC; First Republic Investment Management, Inc., an SEC Registered Investment Advisor; and First Republic Securities Company, LLC, Member FINRA/SIPC.

Investment and Advisory Products and Services are Not FDIC Insured, Not Guaranteed and May Lose Value.

# Our Mission Bay hospitals are now open.

©2015 UC Regents.



Introducing UCSF Medical Center at Mission Bay: a 289-bed hospital complex for children, women and cancer patients, situated alongside a multi-specialty outpatient medical facility. With leading edge technology and world-renowned doctors and scientists, we're setting a new standard for health care, medical research and sustainability in the Bay Area and the world. That's redefining possible. [UCSFMissionBayHospitals.org](http://UCSFMissionBayHospitals.org)

**UCSF Medical Center**  
at Mission Bay

**encore**  
arts programs

Paul Heppner  
*Publisher*

Susan Peterson  
*Design & Production Director*

Ana Alvira, Deb Choat,  
Robin Kessler, Kim Love  
*Design and Production Artists*

Mike Hathaway  
*Bay Area Sales Director*

Staci Hyatt, Marilyn Kallins,  
Terri Reed, Tim Schuyler Hayman  
*San Francisco/Bay Area Account Executives*

Marty Griswold  
*Seattle Sales Director*

Joey Chapman, Gwendolyn Fairbanks,  
Ann Manning, Lenore Waldron  
*Seattle Area Account Executives*

Carol Yip  
*Sales Coordinator*

Jonathan Shipley  
*Ad Services Coordinator*

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



Margaret Handelman, resident since 2011

The Life She  
**WANTS**  
In The City She Loves.

The wonderfully fashionable mix of a life well lived is right here at San Francisco Towers, the city's most appealing senior living community. Margaret finds time to help organize both our fundraiser fashion show and our annual holiday trunk show. To learn more, or for your personal visit, please call 415.447.5527.



**San Francisco Towers**

The life you want, in the city you love.

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



A not-for-profit community owned and operated by Episcopal Senior Communities.  
License No. 380540292 COA #177 EPSF723-06RB 050115

**encore**  
media group

Paul Heppner  
*President*

Mike Hathaway  
*Vice President*

Erin Johnston  
*Communications Manager*

Genay Genereux  
*Accounting*

**Corporate Office**

425 North 85<sup>th</sup> Street  
Seattle, WA 98103  
p 206.443.0445  
f 206.443.1246  
[adsales@encoremediagroup.com](mailto:adsales@encoremediagroup.com)  
800.308.2898 x105  
[www.encoremediagroup.com](http://www.encoremediagroup.com)

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

©2015 Encore Media Group. Reproduction without written permission is prohibited.



# 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 together 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 20-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 45-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 current 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.

## American Conservatory Theater Board of Trustees *As of April 2015*

Nancy Livingston <i>Chair</i>	Ray Apple	Jennifer Powlitz
Kirke M. Hasson <i>President</i>	Lesley Ann Clement	Robina Ricciatiello
Celeste Ford <i>Vice Chair</i>	Robyn Coles	Ellen Richard
Priscilla Geeslin <i>Vice Chair</i>	Richard T. Davis	David Riemer
Steven L. Swig <i>Vice Chair</i>	Jerome L. Dodson	Dan Rosenbaum
Lawrence P. Varellas <i>Treasurer</i>	Michael G. Dovey	Sally Rosenblatt
Daniel E. Cohn <i>Secretary</i>	Olympia Dukakis	Abby Sadin Schnair
Alan L. Stein <i>Chairman Emeritus</i>	Sarah Earley	Jeff Spears
	Linda Jo Fitz	Patrick S. Thompson
	Frannie Fleishhacker	Sisi Tran
	Ken Fulk	Jeff Ubben
	Paul R. Gupta	Adriana Vermut
	Dianne Hoge	Nola Yee
	Jo Hurley	Kay Yun
	Jeri Lynn Johnson	
	Alan Jones	<b><i>Emeritus Advisory Board</i></b>
	James H. Levy	Barbara Bass Bakar
	Heather Stallings Little	Rena Bransten
	Michael P. Nguyen	Jack Cortis
	Carey Perloff	Joan Danforth

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

Abby Sadin Schnair <i>Chair</i>
Nancy Carlin
Bill Criss
Frannie Fleishhacker
Arnie Glassberg
Christopher Hollenbeck
Linda Kurtz
Jennifer Lindsay
Mary Metz
Toni Miller
Toni Rembe
Sally Rosenblatt
Anne Shonk
Melissa Smith
Alan L. Stein
Tara J. Sullivan
Patrick S. Thompson
Laurie H. Ubben

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



REBUILDING TOGETHER PENINSULA PRESENTS

# Dreams Happen

GALA & PLAYHOUSE AUCTION — JUNE 6, 2015

Hosted by Stanford Shopping Center

**Visit the Playhouses   Come to the Gala   Bring Home a Playhouse**

Playhouses on Display: May 2–June 12

Ticket & Event Details: 650.366.6597 | [rtpeninsula.org](http://rtpeninsula.org)

Stanford Shopping Center is located on El Camino Real & Sand Hill Road, Palo Alto [stanfordshop.com](http://stanfordshop.com)

# WHAT'S INSIDE

EDITOR *Nirmala Nataraj*

ASSOCIATE EDITOR *Shannon Stockwell*

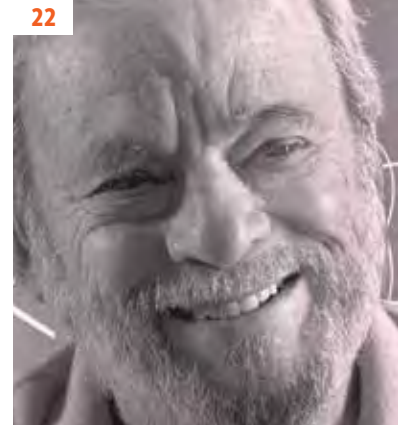
CONTRIBUTING WRITERS *Aliza Arenson Anna Woodruff*

## ABOUT THE PLAY

- 11 Letter from the Artistic Director**
- 18 “Whipped Cream with Knives”**  
AN INTERVIEW WITH DIRECTOR MARK LAMOS  
*by Nirmala Nataraj*
- 20 A Return Home through Memory**  
A CONVERSATION WITH SCENIC DESIGNER  
RICCARDO HERNANDEZ  
*by Anna Woodruff*
- 22 An Enchanting Vision**  
THE CREATION OF *A LITTLE NIGHT MUSIC*  
*by Nirmala Nataraj*

## INSIDE A.C.T.

- 32 Where Are They Now?**  
A.C.T.'S YOUNG CONSERVATORY AND  
M.F.A. PROGRAM ALUMNI  
*by Shannon Stockwell*
- 34 Will on Wheels**  
M.F.A. PROGRAM STUDENTS BRING THE BARD TO  
SCHOOLS  
*by Shannon Stockwell*
- 36 Between Riverside and Crazy**  
2015 PULITZER WINNER LAUNCHES A.C.T.'S NEXT SEASON  
*by Nirmala Nataraj*
- 37 Playing a Leading Role at A.C.T.**  
ASSOCIATE PRODUCERS THOMAS FOUTCH  
AND MILTON MOSK  
*by Aliza Arenson*



## 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)

DON'T JUST SIT THERE...



### UP NEXT: **LOVE AND INFORMATION**

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 *Love and Information* and InterACT with us!

### BIKE TO THE THEATER

JUN 3, 6:30PM

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

JUN 9, 5:30PM

Go deeper with a fascinating preshow discussion and Q&A with *Love and Information* director Casey Stangl. 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\*

JUN 26, 7:30PM

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

### AUDIENCE EXCHANGES\*

JUN 30, 7PM; JUL 15 & 26, 2PM

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

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

JUL 8, 8PM

Mix and mingle at this hosted postshow LGBT party.

### WINE SERIES

JUL 14, 6:30PM

Meet fellow theatergoers at this hosted wine-tasting event.

### PLAYTIME

AUG 1, 12:45PM

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.*

CONNECT WITH US

A LITTLE NIGHT MUSIC | 7

# THRILLING NEW WORK, INCREDIBLE PREMIERES,

**ANNOUNCING A.C.T.'S**

**15 | 16**  
**SEASON**

*Our upcoming season is filled with riveting stories that are simultaneously unique and universal.*

**WINNER OF THE 2015 PULITZER PRIZE**

## **BETWEEN RIVERSIDE & CRAZY**

*by* **Stephen Adly Guirgis**

*Directed by* **Irene Lewis**

**AT A.C.T.'S GEARY THEATER**

**“This is the kind of rich, dynamic theater you almost never see anymore—fresh, savage, and original.”**

*—New York Observer*

In this outrageous new dark comedy about gentrification, faith, and family, an ex-cop desperately tries to hold on to one of the last great rent-stabilized apartments in New York City.

**SEP 2015**

## **SATCHMO** **AT THE WALDORF**

*by* **Terry Teachout**

*Directed by* **Gordon Edelstein**

*Starring* **John Douglas Thompson**

**AT A.C.T.'S GEARY THEATER**

**“Extraordinary. . . Tour de force would be an understatement.”**

*—Boston Globe*

This richly imagined biographical tale features a collision between two jazz titans, Louis Armstrong and Miles Davis, who are both magnetically channeled by actor John Douglas Thompson.

**JAN 2016**

## **THE UNFORTUNATES**

*Created by* **Jon Beavers, Kristoffer Diaz,**

**Casey Hurt, Ian Merrigan, and Ramiz Monsef**

*Directed by* **Shana Cooper**

**AT A.C.T.'S STRAND THEATER**

**“A glorious, bluesy, mythical, uplifting paean to the power of music to stir the soul.”**

*—Mail Tribune, Ashland, Oregon*

A wildly surreal romp through uniquely American genres delivers five prisoners to salvation. This rousing new musical was a massive success at the Oregon Shakespeare Festival in 2012 and was developed further through A.C.T.'s New Works program.

**FEB 2016**



WORLD PREMIERE PRODUCTION

## MONSTRESS

by Philip Kan Gotanda and Sean San José  
*A Theatrical Adaptation of Short Stories*  
by Lysley Tenorio  
Directed by Carey Perloff  
Associate Direction by Sean San José

AT A.C.T.'S STRAND THEATER

“Tenorio’s characters are zany, witty, and beautifully drawn.”  
—*Slate.com*

Two bittersweet contemporary tales about the rich history of Filipino-American life in San Francisco, adapted by renowned Bay Area artists Sean San José and Philip Kan Gotanda.

SEP 2015

## Ah, Wilderness!

by Eugene O’Neill  
Directed by Mark Rucker

AT A.C.T.'S GEARY THEATER

“A sensitive tribute to young and middle-aged love and to a beautiful, bygone era.”  
—*The Examiner*, Washington, DC

O’Neill’s exquisite coming-of-age classic is a tender comedic portrait of a sensitive young poet and his growing pains, and one family’s well-meaning attempts to stay united in the face of misunderstanding.

OCT 2015

WEST COAST PREMIERE

## THE Realistic Joneses

by Will Eno  
Directed by Loretta Greco

AT A.C.T.'S GEARY THEATER

“A tender, funny, and terrific new play . . . unmatched by anything this season!”  
—*New York Times*

In a small American town, two couples who live next door to each other share the same last name—and surprisingly, much more—in this inventive new comedy that had Broadway audiences and critics howling with delight.

MAR 2016

## THE LAST FIVE YEARS

Written and composed by Jason Robert Brown

AT A.C.T.'S GEARY THEATER

“Graceful, gripping, and break-your-heart beautiful. *The Last Five Years* burrows into your skin by virtue of its very theatricality. It’s impossible not to swoon!”  
—*New York Daily News*

Following the wildly successful concert version at The Geary Theater in spring 2015, this unforgettable musical—packed to the brim with humor, romance, and an exuberant score—takes an imaginative look at two newlyweds’ hope that love will endure the test of time.

MAY 2016



from the  
**ARTISTIC DIRECTOR**

Dear Friends,

It's hard to imagine a more perfect musical for summer in San Francisco than *A Little Night Music*, Stephen Sondheim's lush and endlessly inventive tale about the joys and perils of romance. There is something particular for every generation in this exquisite musical: first love, rediscovered love, rejected love, and rejuvenated love. The endlessly rippling melodic lines of the play remind us that life is perpetually in motion and that feelings that seem fixed can overturn in a heartbeat. Perhaps this is why *A Little Night Music* has remained so fresh and full of surprises; just when we think we can guess where a relationship or a kiss is going to lead, Sondheim takes a left turn and drops us off completely breathless somewhere else.

It's a great joy to bring back our dear friend Mark Lamos, best known at A.C.T. for Christopher Marlowe's *Edward II* and Somerset Maugham's *The Circle*, to direct this lovely new look at Sondheim's jewel. Lamos first directed *A Little Night Music* in collaboration with the same remarkable design team at Center Stage in Baltimore in 2008. He will continue his fresh and inventive approach to the piece in this version at A.C.T., and we've assembled a dream cast to collaborate with him. We are delighted that it includes talents new to A.C.T. (including

**“ JUST WHEN WE THINK WE CAN GUESS WHERE A RELATIONSHIP OR A KISS IS GOING TO LEAD, SONDHEIM TAKES A LEFT TURN AND DROPS US OFF COMPLETELY BREATHLESS SOMEWHERE ELSE.**

Karen Ziemba, Patrick Cassidy, Dana Ivey, and Emily Skinner), returning favorites (such as Paolo Montalban, last seen as the Emperor in *The Orphan of Zhao*), and several of our own brilliant M.F.A. Program actors, as well as one of our very talented Young Conservatory students, Brigid O'Brien. We hope that you will surrender to the beauty of this score and the delight of the language, and let yourself get swept away by this midsummer adventure.

While *A Little Night Music* is playing, we are readying our new Strand Theater for its inaugural production, Caryl Churchill's *Love and Information*. (Please note that all Strand performances

**begin at 7:30 p.m.!**) Opening a new performance venue and education complex is a nail-biting but thrilling experience; I recently biked past The Strand to see that it had suddenly turned gloriously red, as if dipped in color. This theater is certainly not going to be the shy building on the block! We hope that many of you had a chance to participate in the opening ceremonies, or to take a tour. If not, don't worry—there will be many more opportunities to get to know this wonderful new space, composed of so many exciting parts: a stunning 283-seat mainstage, a magical 140-seat flexible upstairs space facing City Hall, and a grand two-story lobby with a giant LED screen ready to welcome all kinds of video and film content and to light up Central Market at night. We hope to keep all of these spaces, as well as our small Costume Shop Theater next door, full of year-round activity, so stay tuned for special programming throughout the year, in addition to two of next season's subscription shows, *Monstress* and *The Unfortunates*. We're incredibly grateful to all of you who supported The Strand Campaign and hope we'll make you very proud in the years to come.

The Strand will give us infinitely more flexibility in terms of how we program our season, and it will offer all of you the opportunity to experience work in both epic and intimate ways throughout the year. As I contemplate next season, I have realized that one of its themes is about growing up different, or feeling alienated in one's own home or city. In *Ab, Wilderness!*, a teenage boy longs to be a poet and romances his love with famous works that her father deems pornographic; no one else in his family has literary urges and he wonders why he's different. In *Monstress*, a young Filipino man falls in love with his best friend, while his best friend falls in love with a girl from Wisconsin; he wonders why he is different. In *Satchmo at the Waldorf*, the great Louis Armstrong explodes onto the musical scene, only to realize that, as a black man, his trajectory is limited in the American popular-music world; he wonders why he is different.

Theater often provides a window onto an individual with longings or dreams that set him or her apart, and part of the joy of traveling through a whole season of plays is to realize how various and vast the human experience can be. So it is with great pleasure that I announce the remaining two plays of our 2015–16 season. We open with Stephen Adly Guirgis's explosive new



**“THEATER OFTEN PROVIDES A WINDOW ONTO AN INDIVIDUAL WITH LONGINGS OR DREAMS THAT SET HIM OR HER APART, AND PART OF THE JOY OF TRAVELING THROUGH A WHOLE SEASON OF PLAYS IS TO REALIZE HOW VARIOUS AND VAST THE HUMAN EXPERIENCE CAN BE.**

*Between Riverside and Crazy*, which was recently awarded the Pulitzer Prize for Drama. Guirgis is a poet of the theater whose street vernacular, sexuality, and irrepressible humor have set his work apart from the very beginning. His latest play is about an ex-cop living in a rent-controlled apartment on Riverside Drive in New York City. As we wrestle with displacement here in San Francisco, Guirgis’s play asks prescient and

perceptive questions about the nature of “home” in a city faced with unprecedented and rapid change. Irene Lewis, whose elegant and incisive work has been seen at A.C.T. in David Mamet’s *Race* and George F. Walker’s *Dead Metaphor*, returns to helm this robust comedy of family, faith, and the secrets of desire.

To close our season, we’re journeying into the mysteries of love, marriage, and career with *The Last Five Years*, which enjoyed a concert version that sold out at The Geary this spring. This beautifully structured musical moves backward and forward in time to ask how we manage to stay in love when life threatens to pull us apart. The brainchild of the Tony Award–winning composer of *Parade* and *Honeymoon in Vegas*, Jason Robert Brown, this powerful and intimate musical is filled to the brim with humor, romance, and a captivating score.

This all brings us back to *A Little Night Music*. We invite you to turn off your devices and immerse yourself for a little while in a dreamy world of longing, lust, and turn-of-the-twentieth-century elegance. Welcome, and enjoy!

Yours,

Carey Perloff  
Artistic Director

**Don’t miss A.C.T.’s Summer at The Strand, which includes our final production of the season and offerings from our Conservatory and Education & Community Programs.**

#### *Love and Information*

June 3–August 9

From iconoclastic playwright Caryl Churchill comes *Love and Information*, an acclaimed play that features a collection of brief yet memorable scenes. We are proud to have this provocative and timely piece from one of the world’s boldest theatrical voices as the inaugural production at The Strand.

#### **Neighborhood Open House**

June 13

9 a.m.–noon

The Strand’s doors are open to the entire community! A.C.T. invites our Central Market neighbors and the San Francisco community to explore the city’s newest performance venue and education center.

#### **Young Conservatory Three-Play Festival**

August 11–30

Our nationally recognized Young Conservatory helps ignite young people’s passion for the stage, and our new three-play festival gives them an opportunity to show off their skills. This year’s plays include a specially commissioned collaborative project with Oakland’s Destiny Arts Center and A.C.T.’s Education & Community Programs, an epic musical featuring the songs of Elton John, and a commissioned play that reveals the struggles and triumphs of young people throughout American history. This is a landmark opportunity to showcase work created for and performed by young people.

TICKETS ON SALE NOW

# SUMMER WITH THE SYMPHONY

Timeless music. Thrilling cinema. Celebrated guest artists.  
All with a Grammy Award-winning orchestra.



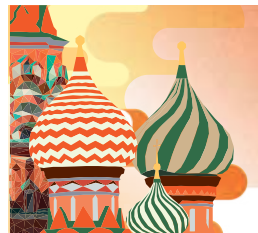
July 10  
2015 Grammy  
Award-winner  
**ANGÉLIQUE  
KIDJO**



July 11  
**BEETHOVEN'S  
FIRSTS**



July 16-17  
J.J. Abrams'  
**STAR TREK**  
with orchestra



July 24  
**RUSSIAN  
FAVORITES**



July 25-26  
**CLASSICAL  
MYSTERY TOUR**

AND MORE



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

[SFSYMPHONY.ORG/SUMMER](http://SFSYMPHONY.ORG/SUMMER)  
415-864-6000

TICKETS  
START AT **\$15\***

SUMMER WITH THE SYMPHONY SPONSORS

LEAD SPONSOR



SUPPORTING  
SPONSOR



Concerts at Davies Symphony Hall, San Francisco. Programs, artists, and prices subject to change.  
\*Subject to availability.

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

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

presents

# A Little Night Music

MUSIC AND LYRICS BY **Stephen Sondheim**

BOOK BY **Hugh Wheeler**

CHOREOGRAPHY BY **Val Caniparoli**

DIRECTED BY **Mark Lamos**

ORIGINAL ORCHESTRATIONS BY **Jonathan Tunick**

SUGGESTED BY A FILM BY **Ingmar Bergman**

ORIGINALLY PRODUCED  
AND DIRECTED ON BROADWAY BY **Harold Prince**

ORCHESTRATIONS AND  
MUSIC DIRECTION BY **Wayne Barker**

SCENIC DESIGN BY **Riccardo Hernandez**

COSTUME DESIGN BY **Candice Donnelly**

LIGHTING DESIGN BY **Robert Wierzel**

SOUND DESIGN BY **Kevin Kennedy**

CASTING BY **Janet Foster, CSA**

ASSOCIATE DIRECTOR **Bryan Hunt**

ASSISTANT MUSIC DIRECTOR **Daniel Feyer**

## CAST

MR. LINDQUIST **Brandon Dahlquist\***

MRS. NORDSTROM **Christine Capsuto\***

MRS. ANDERSSEN **Annemaria Rajala\***

MR. ERLANSON **Andres Ramirez\***

MRS. SEGSTROM **Caitlan Taylor†**

FREDRIKA ARMFELDT **Brigid O'Brien‡**

MADAME ARMFELDT **Dana Ivey\***

FRID **Michael McIntire†**

HENRIK EGERMAN **Justin Scott Brown\***

ANNE EGERMAN **Laurie Veldheer\***

FREDRIK EGERMAN **Patrick Cassidy\***

PETRA **Marissa McGowan\***

DESIREE ARMFELDT **Karen Ziemba\***

COUNT CARL-MAGNUS MALCOLM **Paolo Montalban\***

CHARLOTTE MALCOLM **Emily Skinner\***

## THE PLACE

**Sweden**

## THE TIME

**Turn of the twentieth century**

**THERE WILL BE ONE 15-MINUTE INTERMISSION.**

\* 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 and a member of Actors' Equity Association

‡ Member of the A.C.T. Young Conservatory and a member of Actors' Equity Association

14|15

A.C.T. AMERICAN  
CONSERVATORY  
THEATER

SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY

# L V E and INFORMATION

*A theatrical newsfeed of experiences—in real time*

*Love and Information*

by

**CARYL CHURCHILL**

Directed by

**CASEY STANGL**



**“Head-spinning”**

*Time Out New York*

**“Dizzying”**

*New York Times*

**“Effervescent”**

*Gothamist.com*

From iconoclastic playwright Caryl Churchill (*Cloud Nine, Top Girls*) comes *Love and Information*, her acclaimed play featuring 57 brief yet memorable scenes that make up a world in which data inspires obsession, and FaceTime conversations and celebrity selfies threaten to replace human contact. Directed by Casey Stangl, who brought us last season’s hit *Venus in Fur*, and premiering as the inaugural production at A.C.T.’s Strand Theater—located in the heart of San Francisco’s tech hub—this sharp yet tender theatrical kaleidoscope plays out like a fragmented newsfeed of moments, examining “our civilization’s lust for information, our inability to process it, and our loss of secrecy and privacy” (*Gothamist.com*).

Churchill challenges the audience to consider the fateful, intimate dance between the virtual and the real, and the ways we filter and process data in the Information Age. In this provocative and fast-paced world of mysterious conversations, populated by 140 characters hungry for understanding, Churchill reminds us that no matter what the latest gadgets and hottest Internet memes are, the primary currency of choice will always be connection.

**BEGINS JUNE 3  
AT A.C.T.’S STRAND THEATER**

THE LAST PRODUCTION OF THE 2015-16 SEASON

**ACT-SF.ORG / 415.749.2228**  
GROUPS OF 15+, CALL 415.439.2309.

SEASON PARTNERS



UNDERSTUDIES

MR. LINDQUIST	<b>Brandon Dahlquist*</b>
FREDRIK EGERMAN	<b>Brandon Dahlquist*</b>
MADAME ARMFELDT	<b>Vicki Shaghoian*</b>
DESIREE ARMFELDT	<b>Vicki Shaghoian*</b>
	<b>Christine Capsuto*</b>
CHARLOTTE MALCOLM	<b>Caitlan Taylor<sup>†</sup></b>
HENRIK EGERMAN	<b>Zach Kenney*</b>
PETRA	<b>Danielle Frimer<sup>Ⓞ</sup></b>
COUNT CARL-MAGNUS MALCOLM	<b>Brandon Dahlquist*</b>
ANNE EGERMAN	<b>Danielle Frimer<sup>Ⓞ</sup></b>
	<b>Caitlan Taylor<sup>†</sup></b>
MR. LINDQUIST	<b>Zach Kenney*</b>
FRID	<b>Zach Kenney*</b>
FREDRIKA ARMFELDT	<b>Danielle Frimer<sup>Ⓞ</sup></b>
MRS. ANDERSSEN	<b>Vicki Shaghoian*</b>
MRS. SEGSTROM	<b>Vicki Shaghoian*</b>
MRS. NORDSTROM	<b>Danielle Frimer<sup>Ⓞ</sup></b>
MR. ERLANSON	<b>Zach Kenney*</b>

STAGE MANAGEMENT

STAGE MANAGER	<b>Dick Daley*</b>
ASSISTANT STAGE MANAGER	<b>Megan McClintock*</b>
STAGE MANAGEMENT FELLOW	<b>Celia Fogel</b>
DANCE CAPTAIN	<b>Annemaria Rajala*</b>

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

<sup>†</sup> Member of the A.C.T. Master of Fine Arts Program class of 2016 and a member of Actors' Equity Association

<sup>Ⓞ</sup> Member of the A.C.T. Master of Fine Arts Program class of 2015 and a member of Actors' Equity Association

THIS PRODUCTION IS MADE POSSIBLE BY

EXECUTIVE PRODUCERS

*Christopher and Leslie Johnson  
Burt and Deedee McMurtry*

PRODUCERS

*Marcia and John Goldman  
Paul R. and Mary Lee Gupta  
Alan and Ruth Stein  
Susan A. Van Wagner*

ASSOCIATE PRODUCERS

*Edward and Della Dobranski  
Barb and Gary Erickson  
Mr. Milton J. Mosk and Mr. Thomas E. Foutch  
Arnie and Shelly Glassberg  
Alan and Cricket Jones  
Mr. Joel Krauska and Ms. Patricia Fox  
Mr. and Mrs. Ban Hudson  
Mr. and Mrs. John R. Upton  
Beverly and Loring Wyllie*

LEAD CORPORATE SPONSORS



CORPORATE SPONSORS



ADDITIONAL SUPPORT BY



SPECIAL THANKS

*Heather Matthews  
Sheri Greenawald*

# Get ACTive this summer with A.C.T.

San Francisco's Tony Award-winning theater company has a variety of summer programs for theater enthusiasts of all ages!

Photo by Alessandra Mello

## SUMMER TRAINING CONGRESS

This accredited program offers a theatrical and cultural immersion, with classes taught by leading theater professionals.

5-WEEK SESSION: JUNE 15–JULY 17

2-WEEK SHAKESPEARE INTENSIVE: JULY 20–31

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



Photo by Kevin Berne



Each year, hundreds of students ages 8 to 19 take part in our acclaimed program for aspiring theater artists. Home to an impressive list of some of today's brightest stars, the YC offers summer classes that are exciting, engaging, and challenging. One-, two-, and four-week sessions are now available. Classes include musical theater, improvisation, clowning, dance, and more.

CLASSES BEGIN JUNE 15

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



Photo by Kevin Berne



With classes ranging from acting to public speaking, our theater-based training is perfect for both novices and professionals.

CLASSES BEGIN JULY 20

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



Photo by Ryan Montgomery

Room is still available for students who are interested in our summer programs. Check our website for more information.

415.439.2350  
[ACT-SF.ORG/CONSERVATORY](http://ACT-SF.ORG/CONSERVATORY)



## MUSICAL NUMBERS

### ACT I

"NIGHT WALTZ"	<b>Company</b>
"NOW"	<b>Fredrik</b>
"LATER"	<b>Henrik</b>
"SOON"	<b>Anne, Henrik, Fredrik</b>
"THE GLAMOROUS LIFE"	<b>Fredrika, Desiree, Madame Armfeldt</b> <b>Mrs. Anderssen, Mr. Erlanson, Mr. Lindquist</b> <b>Mrs. Nordstrom, Mrs. Segstrom</b>
"REMEMBER?"	<b>Mrs. Anderssen, Mr. Erlanson, Mr. Lindquist</b> <b>Mrs. Nordstrom, Mrs. Segstrom</b>
"YOU MUST MEET MY WIFE"	<b>Desiree, Fredrik</b>
"LIAISONS"	<b>Madame Armfeldt</b>
"IN PRAISE OF WOMEN"	<b>Carl-Magnus</b>
"EVERY DAY A LITTLE DEATH"	<b>Charlotte, Anne</b>
"A WEEKEND IN THE COUNTRY"	<b>Company</b>

### ACT II

"THE SUN WON'T SET"	<b>Mrs. Anderssen, Mr. Erlanson, Mr. Lindquist</b> <b>Mrs. Nordstrom, Mrs. Segstrom</b>
"IT WOULD HAVE BEEN WONDERFUL"	<b>Fredrik, Carl-Magnus</b>
"NIGHT WALTZ II"	<b>Mrs. Anderssen, Mr. Erlanson, Mr. Lindquist</b> <b>Mrs. Nordstrom, Mrs. Segstrom</b>
"PERPETUAL ANTICIPATION"	<b>Mrs. Anderssen, Mrs. Nordstrom, Mrs. Segstrom</b>
"SEND IN THE CLOWNS"	<b>Desiree</b>
"THE MILLER'S SON"	<b>Petra</b>
FINALE	<b>Company</b>

### MUSICIANS

WOODWIND 1	<b>Dana Bauer</b>
WOODWIND 2	<b>Robert Todd</b>
VIOLIN	<b>Michelle Maruyama</b>
CELLO	<b>Jessica Ivry</b>
FRENCH HORN	<b>Glen Swarts</b>
HARP	<b>Michelle Sell</b>
BASS	<b>Raymond Vargas</b>
CONTRACTOR	<b>Kevin Porter</b>



# “WHIPPED CREAM WITH KNIVES”

.....

An Interview With Director Mark Lamos

By Nirmala Nataraj

Director Mark Lamos.  
Photo by Bruce Plotkin.

**LAUDED AS A “POET OF THE STAGE” BY THE *NEW YORK TIMES*,** director Mark Lamos was an established actor before it became clear that his theatrical calling was elsewhere. All the same, Lamos’s early endeavors as a violinist and actor well prepared him for a kaleidoscopic journey through plays, musicals, operas, and the complexities of building a season from the ground up.

As the artistic director of Hartford Stage for 17 years, Lamos accepted a Tony Award for that regional theater in 1989. There, he garnered a number of accolades for his skill in filling the spacious stage with large casts that performed everything from Greek tragedy to Shakespeare to contemporary works. Since 2009 Lamos has been the artistic director of Westport Country Playhouse, and he is also a freelance musical and opera director. His Broadway work includes *Our Country’s Good* (Tony Award nomination for Best Direction of a Play), *The Rivals*, *Cymbeline*, and *Seascape* (Tony Award nomination for Best Revival). Off Broadway

he directed *Tiny Alice* and *Measure for Measure* (he received Lucille Lortel Awards for both), as well as productions at Playwrights Horizons, Primary Stages, Signature Theatre Company, and The Public Theater. His work in opera is equally notable and includes new productions of *I Lombardi*, with Luciano Pavarotti, and *Wozzeck* (both televised for PBS’s *Great Performances*).

When Lamos directed *A Little Night Music* at Center Stage in Baltimore in 2008 (35 years after the musical’s explosively popular debut), critics lauded his unconventional choices. Critic Michael J. Bandler called Lamos’s vision “frothy and acerbic,” noting that original director Harold Prince’s description of the play as “whipped cream with knives” was perfectly realized in this production, with its energetic physical comedy and unmistakable sexiness. Lamos shared with us his vision for the current production, as well as some insight into Stephen Sondheim’s beloved romantic musical.



*Many people don't realize how revolutionary the waltz was and how much it liberated men and women.*

.....  
 Tell us about this production of *A Little Night Music*. Are there any elements of the production at A.C.T. that will diverge significantly from the Center Stage version?

The cast, energy, and dynamics are totally different for this production. With more stage space, it can be a classically romantic musical. I would like to have a dreamlike, diaphanous feeling, and with the stage possibilities offered by The Geary, this will be a more magical show. I think it's healthy to keep a blank slate when working. So many choices are already made in the design process, and the one place where I don't have to bind myself to that is in rehearsal, where the creative vision emerges in a more organic way.

.....  
 How does the musical complexity of *A Little Night Music* affect your direction?

The waltz, for me, is all about flirtation and eroticism. When it was first popularized, it was banned in certain places. It transformed from the minuet, a slow and stately ballroom dance for partners in triple time, which was common in the eighteenth century, into a more lilting style. Many people don't realize how revolutionary the waltz was and how much it liberated men and women, who were encountering a proximity to each other that previously hadn't been possible in other social situations. It is one of the many aspects of pure genius in this piece. Sondheim was the first person to have devised an entire evening in this particular time signature. The play must be fleet of foot and swirl in front of an audience.

.....  
 In your production at Center Stage, you chose to highlight the comedy of the play over the more bittersweet themes of lost love and middle-aged folly. Was that a conscious decision?

It was not. One of the things I decided to do was make the *Liebeslieder* quintet much younger, although in most productions they tend to be mature, older lovers who have been around the block and are offering songs of remembrance. I wanted them to be younger because I think my approach takes away a certain archness in the writing. I realized that in memory, we are always younger. Also, I didn't want the beginning of the play to be elegiac, but overtly sexual. This is a piece that is about sex—it is about having it, wanting it, missing it, remembering it, and being frustrated by it. In the arena of sexuality, comic elements tend to come to the forefront.

.....  
 How are you engaging with the play's themes of memory, nostalgia, and lost and revived love?

In *A Little Night Music*, there is a backward and forward movement of characters. Fredrik remembers his past with Desiree, while she comments on how different they are today. Charlotte is nostalgic for a better life with her husband, but absurdly, she seems to require the torment she experiences with this man in order to feel passion for him. Anne is practically an old woman at the age of 18, and at the same time, she is completely misguided and nostalgic for her childhood. Desiree is perhaps one of the only pragmatic characters when it comes to thinking about the past. She is the only one who could sing a song as skeptical as "Send in the Clowns," which is basically saying, "Look how ridiculous, how stupid and off we are in our timing. This isn't working!" I think the song works best when it's dry-eyed, when there is the accompanying sense that there is nothing we can do or really be sad about; this is just how it is. And then there is Madame Armfeldt; I'm not sure that what she is saying about her previous life as a courtesan to noblemen is entirely true, but in a way, she provides the nostalgic architecture of the piece. She gives us a glimpse deep into the past, into a former century. This offers tremendous breadth to the musical.

.....  
 What have you learned from the sheer variety of your work in theater?

I'm extremely catholic in my tastes. That's been a huge help to me in the craft of directing, but also in my work as an artistic director in choosing plays and musicals to produce. I respond viscerally to a wide variety of aesthetic stimuli, which I don't think is unusual in people who call themselves directors.



# *A Return Home through Memory*

*A Conversation with Scenic Designer Riccardo Hernandez*

by Anna Woodruff

**RICCARDO HERNANDEZ IS A TONY AWARD-**nominated scenic designer. A graduate of the Yale School of Drama, he has gone on to work in many New York-based theaters, regional stages, and operas. Hernandez has designed sets for such Broadway productions as *Bring in 'da Noise, Bring in 'da Funk* (1996); *Parade* (1998); and *Caroline, or Change* (2004).

Hernandez brings his imagination to *The Geary* for *A Little Night Music*. He is intimately familiar with Stephen Sondheim's period masterpiece, having worked on Mark Lamos's 2008 production at Center Stage in Baltimore, but a change of venue necessitates a wholly different set of considerations. With the help of Lamos's fluid direction, Hernandez's set relies on natural theatrical elements to tell the story, "creating space for the words and music to be heard."

Just as Madame Armfeldt muses over distant memories of past lovers, and Desiree and Fredrik long for the simplicity of young love, Hernandez's creative process directly engages with memory. In a recent conversation, he told us that his recollection of his 2008 design has informed the choices he made this time around. In fact, Hernandez believes that intentionally evoking memory to create a new set is infinitely more interesting than starting from scratch.

### ***Will the set at The Geary contain elements from the set at Center Stage?***

Center Stage has a beautiful, old brick wall. We tried not to impose anything onto that very specific space, so we used the rawness and beauty of the brick wall and built around it. The simplicity of the space, as well as the way that Mark [Lamos] articulated the show with the music and choreography made for a beautiful production.

It would have been very easy for Mark and me to do the same design again. But now we're in a beautiful, large, operatic theater. So we thought, "Let's do it differently this time, while preserving all the things that we know will work." For A.C.T. the design is not a completely new idea, but an extension of what we didn't get to do the first time around.

### ***The play takes place at the turn of the twentieth century in Sweden. Will this setting be significant in your design?***

You definitely sensed it was the late 1800s at Center Stage. I think you're going to feel the time period even more at A.C.T., because we're using a vernacular that has to do with old theater. There is a nostalgia, a sadness and longing in both the

film [*Smiles of a Summer Night*, by Ingmar Bergman] and in the music, that I think we will be able to achieve just a little bit more than we could at Center Stage. With a bigger stage, we'll be able to see a sunrise, or chandeliers can go up and down.

### ***Settings change quite rapidly in this play; we move from the parlor to the dressing room to the bedroom. How do you design for such a large world?***

In a very theatrical way—which is something that Mark has done with the blocking and that is actually written in the piece. In that sense, it's no different from a Shakespearean play, such as *King Lear*, where you are inside a castle and, all of a sudden, you're battling the elements. Scenic design has to be fluid in order to be theatrical. What Mark has done with the quintet—with all the characters moving furniture to set the scene—feels like an homage to theater.

Mark and I are not dependent on theatrical mechanisms or automation, like a brand-new Broadway musical today might be. We're dependent on how theater has worked for centuries, which is by creating a suggestion with very simple means. It's no different from Renaissance or Baroque theater or the theater of Strindberg.

### ***What excites you most about returning to Sondheim's musical?***

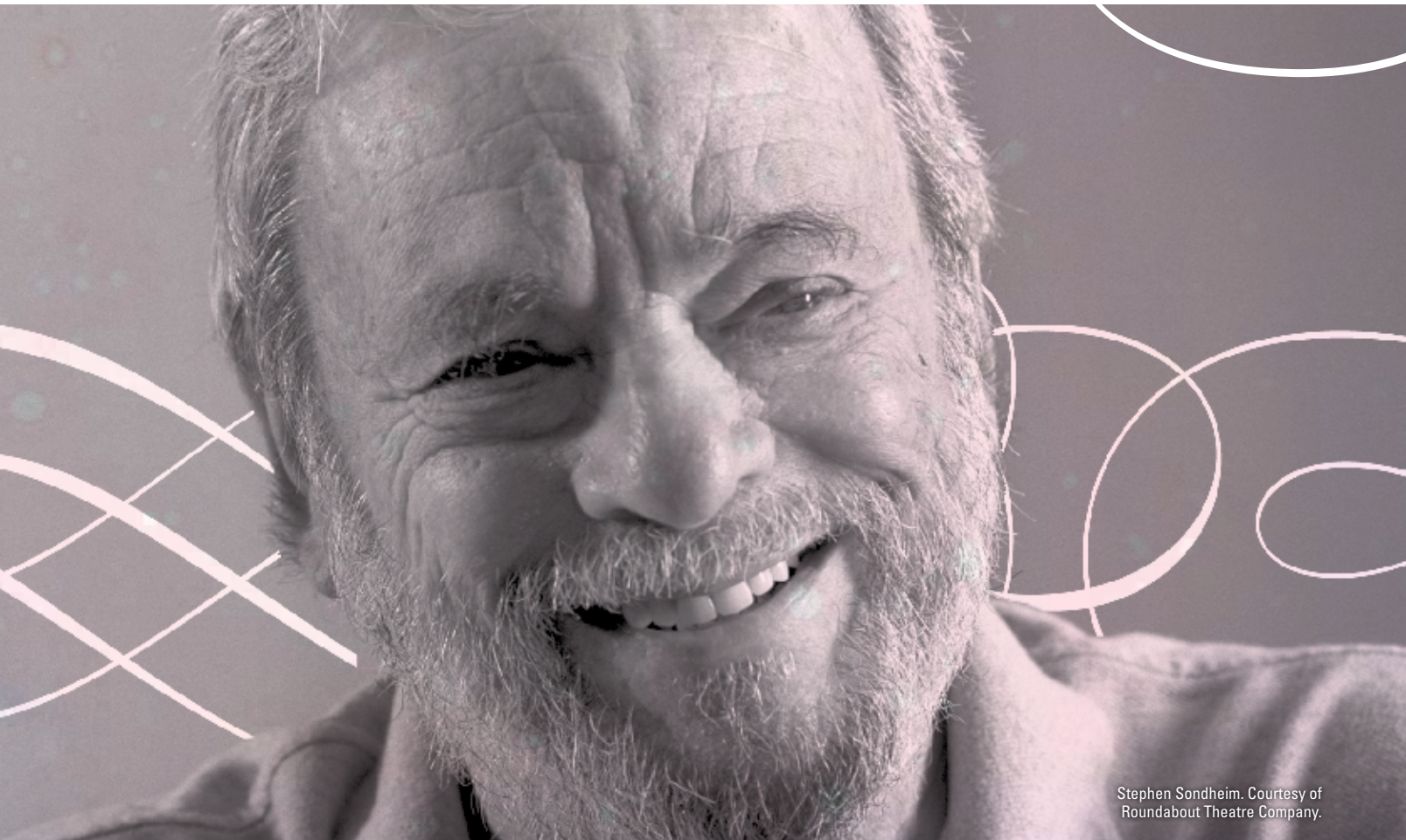
I am drawn to classics. Even if I were called to do *Hamlet* three or four times, I would say yes. Such plays are so deep and complicated that they leave room for multiple interpretations. And because of the subject matter and the score, *A Little Night Music* is a modern classic. Bergman and Sondheim are tackling amazing subject matter that will never die.

## WORDS<sup>on</sup> PLAYS celebrates more than 20 years!

*Words on Plays*, A.C.T.'s renowned performance guide series, started as a way for audiences to learn about our plays before they came to the theater. By subscribing to *Words on Plays* or purchasing individual copies at the theater and online, you directly support A.C.T.'s educational efforts, serving teachers and students throughout the Bay Area. Extend the love of theater to future generations—and learn more about *A Little Night Music*!



[act-sf.org/wordsonplays](http://act-sf.org/wordsonplays) | 415.749.2250



Stephen Sondheim. Courtesy of Roundabout Theatre Company.

# AN ENCHANTING VISION

*The Creation of  
A Little Night Music*

*by Nirmala Nataraj*

Inspired by *Smiles of a Summer Night*, filmmaker Ingmar Bergman's romantic comedy of errors, *A Little Night Music* emerged from Stephen Sondheim's vision of a musicalized tale about the games that men and women play in sex and love. With a grand scope that is meant to generate nostalgia for turn-of-the-twentieth-century elegance, the play is a marked departure from Sondheim's previous collaborations with director Harold Prince, such as *Company* (1970) and *Follies* (1971), which feature upper-class New Yorkers in a contemporary setting.

Before librettist Hugh Wheeler came on board, Prince and Sondheim had been toying with the idea of writing a chamber opera since their collaboration on the 1957 musical *West Side Story* (for which Sondheim was the lyricist and Prince the producer). Scandinavia in midsummer (a time of year during which the sun rarely sets throughout the region) provided the ideal backdrop for a play about sexual frustration, perpetual anticipation, and romantic foolishness. After settling on Bergman's film for source material, Sondheim drew the title for the play from an English translation of the German name for Mozart's serenade no. 13 for strings in G major (*Eine kleine Nachtmusik*). In *A Little Night Music*, three-quarter time, counterpoint, and harmonically complex melodies help evoke the grandeur and complex social interactions of a bygone era.

Sondheim's original story for *A Little Night Music* was comparatively darker than the piece he ultimately developed with Wheeler. An early draft of *A Little Night Music* relates the story as a parlor-room fantasy with three distinct endings. Wheeler, however, felt that Sondheim's idea was overly bizarre and confusing. As Sondheim explains in his annotated book of song lyrics *Finishing the Hat*, "[Wheeler's] work had always been linear, not fanciful." Although Wheeler attempted to write the libretto that had been asked of him, he ended up generating a piece that Sondheim found "boring and literal." Wheeler's book had erased all traces of gravity, darkness, and melancholy from Sondheim's initial idea, leaving what the composer called "a graceful but fluffily light comedy version of Bergman's movie." However, he quickly realized that, even if the book was not what he had originally envisioned, he could still dazzle audiences with a brilliant score, not to mention "verbal dazzle and technical prowess."

Although Sondheim's surreal vision for *A Little Night Music* never came to fruition, the musical that was eventually produced was hardly received as fluffy. In fact, many critics saw through the play's cheery facade; as Richard Watts commented about the characters: "On the surface they appear to be enjoying their sins, except at moments when they are

embarrassingly caught in them. But the atmosphere, for all its gaiety, seemed to me that of men and women who are leading hollow lives and are only too aware of it."

The original 1973 Broadway production of *A Little Night Music* secured six Tony Awards (including Best Musical, Best Book of a Musical, and Best Original Score), six drama Desk Awards, and a Grammy for Best Musical Show Album. *New York Times* critic Clive Barnes summed up the show as "heady, civilized, sophisticated and enchanting . . . the real triumph belongs to Stephen Sondheim . . . the music is an orgy of plaintively memorable waltzes, all talking of past loves and lost worlds."

*A Little Night Music* opened at the Shubert Theatre on Broadway on February 25, 1973. Directed by Harold Prince and starring Glynis Johns as Desiree, Len Cariou as Fredrik, and Hermione Gingold as Madame Armfeldt, the musical closed on August 3, 1974, after 601 performances. The musical went on to enjoy an equally successful run on London's West End in 1975 and a number of revivals throughout Europe, with productions spanning from Paris to Stockholm. In the last four decades, the musical has enjoyed numerous revivals and continues to be a popular selection among opera companies throughout the world. Prince also went on to direct a film adaptation of *A Little Night Music* in 1977, starring Elizabeth Taylor, Diana Rigg, and Lesley-Anne Down. And of course, the music endures. The nostalgic and wistful "Send in the Clowns" is one of Sondheim's most immediately recognizable songs and has been covered by everyone from Frank Sinatra to Judy Collins, who was nominated for a Grammy Award in 1975 for her rendition, to Grace Jones, Dame Judi Dench, and Megadeth.

Although Sondheim isn't usually sentimental about his own work and has expressed continued befuddlement over the popularity of "Send in the Clowns," it seems that much of his early ambivalence about the play has transformed over the years. In *Finishing the Hat*, Sondheim describes Wheeler's libretto as supple and surprisingly ageless. Although he jokingly admits to feeling dread as an audience member during a major revival or a school production of *A Little Night Music*, he writes:

Once the lights have been dimmed, I have an exhilarating time watching it. . . . I underestimated Hugh's work shamefully when I first read it. After living with it through numerous productions for more than thirty-five years, I've come to the conclusion that it is one of the half dozen best books ever written for a musical.

## WHO'S WHO IN A LITTLE NIGHT MUSIC



**JUSTIN SCOTT BROWN\*** (*Henrik Egerman*) is excited to make his debut at A.C.T. Brown originated the role of Marius in the 25th anniversary national

tour of *Les Misérables*. He also appeared in the first national tour of the Tony Award-winning musical *Spring Awakening*, as well as off Broadway in *Far from Heaven* at Playwrights Horizons. He has had the privilege of performing at several premiere regional theaters across the country with such notable roles as Gabe in *Next to Normal* at Center Stage in Baltimore and Jack in *Into the Woods* at Westport Country Playhouse. At The Muny in St. Louis, he has appeared in such productions as *Miss Saigon*, *Titanic*, and *Meet Me in St. Louis*. Credits also include *America's Got Talent* and *The 85th Academy Awards*. He holds a B.F.A. in musical theater from the Cincinnati College-Conservatory of Music.



**CHRISTINE CAPSUTO\*** (*Mrs. Nordstrom*) is an accomplished dancer and graduate of both San Jose State University (cum laude) and the

American Musical and Dramatic Academy (Los Angeles and New York). Capsuto has appeared as Musetta in *La bohème* (Townsend Opera, West Edge Opera, and San Francisco Opera), Clorinda in *Cinderella* (Townsend Opera), Adina in *Elixir of Love* (West Bay Opera), Queen of the Night in *Die Zauberflöte* (Center Stage Opera), Dew Fairy in *Hansel and Gretel* (Opera San Jose), Desdemona/Cover in *Otello* (Utah Festival Opera & Musical Theater), Poppea in *L'incoronazione di Poppea* (San Jose Opera Theatre), Good/Evil Diva in *Vox Lumiere* (international tour), Narrator/Cover in *Joseph and the Amazing Technicolor Dreamcoat* (Utah Festival Opera & Musical Theater), Jasmine in *Disney's Aladdin: A Musical*

*Spectacular* (Disneyland), Franca in *The Light in the Piazza* (Los Angeles Theatre Group), and Galinda in *Wannabe Wicked* (Universal Studios Hollywood), among many others.



**PATRICK CASSIDY\*** (*Fredrik Egerman*) Broadway credits include *Annie Get Your Gun*, *The Pirates of Penzance*, *Leader of the Pack*, *42nd Street*, and *Aida*.

Off Broadway, he created the role of Balladeer in Stephen Sondheim's *Assassins* (Playwrights Horizons); later he recreated "The Ballad of Booth" on PBS for *Sondheim: A Celebration at Carnegie Hall*. He starred in *Annie Get Your Gun* (Ravinia Festival) and directed and starred in *The Music Man* (John F. Kennedy Center for the Performing Arts). National tours include *Aida* in 2002 and the title role in *Joseph and the Amazing Technicolor Dreamcoat* in 2000 and 2006. Select regional theater credits include *Conrack* (Ford's Theatre), *Martin Guerre* (Hartford Stage), and *The End of the Day* (Williamstown Theatre Festival). Cassidy's numerous roles in film include the critically acclaimed *Longtime Companion*, *I'll Do Anything*, and *I Won't Dance*. Select television credits include *Major Crimes*, *Castle*, *CSI: Crime Scene Investigation*, and *Perception*. He is a guest director and master-class teacher at Point Park University in Pittsburgh, teaches for Steve Wynn's show *La Réve* in Las Vegas, and started Cassidy Acting Company with his wife, Melissa Hurley Cassidy.



**BRANDON DAHLQUIST\*** (*Mr. Lindquist*) last appeared at A.C.T. as Thomas Jefferson in *1776*. Select theater credits include *Bronx Bombers* at Circle in

the Square Theater; *Oh Coward!* and *A Little Night Music* at Writers' Theatre (Joseph Jefferson Award nomination for Best Supporting Actor); *Knute Rockne All-*

*American* at Theatre at the Center (Joseph Jefferson Award nomination for Best Supporting Actor); *Cabaret*, *Sugar*, and *Meet Me in St. Louis* at Drury Lane Oakbrook; *Grand Hotel* at Drury Lane Water Tower; *Sunday in the Park with George*, *Assassins*, and *City of Angels* at Porchlight Music Theatre; *The Boy Friend* at 42nd Street Moon; *Lombardi* and *Murder on the Nile* at Peninsula Players Theatre; *1776* at Asolo Repertory Theatre; and Frank Galati's production of *Twelve Angry Men* at Maltz Jupiter Theatre. Television credits include guest-star roles in *Chicago P.D.* (NBC) and *Difficult People* (Hulu). Dahlquist is a graduate of The Conservatory at Second City Chicago in musical improvisation and is a popular headshot photographer.



**DANA IVEY\*** (*Madame Armfeldt*) has worked in the United States and Canada since 1965. She has received five Tony Award nominations: for

*Heartbreak House* and *Sunday in the Park with George* in the same year and for *The Last Night of Ballyhoo*, *The Rivals*, and *Butley*. She received an OBIE Award for creating the role of Daisy in *Driving Miss Daisy*, for *Mrs. Warren's Profession*, and for *Quartermaine's Terms*. On Broadway she also appeared in *Present Laughter*, *Waiting in the Wings*, *Pack of Lies*, *Henry IV*, *Sex and Longing*, and *The Importance of Being Earnest*. She played Gertrude to Kevin Kline's *Hamlet* and was Big Mama at The John F. Kennedy Center for the Performing Arts in *Cat on a Hot Tin Roof*. In 2008 she was inducted into the Theater Hall of Fame and received an honorary doctorate from Rollins College. Among her films are *The Addams Family*, *Legally Blonde 2*, *Rush Hour 3*, *Ghost Town*, *Sabrina*, *Two Weeks Notice*, *The Color Purple*, and *The Help*.





**MICHAEL  
MCINTIRE<sup>†</sup>**

(*Frid*) just completed his second year of the A.C.T. Master of Fine Arts Program. This is his Geary stage debut. Some of

his Conservatory credits include *The Cherry Orchard* (Lopakhin), *Kalos Kai Agathos* (Oedipus), *A Midsummer Night's Dream* (Peter Quince), and *Saved* (Fred). He also helped create a three-person sketch-comedy/commedia dell'arte piece, *A Lady and Two Tramps*, for the M.F.A. Program's Sky Festival. Some of his regional credits include *Big River*, *The Boys Next Door*, *The Pirates of Penzance* (Maples Repertory Theatre), *Sunday in the Park with George* (Musical Theater Heritage), and *The Kentucky Cycle* (Metropolitan Ensemble Theatre). McIntire received a B.A. from Columbia College Chicago and a B.A. from Truman State University.



**MARISSA  
MCGOWAN<sup>‡</sup>**

(*Petra*) has appeared on Broadway in the revival of *A Little Night Music* (original cast recording) alongside Catherine

Zeta-Jones and Angela Lansbury; *Les Misérables*, in which she performed both the roles of Éponine and Cosette; and *Bonnie & Clyde* (original cast recording). McGowan was chosen by Marvin Hamlisch to star in the world premiere of his last musical, *The Nutty Professor*, directed by the legendary Jerry Lewis. Favorite regional theater credits include Guinevere in *Camelot* at the Goodspeed Opera House, Magnolia in *Show Boat* at Asolo Repertory Theatre, Maria in *The Sound of Music* at the Lyric Theatre and Casa Mañana, and Johanna in *Sweeney Todd: The Demon Barber of Fleet Street* at Geva Theatre Center. McGowan has been seen on television in *Major Crimes* (Shampagne) on TNT and *Odd Mom Out* (Scarlett) on Bravo. Concert work includes

Lincoln Center for the Performing Arts, Baltimore Symphony Orchestra, and Naples Philharmonic. She has a B.F.A. from Syracuse University.



**PAOLO  
MONTALBAN\***

(*Carl-Magnus Malcolm*) returns to A.C.T. after his recent role as the Emperor in *The Orphan of Zhao*

(directed by Carey Perloff, a coproduction with La Jolla Playhouse). He most recently appeared onstage in the reconceived production of *The Unsinkable Molly Brown* at Denver Center for the Performing Arts Theatre Company. He has been seen on Broadway in *Breakfast at Tiffany's*, *Pacific Overtures*, and *The King and I*, and off Broadway in *Two Gentlemen of Verona* and *The Romance of Magno Rubio*. Montalban is best known on television as the Prince in ABC's *Cinderella* and as series regular Kung Lao in TNT's *Mortal Kombat: Conquest*. He has also contributed in guest-star and recurring roles on *Madam Secretary*, *Nurse Jackie*, *One Life to Live*, and *Law & Order: Special Victims Unit*. On film, he can be seen in *Just Wright*, *The Great Raid*, and festival favorite *Two Weeks*. He holds a pre-med psychology degree from Rutgers University.



**BRIGID  
O'BRIEN<sup>‡</sup>**

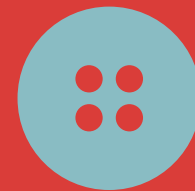
(*Fredrika Armfeldt*) is a 14-year-old actor making her debut at A.C.T. Currently an eighth grader, O'Brien recently was

the cover for the role of Young Kim in the San Francisco Opera production of *Show Boat*. She also appeared in the Mountain Play productions of *The Sound of Music* (Marta von Trapp) and *The Music Man*

\*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 and a member of Actors' Equity Association

‡Member of the A.C.T. Young Conservatory and a member of Actors' Equity Association



THE  
INGREDIENTS OF  
SAN FRANCISCO  
STYLE

Four floors of the  
finest fabrics since 1952.



146 GEARY STREET  
SAN FRANCISCO  
JUST OFF UNION SQUARE  
BRITEXFABRICS.COM  
415 392 2910  
MON - SAT 10-6



► Proud to support A.C.T.

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

PERSONAL ATTENTION  
THOUGHTFUL LITIGATION  
FINAL RESOLUTION



415.834.1120 | San Francisco | www.sflg.com

## WHO'S WHO IN A LITTLE NIGHT MUSIC

(Amaryllis). One of her favorite experiences was playing the role of Scout in the Ross Valley Players' production of *To Kill a Mockingbird*.



**ANNEMARIA RAJALA\*** (*Mrs. Anderssen*) makes her first appearance at A.C.T with *A Little Night Music*. She was most recently seen by Bay Area audiences as

Mama Sid in *The Fourth Messenger* at the Ashby Stage and as Hedwig 5 in the Boxcar Theatre production of *Hedwig and the Angry Inch*. Her regional stage credits include over a dozen leading roles, including Joan of Arc in *Saint Joan*, Imogen in *Cymbeline*, Portia in *The Merchant of Venice*, Hermione in *The Winter's Tale*, Titania in *A Midsummer Night's Dream*, and Meta in *Times Like These* (Carbonell Award nomination for Best Actress) at New

Theatre in Miami, Florida, where she was a core company member. She performed with many other Florida companies, including Actors' Playhouse, Women's Theatre Project, Miami Light Project, Mosaic Theatre, and Hollywood Playhouse. Rajala is a native of Finland, and she earned her B.F.A. in musical theater performance from New World School of the Arts.



**ANDRES RAMIREZ\*** (*Mr. Erlanson*) was introduced to performing at an early age and pursued an artistic education at the Los Angeles

County High School for the Arts, Pepperdine University, and the San Francisco Conservatory of Music, where he began studying with César Ulloa. Noteworthy roles include the title role in *Candide* with the Douglas Morrisson Theatre, Borsa in *Rigoletto* with Livermore Valley Opera, Macheath in *The Threepenny Opera* with Waffle Opera, the dual roles of Uri/Gabriel in the North American premiere of *Any17*, Boy 1/Bill in a double bill of *Trouble in Tahiti* and *A Hand of Bridge* with Opera Parallèle, Eisenstein in *Die Fledermaus* with both the San Francisco Conservatory of Music and Pepperdine University, the Baker in *Into the Woods* at the San Francisco Conservatory of Music, and Pirelli in *Sweeney Todd: The Demon Barber of Fleet Street* at Pepperdine University.



**EMILY SKINNER\*** (*Charlotte Malcolm*) was nominated for a Tony Award for Best Actress in the original Broadway production of *Side Show*. Her other Broadway credits

include *Jekyll & Hyde*, *The Full Monty*, *James Joyce's The Dead* (with Christopher Walken), *Dinner at Eight* (Outer Critics Circle Award nomination), and *Billy Elliot: The Musical* (Broadway World Award). Off Broadway she has starred in the New York City Center

# THE TIME IS NOW

The time has come to look back on another incredible season at A.C.T. Give by June 30!

**THE TIME TO LEAVE A LASTING IMPACT IS NOW.  
THE TIME FOR A CHALLENGE IS NOW.  
THE TIME TO ACT IS NOW.**

Your meaningful contribution will honor A.C.T.'s historic past and be an investment in its future. Take the time today to make double the difference—if we can raise \$100,000 by JUNE 30, your donation will be matched, dollar for dollar!

**PHONE:** 415.439.2353  
**EMAIL:** lbarish@act-sf.org  
**WEB:** act-sf.org/support

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

Encores! productions of *Fiorello!*, *No Strings*, *Pardon My English*, and *A Tree Grows in Brooklyn*, as well as leading roles at Manhattan Theatre Club, Playwrights Horizons, and Roundabout Theatre Company. Regionally, she has appeared in productions at The John F. Kennedy Center for the Performing Arts, Signature Theatre Company, Ford's Theatre, Long Wharf Theatre, The Old Globe, the Alliance Theatre, The Muny in St. Louis, and numerous others. Recently, she originated lead roles in Dame Julie Andrews's new musical, *The Great American Mousical*, and in Stephen King and John Mellencamp's musical, *Ghost Brothers of Darkland County*. This fall, she heads to Japan to appear in the first production of Harold Prince's new upcoming Broadway show, *The Prince of Broadway*.



**LAURIE VELDHEER\***  
(*Anne Egerman*)  
has been seen on Broadway as Sophie Sheridan in *Mamma Mia!* and as Hannah/Smalls and

understudy for Katherine Plumber in the original cast of *Newsies the Musical*. Other

credits include Millie in *Thoroughly Modern Millie* at the Maltz Jupiter Theatre and Paper Mill Playhouse, *Newsies* and *Hairspray* at Paper Mill Playhouse, Jane Foster in *Hero: The Musical* at Asolo Repertory Theatre, Natalie in *Next to Normal* at Milwaukee Repertory Theater, and Brenda in the national tour of *Hairspray*. Veldheer is originally from Grand Rapids, Michigan, but now resides



**CAITLAN TAYLOR†**  
(*Mrs. Segstrom*)  
recently completed her second year in the A.C.T. Master of Fine Arts Program. Past M.F.A.

productions include *The Cherry Orchard* (Ranevskaya), *A Midsummer Night's Dream* (Helena), *Our Lady of 121st Street* (Marcia), *Bad Jews*, *Kalos Kai Agathos*, and *Hello from Bertha*. Taylor has worked regionally at the College Light Opera Company, Main Street Theatre, and Scotch'n'Soda Theatre in Pittsburgh, where she starred in the company's productions of *The Drowsy Chaperone* and *Me and My Girl*. Taylor is a proud alumnus of The High School for the Performing and Visual Arts in Houston, Texas, and Carnegie Mellon University, where she received a B.F.A. in vocal performance with honors. Favorite opera roles include the Countess in *Le nozze di Figaro*, Fiordiligi in *Così fan tutte*, and Jessie in Kurt Weill's *Mahagonny-Songspiel*. This is her Geary stage debut.

It's like a 5-star resort  
with a 5-star restaurant  
**THAT YOU CAN  
CALL HOME.**



**THE PENINSULA REGENT**

Turn your retirement into a renaissance.  
650-579-5500 • PeninsulaRegent.com



One Baldwin Avenue, San Mateo, California CA RCFE #410508359 COA #148

\*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 and a member of Actors' Equity Association

## WHO'S WHO IN A LITTLE NIGHT MUSIC

in New York City. She received her B.F.A. in musical theater from Pennsylvania State University. This is her A.C.T. debut.



**KAREN ZIEMBA\*** (*Desiree Armfeldt*) received Tony, Drama Desk, and Outer Critics Circle awards for her performance in *Contact* at Lincoln Center Theater.

Other Broadway, off-Broadway, and regional credits include *Bullets Over Broadway*, *Chicago*, *Curtains* (Outer Critics Circle Award, Tony Award nomination), *Crazy for You* (Joseph Jefferson Award), *Never Gonna Dance* (Outer Critics Circle Award, Tony Award nomination), *And the World Goes 'Round* (Drama Desk Award), *Steel Pier* (Tony Award nomination), *I Do! I Do!* (Drama Desk Award nomination), *Sweeney Todd: The Demon Barber of Fleet Street*, *110 in the Shade*, *The Most Happy Fella*, *Hello Dolly!*, *Boeing-Boeing*, *Much Ado About Nothing*, *Brighton Beach Memoirs*, *Broadway Bound*, *Heresy*, *Almost Home*, *Sylvia*, and *Six Degrees of Separation*. Ziemba has appeared in several episodes of the many *Law and Order* series; *The Kennedy Center Honors* in tributes to Angela Lansbury and Julie Harris; and in PBS's *Sondheim: A Celebration at Carnegie Hall*, *My Favorite Broadway: The Leading Ladies*, and *Ira Gershwin at 100*.



**DANIELLE FRIMER\*** (*Understudy*) most recently played Nell in *Indian Ink* at A.C.T. Previous mainstage and Conservatory credits

include Ophelia in *Hamlet*, *Old Hats* with Bill Irwin and David Shiner, *A Christmas Carol*, *Napoli* with Marco Baricelli and Seana McKenna, *The Girl from Maxim's*, *The Country Wife*, *Cloud Nine*, *Niagara Falls*, and the devised piece *Battle for Babylon*. Other regional and New York credits include the Princess in *Love's*

*Labour's Lost* (Post5 Theatre), Olivia in *Twelfth Night* (Portland Actors Ensemble), *Fox on the Fairway*, *Shrek*, and *Pirates of Penzance* (Summer Repertory Theatre), *Wallenberg* (White Plains Performing Arts Center), *Stop the Virgins* (St. Ann's Warehouse, directed by Adam Rapp), and *A Midsummer Night's Dream* and *Julius Caesar* (Shakespeare Santa Cruz). Frimer holds a B.A. from Yale University, where she was the recipient of the Branford Arts Prize, and, as of May 2015, an M.F.A. from A.C.T.



**ZACH KENNEY\*** (*Understudy*) was seen in A.C.T.'s production of *1776* last season. Regional credits include *1776* (Asolo Repertory Theatre); and *Red*,

*Who Am I This Time . . . ?*, and *Mary's Wedding* (Indiana Repertory Theatre). Chicago credits include *Hair* (American Theatre Company), *Hit The Wall* (The Inconvenience), *Chicago Boys* (Goodman Theatre New Stages), *It's a Wonderful Life* and *Waiting for Lefty* (American Blues Theater, Artistic Affiliate), *The Gospel According to James* (Victory Gardens Theater), and *The Farnsworth Invention* and *Not Enough Air* (TimeLine Theatre Company). Kenney has appeared on *Chicago Fire* (NBC) and is from San Francisco.



**VICKI SHAGHOIAN\*** (*Understudy*) has been critically acclaimed for her versatility as a performer. Opera, concert, and theater

credits include *Jenúfa* (Sir Charles Mackerras); *Der Rosenkavalier* (Sir John Pritchard); and *Das Lied von der Erde*, *L'Enfant et les Sortilèges*, and *Seven Deadly Sins* (Kent Nagano). Other credits include over a dozen libretti with Donald Pippin, *Windsor Follies* at Laurie Beechman Theatre and Waldorf Astoria, *365*

*Plays/365 Days* at Yale Repertory Theatre, *The Cherry Orchard* at Miscreant Theater, and *The Wild Party* at Yale Cabaret. Shaghoian was assistant professor of acting at the Yale School of Drama from 2000-2014 before joining the A.C.T.'s M.F.A. Program faculty.

**STEPHEN SONDHEIM** (*Composer and Lyricist*) wrote the music and lyrics for *Road Show* (2008), *Passion* (1994), *Assassins* (1991), *Into the Woods* (1987), *Sunday in the Park with George* (1984), *Merrily We Roll Along* (1981), *Sweeney Todd: The Demon Barber of Fleet Street* (1979), *Pacific Overtures* (1976), *The Frogs* (1974), *A Little Night Music* (1973), *Follies* (1971; revised in London, 1987), *Company* (1970), *Anyone Can Whistle* (1964), and *A Funny Thing Happened on the Way to the Forum* (1962), as well as the lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear a Waltz?* (1965), and additional lyrics for *Candide* (1973). *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), and *Putting It Together* (1993) are anthologies of his work, as is the musical *Sondheim on Sondheim*. He composed the film scores of *Stavisky* (1974) and *Reds* (1981), and songs for *Dick Tracy* (Academy Award, 1990). He also wrote songs for the television production *Evening Primrose* (1966); co-authored with Anthony Perkins; the film *The Last of Sheila* (1973); and, with George Furth, the play *Getting Away with Murder* (1996). He provided incidental music for the plays *The Girls of Summer* (1956), *Invitation to a March* (1961), and *Twigs* (1971). He won Tony Awards for Best Score for a Musical for *Passion*, *Into the Woods*, *Sweeney Todd: The Demon Barber of Fleet Street*, *A Little Night Music*, *Follies*, and *Company*. All of these shows won the New York Drama Critics Circle Award, as did *Pacific Overtures* and *Sunday in the Park with George*, the latter also receiving the Pulitzer Prize for Drama. *Saturday Night* (1954), his first professional musical, finally had its New York premiere in 1999 at Second Stage Theatre.

**HUGH WHEELER** (*Librettist*) wrote the books for *A Little Night Music*, revised productions of *Irene* (with Joseph Stein), *Candide*, *Sweeney Todd: The Demon Barber of Fleet Street* (based on the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 film). His plays include *Big Fish*, *Little Fish*; *Look: We've Come Through*; and *We Have Always Lived in the Castle* (adapted from the Shirley Jackson novel). He contributed additional material to *Pacific Overtures* and adapted the Kurt Weill opera *Silverlake*. He received Tony Awards for Best Book of a Musical for *A Little Night Music*, *Candide*, and *Sweeney Todd*—all collaborations with Stephen Sondheim. Wheeler left unfinished books for *Bodo*, *Fu Manchu*, and a new libretto for *The Merry Widow* at the time of his death in 1987.

**MARK LAMOS** (*Director*) is currently artistic director of Connecticut's historic Westport Country Playhouse. Previously, as artistic director of Hartford Stage, he accepted the Tony Award for that theater's body of work. His production of Edward Albee's *Seascape* was also nominated for a Tony Award. His off-Broadway productions of Albee's *Tiny Alice* and Shakespeare's *Measure for Measure* won Lucille Lortel Awards. His work for Lincoln Center Theater includes *Cymbeline*, *The Rivals*, *Big Bill*, and *The Grand Manner*. Other New York credits include productions for The Public Theater, Primary Stages, Signature Theatre Company, Second Stage Theatre, and Roundabout Theatre Company. He works extensively in national opera, including The Metropolitan Opera, New York City Opera, San Francisco Opera, and companies in Santa Fe, St. Louis, Dallas, Los Angeles, and Washington, DC, as well as abroad in Toronto, Canada; Bergen, Norway; Gothenberg, Sweden; and the Munich Biennale. His extensive work in American theaters includes productions at A.C.T., Yale Repertory Theatre, the Guthrie Theater, The Old Globe in San

Diego, The John F. Kennedy Center for the Performing Arts, University of Delaware's Resident Ensemble Players, and California Shakespeare Theater, among many others. He has been awarded three honorary doctorates and was a Frederick W. Beinecke Fellow at Yale University.

**VAL CANIPAROLI's** (*Choreographer*) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although San Francisco Ballet has been his artistic home for more than 41 years, Caniparoli has also contributed to the repertoires of more than 40 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Pacific Northwest Ballet, and Northern Ballet Theatre. Caniparoli has also choreographed for Lyric Opera of Chicago, San Francisco Opera, and The Metropolitan Opera. He has worked extensively with the San Francisco Symphony, most memorably on the Nikolai Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh & H. Robert Magee Foundation. Previous work with A.C.T. includes the staging and creation (with Carey Perloff) of *Tosca Café* and choreography for *A Doll's House*, *A Christmas Carol*, *'Tis Pity She's a Whore*, and *Arcadia*.

**WAYNE BARKER** (*Music Director*) received a Tony Award nomination and a Drama Desk Award for his music for *Peter and the Starcatcher*. Also for Broadway, he composed the music and co-wrote lyrics for *Dame Edna: Back with a Vengeance!* and contributed songs to the farewell tour, as well as her 2004 Royal Variety Performance. His other scores include the world premiere of *Laugh* at Studio Theatre, *The Great Gatsby* and *The Primrose Path* (Guthrie Theater), *Twelfth Night* and *Three Musketeers* (Seattle Repertory Theatre), and Parallel Exit's dance-theater piece *I Love Bob*. He

has arranged and conducted a variety of scores for regional theaters, including *Sing for Your Shakespeare* at Westport Country Playhouse and *A Midsummer Night's Dream* at La Jolla Playhouse. His symphony pops arrangements have been played by orchestras all over the world. Last fall he made his acting debut as Cosme McMoon in *Souvenir* at Portland Stage Company.

**CANDICE DONNELLY** (*Costume Designer*) most recently worked on *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.

**RICCARDO HERNANDEZ** (*Scenic Designer*) is an internationally renowned set designer who has been designing Broadway and off-Broadway stages since his graduation from the Yale School of Drama in 1992. Select Broadway credits include *The Gershwins' Porgy and Bess*; *The People in the Picture*; *Caroline, or Change*; *Topdog/Underdog*; *Bells Are Ringing*; *Parade* (Tony nomination); *Bring in 'Da Noise, Bring in 'Da Funk*; and *The Tempest*. Recent off-Broadway credits include

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

© Member of A.C.T.'s Master of Fine Arts Program Class of 2015 and a member of Actors' Equity Association

## WHO'S WHO IN A LITTLE NIGHT MUSIC

*Grounded, The Library, February House* (The Public Theater), *The Invisible Hand* (New York Theatre Workshop), *Much Ado About Nothing* (the Duke on 42nd Street), *Offices* (Atlantic Theater Company), *An Oresteia* (Classic Stage Company), and *Mouth to Mouth* (Acorn Theater). He also designed the opera *Amistad* by Thulani Davis and Anthony Davis at the Lyric Opera of Chicago. Hernandez is a recipient of the 2000 Princess Grace Statuette Award.

**ROBERT WIERZEL's** (*Lighting Designer*) prior A.C.T. credits include *Indian Ink, Napoli, Armistead Maupin's Tales of the City, The Tosca Project, 'Tis Pity She's a Whore, Rock 'n' Roll, Travesties, and Happy End*. He has designed productions with opera companies around the world, as well as numerous productions with The Glimmerglass Festival and New York City Opera. New York Broadway productions include *Lady Day at Emerson's Bar & Grill*, starring Audra McDonald, and the musical *Fela!* (Tony Award nomination). Other New York City credits include work with the New York Shakespeare Festival/ The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Playwrights Horizons, and Brooklyn Academy of Music. Dance work includes 29 years with the Bill T. Jones/Arnie Zane Dance Company. He has designed at several regional theaters across the country, including Hartford Stage, Center Stage in Baltimore, Yale Repertory Theatre, The Old Globe, and the Mark Taper Forum. He holds an M.F.A. from Yale School of Drama and serves on the faculty at New York University's Tisch School of the Arts.

**KEVIN KENNEDY's** (*Sound Designer*) credits include *Luck Be a Lady, Noah Racey's Pulse, 1776, Deathtrap, and Bonnie & Clyde* (pre-Broadway) at Asolo Repertory Theatre; *This Wonderful Life* at Asolo Repertory Theatre, Cleveland Play House, Syracuse Stage, The Laguna Playhouse, and North Coast Repertory Theatre; *The Colored Museum* at Huntington Theatre Company; Nilo Cruz's *Hurricane* for Ringling

International Arts Festival and Arca Images/Miami-Dade County Auditorium; *Armistead Maupin's Tales of the City and 1776* at A.C.T.; *The Rocky Horror Show* at The Old Globe; and *Mamma Mia!, Joseph and the Amazing Technicolor Dreamcoat, and Flashdance the Musical* tours. He was also production engineer/assistant designer for *Sister Act, Bonnie & Clyde, and Kinky Boots* (2013 Tony Award for Sound Design) on Broadway. Kennedy has also toured as the sound engineer with The Alan Parsons Live Project.

**JANET FOSTER, CSA** (*Costing*) 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 *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* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre);

*River's End, Bus Stop, 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*. Past A.C.T. positions include conservatory producer and associate production manager. 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*) most recently assistant stage-managed *Indian Ink* at A.C.T. and *Rapture, Blister, Burn* at Aurora Theatre Company. She often works across the bay at Berkeley Repertory Theatre; favorite Berkeley Rep credits include *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures, Girlfriend, The Arabian Nights, The White Snake, No Man's Land, Dear Elizabeth, and How to Write a New Book for the Bible*. Other local credits include *Così fan tutte, L'elisir d'amore, and Postcard from Morocco* at the Merola Opera Program and *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater. McClintock has a B.A. in theater and history from Willamette University.

**BRYAN HUNT's** (*Associate Director*) directing credits include *Watson: The Musical* at The King's College and West Village Musical Theatre Festival (winner, Best Musical and Best Director); *Alien Sex Comedy* at New Light Theater Project Dark Room Series; *Henry V* at the Great River Shakespeare Festival (Shakespeare for Young Actors); *As You Like It* at Theatre-Hikes Colorado; *Pretty, Smart, Poetic* (staged reading) at Westport Country Playhouse; and *Urinetown: The Musical* at Margo Jones Theatre in Dallas, Texas. He has served as associate and assistant director on productions at several regional theaters, including Westport Country Playhouse, Goodman Theatre, Dallas Theater Center,

Center Stage in Baltimore, Arena Stage, Center Theatre Group, and The Old Globe, as well as the world premiere of the Tony Award-winning *Vanya and Sonia and Masha and Spike* on Broadway, at Lincoln Center Theater, and at McCarter Theatre. Hunt is also a producing associate with Octopus Theatricals.

### CHRISTOPHER AND LESLIE

**JOHNSON** (*Executive Producers*) were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They were executive producers on *Napoli!*, *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area organizations and endowed the Hurlbut-Johnson chair in Diabetes Research at UCSF. Leslie is the cofounder and president of Epic Transitions, a Bay Area-based nonprofit dedicated to providing transformational trek experiences to young adults in need of support with life direction.

### BURT AND DEEDEE MCMURTRY

(*Executive Producers*) married soon after graduating from Rice University in Houston and have lived on the San Francisco peninsula since they arrived in California in 1957. They recently produced A.C.T.'s productions of *1776*, *Arcadia*, *Maple and Vine*, *Armistead Maupin's Tales of the City*, *Vigil*, *Rock 'n' Roll*, *Happy End*, and *The Imaginary Invalid*. Both Burt and Deedee feel that theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a member of the A.C.T. Emeritus Advisory Board, but also as a former co-chair of the Producers Circle, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a retired venture capitalist, Burt is an active volunteer at Stanford University and past chair of its board of trustees.

# NEW STRANDS

**New Strands**, A.C.T.'s new-works program, is invested in supporting translations, adaptations, and original works from the artists we love. Our current commissions include interdisciplinary projects, San Francisco-inspired stories, and work that has an international lens.

Photo by Ryan Montgomery

## Current commissions include:

### Monstress

#### Theater pieces inspired by Lysley Tenorio's *Monstress: Stories*

A team of three writers and a composer journeys through San Francisco-based author Lysley Tenorio's quirky and moving short stories of Filipino immigration, unrealized dreams, loss of youth and place, and generational and cultural clashes.

Be sure to catch *Save the I-Hotel* and *Presenting . . . the Monstress!* at The Strand Theater as part of our 2015-2016 subscription season, and *The Brothers* as a workshop presentation during the show.

#### *Save the I-Hotel*

Adapted by Philip Kan Gotanda

#### *Presenting . . . the Monstress!*

Adapted by Sean San José

#### *The Brothers*

Adapted by Colman Domingo

#### *The Happiness of Fish* by Dave Malloy

The author/composer of the acclaimed plays *Natasha*, *Pierre* and *the Great Comet of 1812* (OBIE Award Special Citation), and *Ghost Quartet* (Drama Desk Award nomination) explores atheism and theism through the lenses of movement, beauty, and Taoism in this music-theater piece.

#### *How to Catch Creation* by Christina Anderson

Named by *American Theatre* magazine as one of the 15 up-and-coming artists "whose work will be transforming America's stages for decades to come," the author of *Good Goods* and *Man in Love* is creating an original work inspired by the history, topography, and spirit of San Francisco.

#### *A Thousand Splendid Suns* by Ursula Rani Sarma

Beloved Bay Area author Khaled Hosseini's (*The Kite Runner*) best-selling, intimate story about the remarkable bond between two Afghani women of different generations, set against an epic background of love and war, is being adapted by Irish-Indian playwright Ursula Rani Sarma.

This program is made possible by Hewlett Foundation's New Works Endowment and by the Edgerton Foundation for New American Theatre. For more information, visit [act-sf.org/commissions](http://act-sf.org/commissions).

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

CONNECT WITH US     

# WHERE ARE THEY NOW?

## A.C.T.'S YOUNG CONSERVATORY AND M.F.A. PROGRAM ALUMNI

By Shannon Stockwell

A.C.T. is committed to providing all of the students in our various Conservatory programs with the skills they need to excel in the professional world—in theater and beyond. For our Young Conservatory (YC) students, theater education provides essential experience in teamwork and collaboration, which helps them succeed in any field, while our Master

of Fine Arts Program actors get high-caliber training that prepares them for entry into the world of professional theater. Here's what some of the alumni from our acclaimed programs are up to today—their careers are varied, but they were all profoundly influenced by their A.C.T. experience.

*If you are an A.C.T. alum, we want to hear from you! Please email us at [alumni@act-sf.org](mailto:alumni@act-sf.org) to update us about your contact information and what you are up to now.*

### YOUNG CONSERVATORY ALUMNI



Kirsten Potter in Seattle Repertory Theatre's *Photograph 51* in 2013. Photo by Alan Alabastro.

**KIRSTEN POTTER** took part in the YC in the early 1990s. Today, aside from being a successful professional actor, Potter is one of the most recognized audiobook readers in the country. She has earned accolades for her performances on such books as *Catch Me*, by Lisa Gardner; *Station Eleven*, by Emily St. John Mandel; and *We've Got Issues*, by Judith Warner.

*"The experience of working with Craig [Slaight, YC director] and the YC gave me the confidence to enter a very competitive field," Potter says. "I learned to believe in myself."*

**LAUREN ROSI** was in the YC during her high school years (2000–03), taking part in several classes and two productions. Following high school, she went to Emerson College to study musical theater and education. In addition to performing onstage when she gets the chance, she is now the director of the theater program at St. Joseph Notre Dame High School in Alameda, where she is currently in her third year of teaching.

*Rosi says, "The most important lesson I learned from Craig is one that I try to pay forward every day as a teacher: follow your dreams, but know that you are the one who is going to have to make those dreams come true."*



Lauren Rosi in *Steel Magnolias* at Contra Costa Civic Theater. Photo by Ben Krantz.





Nick Baefsky on a ranch in New Mexico. Photo by Amy Wright.

**NICK BAEFSKY** participated in the YC from middle school until the end of high school. After graduation, he attended Deep Springs College, an alternative two-year school in California, where he discovered a passion for ranch management. He is now finishing his undergraduate degree in creative writing at Cornell University. When he graduates, he is planning to work on a ranch in Raton, New Mexico.

*“Something that I like about both working in ranching and in theater is the intense collaboration with other people,” Baefsky says. “In the YC, at a relatively young age, you’re held accountable and asked to perform at a much more professional level.”*

## M.F.A. PROGRAM ALUMNI

**LATEEFAH HOLDER** graduated from the M.F.A. Program in 2014, and following that, she moved to Los Angeles, where she earned roles on HBO’s *Getting On* and the Comedy Central show *Review*. “The M.F.A. Program was amazing,” she says. “Because of A.C.T., I had the confidence, the training, and the wherewithal to really do the job and do it well.” She is continuing to experience success in television and recently recorded a pilot for a show called *Kevin from Work*.

*“I came to A.C.T. thinking, ‘I can do this,’” Holder says. “I left knowing that I could.”*



Lateefah Holder in HBO’s *Getting On*.  
Courtesy of *Getting On* at HBO & Anima Sola Productions.



(Left to right) Actors Joel Marsh Garland, Alex Morf, James McMenam, and Jim Parrack in *Of Mice and Men* on Broadway. Photo by Richard Phibbs.

**ALEX MORF** graduated from the M.F.A. Program in 2008. For the next few years, he acted at many regional theaters across the country and was in the National Theatre of London’s tour of *War Horse*. When he returned to New York, he was cast in the 2014 Broadway revival of *Of Mice and Men*, starring James Franco and Chris O’Dowd. Morf also has a successful film career, appearing in the television shows *Elementary*, *Daredevil*, and *Turn*, and the movies *Maggie’s Plan* and *In Dubious Battle*.

*“Going to school for acting is one of the best things I ever did with my life,” says Morf. “A.C.T. helped free the artist in me.”*

**ROY CONLI** attended A.C.T.’s Advanced Training Program in the 1970s, well before it became the M.F.A. Program in 1995. As a producer at Disney Animation Studios, he has worked on the films *The Hunchback of Notre Dame* (1996), *Treasure Planet* (2002), and *Tangled* (2010), and he recently accepted the Academy Award for Best Animated Feature Film for *Big Hero 6* (2014).

*“My basic underpinning as an artist has come from my time at A.C.T.,” Conli says. “The structural analysis and the dramaturgy I learned there are fundamental in terms of how I understand story and create worlds.”*



Roy Conli in his studio.  
Image courtesy of Roy Conli.

# WILL ON WHEELS

## M.F.A. PROGRAM STUDENTS BRING THE BARD TO SCHOOLS

By Shannon Stockwell

(Left to right) Michael McIntire, Rosa Palmeri, Arthur Wise, and Thomas Stagnitta as the Mechanicals in *A Midsummer Night's Dream* on A.C.T.'s Stage Coach in Mendell Plaza. Photo by Alessandra Mello.

**FOR THE EIGHTH SPRING IN A ROW, A.C.T.'S** Will on Wheels was a resounding success. In this unique program, our second-year Master of Fine Arts Program actors rehearse a Shakespeare play, shortened for length and designed for flexibility in a variety of spaces. Then, they bring the show to Bay Area schools and community centers, and following each performance, they field questions from their rapt audiences about the performance, the text, and their lives as actors. As part of the M.F.A. Program's Citizen Artist curriculum, M.F.A. students also receive training from and accompany master teaching artists to classrooms for pre- and postshow workshops. Since Will on Wheels began in 2008, A.C.T. has performed for over 15,000 people at high schools, middle schools, and community centers.

This year, the play was *A Midsummer Night's Dream*, Shakespeare's romantic comedy about a tangled web of lovers. During March, A.C.T.'s crew and the M.F.A. Program actors brought the show to 19 sites—including Central Market's Canon Kip Senior Center and The Arc, as well as an

outdoor performance on our new Stage Coach mobile unit in Bayview's Mendell Plaza—with a total of 2,925 people in attendance.

For students, the opportunity to see live theater can be influential. "Many of the schools we go to don't have the time or resources to leave on a field trip to see a play," says Director of Education & Community Programs Elizabeth Brodersen. Because A.C.T. believes that it is important for students to experience the arts while they are still young, the performances are affordable, and for our ACTsmart partner schools, they are free. "Will on Wheels is often the first time these students get to see live classical theater, and that exposure can awaken an interest in them to continue pursuing the arts," says Brodersen.

Having live theater come to their schools is beneficial for students, but the Will on Wheels tour is also an exceptional educational opportunity for the M.F.A. Program actors, who relish the chance to perform for students. "Youth audiences are so transparent and smart," says actor Christina Liang.



Students at Oakland School for the Arts enjoy a Will on Wheels performance of *Othello* in 2012.



(Left to right) Arthur Wise, Jennifer Reddish, and Thomas Stagnitta in *A Midsummer Night's Dream* on A.C.T.'s Stage Coach in Mendell Plaza. Photo by Alessandra Mello.



Tyee Tilghman as Othello and Allegra Edwards as Desdemona in the 2012 performance of *Othello*.

“You have to be on your game and engaged every second, because if you lose focus, they can sense it.”

“Will on Wheels allows the M.F.A. Program actors to work with a classical text, which is one of the main tenets of our training program,” says Conservatory Director Melissa Smith. But the very nature of working on a touring show is in itself a learning experience. “With multiple shows and a variety of performance spaces, the program promotes the actors’ stamina and flexibility,” says Smith.

“Will on Wheels provided me with huge artistic growth,” agrees actor Thomas Stagnitta. “The constantly shifting spaces and different audiences challenged me to be on my toes every performance.”

Overall, Will on Wheels is a transformative experience for the M.F.A. Program actors. “The tour really pushed me to be present and flexible in any given environment,” says Liang. “Every audience was different, but they all responded so well to the material, which inspired me to be free, take risks, and have fun.”

**TO LEARN MORE ABOUT BRINGING THE BARD TO YOUR SCHOOL, VISIT:**

**ACT-SF.ORG/EDUCATION**

**TO LEARN MORE ABOUT THE CITIZEN ARTIST ASPECT OF THE M.F.A. PROGRAM, VISIT:**

**ACT-SF.ORG/MFA**

# BETWEEN RIVERSIDE AND CRAZY

2015 PULITZER WINNER LAUNCHES  
A.C.T.'S NEXT SEASON

by *Nirmala Nataraj*



## WALTER “POPS” WASHINGTON IS DESPERATELY

trying to hold on to a prime piece of real estate—one of the last rent-controlled apartments in New York City. His landlord wants him and his newly paroled son out; his former colleagues are begging him to back down from a lawsuit he filed against City Hall eight years ago; the local liquor store has closed; and a beautiful, mysterious Santeria practitioner promises both seduction and salvation in the midst of it all.

Stephen Adly Guirgis’s critically acclaimed play *Between Riverside and Crazy* is an urban dramedy that is as timely as it is thought-provoking. After premiering in New York last year, it secured the 2015 Pulitzer Prize for Drama. Now, *Between Riverside and Crazy*, which the Pulitzer jury lauded as a “nuanced, beautifully written play that uses dark comedy to confront questions of life and death,” arrives at A.C.T. as the inaugural production of our 2015–16 season.

A.C.T. Artistic Director Carey Perloff knew that she wanted to begin the season with a piece that would be “big and muscular and appealing.” Much like Guirgis’s previous work, the play asks large questions about faith, morality, race, and family. Given its gritty and sometimes controversial themes, critics have described it as a descendant of *All in the Family*. Director Irene Lewis, who returns to A.C.T. after staging David Mamet’s politically charged *Race* (2011) and George F. Walker’s *Dead Metaphor* (2013), is the perfect choice to bring Guirgis’s high-velocity work to life.

“I try to write my plays in such a way that someone’s going to want to play every part,” Guirgis has said.

Among his motley characters is the protagonist, Walter, an African American ex-cop in the middle of a drawn-out lawsuit that began when he was shot by a white cop eight years ago. “Walter is fighting to hold onto the family apartment, a place that has become a home for a wildly disparate group of hangers-on looking for solace and comfort,” says Perloff. These include Walter’s jailbird son, Junior; Junior’s spacey but perceptive girlfriend, Lulu; and Junior’s volatile friend Oswald, who finds an unlikely father figure in Walter.

Guirgis, who describes the work as semiautobiographical, says that the play was spurred by two events: the first was moving into his Riverside Drive apartment the night after his mother died, and the second was an incident in which a white police officer shot a black undercover transit officer. “It was a really sad case, and I knew I wanted to try and write about it,” he says. The result is a play that blurs the lines between sacred and profane, ugly and beautiful, tragic and uproariously funny.

As sobering as some of the themes may be, Perloff believes that audiences will be drawn to the comedy and surprised by the sudden left turns: “Every time you think you know where something is going, Guirgis upends you and makes you think again.”

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

# PLAYING A LEADING ROLE AT A.C.T.

ASSOCIATE PRODUCERS THOMAS FOUTCH AND MILTON MOSK | *By Aliza Arenson*

Milton Mosk and Thomas Foutch

**THERE ARE MANY WAYS TO BE INVOLVED WITH** A.C.T. throughout the season, and members of A.C.T.'s Directors and Producers Circles at the Associate Producer Level and above get a special seat behind the scenes. Benefits for these donors include the opportunity to sit in on early readings, meet the actors and creative team, view rehearsals, see the technical elements of the show come together, and visit the actors in the green room. As one of our Associate Producers for *A Little Night Music*, Thomas Foutch and Milton Mosk caught a fun and enriching up-close view of the play throughout the creative process.



Costume designer Alex Jaeger and director Mark Rucker at A.C.T.'s first rehearsal for *Mr. Burns, a post-electric play*. Photo by Anna Woodruff.

Foutch and Mosk previously produced *Armistead Maupin's Tales of the City* and appreciated watching it grow throughout the rehearsal process. They increased their support again to be a part of *A Little Night Music*, because they love the power of musicals to entertain and educate. One of their favorite memories at A.C.T. was seeing Judy Kaye in *Souvenir: A Fantasia on the Life of Florence Foster Jenkins* (2009). "She was so fantastic that it brought tears to my eyes, and to the eyes of everyone in the theater," says Mosk. More recently, they enjoyed *Old Hats* and felt it was "absolutely sensational, even though no words were spoken. That's what you get with A.C.T.: always a surprise!"

Mosk has been coming to The Geary Theater since before A.C.T. was launched in San Francisco, and he is particularly thrilled about the recent opening of The Strand Theater. As a native San Franciscan, he worked in his family's restaurant across the street from The Strand in his youth and would sometimes sneak away to catch a movie at the theater. Now that we have renovated The Strand, he appreciates that he can "reminisce on old times" while looking forward to all that A.C.T. will offer in our new space.

Supporting A.C.T.'s work and contributing to the development of our plays is a vital role that an associate producer gets to fill. The opportunity to be involved in our productions has enabled Foutch and Mosk to feel more connected to A.C.T. by "helping to keep this fabulous theater company going for our enjoyment and the benefit of the city," says Mosk.

**ARE YOU EXCITED ABOUT AN UPCOMING PRODUCTION IN THE 2015-16 SEASON?**

**WOULD YOU LIKE TO BE INVOLVED FROM THE BEGINNING?**

CONTACT ASSOCIATE DIRECTOR OF DEVELOPMENT, INDIVIDUAL GIVING ALIZA ARENSON AT [415.439.2482](tel:415.439.2482) OR [AARENSON@ACT-SF.ORG](mailto:AARENSON@ACT-SF.ORG) ABOUT BECOMING AN ASSOCIATE PRODUCER, PRODUCER, OR EXECUTIVE PRODUCER TODAY.

**A.C.T. IS GRATEFUL TO ALL OF OUR FOUNDING  
SUPPORTERS WHO HAVE CONTRIBUTED TO THE  
STRAND THEATER CAMPAIGN.**

**GIFTS OF  
\$1 MILLION OR MORE**

---

Anonymous  
Priscilla and Keith Geeslin,  
in honor of Nancy Livingston  
Burt and Deedee McMurtry  
Arthur Rock and Toni Rembe  
Barbro and Bernard Osher  
The Patti and Rusty Rueff Foundation  
Jeff and Laurie Ubben

**GIFTS OF  
\$500,000-\$999,999**

---

Anonymous  
Koret Foundation  
Fred M. Levin and Nancy  
Livingston, The Shenson Foundation  
Skidmore, Owings & Merrill LLP  
with Abby and Gene Schnair

**GIFTS OF  
\$250,000-\$499,999**

---

Barbara and Gerson Bakar  
Jerome L. and Thao N. Dodson  
Frannie Fleishhacker  
Marcia and John Goldman  
James C. Hormel and  
Michael P. Nguyen  
Jeri Lynn and Jeffrey W. Johnson  
Nion McEvoy and Leslie Berriman  
Barbara Ravizza and  
John S. Osterweis  
Sakana Foundation  
Kathleen Scutchfield  
Steven and Mary Swig  
Mr. and Mrs. Paul L. Wattis III

**GIFTS OF  
\$100,000-\$249,999**

---

Daniel E. Cohn and Lynn Brinton  
Michael G. Dovey  
Sarah and Tony Earley  
Linda Jo Fitz  
Ken Fulk  
Kirke M. and Nancy Sawyer Hasson  
Jo S. Hurley  
Meyer Sound  
Pacific Gas and Electric Company  
David and Carla Riemer  
David Sze and Kathleen Donohue  
Wells Fargo Foundation

**GIFTS OF  
\$50,000-\$99,999**

---

Ascent Private Capital Management  
of U.S. Bank  
Kevin and Celeste Ford  
Dianne and Ron Hoge  
Kenneth and Gisele Miller  
Barry Williams and Lalita Tademy  
Nola Yee

**GIFTS OF  
\$25,000-\$49,999**

---

Norman S. Abramson and  
David V. Beery  
Kat and Dave Anderson  
The Bank of America  
Charitable Foundation  
Valerie Barth and Peter Wiley  
Valli Benesch and Bob Tandler  
Kathleen Bennett and Tom Malloy  
The Burkhart Foundation  
Lloyd and Janet Cluff  
S.H. Cowell Foundation  
Carlotta and Robert Dathe  
Bill and Phyllis Draper

**GIFTS OF  
\$25,000-\$49,999 (CONT.)**

---

John H. N. Fisher and  
Jennifer Caldwell  
Sameer Gandhi and Monica Lopez  
Marilee K. Gardner  
Douglas W. and Kaatri Grigg  
Kent Harvey  
In Memory of Florence and  
Frank Heffernan  
Martha Hertelendy and  
George Norton  
Betty Hoener  
Becky and Lorin Kaplan & Family  
Sue Yung Li and Dale K. Ikeda  
Mac and Leslie McQuown  
Donald J. and Toni Ratner Miller  
Vinie Zhang Miller and  
J. Sanford Miller  
Trudy and Gary Moore  
Timothy Mott and Pegan Brooke  
Elisa Neipp and Rich Rava  
Norman and Janet Pease  
Carey Perloff and Anthony Giles  
Pillsbury Winthrop Shaw Pittman  
LLP  
Lisa and John Pritzker  
Mary L. Renner  
Robina and John Riccitiello  
Ellen Richard  
Dan Schryer  
Harold E. Segelstad  
Dr. Gideon and Cheryl Sorokin  
Jeff and Maria Spears  
Ruth and Alan L. Stein  
Doug Tilden and Teresa Keller  
Susan A. Van Wagner  
Larry and Robyn Varellas  
Aaron Vermut and  
Adriana Lopez Vermut  
Paul and Barbara Weiss  
Kay Yun and Andre Neumann-Loreck

## FRANNIE FLEISHACKER, *Chair*

# producers CIRCLE

Producers Circle members make annual contributions of \$12,000 or more to A.C.T. We are privileged to recognize these members' generosity during the April 15, 2014, to April 15, 2015, period. For information about Producers Circle membership, please contact Amber Jo Manuel at 415.439.2436 or [amanuel@act-sf.org](mailto:amanuel@act-sf.org).

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

### COMPANY SPONSORS (\$50,000 & ABOVE)

Frannie Fleishhacker  
Priscilla and Keith Geeslin  
Jeri Lynn and Jeffrey W. Johnson  
Fred M. Levin and Nancy Livingston,  
The Shenson Foundation  
Nion T. McEvoy and Leslie Berriman  
Burt and Deedee McMurtry  
Barbara Ravizza and John S. Osterweis\*  
Arthur Rock and Toni Rembe  
Doug Tilden and Teresa Keller

### EXECUTIVE PRODUCERS (\$25,000–\$49,999)

Anonymous  
Paul Asente and Ron Jenks  
Lesley Ann Clement  
Mrs. Robyn Coles and Dr. Tony Coles  
Ms. Joan Danforth  
Ray and Dagmar Dolby Family Fund  
Mr. and Mrs. William Draper III  
Sarah and Tony Earley  
Kevin and Celeste Ford  
Mr. and Mrs. Gordon P. Getty  
Jo S. Hurley  
Christopher and Leslie Johnson  
John Little and Heather Stallings Little  
Kenneth and Gisele Miller  
Mrs. Albert J. Moorman  
Patti and Rusty Rueff  
Steven and Mary Swig  
Barry Williams and Lalita Tademy  
Nola Yee

### PRODUCERS (\$12,000–\$24,999)

BNY Mellon Wealth Management  
Clay Foundation – West  
Lloyd and Janet Cluff\*  
Mr. and Mrs. Robert Dathe  
Richard T. Davis and William J. Lowell  
Jerome L. and Thao N. Dodson  
Michael G. Dovey  
Ms. Linda Jo Fitz

Marcia and John Goldman  
Douglas W. and Kaatri Grigg  
Paul R. and Mary Lee Gupta  
Rose Hagan and Mark Lemley  
Kirke and Nancy Sawyer Hasson  
Ron and Dianne Hoge  
Marcia and Jim Levy  
Christine and Stan Mattison  
Don and Judy McCubbin  
Mr. and Mrs. J. A. McQuown  
Mary and Gene Metz  
Mr. Byron R. Meyer  
Donald J and Toni Ratner Miller  
Jon and Barbara Phillips  
Robina and John Riccitiello  
David and Carla Riemer  
Sally and Toby Rosenblatt  
Abby and Gene Schnair  
Kathleen Scutchfield\*  
Anne and Michelle Shonk  
Jan Shrem and Maria Manetti Shrem  
Dr. and Mrs. Gideon Sorokin  
Jeff and Maria Spears  
Mr. David G. Steele  
Alan and Ruth Stein  
Bert and LeAnne Steinberg  
Ayn Thorne  
Jeff and Laurie Ubben  
Susan A. Van Wagner  
Aaron Vermut and Adriana Lopez Vermut  
Jack and Susy Wadsworth

## DIANNE HOGE, *Co-chair* • NOLA YEE, *Co-chair*

# directors CIRCLE

Directors Circle members make annual contributions of \$2,000 to \$11,999 to A.C.T. We are privileged to recognize these members' generosity during the April 15, 2014, to April 15, 2015, period. For information about Directors Circle membership, please contact Aliza Arenson at 415.439.2482 or [aarenson@act-sf.org](mailto:aarenson@act-sf.org).

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

### ASSOCIATE PRODUCERS (\$6,000–\$11,999)

Anonymous  
Judith and David Anderson  
Mr. and Mrs. Matthew Barger  
Valerie Barth and Peter Booth Wiley  
Kenneth Berryman  
Romana and John Bracco  
Gayle and Steve Brugler  
Drs. Devron Char and Valerie Charlton-Char  
Daniel E. Cohn and Lynn Brinton  
Mr. and Mrs. David Crane  
James and Julia Davidson  
Edward and Della Dobranski  
Mrs. Michael Dollinger  
David Dominik  
Anne and Gerald Down  
Barb and Gary Erickson  
Ms. Daniela Faggioli  
Darla and Patrick Flanagan

Vicki and David Fleishhacker  
Myrna and Tom Frankel  
Dr. and Mrs. Fred N. Fritsch\*  
Mr. and Mrs. Thomas A. Gallagher  
Dr. and Mrs. Richard E. Geist  
Arnie and Shelly Glassberg  
Dr. Allan P. Gold and Mr. Alan C. Ferrara  
Marcia and Geoffrey Green  
Ms. Betty Hoener  
Alan and Cricket Jones  
Mr. Joel Krauska and Ms. Patricia Fox  
Ms. Linda Kurtz  
Patrick Lamey and Stephanie Hencir  
Capegio Properties, Barbara and Chuck Lavaroni  
Jennifer Lindsay  
Drs. Michael and Jane Marmor  
Mr. and Mrs. Robert McGrath  
Tim Mott  
Paula and John Murphy  
Rich Rava and Elise Neipp  
Ricardo Nunez

Terry and Jan Opdendyk  
Ms. Louise Muhlfeld Patterson  
Elsa and Neil Pering  
Marjorie Perloff  
Ms. Saga Perry and Mr. Frederick Perry  
Lisa and John Pritzker  
Merrill Randol Sherwin  
Susan Roos  
Gerald B. Rosenstein  
Rick and Cindy Simons  
Mr. Laurence L. Spitters  
Emmett and Marion Stanton  
Roselyne C. Swig  
Dr. Martin and Elizabeth Terplan\*  
Ian and Olga Thomson  
Mr. and Mrs. John R. Upton  
Paul and Barbara Weiss  
Carlie Wilmans  
Beverly and Loring Wyllie  
Kay Yun and Andre Neumann-Loreck\*

**PLAYWRIGHTS**

**(\$4,000–\$5,999)**

Anonymous  
Paul Angelo  
Dr. Barbara Bessey  
David and Rosalind Bloom  
Ms. Donna Bohling and  
Mr. Douglas Kalish  
Ben and Noel Bouck  
Linda Joanne Brown  
Ms. Sally Carlson  
Bill and Cerina Criss  
Joan Dea  
Madeline and Myrkle Deaton  
Mrs. Julie D. Dickson  
The New Ark Fund  
Mr. and Mrs. Jerome B. Falk, Jr.  
Mrs. Susan Fuller  
Shelby and Frederick Gans  
Foundation  
Harvey and Gail Glasser  
Barbara Grasseschi and Tony Crabb  
Mark and Renee Greenstein  
Ms. Linda Gruber  
Kent Harvey  
Mr. James Hayes  
Mr. and Mrs. Henry Paul Hensley\*  
Mr. and Mrs. Ban Hudson  
Sy Kaufman\*  
Joseph D. Keegan, Ph.D.  
Amanda and John Kirkwood  
Paola and Richard Kulp  
Jim Leonard  
Mr. and Mrs. John P. Levin  
Lenny and Carol Lieberman  
Melanie and Peter Maier -  
John Brockway  
Huntington Foundation  
Stephanie and Jim Marver  
Mr. Andrew McClain  
Mr. Daniel Murphy  
Bill and Pennie Needham  
James C. Hormel and  
Michael P. Nguyen  
Ms. Mary D. Niemiller  
Dr. and Mrs. John O'Connor  
Mrs. Margaret O'Drain\*  
LeRoy Ortopan  
Mr. Adam Pederson  
Mr. and Mrs. William Pitcher  
Bill and Pamela Pshea  
Mr. Dileep Rao  
Gary and Joyce Rifkind  
Victoria and Daniel Rivas  
Dr. James Robinson and  
Ms. Kathy Kohrman  
Mrs. Marianne B. Robison  
Matt and Yvonne Rogers  
Gary Rubenstein and  
Nancy Matthews  
Dr. and Mrs. Stephen M. Schoen  
Dr. F. Stanley Seifried  
Russ Selinger  
George and Camilla Smith  
The Somekh Family Foundation  
Mr. Richard Spaete  
J. Dietrich and Dawna Stroeh  
Tara Sullivan and Jim Horan  
Patrick S. Thompson  
Pasha and Laney Thornton  
Joy and Ellis Wallenberg,  
Milton Meyer Foundation  
Mr. William R. Weir

Mr. and Mrs. Christopher  
A. Westover  
Mr. and Mrs. Bruce White  
Dr. and Mrs. Andrew Wiesenthal  
Mr. and Mrs. Joseph B. Workman  
Mr. and Mrs. Roger Wu  
Richard and Victoria Zitrin

**DIRECTORS**

**(\$2,000–\$3,999)**

Anonymous (4)  
Martha and Michael Adler  
Bruce and Betty Alberts  
Lynn Alshuler and  
Stanley D. Herzstein  
Mr. James C. Anderson  
Sharon L. Anderson  
Timothy Anderson and Ellen Kim  
Dick Barker  
Nancy and Joachim Bechtle  
David V. Beery and  
Norman Abramson  
Donna L. Beres and Terry Dahl  
Mr. Kenneth C. Berner  
Fred and Nancy Bjork  
Roger and Helen Bohl  
John Boland and James Carroll  
Mr. Mitchell Bolen and  
Mr. John Christner  
Christopher and Debora Booth  
Brenda and Roger Borovoy  
Mr. Benjamin Bratt and Talisa Soto  
Tom and Carol Burkhardt  
Patrick and Mary Callan  
The Donald and  
Carole Chaiken Foundation  
Ms. Paula Champagne and  
Mr. David Watson  
Steven and Karin Chase  
T.Z. and Irmgard Chu  
Geoff Clarke  
Mr. Byde Clawson and  
Dr. Patricia Conolly  
Susan and Ralph G. Coan, Jr.  
Darren Criss  
Ms. Karen T. Crommie  
Mr. and Mrs. Ricky J. Curotto  
Mr. T.L. Davis and Ms. M.N. Plant  
Robert and Judith DeFranco  
Richard DeNatale and Craig Latker  
Reid and Peggy Dennis  
Mr. William Dickey  
Richard and Bonnie Dlott  
Mr. Joseph W. Donner, III  
Joan Eckart  
Mrs. Delia Ehrlich  
Philip and Judy Erdberg  
Jacqueline and Christian Erdman  
Charles and Susan Fadley  
Mr. Rodney Ferguson and  
Ms. Kathleen Egan  
Mr. Alexander L. Fetter and  
Ms. Lynn Bunim  
Mr. Robert Feyer and  
Ms. Marsha Cohen\*  
Mr. and Mrs. Richard J. Fineberg  
Cary and Helen FitzGerald  
Mr. and Mrs. Patrick F. Flannery\*  
Mr. Sameer Gandhi and  
Ms. Monica Lopez  
William Garland and Michael Mooney  
Mr. Michael R. Genesereth  
Drucilla Gensler

Mr. Arthur Gianoukos  
Susan and Dennis Gilardi  
Jason Goldman  
Dr. A. Goldschlager  
Mrs. Kenneth Gottlieb  
Ms. Ann M. Griffiths  
Raymond and Gale L. Grinsell  
Ms. Margaret J. Grover  
Nadine Guffanti and Ed Medford  
Mr. and Mrs. Richard Halliday  
Sam Hamilton and Jen Chaiken  
Vera and David Hartford  
Mr. Greg Hartman  
Mr. and Mrs. R. S. Heinrichs  
The Brian and Patricia A. Herman  
Fund at Community Foundation  
Santa Cruz County  
Mr. and Mrs. Jerre Hitz  
Ms. Marcia Hooper  
Rob Hulteng  
Robert Humphrey & Diane Amend  
Judy and Bob Huret  
Harold and Lyn Isbell  
Franklin Jackson &  
Maloos Anvarian\*  
Stephanie and Owen Jensen  
Russell and Mary Johnson  
Mr. and Mrs. Michael Kamil  
Becky & Lorin Kaplan and Family  
Mr. and Mrs. Ron Kaufman  
Ed and Peggy Kavounas  
Sheila and Mark Kenney and Family  
Ms. Pamela L. Kershner  
Luba Kipnis and David Russel  
Ms. Nancy L. Kittle  
Mr. R. Samuel Klatchko  
Hal and Leslie Kruth  
Jennifer Langan  
Tom and Sheila Larsen  
Mr. Richard Lee and  
Ms. Patricia Taylor Lee  
Dr. Lois Levine Mundie  
Ms. Helen S. Lewis  
Sue Yung Li and Dale Ikeda  
Herbert and Claire Lindenberger  
Ron and Mary Loar  
Mr. and Mrs. Alexander Long  
Ms. Gayla Lorthridge\*  
Dr. Thane Kreiner and  
Dr. Steven Lovejoy  
Patrick Machado  
Lisa and Branko Maric  
Rodman and Ann Marymor  
Ms. Jill Matichak Handelsman  
John B. McCallister  
John G. McGehee  
Kathleen McIlwain  
Casey and Charlie McKibben\*  
Elisabeth and Daniel McKinnon  
Ms. Nancy Michel  
Mr. and Mrs. Roger Miles  
J. Sanford Miller and  
Vinie Zhang Miller  
Mr. and Mrs. Michael J. Mouat  
Mr. Wallace A. Myers  
Mr. and Mrs. Merrill E. Newman  
Ms. Mary Jo O'Drain  
Emilie and Douglas Ogden  
Margo and Roy Ogus  
Janet and Clyde Ostler  
Liz Palacios  
Pease Family Fund

Ms. Carey Perloff and  
Mr. Anthony Giles  
Nancy Quintrell  
Gordon Radley  
Jacob and Maria Elena Ratinoﬀ  
Mr. and Mrs. Robert M. Raymer  
Mr. and Mrs. John A. Reitan  
Albert and Roxanne Richards Fund  
Rick and Anne Riley  
Richard Robbins  
Deborah Romer and William Tucker  
Barbara G. Rosenblum  
Susan Rosin and Brian Bock  
Mark and Martha Ross  
Ms. Mary Ellen Rossi  
Ms. Irene Rothschild  
Riva Rubnitz  
Ms. Diane Rudden  
Ms. Dace Rutland  
Scott and Janis Sachtjen  
Ms. Monica Salusky and  
Mr. John Sutherland  
Mr. Curtis Sanford  
Bob and Kelly Scannell  
Betty and Jack Schafer  
Lori Schryer  
Ms. Jean Schulz  
Mr. Greg Scown and  
Mr. Yunor Peralta  
Paul and Julie Seipp  
Suzanne Geier Seton  
Mr. and Mrs. John Shankel  
Mr. James Shay and  
Mr. Steven Correll  
Ms. Ruth A. Short  
Mr. Earl G. Singer  
Ms. Judith O. Smith  
Mr. and Mrs. Edward H. Snow  
Kristine Soorian and Bryce Ikeda  
Mr. and Mrs. Robert S. Spears  
Mr. Paul Spiegel  
Vera and Harold Stein  
Lillis and Max Stern  
Rick Stern and  
Nancy Ginsburg Stern  
Ms. Frances Stevens  
Steve and Som Stone  
Richard and Michele Stratton  
Valli Benesch and Bob Tandler  
Susan Terris  
Dr. Eric Test and Dr. Odelia Braun  
Mr. and Mrs. William W. Thomas  
Nancy Thompson and Andy Kerr  
Judy and Bill Timken  
Ruthellen Toole  
John Todd Buchanan Traina and  
Katherine Bundy Orr Traina  
Arnie and Gail Wagner  
Mr. and Mrs. James Wagstaffe  
Ms. Marla M. Walcott  
Mrs. Katherine G. Wallin and  
Mr. Homer Wallin  
Ms. Carol Watts  
Ms. Patricia Tomlinson and  
Mr. Bennet Weintraub  
Irv Weissman and Family  
Ms. Allie Weissman  
Ms. Beth Weissman  
Mr. Keith Wetmore  
Diane B. Wilsey  
Ms. Linda Ying Wong



## PATRONS

**(\$1,200–\$1,999)**

Anonymous  
Mr. Howard J. Adams  
Mr. Paul Anderson  
Ray Apple  
Jeanne and William Barulich  
Mr. and Mrs. Paul Berg  
Denis Carrade and Jeanne Fadelli  
Ms. Cecily Cassel\*  
Dr. and Mrs. Barry Chausser  
Drs. James and Linda Clever  
Jean and Mike Couch  
Ira and Jerry Dearing\*  
Ingrid M. Deiwiks  
Irwin Federman  
Jacques Fortier  
Mr. and Mrs. Richard Fowler  
Elizabeth and Paul Fraley  
Ms. Susan Free  
Frederick and Leslie Gaylord  
Mr. John F. Heil  
Julia and Gordon Held  
Mrs. Deirdre Henderson  
Adrienne Hirt and Jeffrey Rodman\*  
Mr. Donald H. Holcomb  
I.A.T.S.E. Local #16  
Louise Karr  
Tamsin Kendall and  
Allan Trowbridge  
George and Janet King  
Carole J. Krause  
Ms. Catherine L. Less  
Mrs. Gary Letson  
Mr. Dennis Lindle  
Julia Lobel  
Richard N. Hill and Nancy Lundeen  
Jeff and Susanne Lyons  
Ms. Dianne McKenna  
Cindy Nicola\*  
Mr. Don O'Neal  
Meredith Orthwein  
Shelly Osborne  
Mr. Richard Peltier  
Robert and Marcia Popper\*  
Mr. and Mrs. Eric Protiva  
Ms. Diane Raile  
Helen Hilton Raiser  
Mr. Orrin W. Robinson, III  
Barbara and Saul Rockman\*  
James and Roberta Romeo  
Antone Sabella and Joel Barnes  
Louise Adler Sampson  
Dale Schroedel and Lisa Honig  
Mr. and Mrs. David Shields  
Ms. Patricia Sims  
Bradley and Alexander Singer  
Richard and Jerry Smallwood  
Ian E. Stockdale and Ruth Leibig\*  
Wendy Storch  
Ms. Norah Terrault  
Kyle and Kimberly Vogel  
Dr. Damon M. Walcott  
Marie and Daniel Welch  
Tim M. Whalen  
Marilyn and Irvin Yalom

## SUSTAINERS

**(\$600–\$1,199)**

Anonymous (2)  
Mr. Marcus Aaron  
Susan Adamson and George Westfall  
Mr. and Mrs. Harold P. Anderson  
Mr. Armar Archbold  
Kemp Atkinson  
Ms. Kay Auciello\*  
Mr. David N. Barnard  
Ms. Linda J. Barron  
Robert H. Beadle\*  
Mr. Daniel R. Bedford  
David and Michele Benjamin  
Mr. Patrick Berdge  
Ms. Joyce Avery and  
Mr. Brian A. Berg  
Richard and Katherine Berman\*  
Sandra Bessieres  
Stuart and Helen Bessler  
Leslie and Tom Bires  
Mr. Igor R. Blake\*  
Mr. and Mrs. James R. Blount  
Mr. and Mrs. Roger Boas  
Mr. Andrew Bradley and  
Mrs. Ellen Bradley  
Mr. Roland E. Brandel  
Marilyn and George Bray  
Linda K. Brewer  
Jaclyn Broad  
Mr. Larry E. Brown  
Ms. Lana Bryan  
Helen Burt  
Mario Caceres  
Ms. Buffy Cereske\*  
Mr. Ralph Clark  
Don-Scott Cooper  
Lisa Conte\*  
Mr. Copley E. Crosby  
Yogen and Peggy Dalal  
Elizabeth De Baubigny  
Kelly and Olive DePonte  
Linda Dodwell  
Michael Duncan  
Ms. Joanne Dunn  
Ms. Bonnie Elliott  
Marilynne Elverson  
Ms. Dee Empey  
Michael and Elizabeth Engle  
Ms. Susan English  
Leif and Sharon Erickson  
Mr. and Mrs. Albert M. Everitt  
Paul Fitzgerald  
Ms. Jennifer Fitzpatrick  
Dr. Allan and Teri Flach  
Dr. and Mrs. M. D. Flamm, Jr.  
Mr. and Mrs. Elroy M. Fulmer  
Ms. Kathleen Gullivan  
Mr. John Garfinkle  
Susan Geraghty  
Richard and Carol Gilpin  
David B. Goldstein and  
Julia Vetromile  
Ted and Louise Gould  
Marlys T. Green  
Mr. and Mrs. Alan Greinetz  
Kathy Hart\*  
Ms. Kendra Hartnett  
Henry Heines and Katherine Fines  
Martha Hertelendy and  
George Norton

Mr. and Mrs. Donald M. Hill  
James and Helen Hobbs  
Mr. and Mrs. Richard R. Hogan  
Dr. and Mrs. Richard W. Horrigan  
Edward L. Howes, MD  
Leslie and George Hume  
Mr. and Mrs. Roger A. Humphrey  
Alex Ingersoll and  
Martin Tannenbaum  
Dr. and Mrs. C. David Jensen  
Allan and Rebecca Jergesen  
Ken and Judith Johnson  
Jeffrey and Loretta Kaskey  
Mr. Dennis Kaump  
Michael Kim and Youngmee Baik  
Mr. Brian Kliment  
Mr. and Mrs. Kevin Klotter  
Catherine Kuss and Danilo Purlia  
Edward and Miriam Landesman  
Mrs. Judith T. Leahy  
Victor Levashoff  
Barry and Ellen Levine  
Mr. Larry Lewis  
Ms. Elise S. Liddle  
Ms. Beverly Lipman  
Ms. Evelyn Lockton  
Mr. and Mrs. Robert W. Logan  
Ms. Linda Lonay  
Chee Loui  
Mr. and Mrs. Malcolm  
MacNaughton  
Ms. R. Vernie Mast  
Dennis and Karen May  
Dr. Margaret R. McLean\*  
Mr. and Mrs. John McMahan  
Dr. and Mrs. Delbert H. Meyer  
Dennis and Susan Mooradian  
John and Betsy Munz  
Lane Murchison  
Joseph C. Najpaver and Deana Logan  
Dorotea C. Nathan  
Stacy Nelson  
Jeanne Newman  
Ms. Nancy F. Noe  
Ms. Lisa Nolan  
Ms. Joanna Officier and  
Mr. Ralph Tiegel  
Mr. Lester Olmstead-Rose\*  
Diane Ososke  
Joyce Palmer  
Mr. David J. Pasta  
Ms. Madeleine F. Paterson  
Amy and John Pernick  
Sandi and Mark Randall  
Ms. Samia Rashed  
Ms. Danielle Rebuschung  
Gordon and Susan Reetz  
Maryalice Reinmuller  
Ellen Richard  
Jeff and Karen Richardson\*  
Bill and Connie Ring  
James and Lisbeth Robison  
Marguerite Romanello  
Mrs. Maxine Rosston  
Ms. Sue Rupp  
Paul Sack  
Mrs. H. Harrison Sadler  
Ms. Nina M. Scheller  
Mrs. Sonja Schmid  
Mr. Paul Schmidt  
Harriet and David Schnur

Mr. Howard G. Schutz  
Mr. James J. Scillian  
Mr. Jim Sciuto  
Ms. Robin Selfridge  
Michelle Shonk  
Raven Sisco  
Christina Sonas  
Mr. Herbert Steierman  
Robert and Alice Steinberg  
Dr. and Mrs. Lawrence Stern  
Jeffrey Stern, M.D.  
Dr. and Mrs. G. Cook Story  
Mr. and Mrs. Monroe Strickberger  
Mr. John E. Sweeney and  
Ms. Lana Basso  
Marvin Tanigawa  
Michael Tchao  
Maggie Thompson  
Mary and Joe Toboni  
Mr. Robert T. Trabucco  
Dr. Owen S. Valentine  
Leon Van Steen  
Mr. and Mrs. Ronald G.  
VandenBerghe  
Les Vogel  
Eugene Walsh  
Mr. Douglass J. Warner  
Mr. Richard West  
Mr. and Mrs. Clifton Wilson  
Mr. and Mrs. Kenneth Wilson  
Susan Winblad Nelson  
Mr. David S. Winkler  
Sally Woolsey  
Elysa and Herbert Yanowitz\*  
Jacqueline Young  
Mr. Stephen Young  
Mr. and Mrs. Philip Zimbardo  
Peter and Midge Zischke



## Jo S. Hurley, Chair

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about Prospero Society membership, please contact Helen Rigby at 415.439.2469 or hrigby@act-sf.org.

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

#### GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anonymous (8)  
Anthony J. Alfydi  
Judith and David Anderson  
Kay Auciello  
Ms. Nancy Axelrod  
M. L. Baird, in memory of  
Travis and Marion Baird  
Ms. Teveia Rose Barnes and  
Mr. Alan Sankin  
Robert H. Beadle  
Susan B. Beer  
David Beery and Norman Abramson  
J. Michael and Leon Berry-Lawhorn  
Dr. Barbara L. Bessey and  
Dr. Kevin J. Gilmartin  
Lucia Brandon  
Mr. Arthur H. Bredenbeck and  
Mr. Michael Kilpatrick  
Linda K. Brewer  
Martin and Geraldine Brownstein  
Gayle and Steve Brugler  
Bruce Carlton and Richard McCall  
Mr. Ronald Casassa  
Florence Cepeda and Earl Frick  
Mr. and Mrs. Steven B. Chase  
Lesley Ann Clement  
Lloyd and Janet Cluff  
Patricia Corrigan  
Susan and Jack Cortis  
Ms. Joan Danforth  
Richard T. Davis and William J. Lowell  
Sharon Dickson  
Jerome L. and Thao N. Dodson  
Drs. Peter and Ludmila Eggleton  
Linda Jo Fitz  
Frannie Fleishhacker  
Kevin and Celeste Ford  
Mr. and Mrs. Richard L. Fowler

Alan and Susan Fritz  
Marilee K. Gardner  
Allan Gold  
Arnold and Nina Goldschlager  
Carol Goodman and Anthony Gane  
JeNeal Granieri and  
Alfred F. McDonnell  
William (Bill) Gregory  
James Haire and Timothy Cole  
Richard and Lois Halliday  
Terilyn Hanko  
Mr. Richard H. Harding  
Mr. and Mrs. Kent Harvey  
Mr. William E. Hawn  
Betty Hoener  
Jo S. Hurley  
Barry Lee Johnson  
Nelda Kilguss  
Ms. Heather M. Kitchen  
Mr. Jonathan Kitchen and  
Ms. Nina Hatvany  
John and Karen Kopac Reis  
Catherine Kuss and Danilo Purlia  
Mr. Patrick Lamey  
Philip C. Lang  
Mindy Lechman  
Marcia Lowell Leonhardt  
Marcia and Jim Levy  
Ines R. Lewandowitz  
Nancy Livingston and Fred M. Levin  
Jennifer Lindsay  
Dot Lofstrom and Robin C. Johnson  
Ms. Paulette Long  
Dr. Steve Lovejoy and Dr. Thane Kreiner  
Jim and Anne Magill  
Melanie and Peter Maier  
Jasmine Stirling Malaga and  
Michael William Malaga  
Mr. Jeffrey Malloy  
Michael and Sharon Marron

Mr. John B. McCallister  
John McGehee  
Burt and Deedee McMurtry  
Dr. Mary S. and F. Eugene Metz  
J. Sanford Miller and  
Vinie Zhang Miller  
Milton Mosk and Tom Fouch  
Bill and Pennie Needham  
Walter A. Nelson-Rees and  
James Coran  
Michael Peter Nguyen  
Dante Noto  
Gail Oakley  
Sheldeen Osborne  
Marcia and Robert Popper  
Kellie Yvonne Raines  
Anne and Bertram Raphael  
Jacob and Maria Elena Ratino  
Mary L. Renner  
Ellen Richard  
Susan Roos  
Gerald B. Rosenstein  
David Rovno, MD  
Paul and Renae Sandberg  
Mr. Brian E. Savard  
Harold Segelstad  
F. Stanley Seifried  
Ruth Short  
Andrew Smith  
Cheryl Sorokin  
Alan L. and Ruth Stein  
Mr. and Mrs. Bert Steinberg  
Jane and Jay Taber  
Mr. Marvin Tanigawa  
Nancy Thompson and Andy Kerr  
Brian and Ayn Thorne  
Michael E. Tully  
Shirley Wilson Victor  
Ms. Nadine Walas  
Marla Meridoyne Walcott

Katherine G. Wallin  
David Weber and Ruth Goldstine  
Paul D. Weintraub and  
Raymond J. Szczesny  
Beth Weissman  
Tim M. Whalen  
Mr. Barry Lawson Williams

#### GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Barbara Beard  
The Estate of John Bissinger  
The Estate of Rosemary Cozzo  
The Estate of Nancy Croley  
The Estate of Leonie Darwin  
The Estate of Mary Jane Detwiler  
The Estate of Olga Diora  
The Estate of Mortimer Fleishhacker  
The Estate of Mary Gamburg  
The Estate of Phillip E. Goddard  
The Estate of Mrs. Lester G. Hamilton  
The Estate of Sue Hamister  
The Estate of Howard R. Hollinger  
The Estate of William S. Howe, Jr.  
The Estate of Thomas H. Maryanski  
Christine Mattison In Memory of her  
parents, Andy and Phyllis Anderson  
The Estate of Michael L. Mellor  
Bruce Tyson Mitchell  
The Estate of Dennis Edward Parker  
The Estate of Shepard P. Pollack  
The Estate of Margaret Purvine  
The Estate of Charles Sassoon  
The Estate of Olivia Thebus  
The Estate of Sylvia Coe Tolk  
The Estate of Elizabeth Wallace  
The Estate of William Zoller

## MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the April 15, 2014, to April 15, 2015, period.

### Gifts Made by Marilee Gardner

In Honor of Deborah Chait  
In Honor of Nancy Livingston  
In Memory of Betty Ogawa

### Gifts Made In Honor of Craig Slaughter

Frances and Patrick Devlin  
Christina Euphrat  
Howard Kuperberg

### Gifts Made In Honor of Nancy Livingston

Dr. and Mrs. Marvin B. Zwerin  
Helen Hilton Raiser  
Vera and Harold Stein

Alexis Woods In Honor of Alan Jones

Anonymous In Memory of Margo

Koppenol-Knape

Anonymous In Honor of Ruth Asawa

Anonymous In Honor of Ruth Asawa

Barbara Block In Memory of William Block

Bernadette Stockwell In Honor of Shannon Stockwell

Bill and Cerina Criss In Honor of Darren Everett Criss

Debra Engel In Honor of Barry Lawson Williams and

Lalita Tademy

Dr. Margaret R. McLean In Memory of Teresa and Phillip

McLean

Dr. Margaret R. McLean In Memory of Teresa E. McLean

Elizabeth Ginno In Memory of Claudia Ginno

Elizabeth Walmsley In Honor of NCTC Panelist of Women

in Leadership

Ellen M. Foley In Honor of Jill MacLean Heavey

Fred M. Levin and Nancy Livingston, The Shenson Foundation

In Memory of Ben & A. Jess Shenson

Fred M. Levin and Nancy Livingston, The Shenson Foundation

In Memory of Joseph Perloff

Jayson Johnson In Honor of Anne Shonk

Jennifer Ju In Honor of Jess Ju

Joe and Nada Icenogle In Honor of Amy and Rob Hand

Lenore Heffernan In Memory of Florence and Frank Heffernan

Marina Galli In Memory of Mary Galli

Mark and Alison Pincus In Honor of Adriana and

Aaron Vermut

Mindy Lechman In Honor of Leah Barish

Mr. and Mrs. Shelton In Honor of

Shi Mei Chenlin-Zielazinski

Mr. James Forbes In Memory of Julia Heimerle

Mr. Mariano Curat In Memory of Thelma and Jim Day

Mrs. Deirdre Henderson In Honor of Sally Rosenblatt

Mrs. Susan Fuller In Honor of Anne Shonk

Ms. Joy Eaton In Memory of Todd Wees

Ms. Marisa D. Remak In Honor of Stefanee Martin

Nicole Poulson In Honor of Leo Pierotti

Paul and Julie Seipp In Memory of Edwin A. Seipp, Jr.

Peter Stone In Honor of Melissa Smith

Richard and Victoria Larson In Memory of

Dennis Powers

Rick Joyce In Honor of Danielle Frimmer

Robynn Rodriguez In Honor of Melissa Smith 20th

Anniversary Tribute

Sandi and Mark Randall In Honor of

Mort Fleishhacker

Summer Alinaeem In Honor of Christmas Carol 2013

T. Brian Callister In Honor of Liam Callister

Tom and Sheila Larsen In Honor of Priscilla Geeslin

Wendy Walter In Memory of Dominic Dei Rossi

## CORPORATE PARTNERS CIRCLE

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences, and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.

### SEASON SPONSOR



### PRESENTING PARTNER (\$25,000–\$49,999)

Bank of America Foundation  
JPMorgan Chase Bank, N.A.  
National Corporate Theatre Fund  
U.S. Bank/Ascent

### PERFORMANCE PARTNER (\$10,000–\$24,999)

BNY Mellon Wealth Management  
Bank of the West  
Bloomberg  
Deloitte LLP  
Farella Braun + Martel  
Pillsbury Winthrop Shaw Pittman LLP

### STAGE PARTNER (\$5,000–\$9,999)

Burr Pilger Mayer, Inc.  
The McGraw-Hill Companies  
Schoenberg Family Law Group

### OFFICIAL HOTEL SPONSOR Hotel G

## FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Kate Goldstein at 415.439.2319 or kgoldstein@act-sf.org.

### \$100,000 AND ABOVE

Grants for the Arts/San Francisco Hotel Tax Fund  
The William and Flora Hewlett Foundation  
The James Irvine Foundation  
Jewels of Charity, Inc.  
The Shubert Foundation  
The Virginia B. Toulmin Foundation

### \$50,000–99,999

Department of Children, Youth, & Their Families  
The Hearst Foundations  
Koret Foundation  
National Endowment for the Arts  
The Bernard Osher Foundation

### \$25,000–49,999

Anonymous  
The Kimball Foundation  
The Stanley S. Langendorf Foundation  
The Harold and Mimi Steinberg Trust

### \$10,000–24,999

The Crescent Porter Hale Foundation  
The Kenneth Rainin Foundation  
San Francisco Neighborhood Arts Collaborative  
The Sato Foundation  
The Valentine Foundation  
Wallis Foundation

### \$5,000–9,999

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

## NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit created to increase and strengthen support from the business community for this country's most distinguished professional theaters. The following donors support these theatres through their contributions to NCTF:



### CHAIRMAN'S CIRCLE (\$250,000+)

Edgerton Foundation\*  
Ford Foundation  
The James S. and Lynne P. Turley Ernst & Young Fund for Impact Creativity\*\*

Citi  
Ernst & Young  
Priscilla and Keith Geeslin\*  
Goldman, Sachs & Co.  
LG&E and KU Energy\*  
MetLife  
Morgan Stanley  
Pfizer, Inc.  
Roe Green Foundation\*  
Douglas and Janet True\*

### DONORS (\$10,000–\$14,999)

Christopher Campbell/  
Palace Production Center†  
Paula Dominick\*\*  
Dorsey & Whitney Foundation  
Epiq Systems\*  
Alan & Jennifer Freedman\*\*  
Ruth E. Gitlin\*  
Marsh & McLennan Companies  
Jonathan Maurer and Gretchen Shugart\*\*  
McGraw Hill Financial  
Lisa Orberg\*\*  
Frank Orlovski\*\*  
RBC Wealth Management\*\*  
Skadden, Arps, Slate, Meagher & Flom\*  
Stoddard Family Foundation\*  
Pamela J. Wagner\*  
Willkie Farr & Gallagher

Elwood B. Davis\*  
Dorfman and Kaish Family Foundation, Inc. \*\*  
Dramatists Play Service, Inc.\*  
John R. Dutt\*\*  
Bruce R. and Tracey Ewing\*\*  
Jessica Farr\*  
Richard Fitzburgh  
Mason and Kim Granger\*  
Colleen Hempleman\*  
Gregory S. Hurst  
Howard and Janet Kagan\*  
Joseph F. Kirk\*\*  
Adrian Liddard\*  
Michael Lawrence and Dr. Glen Gillen\*  
The Maurer Family Foundation\*\*  
John R. Mathena  
John G. Miller  
Ogilvy & Mather†  
Theodore Nixon\*  
Edison Peres  
Thomas C. Quick  
Seyfarth Shaw LLP\*  
Sills Cummis & Gross \*  
Ann Steck\*  
Karen and Stewart Tanz\*

John Thomopoulos\*\*  
Evelyn Mack Truitt  
Michael A. Wall  
Isabelle Winkles\*

\*NCTF/Edgerton Foundation Fund for New American Theatre

†Includes In-kind support

### IMPACT CREATIVITY

Impact Creativity is an urgent call to action to save theater education programs in 19 of our largest cities. Impact Creativity brings together theaters, arts education experts, and individuals to help over 500,000 children and youth, most of them disadvantaged, succeed through the arts by sustaining the theater arts education programs threatened by today's fiscal climate. For more information on how "theater education changes lives," please visit: [www.impactcreativity.org](http://www.impactcreativity.org). List Complete September 2014

### LEADERSHIP CIRCLE (\$100,000+)

CMT/ABC\*\*†  
The Hearst Foundations\*\*

### THEATER EXECUTIVES (\$50,000–\$99,000)

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

### BENEFACTORS (\$25,000–\$49,999)

Buford Alexander and Pamela Farr\*  
BNY Mellon  
Steven Bunson\*\*  
Cisco Systems, Inc.\*

### PACESETTERS (\$15,000–\$24,999)

American Express\*  
Bloomberg  
Southwest Airlines\*\*†  
Theatermania.com/Gretchen Shugart  
George S. Smith, Jr.\*\*  
James S. Turley\*  
UBS  
White & Case LLP\*

### SUPPORTERS (\$2,500–\$9,999)

Helen Ashley\*  
Mitchell J. Auslander\*\*  
Dantchik Family

## GIFTS IN KIND

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

Autodesk®

UNITED

NESPRESSO



Dark Horse Wine  
Ghirardelli Ice Cream and Chocolate Shop  
Grace Street Catering  
Hafner Vineyard  
Premium Port Wines, Inc.  
Ravenswood Winery



## CORPORATIONS MATCHING ANNUAL FUND GIFTS

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees' support of A.C.T., multiplying the impact of those contributions.

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

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

The Gap  
GE Foundation  
Google  
Hewlett-Packard  
IBM International Foundation  
JPMorgan Chase  
Johnson & Johnson Family of Companies  
Levi Strauss Foundation

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

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



## A.C.T. PROFILES



### CAREY PERLOFF

(*Director, A.C.T. Artistic Director*) is celebrating her 23rd season as artistic director of A.C.T.

This past fall, she staged the New York premiere of Tom Stoppard's *Indian Ink* at Roundabout Theatre Company 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 Voyageur 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* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013), and premiered at the Théâtre de Paris this October in a production starring Isabelle Adjani and Niels Schneider. *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 Theater (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.  
 Phone: 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.  
**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. **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 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 turned off 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** is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available 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.

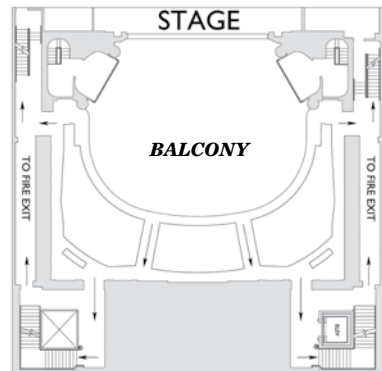
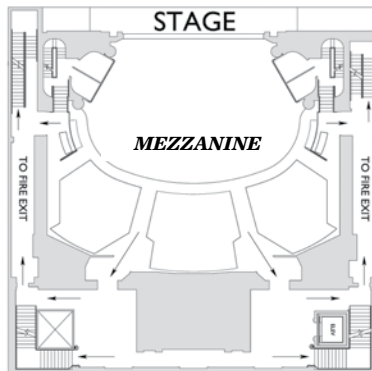
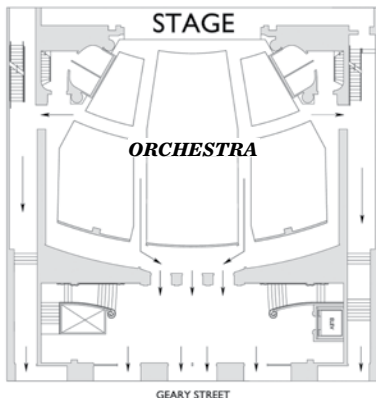


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

**GEARY THEATER EXITS**



"OFFICIALLY THE FUNNIEST SHOW ON THE PLANET!" —DAILY MAIL

ONE  
MAN,



TWO  
GUVNORS

BY  
RICHARD BEAN  
Based on *The Servant of Two Masters*  
by Carlo Goldoni  
With songs by Grant Olding  
DIRECTED BY  
DAVID IVERS



NOW  
PLAYING

SPONSOR  
Mechanics Bank  
Wealth Management

DISCOVER THE  
2015-16 SEASON

Tickets start at just \$25 each —  
packages on sale now!



The world premiere of *Amélie*,  
Mary Zimmerman's *Treasure Island*,  
the Pulitzer Prize-winning *Disgraced*,  
a thrilling *Macbeth*, a fantastical  
*Pirates of Penzance*, and more —  
your adventure awaits!

Call 510 647-2949 • Click [berkeleyrep.org](http://berkeleyrep.org) • Under 30? ½ price!



# LOOKING FOR A UNIQUE SAN FRANCISCO SPACE FOR YOUR UPCOMING EVENT?

HOST YOUR GATHERING AT A.C.T.'S GEARY THEATER!

Whether you are planning a board meeting or a social mixer, a wedding or a product launch, we have an event space that is right for you! Centrally located in San Francisco's vibrant Union Square district, A.C.T.'s hundred-year-old Geary Theater is an exciting destination, rich with personality, versatility, and resources—without the catering restrictions that drive event planners crazy.

With four venues to choose from—suited for intimate parties, thousand-person extravaganzas, and everything in between—we're ready to make your upcoming event one to remember.

RENTALS WILL ALSO BE AVAILABLE AT OUR NEW STRAND THEATER, COMING SOON!

## OUR SPACES INCLUDE:

### THE GARRET ROOM

This charming, private space tucked away on the top floor of the theater is ideal for dinner parties, cocktail receptions, and meetings. **Capacity: 110**

### FRED'S COLUMBIA ROOM

With a full bar, couches, and table seating that can be configured for any occasion, Fred's is a comfortable and elegant option with versatile possibilities. **Capacity: 228**

### THE SKY BAR

The Sky Bar features a classy backlit lounge and bar overlooking Geary Street, perfect for receptions at which mingling is key. **Capacity: 135**

### THE MAIN THEATER

Called the "perfect playhouse" when it opened its doors in 1910, The Geary's ornate and magnificent theater will make any event unforgettable. With three levels of seating, a large proscenium stage, and state-of-the-art lighting and sound capabilities, the main theater has been impressing audiences for a hundred years. **Capacity: 1,015**

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

Fully stocked bars, A/V equipment and production staff, onsite convection ovens, and ticketing services are just a few enhancements we can add to your event. For more information about any of our spaces or to schedule a tour, please contact A.C.T. Company Manager Amy Hand at [ahand@act-sf.org](mailto:ahand@act-sf.org).



The Main Theater



The Sky Bar



Fred's Columbia Room



The Garret Room

