

14/15

A.C.T. AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S PREMIERE
NONPROFIT THEATER COMPANY



LET THERE
BE L  VE

encore
arts programs

APR/MAY 2015

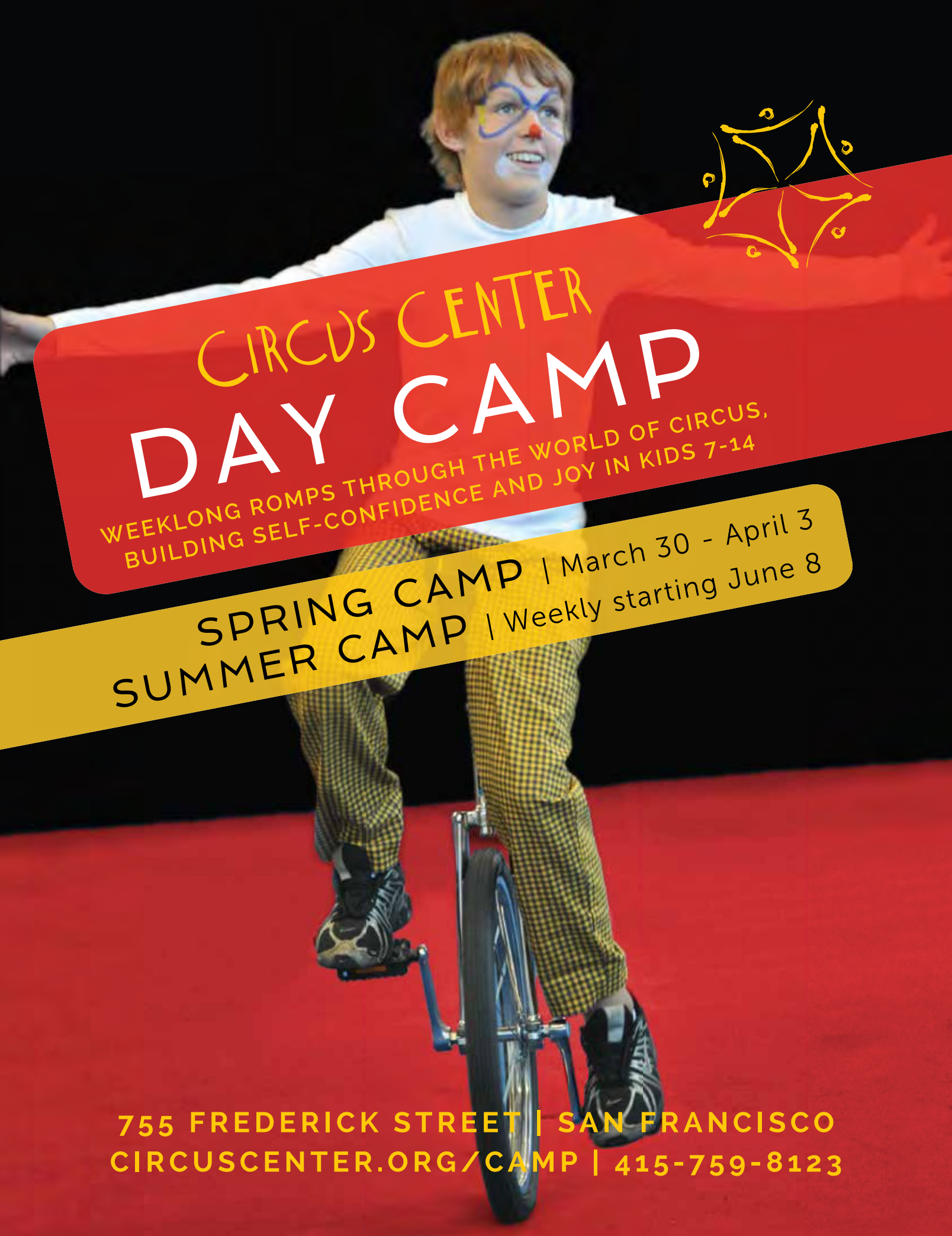
Our Mission Bay hospitals are now open.

©2015 UC Regents.



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

UCSF Medical Center
at Mission Bay

A young girl with short brown hair and colorful face paint (blue around her eyes, yellow on her cheeks, and a red nose) is riding a silver unicycle on a red carpet. She is wearing a white long-sleeved shirt and patterned pants. The background is dark. In the top right corner, there is a yellow decorative graphic consisting of several curved lines forming a star-like shape.

CIRCUS CENTER DAY CAMP

WEEKLONG ROMPS THROUGH THE WORLD OF CIRCUS,
BUILDING SELF-CONFIDENCE AND JOY IN KIDS 7-14

SPRING CAMP | March 30 - April 3
SUMMER CAMP | Weekly starting June 8

755 FREDERICK STREET | SAN FRANCISCO
CIRCUSCENTER.ORG/CAMP | 415-759-8123

REACH A SOPHISTICATED AUDIENCE

5th Avenue Theatre • ACT Theatre • Book-It Repertory Theatre • Broadway Center for the Performing Arts • Pacific Northwest Ballet Paramount & Moore Theatres • Seattle Children's Theatre • Seattle Men's Chorus • Seattle Opera • Seattle Repertory Theatre • Seattle Shakespeare Company • Seattle Symphony • Seattle Women's Chorus • Tacoma City Ballet • Tacoma Philharmonic • Taproot Theatre • UW World Series at Meany Hall • Village Theatre Issaquah & Everett • American Conservatory Theater • Berkeley Repertory Theatre • Broadway San Jose • California Shakespeare Theater • San Francisco Ballet • San Francisco Opera • SFJAZZ • Stanford Live • TheatreWorks • Weill Hall at Sonoma State University • 5th Avenue Theatre • ACT Theatre • Book-It Repertory Theatre • Broadway Center for the Performing Arts • Pacific Northwest Ballet • Paramount & Moore Theatres • Seattle Children's Theatre • Seattle Men's Chorus • Seattle Opera • Seattle Repertory Theatre • Seattle Shakespeare Company • Seattle Symphony • Seattle Women's Chorus • Tacoma City Ballet • Tacoma Philharmonic • Taproot Theatre • UW World Series at Meany Hall • Village

PUT YOUR BUSINESS HERE

encore

arts programs

www.encoremediagroup.com

HIGH STYLE

THE BROOKLYN MUSEUM
COSTUME COLLECTION

MARCH 14–JULY 19, 2015

Legion of Honor

Lincoln Park • legionofhonor.org

This exhibition is organized by The Metropolitan Museum of Art, New York.

President's Circle: The Estate of Merrill and Hedy Thruston. Conservator's Circle: The Diana Dollar Knowles Fund. Benefactor's Circle: The Lisa and Douglas Goldman Fund and the Estate of Harriet E. Lang. Patron's Circle: Mr. and Mrs. William Hamilton and Jim and Arlene Sullivan. Additional support provided through proceeds from The Art of Fashion: Runway Show and Luncheon.

LISA & DOUGLAS GOLDMAN FUND Media Sponsors **San Francisco** **96.5 KOIT**
magazine LIVE ROCK LESS TALK

Charles James, "Tree" ball gown, 1955. Silk taffeta and tulle. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. Douglas Fairbanks Jr., 1981. Image © The Metropolitan Museum of Art

April 2015
Volume 13, No. 6

encore

arts programs

Paul Heppner
Publisher

Susan Peterson
Design & Production Director

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

Mike Hathaway
Bay Area Sales Director

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

Marty Griswold
Seattle Sales Director

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

Carol Yip
Sales Coordinator

Jonathan Shipley
Ad Services Coordinator

www.encoreartssf.com

encore

media group

Paul Heppner
President

Mike Hathaway
Vice President

Erin Johnston
Communications Manager

Genay Genereux
Accounting

Corporate Office

425 North 85th Street

Seattle, WA 98103

p 206.443.0445

f 206.443.1246

adsales@encoremediagroup.com

800.308.2898 x105

www.encoremediagroup.com

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

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



San Francisco's THEATER COMPANY

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

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

Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and "locavore" theater—theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

A.C.T.'s 45-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs, and our intensive Summer Training Congress attracts enthusiasts from around the world. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 25-year veteran Craig Slight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 10,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education 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.

American Conservatory Theater Board of Trustees

As of December 2014

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

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

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

*Deceased

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



“I trust City National with my family’s future.”

I’m an entrepreneur working on my third start-up. City National helps me make smart, timely decisions to help my business grow. And smart, sensible investment decisions for my family’s future. They’re a true “partner” in business and in my life.

City National is *The way up*® for me and my family.

Brian Lee

*CEO
The Honest Company*

Hear Brian’s complete story at Findyourwayup.com/FutureBA.

Find your way up.

Call (866) 618-5244
to speak with a personal banker.



City National Personal Banking

CNB MEMBER FDIC

Non-deposit Investment Products:

■ are not FDIC insured

■ are not Bank guaranteed

■ may lose value

Past performance is not an indication of future results.

©2015 City National Bank

WHAT'S INSIDE

EDITOR *Nirmala Nataraj*

ASSOCIATE EDITOR *Shannon Stockwell*

CONTRIBUTORS *Michael Paller*

ABOUT THE PLAY

- 12 **Letter from the Artistic Director**
- 15 **The West Indian Front Room**
THE VISUAL INSPIRATION BEHIND *LET THERE BE LOVE*
by *Nirmala Nataraj*
- 16 **How We Listen**
AN INTERVIEW WITH PLAYWRIGHT
KWAME KWEI-ARMAH
by *Michael Paller*
- 18 **The Unforgettable Nat King Cole**
by *Shannon Stockwell*



INSIDE A.C.T.

- 24 **Stories from the 'Loin**
A.C.T.'S STAGE COACH AND SKY FESTIVAL TEAM UP
WITH HOSPITALITY HOUSE
by *Shannon Stockwell*
- 26 **A Season to Embrace Your Inner Artist**
SUMMER TRAINING AT A.C.T.
by *Nirmala Nataraj*



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

DON'T JUST SIT THERE...



UP NEXT: A LITTLE NIGHT MUSIC

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 *A Little Night Music* and InterACT with us!

BIKE TO THE THEATER

MAY 20, 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

MAY 26, 5:30PM

Go deeper with a fascinating preshow discussion and Q&A with *A Little Night Music* director Mark Lamos. Can't make this event? Watch it live—online! Visit act-sf.org/interact for details.

THEATER ON THE COUCH

MAY 29, 8PM

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*

JUNE 2 AT 7PM; JUNE 7 & 10 AT 2PM

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

OUT WITH A.C.T.*

JUNE 3, 8PM

Mix and mingle at this hosted postshow LGBT party.

WINE SERIES

JUNE 9, 7PM

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

PLAYTIME

JUNE 13, 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.

**Events take place immediately following the performance.*

CONNECT WITH US     

LET THERE BE LOVE | 7

14|15

A.C.T. AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S PREMIERE
NONPROFIT THEATER COMPANY

A Little Night Music




BEGINS MAY 20
AT A.C.T.'S GEARY THEATER

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

SEASON PARTNERS





“Isn’t it rich? Are we a pair?
Me here at last on the ground,
you in mid-air. Send in the clowns!”

A.C.T. is proud to present *A Little Night Music*, one of composer-lyricist Stephen Sondheim’s most celebrated works. Featuring a tangled web of unforgettable characters carrying out their love affairs over one fateful weekend at an aging starlet’s country home, this intricate and masterful musical about lost love and rekindled romance reveals how the wisdom and sorrow of middle age temper the passion and idealism of youth.

Sondheim’s “elegant game of musical lovers” (*Washington Post*) was adapted by librettist Hugh Wheeler from Ingmar Bergman’s classic 1955 film, *Smiles of a Summer Night*. The show was brought to Broadway in 1973 and won Tony Awards for Best Musical, Best Original Score, and Best Book of a Musical. Its unique score is fully composed in waltz-time, a style popular in early-twentieth-century Sweden, where the story takes place. *A Little Night Music* became an international classic thanks to its memorable score and its most recognizable song, the gorgeously nostalgic “Send in the Clowns.” Considered to be one of the most-covered Broadway standards, it has been recorded by the likes of Frank Sinatra, Judy Collins (whose cover won the Grammy in 1975 for Song of the Year), Grace Jones, Sarah Vaughn, Barbra Streisand, Cher, Bryan Ferry, Judi Dench, and Megadeath.

Under the direction of renowned Tony Award winner Mark Lamos (whose 2008 production at Center Stage in Baltimore received national acclaim), *A Little Night Music* features a thrilling line-up of Broadway’s best, including Patrick Cassidy (Broadway: *42nd Street*, off Broadway: *Assassins*), Dana Ivey (HBO: *Boardwalk Empire*, Broadway: original production of *Sunday in the Park with George*), Emily Skinner (*Billy Elliot: The Musical, Side Show*), and Tony Award winner Karen Ziemba (*Bullets Over Broadway, Contact*). This lush, romantic musical offers theatergoers a feast of elegant wit, humor, and seduction . . . all in three-quarter time.



music and lyrics by
STEPHEN SONDHEIM

book by
HUGH WHEELER

orchestrations by
JONATHAN TUNICK

suggested by a film by
INGMAR BERGMAN

originally produced and
directed on Broadway by
HAROLD PRINCE

directed by
MARK LAMOS



TO LEARN MORE AND
PURCHASE TICKETS, VISIT

ACT-SF.ORG/MUSIC

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

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

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

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

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

OUR SPACES INCLUDE:

THE GARRET ROOM

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

FRED'S COLUMBIA ROOM

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

THE SKY BAR

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

THE MAIN THEATER

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

A.C.T. AMERICAN
CONSERVATORY
THEATER

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



The Main Theater



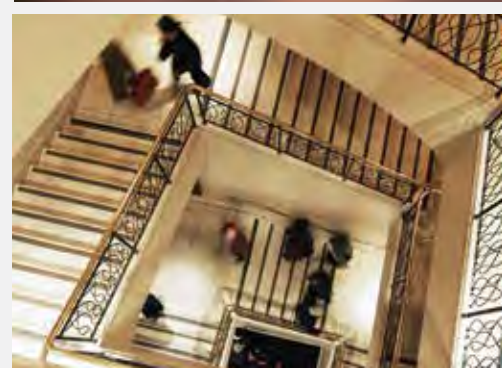
The Sky Bar



Fred's Columbia Room



The Garret Room



A Sneak Peek at A.C.T.'s 2015-16 SEASON!

WEST COAST PREMIERE

THRILLING NEW WORK, INCREDIBLE PREMIERES, TREASURED CLASSICS

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

THE Realistic Joneses

by **WILL ENO**

Directed by **LORETTA GRECO**

AT A.C.T.'S GEARY THEATER

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

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

Monstress

WORLD PREMIERE PRODUCTION

A Theatrical Adaptation of Short Stories

by **LYSLEY TENORIO**

Adapted by **PHILIP KAN GOTANDA** and **SEAN SAN JOSÉ**

Directed by **CAREY PERLOFF** and **SEAN SAN JOSÉ**

AT A.C.T.'S STRAND THEATER

"Tenorio's characters are zany, witty, and beautifully drawn"—*Slate.com*

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

Ah, Wilderness!

by **EUGENE O'NEILL**

Directed by **MARK RUCKER**

AT A.C.T.'S GEARY THEATER

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

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

THE UNFORTUNATES

Created by **JON BEAVERS, RAMIZ MONSEF, IAN MERRIGAN, & CASEY HURT**

Additional material by **KRISTOFFER DIAZ**

Directed by **SHANA COOPER**

AT A.C.T.'S STRAND THEATER

"A glorious, bluesy, mythical, uplifting paean to the power of music to stir the soul."—*Mail Tribune*, Ashland, Oregon

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

SATCHMO at the WALDORF

by **TERRY TEACHOUT**

Directed by **GORDON EDELSTEIN**

Starring **JOHN DOUGLAS THOMPSON**

AT A.C.T.'S GEARY THEATER

"Extraordinary. . . Tour de force would be an understatement."—*Boston Globe*

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

2

ADDITIONAL
SHOWS TO BE
ANNOUNCED SOON!



from the
ARTISTIC DIRECTOR

Dear Friends,

Immigration is such a central part of this country's experience that we tend to view the issues it raises as particularly American. So it was with great fascination that I first encountered Kwame Kwei-Armah's *Let There Be Love*, which explores the immigration story through a completely different lens. *Let There Be Love* imagines the encounter between an older West Indian man, Alfred, who has forged his way with difficulty in contemporary London, and his young Polish caregiver, Maria, who has recently arrived in the country. There are over a million Poles working in Britain today, and Kwei-Armah's play explores the complex changes in British culture that have brought this new wave of immigrants to the country. He also offers a beautiful story that reveals the challenges that arise from different immigrant groups coexisting, let alone understanding each other. But the play is simultaneously a deeply personal one about our family ties and the people we love; it wrestles with a daughter's ambivalence about caring for her aging father, and a father's deep-seated regrets over the things he has done to estrange his family over the years. It also offers a refreshing take on forgiveness, as well as shifting definitions of family—especially in diverse urban settings. And, of course, one of the delights of *Let There Be Love* is its soundtrack, which delivers up gems by Nat King Cole as the glue that ultimately binds two radically different human beings.

I am always interested in artists who are truly engaged with the world around them, and Kwei-Armah is remarkable in that regard. An actor, writer, director, and producer who started out in London and had a major television career at the same time that his plays were being produced at the National Theatre, he now makes his home in Baltimore as the artistic director of Center Stage. As artistic directors who are also playwrights, we both found immediate solace in each other's company. One of the pleasures of producing *Let There Be Love* has been the chance to let Kwei-Armah be an artist at someone else's theater, where he doesn't have to produce the play but can simply function as the writer at the heart of the enterprise. It is a great joy to introduce his singular imagination to the Bay Area under the guidance of Maria Mileaf, a director whose work I have long admired. The fact that the play stars three actors new to A.C.T., including local treasure Carl Lumbly, whose family hails from the West Indies (just as Kwei-Armah does) and who was passionate about playing the role from the moment he read the play, is icing on the cake.

The countdown to the opening of The Strand continues, and every day more beauty emerges inside the space. The day I wrote this letter, I took a group on a tour of the construction site, and we climbed to the ceiling where the original grille work and ceiling molding from the 1917 building were being meticulously restored. Like *The Geary*, *The Strand* will be a striking combination of old and new, of rich history and astonishing contemporary touches.

“ [LET THERE BE LOVE IS] A DEEPLY PERSONAL PLAY ABOUT OUR FAMILY TIES AND THE PEOPLE WE LOVE. . . . IT ALSO OFFERS A REFRESHING TAKE ON FORGIVENESS, AS WELL AS SHIFTING DEFINITIONS OF FAMILY—ESPECIALLY IN A DIVERSE URBAN SETTING.

It is being rebuilt and restored with loving care, and I want to take this moment to salute all the construction workers and craftspeople who are bringing this abandoned building in the Central Market area back to life. We look forward to sharing it with all of you soon!

As I'm sure you know, we will open *The Strand* with Caryl

Churchill's inventive *Love and Information*, a play of 57 short scenes that can be performed in any order, exploring how we search for love and meaning in a world awash in data. Over the summer, *The Strand* will be home to a plethora of educational and training opportunities: Back to the Source (our teacher training program), a new musical from our Young Conservatory, American Musical Theater Conservatory (a new musical-theater training program for people ages 19 and older), classes in our Summer Training Congress, and much more. To celebrate *The Strand*'s opening and this momentous time in A.C.T.'s history, our annual gala on April 25 will star the incomparable Alan Cumming and will take place around the new Strand. Don't miss it!

Until then, welcome to *Let There Be Love*.

Best,

Carey Perloff
Artistic Director

presents

LET THERE BE LOVE

BY **Kwame Kwei-Armah**

DIRECTED BY **Maria Mileaf**

SET DESIGN BY **Daniel Ostling**

COSTUME DESIGN BY **Lydia Tanji**

LIGHTING DESIGN BY **Russell H. Champa**

SOUND DESIGN BY **Bart Fasbender**

CHOREOGRAPHY BY **Stephen Buescher**

CASTING BY **Janet Foster, CSA**

ASSISTANT DIRECTOR **Allie Moss**

THIS PRODUCTION IS MADE POSSIBLE BY

EXECUTIVE PRODUCERS

*Fred M. Levin and Nancy Livingston,
The Shenson Foundation
Barry Williams and Lalita Tademy*

PRODUCERS

*Don and Judy McCubbin
Jon and Barbara Phillips*

ASSOCIATE PRODUCERS

*Mrs. Michael Dollinger
Anne and Gerald Down
Myrna and Tom Frankel
Dr. Allan P. Gold and Mr. Alan Ferrara
Ms. Betty Hoener
Mary and Gene Metz*

ADDITIONAL SUPPORT



CAST

GEMMA **Donnetta Lavinia Grays***
ALFRED **Carl Lumbly***
MARIA **Greta Wohlrabe***

UNDERSTUDIES **Arwen Anderson***
Kemiyondo Coutinho†
Adrian Roberts*

TIME

Now

PLACE

London

STAGE MANAGEMENT STAFF

STAGE MANAGER **Stephanie Schliemann***
ASSISTANT STAGE MANAGER **Deirdre Rose Holland***
STAGE MANAGEMENT FELLOW **Alicia Lerner**

THERE WILL BE ONE 15-MINUTE INTERMISSION.

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

†Member of the A.C.T. Master of Fine Arts Program class of 2015 and an Equity Professional Theatre Intern

Commissioned and first produced by the Tricycle Theatre, London

Let There Be Love received its U.S. premiere at Center Stage in Baltimore, 2010.

AMERICAN CONSERVATORY THEATER

2015 GALA

Get

STRANDED

with

Alan Cumming



All proceeds from your table or ticket purchase go directly to support our acclaimed actor training and arts education and community programs, which bring the power of live theater to more than 12,000 students each year.

FOR TICKETS

CALL 415.439.2470
EMAIL LPEREZ@ACT-SF.ORG
VISIT ACT-SF.ORG/GALA

Saturday, April 25, 2015

BLACK TIE

5PM

COCKTAIL RECEPTION

6PM

**OPENING NIGHT GALA
DINNER & PERFORMANCE**

In a tent on UN Plaza

9PM

**AFTER-PARTY
WITH DJ FLAXO**

*With members of the casts of
Let There Be Love, A Little Night Music,
and Love and Information*

PRISCILLA GEESLIN & KEN FULK
GALA CO-CHAIRS



The West Indian Front Room

The Visual Inspiration behind *Let There Be Love* | by Nirmala Nataraj

From *The West Indian Front Room* exhibition, Geffrye Museum, East London, 2005–06. Photo by John Neligan. Courtesy Michael McMillan.

In 2005 Kwame Kwei-Armah was moved to write *Let There Be Love* after seeing an art exhibition at London's Geffrye Museum of the Home. The show, entitled *The West Indian Front Room: Memories and Impressions of Black British Homes*, recreated the front rooms (living rooms) of African-Caribbean immigrants of the 1960s and '70s, while providing stories from the first wave of West Indians to England. The vivid installations, awash in a sensorial landscape of sounds and sights, struck Kwei-Armah profoundly, and from his memories of the "politics of my family's front room," the story of Alfred, Gemma, and Maria emerged.

The exhibition's curator, Michael McMillan, describes the quintessential front room (living room), which is derived from the Victorian parlor: "colorful floral-patterned wallpaper and carpet that never matched, a glass cabinet that displayed glass and chinaware you never used, plastic-covered sofas, homemade crochet doilies, framed photographs . . . and other elements that embodied the family's aspirations, prescribed codes of behavior, and moral values." The exhibition included such memorabilia alongside compelling firsthand narratives of West Indian immigrants.

McMillan, who is also a playwright and fine artist, met Kwei-Armah in 1988. At the time, Kwei-Armah was acting in one of McMillan's plays, *First Impressions*. After this creative collaboration, the two kept in contact, although McMillan was unaware that Kwei-Armah had seen *The West Indian Front Room* "until he told me it had inspired his writing *Let There Be Love*," recalls McMillan. When McMillan saw the play during its inaugural run at London's Tricycle Theatre in 2008, he "was struck by how Alfred and his relationship with his home caregiver, Maria, signified the shifting landscape of migration in British society," he says.

McMillan, whose family hails from Saint Vincent and the

Grenadines, notes that the exhibition reveals the struggles and social aspirations of the black diaspora. "For many of [the people in] their generation, moving from living in one room to having a front room in a home of their own was a sign that you had 'made it.' No matter who you were, if the front room looked good, then your family was respectable."

McMillan's 2005–06 exhibition was well received by black British audiences, as well as others from immigrant and working-class backgrounds, ultimately garnering over 35,000 visitors. In 2009 *The Front Room: Migrant Aesthetics in the Home* was published by Black Dog Publishing; it has been a reliable visual reference for A.C.T.'s production of *Let There Be Love*.

McMillan's exploration of the importance of music among London's West Indian immigrants is also significant in *Let There Be Love*. The key item of front-room furniture on which Kwei-Armah decided to focus is the "Blue Spot" radiogram, a common feature in West Indian homes throughout Britain. The radiogram usually included a radio and phonograph housed in a wooden cabinet, sometimes with a drinks bar beneath it. Jazz, soul, ska, bluebeat (Jamaican rhythm and blues), calypso, and reggae were imported in the form of seven-inch vinyl records, which offered immigrants a sense of home "that they could listen and dance to," says McMillan.

Historians have suggested that the arrival of the television subverted the formality of the front room and led to its eventual disappearance. "Many of my parents' generation have passed away, and their front-room stuff has either been dumped or been used in my exhibitions," says McMillan. Other West Indians have returned to their home countries, taking with them the contents of their front rooms. However, one can still occasionally find front rooms much like Alfred's, where West Indian elders cherish what they worked so hard to acquire.

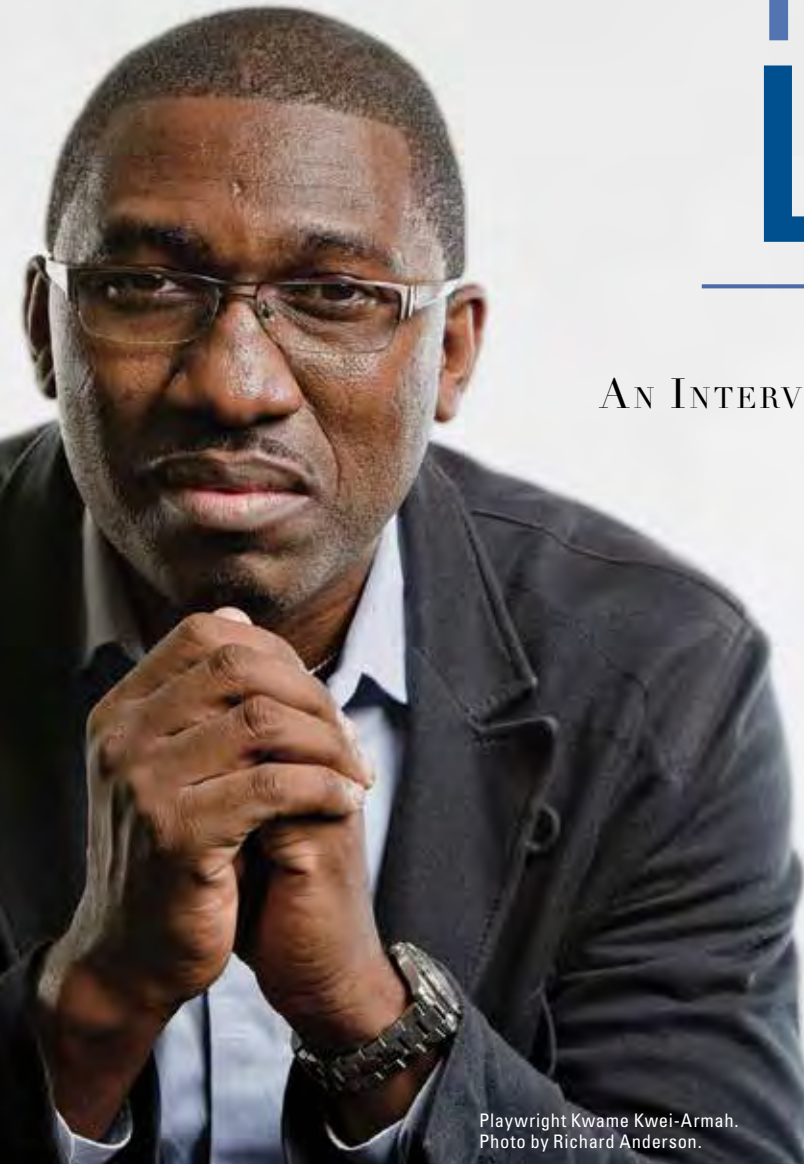
HOW WE LISTEN

AN INTERVIEW WITH KWAME KWEI-ARMAH

by Michael Paller

IF KWAME KWEI-ARMAH'S CAREER DOESN'T DEFY

description, it certainly strains the hyphen; he is a playwright-director-actor–BBC program presenter–artistic director–university chancellor. Kwei-Armah was raised in the Southall area of London by immigrant parents from Grenada. His mother ran a nursery and worked as a nurse and hairdresser so that her children could attend private schools. Kwei-Armah got his first job as an actor at the age of 16. After appearing in several West End plays, he became known to a wider public as the paramedic Finlay Newton on the popular BBC series *Casualty* from 1999 until his character was killed off in 2004. While on the show, he earned a master's degree in screenwriting at London University of the Arts, where he became chancellor in 2011.



Playwright Kwame Kwei-Armah.
Photo by Richard Anderson.

After his first play, *Bitter Herb* (1998), produced at Bristol Old Vic, won the prestigious Peggy Ramsay Award, Kwei-Armah became the theater's resident playwright from 1999 to 2001. His fifth play, *Elmina's Kitchen*, was produced at the National Theatre in 2003 and became the first play by a black British playwright to appear in the West End. The play was shortlisted in the Best New Play category of the Olivier Awards, and Kwei-Armah won the Evening Standard Award for Most Promising New Playwright. The 2005 television adaptation won a BAFTA Award. The two subsequent parts of his "political triptych," *Fix Up* and *Statement of Regret*, were also produced at the National Theatre, where

he initiated the Black Plays Archive, which documents the first professional production of every play by black British, African, and Caribbean writers in the United Kingdom.

In 2007 he made his directorial debut at Center Stage in Baltimore with Naomi Wallace's *Things of Dry Hours*; there, he also directed Matthew Lopez's *The Whipping Man* in 2012. At Center Stage in 2010, Jeremy Cohen directed *Let There Be Love*. In 2011 Kwei-Armah was appointed artistic director of Center Stage, and in 2012 he was named an officer of the Most Excellent Order of the British Empire. He is currently writing *Marley*, a musical based on the life and music of Bob Marley, which will have its world premiere at Center Stage in May 2015.

Part of the impetus for *Let There Be Love* was an art exhibition called *The West Indian Front Room: Memories and Impressions of Black British Homes* at London's Geffrye Museum of the Home in 2005–06, which recreated the front rooms of black Caribbean immigrants to Britain in the 1960s and '70s.

The show was curated by an artist named Michael McMillan. I walked in and immediately felt as if I'd walked into my personal front room and those of many of my aunts and uncles of my youth. It struck me so viscerally, so profoundly, that I at once understood the power of recreating art that is fashioned by one's influences. I realized that many of my plays, certainly the early plays, came from the politics of my family's front room.

I also read that another seed of the play came from walking down the street in Southall [a neighborhood in West London that has been home to various immigrant communities over the years] and hearing Asian men talk about the way foreigners were taking their jobs; you later heard West Indians saying the same thing.

Abso-bloody-lutely. I can still see them now. I can still see the seats that they sat on, talking about “these bloody foreigners stealing jobs from our children.” And I was so stunned by it. How easy it is to forget! It was only a few years ago that we were being spoken about in that way. I found that ironic and fascinating and disturbing. I think that these two things [seeing the exhibition and overhearing the immigrants on the street] happened within a couple weeks of each other. Then I started to write the play.

Many of your plays are about displacement or families in transition. Personal, cultural, and social history seem to be significant to you.

I'm a little addicted to the notion that history is the present and also heavily influences the future. I've come from a community whose history has been hidden from them for a very long time. This lack of history has been allowed to get a purchase on culture and on self-esteem, to some degree. Using art as a way to explore one's history, both personal and communal, has always been something I've found myself very interested in.

Why did you choose to use songs by Nat King Cole in the play?

The wonderful thing about Eastern Caribbean [where Grenada is located] music is that the influences are calypso, of course, and soca [a blend of calypso and soul music] when it developed, but also American music. I grew up listening to reggae, calypso,

Nat King Cole, American soul, and country western. Oddly, I don't even know why Nat jumped into it, but I think that the title, *Let There Be Love*, came to me when I thought about Alfred. What does he most want in his life? He wants love. And what does Gemma most want? She wants love. As I was writing the speech about Nat King Cole, where Alfred says, “Nat has the answer to everything,” I thought of one of my uncles who would often play Nat King Cole or the other great crooner of the time, Billy Eckstine. So I thought, rather than do the stereotypical thing of quoting calypso, Nat felt rather apt.

We haven't mentioned Maria yet. Some people might be surprised to know that she contains aspects of your mother.

My mother died two years before I wrote the play, and in a way, it's part of why I became a director. *Let There Be Love* was the first or second thing I ever directed. I didn't want to give it up to anybody else because I wanted to continue the dance with my mother. And Maria is very much the quintessential smart immigrant. She negotiates the world in front of her with ambition but also a kind of sorrow about having left home. In a way, she has the heart of my mother.

You were named artistic director of Center Stage in Baltimore in 2011. How did that come about?

They had produced two of my plays, *Elmina's Kitchen* and *Let There Be Love*, and I had directed a Naomi Wallace play there, called *Things of Dry Hours*, so I had a relationship with Center Stage. I became an associate artist, so I would come back often. And when [then–Artistic Director] Irene Lewis was leaving, they asked me if I would throw my hat in the ring. I had been moaning a lot about choices that artistic directors were making. But I thought, “Why moan? Become a gatekeeper and see if you can do it any better.”

Could you point to one or two things you've learned about being an artistic director?

Being an artistic director is about how we listen, how we gently lead, how we gently step back, how we hear what our audience wants and give them that, and then give them something a little bit more, trying to push their taste just a little bit further. The whole dance of being an artistic director is not about power, but about service.



THE

UNFORGETTABLE NAT KING COLE

by

Shannon
Stockwell

NAT KING COLE WAS BORN NATHANIEL ADAMS

Coles in Montgomery, Alabama, on March 17, 1919. His family moved to Chicago in 1923, where his father, Edward Coles, realized his dream of becoming a Baptist minister. Young Cole learned to play the piano under the tutelage of his mother, Priscilla Coles, who was the organist at his father's church.

Cole began performing in the mid 1930s when he was still a teenager, playing piano with his brother Eddie in jazz clubs. It was during this time that he acquired the nickname "Nat King Cole," derived from the nursery rhyme about Old King Cole. After that, he became the pianist in the national tour of Broadway theater legend Eubie Blake's revue *Shuffle Along*. The show went under in Long Beach, California, where Cole elected to stay.

Cole's next big project was the King Cole Trio, made up of guitarist Oscar Moore, double bassist Wesley Prince, and Cole on the piano. The trio was extremely successful wherever it played, and Cole's innovative setup of double bass, piano, and guitar would influence jazz trios for years to come. As he played with the trio, audiences began to recognize Cole for his soft, clear baritone voice. In 1943 Cole penned the song that catapulted the trio to fame: "Straighten Up and Fly Right." The song was recorded that winter after the trio signed with the fledgling Capitol Records, and it became a hit.

In the late 1940s and early '50s, the King Cole Trio began to record and perform more pop melodies. Cole generated his most popular songs during these years, including "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"), which was recorded four times between 1946 and 1961. In 1946 he released "(Get Your Kicks on) Route 66," which recounted the various stops along the famous highway that ran from Chicago, Illinois, to Santa Monica, California. Other famous songs from this period include "Mona Lisa" (1950), "Orange Colored Sky" (1950), and "Unforgettable" (1951).

Cole made history with the 1956 premiere of NBC's *The Nat King Cole Show*, the first television show of its kind to be hosted by a black person. Despite its popularity, companies were reluctant to endorse a program hosted by a black man, fearing that white customers would boycott their products. Without a national sponsor, the show was doomed to lose money. In December 1957, Cole pulled the plug.

In the late 1950s and early '60s, Cole, along with his contemporaries, noticed that the pop ballads with which he had risen to fame did not seem to be selling well among younger generations. Still, he retained relevance. In 1961 "Let There Be Love," similar in style to his pop ballads of the '50s, was a number-one hit in Britain.

After a brief and painful battle with lung cancer, Cole died on February 15, 1965, but his music and his clear, soft, articulate baritone live on. In the words of jazz musician and

producer Dick Katz, his "deep groove, harmonic awareness, supple phrasing, touch, dynamics, taste, and just plain *delicious* music" have influenced generations of musicians and remain admired by critics, historians, and enthusiasts alike. "The musicality is just *there*," says jazz musician Roger Kellaway. "It's understood. It's an assumption. His playing sparkles. And it seems effortless." Aside from his technical mastery, Cole is beloved by fans for something more—a certain kindness and intimacy evoked by his singing. "At his best and most characteristic, Nat Cole was not so much a singer as a whisperer, or, as one might put it, a confider," says music critic Henry Pleasants. Kellaway sums it up well: "When you hear something like this, you think to yourself, 'Boy, would I like to hang out with that person!'"

"THE MUSICALITY IS JUST *THERE*; IT'S UNDERSTOOD. IT'S AN ASSUMPTION. HIS PLAYING SPARKLES. AND IT SEEMS EFFORTLESS."

—Roger Kellaway, jazz musician

This intimate element of Nat King Cole's music attracted playwright Kwame Kwei-Armah when he was writing *Let There Be Love*. "[Alfred] lives in this world all by himself, in this big house with no family, with no friends anymore—just an absolutely lonely existence," Kwei-Armah says. "So I thought, 'I need to give him something, some sort of musical friend, someone that he plays and has conversations with.' And someone who made a huge impact on black music here was Nat King Cole. He represented a time in music when it was both sophisticated and beautiful, erudite and popular. Alfred could listen to him and think, 'That's my friend Nat.'"

WORDS ^{on} PLAYS

celebrates more than 20 years!

Words on Plays, A.C.T.'s renowned performance guide series, started more than 20 years ago as a way for audiences to learn about our plays before they came to the theater.



By subscribing to *Words on Plays* or purchasing individual copies at the theater and online, you directly support A.C.T.'s educational efforts, serving teachers and students throughout the Bay Area. Extend the love of theater to future generations—and learn more about *Let There Be Love*!

act-sf.org/wordsonplays | 415.749.2250

WHO'S WHO IN LET THERE BE LOVE



DONNETTA LAVINIA GRAYS* (*Gemma*) is an actor and playwright whose Broadway credits include Sarah Ruhl's *In the Next Room or the Vibrator*

Play and Lisa Kron's *Well*. Other New York credits include work with Clubbed Thumb, Ars Nova, Primary Stages, New York Stage and Film, and multiple projects with The Civilians as an associate artist. Regionally, she has worked with Westport Country Playhouse; Arena Stage, where she earned a Helen Hayes Award nomination for *Ruined*; TheaterWorks in Hartford, where she earned two Connecticut Critics Circle Awards for *No Child . . .*; Center Stage in Baltimore; Huntington Theatre Company; the Oregon Shakespeare Festival; and the Los Angeles Women's Shakespeare Company. Her film credits include *Wild Canaries*, *The English Teacher*, and *The Wrestler*. Her television credits include recurring roles on AMC's *Rubicon* and NBC's *Mercy* and *Law & Order: Special Victims Unit*. Guest-starring television appearances include *The Blacklist*, *A Gifted Man*, *Law & Order*, *Law & Order: Criminal Intent*, *The Sopranos*, and the forthcoming HBO series *Crimes*.



CARL LUMBL* (*Alfred*) recently starred as Leo Price in Julie Hébert's *Tree* at San Francisco Playhouse and previously as Chester Kimmich in John

Patrick Shanley's *Storefront Church*. Lumby played the lead role of Alexander Ames in the world premiere of Regina Taylor's off-Broadway play *stop. reset.* at Signature Theatre in New York City. Bay Area audiences also saw him as Troy in August Wilson's *Fences* at Marin Theatre Company, directed by Derrick Sanders. With dozens of film and television credits to his resumé,

Lumby can be seen in the ensemble cast of A&E's suspense series *The Returned*, which debuted March 9, 2015.



GRETA WOHLRABE* (*Maria*) makes her A.C.T. debut with *Let There Be Love*. Wohlraabe most recently finished a production of George

Brant's one-woman show, *Grounded*, at Cardinal Stage Company. Regional theater credits include Celia in *As You Like It* and Mistress Page in *The Merry Wives of Windsor* at Santa Cruz Shakespeare; *Venus in Fur* at both Cincinnati Playhouse in the Park (League of Cincinnati Theatres Award Best Actress in a Play) and Milwaukee Repertory Theater; *Chybourne Park* at both Milwaukee Repertory Theater and Arizona Theatre Company; Kyra in *Skylight* (*Wall Street Journal* Best Performance in a Play 2012), *Twelfth Night*, *Troilus and Cressida*, *The Critic*, *The Taming of the Shrew*, and *The Tempest* at American Players Theatre; and *Cabaret* and *A Christmas Carol* at Milwaukee Repertory Theater. She received her M.F.A. in acting from Purdue University and her B.A. from Wheaton College in Massachusetts. She is also an alumna of the Eugene O'Neill National Theatre Institute. Wohlraabe will return to Santa Cruz Shakespeare this summer to play Beatrice in *Much Ado About Nothing* and Banquo in *Macbeth*.



ARWEN ANDERSON* (*Understudy*) returns to A.C.T., where she was last seen in *A Christmas Carol* in 2012. Regional theater credits

include *Romeo and Juliet* and *The Verona Project* (world premiere) at California Shakespeare Theater; *Circle Mirror Transformation*, *Bellwether* (world

premiere), and *A Streetcar Named Desire* at Marin Theatre Company; *An Accident*, *Mrs. Whitney*, *Expedition 6*, *The Rules of Charity* (all world premieres), and *Mauritius* at Magic Theatre; *Love in American Times* (world premiere) at San Jose Repertory Theatre; *Miss Julie* with Stanford Repertory Theater/Strindberg Forum; *Lobby Hero* and *The Shape of Things* at Aurora Theatre Company; *You Know When the Men Are Gone* and *4 Adverbs* with Word for Word Performing Arts Company; as well as roles with TheatreWorks, Brava! For Women in the Arts, Marines' Memorial Theatre, Encore Theatre Company, Central Works Theater Company, and Climate Theater. Her film work includes *Hog Island*, *Ashley 22*, and *Dark Retreat*. Anderson is a graduate of Wesleyan University.



KEMIYONDO COUTINHO

(*Understudy*) is a third-year M.F.A. Program student at A.C.T. She was last seen as Beth in *A Christmas Carol*

at A.C.T., where she has also appeared as Margarita in *Napoli!*. She has appeared in numerous M.F.A. Program productions, including *The Glass Menagerie*, *Hamlet*, and *Seven Guitars*. She is an annual performer at the National Theatre of Uganda and was recently seen in *In the Continuum* and *Silent Voices*. She has written and performed in two one-woman shows, *Jabulile!* and *Kawuna . . . you're it!*, which were selected to be a part of The National Arts Festival in South Africa. She started the NuVo Arts Festival in Uganda, which uses art to address social change. Coutinho holds a B.A. in theater, communications, and rhetoric from Lewis & Clark College.



ADRIAN ROBERTS

(*Understudy*) was last seen as Gabriel in *Breakfast with Mugabe* at Aurora Theatre Company. Other Bay Area

credits include Gabriel in *Fences* at Marin Theatre Company, Martin Luther King, Jr., in *The Mountaintop* at TheatreWorks, Claudius/Ghost in *Hamlet* at California Shakespeare Theater, and Charles Boyd in *Pen/Man/Ship* at Magic Theatre. Roberts has also spent three seasons at the Oregon Shakespeare Festival. Other regional credits include Ken in *The Playboy of the West Indies* at Lincoln Center Theater, among many others. Roberts has also appeared in such television shows as *Scrubs*, *Criminal Minds*, and *Brothers and Sisters*. Roberts is a graduate of A.C.T.'s Master of Fine Arts Program.

KWAME KWEI-ARMAH

(*Playwright*), OBE, an award-winning British playwright, director, actor, and broadcaster, is in his fourth season as artistic director of Center Stage in Baltimore. His plays include *Elmina's Kitchen*, *Let There Be Love*, *A Bitter Herb*, *Statement of Regret*, and *Seize the Day*. His latest play, *Beneatha's Place*, debuted at Center Stage in 2013 as part of the groundbreaking *Raisin Cycle*. Some of his directorial credits include the world premieres of *Detroit '67* at The Public Theater, *The Liquid Plain* at the Oregon Shakespeare Festival, and *Much Ado About Nothing* for The Public Theater's Mobile Unit. He is currently writing a musical based on the life and music of cultural icon Bob Marley. *Marley* will have its world premiere at Center Stage in 2015.

MARIA MILEAF (*Director*) makes her A.C.T. debut with *Let There Be Love*. Mileaf is a New York-based freelance director. Her favorite directing credits include Lisa D'Amour's *Detroit* and Neil LaBute's *reasons to be pretty* at Philadelphia

Theatre Company, where she also won a Barrymore Award for Outstanding Direction for Tracey Scott Wilson's *The Story*; Patricia Wettig's *F2M* at New York Stage and Film; and Lucy Prebble's *Sugar Syndrome*, John Belluso's *A Nervous Smile*, and Noël Coward's *Blithe Spirit* at the Williamstown Theatre Festival. Mileaf has directed the New York premieres of Alexandra Gersten-Vassilaros's *The Argument* at Vineyard Theatre, Lee Blessing's *A Body of Water* at Primary Stages (Outer Critics Circle Award for Best New Play), Kira Obolensky's *Lobster Alice* at Playwrights Horizons, and Vijay Tendulkar's *Sakharam Binder* at The Play Company. On the West End, Mileaf directed Richard Schiff in Glen Berger's *Underneath the Lintel*.

DANIEL OSTLING (*Scenic Designer*)

is based in San Francisco. At A.C.T. his designs include *The Orphan of Zhao*, *Major Barbara*, *Stuck Elevator*, *Endgame* and *Play*, *Once in a Lifetime*, *The Homecoming*, *War Music*, and *Brainpeople*. Recent designs include the new ballet *Carmen* (K-Ballet in Tokyo), *Gyps and Dolls* (Oregon Shakespeare Festival), *Title and Deed* (sets and lights, Lookingglass Theatre Company), and *Baskerville* (McCarter Theatre Center/Arena Stage). On Broadway he has designed *Clybourne Park* (Walter Kerr Theatre, 2012 Tony nomination) and *Metamorphoses* (Circle in the Square Theatre, 2003 Tony nomination). Regional credits include work for the Brooklyn Academy of Music, the New York Shakespeare Festival, Lincoln Center Theater, The Public Theater, Playwrights Horizons, Long Wharf Theatre, Steppenwolf Theatre Company, La Jolla Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Goodman Theatre, and Portland Center Stage, among others. Opera designs include *Lucia di Lammermoor* (La Scala,

**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

FAMILY LAW

► Proud to support A.C.T.

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

PERSONAL ATTENTION
THOUGHTFUL LITIGATION
FINAL RESOLUTION



415.834.1120 | San Francisco | www.sflg.com

UP NEXT IN THE CONSERVATORY

Catch the stars of tomorrow!

May 7-16

A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMS *The Skin of Our Teeth*

by Thornton Wilder
Directed by Domenique Lozano
Thornton Wilder's classic 1943 stage fable about an Everyman family that manages to survive apocalyptic disasters through the millennia

May 8-16

A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMS *Crazy for the Country*

An adaptation of the Villeggiatura comedies by Carlo Goldoni
Adapted and directed by Stephen Buescher
In Carlo Goldoni's portrait of aristocratic life, a trip to the country reveals that, when it comes to love, it's all about striking the right bargain!

MORE SHOWS, MORE SAVINGS!

See both shows for only \$15 each (a savings of \$10).

TICKETS ON SALE NOW! ACT-SF.ORG/MFASHOWS 415.749.2228



WHO'S WHO IN LET THERE BE LOVE

Milan/Metropolitan Opera, New York City/Tokyo), *La sonnambula* (Metropolitan Opera), *The Merry Widow* (Lyric Opera of Chicago), and Philip Glass's *Galileo Galilei* (New York City/London/Chicago). Ostling is a Lookingglass ensemble member and teaches at Northwestern University in Chicago.

LYDIA TANJI (*Costume Designer*) has designed costumes for *Napoli!*, *Dead Metaphor*, *Marcus; or The Secret of Sweet, Round and Round the Garden*, *The Quality of Life*, *Curse of the Starving Class*, *Brainpeople*, *The Rainmaker*, *After the War*, and *Woman in Mind* for A.C.T. Other regional theaters with which she has worked include Berkeley Repertory Theatre, the Oregon Shakespeare Festival, The Public Theater, Manhattan Theatre Club, Seattle Repertory Theatre, the Mark Taper Forum, South Coast Repertory, Arena Stage, the Children's Theatre Company, East/West Players, California Shakespeare Theater, Shakespeare Santa Cruz, San Jose Repertory Theatre, Aurora Theatre Company, Geva Theatre Center, Syracuse Stage, Magic Theatre, Marin Theatre Company, and Court Theatre. She has received six Bay Area Theatre Critics Circle Awards and two *Drama-Logue* Awards. Film credits include *The Joy Luck Club*, *Hot Summer Winds*, *Dim Sum*, *The Wash*, *Thousand Pieces of Gold*, and *Life Tastes Good*.

RUSSELL H. CHAMPA (*Lighting Designer*) previously worked at A.C.T. on *Maple and Vine*, *Scorched*, *War Music*, *The Little Foxes*, *The Voyage Inheritance*, and *Waiting for Godot*. Current and recent projects include *27th Man* (The Old Globe), *You Got Older* (Page 73 Productions/HERE), *Zealot* (South Coast Repertory), *To the Bone* (Cherry Lane Theatre), *The Qualms* (Steppenwolf Theatre Company), and *When We Were Young and Unafraid* (Manhattan Theatre Club). Broadway credits include *In the Next Room or the Vibrator Play* (Lyceum Theatre/Lincoln Center Theater), and Julia Sweeney's *God Said "Ha!"* (Lyceum

Theatre). Other New York credits include Lincoln Center Theater, The Public Theater, Pilobolus, Second Stage Theatre, Vineyard Theatre, and New York Stage and Film. Regional credits include Long Wharf Theatre, The Old Globe, The Wilma Theater, Yale Repertory Theatre, California Shakespeare Theater, Trinity Repertory Company, the Mark Taper Forum, and The Kennedy Center.

BART FASBENDER (*Sound Designer*) previously designed *Humor Abuse* at A.C.T. His other West Coast credits include *The Rainmaker*, directed by Maria Mileaf at The Old Globe, and *Bloody Bloody Andrew Jackson*, directed by Alex Timbers at the Kirk Douglas Theatre. New York credits include *A Month in the Country* at Classic Stage Company; *Mr. & Mrs. Fitch* and *Loneley, I'm Not* at Second Stage Theatre; *Drunken City* and *Three Changes* at Playwrights Horizons; *Burning* and *The Good Mother* for The New Group; and John Patrick Shanley's *Storefront Church* and Conor McPherson's *Port Authority* at Atlantic Theater Company. He has also designed for The Public Theater, Primary Stages, The Play Company, Cherry Lane Theatre, LABYRINTH Theater Company, The Actors Company Theatre, and many others in New York. Regionally, his designs have been heard at the Guthrie Theater, the Virginia Shakespeare Festival, the Williamstown Theatre Festival, Barrington Stage Company, New York Stage and Film, Seattle Repertory Theatre, the Mark Taper Forum, Bay Street Theatre, and Two River Theater.

STEPHEN BUESCHER (*Movement Director*) has designed movement for *The Orphan of Zhao*, *Stuck Elevator*, and *Underneath the Lintel* at A.C.T.; *A Midsummer Night's Dream* and *Private Lives* at Long Wharf Theatre; *A Christmas Carol* at Trinity Repertory Company; and *Love's Labour's Lost* at Shakespeare Santa Cruz. Buescher is the head of movement in A.C.T.'s Master of Fine Arts Program. In the Conservatory, he has directed *Romeo*

and *Juliet*, *The House of Bernarda Alba* (which traveled to Moscow), *Archangels*, *Don't Play Pinball*, and *Hotel Paradiso*. Buescher has taught physical theater at Yale School of Drama, Brown University/Trinity Rep, and New York University's La Pietra program. Buescher has performed nationally and internationally with the physical-based company Dell'Arte International, and locally with Shotgun Players, Scott Wells and Dancers, and Deborah Slater Dance Theater. Buescher is a graduate of the Dell'Arte International School of Physical Theater and the California Institute of the Arts.

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).

STEPHANIE SCHLIEMANN* (*Stage Manager*) has worked on *Venus in Fur*, *Elektra*, *Race*, *Marcus; or The Secret of Sweet*, *The Tosca Project*, *The Caucasian Chalk Circle*, and *Edward Albee's At Home*

at the Zoo, among others, at A.C.T. Other local stage-management credits include *One Night with Janis Joplin*, *A Minister's Wife*, *Bill W. and Dr. Bob*, *Double Indemnity*, *Spring Awakening*, and *The Dresser*, among others, at San Jose Repertory Theatre; *Flower Drum Song*, *Guys and Dolls*, *The King and I*, *Gypsy*, and *The Wizard of Oz* at American Musical Theatre of San Jose; *Anansi the Spider*, *Orson's Shadow*, and *The Last Schwartz* at Marin Theatre Company; *Le nozze di Figaro* and *The Magic Flute* at Opera San Jose; and *Water by the Spoonful*, *Silent Sky*, and the New Works Festivals of 2009, 2010, and 2013 at TheatreWorks. She has also worked with Teatro ZinZanni and the Circus Center of San Francisco.

DEIRDRE ROSE HOLLAND's* (Assistant Stage Manager) regional theater credits include *2 Pianos 4 Hands* (TheatreWorks); *The Great Tragedies: Mike Daisey Takes on Shakespeare* and *Lady Windermere's Fan* (California Shakespeare Theater); *Game On, Next Fall*, *Next to Normal*, *A Christmas Carol* 2011 and 2012, and *Spring Awakening* (San Jose Repertory Theatre); the world premiere of *Bonnie and Clyde* and *The Laramie Project: Ten Years Later* (La Jolla Playhouse); and the Shakespeare Festival 2011, *How the Grinch Stole Christmas!*, *Brighton Beach Memoirs* and *Broadway Bound*, and *The Mystery of Irma Vep* (The Old Globe). Holland holds an M.F.A. in stage management from the University of California, San Diego.

FRED M. LEVIN AND NANCY LIVINGSTON, THE SHENSON FOUNDATION (Executive Producers), are stewards of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 29 years. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is chair of the A.C.T. Board of Trustees and also serves on the Dean's

Advisory Board, College of Fine Arts at Boston University. In addition, she serves on the board of the National Council for the American Theatre. A former importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). He is a former chair of the San Francisco Performances board. Both Livingston and Levin serve on the Council of Advocates of the Boston Arts Academy and on the National Advisory Board of Washington, DC's National Museum of Women in the Arts.

BARRY WILLIAMS AND LALITA TADEMY (Executive Producers) have supported A.C.T. for many years. Williams founded Williams Pacific Ventures, Inc., a real-estate and private-equity investment and consulting firm, in 1987. As a member of the National Park Foundation board, Williams cofounded the African American Experience Fund to support the foundation's African American parks and historic sites. Williams is on A.C.T.'s Emeritus Advisory Board and served as a board member from 1998 to 2010. Tademey, a former vice president of Sun Microsystems, left the corporate world to immerse herself in tracing her family's history and writing her first historical novel, *Cane River*, which Oprah Winfrey selected as her summer book group pick in 2001. Tademey's second historical novel, *Red River*, another *New York Times* best seller, debuted in 2007.

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

CONNECT WITH US     

THE 17th ANNUAL

HEALDSBURG
Jazz
FESTIVAL 2015
MAY 29 THRU JUNE 7



ARTWORK BY JIM TANAKA

Eddie Palmieri Latin Jazz Septet

Cookers with **Billy Harper, Eddie Henderson, Donald Harrison, David Weiss, George Cables, Cecil McBee & Billy Hart**

Trio da Paz with guest **Kenny Barron**

Leny Andrade & Roni Ben-Hur

Benny Green Trio with **David Wong & Rodney Green**

Pablo Ziegler Jazz Trio for New Tango

George Cables Trio with **Essiet Essiet, Victor Lewis & guest Craig Handy**

MANY MORE TO BE ANNOUNCED!

healdsburgjazz.org



LOVE WINE
SUPPORT JAZZ

Discover the coolest wines and hottest jazz in the **HEALDSBURG JAZZ & WINE CLUB!** Get personally selected, outstanding wines and jazz CDs direct to your door. Proceeds support **HEALDSBURG JAZZ**, our annual Festival, and music education programs.

LEARN MORE:

healdsburgjazzwine.org

STORIES FROM THE 'LOIN

A.C.T.'S STAGE COACH AND SKY FESTIVAL TEAM UP WITH HOSPITALITY HOUSE

By Shannon Stockwell

A.C.T. M.F.A. Program students and members of Hospitality House perform in the opening dance of *Stories from the 'Loin*. Photo by Ben Quinn.

“ALL OF US ARE ARTISTS, AND WE CAN LEARN from each other.” This is what A.C.T. Community Producer Rebecca Struch, who leads our participatory-theater program Stage Coach, believes. When she met first-year M.F.A. Program student Diana Gonzalez-Morett last August, the two immediately connected over their mutual passion for social justice and community-based theater.

They realized that Sky Festival, the annual event that gives A.C.T. M.F.A. Program students the opportunity to work on independent projects throughout the month of January, was the perfect opportunity to explore their shared convictions. Together, they discussed which San Francisco communities would benefit from sharing their stories. “You can’t help but witness the reality of homelessness in the Tenderloin,” says Gonzalez-Morett. “We wanted to figure out how we, as theater artists, could learn from and collaborate with that community.” They found the answer in Hospitality House.

Hospitality House is not only San Francisco’s first homeless shelter—it also provides free access to art supplies, classes, and studios for those who have experienced or are currently experiencing homelessness. “If there is one thing that poverty stifles, it is feelings of well-being, creativity, and self-worth,” says Ivan Vera, Hospitality House’s community arts program manager. “As an organization, we try to figure out grassroots ways that we can holistically help improve those areas.” Struch proposed that Hospitality House team up with Sky Festival and Stage Coach, which seeks to create theater

with and for the diverse communities of San Francisco, and *Stories from the 'Loin* was born.

Struch and Gonzalez-Morett then worked on assembling a team. Through our unique Citizen Artist curriculum, A.C.T. encourages our M.F.A. Program students to actively consider what being a theater artist means within a greater cultural, social, and political context—so Josie Alvarez, Alexa Erbach, Narea Kang, and Akilah Walker joined their classmate Gonzalez-Morett in what was sure to be a powerful creative experience.

In December, Hospitality House clients came to A.C.T. to participate in a “story circle.” With Gonzalez-Morett and Struch facilitating, community members and the M.F.A. Program students built an environment of trust and respect, and from such simple questions as, “If you could have any superpower, what would it be?” arose stories of homelessness, poverty, addiction, and mental illness. “We realized right away that we were with a group of people who really wanted their voices to be heard,” says Gonzalez-Morett.

For many of the participants, the opportunity to talk about their experiences was profound. Visual artist and participant Jim Housley had never spoken about his experiences with homelessness. “I had no intention of *ever* talking about it,” he says, “so that was difficult. But it was good, because from it came something to put into *Stories*. It became art. It made me feel a little more relaxed about it.”

Akilah Walker, who has experience with spoken-word performance, transcribed and integrated the stories told by the Hospitality House participants, and by the time Sky



James Pounders performs as Ms. Hefty Baguette at the Kelly Cullen Community. Photo by Ben Quinn.



The cast of *Stories from the 'Loin* performs their "resilience machine." Photo by Ben Quinn.



L to R: Ivan Vera, Jim Housley, Diana Gonzalez-Morett, Narea Kang, and Alexa Erbach circle up after a community performance at Grace Cathedral. Photo by Marcelo Lucero Avilés.

Festival started in January, they had a skeleton of a script full of their own experiences. Next came a two-week rehearsal period during which everyone worked together to develop and stage the production. The Hospitality House participants had varying levels of experience with theater—for some, this was their first time onstage—so Struch and the M.F.A. Program students provided artistic support and encouragement where it was needed. “I think a lot of the substance in this piece came from working with these professionals,” says Housley. “They couldn’t have our stories, but we couldn’t have their experience.”

Vera was impressed by everyone’s dedication to the project. “A.C.T. managed to get everyone to come back to every rehearsal, to be present every single time,” he says. “They made it interesting enough, compelling enough, that they committed to it.” Struch and the M.F.A. Program students helped to create an environment the Hospitality House participants looked forward to being a part of. “The crew has treated our people with compassion and respect,” Vera says. “The participants feel so invisible on the street, and the M.F.A. Program students have given them so much meaning and value and power.”

“I almost quit!” remembers Hospitality House participant James. “And then one day, Akilah came up to me and said, ‘How’s it going?’ I thought for a second, and then I said, ‘I haven’t had this much fun in a long time.’ So I kept at it. It’s easy to quit; the hardest thing to do is stay. I’m glad I did.”

The final product was a vibrant amalgamation of monologues, poetry, visual art, dance, and song, featuring

the performances of Hospitality House participants, with supporting roles played by the M.F.A. Program students. Since *Sky Festival* in January, the group has performed the show at Grace Cathedral and Kelly Cullen Community. This compelling play has inspired feelings of empathy in audience members, who said that they came away from the performance feeling “humbled, grateful, present,” “appreciation, respect, connection, hope, love,” and “all kinds [of emotions] because I see some of me in all of them.”

Above all else, *Stories from the 'Loin* is proof of theater’s power to heal. For Struch and Gonzalez-Morett, theater provides an opportunity for participants to bear witness to each other’s humanity. “Bearing witness means I’m here, I’m present, I’m inviting your voice, and I’m ready to listen to it,” says Struch. “People really step up to the call when you say, ‘I value you as a person and I want to hear what you have to say.’ They have been waiting for that.”

**FOR MORE INFORMATION
ABOUT A.C.T.’S EDUCATION &
COMMUNITY PROGRAMS, VISIT:**

ACT-SF.ORG/EDUCATION

A SEASON TO EMBRACE YOUR INNER ARTIST

SUMMER TRAINING AT A.C.T.

by *Nirmala Nataraj*

Photo by Alessandra Mello

A.C.T.'S AWARD-WINNING TRAINING PROVIDES

the kind of artistic and personal development that makes rigorous work feel like play—and what better time to play than summer? If you're in search of the perfect summertime activity, check out A.C.T.'s multifaceted programs: the **Summer Training Congress**, **Back to the Source**, and the all-new **American Musical Theater Conservatory** (offered every summer); and the **Young Conservatory** and **Studio A.C.T.** (offered year-round).

Designed to engage everyone from the complete novice to the accomplished thespian, A.C.T.'s summer training offers a special peek behind the curtain, paired with an engaging, immersive experience that'll give students something fun to write home about. Students can take courses at a world-class theater while leaving ample time for work, travel, and soaking up San Francisco's many cultural treats.

SUMMER TRAINING CONGRESS

Within just a couple years of A.C.T.'s founding, its first educational program, the Summer Training Congress (STC), was launched and set the groundwork for what would become A.C.T.'s Master of Fine Arts Program. The STC is open to people ages 19 and older and is meant to refuel professional actors while offering a jumpstart to those who might be in the exploratory phase. The program boasts such illustrious alumni as Teri Hatcher, Camryn Manheim, and Omar Metwally.

Structured as either a two-week or five-week session offered five days a week and eight hours a day, the STC is "for those who eat, pray, and love theater and acting," says Conservatory Director Melissa Smith. Daily classes in



Teachers in Back to the Source.
Photo by Alessandra Mello.



Students in the Young Conservatory.
Photo by Kevin Berne.

movement, voice, text, acting, and other theatrical disciplines are complemented by other workshops on special topics, as well as Q&A sessions with some of the nation's most successful theater artists. Many students are so taken by the program that they end up diving in headfirst and attending both sessions.

According to STC Director Chris Herold, "The STC has an international student body, with actors coming from all over the world to study at A.C.T.; it's a splendid opportunity to connect with people from every sort of background."

BACK TO THE SOURCE

The central purpose of Back to the Source is to help teachers embrace their inner artists, according to A.C.T. Director of Education & Community Programs Elizabeth Brodersen. Currently in its fourth year, this week-long workshop gives classroom teachers and teaching artists a unique learning experience. While engaging with our world-class M.F.A. Program faculty, educators take a refreshing sip from the creative source that is A.C.T.'s actor training while also gaining valuable professional development that enables them to take what they learn back into their classrooms.

Back to the Source and its innovative strategies aren't just applicable to teachers of drama; in fact, many of the participants specialize in a wide variety of curriculum areas—from English and history to science and early-childhood learning. The curriculum offers workshops in movement, voice, speech, and creating a devised acting project. Brodersen also addresses the specific concerns of each incoming cohort by organizing sessions with guest artists and educators who

help teachers integrate the week's experiences into their classroom environments.

Back to the Source is especially vital in ensuring that theater stays alive for the greatest number of students; last year's teacher cohort will reach 3,000 students collectively during the current school year.

"I'm amazed by how much of the material, exercises, and experience was applicable to my life as a creative-writing teacher," participant Annie Rovzar said about Back to the Source 2014. The program fueled a collaboration between A.C.T. and Rovzar, who teaches poetry to pregnant and parenting teens at Hilltop Special Services Center as part of the San Francisco Arts Commission's WritersCorps. A.C.T. teaching artist Tristan Cunningham has joined Rovzar in residency in her classroom to help her students dramatize and perform their written work.

AMERICAN MUSICAL THEATER CONSERVATORY

Another exciting summer offering at A.C.T. is our first training program dedicated to musical theater. American Musical Theater Conservatory (AMTC) is a rigorous six-week course of study providing musically talented actors a world-class education in the history and performance of this beloved art form. The program is tailored to committed students and offers college credit to approved undergraduates. Anyone 19 and older may apply, and limited scholarships are available for qualified applicants.

Students will learn about the different eras of musical theater and take classes in singing, lyric interpretation, musical-theater scene study, musical-theater dance styles, the Alexander Technique, auditioning for musical theater, and more.

"We teach singers and dancers how to act well," says AMTC Director Nick Gabriel, who also presides over the company's Studio A.C.T. program. "And we teach good actors how to act well *while* they're singing and dancing."

AMTC students will also reap the many benefits of performing three concerts directed by major professional directors on the Geary stage, an unprecedented opportunity.

"This new program is intended to immerse students in rigorous multidisciplinary musical-theater training in collaboration with the larger A.C.T. community," says Gabriel. "If you want to develop your talent, learn new techniques and transferable skills, advance your professional prospects, and enhance your resumé, AMTC is right for you."

THE YOUNG CONSERVATORY

Young Conservatory Director Craig Slight is accustomed to seeing hundreds of students walk through A.C.T.'s doors during the school year, but there's no actual "off season" for

this theater program that serves young people ages 8 to 19.

With local students and theater enthusiasts who hail from as far as Japan, India, Vietnam, and China, the summer YC is a great opportunity for talented young people to continue their training in a focused environment. Classes range from musical-theater workshops to creating physical character. On the final day, each session ends with an "open class" that friends and family are invited to check out; students then demonstrate the techniques they've picked up over the weeks to rapt audiences.

During the summer, participants are taught by a variety of instructors, including professionals and students from A.C.T.'s M.F.A. Program; undergraduates from universities across the country also get the chance to be teaching assistants during the summer's high-energy sessions. Performance opportunities are available to summer students, who are invited to audition for the YC's upcoming **three-play festival**, which includes a play, a musical, and an exciting coproduction with A.C.T.'s Education & Community Programs department as well as Oakland's Destiny Arts Center. This summer also marks the YC's entrée to the new Strand Theater, where all of the program's future productions will take place.

Slight and his colleagues will have their hands full, given that last summer alone, the YC served 700 students. "It's serious actor training—but it's still really fun," says Slight. "There's a class for every kid who is just interested in exploring, but the program also caters to the ones who absolutely know, 'This is for me!'"

STUDIO A.C.T.

Those interested in getting a taste of our training will want to check out Studio A.C.T., the Conservatory's extended-learning program that offers year-round classes to the general public. "We are trying to enrich the lives of theater enthusiasts with these classes," says Studio A.C.T. Director Nick Gabriel.

Summer sessions run for five weeks and include courses such as Introduction to Acting, Shakespeare, Auditioning, and The Art of Public Speaking. All courses are intended to support students in transferring performance-related skills to a variety of "real world" contexts, from the workplace to their social activities. A theater background isn't necessary, and anyone age 19 or older may register for as many courses as they desire.

Because courses are meant to provide opportunities for personal and professional growth, many students return in subsequent seasons to soak up Studio A.C.T.'s other offerings. With classes ranging from playwriting to directing to acting to stage makeup, "anyone can find something within the curriculum to satisfy a desire for creativity," says Gabriel. "We will illuminate each and every student's artistry through this thrilling educational experience."

Get ACTive this summer with A.C.T.

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

Photo by Alessandra Mello

SUMMER TRAINING CONGRESS

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

APPLICATION DEADLINE: APRIL 17 (FOR FINANCIAL AID)
MAY 22 (FOR REGULAR ADMISSION)

CLASSES BEGIN JUNE 15.

ACT-SF.ORG/STC



Photo by Kevin Berne

American Musical Theater Conservatory

Sharpen your acting, singing, and dancing skills at A.C.T.'s first training program dedicated to musical theater.

APPLICATION DEADLINE: APRIL 17 (FOR FINANCIAL AID)
JUNE 5 (FOR REGULAR ADMISSION)

CLASSES BEGIN JULY 6.

ACT-SF.ORG/AMTC



Photo by Ryan Montgomery

STUDIO A.C.T.

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

CLASSES BEGIN JULY 20.

ACT-SF.ORG/STUDIO



Photo by Ryan Montgomery

BACK TO THE SOURCE

Engage your creative spirit with this acclaimed program for teachers and teaching artists.

APPLICATION DEADLINE: MAY 1

CLASSES BEGIN AUGUST 2.

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



Photo by Jay Yamada



A.C.T.'S

YOUNG CONSERVATORY

SUMMER PROGRAMS BEING JUNE 15



Photo by Jay Yamada



Photo by Kevin Berne



Photo by Kevin Berne

A.C.T.'S YOUNG CONSERVATORY—NOW ACCEPTING APPLICATIONS FOR SUMMER PROGRAMS

Each year, hundreds of children ages 8 to 19 take part in the Young Conservatory, the acclaimed theater program at San Francisco's Tony Award-winning American Conservatory Theater. Home to an impressive list of some of today's brightest stars, the YC offers summer classes that are exciting, engaging, and challenging. The program provides an opportunity for your child to develop everyday life skills through theater-based training, all in a comfortable, creative, and fun environment.

1-, 2-, and 4-week sessions are now available! Classes include musical theater, improvisation, clowning, dance, and more!

APPLICATIONS ARE NOW BEING ACCEPTED. LEARN MORE AND SIGN UP TODAY AT WWW.ACT-SF.ORG/YC

ACT OUT AND DREAM BIG AT A.C.T.'S YC!



Darren Criss



Alysha Umphress



Beth Behrs

"The YC is the absolute best place for any hopeful young artist—it instilled in me a sense of excitement and confidence." —YC alum Darren Criss, currently on FOX's *Glee*

YC alum Alysha Umphress is currently starring in *On the Town* on Broadway!

"YC students are so lucky to be at A.C.T.—it is a wonderful school!"

—YC alum Beth Behrs, currently on CBS's *Two Broke Girls*

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

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

Anonymous (2)
Burt and Deedee McMurtry
The Patti and Rusty
Rueff Foundation
Jeff and Laurie Ubben

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

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

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

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

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

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

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

Ascent Private Capital
Management of U.S. Bank
Michael G. Dovey
Kevin and Celeste Ford
Ron and Dianne Hoge
Kenneth and Gisele Miller
Nola Yee

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

Norman S. Abramson &
David V. Beery
The Bank of America
Charitable Foundation
Kathleen Bennett and Tom Malloy
Lloyd and Janet Cluff
S. H. Cowell Foundation
Carlotta and Robert Dathe
Bill and Phyllis Draper
John H. N. Fisher and
Jennifer Caldwell
Marilee K. Gardner
Douglas W. and Kaatri Grigg

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

Kent Harvey
In Memory of Florence and
Frank Heffernan
Martha Hertelendy and
George Norton
Betty Hoener
Becky and Lorin Kaplan
& Family
Sue Yung Li and Dale K. Ikeda
Mac and Leslie McQuown
Donald J. and Toni Ratner Miller
Vinie Zhang Miller and
J. Sanford Miller
Trudy and Gary Moore
Norman and Janet Pease
Carey Perloff and Anthony Giles
Pillsbury Winthrop
Shaw Pittman LLP
Ellen Richard
The Savant Group
Charitable Foundation
Dan Schryer
Jeff and Maria Spears
Ruth and Alan L. Stein
Susan A. Van Wagner
Larry and Robyn Varellas
Aaron Vermut and
Adriana Lopez Vermut
Paul and Barbara Weiss
Barry Williams and Lalita Tademy
Kay Yun and
Andre Neumann-Loreck

producers CIRCLE

COMPANY SPONSORS (\$50,000 & ABOVE)

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

FRANNIE FLEISHHACKER, *Chair*

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

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

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

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

PRODUCERS (\$12,000–\$24,999)

Anonymous
BNY Mellon Wealth Management
Clay Foundation – West
Lloyd and Janet Cluff
Carlotta and Robert Dathe
Jerome L. and Thao N. Dodson
Michael G. Dovey
Ms. Linda Jo Fitz

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

directors CIRCLE

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

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

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

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

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

Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Arnie and Shelly Glassberg
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Marcia and Geoffrey Green
Ms. Betty Hoener
Alan and Cricket Jones
Mr. Joel Krauska and Ms. Patricia Fox
Ms. Linda Kurtz
Patrick Lamey and Stephanie Hencir
Caepgio Properties, Barbara and Chuck Lavaroni
Jennifer Lindsay
Richard T. Davis and William J. Lowell
Drs. Michael and Jane Marmor
Mr. and Mrs. Robert McGrath
Tim Mott
Paula and John Murphy
Ricardo Nunez
Terry and Jan Opdendyk

Ms. Louise Muhlfeld Patterson
Elsa and Neil Pering
Marjorie Perloff
Ms. Saga Perry and Mr. Frederick Perry
Jon and Barbara Phillips
Lisa and John Pritzker
Merrill Randol Sherwin
The Rava Family Fund, Silicon Valley Community
Foundation
Susan Roos
Gerald B. Rosenstein
Rick and Cindy Simons
Mr. Laurence L. Spitters
Emmett and Marion Stanton
Dr. Martin and Elizabeth Terplan*
Ian and Olga Thomson
Paul and Barbara Weiss
Beverly and Loring Wyllie
Kay Yun and Andre Neumann-Loreck*

PLAYWRIGHTS

(\$4,000–\$5,999)

Anonymous
 Paul Angelo
 Kenneth Berryman
 Dr. Barbara Bessey
 David and Rosalind Bloom
 Ms. Donna Bohling and
 Mr. Douglas Kalish
 Ben and Noel Bouck
 Linda Joanne Brown
 Ms. Sally Carlson
 Bill and Cerina Criss
 Joan Dea
 Madeline and Myrkle Deaton
 Mrs. Julie D. Dickson
 The New Ark Fund
 Mrs. Delia Ehrlich
 Mr. and Mrs. Jerome B. Falk, Jr.
 Mr. Alexander L. Fetter and
 Ms. Lynn Bunim
 Mr. and Mrs. Patrick F. Flannery
 Dr. and Mrs. Fred N. Fritsch*
 Mrs. Susan Fuller
 Shelby and Frederick Gans
 Foundation
 Barbara Grasseschi and Tony Crabb
 Mark and Renee Greenstein
 Gruber Family Foundation
 Kent Harvey
 Mr. James Hayes
 Mr. and Mrs. Henry Paul Hensley
 Amanda and John Kirkwood
 Ms. Nancy L. Kittle
 Paola and Richard Kulp
 Jim Leonard
 Mr. and Mrs. John P. Levin
 Lenny and Carol Lieberman
 Melanie and Peter Maier –
 John Brockway Huntington
 Foundation
 Mr. Andrew McClain
 Mr. Daniel Murphy and
 Mr. Ronald J. Hayden
 Bill and Pennie Needham
 James C. Hormel and
 Michael P. Nguyen
 Dr. and Mrs. John O'Connor
 LeRoy Ortopan
 Mr. Adam Pederson
 Bill and Pamela Pshea
 Mr. Dileep Rao
 Gary and Joyce Rifkind
 Victoria and Daniel Rivas
 Dr. James Robinson and
 Ms. Kathy Kohnman
 Mrs. Marianne B. Robison
 Matt and Yvonne Rogers
 Gary Rubenstein and
 Nancy Matthews
 Ms. Diane Rudden
 Russ Selinger
 George and Camilla Smith
 The Somekh Family Foundation
 Mr. Richard Spaete
 Tara Sullivan and Jim Horan
 Patrick S. Thompson
 Pasha and Laney Thornton
 Larry and Robyn Varellas
 Joy and Ellis Wallenberg,
 Milton Meyer Foundation
 Mr. William R. Weir

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

DIRECTORS

(\$2,000–\$3,999)

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

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

Mr. and Mrs. Robert M. Raymer
 Mr. and Mrs. John A. Reitan
 Albert and Roxanne Richards Fund
 Rick and Anne Riley
 Richard Robbins
 Deborah Romer and William Tucker
 Barbara G. Rosenblum
 Susan Rosin and Brian Bock
 Ms. Mary Ellen Rossi
 Ms. Irene Rothschild
 Riva Rubnitz
 Ms. Dace Rutland
 Scott and Janis Sachtjen
 Dr. and Mrs. Monica Salusky and
 Mr. John Sutherland
 Mr. Curtis Sanford
 Bob and Kelly Scannell
 Betty and Jack Schafer
 Dr. and Mrs. Stephen M. Schoen
 Ms. Jean Schulz
 Mr. Greg Scown and
 Mr. Yunor Peralta
 Dr. F. Stanley Seifried
 Paul and Julie Seipp
 Mr. and Mrs. John Shankel
 Mr. James Shay and
 Mr. Steven Correll
 Ms. Ruth A. Short
 Mr. Earl G. Singer
 Mr. and Mrs. Edward H. Snow
 Kristine Soorian and Bryce Ikeda
 Mr. and Mrs. Robert S. Spears
 Mr. Paul Spiegel
 Vera and Harold Stein
 Lillis and Max Stern
 Rick Stern and
 Nancy Ginsburg Stern
 Ms. Frances Stevens
 Steve and Som Stone
 Richard and Michele Stratton
 J. Dietrich and Dawna Stroeh
 Susan Terris
 Dr. Eric Test and Dr. Odelia Braun
 Mr. and Mrs. William W. Thomas
 Nancy Thompson and Andy Kerr
 Judy and Bill Timken
 Ms. Patricia Tomlinson and
 Mr. Bennet Weintraub
 Ruthellen Toole
 John Todd Buchanan Traina and
 Katherine Bundy Orr Traina
 Mr. and Mrs. John R. Upton
 Arnie and Gail Wagner
 Mr. and Mrs. James Wagstaffe
 Ms. Marla M. Walcott
 Mrs. Katherine G. Wallin and
 Mr. Homer Wallin
 Ms. Carol Watts
 Irv Weissman and Family
 Ms. Allie Weissman
 Ms. Beth Weissman
 Mr. Keith Wetmore
 Mr. and Mrs. Bruce White
 Diane B. Wiley
 Ms. Linda Ying Wong

PATRONS

(\$1,200–\$1,999)

Anonymous (2)
Mr. Howard J. Adams
Mr. Paul Anderson
Ray Apple
Jeanne and William Barulich
Mr. Clifton L. Bell
Mr. Thomas Benet
Mr. and Mrs. Roger Boas
Denis Carrade and Jeanne Fadelli
Dr. and Mrs. Barry Chausser
Mr. Byde Clawson and
Dr. Patricia Conolly
Drs. James and Linda Clever
Ira and Jerry Dearing
Robert and Judith DeFranco
Ingrid M. Deiwiks
Linda Dodwell
Leif and Sharon Erickson
Mr. and Mrs. Timothy Ferris
Jacques Fortier
Mr. and Mrs. Richard Fowler
Mr. and Mrs. Richard Fowler
Ms. Susan Free
Frederick and Leslie Gaylord
Patricia Gribben
Mr. Harry Hamlin and
Ms. Lisa Rinna
Kathy Hart*
Mr. John F. Heil
Julia and Gordon Held
Mrs. Deirdre Henderson
Adrienne Hirt and Jeffrey Rodman*
Mr. Donald H. Holcomb
Ms. Tamara Houston
I.A.T.S.E. Local #16
Shirley and Paul Kadden
Louise Karr
Tamsin Kendall and
Allan Trowbridge
Carole J. Krause
Tom and Sheila Larsen
Ms. Catherine L. Less
Mrs. Gary Letson
Mr. Dennis Lindle
Richard N. Hill and Nancy Lundeen
Jeff and Susanne Lyons
Cindy Nicola*
Ms. Lisa Nolan
Mr. Don O'Neal
Shelly Osborne
Janine Paver and Eric Brown
Ms. Carey Perloff and
Mr. Anthony Giles
Robert and Marcia Popper*
Mr. and Mrs. Eric Protiva
Ms. Diane Raile
Helen Hilton Raiser
Barbara and Saul Rockman
James and Roberta Romeo
Mark and Martha Ross
Louise Adler Sampson
Dale Schroedel and Lisa Honig
Edward C. Schultz III
Mr. James J. Scillian
Suzanne Geier Seton
Mr. and Mrs. David Shields
Bradley and Alexander Singer
Richard and Jerry Smallwood
Mr. Herbert Steierman

Jan E. Stockdale and Ruth Leibig*
Wendy Storch
Marvin Tanigawa
Ms. Norah Terrault
Kyle and Kimberly Vogel
Dr. Damon M. Walcott
Ms. Margaret Warton and
Mr. Steve Bunting
Ms. Marie Welch
Tim M. Whalen
Marilyn and Irving Yalom

SUSTAINERS

(\$600–\$1,199)

Anonymous
Mr. Marcus Aaron
Ms. Patricia Wilde Anderson
Mr. and Mrs. Harold P. Anderson
Ms. Anna Antonucci
Mr. Armar Archbold
Kemp Atkinson
Mr. David N. Barnard
Ms. Linda J. Barron
Robert Beadle*
Mr. Daniel R. Bedford
Ms. Susan Beech
David and Michele Benjamin
Mr. Patrick Berdge
Ms. Joyce Avery and
Mr. Brian A. Berg
Sandra Bessieres
Stuart and Helen Bessler
Mrs. Fowler A. Biggs
Leslie and Tom Bires
Igor Blake*
Mr. and Mrs. James R. Blount
Janet Boretta
Mr. Andrew Bradley and
Mrs. Ellen Bradley
Mr. Roland E. Brandel
Linda K. Brewer
Jaclyn Broad
Mr. Larry E. Brown
Patricia Brownlie
Martin and Geri Brownstein
Ms. Lana Bryan
Helen Burt
Mario Caceres
Ms. Cecily Cassel*
Ms. Buffy Cereske*
Mr. Ralph Clark
Craig E. Claussen*
Carolyn Clements
Dr. Michael V. Collins
Don-Scott Cooper
Mr. Copley E. Crosby
Yogen and Peggy Dalal
Elizabeth De Baubigny
Bob and Jean Dolin
Michael Duncan
Ms. Joanne Dunn
Ms. Bonnie Elliott
Marilynne Elverson
Ms. Dee Empey
Michael and Elizabeth Engle
Aaron and Maria Estrera
Mr. and Mrs. Albert M. Everitt
Paul Fitzgerald
Ms. Jennifer Fitzpatrick
Dr. Allan and Teri Flach
Dr. and Mrs. M. D. Flamm, Jr.

Elizabeth and Paul Fraley
Mr. and Mrs. Elroy M. Fulmer
Ms. Kathleen Gallivan
Mr. Jon Garber and
Ms. Bonnie Fought
Mr. John Garfinkle
Susan Geraghty
Richard and Carol Gilpin
David B. Goldstein and
Julia Vetromile
Ted and Louise Gould
Marlys T. Green
Dr. and Mrs. Gabriel Gregoratos
Mr. and Mrs. Alan Greinetz
Bill and Nancy Grove
Mr. and Mrs. Gary G. Harmon
Henry Heines and Katherine Fines
Drs. Barbara and William Hershey
Martha Hertelendy and
George Norton
Mr. and Mrs. Donald M. Hill
James and Helen Hobbs
Mr. and Mrs. Richard R. Hogan
Julia Holloway
Edward L. Howes, M.D.
Leslie and George Hume
Mr. and Mrs. Roger A. Humphrey
Alex Ingersoll and
Martin Tannenbaum
Virginia M. Ingham
Dr. and Mrs. C. David Jensen
Ken and Judith Johnson
Jeffrey and Loretta Kaskey
Mr. Dennis Kaump
Michael Kim and Youngmee Baik
George and Janet King
Mr. Brian Kliment
Mr. and Mrs. Kevin Klotter
Catherine Kuss and Danilo Purlia
Edward and Miriam Landesman
Mrs. Judith T. Leahy
Victor Levashoff
Barry and Ellen Levine
Mr. Larry Lewis
Ms. Elise S. Liddle
Ms. Beverly Lipman
Julia Lobel
Ms. Evelyn Lockton
Anonymus
Mr. and Mrs. Robert W. Logan
Ms. Linda Lonay
Ms. Sally Lopez
Chee Loui
Mr. and Mrs. Malcolm
MacNaughton
Ms. R. Vernie Mast
Dennis and Karen May
Ms. Dianne McKenna
Dr. Margaret R. McLean*
Mr. and Mrs. John McMahan
Dr. and Mrs. Delbert H. Meyer
Lillian and James Mitchell
David Monroe
Dennis and Susan Mooradian
Ms. Gertrude Moore
Sharon and Jeffrey Morris
Ms. Roberta Mundie
John and Betsy Munz
Lane Murchison
Joseph C. Najpaver and Deana Logan
Dorothea C. Nathan
Stacy Nelson

Ms. Jeanne Newman
Ms. Joanna Officier and
Mr. Ralph Tiegel
Mr. Lester Olmstead-Rose*
Diane Ososke
Joyce Palmer
Mr. David J. Pasta
Ms. Madeleine F. Paterson
Amy and John Pernick
Sandi and Mark Randall
Ms. Samia Rashed
Ms. Danielle Rebuschung
Gordon and Susan Reetz
Maryalice Reinmuller
Ellen Richard
Jeff and Karen Richardson*
Bill and Connie Ring
Mr. and Mrs. Charles Rino
Mr. Orrin W. Robinson, III
James and Lisbeth Robison
Mr. and Mrs. David Rosenkrantz
Mrs. Maxine Rosston
Herman Rougier
Ms. Sue Rupp
Paul Sack
Antone Sabella and Joel Barnes
Mrs. H. Harrison Sadler
Ms. Nina M. Scheller
Mrs. Sonja Schmid
Mr. Paul Schmidt
Mr. Howard G. Schutz
Mr. Jim Sciuto
Ms. Robin Selfridge
Michelle Shonk
Ms. Patricia Sims
Raven Sisco
Mrs. Elizabeth C. Smith
Christina Sonas
Robert and Alice Steinberg
Jeffrey Stern, M.D.
Margaret Stewart and
Severin Borenstein
Dr. and Mrs. G. Cook Story
Mr. and Mrs. Monroe Strickberger
Mr. Bruce Suehiro
Ms. Kim Szelog
Marilyn E. Taghon
Michael Tchao
Maggie Thompson
Mary and Joe Toboni
Mr. Robert T. Trabuccho
Dr. Owen S. Valentine
Leon Van Steen
Mr. and Mrs. Ronald G. VandenBerghe
Eugene Walsh
Mr. Douglass J. Warner
Mr. William C. Webster
Mr. Richard West
Mr. Robert Weston
Mr. and Mrs. Kenneth Wilson
Mr. and Mrs. Clifton Wilson
Susan Winblad Nelson
Mr. David S. Winkler
Sally Woolsey
Mr. John A. Yamada
Elysa and Herbert Yanowitz*
Mr. Stephen Young
Jacqueline Young
Ms. Carolyn Lee Ziegler
Mr. and Mrs. Philip Zimbardo
Peter and Midge Zischke



Jo S. Hurley, Chair

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

Providing a Legacy for A.C.T.

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

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

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

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

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

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

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

MEMORIAL & TRIBUTE GIFTS

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

Anonymous In Honor of Ruth Asawa
Summer Alinaeem In Honor of *A Christmas Carol* 2013
Barbara Block In Memory of William Block
T. Brian Callister In Honor of Liam Callister
Bill and Cerina Criss In Honor of Darren Everett Criss
Mr. Mariano Curat In Memory of Thelma and Jim Day
Frances and Patrick Devlin In Honor of Craig Slaughter
Ms. Joy Eaton In Memory of Todd Wees
Debra Engel In Honor of Barry Lawson Williams
and Lalita Tademy
Anonymous In Memory of Margo Koppenol-Knape
Ellen M. Foley In Honor of Jill MacLean Heavey
Mr. James Forbes In Memory of Julia Heimerle
Mrs. Susan Fuller In Honor of Anne Shonk
Marina Galli In Memory of Mary Galli
Elizabeth Ginno In Memory of Claudia Ginno
Mr. and Mrs. John Goldman In Honor of Ellen Newman
Joe and Nada Icenogle In Honor of Amy and Rob Hand
Jayson Johnson In Honor of Anne Shonk
Rick Joyce In Honor of Danielle Frimmer
Jennifer Ju In Honor of Jess Ju

Richard and Victoria Larson In Memory of Dennis Powers
Fred M. Levin and Nancy Livingston, The Shenson Foundation In
Memory of Ben & A. Jess Shenson
Fred M. Levin and Nancy Livingston, The Shenson Foundation In
Memory of Joseph Perloff
Dr. Margaret R. McLean In Memory of Teresa and Phillip McLean
Mr. Michael Paller In Honor of Melissa Smith
Nicole Poulson In Honor of Leo Pierotti
Sandi and Mark Randall In Honor of Mort Fleishhacker
Ms. Marisa D. Remak In Honor of Stefanee Martin
Robynn Rodriguez In Honor of Melissa Smith
Paul and Julie Seipp In Memory of Edwin A. Seipp, Jr.
Mr. and Mrs. Shelton In Honor of Shi Mei Chenlin-Zielazinski
Vera and Harold Stein In Honor of Nancy Livingston
Bernadette Stockwell In Honor of Shannon Stockwell
Peter Stone In Honor of Melissa Smith
Mary Travis-Allen In Honor of Dillon Heape
Elizabeth Walmsley In Honor of NCTC Panelist of Women in Leadership
Wendy Walter In Memory of Dominic Dei Rossi
Cheryl Williams In Honor of Lateefah Holder
Dr. and Mrs. Marvin B. Zwerin In Honor of Nancy Livingston

Gifts in Honor of Marilee Gardner

Sheryl Blumenthal
J. W. and Deborah Chait
Mr. and Mrs. Frank Fischer
Ms. Ann Griffiths
Ms. Gayla Lorthridge
Beverly and James Nelson
Ms. Joanne Scott
Mrs. Marilyn Wolper

Gifts made by Marilee K. Gardner

In Honor of Arthur S. Becker
In Honor of Deborah Chait
In Honor of Nancy Greenbach
In Honor of Nancy Livingston
In Memory of Betty Ogawa
In Memory of Anne Richard
In Memory of Herb Stone

Gifts in Honor of Craig Slaughter

Christina Euphrat
Howard Kuperberg
Tom and Sheila Larsen
Dr. Jan Schreiber

CORPORATE PARTNERS CIRCLE

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

SEASON SPONSOR



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

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

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

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

STAGE PARTNER (\$5,000–\$9,999)

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

OFFICIAL HOTEL SPONSOR Hotel G

FOUNDATIONS AND GOVERNMENT AGENCIES

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

\$100,000 AND ABOVE

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

\$50,000–99,999

Department of Children, Youth, & Their Families
The Hearst Foundations
Koret Foundation
The Bernard Osher Foundation

\$25,000–49,999

Anonymous
The Kimball Foundation
The Stanley S. Langendorf Foundation
National Endowment for the Arts
The Harold and Mimi Steinberg Trust

\$10,000–24,999

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

\$5,000–9,999

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

NATIONAL CORPORATE THEATRE FUND

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



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

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

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

DONORS (\$10,000–\$14,999)

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

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

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

*NCTF/Edgerton Foundation Fund for New American Theatre

†Includes In-kind support

IMPACT CREATIVITY

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

LEADERSHIP CIRCLE (\$100,000+)

CMT/ABC**†
The Hearst Foundations**

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

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

BENEFACTORS (\$25,000–\$49,999)

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

PACESETTERS (\$15,000–\$24,999)

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

SUPPORTERS (\$2,500–\$9,999)

Helen Ashley*
Mitchell J. Auslander**
Dantchik Family

GIFTS IN KIND

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

Autodesk®

UNITED

NESPRESSO



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



CORPORATIONS MATCHING ANNUAL FUND GIFTS

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

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

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

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

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

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

A.C.T. STAFF

CAREY PERLOFF
ARTISTIC DIRECTOR

MELISSA SMITH
CONSERVATORY DIRECTOR

DON-SCOTT COOPER
GENERAL MANAGER

James Haire
Producing Director Emeritus

ARTISTIC
Mark Rucker, *Associate Artistic Director*
Michael Paller, *Dramaturg*
Janet Foster, *Director of Casting & Artistic Associate*
Beatrice Basso, *Director of New Work*
Alexandra Moss, *Artistic Fellow*

Resident Artists
Anthony Fusco, Nick Gabriel, Dominique Lozano, Craig Slight

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

Playwrights
Caryl Churchill, Bill Irwin and David Shiner, Kwame Kwesi-Armah, Carey Perloff and Paul Walsh, Tom Stoppard, Colm Tóibín, Anne Washburn, Hugh Wheeler

Directors
Mark Lamos, Tina Landau, Dominique Lozano, Maria Mileaf, Carey Perloff, Mark Rucker, Casey Stangl

Choreographers
Val Caniparoli, John Carrafa, Amy Anders Corcoran

Composers/Orchestrators
Michael Friedman, Karl Lundeberg, Stephen Sondheim, Shaina Taub

Music Directors
Wayne Barker, David Möschler, Dan Moses Schreier, Robert K. Rutt, Shaina Taub,

Designers
John Arnone, Robert Brill, Ralph Funicello, Riccardo Hernandez, G. W. Mercier, Alexander V. Nichols, Daniel Ostling, Neil Parel, *Scenery*
Jessie Amoroso, Beaver Bauer, Alex Jaeger, Candice Donnelly, G. W. Mercier, Lydia Tanji, *Costumes*
Russell Champa, Lap Chi Chu, Alexander V. Nichols, Nancy Schertler, Robert Wierzel, *Lighting*
Brendan Aanes, Bart Fasbender, John Gromada, Kevin Kennedy, Will McCandless, Jake Rodriguez, *Sound*
Wendall K. Harrington, Erik Pearson, *Projections*
Erik Pearson, *Video Producer*
David Orton, *App Programmer*

Coaches
Nancy Benjamin, Lisa Anne Porter, *Voice, Text, and Dialect*
Jeffrey Crockett, *Voice and Text*
Stephen Buescher, *Movement*
Johnathan Rider, *Fights*

PRODUCTION
Andrew Nielsen, *Production Manager*
Jeffrey Williams, *Associate Production Manager*
Heather Cooper, *Production Fellow*

Design Associates
Robert Hand, Krista Smith, *Design Associates*

Stage Management
Elisa Guthertz, *Head Stage Manager*
David H. Lurie, Dick Daley, Megan Q. Sada, Stephanie Schliemann, Karen Szpaller, *Stage Managers*
Dick Daley, Deirdre Rose Holland, Megan McClintock, Leslie M. Radin, Megan Q. Sada, *Assistant Stage Managers*
Jaime McKibben Pipet, *Production Assistant*
Josie Felt, Celia Fogel, Alicia Lerner, *Stage Management Fellows*

Scene Shop
Mark Luevano, *Shop Foreman*
Russel Souza, *Assistant Shop Foreman*
Tim Heaney, *Purchasing Agent*

Paint Shop
Jennifer Benes, *Charge Scenic Artist*
BJ Frederickson, Letty Samonte, *Scenic Artists*

Prop Shop
Ryan L. Parham, *Supervisor*
Jay Lasnik, *Properties Assistant*
Selby Souza, *Properties & Scene Shop Fellow*

Costume Shop
Jessie Amoroso, *Costume Director*
Callie Floor, *Rentals Manager*
Keely Weiman, *Build Manager/Dnaper*
Jef Valentine, *Inventory Manager*
Maria Montoya, *Head Stitcher*
Kelly Koehn, *Accessories & Crafts Artisan*
Alex Zeek, *Junior Tailor*
Timothy Malko, *Costume Administrator*
Megan La Fleur, Sarah Smith, *Costume Fellows*

Wig Shop
Kate Casalino, *Wig Master*

Stage Staff
Miguel Ongpin, *Head Carpenter*
Suzanna Bailey, *Head Sound*
Mark Pugh, *Head Properties*
Per Bjornstad, *Flyman*
Tim Tunks, *Master Electrician*
Mary Montijo, *Wardrobe Supervisor*
Diane Cornelius, *Assistant Wardrobe Supervisor*
Tom Blair, Joe Nelson, *Stage Door Monitors*

Conservatory/Second Stage
Jonathan Templeton, *Conservatory Associate*
Production Manager
Sarah Phykitt, *Conservatory Technical Director*
Harrison Chan, Kevin Landesman, *Conservatory*

ADMINISTRATION AND FINANCE
Denys Baker, *Administrative Project Manager*
Caresa Capaz, *Executive Assistant and Board Liaison*
Kate Stewart, *Human Resources Manager*
Gretchen Margoroli, *Producing Associate*
Amy Hand, *Company Manager*
Jessica Ju, *General & Company Management Fellow*

Finance
Jason Seifer, *Finance Director*
Sharon Boyce, Matt Jones, Linda Lauter, *Finance Associates*

Information Technology
Thomas Morgan, *Director*
Joone Pajar, *Network Administrator*

Operations
Jeffrey Warren, Jamie McGraw, *Assistant Facilities Managers*
Santiago Hutchins, *Facilities Crew*
Curtis Carr, Jr., Jesse Nightchase, *Security*
Jaime Morales, *Geary Cleaning Foreman*
Rafael Monge, *Receptionist*
Jamal Alsaidi, Lidia Godinez, Jabir Mohammed, *Geary Cleaning Crew*

Development
Amber Jo Manuel, *Director of Development*
Luz Perez, *Director of Special Events*
Helen Rigby, *Director of Legacy Giving*
Aliza Arenson, *Associate Director of Development, Individual Giving*
Kate Goldstein, *Institutional Giving Manager*
Mindy Lechman, *Campaign Manager*
Leah Barish, *Individual Giving Associate*
Abigail Pañares, *Donor Stewardship and Special Events Coordinator*
Braden Marks, *Development Associate*
Hillary Pierce, *Executive Assistant to the Director of Development*

Gabriella Giannini, *Development Special Events Fellow*

Marketing & Public Relations
Randy Taradash, *Director of Sales & Strategic Partnerships*
Christine Miller, *Marketing Manager*
Anthony Estes, *Web and Social Media Manager*
Kimberly Rhee, *Senior Graphic Designer*
Nirmala Nataraj, *Publications Manager*
Kevin Kojak/Charles Zukow Associates, *Public Relations Counsel*
Ryan Raphael, *Graphic Designer*
Blake Boxer, *Video & Media Designer*
Shannon Stockwell, *Publications Associate*
Hannah Crown, *Marketing Fellow*
Alexandra Soiseth, *Graphic Design Fellow*
Anna Woodruff, *Publications Fellow*

Ticket Services
Richard Mosqueda, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Joseph Rich, *Head Box Office Clerk*
Scott Tignor, Doris Yamasaki, *Subscriptions Coordinator*
Andrew Alabran, Peter Davey, Kelley Davis, Gillian Eichenberger, Elizabeth Halperin, Ryan Montgomery, Johnny Moreno, *Treasurers*

Front of House
David Newcomb, *Theater Manager*
Jamy Divila, *House Manager*
Cara Chrisman, *Assistant House Manager*
Oliver Sutton, *Security*
Eva Ramos, *Audience Service Representative*
Susan Allen, Rodney Anderson, Margaret Cahill, Jose Camello, Anthony Cantello, Barbara Casey, Forrest Choy, Kathy Dere, Sarah Doherty, Larry Emmis, Doris Flamm, Robert French, Kristen Jones, Sharon Lee, Leontyne Mbele-Mbong, Sam Mesinger, Brandie Pilapil, Tuesday Ray, Victoria Smith, Michael Sousa, Melissa Stern, Lorraine Williams, *Ushers*
Melissa Co, Sean Decker, Anthony Hernandez, Brooke Jensen, Athena Miller, Susan Monson, Kareema Richmond, Tracey Sylvester, Mike Wruble, Nina Zeininger, *Bartenders*

EDUCATION & COMMUNITY PROGRAMS
Elizabeth Brodersen, *Director of Education & Community Programs*
Tyrone Davis, *Community Artistic Director*
Rebecca Struch, *Community Producer*
Jasmin Hoo, Emily Means, *School & Community Programs Coordinators*
Elizabeth Halperin, *Student Matinees*
Adam Odsess-Rubin, *Education & Community Programs Fellow*
Joseph Givens, Raven Sisco, *Apprentices*

CONSERVATORY
Nick Gabriel, *Director of Studio A.C.T. & AMTC*
Christopher Herold, *Director of Summer Training Congress*
Jack Sharrar, PhD, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Dan Kolodny, *Manager, Conservatory Operations & Corporate Training Programs*
Lizz Guzman, *Conservatory Associate, Academic Programs*
Jen Schwartz, *Conservatory Associate, Young Conservatory & Studio A.C.T.*
Matt Jones, *Bursar/Payroll Administrator*
Leila Ghaemi, *Conservatory Fellow*

Master of Fine Arts Program Core Faculty
Nancy Benjamin, *Co-Head of Voice and Dialects, Director*
Stephen Buescher, *Head of Movement, Director*
Jeffrey Crockett, *Head of Voice*
Anthony Fusco, *Acting*
Dominique Lozano, *Acting, Director*
Michael Paller, *Director of Humanities*

Lisa Anne Porter, *Co-Head of Voice and Dialects*
Jack Sharrar, PhD, *Theater History*
Melissa Smith, *Head of Acting, Director*

M.F.A. Program Adjunct Faculty
Maria Carbonara, *Dance*
Nick Gabriel, *Acting, Director*
Cindy Goldfield, *Director*
Giles Havergal, *Director*
Gregory Hoffman, *Combat*
David Keith, *On Camera Acting*
Jonathan Moscone, *Acting*
Corinne Nagata, *Dance*
Kari Prindl, *Alexander Technique*
Stacy Printz, *Dance*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Lisa Townsend, *Director, Choreographer*
Jon Tracy, *Director*

Studio A.C.T.
Andy Alabran, *Artistic Development*
Carly Cioffi, *Acting, Shakespeare*
Stephanie DeMott, *Acting*
Frances Epsen-Devlin, *Singing, Musical Theater*
Paul Finocchiaro, *Acting*
Daniel Flapper, *Acting, Shakespeare, Criticism*
Callie Floor, *Costume Design*
Janet Foster, *Auditioning, Professional Development*
Nick Gabriel, *Professional Development*
Cheryl Gaysunas, *Acting*
Marvin Greene, *Acting, Auditioning*
W. D. Keith, *Acting, Auditioning*
Drew Khalouf, *Speech and Diction, Public Speaking*
Francine Landes, *Acting*
Dominique Lozano, *Auditioning*
Raven Nielsen, *Dance*
Kari Prindl, *Alexander Technique*
Mark Rafael, *Acting, Executive Presence*
Patrick Russell, *Acting, Movement*
Naomi Sanchez, *Musical Theater*
Barbara Scott, *Improvisation*
Francine Torres, *Acting, Improvisation*

YOUNG CONSERVATORY
Craig Slight, *Young Conservatory Director*
Andy Alabran, *Acting*
Christina Anselmo, *Acting*
Pierce Brandt, *Musical Theater*
Keith Carames, *Acting*
Laura Derry, *Improvisation*
Nancy Gold, *Physical Character, Acting*
W. D. Keith, *Director*
Dominique Lozano, *Director, Acting*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting*
Vivian Sam, *Musical Theater, Dance*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists
Ben Malkovitch, Thaddeus Pinkston, Naomi Sanchez

Library Staff
Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Laurie Bernstein, John Borden, Helen Jean Bowie, Joan Cahill, Bruce Carlton, Barbara Cohrsen, William Goldstein, Pat Hunter, Connie Ikert, Martha Kessler, Nelda Kilgus, Barbara Kornstein, Analise Leiva, Ines Lewandowitz, Richard Maggi, Ann Morales, Patricia O'Connell, Roy Ortopan, Dana Rees, Roger Silver, Jane Taber, Susan Torres, Steve Watkins, Jean Wilcox, Marie Wood, Nancy Zinn, *Library Volunteers*

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

A.C.T. PROFILES



CAREY PERLOFF

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

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

Perloff is also an award-winning playwright. Her play *Kinship* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013), and premiered at the Théâtre de Paris this October in a production starring Isabelle Adjani and Niels Schneider. *Waiting for the Flood* has received workshops at A.C.T., New York Stage and Film, and Roundabout Theatre. *Higher* was developed at New York Stage and Film, won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award, and received its world premiere in February 2012 in San Francisco. *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. *The Colossus of Rhodes* was workshopped at the O'Neill National Playwrights Conference, premiered at Lucille Lortel's White Barn Theatre, and was produced at A.C.T. in 2003.

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

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



MELISSA SMITH

(*Conservatory Director, Head of Acting*) has served as Conservatory director and head of acting in the Master of Fine Arts Program at

A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study and the further integration of the M.F.A. Program faculty and student body with A.C.T.'s artistic wing. She has also taught and directed in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. Prior to assuming leadership of the Conservatory, Smith was the director of theater and dance at Princeton University, where she taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages at various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University's La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., California Shakespeare Theater, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep; and in England at the Barbican Theater (London) and Birmingham Repertory Theatre. Smith holds a B.A. from Yale College and an M.F.A. in acting from Yale School of Drama.

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. Phone: 415.834.3200. On the web: act-sf.org

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. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details. Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays.

Single Ticket Discounts

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

Group Discounts

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

At The Theater

A.C.T.'s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

A.C.T. Merchandise

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

Cell Phones

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is turned off while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

Latecomers

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

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and Recordings of A.C.T. performances are strictly forbidden.

Restrooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

Lost and Found

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy to check our Lost and Found for you. Please be prepared with the date you attended the performance and your seat location.

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

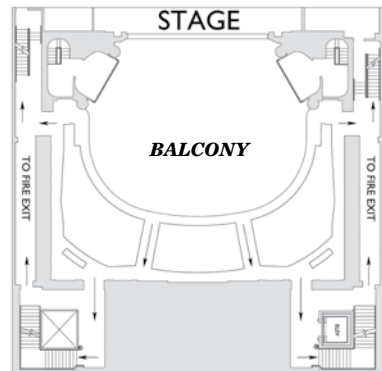
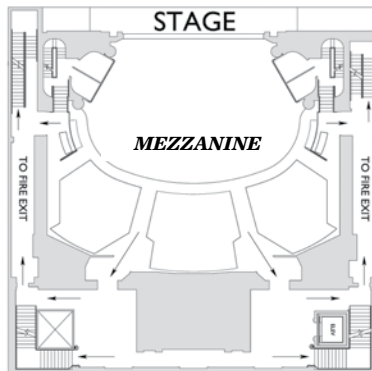
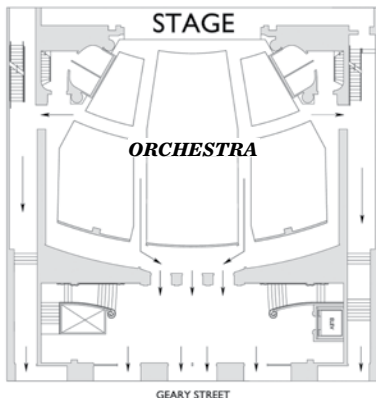


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

GEARY THEATER EXITS

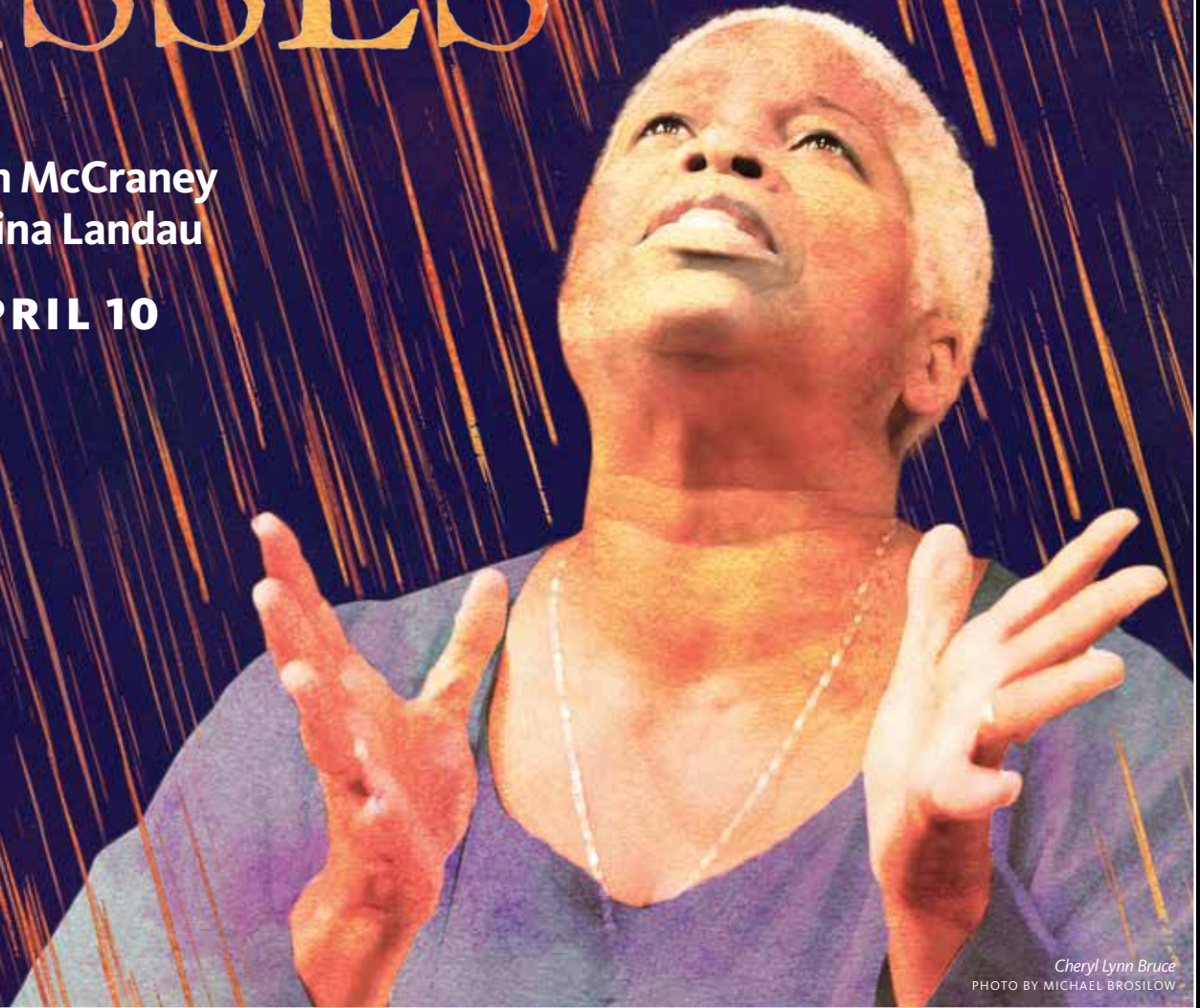


*"Unbelievably powerful...beautiful...
an extraordinary play."* —WBEZ RADIO

HEAD OF PASSES

By Tarell Alvin McCraney
Directed by Tina Landau

STARTS APRIL 10



Cheryl Lynn Bruce
PHOTO BY MICHAEL BROSILOW

DISCOVER THE
2015-16
SEASON



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

 **Berkeley Rep**

Call 510 647-2949
Click berkeleyrep.org



WELLS
FARGO

SEASON SPONSORS

A.C.T. THEATER TOURS

Choose one, or join us for all three amazing theater experiences.

All tours include tickets to world-class productions, luxury accommodations, exclusive discussions with guest artists and theater professionals, welcome and farewell dinners, daily breakfast, and unforgettable memories!

NEW YORK THEATER TOUR **SOLD OUT!**

New York City / June 10–15, 2015

OREGON SHAKESPEARE FESTIVAL **ONLY 12 SPOTS LEFT!**

Ashland, Oregon / July 16–20, 2015

Registration Deadline: May 1, 2015

\$2,150 (per person, double occupancy; includes transportation)

\$2,500 (per person, single occupancy)

DUBLIN THEATRE FESTIVAL

Dublin, Ireland / October 5–12, 2015

Registration Deadline: July 1, 2015

\$3,250 (per person, double occupancy; excludes airfare)

\$3,750 (per person, single occupancy)

LAST YEAR'S TOURS
SOLD OUT!

A.C.T. AMERICAN
CONSERVATORY
THEATER

FOR MORE INFORMATION:
ACT-SF.ORG | 415.439.2469

Experience the bright lights of
BROADWAY IN NEW YORK CITY



Explore quaint and charming Ashland at
the **OREGON SHAKESPEARE FESTIVAL**



Relish the cultural legacy of Irish drama
at the **DUBLIN THEATRE FESTIVAL**

