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San Francisco's THEATER COMPANY

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

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.

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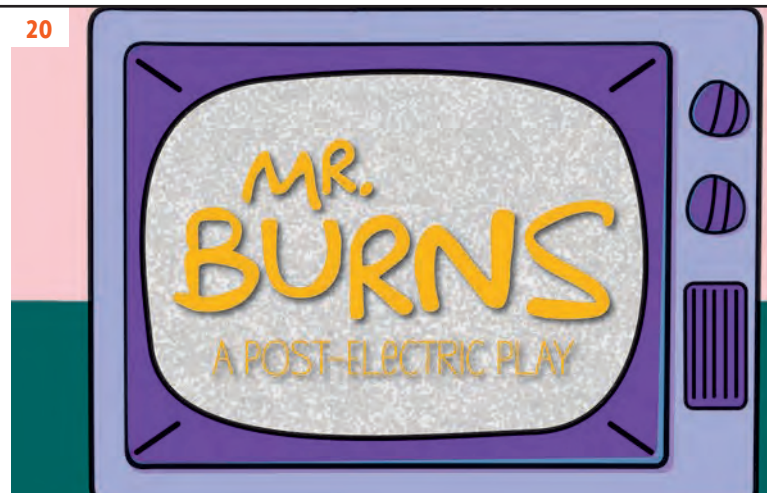
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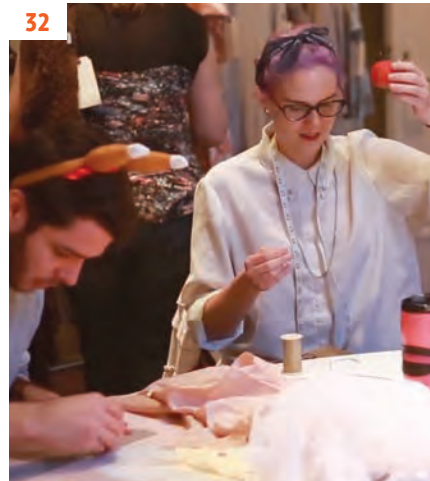
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VOLUNTEER!

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

FOR MORE INFORMATION, VISIT: ACT-SF.ORG/VOLUNTEER

DON'T JUST SIT THERE...



UP NEXT: *LET THERE BE LOVE*

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 *Let There Be Love* and InterACT with us!

BIKE TO THE THEATER

APR 8, 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

APR 14, 5:30PM

Go deeper with a fascinating preshow discussion and Q&A with *Let There Be Love* director Maria Mileaf. Can't make this event? Watch it live—online! Visit act-sf.org/interact for details.

THEATER ON THE COUCH*

APR 17, 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*

APR 21 AT 7PM; APR 26 & 29 AT 2PM

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

OUT WITH A.C.T.*

APR 22, 8PM

Mix and mingle at this hosted postshow LGBT party.

WINE SERIES

APR 28, 7PM

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

PLAYTIME

MAY 2, 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    

MR. BURNS, A POST-ELECTRIC PLAY / 7

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

THRILLING NEW WORK, INCREDIBLE PREMIERES, TREASURED CLASSICS

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

WORLD PREMIERE PRODUCTION

Monstress

A Theatrical Adaptation of Short Stories
by **LYSLEY TENORIO**

AT A.C.T.'S STRAND THEATER

"Book of the Week! 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 Jose and Philip Kan Gotanda.

WEST COAST PREMIERE

THE Realistic Joneses

by **WILL ENO**

Directed by **LORETTA GRECO**

AT A.C.T.'S GEARY THEATER

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

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

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, D.C.

O'Neill's exquisite coming-of-age classic is a tender
comedic portrait of a sensitive boy 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.

THE EVENT OF THE SEASON

A.C.T.'s 2015 GALA

SATURDAY, APRIL 25, 2015
BLACK TIE



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Visit act-sf.org/gala

Photo by Kevin Thomas Garcia

5PM

COCKTAIL RECEPTION

The Strand Theater

6PM

**OPENING NIGHT GALA
DINNER AND PERFORMANCE**

Under a Tent on UN Plaza

Starring Tony Award Winner (*Cabaret*) and
Golden Globe Nominee (*The Good Wife*)

ALAN CUMMING

9PM

AFTER-PARTY

The Strand Theater

Music by DJ Flaxo

GALA CO-CHAIRS
Prisca Geeslin and Ken Fulk



from the ARTISTIC DIRECTOR

Dear Friends,

Anyone involved in making art for a living harbors a desperate hope that some part of their creation will survive after they are gone. Anne Washburn's *Mr. Burns, a post-electric play* speculates on what might remain in the American cultural landscape after an apocalypse. What stories will we remember? What will we try to piece together from our past to help us feel less lost in the present moment? If, as time goes on, we remember fewer and fewer of the cultural expressions that have meant the most to us, what becomes of our identities?

Washburn sets her characters in a frightening dystopic world in which the most reassuring activity they can undertake is remembering details of an episode from the brilliant long-running television series *The Simpsons*. When I first read *Mr. Burns*, I wondered whether I would actually understand what Washburn was up to, not being a *Simpsons* aficionado myself. But her play gripped me the second I began to read. It reminded me of the *Arabian Nights*, and of Boccaccio's fourteenth-century epic, *The Decameron*, in which a group of Florentines tries to sit out the plague by escaping to a villa in the hills and telling stories to each other until the ravages of disease have passed. Literature is filled with examples of the power of storytelling to hold us together during times of crisis. Whether you are an obsessive *Simpsons* viewer or a relative virgin, Washburn's singular imagination invites you to join these survivors as they grasp at the lifeline of a story that suddenly matters more than anything else.

Many of the plays we have explored this year pursue the ways in which memory collides with mythmaking to shape our notions of the past. In Colm Tóibín's *Testament*, Mary forces herself to finally articulate the disasters of her son's death in ways that are not part of the accepted "story," while Eleanor Swan in *Indian Ink* is encouraged to reimagine her beloved sister's last days in India through the touchstone of a lost painting. In the upcoming *Let There Be Love*, Alfred is finally able to release himself from the grip of memory and create a story that allows him to love again. Accordingly, *Mr. Burns* lets us experience how absolutely necessary memory is to survival, and how often it must be patched together from broken threads in order to create something new.

While the final performances of this season are in preproduction, our beautiful new Strand Theater is in its

“ WASHBURN'S SINGULAR IMAGINATION INVITES YOU TO JOIN THESE SURVIVORS AS THEY GRASP AT THE LIFELINE OF A STORY THAT SUDDENLY MATTERS MORE THAN ANYTHING ELSE.

last phases of construction; in a few months you'll have a chance to walk through its doors and experience this magical new space. With the June opening of Caryl Churchill's captivating *Love and Information* at

The Strand, we will finally complete a decades-long search to create a second stage for A.C.T.—a place where experimentation and intimacy can flourish in a vibrant neighborhood hungry for community spaces and collective sharing. The arrival of The Strand also ushers in a new production model for A.C.T. As many of you know, we produce seven subscription shows a season, in addition to *A Christmas Carol*. Beginning with next season, we will take two of those subscription slots and move them to The Strand. This will give us much more flexibility in how and when we produce and will permit us to match each play with the venue that best suits it.

Here is a sneak peek at what we have in store for you in the season ahead.

This fall, the Geary stage will see the return of an American classic, Eugene O'Neill's passionate and comedic coming-of-age play *Ah, Wilderness!*, about a young poet whose love for a girl leads him into the raptures of romantic poetry and the pain of heartbreak. *Ah, Wilderness!* is an endearing portrait of a family attempting to stay united in the midst of growing pains and simple misunderstandings. The play is full of the vibrant energy of first love and other youthful discoveries, and it offers compelling roles for both professional actors and our next generation of artists.

I am also thrilled to announce the A.C.T. debut of the artist John Douglas Thompson, whom critic John Lahr has called "America's greatest classical actor"; he will play every role in the richly imagined biographical tale *Satchmo at the Waldorf*,



by Terry Teachout. This acclaimed production details Louis Armstrong's meteoric rise, as well as his fateful collisions with his manager and with jazz great Miles Davis. Brilliantly evoked by the protean Thompson, this tale of ambition, artistry, and overreach is a perfect play for the jazz town that San Francisco has long been!

One of the things we love the most at A.C.T. is linguistic invention, and in this regard, few writers have the prowess of Will Eno. Eno has carved out a fascinating career listening to the hilarious and deeply sad ways we try and fail to communicate with each other. In his stunning Broadway comedy *The Realistic Joneses*, we meet two couples with the same surname; after moving next door to each other in a new town, they discover that they are suffering from similar maladies. What seems like a series of ordinary encounters between American neighbors becomes a captivating look at how impossible it is for words to fully capture feeling, and how miraculous it is for two human beings to truly know each other.

There are many projects that we have been developing specifically for The Strand, two of which I am thrilled to announce for upcoming production. The first is *Monstress*, a theatrical adaptation of short stories by Bay Area writer Lysley Tenorio. When I first encountered Tenorio's beautiful, bittersweet tales of contemporary Filipino-American life in San Francisco, I began searching for a way to bring them to the stage. The neighborhood in which The Strand sits, particularly around 6th Street, has been populated by Filipinos for decades, and we have been collaborating with a number of groups (including Kularts and Galing Bata at the Bayanihan Community Center, Canon Kip Senior Center, and Bessie Carmichael/Filipino Education Center) in a variety of ways for a number of years. *Monstress* gives us a chance to explore this rich vein of San Francisco culture in collaboration with two beloved Bay Area artists: Sean San José and Philip Kan Gotanda. I asked each of them to create a theatrical response to one of Tenorio's stories: Philip chose "Save the I-Hotel," which uses a complex friendship between two men to recount the seminal moment in which Filipino residents of the International Hotel were evicted after 50 years to make way for a redevelopment project; Sean chose the title story, "Monstress,"

about a B-movie director in Manila who gets seduced into coming to Los Angeles to make cheap films with a hustler named Gaz Gazman. At heart, both plays are love stories about displacement, immigration, longing, and the imagination. Together, they will make up an evening of song and story about finding a home in the cities of California. Such themes are especially relevant, given this new moment in A.C.T., and San Francisco, history.

Also at The Strand will be the next iteration of a musical called *The Unfortunates*, which some of you had the good fortune to see in an earlier version at the Oregon Shakespeare Festival in Ashland last summer. *The Unfortunates* is a wild steampunk story based on the old blues song "St. James Infirmary." With incredible movement, music, and visual storytelling, this show will transport you to a mythic realm in which a young soldier's courage is tested in magical ways. We have been working with the creative team of this imaginative show since we saw it in Ashland, and The Strand will give the production a unique opportunity to continue its development.

In addition to our productions, this spring also marks the release of my new book, *Beautiful Chaos: A Life in the Theater*, published by City Lights Press and in bookstores now. In the book, I recall my turbulent first years at the helm of A.C.T. (which many of you remember well!), discuss the remarkable artists with whom I've had the good fortune to work over the past two decades, and speculate on the direction American theater is taking in this era of technology and social change. I invite all of you to join us on March 8 for a free discussion about the book on the Geary stage, moderated by KQED's Michael Krasny.

Till then, we hope you have a great adventure with *Mr. Burns*!

Thanks for coming,

Carey Perloff
Artistic Director

14/15

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



LET THERE BE LOVE

by **KWAME KWEI-ARMAH**

Directed by **MARIA MILEAF**

*An intimate, moving, and humorous family drama from
one of Britain's most acclaimed modern playwrights.*

"Lands a comic and tragic punch . . . with a disarming freshness."

Baltimore Sun

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**BETSY
WOLFE**



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New York Daily News

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Entertainment Weekly



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A Little Night Music

"Isn't it rich, aren't 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.

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

TO LEARN MORE AND PURCHASE TICKETS, VISIT **ACT-SF.ORG/MUSIC**

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presents

MR. BURNS

A POST-ELECTRIC PLAY

BY **Anne Washburn**

SCORE BY **Michael Friedman**

LYRICS BY **Anne Washburn**

DIRECTED BY **Mark Rucker**

SET DESIGN BY **Ralph Funicello**

COSTUME DESIGN BY **Alex Jaeger**

LIGHTING DESIGN BY **Alexander V. Nichols**

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CHOREOGRAPHY BY **Amy Anders Corcoran**

MUSIC DIRECTION BY **David Möschler**

CASTING BY **Janet Foster, CSA**

ASSISTANT DIRECTOR **Adam Odsess-Rubin**

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Andrea Wollenberg
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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

Playwrights Horizons, Inc. produced the New York City premiere of the play off Broadway in 2013.

Originally produced in June 2012 by Woolly Mammoth Theatre Company, Washington, D.C.; Howard Shalwitz, Artistic Director; Jeffrey Herrman, Managing Director

Mr. Burns was commissioned by The Civilians, New York, NY; Steven Cosson, Artistic Director

For the language of the remembering of the *Simpsons* episode, "Cape Fear," the author would like to credit the Civilians actors involved in the initial workshop: Quincy Tyler Bernstine, Maria Dizzia, Gibson Frazier, Matt Maher, Jennifer Morris, Colleen Werthmann, and Sam Breslin Wright.

Mr. Burns, a post-electric play is presented by special arrangement with SAMUEL FRENCH, INC.

SURVIVAL OF THE FITTEST STORIES

An Interview with Anne Washburn

By Nirmala Nataraj

Mr. Burns playwright Anne Washburn.
Photo by Madeleine George.

ANNE WASHBURN REMEMBERS HER EARLY

years as a Bay Area theater artist—in fact, one of her first creative homes was A.C.T.’s Young Conservatory program. “The culminating exercise was to imagine that a great plague had taken hold of the world, and the YC participants were all doctors who had to envision what they would do in the face of disaster,” she says. “So it seems appropriate that I’m coming full circle to do an apocalyptic play at A.C.T.”

In the case of *Mr. Burns*, a post-electric play, Washburn’s world doesn’t offer up the familiar wastelands we’ve come to associate with the apocalypse genre. Audiences aren’t exposed to zombies, plagues, and stories of brute survival—at least, not overtly. Rather, the desperation of her characters is displayed in their passion for the story (a memorable episode of *The Simpsons* entitled “Cape Feare”) that they attempt to piece together from memory. This pastime provides the backdrop for Washburn’s world, in which the death, continuity, and resurrection of specific stories is directly tied to the possibility of a future.

Mr. Burns is a celebration of the human instinct to tell stories—and an account of how deeply this is tied to our endurance as a species. Washburn recently gave us some insight into the role of myth in *Mr. Burns*, as well as the unpredictable route that stories take when they are cranked through culture’s translation machine.

You’ve said that *Mr. Burns* emerged from an idea that had been knocking around in your head for years; you wanted to take a pop-culture narrative and see what it meant and how it changed after the fall of civilization.

I recently realized that the idea partially stemmed from September 11, 2001. I was in New York then, and it felt like a crazy time to stay. We were convinced that the city

would come under some other attack, so we were thinking about things in a very drastic way. I was pondering the end of civilization. I imagined that in the midst of a catastrophe, people would tell stories if they had down time. I was interested in which stories would be told in an apocalypse, how they would be told, what media makes the transition from the visual to the spoken, and how the stories mutate. We are used to telling stories about things we’ve seen and books we’ve read, and in the context of an apocalypse, people would be most interested in something everyone would have in common, so that’s where the idea of basing the play on a TV show came from.

Did you look at the trajectory of other stories that have mutated over time?

A huge example of a story that has changed over time is *Batman*. I remember the old Adam West show, which was charming and kitschy, while Tim Burton’s movie starring Michael Keaton was a crazy reboot. It’s a story we tell incessantly, making it more extreme over time. This is also true of *Star Wars* and *Star Trek*; they are stories people will not let die.

You used found dialogue in writing the play when you developed it with *The Civilians* back in 2008. What was that like?

We got together and asked actors to come up with any *Simpsons* episode they could recount, and “Cape Feare” was the one they had the best memory of. Matt Maher muscled his way through it, and Maria Dizzia and Jenny Morris chipped in. Then we had a second telling, and a third one. From these three iterations, I made a master version of the play and edited it a lot, but basically, all the material in the first act came directly

from spoken dialogue. Written English is so different from spoken English. I wanted the language to be as natural and believable as possible.

Why did you end up deciding on *The Simpsons*?

Because it's a cartoon, you have such a wide range of characters to choose from. And they're archetypal. Also, because the play takes place right after the apocalypse and *The Simpsons* is about a family, I thought the characters would care more; the question of what your bonds are, who your community is, becomes really relevant. And the show has been running for 25 years, so it's the longest-running TV show ever. Also, the degree to which people remember *The Simpsons* is astonishing. So, in the world of the play, where people are trying to remember lines, they could probably pull together enough to recreate an entire episode.

What do you think makes the “Cape Feare” episode so memorable?

When I tell people I wrote a play about it, many who are familiar with the show say, “I know that one. It's my favorite!” Although there are six million other references in the episode, “Cape Feare” follows the 1991 film *Cape Fear* almost from beginning to end, so people retain it because it contains an intact story. *Cape Fear* is not really an old story, but it pivots on an extremely old fear: being powerless. Even though the original 1962 film and the 1991 remake are very punitive and raw, the *Simpsons* episode is much scarier. It's a cartoon, but the focus is on the child, and the child who is being targeted is someone nobody pays attention to. In a weird way, it makes the story even darker, which is also part of its appeal.

Were there any other films or pieces of literature that influenced you as you were writing the play?

My two big influences were probably Stephen King's *The Stand* and Euripides' *Orestes*. *The Stand*, which I'd read when I was 16, has this lavish description of America after a plague that I find really beautiful. *Orestes*, which I adapted in 2010 at the Folger Theatre in Washington, D.C., kind of has it all: song, dance, and an ancient, archetypal story.

You grew up in the Bay Area. Do you have any early memories of disaster and apocalypse prompted by the location?

Growing up in the Bay Area with the threat of impending disaster probably influenced this work. If you grow up in earthquake country, even as a small child, you think about

this all the time because the “big one” could happen at any moment. Certainly, as a little kid, there is a level of incredible insecurity that you just have to live with. As an adult, you can assess the risks more, but as a kid, you can't.

Mr. Burns doesn't feel like your typical post-apocalyptic story, especially because it revolves around storytelling.

The storytelling isn't just the characters' leisure time. At first it's casual, but you have to understand: if the characters' audiences don't enjoy their show, the threat is not that the theater troupe gets a bad review and then they get depressed and wonder if they should become lawyers. If audiences don't enjoy the show, the characters don't eat. The stakes are enormous. We can assume the characters are doing a lot of surviving, but we've all seen the movies and the TV shows, and we know what that survival-oriented post-apocalyptic world looks like, so it doesn't need to be repeated here.

By the time we get to the end, there is a complete stylistic shift. The *Simpsons* episode has been elevated to myth. What was going through your mind when you decided to have this grand third act?

Before I knew the play would revolve around *The Simpsons*, the idea was that it would have this three-act structure: the first act would take place roughly around now, the second act would take place seven years in the future, and the third act would be this fully fledged theatrical gesture far into the future. The degree to which contemporary drama is conducted without music is something I find curious. The drama of the Old World includes music and dance, which are super satisfying when combined. It's funny how contemporary theater has lost that. In the future of *Mr. Burns*, the characters don't come from theatrical backgrounds. So in some ways, they have no reason *not* to make the most exciting plays they can!

What are your thoughts about post-apocalyptic stories being generated nowadays?

I enjoy post-apocalyptic literature and movies. Apocalypse is a preoccupation of our culture for obvious reasons; the topic has not been totally played out yet. It's still gripping, because our culture is full of horrible tensions. In another sense, these stories are fun in the same way as childhood games that begin with “Our parents are dead. We're orphans. What next?” The narrative of being thrust into a world without any assistance fulfills our drive for adventure. There's not much adventure in the world anymore, but in a post-apocalyptic world, it's everywhere. It's an intrinsically exciting way of telling a story.

A SIMPSONS GLOSSARY

FOR APOCALYPSE SURVIVORS by Shannon Stockwell

HI-DIDDILY-HO, AUDIENCE MEMBERS! Thank you for coming to see *Mr. Burns, a post-electric play*! We know that it is the apocalypse and you probably have other things to do, but we appreciate that you have come to witness one of our country's greatest artistic achievements: *The Simpsons*. While none of us have even seen a television since the apocalypse, let alone "Cape Feare," we have tried to be as faithful to the original work as possible, and thus have done enormous amounts of research on this classic tale. We are happy to share our discoveries with you. Prepare to sit back and be thoroughly entertained by *Mr. Burns*!

LOCATION

Located in an unspecified American state, **Springfield** was the town in which the Simpsons lived. The town's mottoes were "Meanest Town in America!" and "Springfield: Good."

THE HEROES

Bart Simpson, age 10, was a fourth-grade student at Springfield Elementary School. He was known for being mischievous and disrespectful of authority. His favorite activities included skateboarding, graffiti, and not trying in school. Catchphrases included "Eat my shorts!", "Ay, caramba!", and "Cowabunga!"

Homer Simpson, age 36, worked at Springfield Nuclear Power Plant and was the patriarch of the Simpsons family. He was lazy and idiotic, and liked beer and donuts. Catchphrases included "D'oh!", "Why, you little!", and "Woo hoo!"

Lisa Simpson, age 8, was a second-grade student at Springfield Elementary School. She was known for her extreme intelligence and idealism. She was an environmentalist, feminist, and vegetarian Buddhist. Catchphrases included, "If anybody wants me, I'll be in my room."

Maggie Simpson was the infant daughter of the Simpson family. She exhibited traits that implied she was a genius, and she was usually seen sucking a red pacifier and silently observing her family.

Marge Simpson (née Bouvier), age 34, was the matriarch of the Simpsons family. She was generally a homemaker. Recognizable by her blue beehive hairstyle, she was a calm foil to the rest of the family's chaos.

THE VILLAINS

Sideshow Bob, age 36, was a clown and evil genius. Sideshow Bob once framed his boss, Krusty the Clown, for armed robbery, but Bart exposed his plan. Bob held a grudge against Bart ever after.

Mr. Burns, age 81 or 104, was the unscrupulous owner of Springfield Nuclear Power Plant. He was the embodiment of corporate greed and capitalism, flouted governmental regulations, and was famous for his catchphrase, "Excellent," said in an evil voice while steeping his fingers together.

OTHER SPRINGFIELD CITIZENS

Apu Nahasapeemapetilon was the operator of Kwik-E-Mart, Springfield's convenience store.

Troy McClure was a washed-up actor living in Springfield.

Edna Krabappel was Bart's fourth-grade teacher, whose grumpy demeanor served as a critique of the American public school system of the late twentieth/early twenty-first centuries.

Itchy and Scratchy were characters in *The Itchy & Scratchy Show*, a fictional cartoon watched by Lisa and Bart; the mouse (Itchy) and cat (Scratchy) antagonized each other with gratuitous violence and gore.

Moe Szyslak was the owner of Moe's Tavern; he often received prank phone calls from Bart.

Ned Flanders was the Simpsons' devoutly Christian and annoyingly perfect neighbor.

Nelson Muntz was a bully who attended Springfield Elementary School.

EPISODES

“Calm thyself, Bartron, and tell us now where the magic space crystals which can save the galaxy are hidden.”

A line said by Lisa, from “Space Patrol,” a short that aired on *The Tracey Ullman Show* in 1987.

“Two Cars in Every Garage and Three Eyes on Every Fish”

Season 2, Episode 4

Bart catches a three-eyed fish named Blinky; the mutation is caused by unregulated radiation from the Springfield Nuclear Power Plant.

“A Streetcar Named Marge” Season 4, Episode 2

Marge wins the role of Blanche DuBois in the local theater’s musical adaptation of Tennessee Williams’s *A Streetcar Named Desire*; this strains her relationship with Homer.

“Homer the Heretic” Season 4, Episode 3

Homer decides to skip church, until one Sunday morning he falls asleep with a lit cigar and the house catches on fire. Homer concludes that God was exacting vengeance on him and returns to church.

“Bart of Darkness” Season 6, Episode 1

(Misremembered as **“Heart of Bartness”** in *Mr. Burns*)

In this parody of Hitchcock’s film classic *Rear Window*, Bart becomes convinced that his neighbor, Ned Flanders, murdered his wife, but eventually discovers that she was just at vacation Bible camp.

“Lisa the Vegetarian” Season 7, Episode 5

After visiting a petting zoo, Lisa decides to stop eating meat. She is teased for her decision but receives encouragement from Apu, who is a vegan, as well as Paul and Linda McCartney.

“Raging Abe Simpson and His Grumbling Grandson in

“The Curse of the Flying Hellfish”” Season 7, Episode 22

Mr. Burns attempts to assassinate Abe Simpson (Homer’s father) in order to obtain some paintings; Abe and Bart get the paintings back.

“Much Apu about Nothing” Season 7, Episode 23

Homer helps Apu, who is at risk of being deported, study for the U.S. citizenship exam.

“Springfield Files” Season 8, Episode 10

This episode is a parody of *The X-Files* (a series that aired on FOX from 1993 to 2002). Homer sees an alien, but Lisa reveals that the alien is actually Mr. Burns.

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A SIMPSONS LOVER'S GUIDE TO



MR. BURNS

A POST-ELECTRIC PLAY

By ADAM ODESSE-RUBIN & ANNA WOODRUFF

In *Mr. Burns, a post-electric play*, playwright Anne Washburn suggests that even if a nuclear meltdown or global warming destroyed civilization, *The Simpsons* would endure. Winner of 31 Emmys, a Peabody Award, and the record for the longest-running sitcom in television history (561 episodes and counting), *The Simpsons* is a cultural time capsule and a piercing look into the complexities of human nature. The heart of the show is the Simpsons family: the buffoonish father, Homer; the thoughtful and cautious mother, Marge; the intellectual and headstrong daughter, Lisa; the sassy and fun-loving son, Bart; and the silent, pacifier-sucking baby, Maggie.

Washburn has pointed to the universal appeal of *The Simpsons* as a major reason for its popularity, saying, “The characters, when you think about them, are durable archetypes—Bart is a Trickster; Homer the Holy Fool; Marge, I suppose, is a kind of long-suffering Madonna; and then the inhabitants of Springfield are an almost endlessly rich supply of human (and non-human) personalities.” In large part, the show has always encouraged audiences to laugh at their own faults; the tragic becomes hilarious in the hands of America’s favorite four-fingered yellow characters. And unlike most satires, the show makes its comic gaffes and parodies palatable by creating main characters that audiences care about.

“THE SIMPSONS CREATED AN AUDIENCE FOR PRIMETIME ANIMATION THAT HAD NOT BEEN THERE FOR MANY YEARS . . . THEY BASICALLY REINVENTED THE WHEEL.”

—Seth MacFarlane, *Family Guy* creator

The Simpsons builds on popular cartoons that came before it, from *Looney Tunes* to *The Flintstones*—and, like its predecessors, continues to influence new generations of animated series. *Family Guy* creator Seth MacFarlane said, “*The Simpsons* created an audience for primetime animation that had not been there for many years. . . . As far as I’m concerned, they basically reinvented the wheel.”

Matt Groening was inspired to create *The Simpsons* in 1985 while driving to FOX Studios. James L. Brooks, then a producer for *The Tracey Ullman Show*, wanted 60-second stand-alone shorts before and after commercials; he asked Groening to pitch a humorous animated series for adults. Groening created a quick sketch based on members of his own family: his father, Homer; his mother, Marge; and his sisters, Maggie and Lisa. He thought it too obvious to name the son after himself, so he called the boy Bart, an anagram for “brat.”

Even in its earliest renderings as a series of crudely drawn skits for *The Tracey Ullman Show*, the series has always felt visceral and immediate. And over its 25-year history, *The*

Simpsons has weathered a fair amount of controversy. At the 1992 Republican National Convention, President George H. W. Bush said, “We’re going to keep trying to strengthen the American family. To make them more like the Waltons and less like the Simpsons.” In 1990, Barbara Bush said the show was “the dumbest thing” she had ever seen. Of course, *The Simpsons* retaliated with a parody (see season seven’s “Two Bad Neighbors”), in which the Bush family moves in across the street and George H. W. Bush spansks Bart. After a nasty feud, Bush is forced by his wife to apologize, and as they move out, Gerald Ford moves in, guzzling beer and quickly bonding with his new neighbor Homer.

The Simpsons in Popular Culture

The *Simpsons* franchise is worth approximately \$12 billion. *Simpsons* merchandise sold over \$2 billion in the show’s first 14 months, and the 1990 episode “Bart Gets an F,” the most popular in the show’s history, scored 33.6 million viewers.

The show has been analyzed, critiqued, adapted, and deconstructed in every way imaginable. Its influence has also spread worldwide to TV sets as far away as Mexico, Lithuania, and Japan. It has been dubbed in dozens of languages, banned from Chinese television, and adapted and rewritten to fit Muslim sensibilities in Saudi Arabia and Turkey.

Matt Groening’s creation, which he has called a “hallucination of a sitcom,” holds the Guinness World Record for most celebrity guest appearances on a TV show: 624 total. *The Simpsons* has hosted celebrity cameos from Meryl Streep to Michael Jackson. Physicist Stephen Hawking has appeared on the show four times, and Kelsey Grammer has provided the voice for villain Sideshow Bob in 16 episodes.

The Simpsons has graced the covers of *TIME*, *Entertainment Weekly*, *Rolling Stone*, and even *The Advocate*, for a groundbreaking episode featuring filmmaker John Waters as Homer’s gay friend. In 1990, the *Los Angeles Times* called *The Simpsons* “perfectly conceived and executed,” while the *Boston Globe* has deemed it “TV’s most intelligent comedy.”

Stories within Stories within Stories: References in The Simpsons

The Simpsons has permeated all parts of our culture—deconstructing celebrities, fads, and trends by way of spoof, riff, and satire. Indeed, if humanity ever suffers an apocalypse, the show’s encyclopedic collection of movie-star cameos and pop-culture references would offer survivors a detailed archive of the last century. *Simpsons* episodes have tackled film classics from *Psycho* to *A Clockwork Orange*, and plays from Tennessee Williams’s *A Streetcar Named Desire* (“A Streetcar Named Marge”) to Andrew Lloyd Webber’s *Evita* (“The President Wore Pearls”).

While some write off the show as a children’s cartoon, *The Simpsons* has always been meant for adult audiences, as it is full of references and inside jokes only the most astute pop-culture consumer would understand. David Mirkin, an executive producer for early seasons of *The Simpsons*, says,

“We’re really writing a show that has some of the most esoteric references on television. I mean really, really, really strange, odd, short little moments that very few people get and understand. We’re writing it for adults, and intelligent adults at that.” When asked what makes *The Simpsons* special, Groening has said, “A lot of talented writers work hard on the show, half of them Harvard geeks. And you know, when you study the semiotics of *Through the Looking Glass* or watch every episode of *Star Trek*, you’ve got to make it pay off, so you throw a lot of references into whatever you do later in life.”

The “Cape Feare” Episode

“Cape Feare” was voted number 7 in *Rolling Stone’s* 2014 “150 Best *Simpsons* Episodes” list. It features the kind of adventurous, fast-paced, reference-laden plotline that has made the show so famous—and just as in Washburn’s play, “Cape Feare” has been retold by hosts of people, from students in dorm rooms to employees at the water cooler.

“WE’RE REALLY WRITING A SHOW THAT HAS SOME OF THE MOST ESOTERIC REFERENCES ON TELEVISION . . . REALLY, REALLY, REALLY, STRANGE, ODD, SHORT LITTLE MOMENTS THAT VERY FEW PEOPLE GET AND UNDERSTAND. WE’RE WRITING IT FOR ADULTS, AND INTELLIGENT ADULTS AT THAT.”

—David Mirkin, executive producer of *The Simpsons* (1993–1998)

The episode was written in 1993, just two years after Martin Scorsese’s 1991 remake of the 1962 film *Cape Fear* (starring Robert Mitchum and Gregory Peck). The Scorsese film follows the Bowden family, who are being stalked by recently released prisoner Max Cady (played by Robert De Niro). Sam Bowden (played by Nick Nolte) prosecuted Cady in the trial that found him guilty of the violent rape and battery of a young woman. The Bowden family are terrorized by the vengeful Cady and flee their home, arriving at a dock in Cape Fear, North Carolina. After a series of struggles, Cady is finally injured and drowns.

“Cape Feare” begins with Lisa Simpson opening a letter from her pen pal Anya, just as her brother, Bart, receives a threatening anonymous note with the following words written in blood: “I’m going to kill you.” Sideshow Bob, an erudite clown with a vendetta against Bart, has just been released from prison and is out for revenge.

The Simpsons are forced to enter the Witness Relocation Program and are sent to live on a houseboat. Sideshow Bob follows them and attempts to kill Bart. When the clown

asks the boy if he has any last requests, Bart responds: “I was wondering if you could sing the entire score of the *H.M.S. Pinafore*.” Sideshow Bob and Bart commence with a two-minute-long musical interlude from the Gilbert and Sullivan operetta. By the end of the performance, the boat has crashed into the shore, where the Springfield police are conveniently located after patronizing a local brothel.

The episode contains multiple references that go beyond the storyline of *Cape Fear*. True to the show’s form, there are a plethora of other horror references nested within “Cape Feare.” Sideshow Bob has the words “LUV” and “HÄT” tattooed on his fingers, a reference to the 1955 film *The Night of the Hunter*, starring Robert Mitchum (who was in both the 1962 and 1991 *Cape Fear* movies). While walking in their neighborhood, Ned Flanders approaches Bart with a pair of clawed gloves used to trim hedges, evoking the iconic razor gloves in *A Nightmare on Elm Street*. When the Simpsons seek refuge from Sideshow Bob, he stays in the Bates Motel, a nod to Hitchcock’s horror classic, *Psycho*. And when Bart is in bed, Homer barges in to show his son his new chainsaw, a reference to *The Texas Chainsaw Massacre*.

Television and film critic Matt Zoller Seitz believes that the series has withstood the test of time because “[its] self-awareness didn’t just keep the show’s writers amused; it inoculated *The Simpsons* against complaints that it was repeating itself, even when it obviously was. The infinitely varied couch openers and the ‘Cape Feare’ scene in which Sideshow Bob steps on six rakes sum up the show’s demented gift for repurposing jokes and milking good material.”

Anne Washburn centers her play around a story that showcases the lasting impact of successful parody. The episode’s direct references to the nation’s most time-honored horror movies add another layer to viewers’ memories, as the telling of the story gives way to the discovery of even more stories within the larger framework. This is precisely what *Mr. Burns* does; by detailing the evolution of “Cape Feare” from a recollection around a campfire to a grand spectacle 75 years after the apocalypse, Washburn reveals that certain stories never get old.

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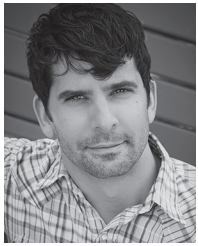
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WHO'S WHO IN MR. BURNS



NICK GABRIEL* (Matt), an A.C.T. resident artist, played Clov in *Endgame* opposite Bill Irwin, Nihad in *Scorched*, Miss Leighton in *Once in a Lifetime*,

Captain Brice in *Arcadia*, and Amedeo in *Napoli!* He has also played major roles at South Coast Repertory, Milwaukee Repertory Theater, Shakespeare Santa Cruz, Capital Repertory Theatre, Center REPertory Company, California Shakespeare Theater, New York's Saratoga Shakespeare Company, La Jolla Playhouse, and elsewhere. He originated the role of Warren in the West Coast premiere of *Ordinary Days*, directed by Ethan McSweeney, and has twice been a principal actor with the San Francisco Symphony in *A Celebration of Leonard Bernstein* and *A Soldier's Tale*. Gabriel is a Sadler Award-winning graduate of the A.C.T. Master of Fine Arts Program and received his B.F.A. in musical theater from the University of Michigan. He is a Ten Chimneys Foundation Lunt-Fontanne Fellow and proudly serves on the faculties of the many educational programs at A.C.T. He is the director of Studio A.C.T. and American Musical Theater Conservatory.



ANNA ISHIDA's* (Jenny) previous A.C.T. credits include *Venus in Fur* and *The Orphan of Zhao*. Ishida has performed locally with TheatreWorks

(*Water by the Spoonful*), Central Works (*Red Virgin: Louise Michel and the Paris Commune of 1871*), Crowded Fire Theater (*The Hundred Flowers Project*), Impact Theatre (*Titus Andronicus*), Boxcar Theatre (*Hedwig and the Angry Inch*), Shotgun Players (*Beardo*), and the San Francisco Shakespeare Festival (*The Comedy of Errors*). She toured regionally and

internationally with *Beowulf—A Thousand Years of Baggage*, which was featured in the *New Yorker's* 2009 Top 12 Best Off-Broadway Shows and was the recipient of the 2012 Edinburgh Fringe Herald Angel Award. She starred in San Francisco director H. P. Mendoza's critically acclaimed feature film *I Am a Ghost*. Ishida is a 2012 recipient of the *San Francisco Bay Guardian* Outstanding Local Discovery Award for Theatre and a Bay Area Theatre Critics Circle Award (Best Actress in a Musical, 2012). Ishida is a graduate of Mills College and the Pacific Conservatory for the Performing Arts.



CHARITY JONES* (Colleen), a Minneapolis native, has appeared on many of the major stages in the Twin Cities, most recently in *The Cocktail Hour*

at the Guthrie Theater. Other Guthrie favorites include *Hay Fever*, *Shadowlands*, *A Delicate Balance*, *M. Butterfly*, and the world premiere of Tony Kushner's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Other credits include *Hapgood*, *The Dazzle*, and *The Heiress* at The Jungle Theater; *The Sisters Rosensweig* and *Sherlock Holmes and the Adventure of the Suicide Club* at Park Square Theatre; and productions with Theatre de la Jeune Lune, Mixed Blood Theatre, History Theatre, Eye of the Storm Theatre, Missouri Repertory Theatre, and The Acting Company. She was a company member of The Children's Theatre, and between 1977 and 1998 she appeared in national and international tours and over 60 productions, including *Our Town*, *A Midsummer Night's Dream*, *Little Women*, *Oliver Twist*, *Dracula*, *Cinderella*, and *Beauty and the Beast*.



TRACEY A. LEIGH* (Quincy) is an OBIE Award—and NAACP Theatre Award-winning actor whose California appearances include *A Midsummer*

Night's Dream and *Romeo and Juliet* at the Shakespeare Center of Los Angeles; *Death of a Salesman*, *In the Next Room (or The Vibrator Play)*, and *Safe in Hell* at South Coast Repertory; *Good People* at Ensemble Theatre Company; *Elmina's Kitchen* at Lower Depth Theatre Ensemble; *The Many Mistresses of Martin Luther King* at Ensemble Studio Theatre/Los Angeles; and *I Just Stopped By to See the Man* at The Old Globe. Other theater credits include *Tale of 2 Cities: An American Joyride in Multiple Tracks* at UCLA Live and New York's P.S. 122; the national tour of *The Vagina Monologues*; and off-Broadway productions at Soho Rep., New York Theatre Workshop, Signature Theatre, and La MaMa Experimental Theatre Club. In addition to numerous national commercials, her television appearances include *Modern Family*, *Grey's Anatomy*, *Criminal Minds*, *Strong Medicine*, *Law & Order*, and *Charmed*.



JIM LICHTSCHEIDL* (Gibson) makes his first appearance at A.C.T. with *Mr. Burns, a post-electric play*. His regional stage credits include

Love's Labour's Lost at Actors Theatre of Louisville, *The Santaland Diaries* at Portland Center Stage, *The 39 Steps* at Arizona Theatre Company, and the world premiere of *Nice Fish* with Mark Rylance at the Guthrie Theater, where Lichtscheidl has performed in more than 30 productions. He also performed in the premiere of Tony Kushner's *Tiny Kushner* at the Guthrie Theater, Berkeley Repertory

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

WHO'S WHO IN MR. BURNS

Theatre, and the Tricycle Theatre in London. Lichtscheidl has been seen in productions at La Jolla Playhouse, the Alley Theatre, Idaho Shakespeare Festival, Manitoba Theatre for Young People, and Riverside Theatre. His film credits include *A Serious Man*, *Best Man Down*, *Factotum*, and the upcoming *The Public Domain*. Lichtscheidl has received three Ivey Awards for theater in Minneapolis, one of which was for his original silent comedy *KNOCK!*



KELSEY VENTER* (*Maria*) is thrilled to return to A.C.T. with *Mr. Burns*, a post-electric play. Venter was most recently seen by San Diego audiences in

Dr. Seuss' How the Grinch Stole Christmas! at The Old Globe. Other regional credits include *Les Misérables*, *The 39 Steps*, *Trying*, and *Guys and Dolls* at Lamb's Players Theatre; *I Love You Because* at North Coast Repertory Theatre; *Timepiece* at The Active Theater; *Oliver!* at Woodminster Amphitheatre; *She Loves Me* and *Boeing Boeing* at Center REPERTORY Company; *The Threepenny Opera* and *A Seagull in the Hamptons* with Shotgun Players; and *'Tis Pity She's a Whore* and *A Christmas Carol* with A.C.T. Venter is one of the Guinness World Record holders for Longest Marathon Theatrical Performance with Lambs Players Theater. She earned her B.A. in theater from San Diego State University and her M.F.A. in acting from A.C.T.



ANDREA WOLLENBERG* (*Edna Krabappel*) was in *Cinderella* at Ordway Center for the Performing Arts; *Top Girls* at the Guthrie Theater; *An*

Evening with Bill Irwin at Culbreth Theater; *Torch Song Trilogy* at Brooklyn Players; *Cowgirls* at the Old Log Theatre; *The School for Lies*, *A Midsummer Night's Dream*, *Anna in the Tropics*, and *Enchanted*

April at Park Square Theatre; *Coco's Diary* at History Theatre; *Much Ado about Nothing* at Theatre Pro Rata; *Tony 'n Tina's Wedding* at Hey City Theater; *Seussical*, *Oklahoma!*, *The Robber Bridegroom*, and *Proof* at the Paul Bunyan Playhouse; *Proof* and *Bordertown Café* at the Jon Hassler Theater; *Educating Rita* and *Into the Woods* at Saint Michael's Playhouse; and *The Rainmaker*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum* at Heritage Theatre Festival. Wollenberg received her B.A. from St. Olaf College and her M.F.A. from the University of Virginia.



RYAN WILLIAMS FRENCH† (*Sam*) is currently a third-year candidate in the A.C.T. Master of Fine Arts Program and a proud recipient of the Bratt Family diversity

scholarship. Recent A.C.T. M.F.A. Program acting credits include *A Christmas Carol* (Fred), *Hamlet* (title role), *Sueño*, *Romeo and Juliet*, *Seven Guitars*, *Niagara Falls*, *The Strangest Kind of Romance*, and *Battle for Babylon*. French also worked regionally as a company member at Chautauqua Theater Company in New York, where he starred in *The Comedy of Errors*. Most recently, he taught classes in the Young Conservatory. French has also written and directed several plays and debuted his solo performance *This Modern Life* during A.C.T.'s Sky Festival in January 2014. French has a B.A. from Dartmouth College.



STEFANÉE MARTIN† (*Understudy*) made her Geary stage debut in last year's production of *A Christmas Carol*. Martin participated in the 36th annual Bay

Area Playwrights Festival, where she played Devine in *brownsville song (b-side for tray)*, by Kimber Lee. Last year, Martin was nominated for a Theatre Bay Area Award in the category of Outstanding Performance

by a Female Actor in a Principal Role in a Play for her work as Mary in *Sweet Maladies* at Brava Theater Center, directed by Edris Cooper-Anifowoshe. Internationally, Martin participated in the first annual NuVo Arts Festival in Kampala, Uganda, where she played Nia in *In the Continuum*, by Danai Gurira and Nikkole Salter. Most recently, Martin appeared in the A.C.T. Master of Fine Arts Program productions of *Hamlet* as Guildenstern and *The Cherry Orchard* in the ensemble. Martin holds a B.A. in theater from Temple University in Philadelphia.



DOMINIQUE SALERNO† (*Understudy*) made her Geary stage debut in A.C.T.'s 2014 *A Christmas Carol*. Past A.C.T. Master of Fine Arts

Program productions include *Hamlet*, *The Girl from Maxim's*, *Romeo and Juliet*, *Sueño*, *Galileo*, and *Niagara Falls*. She has also worked regionally at Santa Rosa's Summer Repertory Theatre in the rotating repertory productions of *Dr. Jekyll and Mr. Hyde*, *Shrek the Musical*, and *The Pirates of Penzance*. Salerno is an internationally credited director and a domestically produced playwright. Most recently, she toured and directed *Half*, by Rebecca Foresman, in the 2014 Roma Fringe Festival, and her play *So Small a Thing* was featured in the Westmont Festival Theatre in Santa Barbara. In her spare time, she performs at EndGames Improv and teaches improv sessions to students from Downtown High School.



BEN QUINN† (*Understudy*) was last seen on the Geary stage as Dick Williams in *A Christmas Carol*. He has performed in the A.C.T. Master of Fine Arts Program as Claudius in *Hamlet*,

Yepikhodov in *The Cherry Orchard*, Joshual Cathy in *Cloud Nine*, King Basilio in *Sueño*, Romeo in *Romeo and Juliet*, and many others. He received his B.S. in Theater Performance from the University of Evansville. This past summer, Quinn traveled to Italy to participate as an actor in the Roma Fringe Festival in Rebecca Foresman's *Half*. He has also worked in the theater as a musician (violin, guitar, mandolin) composer, and sound designer.

ANNE WASHBURN's (*Playwright*) plays include *The Internationalist*, *A Devil at Noon*, *Apparition*, *The Communist Dracula Pageant*, *I Have Loved Strangers*, *The Ladies*, *The Small*, and a transadaptation of *Orestes* by the Greek dramatist Euripides. Her work has been produced by 13P, Actors Theatre of Louisville, the Almeida Theatre, the American Repertory Theater, Cherry Lane Theatre, Clubbed Thumb, The Civilians, Dixon Place, the Ensemble Studio Theatre, the Folger Theatre, the Gate Theatre, Playwrights Horizons, Red Eye Theater, Soho Rep., Studio Theatre, Two River Theater Company, Vineyard Theatre, and Woolly Mammoth Theatre Company. Her awards include Guggenheim and Time Warner fellowships, residencies at The MacDowell Colony and Yaddo, and a Susan Smith Blackburn Prize (finalist). She is an associate artist with The Civilians, Clubbed Thumb, New Georges, and Chochiqq, and is an alumna of New Dramatists and 13P. She is currently commissioned by Manhattan Theatre Club, Playwrights Horizons, and Yale Repertory Theatre. This spring, her play *10 out of 12* will be produced by Soho Rep. in New York City.

MICHAEL FRIEDMAN's (*Composer*) recent credits include the musicals *The Fortress of Solitude* (Dallas Theater Center, The Public Theater), *Love's Labour's Lost* (The Public Theater/Delacorte Theater), and *Bloody Bloody Andrew Jackson*, which premiered at The Public Theater before transferring to Broadway. As an associate artist with the acclaimed theater company The Civilians, he has written music and lyrics for *Canard Canard Goose*, *Gone*

Missing, *Nobody's Lunch*, *This Beautiful City*, *In the Footprint*, *The Great Immensity*, and *Pretty Filthy*. Other works include the musical *Saved* and *The Brand New Kid*. With Steve Cosson, he is the co-author of *Paris Commune* (BAM Next Wave Festival). His music has appeared in shows at most major New York theaters and at theaters around the country. Friedman has been a MacDowell Fellow, a Princeton Hodder Fellow, a Meet the Composer Fellow, and a visiting professor at the Princeton Environmental Institute. He received an OBIE Award for sustained achievement.

MARK RUCKER (*Director*) is associate artistic director at A.C.T., where he has directed *Napoli!*, *4000 Miles*, *Maple and Vine*, *Once in a Lifetime*, *Marcus; or The Secret of Sweet*, *The Rainmaker*, and *The Beard of Avon* at The Geary Theater. He also directed A.C.T.'s productions of *Higher* at The Theater at the Children's Creativity Museum and *Luminescence Dating* at Magic Theatre. He is an associate artist at South Coast Repertory, where he has directed more than 20 productions, including world premieres by Richard Greenberg, Christopher Shinn, Annie Weisman, and Culture Clash. Other regional theater credits include work at Yale Repertory Theatre, La Jolla Playhouse, Arena Stage, Intiman Theatre, Berkeley Repertory Theatre, Syracuse Stage, The Old Globe, Ford's Theatre, California Shakespeare Theater, The Acting Company, Oregon Shakespeare Festival, Cincinnati Playhouse in the Park, and Asolo Repertory Theatre. Rucker's feature film, *Die, Mommie, Die!*, won a Special Jury Prize at the Sundance Film Festival.

AMY ANDERS CORCORAN (*Choreographer*) has previously worked with Mark Rucker at A.C.T. as the choreographer of *Once in a Lifetime*, which was also produced at Asolo Repertory Theatre. Under Rucker's direction, she choreographed

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
†Member of the A.C.T. Master of Fine Arts Program class of 2015 and an Equity Professional Theatre Intern

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WHO'S WHO IN MR. BURNS

The Wild Party (A.C.T. Master of Fine Arts Program) and assistant-directed *Private Lives* (California Shakespeare Theater) as the inaugural Stage Directors and Choreographer's Noël Coward Fellow in Comedic Direction. She has also directed and choreographed *Smokey Joe's Café*, *Beehive*, and *Five Guys Named Moe* at Penn State Centre Stage; *Little Shop of Horrors* and *Circle Mirror Transformation* at WaterTower Theatre; *The Bomb-itty of Errors* at Second Thought Theatre Company; and *Crazy for You* at Weathervane Playhouse. Corcoran has also assisted Christopher Gattelli and Susan Schulman, and she currently works as the creative associate for Dallas Summer Musicals. She has an M.F.A. in directing from Pennsylvania State University and a B.A. in psychology from the University of Kansas.

DAVID MÖSCHLER (*Music Director*) is an award-winning freelance conductor and musical director based in the San Francisco Bay Area. Recent music direction credits include work at San Francisco Playhouse (*Promises, Promises*), the Douglas Morrisson Theatre (*Candide*), West Edge Opera (*Hydrogen Jukebox*), San Jose Repertory Theatre (*One Night with Janis Joplin*), Shotgun Players (*Woyzeck*, *Assassins*, *The Threepenny Opera*), Ray of Light Theatre (*Into the Woods*, *Assassins*), Broadway by the Bay (*Evita*), and Center REpertory Company (*Spring Awakening*), among many others. Möschler has won two Bay Area Theatre Critics Circle awards and The American Prize in Conducting, and he will conduct *H.M.S. Pinafore* with Lamplighters Music Theatre this summer. He is resident musical director for Youth Musical Theater Company in Berkeley and serves on the faculty at the Academy of Art University and San Francisco Conservatory of Music. In 2013 Möschler founded the Awesome Orchestra Collective, which he conducts every month.

RALPH FUNICELLO (*Scenic Designer*) has designed the scenery for more than 50 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. His most recent production at A.C.T. was

Elektra in 2012. He has also designed more than 250 productions of plays and operas throughout the world, including Broadway productions of *Julius Caesar*, *Brooklyn Boy*, *Henry IV* (Outer Critics Circle, Drama Desk, and Tony award nominations), *King Lear*, *QED*, and *Division Street*; off-Broadway productions of *Saturn Returns*, *Ten Unknowns* (Lucille Lortel Award nomination), *Pride's Crossing*, and *Labor Day*; and New York City Opera's *La Rondine*, San Diego Opera's *Don Quichotte*, and LA Opera's *The Dwarf* and *The Broken Jug*. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in Design and Collaboration and awards from the San Francisco Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue* magazine, *Back Stage West*, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

ALEX JAEGER (*Costume Designer*) has designed costumes for *Major Barbara*, *Arcadia*, *4000 Miles*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming*, *November*, *Speed-the-Plow*, and *Rock 'n' Roll* for A.C.T.; *A Lie of the Mind*, *Buried Child*, *Se Llama Christina*, *Bruja*, *What We're Up Against*, *Or*, *Oedipus el Rey*, *Goldfish*, *Mrs. Whitney*, and *Mauritius* for Magic Theatre; *Two Sisters and a Piano* for The Public Theater in New York; *Zealot*, *All My Sons*, *True West*, *Nostalgia*, and others for South Coast Repertory; *A Wrinkle in Time*, *A Streetcar Named Desire*, *August: Osage County*, *Cat on a Hot Tin Roof*, *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers*, and *Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *Other Desert Cities* and *A Parallelogram* for the Mark Taper Forum; *The Nether*, *The Paris Letter*, and *Eclipsed* for the Kirk Douglas Theatre; and *Doubt* and *Tally's Folly*. Other credits include

many productions with Studio Theatre in Washington, D.C., the Geffen Playhouse, and Shakespeare Santa Cruz. Jaeger is the recipient of several design awards, including two LA Ovation awards, three Back Stage Garland awards, and four Drama-Logue awards.

ALEXANDER V. NICHOLS (*Lighting Designer*) returns to A.C.T. for his 18th production. Theater credits include the Broadway productions of *Wishful Drinking*, *Hugh Jackman Back on Broadway*, and *Nice Work If You Can Get It*, and off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, *In the Wake*, and *In Masks Outrageous and Austere*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Other projects include the museum installation *Circle of Memory*, recently presented in Stockholm, and visual choreography for *LIFE: A Journey Through Time*, recently presented at the Royal Concertgebouw in Amsterdam.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for multiple theaters across the San Francisco Bay Area and beyond. Recent credits include *The Christians* and *brownsville song (b-side for tray)* at Actors Theatre of Louisville; *The Orphan of Zhao* at A.C.T.; *Tribes* at Berkeley Repertory Theatre; *Hamlet* and *Pygmalion* at California Shakespeare Theater; *Buried Child* at Magic Theatre; and *Emotional Creature* at the Pershing Square Signature Center. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

JANET FOSTER, CSA (*Director of 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 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).

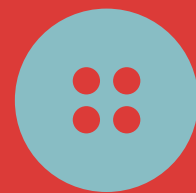
MEGAN Q. SADA's* (*Stage Manager*) most recent credits include A.C.T.'s *Testament*, *The Orphan of Zhao*, *Napoli!*, *Underneath the Lintel*, *Arcadia*, *Dead Metaphor*, *Elektra*, *Endgame* and *Play*, *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Round and Round the Garden*, and *A Christmas Carol*; Magic Theatre's *The Other Place*, *Bruja*, *Annapurna*, *Or*, *The Brothers Size*, *Oedipus el Rey*, and *Goldfish*; and California Shakespeare Theater's *Blithe Spirit* (assistant director), *The Verona Project*, *King Lear*, and *Man and Superman*. Other professional credits include *Norman Rockwell's America* (TheatreWorks New Works Festival) and *Lydia* (Marin Theatre Company). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan.

ELISA GUTHERTZ* (*Assistant Stage Manager*) most recently worked on *Testament*, *Major Barbara*, *Underneath*

the Lintel, and *Arcadia* at A.C.T. Her numerous other productions for A.C.T. include *4000 Miles*, *The Normal Heart*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Marcus; or The Secret of Sweet*, *The Caucasian Chalk Circle*, *November*, *Boleros for the Disenchanted*, *Rich and Famous*, *The Rainmaker*, *A Number*, and *Eve Ensler's The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly*, *Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

SARAH AND TONY EARLEY (*Executive Producers*) were executive producers for A.C.T.'s *Major Barbara* last season. Sarah is the founder and chair of the Belle Isle Conservancy. Belle Isle is the nation's largest island park and sits on 982 acres in the Detroit River. Sarah also has a keen interest in education and serves on the board of trustees of Saint Mary's College, Notre Dame; she also served on the board of the University of Detroit Jesuit High School and is a partner in Cornerstone Schools, an inner-city school network in Detroit that excels in providing quality education for grades K–8. Sarah has a B.A. from Saint Mary's College, an M.B.A. from San Diego State University, and an associate's degree in landscape design from Oakland Community College. Sarah's spouse, Tony Earley, has been CEO of PG&E since 2011. Prior to that, he was CEO of DTE Energy in Michigan. Tony is on the boards of the Exploratorium and United Way of the Bay Area. He has also been an active advocate of educational issues as a board member of Cornerstone Schools and the College of Engineering Advisory Council at the University of Notre Dame. Tony holds a

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WHO'S WHO IN MR. BURNS

B.S. in physics, an M.S. in engineering, and a J.D., all from Notre Dame.

JO S. HURLEY (*Executive Producer*), a member of the A.C.T. Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee, a member of the board's Education and Community Programs Committee, and

a trustee host to a second-year M.F.A. Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the V.I.P. Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony and the San Francisco Opera.

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

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GUTHRIE THEATER (*Joe Dowling, Director*) was founded by Sir Tyrone Guthrie in 1963 and is an American center for theater performance, production, education, and professional training. The Tony Award-winning Guthrie Theater is dedicated to producing the great works of dramatic literature, developing the work of contemporary playwrights, and cultivating the next generation of theater artists. With annual attendance of nearly 500,000 people, the Guthrie presents a mix of classic plays and contemporary work on its three stages. Under the artistic leadership of Joe Dowling since 1995, the Guthrie continues to set a national standard for excellence in theatrical production and performance. In 2006, the Guthrie opened its new home on the banks of the Mississippi River in Minneapolis. Designed by Pritzker Prize-winning architect Jean Nouvel, the Guthrie Theater houses three state-of-the-art stages, production facilities, classrooms, and dramatic public lobbies.



Photo by Jay Yamada

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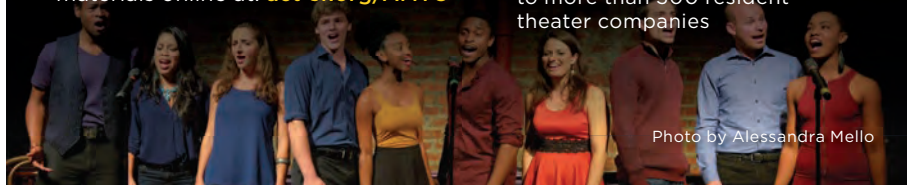


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MFA students sing in the annual MFA Cabaret. Photo by Alessandra Mello.

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The six-week program runs from July 6 to August 14 and offers comprehensive training in musical theater. Studio A.C.T. Director Nick Gabriel (whose many other hats at A.C.T. include teaching artist, M.F.A. Program faculty member, and mainstage actor) is the mastermind behind the program.

“Participating in AMTC gives performers training and experience that puts them ahead of the competition at school and in the audition room,” says Gabriel. The curriculum is made up of three academic modules—acting, singing, and dancing—and is designed to benefit actors who are serious about developing these skills. AMTC will supplement the education of both current undergraduate students and more experienced performers.

AMTC’s curriculum includes courses in musical-theater scene study, song interpretation, auditioning, and the Alexander Technique. The training begins with content from the 1930s, and as the weeks progress, students move all the way into the 2010s and learn about styles from Gershwin to Tesori, *Carousel* to *Wicked*. The program is rewarding and intense; it requires students to be in the studio five days a week, eight hours a day. After a long week, students are encouraged to soak up the cultural treasures of San Francisco—from vibrant parks and museums to more than 300 local theater companies.

Students will also have the thrilling opportunity to perform in concert versions of assigned musicals directed by

guest artists every two weeks on the Geary stage. “Performing on this world-class stage is an exclusive and transformative experience,” Gabriel says.

Students also enjoy the direct mentorship of some of the best musical theater professionals in the industry. Some of the instructors include Kari Prindl (Alexander Technique instructor for the M.F.A. Program), Janet Foster (director of casting at A.C.T.), Vicki Shaghoeian (singing teacher for the M.F.A. Program), and Craig Slight (director of the Young Conservatory).

People ages 19 and older can apply to the program; current college students, graduates, and professional actors with open minds and appetites for criticism are all welcome. Current students may receive college credit at accredited schools.

For Gabriel, it has been a life-long dream to devise and implement this program, especially because A.C.T.’s other programs have a long history of training world-class musical theater artists—including YC alumni Adam Jacobs, Darren Criss, and Alysha Umphress, as well as M.F.A. Program graduates Anika Noni Rose (*Dreamgirls* and *The Princess and the Frog*; Tony Award for *Caroline or Change*, by Tony Kushner), Douglas Sills (*The Addams Family* national tour; Tony Award nomination for *The Scarlet Pimpernel*), and Chris Fitzgerald (Tony Award nomination for *Young Frankenstein*).

“AMTC will provide talented adults with a unique opportunity to immerse themselves in a truly exciting art form,” says Gabriel.

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THE STRAND THEATER'S GRAND ORIGINS

by *Nirmala Nataraj*

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The Strand. Photo by Frank M. Heffernan.



The Strand, 1950. From the collection of J. E. Tillmany.



The Strand, 1938. From the collection of Greg King.



The Strand. From the collection of Mike Thomas and Greg King.

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A.C.T.’s new performance space offers an exciting blend of modern design and historic splendor. Our \$34.5 million reclamation project, which converted the 700-seat cinema house into a 285-seat performance space, with a 120-seat event room upstairs, redefines the original 1917 building while retaining several historic elements.

“A.C.T. chose to honor the history of the theater in the community and to preserve the art that has lived within the building over the past hundred years,” says A.C.T. Administrative Project Manager Denys Baker, who has worked closely with the architect and the general contractor throughout the renovation of The Strand.

To the casual observer, The Strand might look like a modern urban building, but it’s home to a rich history, architectural and otherwise. Born from the booming silent-film industry of the early twentieth century, it was built in 1917 for the S.F. Land Company by architect Emory Fraser. The building was first known as the Jewel, and as it changed ownership, it was successively called the Sun, College, and Francesca—and its various incarnations featured everything from cabaret performances to an all-female orchestra. In 1928 the building finally became The Strand—named after the country’s original Strand, a movie theater that opened in New York’s Times Square in 1914.

Despite frequently rotating ownership, The Strand has always been a theater, even in the 1950s, when Market Street’s entertainment district experienced a slump as ever more households acquired televisions. By the time movie lover Mike Thomas took over The Strand in 1977, it was in bad shape. But a thorough refurbishment, as well as a bold decision to paint the exterior Golden Gate Bridge red, restored the theater to its former glory. Double and triple features of radical and “esoteric” films, as well as weekly screenings of the cult classic *The Rocky Horror Picture Show*, drew new crowds of movie lovers. However, when operations at the theater ceased in 2003, the building fell into disrepair and became a home for squatters. When A.C.T. purchased The Strand in 2012, we discovered graffiti art on the interior walls—a reminder of the years when street artists held court in the space. (A.C.T. removed some of these artworks from the walls, salvaging them for posterity.)

To give audiences a comprehensive picture of The Strand’s storied past, our renovation will include a display of photos chronicling the building’s vibrant history; it will be found in the theater’s main lobby. “The cinema’s rich past and the restoration of the physical historical elements will infuse the theater with life,” says Baker.

The Strand’s physical restoration includes the refurbishing and retention of an assortment of historic touches, including the original ornamental façade on Market Street and wood windows on the third and fourth stories. Other touches are subtle but striking: six Neoclassical wood door surrounds will be salvaged and reinstalled throughout the building, while old metal-framed neon cinema-marquee letters will light up The Strand’s interior. In addition, new decorative panels will be created to match the historic elements in detail, finish, and form—but with updated, sleeker materials. Although The Strand’s former onyx stairway was torn down decades ago, its “footprint,” visible on the lobby floors to memorialize the location and dimensions of the original stairs, will be a testament to the building’s grandeur.

Until A.C.T.’s purchase of the building, the auditorium comprised 75 percent of the overall space; it is now at about 50 percent. The airy venue will invite visitors to walk through the building—perhaps to check out the lobby’s 28.5' x 18.5' LED screen (which will project original videos by local artists), grab a bite in the downstairs café, or attend a special event in the sprawling upstairs room, The Rueff.

Just blocks away from A.C.T.’s majestic Geary stage and two doors down from A.C.T.’s storefront theater, The Costume Shop, The Strand is an exciting new addition to the Central Market neighborhood—and one that offers a nod of recognition to a compelling, and mostly forgotten, history.

Erin Ouborg, the project conservator at Page and Turnbull (the architecture firm leading the restoration of The Strand’s historic elements), believes that A.C.T.’s willingness to embrace the whole story of The Strand will prepare the building for a bright future.

“The celebrated story of The Strand includes glory and grit—a period of neon, names in lights, and applause followed by an age of darkness, alteration, and shelter for lost souls,” says Ouborg. “What was once lost, boarded up, and deteriorated will soon be restored. This will help The Strand transition into modern life on Market Street while retaining character and charm.”

TO LEARN MORE ABOUT THE PROCESS,

VISIT: ACT-SF.ORG/STRAND



THE FUTURE OF THE AMERICAN THEATER

A.C.T.'S FELLOWSHIP PROGRAM

by Shannon Stockwell

Megan La Fleur and Sarah Smith, 2014–15 Season
Costume Design Fellows. Photo by Blake Boxer.

EVERY YEAR, ARTISTIC DIRECTOR CAREY PERLOFF

introduces the members of A.C.T.'s Fellowship Program as “the future of the American theater.” These talented young theater artists hail from as far as Canada to as near as San Francisco and have all chosen A.C.T. as their creative and professional home for the next ten months.

This rigorous program gives recently graduated young adults the opportunity to hone their professional skills in an environment that is supportive and encouraging. A.C.T. offers fellowships in several departments, from development and marketing to stage management and costumes, where the fellows receive hands-on experience and an invaluable look into how a nonprofit theater company is run.

“The best part about the Fellowship Program is how integrated we are into daily life at A.C.T.,” says Hannah Crown, the current marketing fellow. “People here care about our success. Everyone, not just our supervisors, is invested in this program and has made sure that we have everything we need to succeed.”

This group of aspiring theater-makers is carefully selected every year from a pool of almost two hundred applicants. The staff entrusts these talented young people with meaningful assignments. “This is not an internship that entails making coffee,” says Anna Woodruff, the current publications fellow. “I have the opportunity to write, research, and edit every day. I am directly immersed in my department, where my supervisors

look for and utilize my unique skills.” As an integral part of the publications department, Woodruff writes for and edits each mainstage program and *Words on Plays* dramaturgical guide.

The Fellowship Program also offers participants the chance to experience San Francisco's vibrant theater scene, which is one of the most diverse in the country. As members of the A.C.T. community, fellows are able to take advantage of ticket discounts and are encouraged to see as much theater as possible. “I think it's really important for young artists to explore the country's vast and diverse pockets of theater,” says Woodruff, who is originally from Connecticut.

Aside from duties around the office, the fellows in the production department are vital in bringing A.C.T. mainstage productions to life. The two costume fellows, Megan La Fleur and Sarah Smith, help realize the work of award-winning designers; Production Fellow Heather Cooper helps oversee the technical aspects of making theater; and our three stage management fellows, Josie Felt, Celia Fogel, and Alicia Lerner, work behind the scenes during rehearsals and productions, making sure each performance runs smoothly.

For Education & Community Programs Fellow Adam Odsess-Rubin, A.C.T. was appealing because of our outreach program, which includes Stage Coach, an initiative that brings theater to various San Francisco communities through traveling performances. “A.C.T. was the only large regional theater I heard talking about social justice and community



Selby Souza, 2014–15 Season Props Fellow.
Photo by Blake Boxer.



Adam Odess-Rubin, 2014–15 Season
Education & Community Programs Fellow.
Photo by Blake Boxer.

programming in an authentic way,” he says. “Working on Stage Coach and in our residency programs has given me the chance to work with students on a deep level.”

In addition to their work for A.C.T., the fellows are given the opportunity to put on their own production every spring. Their responsibilities range from choosing the show to striking the set after performances are done. This year, the fellows will produce *Stop Kiss*, by Diana Son, a nonlinear play that tells the story of the complex and intimate relationship between two women, and the tragic aftermath of their first kiss. “*Stop Kiss* is especially relevant as a fellows’ project because, at its core, it is a play about two young adults coming into maturity in their mid to late twenties,” says Director and Artistic Fellow Alexandandra Moss. “Our ability to approach the project with a passion, vision, and drive that stems from our connection to the play will make producing *Stop Kiss* a valuable and exciting journey for us.” *Stop Kiss* will be performed this spring in A.C.T.’s Costume Shop Theater on Market Street.

The hands-on opportunities for each of our fellows are wonderful learning experiences, but the sense of community and support they get from being a part of this group of talented individuals is equally instrumental. “I am surrounded by other fellows that are in the same situation I am in—right out of college, feeling out the waters,” says Crown. “It’s been the best experience.”



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BEAUTIFUL CHAOS: A LIFE IN THE THEATER

CAREY PERLOFF'S REVEALING NEW MEMOIR

by *Nirmala Nataraj*

Carey Perloff teaching in the A.C.T. Master of Fine Arts Program, 2010. Photo by Kevin Berne.

A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF'S

lively, revealing new memoir, *Beautiful Chaos: A Life in the Theater*, offers a slice of San Francisco history that will be compelling to more than just theater enthusiasts.

Published by City Lights, the book is a riveting and passionate manifesto that chronicles Perloff's personal and professional life: as a director, producer, playwright, wife, mother, arts advocate, and citizen of a city in the midst of rapid change. Perloff's story covers her tumultuous first year at the helm of A.C.T. and goes on to describe two illustrious decades of her working experiences with some of the most-respected theater artists in the world, from Tom Stoppard to Harold Pinter, Robert Wilson to Olympia Dukakis.

"It's a love song to San Francisco," declares Perloff. "In the end, the kind of person I became and the theater I wanted to be part of had everything to do with the gestalt of this community."

The title of the book echoes a two-part article Perloff wrote for *American Theatre* magazine in early 2013, entitled "20 Years of Chaos."

"The thing that amazes me about theater is the collision of beauty and chaos; out of a very human process of imagination and scheduling and money issues, beauty actually happens. And the chaos is part of the endeavor, but it's also worth embracing," says Perloff, who views her book not as a memoir but as a collection of stories that reflect "who I was as an artist at a given moment and what I saw as the zeitgeist around me."

In remembering her decision to take on the daunting task of reinvigorating A.C.T. in the wake of the 1989 Loma Prieta earthquake and a shrinking subscriber base, Perloff says, "The theater was bankrupt, the building had collapsed, and here came this young woman whom nobody knew anything about. In a way, I had nothing to lose." The first section of the book details this experience in harrowing detail.

Perloff attributes her subsequent success with A.C.T. to our sheer breadth of programming. "When you look at the repertoire at this theater over the years, you clearly see our audience's appetite for literature and formal innovation." Perloff's memoir also notes her efforts to refrain from making A.C.T. a "pale imitation of what's going on on Broadway." The changing demographics of San Francisco—for example, younger residents and an increasing Asian American population—have also influenced the scope of Perloff's artistic vision.

Of course, theater is a collaborative endeavor and Perloff spends a lot of time giving props to the many artists who have fueled A.C.T.'s creative engine. The book offers a colorful portrayal of the actors, students, writers, choreographers, directors, and designers who have become part of our organization's fabric.

The book also raises larger questions about the state of the American theater; Perloff addresses everything from our country's shrinking theater-arts education programs to the barriers faced by women navigating careers in this

industry. She also asserts that “we are going to pay the price if we don’t figure out how to make a case for classical theater. We have a glorious theatrical past we should be accessing and widening.”

Additionally, given the tech boom of the last decade, Perloff considers the coexistence of the arts and the tech industry. “Theater is always about risk, but somehow, the perception is that the arts are staid and conventional, and technology is radical,” says Perloff. “Our big experiment at our second venue, The Strand, is to see the ways we can address this mistaken notion.” A.C.T.’s new venue, The Strand, which opens this spring, will “create new possibilities for the kind of work we’ve wanted to do, while showing people that we’ve always been grittier than they thought.”

Perloff is primarily optimistic about the future of theater, and the past 23 years have been a testament to her desire to keep founding artistic director William Ball’s vision alive. Although the book begins with Perloff experiencing one debacle after another, from controversies with the Catholic Church to audiences who openly detested her artistic choices, the rest of the story is a testament to her resilience. “I think it’s important for artists to claim our piece of the creative engine, to continually try and find our spark when we feel squeezed dry,” she says.



Carey Perloff and Olympia Dukakis, 2006. Courtesy Carey Perloff.

Hear Carey Perloff talk about her book in conversation with KQED’s Michael Krasny at 7 p.m. on March 8 at The Geary Theater. Tickets are **free**, but must be reserved. Pre-order your copy of *Beautiful Chaos: A Life in the Theater* today and we’ll have it available for pick-up the evening of the event. You’ll also be given priority access to Perloff’s book signing following the discussion. Pre-orders will be taken up to 24 hours prior to the event.

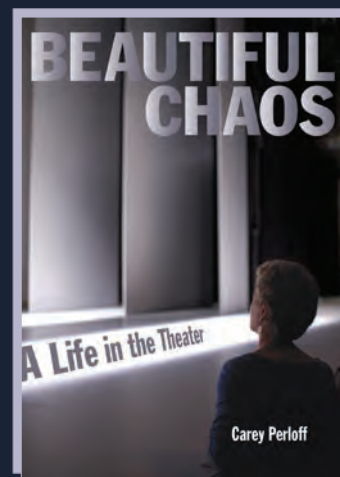
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Beautiful Chaos A Life in the Theater

By Carey Perloff

Carey Perloff, award-winning playwright, director, and Artistic Director of the American Conservatory Theater, pens a vibrant and revealing memoir of her twenty-plus years at the helm. From reminiscing about her turbulent first few years at A.C.T. to ruminating on the potential for its future, she takes on critical questions about leadership and creative inspiration, and delivers an impassioned manifesto for the role of live theater in today’s world.



“Carey Perloff’s lively, outspoken memoir of adventures in running and directing theater will be a key document in the story of playmaking in America.” — Tom Stoppard, playwright

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COMMITMENT, CONFIDENCE, AND COMMUNICATION

A.C.T.'S RESIDENCY WITH THE TENDERLOIN BOYS & GIRLS CLUB

by *Shannon Stockwell*

Students watch a Will on Wheels performance. Photo by Alessandra Mello.



Classroom at the Tenderloin Boys & Girls Club. Photo by Blake Boxer.



Tyrone Davis at the Tenderloin Boys & Girls Club. Photo by Blake Boxer.

EVERY MONDAY, A.C.T. COMMUNITY ARTISTIC

Director Tyrone Davis travels to the Tenderloin Boys & Girls Club and spends an hour with elementary-school students to bring them the joy of theater.

In order to build a strong foundation of cooperation among the students, Davis begins each semester playing improv games with them, encouraging them to say “yes” to each other. “I make sure we’re building trust and fun,” says Davis. “We’re creating an ensemble.” Then, he moves on to more complex subjects: relationships, storytelling, and movement. The students learn about vocal projection, stage positions, and theater vocabulary, all the while creating what Davis calls “a culture of commitment.”

Then he gives the students abbreviated scripts of a musical. From that point forward, the classes are all about getting ready for the performance. “The art director at the Boys & Girls Club, Kay Weber, told me that on the days I wasn’t there, the students gathered together, going over all the songs, doing all the dances. He said he’d never seen them work together so successfully,” says Davis.

The Tenderloin Boys & Girls Club doesn’t have a stage of its own, so students perform in the auditorium of De Marillac Academy, a nearby Catholic school that serves low-income children of the Tenderloin and surrounding communities. The first show they presented was *Annie*; last

“IT FELT REALLY GOOD TO BE ACTING, AND TO GET RECOGNIZED. ACTING MAKES ME FEEL ALIVE, AND IT’S A PLACE WHERE I FEEL SAFE.”
—ALEJANDRA, AGE 8

Alejandra, a student at the Tenderloin Boys & Girls Club. Photo by Blake Boxer.

fall, they performed *Sleeping Beauty*. This spring, they will bring to life a timeless classic: *The Wizard of Oz*. Students began rehearsals with Davis on January 26 and are already hard at work learning the songs and dances.

A.C.T. believes that arts education is vital to young people’s development. “Theater provides the chance for an outlet,” says Davis. “In A.C.T.’s classes at the Tenderloin Boys & Girls Club, I make sure the room is a safe space where it’s okay to make mistakes. A lot of these kids have had to overcome adversity at a very young age. Coming from that kind of environment myself, I know it’s important to have a support system where you can feel safe, express yourself, and have an hour or two of joy.”

Over the course of each residency at the Tenderloin Boys & Girls Club, Davis watches the students have a blast while working hard and making incredible transformations. “I had one student, Alejandra, who hardly said a word at first,” he remembers. “She always came to class, but when we’d do a tongue twister and I’d say ‘Repeat after me,’ she’d say nothing. But she wanted to be there. She’d go home and learn the lines, then would come to class and would have trouble saying them—but I’d say, ‘That was great! Keep doing that, that’s really helpful.’ I could tell that made her proud, because her confidence grew in every class. By the end of the semester, she was onstage. I watched her go

from being that shy girl to playing the evil queen Maleficent in *Sleeping Beauty*, saying her lines loud and clear. That experience will translate to the rest of her life.”

“It felt really good to be acting, and to get recognized,” says eight-year-old Alejandra. “Acting makes me feel alive, and it’s a place where I feel safe.”

For Davis, the joy of seeing young students work on a play together is both personal and professional. “Watching them do the play and seeing them rehearse always reminds me of when I was a kid,” he says. “My first play was *Beauty and the Beast*. I was in third grade. I can see myself in these students. Even if they don’t want to be actors when they grow up, theater has an impact on their lives on a basic level—they have fun during this hour, they look forward to this moment, they’re communicating, and they’re working together. I know how theater has affected my life, and to watch it affect their lives—that’s the moment I think, ‘I love doing this.’”

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Maria Mileaf, Carey Perloff, Mark Rucker,
Casey Stangl

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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,

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Riccardo Hernandez, G. W. Mercier, Alexander
V. Nichols, Neil Patel, *Scenery*
Jessie Amoroso, Beaver Bauer, Alex Jaeger,
Candice Donnelly, G. W. Mercier, Lydia Tanji,
Costumes
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Alexander V. Nichols, Nancy Schertler,
Robert Wierzel, *Lighting*
Brendan Aanes, 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*

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

Design Associates

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David H. Lurie, Dick Daley, Megan Q. Sada,
Stephanie Schliemann, Karen Szpaller,
Stage Managers
Dick Daley, Megan McClintock, Leslie M. Radin,
Megan Q. Sada, *Assistant Stage Managers*
Jaime McKibben Piper, *Production Assistant*
Josie Felt, Celia Fogel, Alicia Lerner, *Stage
Management Fellows*

ELLEN RICHARD EXECUTIVE DIRECTOR

MELISSA SMITH CONSERVATORY DIRECTOR

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Tim Heaney, *Purchasing Agent*

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BJ Frederickson, Letty Samonte, *Scenic Artists*

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Selby Souza, *Properties & Scene Shop Fellow*

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Jamye Divila, *House Manager*
Cara Chrisman, *Assistant House Manager*
Oliver Sutton, *Security*
Eva Ramos, *Audience Service Representative*
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Mbong, Sam Mesinger, Brandie Pilapil,
Tuesday Ray, Victoria Smith, Michael Sousa,
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Brooke Jensen, Athena Miller, Susan Monson,
Kareema Richmond, Tracey Sylvester,
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Jerry Lopez, *Director of Financial Aid*
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Academic Programs*
Jen Schwartz, *Conservatory Associate, Young
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Master of Fine Arts Program

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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*

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Nick Gabriel, *Acting, Director*
Cindy Goldfield, *Director*
Giles Havergal, *Director*
Gregory Hoffman, *Combat*
David Keith, *On Camera Acting*
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Corinne Nagata, *Dance*
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Stacy Printz, *Dance*
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Elyse Shafarman, *Alexander Technique*
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Jon Tracy, *Director*

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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*

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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*
Max Rosenak, *Speech and Diction*
Patrick Russell, *Acting*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

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Dana Rees, Roger Silver, Jane Taber, Susan Torres,
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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 Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzvazian'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).



ELLEN RICHARD

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

Theater, A.C.T.'s new second stage. She also brought A.C.T.'s black-box Costume Shop Theater to life and created the space-sharing initiative that allows smaller nonprofit groups to use that venue at no cost and with technical support provided by A.C.T. She conceptualized the Conservatory's new San Francisco Semester, an accredited program for undergraduates studying away from their home universities. Richard is a champion of A.C.T.'s community education programs and envisioned a touring platform for outreach called Stage Coach, which launches this fall through the support of The James Irvine Foundation. She served previously as executive director of off-Broadway's Second Stage Theatre, where she was responsible for the purchase of the Helen Hayes Theatre and for substantial growth in income. From 1983 to 2005, Richard enjoyed a varied career with Roundabout Theatre Company. By the

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



MELISSA SMITH

(Conservatory Director, Head of Acting) has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since

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

ADMINISTRATIVE OFFICES

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

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

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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.

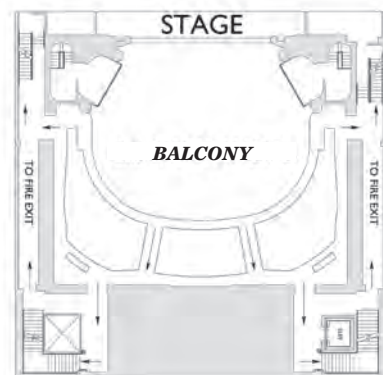
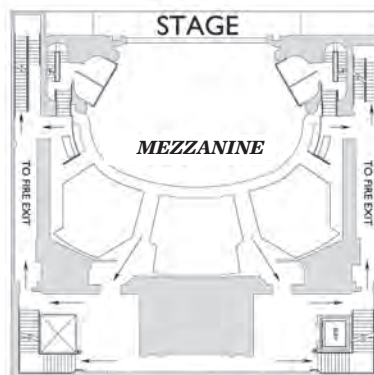
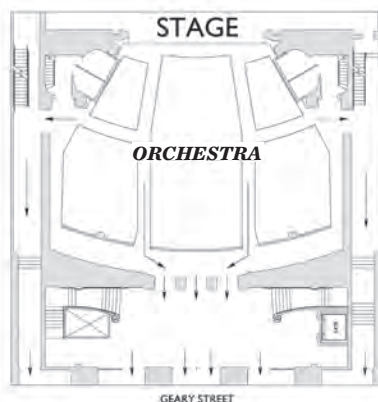


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

GEARY THEATER EXITS



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David Ball

DIRECTED BY
Dominique Serrand

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Steven Epp in *Tartuffe*
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STARTS MAY 8



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663 Marina Boulevard

Sensational detached home on the Marina Boulevard waterfront with sweeping, full Golden Gate Bridge and water views. Six bedrooms and six and a half bathrooms, allowing for a wonderfully flexible floor plan. Amenities include a fabulous view master suite with a terrace; four bedrooms on one level, two with a shared deck overlooking the back yard; a spacious kitchen/family room with a deck out to the large and level yard; an oversized view living room and an elegant dining room; a downstairs media/playroom that leads straight out to the yard, with its outdoor kitchen and fire pit; a guest suite plus a separate au-pair suite with kitchenette on the lower level; and a large 3-car garage along with a small office and plenty of storage. This house truly has it all. www.663Marina.com | Offered at \$9,500,000

625 Duncan Street

This stunning property was built to capture glorious views of the City and Twin Peaks from almost every window. The unique contemporary architecture combines angled lines with concrete and steel finishes. The top level, with the very best sweeping views, features an oversized great room with dramatically high ceilings and a walk-out terrace, a large open kitchen, powder room, guest room/library with ensuite bathroom, and adjacent to the kitchen, a family room opening directly onto to a level, landscaped yard. Also off the kitchen is the wine cellar and pantry. On the level below are three bedrooms, each with an ensuite bath, including the oversized master suite with a terrace and two walk-in closets. A wonderful view terrace is also accessed from the dramatic stairwell landing. A one-bedroom apartment/guest suite with its own deck is adjacent to the entry foyer, and an elevator from the four-car garage services all levels. www.625Duncan.com | Offered at \$6,500,000



2187 California Street

Gorgeous, grand Victorian with impressive detailing and soaring volumes. Handsome double parlor, formal dining room, family room adjacent to the kitchen and bright, attractive kitchen at the rear of the house. Three bedrooms upstairs on one level plus a large deck off the master suite. Recently remodeled family room and guest suite in a legal second unit downstairs at the garden level. Walk-out yard. This bright, lovely home has southern outlooks and is conveniently located near Lafayette Park, the Fillmore shops and restaurants and direct transportation downtown. www.2187California.com | Offered at \$4,000,000

1940 Sacramento Street #1

Gracious, large flat with welcoming foyer and impressive living and dining rooms. Three bedrooms, two bathrooms. Sunny Southern outlooks from the living room and master suite, plus attractive green courtyard outlooks from several other rooms. Recessed lights, built-in speakers, two pre-paid leased parking spaces across the street. Very central location near the shops and restaurants of Polk and close to both Whole Foods and Lafayette Park. www.1940SacramentoSt.com | Offered at \$1,400,000



342 Hayes Street #A

GREAT townhouse floor plan in the heart of burgeoning Hayes Valley. Centrally located within the City and close to all the action and with excellent transportation. This unit has an open-plan living/dining room, with a fireplace and a bright Southern exposure, opening right onto the kitchen, with its granite counters and stainless-steel appliances. The two bedrooms are both upstairs and both have ensuite bathrooms. The master has ample closets and a serene balcony that overlooks the Courtyard. A laundry is conveniently located between the two bedroom suites. The unit also has a powder room on the main level, good storage in a couple of large closets and well-organized parking in the garage. Run, don't walk, this is very well-priced for what feels like a little house in Hayes Valley! www.342HayesSt.com | Offered at \$1,050,000