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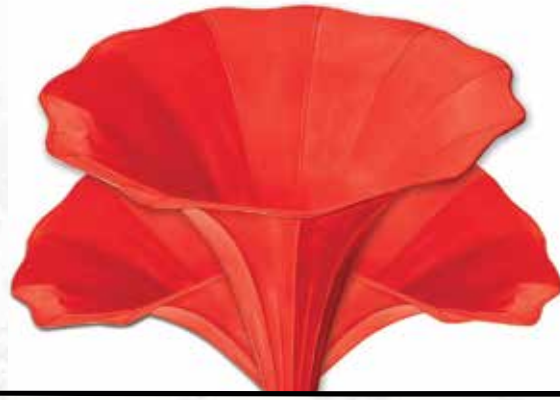
**A.C.T.** AMERICAN  
CONSERVATORY  
THEATER

SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY

# INDIAN INK

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# LET THERE BE L♥VE

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“Landing both a comic and tragic punch, Kwame Kwei-Armah’s *Let There Be Love* . . . manages to face heady matters with a disarming freshness, not to mention piercing honesty.”

*The Baltimore Sun*

## HOW DO YOU FIND REDEMPTION WHEN YOU’RE YOUR OWN WORST ENEMY?

Opening this April at The Geary, *Let There Be Love* is an intimate and often humorous family drama by Kwame Kwei-Armah, one of Britain’s most distinguished contemporary playwrights. Alfred, a cantankerous and aging West Indian immigrant living in London, has managed to alienate all those around him—including his equally headstrong lesbian daughter, with whom he rarely sees eye to eye. When an idealistic young Polish caregiver, new to the country, is assigned to look after him, he experiences a powerful reckoning with his past. Filled with the sumptuous jazz standards that pour forth from Alfred’s beloved gramophone and featuring a tour-de-force performance from stage and screen star Carl Lumbly, *Let There Be Love* explores the unrelenting grip of memory, regret, and forgiveness—and what can

happen when we welcome new possibilities.

Currently the artistic director of the renowned Center Stage in Baltimore, Kwei-Armah is also an associate artist and board member at the National Theatre in London, where his award-winning play *Elmina’s Kitchen* debuted in 2003. A.C.T. Artistic Director Carey Perloff says, “As soon as I met this remarkable artist, it was clear that he was a visionary with a gorgeous sense of language, deep empathy, and natural instinct for leadership. He has navigated the immigrant experience in Britain with wisdom and passion, and is able to write about it in a fresh and accessible way. *Let There Be Love* will be a beautiful addition to A.C.T.’s season, and Kwame’s participation in this community will be a great gift.”

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# San Francisco's THEATER COMPANY

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

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—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 and 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.

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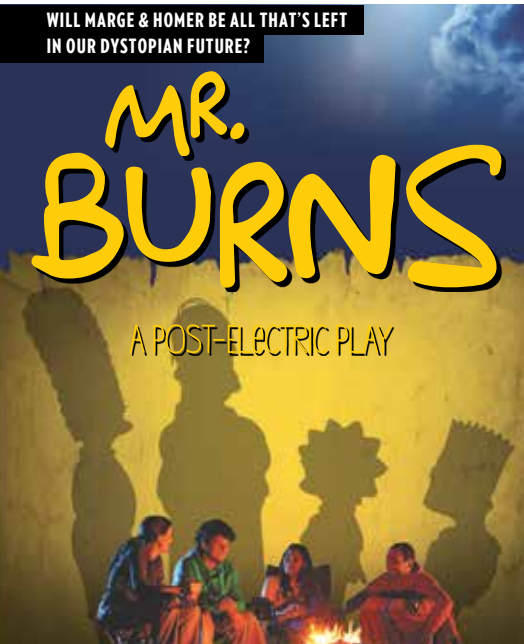
American Conservatory Theater was founded in 1965 by William Ball.  
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# A.C.T.'S GROUNDBREAKING 14|15 SEASON

WILL MARGE & HOMER BE ALL THAT'S LEFT  
IN OUR DYSTOPIAN FUTURE?

## MR. BURNS

A POST-ELECTRIC PLAY



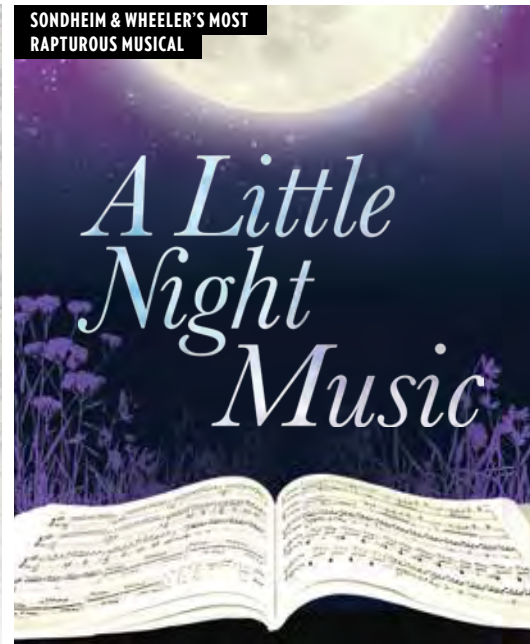
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CONTRIBUTORS *Hillary Pierce • Anna Woodruff*

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## 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: *MR. BURNS, A POST-ELECTRIC PLAY*

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 *Mr. Burns, a post-electric play* and Interact with us!

### BIKE TO THE THEATER

FEB 18, 8PM

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

FEB 24, 5:30PM

Go deeper with a fascinating preshow discussion and Q&A with *Mr. Burns* director Mark Rucker. Can't make this event? Watch it live—online! Visit [act-sf.org/interact](http://act-sf.org/interact) for details.

### THEATER ON THE COUCH\*

FEB 27

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\*

MAR 3 AT 7PM; MAR 8 & 11 AT 2PM

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

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

MAR 4

Mix and mingle at this hosted postshow LGBT party.

### WINE SERIES

MAR 10, 7PM

Meet fellow theatergoers at this hosted wine-tasting event in our third-floor Sky Lounge.

### PLAYTIME

MAR 14, 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.*

14|15

**A.C.T.** AMERICAN  
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# MR. BURNS

A POST-ELECTRIC PLAY

*MR. BURNS, A POST-ELECTRIC PLAY*

By ANNE WASHBURN

Score by MICHAEL FRIEDMAN

Lyrics by ANNE WASHBURN

Directed by MARK RUCKER



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# Will Homer's myths be replaced by Homer Simpson?

What will happen when the apocalypse arrives, the electric grid disintegrates, and humanity is forced to rebuild? Which of our stories will stand the test of time . . . and cataclysmic change? An outrageous and enthusiastically acclaimed comedy by Anne Washburn, *Mr. Burns, a post-electric play* is both a marvelous meta-tribute to an iconic staple of contemporary popular culture and a celebration of the power of storytelling through the ages.

In a post-apocalyptic world, five survivors of a nuclear disaster bond by recreating the memorable “Cape Feare” episode of *The Simpsons* (one of the most celebrated in the show’s 26-season canon). Passing time around a campfire, they cobble together the story of Bart and his murderous stalker, Sideshow Bob, with the help of fuzzily remembered punch lines. After this fortuitous meeting, distant memories of whimsical *Simpsons* plots become a bridge connecting humanity’s past with its future.

In Washburn’s wildly imagined world, the episode takes on mythic proportions as generations of disaster survivors reenact the brilliant spoof of Martin Scorsese’s 1991 remake of the film *Cape Fear*. The intricate story-within-a-story is accompanied by mashups of old hit songs, television trivia, and other references that reveal how the stories of one era become the myths of another.

Wedding two common American hobbies—imagining life after the apocalypse and obsessing over the latest episode of a favorite TV show—*Mr. Burns* is an epic live-theatrical sendup of popular culture’s enduring appeal. Washburn offers a sobering yet hilarious mirror for survival in a new America—one in which candlelight has replaced electricity, ownership over *Simpsons* episodes has become the currency of choice, and the Homer of the *Iliad* has been eclipsed by the Homer of America’s longest-running primetime series.

With wit and poignancy, *Mr. Burns*, which spans more than 75 years of a post-apocalyptic America, reveals how storytelling can help us make sense of the world in times of crisis. Washburn’s dark comedy was a wild success in New York, with the *New York Times* exclaiming, “*Mr. Burns, a post-electric play* . . . makes us appreciate anew the profound value of storytelling in and of itself, and makes a case for theater as the most glorious and durable storyteller of all.”

TO LEARN MORE AND  
PURCHASE TICKETS, VISIT  
[ACT-SF.ORG/BURNS](http://ACT-SF.ORG/BURNS)



from the  
**ARTISTIC DIRECTOR**

Dear Friends,

Happy New Year and welcome to *Indian Ink!*

It is rare to experience a great pleasure twice. But such was my good fortune with Tom Stoppard's *Indian Ink*; I first directed the American premiere in 1999 and then revisited it last fall in New York at Roundabout Theatre Company in a production we now bring home to San Francisco. Stoppard is one of those rare writers who views a script as an evolving document amenable to change. He is aware of the whole context of a production, how changes in worldview might affect an audience's perception of a play, and how the benefit of time can reveal better ways to tell a story. On the occasion of this production, we worked closely together to reexamine the text and had the opportunity, among other things, to reconceive the ending of the play. We wanted to focus more on the relationship between the poet Flora Crewe and the painter Nirad Das than on the overall political situation of the British Raj. The new ending opened the door to beautiful new stage pictures and enables the entire company to come together at the end of the evening. What an unusual second chance! If you'd like to know more about our collaborative process with Tom Stoppard, do read the interview on page 12.

The *Indian Ink* experience has made me reflect more deeply on the nature of theatrical collaboration. No matter how excellent or finished a script seems to be, it is ultimately a blueprint. It doesn't fully exist until it is filtered through the imaginations of other theater artists—directors, designers, choreographers, composers, actors. Thus, writing for the theater is wholly different from writing prose or poetry: it necessitates an imagination that leaves room for specifically theatrical solutions. Colm Tóibín gave us free use of three different versions of *Testament* in order to develop our own production, and when he saw it, he reveled in the way this version of his text worked for Seana and for our vision. Similarly, I recently traveled to Paris to see the first production of my play *Kinship*, performed in French at the Théâtre de Paris, starring Isabelle Adjani. The production looked *nothing* like what I imagined when I wrote the play, but it was utterly convincing. The French artists had taken a new American play and filtered it through their own highly specific imaginations to create a contemporary *No Exit*, filled with mystery and suggestive stage pictures. It was abstract, while the script is more realistic, and overtly sensual where the script is more restrained;

all the same, it had integrity and I learned so much about my own play from watching it. Collaborations like these make theater unique. When I think about my work with Stoppard, I recognize that he is so in command of his craft that he doesn't have to control every production or rehearsal; he knows exactly when to step back and watch, and when to rewrite or reimagine. Therefore, his work remains supple and surprising decades after its conception. That is a rare gift, and one worth learning from.

As always, it's a pleasure to welcome so many new actors to A.C.T. with *Indian Ink*, as well as to welcome back Brenda Meaney (*Venus in Fur*), Roberta Maxwell (*Phèdre*), and Firdous Bamji (Anish Das in the 1999 iteration of *Indian Ink!*); several members of the extraordinary M.F.A. Program class of 2015; and the wonderful Philip Mills, member of the M.F.A. class of 2010. January is M.F.A. Month at The Geary, so many of you may have seen pop-up performances by these young artists all over the building before tonight's show. M.F.A. Month is one way of introducing an aspect of A.C.T. that is often invisible to our general audiences: the unique, high-caliber training that happens under our umbrella, from the students in our Young Conservatory to participants in our Studio A.C.T. and M.F.A. programs. Because we are constantly invested in the next generation, A.C.T.'s eyes are always on the future of theater and how we can contribute to its growth and evolution. We hope you'll take a moment to get to know these young artists-in-training as they appear before you!

Meanwhile, work on The Strand Theater continues apace, and the intimate beauty of the space is starting to emerge. We are in the midst of a great deal of commissioning and development of new work for future seasons at The Strand, and we look forward to sharing all of it with you. This promises to be a year filled with adventure and new discoveries, and we are honored to have you with us for the journey. Enjoy *Indian Ink!*

Yours,

Carey Perloff  
Artistic Director

presents

# INDIAN INK

BY **Tom Stoppard**

DIRECTED BY **Carey Perloff**

SET DESIGN BY **Neil Patel**

COSTUME DESIGN BY **Candice Donnelly**

LIGHTING DESIGN BY **Robert Wierzel**

ORIGINAL MUSIC AND SOUND DESIGN BY **Dan Moses Schreier**

CHOREOGRAPHY BY **John Carrafa**

CASTING BY **Janet Foster, CSA**

ORIGINAL SHOW ARTWORK BY **Yehrin Tong**

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ASSISTANT STAGE MANAGER	<b>Megan McClintock*</b>
STAGE MANAGEMENT FELLOW	<b>Alicia Lerner</b>

ORIGINAL MUSIC PERFORMED BY

VIOLIN	<b>Arun Ramamurthy</b>
MRIDANGAM CARNATIC DRUM	<b>Akshay Anantapadmanabhan</b>

\*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 2015 and an Equity Professional Theatre Intern

THERE WILL BE ONE 15-MINUTE INTERMISSION.



# *Indian Ink* in a Different Key

*A Dialogue between Carey Perloff and Tom Stoppard*

Tom Stoppard and Carey Perloff, 2004. Photo by David M. Allen.

## **INDIAN INK IS OFTEN CALLED TOM STOPPARD'S**

most romantic play, its warmth a stark contrast to the intellectual debates that mark his work. He agrees with that assessment: “There are no villains in it. It’s a very cozy play in many ways. . . . I really enjoy its lack of radical fierceness.”

*Indian Ink* originally came about as a stage adaptation of Stoppard’s radio play, *In the Native State*. “I had this tiny notion that I could write a conversation between a poet and a painter,” he once recalled. “While the poet was having her portrait painted, she would be writing a poem about having her portrait painted. There would be this circular situation. That’s all I had.”

Although the seminal image for the play didn’t contain India, the country was always in Stoppard’s mind, given that he spent his early childhood in Darjeeling. In another

interview, he said that he wanted to write about “the ethics of empire.” Whichever came first, the two ideas—empire and the circular relationship between painter and poet—coalesced in *Indian Ink*, which premiered in London at the Aldwych Theatre in February 1995 and had its American premiere at A.C.T. in 1999.

When A.C.T. Artistic Director Carey Perloff was invited to revisit *Indian Ink* at New York’s Roundabout Theatre Company this past fall, she says, “The first thing Tom and I did was sit down for a day at his dining room table in London and slowly work through the play again.” The new version is a testament to the longstanding collaboration between A.C.T. and Stoppard, and contains a multitude of new elements—improvements in the visual storytelling, more clearly delineated plot lines, and a greater emphasis on the cross-cultural love story at the center of the play.

*The following exchange is from a conversation that took place between Carey Perloff and Tom Stoppard on October 20, 2014, via phone.*

**Perloff:** Let's talk about when we first knew we were going to do *Indian Ink* again, what we remember from doing it 15 years ago in San Francisco, and what we felt we wanted to revisit.

**Stoppard:** In 1999 my absolute first thought about approaching the script was: I couldn't understand how one was going to design it. But somehow you managed to crack that one, so that was all very reassuring! I'm sure this is probably in hindsight, but I think of it as being a trouble-free experience in my life. I remember being at the tech rehearsal and loving the way it felt and looked and sounded.

**Perloff:** So then, in 2013, we sat down together and reworked the play. We made cuts, reordered, and worked on the ending.

**Stoppard:** I'd always felt conflicted about the original ending of *Indian Ink*. On the one hand, I loved quoting Emily Eden, because it contextualized the story of Flora Crewe historically. And I thought that was welcome and desirable.

On the other hand, I always felt a loss in the sense that the last voice you heard in the play was a recorded voice. Although it was Flora's voice, it didn't feel right for the actor to actually speak that long paragraph of Emily Eden. So it's always been a bit of a compromise, and in the end, I went along with it for the sake of that very last sentence, Emily Eden's quote: "I sometimes wonder they do not cut all our heads off and say nothing more about it." When we got to New York all these years later, the idea was to not end the play politically, but to end it emotionally and romantically.

**Perloff:** In New York last fall, the response to the play was passionate in a stronger way than it was here in 1999, and I think that's because of this ending. I think this ending is so satisfying because the audience gets to experience the ghosts of everyone that Flora has touched on this journey. All of it comes back together in that one letter.

**Stoppard:** What's interesting about the new ending—and you shouldn't be shy about taking a bow for this—is that Eleanor and Flora share the stage for one long beat.

**Perloff:** When we finished in San Francisco in 1999, Jean Stapleton, who played Eleanor, said to me that her only regret was that the two sisters never got to be onstage together. So that was such a happy discovery. When Flora comes out and begins her final letter, saying, "Darling, that's all from Jummapur," and Eleanor looks at her, those two sisters can meet. That is worth a lot for an audience.

**Stoppard:** I must say, this was a very good opportunity to actually carve away at the script, partly because some of the lessons and allusions don't really land in the United States. I think the cuts were helpful.

**Perloff:** We took out a lot of references and research the play didn't need. But then, there were a couple we found that we loved.

**Stoppard:** Altogether, although it took a while, it ended up as what we wished, a relaunch of your original production in San Francisco. It could hardly have ended better.

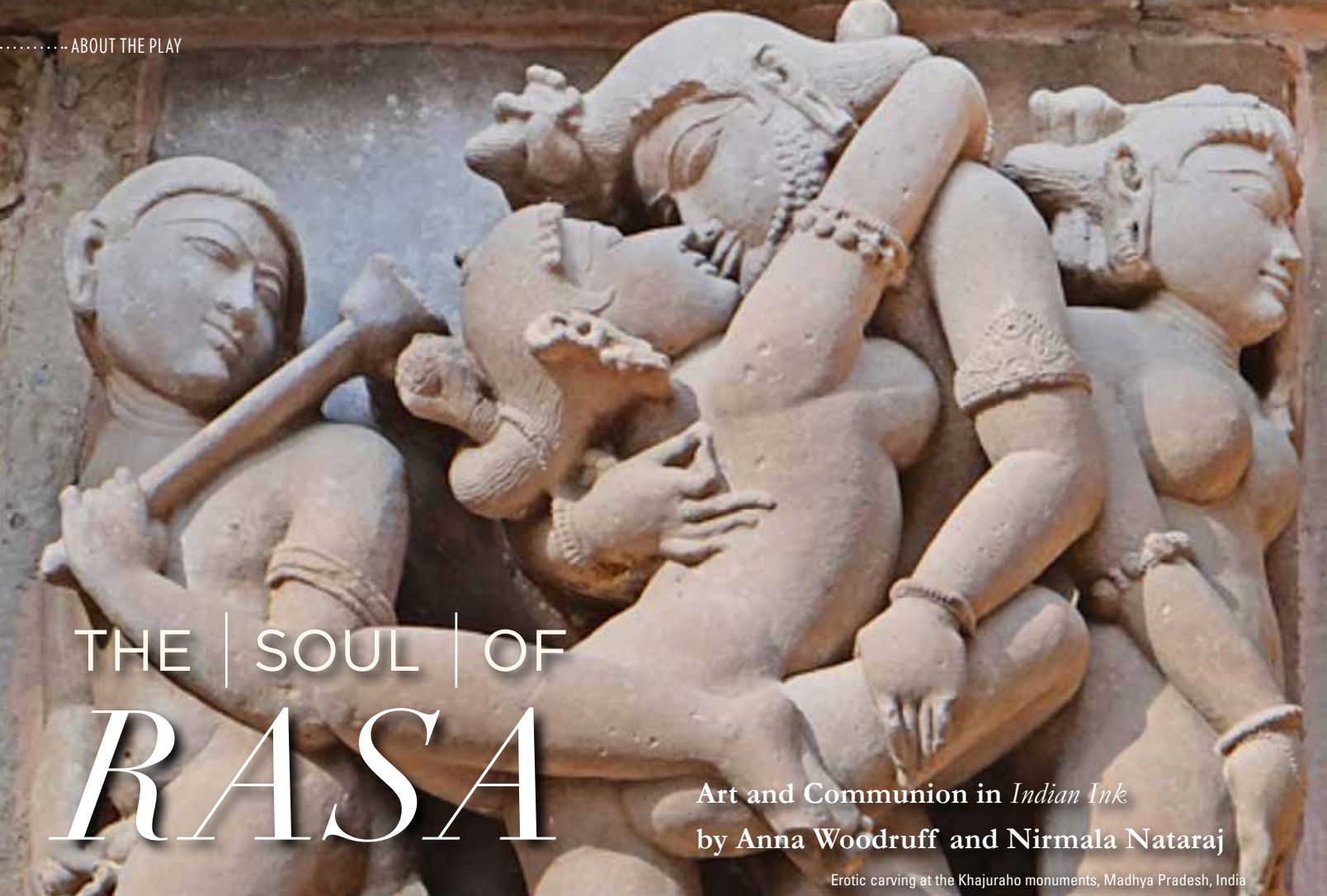
**Perloff:** I think the ending makes an enormous difference in actually finishing the relationship between Flora and Das, which is so complicated. I also think time has caught up with this play in a good way. Today, the notion of cross-cultural love affairs, and the complexity with which colonized peoples inevitably end up taking on the characteristics of their colonizers, are things we actually know about. You were prescient there. In the 15 years since it was done, the relationship between Flora and Das has become much more interesting and complex, because these ideas are more in the world than they were then.

**Stoppard:** Which raises the question for me: when and whether I should adjust the text in the future.

**Perloff:** Isn't it time for this play to have another London production? It seems to me that we've learned so much about the play and what kind of space it fits into. I think if there's another reprinting, you should do a new text.

**Stoppard:** If there were a London revival, I would use this version as a useful occasion for a new edition.

**Perloff:** I think this version is the discovery, and that's why they've had such a great run of it in New York. It's your work in such a different key. People are so thrilled to discover it, as if for the first time.



# THE | SOUL | OF RASA

Art and Communion in *Indian Ink*

by Anna Woodruff and Nirmala Nataraj

Erotic carving at the Khajuraho monuments, Madhya Pradesh, India

“Poetry is a sentence  
whose soul is *rasa*.”

Nirad Das in *Indian Ink*, by Tom Stoppard

## RASA IS AN AESTHETIC THEORY FIRST

developed by Hindu sages and artists around the third century CE. The Sanskrit word literally translates to “taste” or “essence.” Aside from describing the overall mood or flavor of a work of art, *rasa* refers to the unique experience that arises from the relationships among audience, creator, and artwork.

The nature of art and spectatorship is at the center of *Indian Ink*. *Rasa*, explained to Flora by Das as the “juice” in a work of art, also describes the emotion that results from a viewer’s experience of art that is powerful and evocative. Das says it is “what you must feel when you see a painting, or hear music; it is the emotion which the artist must arouse in you.” This experience, Das admits, is not inherent in the work of art; it is something that is only triggered by the relationship between spectator and creator.

The combination of skilled production by the artist and the emotions inspired in the spectator creates the full experience of *rasa*. Because *rasa* can’t be defined in words alone, achieving it is a complex task. Some poets and philosophers believed that artists achieve *rasa* only when they infuse their art with unabashed emotion. Moreover, the art contains *rasa* only if audiences are moved by the art without their personal experiences getting in the way. For example, a spectator’s ability to deeply feel emotions that aren’t necessarily tied to her personal history is proof that *rasa* has been evoked.

French Surrealist author and translator René Daumal wrote of an equation essential to the creation of *rasa*: an observer, combined with an emotionally potent work of art, creates an equal communion between artist and spectator. In other words, the person observing and experiencing the art is just as integral to *rasa* as the one creating the art.

The first writings on *rasa* were compiled in the *Natya shastra*, written between 200 BCE and 200 CE by a Hindu poet sage named Bharata. Bharata describes eight different types of *rasa*: *shringara* (erotic), *hasya* (comic), *karuna* (pathetic), *raudra* (furious), *vira* (heroic), *bhayanaka* (terrible), *bibhatsa* (odious), and *adbhuta* (marvelous). Each of these sentiments

Das explains *shringara* by quoting the Hindu master of poetics Viswanatha: “Shringara requires, naturally, a lover and his loved one, who may be a courtesan if she is sincerely enamoured, and it is aroused by, for example, the moon, the scent of sandalwood, or being in an empty house.” The lover and the beloved also symbolize the participants of *rasa*: the artist and the spectator.

The tradition of Indian art, including poetry, painting, and sculpture, is soaked in *shringara* and derives inspiration from elements of nature, including flowers, gardens, and vibrant colors. In *Indian Ink*, Stoppard hints at the essence of *shringara* with Flora’s poem: “Heat collects and holds as a pearl at my throat, / lets go and slides like a tongue-tip down a Modigliani, / spills into the delta, now in the salt-lick, / lost in the mangroves and in the airless moisture, / a seed-pearl returning to the oyster.” Flora instinctively associates the Indian landscape with her own creative and sexual freedom. When she learns of the god Krishna’s love affair with the beautiful mortal herdswoman Radha, she asks, “Were Krishna and Radha punished in the story?” Das replies, “What for?” and Flora responds, “I should have come here years ago.”

In the course of the play, Flora’s experience of *rasa* (especially *shringara*) transforms from an intellectual to a physical and emotional response. This is palpable in Flora’s words: “Perhaps my soul will stay behind as a smudge of paint on paper, as if I’d always been here.” *Indian Ink* reveals the power of *rasa* as a communion between artist and observer that is timeless and direct.

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*Krishna and Radha Lie in a Bower*, artist unknown, c. 1750

*Radha and Krishna Embrace in a Bower*, artist unknown, c. 1605

is paired with a color scheme. The tenth-century philosopher Abhinavagupta added a ninth *rasa*: *shanta* (quiescent).

*Rasa* is rooted as much in the body as it is in the mind. In fact, many treatises on *rasa* compare the act of viewing art to the act of eating. A chef can follow the recipe exactly as written, but if the diner does not enjoy the food, it was not a good meal. *Rasa* implies a similar relationship between artist and audience; if a spectator doesn’t have an immediate visceral reaction, the art doesn’t contain *rasa*.

The primary *rasa* of the three paintings described in *Indian Ink* is *shringara*, associated with eroticism. *Shringara* is commonly paired with the hue *shyama* (blue-black). Krishna, an incarnation of the Hindu god Vishnu and the main character in twelfth-century poet Jayadeva’s erotic love poem the *Gita govinda*, is often associated with *shringara* and is famously depicted with blue skin. *Shringara* is also known as the supreme *rasa* of *kama* (pleasure) and is believed to lead to divine bliss. *Kama* was personified as the Hindu god of love, a representation of cosmic desire and the creative impulse. Depicted as a handsome youth attended by heavenly nymphs and armed with a bow of sugarcane, he is not unlike Eros, the Greek god of physical desire.



# *the* JEWEL *the* CROWN

## *A Brief History of the British Raj*

by SHANNON STOCKWELL

Street in Bombay, Native Quarter, 1892

### **1600s–1700s**

Due to Queen Elizabeth I's political and social reforms, Britain recovers from a century of religious and political infighting, crippling poverty, and virulent disease. Now that they have the means, Britons begin to desire items of luxury, which they find in India, a comparatively vibrant and wealthy region. In 1600, Elizabeth charters the British East India Company to control all commerce between Britain and India.

Upon arriving on the subcontinent, the British find that, despite their superficial differences, they get along with the natives surprisingly well. This amicability falters when Charles II gives the East India Company the right to create laws, impose taxes, and conquer Indian territories as its own.

### **1800s**

In India, the British build railroads, establish post and telegraph services, and introduce educational reforms that, among other things, make English the national language—all while believing they are helping a “savage” country become “civilized.”

Through improved education, Indians learn about Western concepts of democracy and justice, and gradually understand that these rights do not apply to them. This newfound awareness leads to an uprising in 1857, when a group of Indian soldiers rebels against British rule.

In response, the British enforce their control by creating a government called the British Raj (*raj* being Hindi for “rule”). Two-thirds of India becomes official British territory. The remaining third is made up of “native states,” where already-established Indian princes are able to maintain control as long as they are compliant with the Raj.



## 1914–18 (World War I)

Many Indian nationalists encourage passionate participation in the British war effort, hoping it will prove their readiness for independence, but not all are so cooperative. The British pass laws to prevent anti-Raj activity during wartime, and then extend them after the war is over.

## 1919–22

Postwar India, which is recovering from a famine, the Spanish influenza epidemic, and a war-ravished economy, does not react well to the extension of wartime laws (called the Rowlatt Bills). Protest is inevitable, and the leader in this case is Mohandas Gandhi, a British-educated lawyer with a philosophy of nonviolent protest called satyagraha. To protest the Rowlatt Bills, Gandhi calls for a nationwide day of nonviolent fasting and prayer, but riots break out. In the city of Amritsar, British officials ban all public gatherings, which citizens do not heed. The British open fire on a peaceful celebration, killing 379 people and wounding 1,500. The brutality demonstrated by the British radicalizes the Indian National Congress around the issue of independence.

## 1923–38

In the years following Amritsar, the Muslim minority of India realizes it will never have equal representation in the democracy Congress wants after independence; thus, the idea of a separate Muslim nation, to be called Pakistan, arises. Hindus, meanwhile, fear that a divided independent India is an India doomed to fail.

In an attempt to repair the relationship between Muslims and Hindus, Gandhi begins a new satyagraha campaign against the Raj, this time focusing on the salt tax imposed by the British. The 1930 Salt March brings international recognition to India's struggle for independence, but does not heal the rift between Muslims and Hindus.

Meanwhile, Britain begins making small steps toward granting India independence. The 1935 Government of India Act allows autonomy to some Indian provinces, which Britain can suspend at any time.

## 1939–45 (World War II)

In August 1942, Congress passes the “Quit India” resolution, calling for Britain's immediate withdrawal. The campaign is unsuccessful due to wartime constraints, but in 1945 the British postwar economy renders the Raj unsustainable. Plans for Indian independence begin.

## 1946

Hindu, Muslim, and British leaders fail to reach a compromise at a conference in 1946, and the All-India Muslim League calls for protests. In Calcutta, a gathering of thousands in support of Pakistan turns violent; around five thousand people are killed over three days. British officials do not intervene.

The Calcutta riots instill a sense of urgency on all sides. Britain appoints Lord Mountbatten as viceroy and announces a deadline for Indian independence: June 1948. Due to mounting violence and Mountbatten's persuasion, Congress reluctantly accepts partition.

## 1947

In June 1947, the future of the country is announced: provinces with a Hindu majority will become India, and provinces with a Muslim majority will become Pakistan.

The only exceptions are the provinces of Bengal and the Punjab, which will be divided in half. A great deal of care should go into this division, but this is impossible, because Mountbatten moves the deadline for independence to August 15, 1947—almost a year earlier than originally announced.

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**“The period of foreign rule has been likened to a love affair between a couple whom unexpected circumstances had thrown together.”**

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Mountbatten calls in Sir Cyril Radcliffe, a London barrister, to split up Bengal and the Punjab. Radcliffe doesn't have any cultural context, so the borders he creates take into account mechanical matters instead of social complexities. He finishes the new map on August 9, 1947. East and West Pakistan are divided by 725 miles of India. Mountbatten foresees controversy and elects to keep his map a secret until after August 15.

Following Independence Day, chaos reigns as a total of 15 million people migrate and an estimated one million die from violence and disease. Many critics believe that if Britain's retreat from India had not been so rushed, a peaceful migration could have been orchestrated.

Historian Lawrence James writes, “The period of foreign rule has been likened to a love affair between a couple whom unexpected circumstances had thrown together.” Indeed, like lovers recalling a past liaison, some remember the Raj with fond nostalgia while others do so with bitter resentment—but it is undeniable that the centuries-long relationship between Britain and India changed both countries forever.

## WHO'S WHO IN INDIAN INK



### **MARY BAIRD\***

(*Englishwoman*)

returned to California after 40 years of acting on and off Broadway, regionally, and nationally, receiving awards for her performances in *Holiday Memories*, *No Way to Treat a Lady*, and *Blue Plate Special*. She created the role of the mother in *Fräulein Else* at Berkeley Repertory Theatre. She also played the title role in *Mother Courage* at Lost Nation Theater and was in *What the Public Wants* at Mint Theater Company. She created the role of Sister Frances Regis in the rock musical *Gracie and the Atom* at Artists Repertory Theatre. Additionally, Baird appeared in *Make Someone Happy* at B Street Theatre and *Hank Williams: Lost Highway* at Center Repertory Company. She is an actor with PlayGround, the Bay Area's leading incubator for new plays. Some of her favorite roles include Shirley Valentine, Nurse in *Romeo and Juliet*, Bessie in *Awake and Sing!*, Sister Aloysius in *Doubt*, and Ann Kron in *Well*.



### **FIRDOUS**

**BAMJI\*** (*Nirad Das*) has worked with numerous theater companies in New York and across the nation, including A.C.T., the

Shakespeare Theatre Company, Lincoln Center Theater, Center Stage in Baltimore, Long Wharf Theatre, Studio Theatre, Theatre for a New Audience, Actors Theatre of Louisville, New York Theatre Workshop, Goodman Theatre, Steppenwolf Theatre Company, Hartford Stage, Huntington Theatre Company, the Mark Taper Forum, and Brooklyn Academy of Music. He has played leading roles in American and world premieres of works by such playwrights as Tom Stoppard, Tony Kushner, Eric Bogosian, Naomi Wallace, and Rebecca Gilman. In the 1999 American premiere of

Stoppard's *Indian Ink* at A.C.T., directed by Carey Perloff, he played the role of Anish Das alongside the late, great Jean Stapleton. In 2007 he moved to London to co-write and act in *A Disappearing Number* with the British company Complicite; it won a Laurence Olivier Award and the Critics' Circle Theatre Award for Best New Play, as well as the Evening Standard Theatre Award for Best Play. *A Disappearing Number* went on to tour Europe, Australia, India, and the United States, finishing its acclaimed four-year run at the Novello Theatre in London's West End. Bamji's television credits include *Law & Order* and *Law & Order: Special Victims Unit*. His film credits include *The Sixth Sense*, *Unbreakable*, *Analyze That*, *Ashes, Justice*, and *The War Within*, for which he received an Independent Spirit Award nomination for Best Supporting Actor.



### **VANDIT BHATT\***

(*Nazrul*) is making his debut at A.C.T. Professional highlights in New York include *Indian Ink* (Roundabout Theatre Company);

*The Djinn of Eidgah* (Play Company); *Harper Regan* (Atlantic Theater Company); *Other Farmers' Fields* (The Public Theater), *Skin*, *Asking for Trouble*, and *The Unusual Life of Bed Bugs and Other Creatures* (Ensemble Studio Theatre); *Bike America* (Ma-Yi Theater Company); and *The Great Recession* (The Flea Theater). On television you can see him get knocked out by Sting on *The Michael J. Fox Show* and try to save his theater company on *Token: The Web Series*. Bhatt was born and raised in India, speaks Hindi fluently, and has a B.F.A. in performance from the University of Central Florida. Bhatt has also trained at Shakespeare & Company in Lenox, Massachusetts, and with Kevin Spacey at The Old Vic in London.



### **KENNETH DE**

**ABREW\*** (*Dilip*)

is a stage, film, and television actor currently based in New York City. His recent credits include *Romeo and Juliet* (stage), *Gotham* (TV), and *This Is Where I Leave You* (film). De Abrew has an M.F.A. in acting from Louisiana State University and a B.A. in theater and zoology from Ohio Wesleyan University. His other stage credits include *Cocktail* (world premiere), *The Last Days of Judas Iscariot*, *Scapino*, *The Miser*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, *The Merchant of Venice*, *Much Ado about Nothing*, *Twelfth Night*, *The Tempest*, *Boy Gets Girl*, and *The Importance of Being Earnest*.



### **DANIELLE**

**FRIMER†**

(*Nell*) at A.C.T. recently played Annabelle in *A Christmas Carol* and Ophelia in *Hamlet*, and she

understudied Shaina Taub in *Old Hats* with Bill Irwin and David Shiner. Previous A.C.T. credits include *Napoli!* with Marco Barricelli and Seana McKenna, *The Girl from Maxim's*, *The Country Wife*, *Cloud Nine*, *Niagara Falls*, and the devised piece *Battle for Babylon*. She spent last summer performing as the Princess in *Love's Labour's Lost* at Post5 Theater in Portland. Other regional and New York credits include Olivia in *Twelfth Night* (Portland Actors Ensemble); *Fox on the Fairway*, *Shrek*, and *The 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.



**ANTHONY FUSCO\*** (*Eldon Pike*) is an A.C.T. resident artist and has appeared in more than 35 A.C.T. productions, including *Arcadia*, *Dead Metaphor*, *Elektra*, *Play*, *Race*, *The Homecoming*, *Clybourne Park*, *November*, *At Home at the Zoo*, *The Rainmaker*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and (annually) *A Christmas Carol*. Other Bay Area credits include *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* and *Vanya and Sonia and Masha and Spike* at Berkeley Repertory Theater and *Pygmalion*, *Blithe Spirit*, *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, and *A Midsummer Night's Dream*, among others, for California Shakespeare Theater. Fusco was in Tom Stoppard's *The Real Thing* on Broadway and *The Real Inspector Hound* at Roundabout Theatre Company. Off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at The Juilliard School and The Barrow Group School.



**DAN HIATT\*** (*Englishman*) has been seen at A.C.T. as Stephen Hopkins in *1776*, Tom in *Round and Round the Garden*, the Magistrate in *The Government Inspector*, Bob Acres in *The Rivals*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Cornelius Hackl in *The Matchmaker*, Yepikhodov in *The Cherry Orchard*, and Roderigo in *Othello*. Other Bay Area credits include *Joe Turner's Come and Gone*, *Dinner with Friends*, and *Menocchio* at Berkeley Repertory Theatre; *The Life and Adventures of Nicholas Nickleby* and many others at California

Shakespeare Theater; *Twentieth Century* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Noises Off* at Marines' Memorial Theatre; and *Wittenberg* and *Breakfast with Mugabe* at Aurora Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theatre Company, The Pasadena Playhouse, Ford's Theatre in Washington, D.C., Studio Arena Theater, the Idaho Shakespeare Festival, and Theatre Calgary.



**ROBERTA MAXWELL\*** (*Eleanor Swan*) was last seen in New York City in *Hellman v. McCarthy* and *The Film Society*, and at A.C.T. in *Phèdre*.

She made her Broadway debut in The Stratford National Theatre of Canada's *There's One in Every Marriage*, followed by *The Prime of Miss Jean Brodie*. Since then, she has appeared in many Broadway, off-Broadway, and regional theater productions, for which she has received OBIEs and other awards. Her films include *Dead Man Walking*, *Brokeback Mountain*, and the soon-to-be-released Italian/U.S. production *Hungry Hearts*. She is a dual citizen of Canada and the United States.



**BRENDA MEANEY\*** (*Flora Crewe*) returns to A.C.T., where she appeared onstage in David Ives's *Venus in Fur*. Other credits include

Caryl Churchill's *Owners* (Yale Repertory Theatre), Lewis Black's *One Slight Hitch* (Wellfleet Harbor Actors Theater), *Basin* (Abbey Theatre Studio/Anu Productions, Dublin Fringe Festival), *The Way of the*

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

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## WHO'S WHO IN INDIAN INK

*Language: Voices from the War on Terror* (Painted Filly Theatre, Bleeker Street Theater in New York City, and Project Arts Centre in Dublin), and *Memory Deleted* (commissioned by the Belltable Arts Centre in Limerick). Meaney is a recent graduate of the M.F.A. program at Yale School of Drama, where she appeared as Arkadina in *The Seagull*, Octavia in *Antony and Cleopatra*, and the Angel in *Angels in America: Perestroika*. She has also appeared in *The Princess Plays*, by Elfride Jelinek; *She Rode Horses Like the Stock Exchange*, by Amelia Roper; and *The Tall Girls*, by Meg Miroshnik. Television credits include Yvonne in *Love/Hate* (Raidió Teilifís Éireann).



**PHILIP MILLS\*** (*David Durance*) returns to A.C.T. after playing Eric Swan in Roundabout Theatre Company's production of *Indian Ink*. Theater credits

include *Zorro* (Alliance Theatre), *Farragut North* (Premiere Stages), a young Jack Kennedy in the world premiere of *Inga Bonga* (Charleston Stage), *The Verona Project* (California Shakespeare Theater), *A Christmas Carol* (A.C.T.), *Booze in the Boroughs* (F.A.C.T.), and *Arrah-na-Pogue* (The Storm Theatre). Television credits include *Redrum* and *The Onion*. Film credits include *Understanding Jenny*, *Hung Up* (LA Shorts Fest, Mill Valley Film Festival, New Orleans Film Festival), and *The Conservatory* (Student Emmy for Best Comedy). Recently, he has collaborated with San Francisco-based designer Alex Cornell, creating viral internet videos that have been lauded by CNN, *TIME*, the *Atlantic*, the *Guardian*, and the *Wall Street Journal*, among others. Mills received his B.A. from Cornell University and his M.F.A. from A.C.T.



**AJAY NAIDU's\*** (*Coomaraswami*) theater credits include *The Master and Margarita* and *Measure for Measure* (Complicite); *Little Flower of East Orange*,

directed by Phillip Seymour Hoffman (The Public Theater); *Darwaza* (solo performance, Labyrinth Theater Company); and the title role in *Everyman* (Steppenwolf Theatre Company). His film credits include the cult classic *Office Space*, directed by Mike Judge, and *SubUrbia* (Independent Spirit Award nomination), directed by Richard Linklater. Television credits include *Deadbeat*, *Bored to Death*, *30 Rock*, *The West Wing*, *Lateline*, and *The Sopranos*. As an emcee, he provided vocals for Talvin Singh's Mercury Music Prize-winning *OK*.



**MIKE RYAN\*** (*Resident*) is making his second appearance at A.C.T., where he appeared in last year's *Napoli!* Other Bay Area credits include roles

at Aurora Theatre Company (*Anatol*), San Jose Repertory Theatre (*Game On*, *Bill W. and Doctor Bob*, *Legacy of Light*), Jewel Theatre Company (*What the Butler Saw*, *The Lover*, *One for the Road*, *Hello & Goodbye*, *Of Mice and Men*, *Doubt*), and 14 seasons at Shakespeare Santa Cruz. Regionally, he has worked at The Laguna Playhouse, The Pasadena Playhouse, the Denver Center for the Performing Arts, Geva Theater Center, La Jolla Playhouse, the Idaho Shakespeare Festival, and Shakespeare Dallas. He received his B.F.A. from Southern Methodist University and his M.F.A. from UC San Diego. Ryan is the artistic director of Santa Cruz Shakespeare and appeared in the company's inaugural season last year (*As You Like It*, *The Merry Wives of Windsor*).



**GLENN STOTT\*** (*Eric*) previously appeared in A.C.T.'s *A Christmas Carol* (Thomas) and in the Livermore Shakespeare Festival/

Shakespeare's Associates' productions of *Much Ado about Nothing* (Claudio) and *Pride and Prejudice* (Bingley). As a student in the A.C.T. Master of Fine Arts Program, Stott has appeared in *Cloud Nine* (Betty/Gerry), *Romeo and Juliet* (Tybalt/Paris), *The Girl from Maxim's* (Duke), and, most recently, *Hamlet* (Rosencrantz/Fortinbras).



**PEJ VAHDAT\*** (*Anish Das*) was born in Tehran, Iran, during the height of the Iranian Revolution. When he was three months old, his

family uprooted to Germany, and a few months later, they settled in the suburbs of San Jose, California. Immediately following his graduation from San Diego State University, Vahdat moved to Los Angeles to pursue his acting career. His television credits include *Bones*, *Shameless*, *Grey's Anatomy*, *Dallas*, and *Arrested Development*. He recently had the pleasure of performing onstage at Lincoln Center Theater in New York City in the award-winning production *Blood and Gifts*, directed by Tony Award winner Bartlett Sher.



**RAJEEV VARMA\*** (*Rajah/Politician*) is originally from New Zealand and now resides in New York City. New York theater credits

include *Indian Ink* (Roundabout Theatre Company), *D'Arranged Marriage* (SoHo Playhouse and Triad Theatre), *Barriers*

(HERE), *One Out of Ten* (Best Actor in the Midwinter Madness Short Play Festival), and *Aryavana Flies, or A Pretty Dish* (Best Short Play in the Samuel French Off Broadway Short Play Festival). New Zealand theater credits include *As You Like It*, *A Midsummer Night's Dream*, *Medea*, *The Birds*, *Antony and Cleopatra*, *The Diary of Anne Frank*, *The Compleat Wrks of Wllm Shkspr (Abridged)*, *The Taro King*, *Awhi Tapu*, *Indian Invaders*, *From India with Love*, and *D'Arranged Marriage*. Television credits include *Xena: Warrior Princess*, *Hercules*, *Cleopatra 2525*, *Young Hercules*, *Brown Nation*, *The Blue Rose*, *1000 Apologies*, *The Millen Baird Show*, and *Shortland Street*. Film credits include *Vindaloo Empire*, *The Box*, *Inite*, *The Price of Milk*, *Toy Love*, *Summertime*, *We're Here to Help*, *Letters about the Weather*, and *Playing Possum*.



**JOSIE ALVAREZ†**

(Understudy) is a Bay Area native. A.C.T. Conservatory roles include Avery in *Niagara Falls*, Virginia in *Galileo*, Estrella in *Sueño*,

Juliet in *Romeo and Juliet*, Inez in *Our Lady of 121st Street*, and Osric in *Hamlet*. She is also an associate artist with TheatreFIRST, where her roles have included Holly in *Anton in Show Business* and Carol in *Oleanna*. She has performed regionally with San Francisco Theater Pub and Actors Ensemble of Berkeley. Alvarez taught last summer in the A.C.T. Education & Community Programs residency at Oasis for Girls. She holds a B.A. in political economics from UC Berkeley.

\*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 2015 and an Equity Professional Theatre Intern

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In *EARLY SHAKER SPIRITUALS*, The Wooster Group channels the 1976 LP of the same name recorded by the Sisters of the Shaker Community in Sabbathday Lake, Maine, giving a new live rendering to their songs and finding inspiration for a series of dances.



Photo: Elizabeth LeCompte, by Andrew Schneider

## WHO'S WHO IN INDIAN INK



**JOEL BERNARD**<sup>†</sup> (*Understudy*) is a third-year M.F.A. candidate at A.C.T. Recent credits include an appearance on *Law & Order: Special Victims Unit* and the

voice of Sewell, the villain, in *Silent Hill: Downpour*. Bernard is a founding member and artistic director of Benefit of the Doubt Theatre Company. His M.F.A. Program credits include Mercutio in *Romeo and Juliet*, Firs in *The Cherry Orchard*, Laertes in *Hamlet*, Hobson in *The Girl from Maxim's*, and Galileo Galilei in *Galileo*. He recently received the Joan Sadler Award, given to a third-year A.C.T. M.F.A. Program student for sustained dedication to acting.



**JASON KAPOOR**<sup>\*</sup> (*Indian Servant, Understudy*) was born and raised in San Jose, California, where he graduated from San Jose State University at the top of his

class with a B.A. in theater arts. There he appeared as Duke Orsino in *Twelfth Night*, George Knightley in *Emma*, and Robert in *Proof*. Kapoor went on to attain an M.A. in classical acting from the London Academy of Music and Dramatic Art. His roles while abroad included King Henry in *Henry IV, Part One*; De Flores in *The Changeling*; Lord Froth in *The Double Dealer*; and Antony in *Antony and Cleopatra*. Most recently, Kapoor was seen as Sandeep in the world premiere of *Ideation* at San Francisco Playhouse.

**TOM STOPPARD**'s (*Playwright*) plays include *Rosencrantz and Guildenstern Are Dead*, *Jumpers*, *Travesties*, *Night and Day*, *The Real Thing*, *Hapgood*, *Arcadia*, *Indian Ink* (American premiere at A.C.T.), *The Invention of Love* (American premiere at A.C.T.), *The Coast of Utopia*, and *Rock 'n' Roll*. His adaptations include *Undiscovered Country* (Schnitzler), *On the Razzle* (Nestroy), *Rough*

*Crossing* (Molnar), *The Seagull* (Chekhov), *Henry IV* (Pirandello), *Heroes* (Sibleyras), *Ivanov* (Chekhov), and *The Cherry Orchard* (Chekhov). Screen credits include *Brazil*, *Empire of the Sun*, *Enigma*, and *Shakespeare in Love* (winner of the Academy Award for best original screenplay). His recent work includes *Anna Karenina* for the screen, *Parade's End* for television, and *Darkside* with Pink Floyd for radio.

**JOHN CARRAFA** (*Choreographer*) choreographs and directs for theater, film, and television. He is the two-time Tony Award–nominated choreographer of *Urinetown* and *Into the Woods*. Other Broadway credits include *Dirty Blonde*, *Love! Valour! Compassion!*, *Dance of the Vampires*, *Dance of Death*, and *Good Vibrations* (director/choreographer). He is the series choreographer for *Nashville* (ABC), *Empire* (Fox), and *Transparent* (Amazon Prime). He has choreographed more than 20 films, including *The Thomas Crown Affair* and *The Polar Express* (Media Choreographer Award), and was recently second unit director on the film *If I Stay*. He has also been awarded OBIE, Lucille Lortel, and Dora awards and the World Dance Award for Feature Film. He is currently an inaugural Resident Fellow at the Center for Ballet and the Arts at New York University, where he is creating a series of films promoting climate-change awareness.

**NEIL PATEL**'s (*Scenic Designer*) recent work includes the New York premieres of the plays *Mr. Burns, a post-electric play*, *Stage Kiss*, and *Father Comes Home from the Wars* and the feature films *Some Velvet Morning*, *Loitering with Intent*, and *Dil Dhadakne Do*. Past credits include *Side Man* on Broadway, the West End, and the Kennedy Center; the original musical *Wonderland* on Broadway; *Dinner with Friends* in New York and on national tour; the world premiere of Bright Sheng's *Madame Mao* at The Santa Fe Opera; Amon Miyamoto's production of *Così fan tutte* at the Nissay Theatre in Tokyo; the production design

for HBO's Peabody Award–winning *In Treatment*; and *Shadowland* for the dance company Pilobolus throughout Europe, Asia, and the Middle East. He has twice been recognized with OBIE Awards for sustained excellence and has been the recipient of a Helen Hayes Award and numerous Drama Desk and Henry Hewes Design nominations. His design for *This Beautiful City* was chosen for the 2011 American Exhibit at the Prague Quadrennial of Performance Design and Space. He is a graduate of Yale College and UC San Diego.

**ROBERT WIERZEL**'s (*Lighting Designer*) prior A.C.T. credits include *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 in New York, Paris, Tokyo, Bergen/Norway, Toronto, Boston, Seattle, San Diego, Houston, Washington, D.C., Virginia, and Chicago, as well as numerous productions with The Glimmerglass Festival and New York City Opera. New York productions include *Lady Day at Emerson's Bar & Grill*, starring Audra McDonald; the musical *FELA!* (Tony Award nomination); David Copperfield's Broadway debut *Dreams and Nightmares*; and productions at the New York Shakespeare Festival/The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Playwrights Horizons, and Brooklyn Academy of Music. His dance work includes 28 years with the Bill T. Jones/Arnie Zane Dance Company. He has designed at regional theaters across the country, including Hartford Stage, Center Stage in Baltimore, Chicago Shakespeare Theater, the Guthrie Theater, Yale Repertory Theatre, Long Wharf Theatre, Goodman Theatre, The Old Globe, and the Mark Taper Forum, among many others. Wierzel is currently working on a new production of *Semele* for Seattle Opera. 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.

**CANDICE DONNELLY** (*Costume Designer*) previously worked at A.C.T. on *Elektra*, *Endgame* and *Play, Race, 'Tis Pity She's a Whore*, *The Circle*, and *Happy End*. Other credits include *La novicia rebelde* (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 *The 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), *Haroun and the Sea of Stories* and *La finta giardiniera* (New York City Opera), *Fires in the Mirror* and *The Skin of Our Teeth* (The Public Theater), and *No Strings* (Encores!). She has also designed shows for Hong Kong Opera, Minnesota Opera, Flemish National Opera, Berkeley Repertory Theatre, the Williamstown Theatre Festival, the American Repertory Theater, and Huntington Theatre Company, among others.

**DAN MOSES SCHREIER**'s (*Composer and Sound Designer*) work on Broadway includes *A Gentleman's Guide to Love and Murder*, *Act One*, *Sondheim on Sondheim*, *A Little Night Music*, *Gypsy* (starring Patti Lupone), *Radio Golf*, John Doyle's production of *Sweeney Todd*, *A Catered Affair*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *The 25th Annual Putnam County Spelling Bee*, *Julius Caesar* (starring Denzel Washington), *Into the Woods*, *Topdog/Underdog*, *Dirty Blonde*, *The Tempest* (starring Patrick Stewart), and *Bring in 'da Noise, Bring in 'da Funk*. Productions off Broadway include *Passion*, *Road Show*, *Floyd Collins*, and others. Recent scores include *King Lear* (starring John Lithgow), *The Merchant of Venice* (starring Al Pacino), and *Disfarmer* at St. Ann's Warehouse. Schreier's honors include four Tony Award nominations, three Drama Desk

Awards, and an OBIE Award for sustained excellence. He is the 2013 Dreyfus Fellow at The MacDowell Colony.

**JANET FOSTER, CSA** (*Casting*) joined A.C.T. as the casting director in the 2011–12 season. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (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\*** (*Stage Manager*) became the conservatory producer at A.C.T. after joining the company as a stage manager and then working as the associate production manager for many years. Stage management credits at A.C.T. include *The Orphan of Zhao*, *1776*, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, and the world premieres of *A Christmas Carol* and *After the War*. Other regional credits include *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *River's End*, *Bus Stop*, *Communicating Doors*, and *The Last Schwartz* (Marin Theatre Company); *Macbeth* and

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

**MEGAN MCCLINTOCK\*** (*Assistant Stage Manager*) most recently stage-managed *Rapture*, *Blister*, *Burn* at Aurora Theatre Company and assistant stage-managed *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* at Berkeley Repertory Theatre. Favorite Berkeley Rep credits include *Girlfriend*, *Arabian Nights*, *The White Snake*, *No Man's Land*, *Dear Elizabeth*, and *How to Write a New Book for the Bible*. Other local credits include *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.

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

\*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 2015 and an Equity Professional Theatre Intern

## WHO'S WHO IN INDIAN INK

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

**JOHN LITTLE and HEATHER STALLINGS LITTLE** (*Executive Producers*) recently produced *Venus in Fur* and *Endgame* and *Play* at A.C.T. Heather Stallings Little is a CPA-turned-writer who worked in investment banking and as the chief financial officer of a company that manages the affairs of professional athletes. A frequent adventure traveler, she writes travel stories as well as fiction, including "Travels with My Crazy Husband" on her *Posts from the Silicon Valley Outback* blog. She is the author of *Click City*, a fiction serial seen in the *San Francisco Chronicle*, and the novel *False Alarm*. Her short fiction has appeared in *ZYZZYVA*. Heather joined the A.C.T. board of trustees in 2011. John Little is on the Asian Art Museum Board of Trustees. He is an entrepreneur and inventor.

**JOHN OSTERWEIS and BARBARA RAVIZZA** (*Executive Producers*) are excited to be executive producers for *Indian Ink*. Osterweis is a graduate of Stanford Graduate School of Business and has resided in San Francisco for most of his career. After graduating from Stanford, he was a senior analyst, concentrating on forest products and the paper industry, for several regional brokerage firms and later for E. F. Hutton & Company, Inc. Osterweis was also the director of research for two firms and managed equity portfolios for over ten years. In late 1982, he decided to devote himself full time to his portfolio management activities, and in April 1983, he launched Osterweis Capital Management. For a number of years, he served as a director on the Stanford Alumni Association executive board, a trustee of Bowdoin College, director and vice chairman of Mount Zion Hospital and Medical Center, and president of the board of directors for Summer Search. He currently serves as chairman of the San Francisco Ballet

Association, director of the San Francisco Free Clinic and the Lucas Cultural Arts Museum, president emeritus of the San Francisco Ballet Endowment Foundation, and trustee emeritus of Summer Search and Bowdoin College. Ravizza has lived in the Bay Area for 70 years and has always been interested in the arts. She attended California College of Arts and Crafts in 1959 and studied graphic design and fine arts at San Jose State University. For 25 years, Ravizza worked as a designer and illustrator in the publishing industry for John Wiley & Sons, Wadsworth, and Science Research Associates. For the past 20 years, she has devoted herself full time to drawing and painting and maintains a studio in San Francisco.

**KATHLEEN SCUTCHFIELD** (*Executive Producer*) attended Sarah Lawrence College and Yale University, and earned her degree in fine arts. She cofounded the Until There's A Cure Foundation in 1993 and served as president for its first five years; she currently holds the position of secretary/treasurer of the board. She is a trustee emeritus of San Francisco Ballet and was a national committee member of the Whitney Museum of American Art. She has also served on the planning commission of her hometown, Woodside. Scutchfield was a commissioning sponsor of *Armistead Maupin's Tales of the City* and *The Tosca Project* at A.C.T.

**DOUG TILDEN and TERESA KELLER** (*Executive Producers*) have been executive producers and company sponsors for several A.C.T. production. Tilden has more than four decades of experience in international shipping and is actively engaged in international humanitarian issues, international education, and global awareness. He serves on the board of World Savvy and is an amateur archaeologist heavily involved in excavations of Mayan sites in Belize. Keller is cofounder of Round the World with Us, a not-for-profit organization dedicated to bringing youth of different

cultures together through service learning. Keller serves on the advisory council of Children International and plays a leadership role in developing their chapter initiative. Prior to Round the World, Keller was executive director of the 220,000-member Archaeological Institute of America.

**ROUNABOUT THEATRE COMPANY** (Todd Haimes, *Artistic Director*) is committed to producing the highest-quality theater with the finest artists, sharing stories that endure, and providing accessibility to all audiences throughout five stages in New York City. A not-for-profit company since 1965, Roundabout fulfills its mission through the production of classic plays and musicals, development and production of new works by established and emerging writers, and educational initiatives that enrich the lives of children and adults.





# A STONE'S THROW

THE YOUNG CONSERVATORY'S EXCITING NEW PLAY

by *Shannon Stockwell*

Photos by Jay Yamada

## "IF YOU HAVE YOUNG ACTORS, YOU NEED

the *best* playwrights," says A.C.T. Young Conservatory (YC) Director Craig Slight. *A Stone's Throw*, by Scottish playwright J. C. Marshall, is the next in a long line of work commissioned by A.C.T.'s Grace Magill New Plays Program, which has been supporting theater written specifically for our young actors since 1989.

*A Stone's Throw* tells the thrilling story of the quirky and ambitious inhabitants of a tiny island in the Arctic Ocean. When they are denied access to an abandoned neighboring island by the superpower that owns it, revolution erupts. With sincerity and humor, this new play explores cultural identity, history, and what it means to live in a place ignored by the world.

Marshall explains that the idea for this unique play arose from political events in the summer of 2014, when citizens debated whether or not Scotland should become independent of the United Kingdom. With revolution and empire on her mind, Marshall researched countries and settlements whose citizens' national and ethnic identities are affected by unusual circumstances. "There are so many fascinating examples and surreal geographical anomalies,"

she says. "For example, can someone be an 'Antarctican'? Is there anywhere on Earth claimed by nobody?"

The setting for *A Stone's Throw* is the Diomed Islands in the Bering Strait. "The islands are perfectly surreal: their identity has vacillated between two superpowers, and they are divided by the International Date Line," explains Marshall. "We use time and space to understand everything, but if you lived there, how would you know who you really were?"

Select YC students had the exciting opportunity to workshop *A Stone's Throw* with Marshall last summer at Aberdeen Performing Arts in Scotland. Marshall finds the workshopping process invaluable. "I'm not one of those playwrights who turns up with everything written in stone," she says. "If there are talented minds in the room, I'm going to use them."

Luckily, she found those minds in our YC actors. "I was so impressed and delighted by the abilities of the A.C.T. students," she recalls. "They were consummate professionals from the get-go." These young artists are already hard at work learning their lines and rehearsing *A Stone's Throw*. Come see this thrilling play and support the stars of tomorrow!

## *A Stone's Throw*

BY J. C. MARSHALL

DIRECTED BY DOMENIQUE LOZANO

CO-COMMISSIONED BY A.C.T. AND

HIS MAJESTY'S THEATRE IN ABERDEEN, SCOTLAND

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Tomorrow Island is a tiny pebble in the freezing polar sea of the North. Every year the eccentric islanders dig an ice runway so the supply plane can land. One day they decide enough is enough. There's a perfectly decent concrete runway on the abandoned island next door. All they need to do to use it is declare war on one of the world's greatest superpowers.

To purchase tickets to *A Stone's Throw*, visit [act-sf.org/YC](http://act-sf.org/YC)



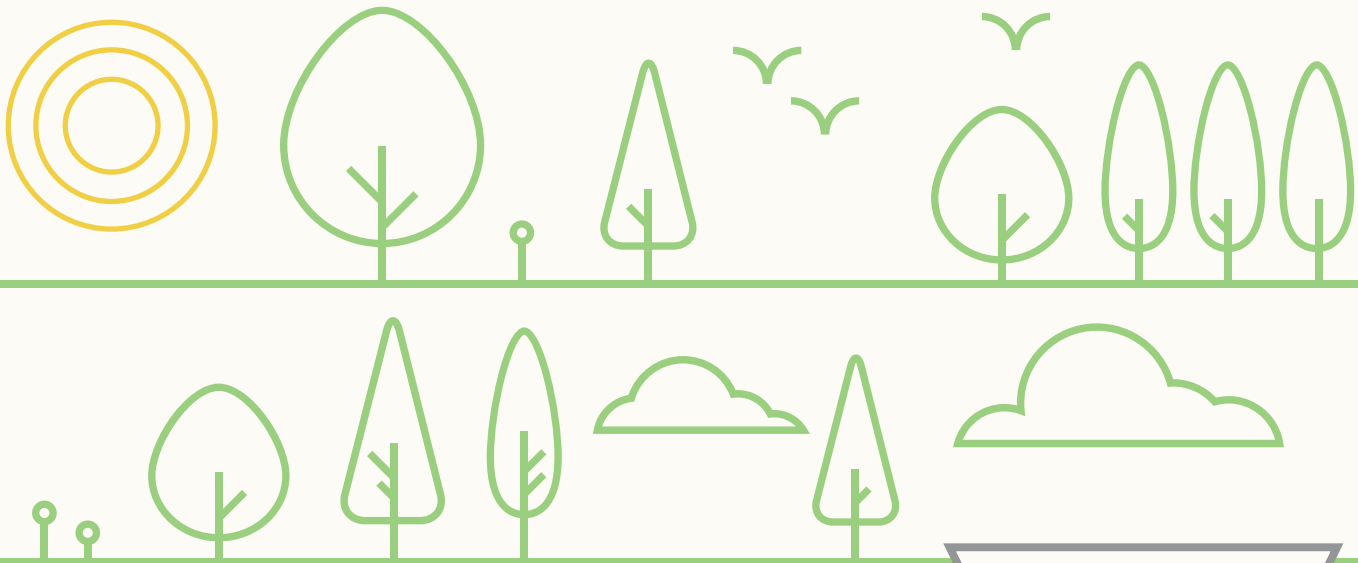
# THE STRAND: ECO-FRIENDLY **LEED**-ERS IN OUR DEVELOPING CITY

*By Shannon Stockwell & Anna Woodruff*

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**A.C.T.'S STRAND THEATER, OPENING IN** spring 2015, will be a home for boundary-pushing productions and projects. From the intimate 285-seat proscenium to the multipurpose Reuff Room, our renovation of the building perfectly supports the versatility of our vision. But The Strand won't be just audience-friendly; it will be environmentally friendly, as well, because A.C.T. has elected to renovate our new theater in compliance with Leadership in Energy & Environmental Design (LEED) certification.

San Francisco requires all new construction projects to be LEED-certified, making our city home to some of the greenest buildings in the country. Just two years ago, San Francisco had nearly 700 LEED-certified buildings, and 1,261 more registered projects on the horizon.

A.C.T. General Manager Don-Scott Cooper says, “A.C.T. is constantly considering how we fit into the global landscape. We want The Strand Theater to have a completely positive impact, both on San Francisco's vibrant cultural community and on the environment at large.”

A.C.T. is committed to helping our environment, and those heading our ambitious renovation know that LEED certification is the best way to ensure that we stay true

to that promise. This decision will impact The Strand's renovation every step of the way, from the prevention of pollution during construction to reduced water use. Whether they are seeing a groundbreaking show or visiting our chic café, all of our patrons will be able to witness firsthand the impact of LEED certification, including our energy-efficient heating and lighting systems, low chemical paints, low-flow toilets, and recycling and compost bins throughout the theater.

The impact of LEED certification is both immediate and enduring. These standards will ensure sustainable operations through the years, so The Strand can be a part of the Market Street scene for a long time to come. “Just like Market Street, our renovation represents an exciting intersection of generations,” says Cooper. “It maintains The Strand's fascinating history while incorporating elements that make our new space completely modern and efficient.”

**TO LEARN MORE ABOUT THE STRAND, VISIT:**

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# CELEBRATING A.C.T.'S BUDDING STARS M.F.A. MONTH

by *Nirmala Nataraj*

M.F.A. Program students perform at the 2014 *M.F.A. Variety* show. Photo by Alessandra Mello.

## THE A.C.T. COMMUNITY EXTENDS WELL BEYOND

The Geary stage to our exciting training programs—and the faculty of A.C.T.'s top-ranked Master of Fine Arts Program are eager to let audience members in on our students' talent. January is M.F.A. Month, which offers ticket holders a way to directly connect with the budding luminaries who help keep A.C.T.'s creative spirit alive.

M.F.A. Month features *M.F.A. Variety*, a dynamic and lively performance presented by our upcoming stars. *M.F.A. Variety*, now in its second year, showcases the incredible work and rigorous training (from Shakespeare monologues to improvisation and contemporary work) of our M.F.A. Program, which is consistently ranked among the top five actor training programs in the nation. "This is a chance for audiences to familiarize themselves with our world-class program and for students to display their range of skills," says Conservatory Director Melissa Smith.

There are two 30-minute versions of the show, each containing five to seven short pieces, which audiences can catch prior to evening mainstage performances at The Geary. The songs, skits, and monologues are performed by students at all levels of our three-year training program. A.C.T. Resident Artist Domenique Lozano, along with Smith and other faculty, visits classes throughout the fall semester, on the lookout for ideal stage acts. Lozano curates the final pieces for *M.F.A. Variety*. "We look for a variety of material: comedic, serious, physical, textual, playful, musical," says Lozano. "We pick work that allows individual students to shine with their talents." On performance nights, some M.F.A. Program actors also assume roles as buskers in the box

office and lobby, which puts immediate smiles on the faces of passersby.

*M.F.A. Variety* gives audiences the chance to see our students in an intimate environment before they move on to higher-visibility platforms. Last year's *M.F.A. Variety* participants included alumni who went on to stages and screens across the country. Nemuna Ceesay was seen in two shows at California Shakespeare Theater, Lateefah Holder recently appeared on HBO's *Getting On*, and York Walker performed at the Denver Center for the Performing Arts. In A.C.T.'s production of *Indian Ink*, audiences will also recognize third-year students Danielle Frimer (Nell) and Glenn Stott (Eric).

With the spring opening of A.C.T.'s Strand Theater, Smith hopes to expand the offerings of M.F.A. Month in order to reach a broader public. She says, "These are opportunities to put a face on the M.F.A. Program for the Geary-going public, and we want to continue finding new ways to do so."

Ticket holders can catch *M.F.A. Variety* Tuesday through Friday evenings, January 13–31, at The Geary Theater's fifth-floor cabaret space, The Garret. Doors open one hour before *Indian Ink*, and the show runs 30 minutes. Grab a drink and prepare to be thoroughly entertained!

• **TO LEARN MORE ABOUT  
M.F.A. VARIETY, VISIT:  
• [ACT-SF.ORG/VARIETY](http://ACT-SF.ORG/VARIETY)**



(Left to right) Abby Sadin Schnair, Julie Adamo, Alan Littlehales, Dianne Hoge, Stephen Wattrus, and Thom Green



Sally Rosenblatt (left) and Alexa Erbach (right)

## AN IMPORTANT ASPECT OF BEING A STUDENT

in A.C.T.'s world-class Master of Fine Arts Program is the chance to be paired with a "trustee host." This three-year relationship pairs a member of A.C.T.'s Board of Trustees with an M.F.A. Program student. The relationship offers each student mentorship and support throughout his or her career at A.C.T., while giving our trustees a front-row seat to the young artist's personal and professional development.

From taking students out to meals and cultural events to watching their productions and meeting their families, this program helps forge a bond that is unique and long-lasting.

Our M.F.A. Program students hail from as near as Oakland and Palo Alto to as far as Kampala, Uganda, and Johannesburg, South Africa. A trustee host's personal involvement is an important factor in making our students feel welcome. Third-year student Ben Quinn remembers accompanying his trustee host, Marilee Gardner, to a new play festival in the South Bay one weekend. "The experience made me feel that, despite the great distance between me and my family in Ohio, I had a home in the Bay Area," he recalls.

As students commence their training, the most gratifying experience for many trustee hosts is the "aha" moment that occurs when a student comes into his or her own as an actor. "You see that they truly become the character and have a style and way of being that is theirs alone," says Abby Sadin Schnair, a trustee since 2007.

Dianne Hoge, a trustee since 2005, says that the close

involvement in a student's career is a gift that keeps on giving, as it lets trustees see what happens behind the scenes. "You are involved in their three-year program here at A.C.T., and then you get to follow their careers and watch them spread their wings," says Hoge, who traveled to Uganda last summer to see third-year students Kemiyondo Coutinho and Stefanée Martin perform in a play about HIV/AIDS at the National Theatre in Kampala, as part of an arts festival founded by Coutinho.

First-year student Alexa Erbach found her relationship with her trustee host, Sally Rosenblatt, especially valuable because it increased her awareness of those who help shape and support the A.C.T. community. "I believe it is crucial to be an informed artist, one who's an integral part of the community. My trustee host and I both have a shared love of the arts, and we are both cogs that help make this theater run," says Erbach.

Heartfelt connection to the A.C.T. community also extends beyond a student's three years of training. Recent M.F.A. Program graduate Lateefah Holder appreciates the encouragement that she received from trustees, noting that the love and support have continued well after her May 2014 graduation. "I was lucky enough to have a few amazing trustees take me under their wings over the years, and they are still a part of my life. They remind you that they are always here for you."

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

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Gene Schnair

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## A.C.T. PROFILES



**CAREY PERLOFF** (*Director, A.C.T. Artistic Director*) is celebrating her 23rd season as artistic director of A.C.T., where she most recently directed the highly acclaimed

*Testament*, by novelist and playwright Colm Tóibín. 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 *Underneath the Lintel*, *Arcadia*, *Elektra* (coproduced by the Getty Villa in Malibu), *Endgame* and *Play*, *Scorched*, *The Homecoming*, *Tosca Café* (cocreated with choreographer Val Caniparoli; toured Canada), and Racine's *Phèdre* in a coproduction with the Stratford Festival. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*, and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzavizian'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 the forthcoming book *Beautiful Chaos: A Life in the Theater* (City Lights, February 2015).



**ELLEN RICHARD** (*Executive Director*) joined A.C.T. in 2010. Since then she has been responsible for overseeing the acquisition, design, and construction of The Strand

Theater, A.C.T.'s new second stage. She also brought A.C.T.'s black-box Costume Shop Theater to life and created the space-sharing initiative that allows smaller nonprofit groups to use that venue at no cost and with technical support provided by A.C.T. She conceptualized the Conservatory's new San Francisco Semester, an accredited program for undergraduates studying away from their home universities. Richard is a champion of A.C.T.'s community education programs and envisioned a touring platform for outreach called Stage Coach, which launches this fall through the support of The James Irvine Foundation. She served previously as executive director of off-Broadway's Second Stage Theatre, where she was responsible for the purchase of the Helen Hayes Theatre and for

substantial growth in income. From 1983 to 2005, Richard enjoyed a varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's most successful theater companies of its kind. Producer of more than 125 shows at Roundabout, she is the recipient of six Tony Awards, for *Cabaret*, *A View from the Bridge*, *Side Man*, *Nine*, *Assassins*, and *Glengarry Glen Ross*. She also oversaw the redesign and construction of three of Roundabout's stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre—and supervised the creation of *Cabaret's* environmental Kit Kat Klub. Prior to Roundabout, Richard served in management positions at Westport Country Playhouse, Stamford Center for the Arts, The Hartman Theatre, and Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant. Richard currently serves on the board of Theatre Communications Group.



**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.

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**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.

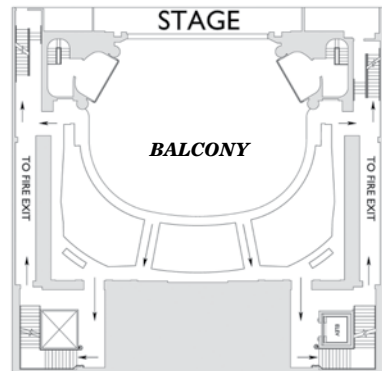
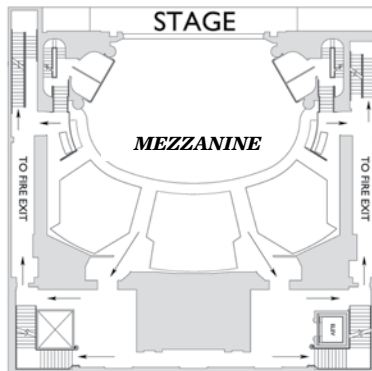
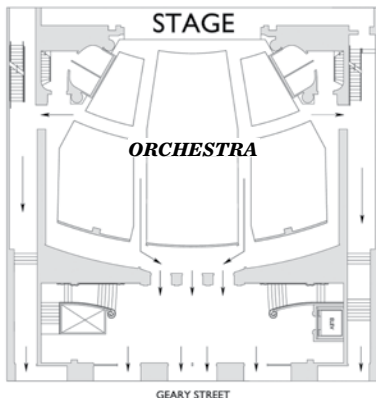


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