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OLD HATS



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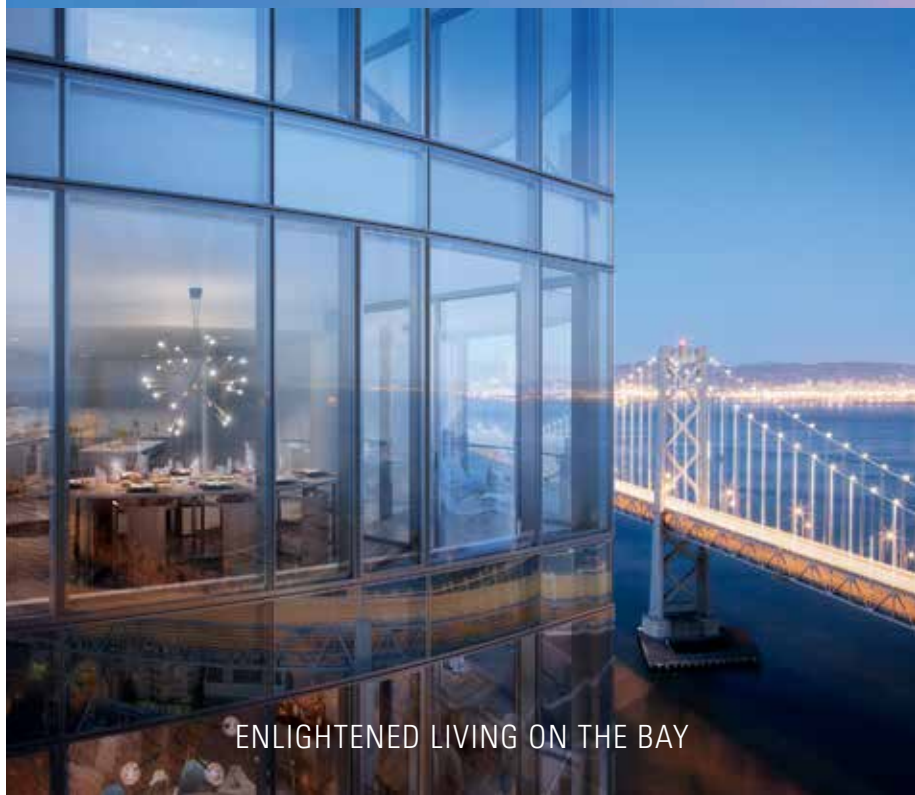
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San Francisco's THEATER COMPANY

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

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

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

A.C.T.'s 45-year-old conservatory is at the center of our work. Led by Melissa Smith, 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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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: TESTAMENT

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

BIKE TO THE THEATER

OCT 29, 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

NOV 4, 5:30PM

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

THEATER ON THE COUCH*

NOV 7

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*

NOV 11 AT 8PM; NOV 16 & 19 AT 2PM

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

OUT WITH A.C.T.*

NOV 12, 8PM

Mix and mingle at this hosted postshow LGBT party!

WINE SERIES

NOV 18, 7PM

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

PLAYTIME

NOV 22, 1PM

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



from the ARTISTIC DIRECTOR

Dear Friends,

Welcome to *Old Hats*! We can't begin to tell you how happy it makes us to have the divine clowns Bill Irwin and David Shiner together again on the Geary stage after their magical *Fool Moon*, which we presented in 1998 and brought back again in 2001 due to overwhelming demand. Bill and David are not just funny guys; they are truly anthropologists of clowning. Their insatiable curiosity about the art of comedy has led to deep investigations of physical humor, silent movies, art and technology, and the comic and not-so-comic effects of getting older inside a clown's body.

Old Hats is the next step in a remarkable journey that began, for Bill Irwin, many years ago in San Francisco when he helped to create the Pickle Family Circus with Larry Pisoni and Geoff Hoyle. Having both pursued solo careers as well as fertile careers in the theater and other media, Bill and David teamed up in 1993 and found an alchemy that is powerful and surprising. Together with the Red Clay Ramblers, they built *Fool Moon* as a variety show with music, creating a joyful and imaginative look at the existential crises that confront us every day as human beings. *Fool Moon* was so seductive that, as soon as its run ended, the conversation about the next piece began.

Last season, Jim Houghton, artistic director of Signature Theatre in New York, invited me to see a rehearsal of the new Irwin/Shiner piece he was producing at his theater on 42nd Street. What I saw moved and delighted me. The clowns are older now. When they line up at the train station to catch their commuter train (in one memorable sequence), they are more likely to fall asleep than to dominate each other. Each sequence in *Old Hats* begins at the knowing, fragile, and hilarious place that the clowns find themselves in at this moment. Their predicaments are made all the more poignant and amusing in conjunction with singer/composer Shaina Taub, who completes the trio. We are honored to bring Signature Theatre's masterful production, led by director Tina Landau, to The Geary, and to give the artists a chance to continue developing the material in that ongoing obsessive way that only clowns really understand. I love the idea that *Old Hats* follows upon the beautiful run we did two seasons ago of Lorenzo Pisoni's *Humor Abuse*, another penetrating clown show created by the son of one of the original Pickles. Physical comedy has a long and distinguished tradition in the Bay Area, and we look forward to carrying that on with *Old Hats*.

There is much ahead for you this season, from Seana McKenna in Colm Tóibín's riveting *Testament* to the return of Tom Stoppard's time-travel romance *Indian Ink*; from adventures with the Simpsons in Anne Washburn's *Mr. Burns* to the transformation of a West Indian immigrant in London in Kwame Kwei-Armah's explosive *Let There Be Love*; from the lyrical landscape of Sondheim's *A Little Night Music* to the collision of data and hope in Caryl Churchill's groundbreaking new play *Love and Information*, which will inaugurate our new Strand Theater. The Strand, set to open in spring 2015, will be a huge addition to the cultural landscape of San Francisco: an intimate, accessible 285-seat theater in the heart of town with a 125-seat performance space up above and a breathtaking double-story lobby for gatherings, great coffee, and community building. We await this new arts center with great anticipation and promise to fill you in on all the details about our plans for it as the construction evolves.

Meanwhile, we hope your summer was fulfilling and fun, wherever you were. We took our acclaimed production of *The Orphan of Zhao* to the La Jolla Playhouse in July, where it received rave reviews and introduced this fascinating Chinese epic to a whole new audience. In August I set off to begin rehearsals for *Indian Ink* at the Roundabout—do come see it this fall in New York if you're there, or just wait until January and we will bring it to you at The Geary. Meanwhile, our Young Conservatory had its biggest summer on record, with young people acting, singing, dancing, and creating in every corner of our building as well as traveling to Aberdeen, Scotland, to create a new play with young Scottish actors. For those of you who follow our talented M.F.A. students, they will be performing *Hamlet* and *The Cherry Orchard* in repertory this fall, so catch these incredible rising stars while you can!

But now all you have to do is open your hearts and your senses of humor, and enjoy *Old Hats*. We're so happy you're here! Who knows, we might even see some of you onstage before the night is over . . .

Yours,

Carey Perloff
Artistic Director



Dr. Edward Chang is

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for Vanessa Ross

Actress Vanessa Ross was having mysterious seizures and no one could tell her why. When an untimely seizure resulted in her rolling her car off the freeway, she knew she needed help. She came to UCSF Medical Center—where she found Dr. Edward Chang. Dr. Chang pioneered less-invasive surgical procedures that allowed his team to customize the surgery and accommodate Vanessa's unique livelihood. Now she's back to work, busier than ever—and glad to be in the spotlight for much happier reasons. **Learn more at PioneeringCare.com**

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Testament

by Colm Tóibín Directed by Carey Perloff
Starring Seana McKenna

WHAT WOULD YOU RISK TO TELL YOUR TRUTH?

When a mother's son is taken from her by men she regards as fanatics, she is first manipulated into going along with their story of his life and death. But finally, she courageously speaks the truth as she knows it, defying her captors—and risking her life—to honor the memory of her beloved son.

An incisive, lyrical, deeply human work by internationally celebrated writer Colm Tóibín, *Testament* was nominated for the 2013 Tony Award for Best New Play. A.C.T.'s production will debut a brand-new version of this extraordinary work, drawing from Tóibín's original novella, the Broadway production, and the original Dublin staging to create a freshly nuanced theatrical experience.

A longtime admirer of Tóibín's work, A.C.T. Artistic Director Carey Perloff pursued the rights to *Testament* with inimitable actress Seana McKenna already in mind. McKenna, one of Canada's most celebrated theater performers, has appeared at A.C.T. in a range of fiery female roles, from *Phèdre* to last season's *Napoli!* "She is one of those actresses who can be heroic and ordinary in the same breath, who is absolutely believable as a real woman in real circumstances, and yet capable of creating an epic theatrical world as well," says Perloff, who will direct

Testament at A.C.T. Significantly, just as her character struggles in isolation, McKenna will hold the stage alone in this tour-de-force role.

Tóibín visited A.C.T. last November, where he first met with Perloff to begin re-envisioning *Testament* for A.C.T.'s Geary Theater. An early reading of the revised script during A.C.T.'s popular Scripts series last spring drew an overwhelmingly enthusiastic audience. This fall A.C.T. audiences can hear from the author himself at two special in-person events: on October 27, Tóibín will talk about and sign copies of his upcoming novel, *Nora Webster*; and on November 4 he will join Carey Perloff at The Geary Theater for our Prologue discussion of *Testament*.

The onstage world of *Testament*—with set and lighting design by Alex Nichols—will subtly evoke the contemporary Middle East, giving the story added urgency and immediacy. "Tóibín's sense of character is extremely deft, brave, unsentimental, and vivid," says Perloff. "He excels at writing nuanced, fierce women." Driven by love for her precious son, the woman at the center of *Testament* uses her intelligence, defiant spirit, and sharp wit to deploy the most dangerous weapon of all: the truth.

ONE NIGHT ONLY! MONDAY, OCTOBER 27, 7 P.M.

Colm Tóibín in Person

The beloved Irish author and *Testament* playwright will discuss and sign copies of his latest work, *Nora Webster*.

TO LEARN MORE OR PURCHASE TICKETS VISIT ACT-SF.ORG/TESTAMENT

INTRODUCING A.C.T.'S 14|15 SEASON

2013 TONY AWARD NOMINEE FOR
BEST PLAY BY COLM TÓIBÍN

Testament



THE HOLIDAY TRADITION



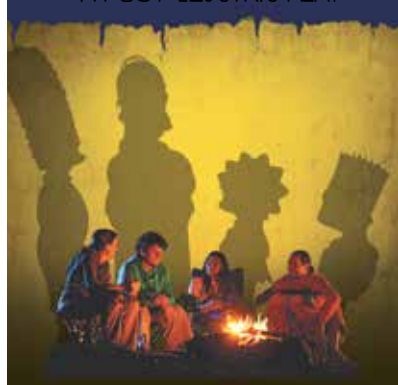
CAREY PERLOFF DIRECTS TOM STOPPARD'S
RETURN TO A.C.T.

•INDIAN INK•



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

MR.
BURNS
A POST-ELECTRIC PLAY

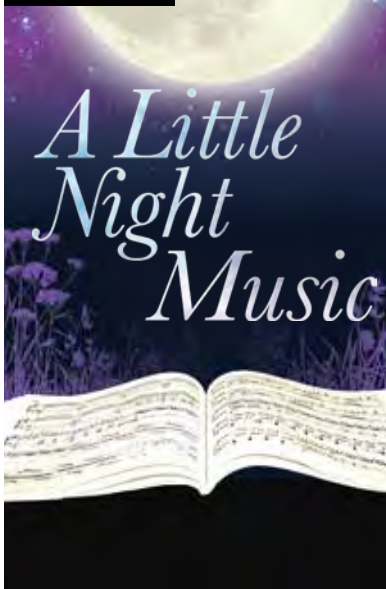


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SIGNATURE THEATRE'S PRODUCTION OF

OLD HATS

CREATED AND PERFORMED BY AND FEATURING **Bill Irwin and David Shiner**

MUSIC AND LYRICS BY AND FEATURING **Shaina Taub**

DIRECTED BY **Tina Landau**

MUSIC ARRANGEMENTS BY **Shaina Taub, Jacob Colin Cohen,
and Mike Brun**

SET AND COSTUME DESIGN BY **G. W. Mercier**

LIGHTING DESIGN BY **Scott Zielinski**

SOUND DESIGN BY **John Gromada**

PROJECTION DESIGN BY **Wendall K. Harrington and
Erik Pearson**

FOLEY DESIGN BY **Mike Dobson**

MAGIC EFFECTS BY **Steve Cuiffo**

TAP AND RHYTHM CONSULTANT **Kimi Okada**

ASSISTANT DIRECTOR **Lauren Stremmel**

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William Cantler CSA

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David Shiner*

Shaina Taub*

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PERCUSSION **Jacob Colin Cohen**

BASS **Mike Brun**

PERCUSSION/FOLEY ARTIST **Mike Dobson**

TRUMPET **Justin J. Smith**

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STAGE MANAGER **David H. Lurie***

ASSISTANT STAGE MANAGER **Dick Daley***

STAGE MANAGEMENT FELLOW **Alicia Lerner**

OLD HATS IS PERFORMED WITH ONE 15-MINUTE INTERMISSION.

*Commissioned and world premiere production by Signature Theatre, New York City,
March 4, 2013*

*James Houghton, Founding Artistic Director
Erika Mallin, Executive Director*

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

†Member of the A.C.T. Master of Fine Arts Program class of 2015

LANGUAGE, LAUGHTER, AND LOSS

INTERVIEWS with
DAVID SHINER and
BILL IRWIN

by Michael Paller and Shannon Stockwell



David Shiner (left) and Bill Irwin in Signature Theatre's 2013 production of *Old Hats*. Photo by Joan Marcus.

DAVID SHINER FIRST SAW BILL IRWIN IN 1982, when Irwin was performing *The Regard of Flight* in New York. “When I saw him, I thought, ‘That’s what I want to be doing. That guy is the best I’ve ever seen,’” Shiner remembers. “The way he moved and danced and everything—I just loved it.” They met in person after Irwin saw Shiner perform with Cirque du Soleil in 1991, and there was a lot of mutual respect and admiration. The two clowns were cast in *Silent Tongue*, a film written and directed by Sam Shepard. “It was a real blessing to be cast together,” said Irwin. “We were on location, in the middle of nowhere in New Mexico, on a dusty medicine-show stage. The Red Clay Ramblers would play, and David and I would improvise. Shepard told us to start fooling around. They gave us two minutes, and we did nine.”

During filming, Shiner was asked to participate in Lincoln Center’s Serious Fun! festival. He agreed, and he and his new collaborators worked their improvisations into a full-length piece they called *Fool Moon*, which went on to be a Broadway hit and played twice to great acclaim at A.C.T. Nearly twenty years after their first meeting, Shiner and Irwin reunited to create *Old Hats*. We had the opportunity to speak with each of them and get a clown’s perspective on the show.

DAVID SHINER

WHEN DID YOU AND BILL START WORKING ON *OLD HATS*?

Oh goodness, it must have been at least two years ago. We were both terrified—how are we going to come up with something? We don’t want to feel like we’re competing with *Fool Moon*, but you’re getting older and you definitely ask, “Do we have any more stuff in us?” And the answer, thank god, was yes. So it was hard at first, especially for me, because I was convinced that we were going to fail, and I didn’t have any ideas. I was scared. But once we got into the work and started enjoying it, it wasn’t that difficult.

WHAT WAS THE PROCESS LIKE FOR CREATING THE SHOW?

We both thought, “Wouldn’t it be fun to do this?” and “I’ve always wanted to do this.” It’s hard to talk about how you create a show. You go in each day and you try stuff. You bring in a lot of props and costumes and hats. You’re jamming: “Oh, wouldn’t this be funny!” or “What about this idea? What about that idea?” You discard a lot. Then you start to pursue it more seriously. And then, of course, you get in front of an audience, and you really find out if something’s working or not—because you can’t tell in the rehearsal room. Once you get up in front of an audience, then the real work begins. You continually need to fine tune it until it starts to work, and it’s very, very hard work.

WOULD YOU SAY THAT A CLOWN SHOW FACILITATES A DIFFERENT KIND OF RELATIONSHIP WITH THE AUDIENCE FROM OTHER KINDS OF THEATER?

It's still theater, they're just different characters. You're playing a clown. You'll definitely have more contact with the audience—that's the nature of clowning. With most clown shows, there's not really a fourth wall, so it's very immediate. I wouldn't say it's *different*; I would just say it has its own challenges. Of course, making people laugh without speaking is a whole different ball game, because you're relying on the timing of your body and the slapstick and the structure of the sketches. It's a very, very different world from stand-up comedy or comedic theater. It's a different beast altogether.

BOTH YOU AND BILL HAVE SAID THAT THE TWO OF YOU HAVE DIFFERENT BUT COMPLEMENTARY CLOWNING STYLES. HOW YOU WOULD DESCRIBE YOUR STYLE AND HIS, IN COMPARISON TO EACH OTHER?

I think Bill is more poetic. He reminds me a lot of Buster Keaton. He's very openhearted, and he has a very sweet character. Bill is softer; I'm just aggressive. I play the devil to Bill's . . . I wouldn't call him an *angel*. I'm sure he'd hate it if I said that, because he can also be a devil. But I think what makes us work so well together is this very difference, this yin and yang, this dark and light. I tend to fly off the handle, and he has to calm me down. I have fun showing anger and aggression, the darker side of the clown. I'd say we're both good separately, but together we're fantastic.

WHAT MAKES SOMETHING FUNNY IN CLOWNING?

For me, it's when we're able to laugh at the parts of ourselves we hate the most, or fear the most. I think the most satisfying laughter is when it heals, when the clown is able to reveal human weakness or human failings in a very comic light. In essence, we're laughing at parts of ourselves that we find embarrassing, and those things are what make us feel wonderfully human.

At the end of the day, I think laughter is something that heals. It's vitally important. Life's not easy. No matter who you are, no matter how much money you have, no matter how successful you are—it's always a struggle, and the clown's role is to bring that struggle to light.

But, as we observe the clown trying to solve those problems, solve those conflicts, *that's* where the comedy comes in, because the clown is playing the fool. You're doing the best that you can and being the most idiotic you can possibly be, a complete idiot, someone who can't do *anything* right.

We're all misfits, whether we admit to it or not. I like to think of it as the Island of Misfit Toys from *Rudolph*

the Red-Nosed Reindeer—we're all on that island. We all feel like misfits, or like we don't belong, or we feel like outcasts. Nobody's perfect. The clown brings those imperfections to light, and we can laugh at them. That's a very healing thing.

BILL IRWIN

WHY IS NONVERBAL TEXT OR LANGUAGE SO CENTRAL TO CLOWN WORK?

I listened to NPR today about the dangers of sitting. This one zealous doctor was saying it's killing us, that it's much harder on us than smoking or drinking or other habits. But even as we sedate ourselves into a kind of constant coma with our technological devices, we still respond to physical storytelling. People laugh in a different way at things they see that don't depend on words. It's a deeper kind of response.

When we developed *Fool Moon*, I was convinced—and I was vocal on the subject—that we had to talk, otherwise we'd be ridiculed and dismissed as a mime show. So, we had all this dialogue at the top, and I just insisted that it had to be there. We did it for one preview, and it was disastrous. The next night, we threw out all the words and it was pure; it just belonged to itself more.

WHY IS THE RELATIONSHIP BETWEEN CLOWN AND AUDIENCE SO CENTRAL?

I'm not sure that you can necessarily boil it down to just this, but people say that in a clown show you acknowledge the audience; in a play you tell the story, you offer it up to the audience, but you don't include them in it. Sometimes, we performers get our instincts mixed up so we can be doing a Beckett play, or *Who's Afraid of Virginia Woolf?* and you'll hear a great sneeze out in the fifth row, and you just know that if Shiner was onstage he would react to



David Shiner (left) and Bill Irwin in A.C.T.'s 2001 production of *Fool Moon*. Photo by Joan Marcus.



Bill Irwin (left) and David Shiner in A.C.T.'s 2001 production of *Fool Moon*. Photo by Ken Friedman.

Yes, and yet those kind of take care of themselves in life. So what we do has a lot to do with telling the story of loss, and that's true in clown stuff—where we're hoping for maximum laughter—as much as it is in Greek tragedy.

EVEN IF THE AUDIENCE EXPERIENCES SOMETHING WITH A TINGE OF LOSS TO IT, IN THE END, WE GAIN SOMETHING FROM THIS EXPERIENCE OF LOSS. THAT'S WHAT'S SO INTERESTING.

Yes, it is. Hope is not conceivable without some kind of apprehension of loss. Part of life now is the fact that the pie shrinks. You realize that you're no longer planning for the future; this *is* the future. I'm just giving away a lot of costume stuff. The hat collection was growing at that time you were thinking of. It got all out of hand and had to be downsized big time a couple years ago, and there's still downsizing going on. And then of course you don't have the thing you want when you want it!

that sneeze, he'd offer the guy a handkerchief, and you'd go from there. But the job in a traditional play is to not acknowledge that, to tell the story in spite of that. With clowns, the audience is always in the same room. All the way through *Old Hats*, and all the way through all the work Shiner and I have done together, we're vying for the audience's attention. Sometimes at a semiconscious level, but sometimes completely overtly: "Look at *this*! Watch *this*! Don't look at *him*, look at *me*!"

FOOL MOON WAS A SHOW THAT PEOPLE COULD BRING FAMILIES TO. IS THAT TRUE OF OLD HATS?

It is! In fact, kids often lead the "getting of the jokes." Shiner and I always say that our favorite nights with *Fool Moon*, and now with *Old Hats*, are when we get laughter from an audience of many generations. During *Fool Moon*, we met some people afterwards. "We loved you guys! This is my mother"—she seemed really ancient, she was probably my age now—"And this is our son, he loved it." And the boy says, "I never see my dad laugh like that." [Laughs.] That one, and the time that a little girl said, "Yeah, my mom peed!" [Laughs.]

SINCE THE SHOW IS CALLED OLD HATS, I JUST HAVE TO ASK: ARE THOSE 36 HATS THAT USED TO HANG IN YOUR OLD APARTMENT STILL AROUND?

[Laughs.] A couple of those hats may still be in the mix. The further you get into it, life is about downsizing. It's also about loss. One of my pet theorems in talking to acting students is that our job is to tell the story of loss. People say, "What about gain? What about celebration?"



David Shiner in A.C.T.'s 2001 production of *Fool Moon*. Photo by Joan Marcus.

WORDS^{on} PLAYS

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

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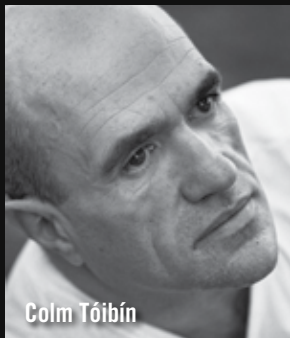
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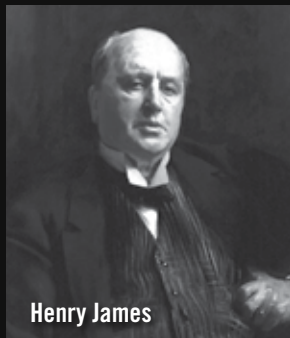
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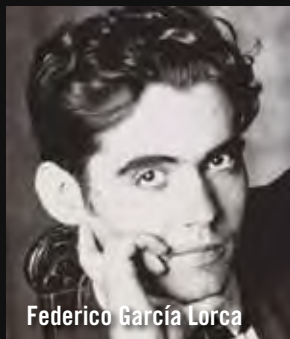
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A *New York Times* bestseller for 15 weeks, *A Thousand Splendid Suns* is a heart-wrenching, intergenerational story about two women of divergent backgrounds whose lives intersect to form an inextricable situation in the midst of the unforgiving world of contemporary Afghanistan. A.C.T. has commissioned Irish Indian playwright **Ursula Rani Sarma** to adapt the novel by beloved Bay Area author Khaled Hosseini.

ONGOING A.C.T. COMMISSIONS: *The Happiness of Fish*, by Dave Malloy * A new play by Christina Anderson * *The Monstress Project*, adaptations of Lysley Tenorio's collection of short stories, *Monstress: The Brother(s)*, by Colman Domingo; *Nado & Vicente: A Love Story*, by Philip Kan Gotanda; *Felix Starro*, by Jessica Hagedorn and Fabian Obispo; *Presenting...The Monstress!*, by Sean San José * Australian playwright Lachlan Philpott will join A.C.T. as an artist in residence during the 2014–15 season.

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WHO'S WHO IN OLD HATS



BILL IRWIN*, an A.C.T. associate artist, is a founding member of San Francisco's Pickle Family Circus. He was most recently seen at A.C.T. in

Endgame in 2012. His original works, with many collaborators, include *Fool Moon*, *Largely New York*, *The Harlequin Studies*, *Mr. Fox: A Ruminantion*, *The Happiness Lecture*, and *The Regard of Flight*. Other theater credits include Broadway productions of *Waiting for Godot*, *Bye Bye Birdie*, *The Goat, or Who is Sylvia?*, and *Accidental Death of an Anarchist*; Broadway and West End revivals of *Who's Afraid of Virginia Woolf?* (2005 Tony Award, Helen Hayes Award); *Waiting for Godot* at Lincoln Center Theater; *Scapin* at Roundabout Theatre Company; and *The Tempest*, *Garden of Earthly Delights*, *Texts for Nothing*, *A Flea in Her Ear*, *The Seagull*, *A Man's a Man*, *3 Cuckolds*, and *5-6-7-8 Dance*. The 2003–04 Signature Theatre season was devoted to his original work, and he has been an affiliate artist with Roundabout. Television credits include *Monday Mornings*, *Lights Out*, *CSI: Crime Scene Investigation*, *Bill Irwin: Clown Prince*, *Third Rock from the Sun*, *Northern Exposure*, *Sesame Street*, *Elmo's World*, *The Regard of Flight*, *The Cosby Show*, *The Laramie Project*, *Subway Stories*, *Bette Midler: Mondo Beyondo*, *Law & Order*, *Life on Mars*, and the closing ceremony of the 1996 Olympic Games. Film credits include *Rachel Getting Married*, *How the Grinch Stole Christmas*, *Igby Goes Down*, *Lady in the Water*, *Dark Matter*, *Raving*, *Across the Universe*, *Popeye*, *Eight Men Out*, *Silent Tongue*, *Illuminata*, *My Blue Heaven*, *A New Life*, *Scenes from a Mall*, and *Stepping Out*. He has been granted a National Endowment for the Arts Choreographers Fellowship, as well as a MacArthur Fellowship.



DAVID SHINER* made his American debut starring in the renowned Canadian Cirque du Soleil and toured North America in Cirque's *Nouvelle Experience*

from 1990 through the spring of 1991. American-born, Shiner began his career 34 years ago on the streets of Boulder, Colorado. In 1981, he moved to Europe and honed his craft on the streets of Paris, Rome, Florence, London, and Munich. He then began performing in Europe's most prestigious circuses, including starring in the German National Circus Roncalli and the Swiss National Circus Knie. In 1993, 1995, and 1998, Shiner starred with Bill Irwin and the Red Clay Ramblers in *Fool Moon* (Tony Award for Unique Theatrical Experience), touring the show throughout the United States and Europe. He also starred on Broadway as The Cat in the Hat in *Seussical: The Musical*. Recent credits include Cirque du Soleil's *Kooza*, which Shiner wrote and directed. Film and television credits include *Lorenzo's Oil*, *Man of the House*, and *The Bill Cosby Show*. Shiner is an instructor at the Bavarian Academy of Dramatic Arts and continues to maintain his home base in Munich. (Headshot by Gregory Constanzo.)



SHAINA TAUB* (*Music Director*) is a Vermont-raised, New York-based performer and songwriter. Taub played the role of Princess Mary in

the critically acclaimed *Natasha, Pierre & The Great Comet of 1812*, for which she received a Lucille Lortel Award nomination. She recently appeared in *The Tempest* at the American Repertory Theater, with songs by Tom Waits, for which she arranged and performed the music. Her band, the Shaina Taub Trio, plays regularly in New York, and her Joe's

Pub concert was featured on NPR/WNYC The Year's Best Gigs list. Ars Nova's 2012 composer-in-residence and the recipient of the 2014 Jonathan Larson Grant, Taub is currently writing the scores for two new musicals: *There's a House*, commissioned by the Oregon Shakespeare Festival, and *Robin*, commissioned by Ars Nova. Taub has received fellowships from Macdowell, Yaddo, and the Sundance Institute and is an alumna of New York University/Tisch School of the Arts.

TINA LANDAU (*Director*) is a writer/director and an ensemble member at Steppenwolf Theatre Company in Chicago, where her numerous productions include *The Wheel*, *The Brother/Sister Plays*, *Hot L Baltimore*, *The Tempest*, and *The Time of Your Life* (also at Seattle Repertory Theatre and A.C.T.). Landau's other work includes *Old Hats* and Chuck Mee's *Iphigenia 2.0* (Signature Theatre), Paula Vogel's *A Civil War Christmas* (New York Theatre Workshop), Tarell Alvin McCraney's *Wig Out!* (Vineyard Theatre) and *In the Red and Brown Water* (The Public Theater), *Antony and Cleopatra* (Hartford Stage Company), *A Midsummer Night's Dream* (McCarter Theatre, Papermill Playhouse), and *Bells Are Ringing* and Tracy Letts's *Superior Donuts* on Broadway. She wrote and directed the musicals *Floyd Collins* (composer Adam Guettel; Playwrights Horizons) and *Dream True* (composer Ricky Ian Gordon; Vineyard) and the plays *Space* (Steppenwolf, Public, Mark Taper Forum) and *Beauty* (La Jolla Playhouse). Landau teaches regularly and co-authored, with Anne Bogart, *The Viewpoints Book*.

G. W. MERCIER (*Set and Costume Designer*) designed the sets and costumes on Broadway for *Juan Darién: A Carnival Mass*, by Julie Taymor and Elliot Goldenthal, at the Vivian Beaumont Theater, for which he received a Tony Award nomination for Best Scenic Design and two Drama Desk Award

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nominations for Outstanding Scenic Design and Costume Design. Off-Broadway at Vineyard Theatre, *Dream True*, by Tina Landau and Ricky Ian Gordon, and *Bed and Sofa*, by Polly Pen and Laurence Klavan, procured him two additional Drama Desk nominations for scenery. Regionally he was honored with the Bay Area Theatre Critics Circle Award for William Saroyan's *The Time of Your Life* at A.C.T., directed by Landau. He also received the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design. *Finding Nemo*, by Bobby and Kristen Lopez (*Avenue Q*), in Disney World, as well as *Critter Castaways* at Busch Gardens, are currently running with five performances daily. Dozens of play premieres in New York include: *Dead Man's Cell Phone*, by Sarah Ruhl, directed by Anne Bogart at Playwrights Horizons; *Urban Zulu Mambo*, with Regina Taylor, for Signature Theatre; *Miracle Brothers*, by Kirsten Childs and directed by Landau; and *Eli's Comin'*, the work of Laura Nyro, conceived and directed by Diane Paulus at Vineyard Theatre, where he is a resident artist.

SCOTT ZIELINSKI (*Lighting Designer*) has created designs for more than 300 productions of theater, dance, and opera throughout the world. He has worked extensively in New York and at most regional theaters throughout the United States, including *Topdog/Underdog* (Broadway), Arena Stage, Goodman Theatre, the Guthrie Theater, Lincoln Center Festival, the Mark Taper Forum, New York Theatre Workshop, The Public Theater, and Steppenwolf Theatre Company. Internationally, he has designed in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Hamburg, Hong Kong, Istanbul, Linz, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rouen, St. Gallen, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Vilnius, and Zürich. Dance and opera highlights include work for American Ballet Theatre, Bregenzer Festspiele, Boston Ballet, Brooklyn Academy of Music, Canadian Opera Company, CND Paris, English

National Opera, Houston Ballet, Houston Grand Opera, the Kennedy Center, Lithuanian National Opera, National Ballet of Canada, De Nederlandse Opera, New York City Opera, The Royal Opera, San Francisco Ballet, San Francisco Opera, and the Spoleto Festival.

WENDALL K. HARRINGTON

(*Projection Designer*) received the Drama Desk, Outer Critics Circle, and American Theatre Wing awards for *The Who's Tommy*. Her Broadway credits include *All the Way*, *Grey Gardens*, *Putting It Together*, *The Capeman*, *Ragtime*, *Company*, *Driving Miss Daisy*, *The Will Rogers Follies*, *The Heidi Chronicles*, *My One and Only*, and *They're Playing Our Song*. Her work in opera and ballet includes *Werther*, *The Grapes of Wrath*, *Nixon in China*, *A View from the Bridge*, *The Photographer*, *The Magic Flute*, *Transatlantic*, *Firebird*, *Anna Karenina*, *Seranata Ratmansky*, *Othello*, and *Ballet Mécanique*. Her concert work includes production for Talking Heads, Simon and Garfunkel, and Chris Rock, and she designed player introductions for the New York Knicks, Liberty, and Rangers. She is the head of the projection design concentration at Yale School of Drama.

ERIK PEARSON

(*Projection Designer*) is a Brooklyn-based director and projection designer originally from Santa Cruz. Recent and upcoming projects include Spike Lee's *Mike Tyson: Undisputed Truth* on Broadway/HBO, Streb's *Kiss the Air* at the Park Avenue Armory, directed by Robert Woodruff, *Othello* for Allentown Shakespeare in the Park, and John Glover's new opera *Lucy* at Milwaukee Opera Theatre. New York credits also include work for Playwrights Realm, SoHo Playhouse, Intar, HERE, Queens Theatre, TerraNOVA, New Dramatists, the Lark Play Development Center, and Studio Theatre. International and regional credits include work for The Holland International Dance Festival, Shakespeare Theatre Company, Woolly Mammoth Theatre Company, Two River Theater, Carolina Ballet, El Paso Opera, Ballet

Met, Theatre Workshop of Nantucket, Magic Theatre, Shakespeare Santa Cruz, Brava! For Women in the Arts, and Marin Theatre Company. He has served on faculty at the University of California, Santa Cruz and as a guest lecturer at Yale School of Drama. Pearson holds an M.F.A. in directing from Yale School of Drama.

JOHN GROMADA (*Sound Designer*) has composed music or designed sound for more than 30 Broadway productions, including *The Trip to Bountiful* (Tony nomination), *The Best Man* (Drama Desk Award), *Clybourne Park*, *Seminar*, *Man and Boy*, *The Road to Mecca*, *The Columnist*, *Next Fall*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *Sight Unseen*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men*, and *A Few Good Men*. Previously at A.C.T. he composed the score for *Hedda Gabler*. His other New York credits include *Domesticated*, *Old Hats*, *My*

Name Is Asher Lev, *Measure for Measure* (Delacorte Theater), *The Orphans' Home Cycle* (Drama Desk and Henry Hewes awards), *By the Way, Meet Vera Stark*, *The Screwtape Letters*, *Shipwrecked!* (Lucille Lortel Award), *The Singing Forest*, *Julius Caesar*, *The Skriker* (Drama Desk Award), *Machinal* (OBIE Award), and many more. His regional theater credits number more than 300 at major regional theaters and abroad. Television credits include the score for the film version of *The Trip to Bountiful*, on Lifetime in March.

DAVID H. LURIE's* (*Stage Manager*) Broadway stage management credits include *Speed-the-Plow* at the Barrymore Theatre and *Losing Louie* at the Biltmore Theatre. Touring credits include *The Cripple of Inishmaan* with Druid Theatre Company and Atlantic Theater Company and *The Silver Tassie* with Druid and Lincoln Center Festival. Off-Broadway

credits include *Kung Fu*, *Old Hats*, *Golden Child*, *The Lady from Dubuque*, and *Medieval Play* at Signature Theatre Company; *The Curious Case of the Watson Intelligence* at Playwrights Horizons; *We Live Here*, *Equivocation*, *From Up Here*, *Beauty of the Father*, and *A Picasso* at Manhattan Theatre Club; *The Understudy* and *The Glass Menagerie* with Roundabout Theatre Company; *Coraline* at MCC Theatre; *The Collection*, *A Kind of Alaska*, and *The Voyage Inheritance* at Atlantic Theater Company; and *Tryst* at the Promenade Theatre. Regionally, he has worked with Huntington Theatre Company, the Williamstown Theatre Festival, Dallas Theater Center, Hartford Stage, and Lyric Stage Company of Boston. Lurie is a graduate of Boston University.

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SARAH EARLEY is beginning her second year as a member of A.C.T.'s board of trustees. She is thrilled to be diving into A.C.T.'s 48th season, which looks to be our most groundbreaking as we open our long-awaited second stage: The Strand Theater in Central Market. Sarah and her husband, Tony, who is the CEO of PG&E, are enthusiastic supporters of The Strand Theater Capital Campaign.

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. In addition, she serves as vice chair of the board of trustees of the National Association for Olmsted Parks. Sarah also has a keen interest in education and has served on the board of trustees of Saint Mary's College in Notre Dame, Indiana; the board of the University of Detroit Jesuit High School; and

as a partner in Cornerstone Schools, an inner-city school network in Detroit that excels in providing quality education in grades K-8. She is one of the chairs of Faith Always, Action Now, a \$90 million capital campaign for Saint Mary's College. 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.

Before Tony joined PG&E in 2011, he was CEO of DTE Energy in Detroit, Michigan. Tony is on the boards of the Exploratorium and United Way of the Bay Area. He also has been active on 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 B.S. in physics, an M.S. in engineering, and a J.D., all from Notre Dame.



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DICK DALEY's* (*Assistant Stage Manager*) stage management credits at A.C.T. include *The Orphan of Zhao*, 1776, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, and the world premieres of *A Christmas Carol* and *After the War*. Other regional credits include *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *River's End*, *Bus Stop*, *Communicating Doors*, *The Last Schwartz* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Twelfth Night* (Los Angeles Women's Shakespeare Company); *King Lear* and *Henry V* (The Company of Women); *The Resistible Rise of Arturo Ui*; *Ain't Misbehavin'*; and *The Night Larry Kramer Kissed Me*. Daley has also worked at A.C.T. as an associate production manager and conservatory producer. Before moving to San Francisco, Daley was the production manager at Emerson College in Boston for seven years and oversaw the B.F.A. production/stage management program.

MIKE BRUN (*Musician*) is a composer, arranger, and multi-instrumentalist based out of Brooklyn. Music director credits include *Mr. Burns* at Playwrights Horizons (Drama League Award nomination) and *Gameplay* at Ars Nova. He also performed as an onstage musician for those productions. Most recently, Brun was an onstage musician for the American Repertory Theater's production of *The Tempest*. As a writer of music for theater, Brun is co-composer of *Folk Wandering* (Joe's Pub, Soho Rep, Ars Nova) and *The Grey Man* (HERE Arts Center) and is currently working on a new piece entitled *Bull's Hollow*. Brun is an alumnus of the Johnny Mercer Foundation Songwriters Project, and his latest album is entitled *little blues*.

JACOB COLIN COHEN (*Musician*) graduated from Berklee College of Music in 2010 and has toured/performed with countless artists in the United States and

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

in the United Kingdom. In 2012, Cohen was cast in the Broadway production of *One Man, Two Guvnors* at the Music Box Theatre in New York. Cohen has recorded drums for a national Barnes & Noble Nook commercial and has released an album under his own name, titled *Three Years In*. Cohen has performed at acclaimed venues such as The Kennedy Center (D.C.), Electric Factory (Philadelphia), Ars Nova (NY), the Music Box Theatre (NY), Joe's Pub (NY), and festivals such as SXSW (Austin, TX) and CMJ Music Marathon (NY). Cohen is a founding member of The Shaina Taub Trio, as well as the Brooklyn-based pop project joyjoy, and currently performs regularly with the New York-based alt-soul outfit The Nepotist.

MIKE DOBSON (*Musician/Foley Artist*) enjoys a diverse performing career in circuses, orchestras, and theater. This year, Dobson music-directed Spiegelworld's *Vegas Nocturne*, an immersive circus and variety show at The Cosmopolitan Hotel of Las Vegas. Dobson has also performed with the Big Apple Circus and Circus Smirkus. In 2011, Dobson was nominated for a Drama Desk Award in the category of Unique Theatrical Experience for *Room 17B* (59E59 theaters), which he co-wrote and scored and of which he was a cast member. He has also performed in *Time Step* (New Victory Theater), *Cut to the Chase* (59E59), *The Old Comedy* (Classic Stage Company), *Jacques Brel Is Alive and Well and Living in Paris* (Zipper Theater), and the original production of *Old Hats* (Signature Theatre). Dobson has appeared twice on *The Late Show with David Letterman*. Throughout his career, Dobson has been privileged to work with many outstanding and diverse artists including Paul Anka, Clay Aiken, Dawn Upshaw, Nellie McKay, Ira Sullivan, Dave Samuels, Glen Velez, and Mike Myers.

PRISCILLA AND KEITH GEESLIN (*Executive Producers*) most recently produced *Underneath the Lintel*, *Tales of the City*, *Scapin*, *The Tosca Project*, *Curse of*

the Starving Class, and *The Rivals* at A.C.T. Priscilla has been a member of A.C.T.'s board of trustees since 2003 and currently chairs the Development Committee. She also serves on the boards of the San Francisco General Hospital Foundation, Grace Cathedral, and NARAL ProChoice America. A principal of Francisco Partners, Keith is the president of San Francisco Opera's board of trustees.

NION T. McEVOY AND LESLIE BERRIMAN (*Executive Producers*) are longtime subscribers to A.C.T. McEvoy is Chairman and CEO of Chronicle Books, LLC, an independent publishing company based in San Francisco. McEvoy worked previously in the business affairs departments of the William Morris Agency in Beverly Hills and of Wescom Productions. He is a graduate of the University of California at Santa Cruz and Hastings College of the Law and is the drummer of the elusive rock band Rough Draft. He currently serves on the boards of SFMOMA and the Smithsonian American Arts Museum. Berriman is executive editor for Pearson Higher Education in San Francisco, where she acquires, develops, and publishes integrated book and media programs for undergraduate students. Her current area of publishing is applied sciences. Previously, she managed publishing programs at HarperCollins, McGraw-Hill, and a division of Wiley.

SIGNATURE THEATRE COMPANY (*James Houghton, Founding Artistic Director; Erika Mallin, Executive Director*) exists to honor and celebrate the playwright. Founded in 1991 by James Houghton, Signature makes an extended commitment to a playwright's body of work, and during this journey the writer is engaged in every aspect of the creative process. By championing in-depth explorations of a playwright's body of work, Signature delivers an intimate and immersive journey into the playwright's singular vision. Signature serves its mission through its permanent home at The Pershing Square Signature

Center, a three-theater facility on West 42nd Street designed by Frank Gehry Architects to host Signature's three distinct playwrights' residencies and foster a cultural community. The Pershing Square Signature Center is a major contribution to New York City's cultural landscape and provides a venue for cultural organizations that supports and encourages collaboration among artists throughout the space. In addition to its three intimate theaters, the Center features a studio theater, a rehearsal studio, and a public café, bar, and bookstore. Through the Signature Ticket Initiative: A Generation of Access, Signature has also made an unprecedented commitment to making its productions accessible by underwriting the cost of the initial run tickets, currently priced at \$25, through 2031. Signature was the recipient of the 2014 Regional Theatre Tony Award, and its productions and resident writers have been recognized with the Pulitzer Prize, Lucille Lortel Awards, OBIE Awards, Drama Desk Awards, and AUDELCO Awards, among many other distinctions.

TELSEY + COMPANY (*Casting*) is an award-winning organization of casting professionals in New York City. Broadway and touring credits include *Honeymoon in Vegas*, *The Last Ship*, *This Is Our Youth*, *The Cripple of Inishmaan*, *If/Then*, *All the Way*, *Motown The Musical*, *Kinky Boots*, *Newsies*, *Rock of Ages*, *Wicked*, *Evita*, *Porgy and Bess*, *Sister Act*, and *Million Dollar Quartet*. Off-Broadway casting credits include *Piece of My Heart*, *Macbeth*, and work with Atlantic Theater Company, MCC Theater, Second Stage Theatre. Regional credits include work for the American Repertory Theater, Dallas Theater Center, Goodman Theatre, La Jolla Playhouse, New York Stage and Film, and Paper Mill Playhouse. Film credits include *Focus*, *Into the Woods*, *Song One*, *The Last 5 Years*, *The Odd Life of Timothy Green*, *Friends with Kids*, *Margin Call*, *Sex and the City 1 & 2*, *I Love You Phillip Morris*, *Rachel Getting Married*, *Dan in Real Life*, and *Across the Universe*. Television credits include *Masters of Sex*, *The Sound of Music Live!*, *Smash*, *The Big C*, and various commercials.



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THE STRAND THEATER

THE LATEST ON A.C.T.'S NEXT STAGE

Grand Opening: Spring 2015

IN OCTOBER 2013, WE BROKE GROUND ON

our large-scale renovation of The Strand Theater, one of San Francisco's most iconic venues, located in the heart of the bustling, rapidly developing Central Market neighborhood. Since then, we've made great progress on preparing the building for its much-anticipated opening in spring 2015—including the announcement of its debut production!

A dynamic and intimate performance complex that will be filled with the creative energy of the most exciting artists

from the Bay Area and beyond, The Strand will be a perfect complement to our 1,040-seat Geary Theater, giving us the flexibility to stage an expanded range of productions each season. As the newest, most accessible mid-size performance space in San Francisco, The Strand will offer a huge variety of performances. Most significantly, The Strand will allow A.C.T. to deepen its impact on our city and community through the transformative power of theater.

Read on to learn more about what's happening at The Strand right now—and what's just around the corner.



Construction site of The Strand. Photos by Denys Baker.

SETTING: THE STRAND IN SAN FRANCISCO'S CENTRAL MARKET

Located at 1127 Market Street, The Strand will open its doors just a half-block away from A.C.T.'s popular black-box performance venue, The Costume Shop, and other lively nonprofit arts organizations, shops, and restaurants. Just steps away, a major transportation hub provides fast and easy commuter access via BART and Muni.

We couldn't be happier to join Mayor Ed Lee and the San Francisco Board of Supervisors—as well as many community, education, civic, and arts organizations—in their efforts to revitalize San Francisco's Central Market neighborhood, which is rapidly becoming one of the city's most exciting destinations.

Our neighbors include some of the world's most innovative companies who have made their home in the area, as well as new shopping centers, restaurants, and housing. As the most visible nonprofit arts organization in the neighborhood, The Strand Theater will become a hub of cultural activity, welcoming audiences, students, and theater lovers of all ages with lively programs and performances.

“THE STRAND THEATER WILL PROVIDE OUR CITY'S RESIDENTS AND VISITORS WITH A WORLD-CLASS ENTERTAINMENT VENUE THAT WILL ENGAGE WITH THE LOCAL COMMUNITY THROUGH ARTS AND EDUCATION, WHILE CREATING JOBS FOR OUR CITY'S RESIDENTS AND CONTRIBUTING TO THE DIVERSE ECONOMIC VITALITY OF THE CENTRAL MARKET NEIGHBORHOOD.

—SAN FRANCISCO MAYOR ED LEE

STEP INSIDE THE STRAND



The Strand's 285-seat theater will house a variety of innovative works, from plays to cabarets to dance performances. Flexible seating will transform a traditional theater setting to a cabaret space with cocktail tables and open seating.



Located a level above the mainstage, this 120-seat, 1,500-square-foot space offers soaring views of City Hall, flexible seating, and a dynamic layout—with the versatility to accommodate performances, educational programs, and other special events.



The Strand will welcome visitors with a street-level lobby and café—open to the public with all-day access and convenient docking stations—and complimentary, secure bicycle parking for commuters.



An LED screen with state-of-the-art technology will display ongoing creative content to passing pedestrians, cyclists, and vehicles.

COMING SOON AT THE STRAND

The Strand Theater will open with master playwright Caryl Churchill's internationally acclaimed play *Love and Information*, an astonishing, brilliant exploration of our obsession with data and longing for meaning. (Read more on page 30.)

Following this highly anticipated debut, The Strand will offer a lively, year-round schedule of performances, creative educational opportunities, and other special events. A.C.T. season productions and Conservatory and Young Conservatory performances will have a home at The Strand, and A.C.T.'s Education & Community Programs Department will expand its outreach to students of all ages.

With its unique size and flexible scope, The Strand will give A.C.T. the opportunity to develop and nurture artists through an expanded commissioning and new works development program, as well as through the Community Space-Sharing Initiative, which provides free space and support for burgeoning arts organizations and artists. From powerful San Francisco stories to boundary-pushing projects that span artistic disciplines, A.C.T. will be able to stage an even broader variety of theatrical work each season.



BECOME AN INAUGURAL SUPPORTER OF A.C.T.'S STRAND THEATER

GRAB YOUR SEAT

\$2,400–\$7,500

Be recognized for years to come by Strand theatergoers—choose your gift level of Front Orchestra (\$7,500), Orchestra (\$4,500), or Mezzanine (\$2,400), and your name will appear on a permanent plaque on a theater seat in the section of your level.



LIGHT UP THE SCREEN

\$10,500

Art and technology will come together on The Strand's incredible state-of-the-art 27.5' x 17.5' LED screen. Located in the main lobby, the screen will be home to unique creative content that will be seen by tens of thousands of passing pedestrians daily. Your gift of \$10,500 will support a digital panel of the LED screen and will be recognized on a permanent plaque in the theater.



TAKE A BOW

\$25,000

Secure your place as a founding supporter of San Francisco's newest, most accessible, mid-size performance venue, with your gift of \$25,000 that will be highlighted on our permanent Wall of Honor, lit up for A.C.T. subscribers, artists, students, and theatergoers of all ages to see for years to come.

Rendering by Skidmore, Owings and Merrill LLP, 2014. All rights reserved.



For more information about The Strand: A.C.T.'s Next Stage, and other naming opportunities, please pick up a brochure in the lobby, or contact A.C.T.'s Director of Development Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.



A.C.T.'S
YOUNG CONSERVATORY

JOIN THE YC TODAY!



At our Tony Award-winning conservatory, students ages 8 to 19 develop their talents, perform in professional-caliber productions, and gain the confidence to succeed—all in a comfortable, creative, and fun environment. By training in the YC, students learn to incorporate the craft of theater into their everyday lives, developing concentration, imagination, professionalism, character, and self-confidence along the way

FALL SESSION:
SEP 22–NOV 15, 2014

WINTER SESSION:
JAN 13–MAR 14, 2015

This fall, don't miss this new play co-commissioned by the YC and His Majesty's Theatre in Aberdeen, Scotland!

The Ballad of Bonnie Prince Chucky

by Wendy Macleod

Directed by Amelia Stewart

A hilarious, lightning-quick comedy about the battles—mostly off the field—among a Scottish private school's soccer team.

ACT-SF.ORG/YC | 415.439.2444

STUDIO

A.C.T. THEATER TRAINING for *EVERYONE*



Embark on a theatrical journey at Studio A.C.T.—the Bay Area's home for actors, business professionals, and everyday theater enthusiasts.

Whether you're here to take your first acting class, strengthen your skills, or try something completely new, Studio A.C.T. brings you closer to theater with unforgettable classes that will resonate in the real world—from the stage to the conference room. With classes ranging from **Just Fosse** to **Introduction to Shakespeare** to **The Art of Public Speaking**, Studio A.C.T. offers the broadest range of theatrically based classes in the city—all taught by leading Bay Area theater professionals.

"Students don't have to think of themselves as artists. We'll show them exactly how artistic they really are."

—Nick Gabriel, Studio A.C.T. Director

CLASSES HELD YEAR-ROUND!

ACT-SF.ORG/STUDIO | 415.439.2426

LOVE AND INFORMATION COMES TO A.C.T.

THE INAUGURAL PRODUCTION
AT *THE STRAND THEATER*

by *Shannon Stockwell*



LOVE

and INFORMATION

by
CARYL CHURCHILL

Directed by
CASEY STANGL

TWO FANS TRY TO PROVE THEIR LOVE FOR A

celebrity by sharing little known facts about him.

A scientist shares the gruesome details of his experiments on the neurobiology of chickens. Ex-lovers remember their failed relationship. These are just a few of the many scenes in acclaimed British playwright Caryl Churchill's new play *Love and Information*, which A.C.T. is thrilled to produce as the inaugural production at our new Strand Theater in the spring of 2015.

"Churchill has been rocking the theatrical world for three decades, and we are honored to open our new space with this utterly unique work by one of theater's greatest pioneers," says Artistic Director Carey Perloff. Indeed, since her first play, *Owners*, premiered in 1972 at the Royal Court Theatre in London, Churchill has become famous for her imaginative and ever-changing style. From her satire of Victorian society and sexuality in *Cloud 9* (1979) to the Brechtian epic *Top Girls* (1982) to her exploration of identity in *A Number* (2002), her plays constantly surprise audiences and push theatrical limits.

Love and Information is no exception. The play is comprised of more than 50 different scenes, resulting in more than 100 different characters throughout the night. Every scene is an exploration of how our hyper-informed society navigates love in a world full of secrets, ever-

changing technology, and growing scientific knowledge. Does love affect how we receive and share information? How does information change the way we love each other? The answers to these questions—which feel especially relevant to San Franciscans as we undergo a technological revolution of our own—result in a sometimes-funny, sometimes-heartbreaking, always-riveting evening of theater.

This play is the perfect choice for the inaugural production at our soon-to-be-opened Strand Theater in the ever-changing Central Market neighborhood. "The Strand aspires to create a bridge linking longtime neighbors, Bay Area theater lovers, newly arrived tech workers, and first-time audiences in a richly intimate theatrical home," says Perloff. "And what better way to begin than with Caryl Churchill's dazzling new play *Love and Information*, which brilliantly exposes the heartbreaking gap between our longing for love and our relentless acquisition of information?"

As the very first subscription show performed in our exciting new space in Central Market, *Love and Information* is part of all full-play subscription packages and is one of the many show choices for any partial-play subscriber. Come celebrate the opening of our new venue and witness this one-of-a-kind evening of theater.

A GOOD NEIGHBOR

by Elizabeth Brodersen



Students from Bessie Carmichael Elementary School performing on the Geary Stage. Photo by Brendan Mendoza.

SINCE THE CITY'S MOVERS AND SHAKERS FIRST

invited A.C.T. to make San Francisco our permanent home in 1966, A.C.T. has brought the transformative power of live theater to literally millions of people at our grand Geary Theater in the heart of the Tenderloin. In addition to the repertory performances that appear on our mainstage and in our Conservatory, we reach thousands more each year from all over the Bay Area (more than 11,000 in 2013–14) through our ACTsmart education and community programs in partnership with schools and local nonprofits serving some of the city's most marginalized neighborhoods.

Each year, A.C.T. seeks to present plays that tell stories specifically of and for San Francisco's diverse communities, from *After the War*, *Tosca Café*, and *Tales of the City* to recent projects like *Stuck Elevator* and *The Orphan of Zhao*. To ensure that San Franciscans with limited resources have the opportunity to experience all of the work we produce, A.C.T. provides thousands of free tickets to residents served by dozens of community-based organizations (CBOs). We also donate ticket vouchers to more than

two hundred Bay Area arts, education, and social service nonprofits for their fundraising and donor recognition events—more than \$30,000 worth since 2012. Of these donations, 59 percent went to organizations that serve primarily low-income communities of color, such as the Asian and Pacific Islander Wellness Center, Huckleberry Youth Programs, and Hospitality House.

Since the establishment of the Education Department in 2011, we have extended our reach even deeper into the communities where we make our home. Through our ACTsmart Partnership program, we offer free tickets, study guides, and workshops to more than 50 Bay Area schools (including all of San Francisco's public high schools) and CBOs. In our intensive long-term residencies at Downtown and Ida B. Wells continuation high schools, each year we provide over a hundred low-income students of color with weekly acting classes, free performance tickets, writing support, and workshops led by master teaching artists and citizen artists from our Master of Fine Arts Program. Inspired by great dramatic literature and derived from their own life experiences, these students



Students in Downtown High School's Acting for Critical Thought project at A.C.T. Photo by Jay Yamada.

write monologues and short plays, which they then perform in A.C.T. venues.

Because inspiring educators to connect with their creative selves enables us to have a positive impact on the young people they interact with in their classrooms, we also provide ongoing professional development opportunities for teachers. During the 2013–14 school year, through our annual Back to the Source summer educator institute and school-year workshops, we provided artistic learning opportunities for 71 teachers and principals—most of whom were public school teachers who attended on full or partial scholarships. The 11 teachers who completed this year's Back to the Source will go on to collectively teach approximately 3,000 young people in the coming school year. “Every day was truly inspiring and gave me a million ideas of things I want to do with my students,” said one participant, a creative writing teacher who works with low-income pregnant and parenting teens at Hilltop High School in San Francisco. “That we were invited to simply *experience* things was such a welcomed approach to learning how we can be better teachers.”

For several years we have also partnered with the Tenderloin Boys and Girls Club, where A.C.T. teaching artists visit weekly to help younger students from the neighborhood—many who attend nearby De Marillac Academy, which partners with low-income families to break the cycle of poverty through education—to explore the delights of making theater. We also partner with the Galing Bata and YMCA after-school programs at Bessie

Carmichael Elementary School/Filipino Education Center, where we provide free theater classes to children from the Central Market neighborhood (97 percent of whom are youth of color); each year the entire fifth grade performs an original musical, inspired by an A.C.T. mainstage production, on the Geary stage. For those who catch the theater bug and want more, all of the young people in our ACTsmart education programs are eligible for scholarships to our acclaimed Young Conservatory classes.

Our partnership roster continues to expand. This past summer, we provided eight-week residencies at Oasis for Girls, a nonprofit that serves teens of color “on the brink of risk,” as well as the Bayview and La Salle low-income apartment complexes in the Bayview/Hunter’s Point neighborhood. This fall we will kick off a new long-term residency with SFUSD Access: The Arc to provide in-depth theater training to developmentally disabled youth and adults.

Through our Community Space-Sharing Initiative, over the past two years A.C.T. provided hundreds of hours of free space for 78 performances in our Central Market Costume Shop Theater to 32 small nonprofits. Groups we hosted include Lorraine Hansberry Theatre, Recovery Theatre (for Tenderloin adults struggling with addiction issues), and Singers of the Street, a neighborhood choir made up of homeless individuals.

This is all just the beginning, as we prepare to hit the road with our new Stage Coach mobile theater program. Thanks to a \$600,000 grant from the James Irvine Foundation, A.C.T. will bring participatory theater experiences to street fairs and cultural festivals around the city (including Off the Grid, Sunday Streets, and Third on Third), while establishing intergenerational residencies in the Central Market/Tenderloin, Bayview/Hunter’s Point, and Mission/Excelsior neighborhoods.

Once our new Strand Theater opens next spring, we look forward to the myriad possibilities this new venue offers as a hub for our burgeoning education and community programs, and as a home for workshops, classes, curriculum-driven student matinees for Bay Area schools, public performances by students in our residencies, and community gatherings. We hope to extend our Community Space-Sharing Initiative to The Strand and Stage Coach, as well.

A.C.T. is committed to being the best neighbor we can possibly be. There are countless tales to tell in our communities, and we are honored to be a place where San Franciscans can experience all of these stories—old, new, familiar, surprising, close to home, and adventurously far-ranging—together, wherever and whoever we are.



BURSTING AT THE SEAMS

A SUMMER OF LEARNING WITH A.C.T. *by Shannon Stockwell*

Photo by Kevin Berne



Photo by Jay Yamada

THE YOUNG CONSERVATORY

This summer, our Young Conservatory (YC) welcomed over 500 students from all around the globe. New and returning Bay Area natives were joined by students hailing from New York, Los Angeles, Ohio, France, Turkey, the Philippines and England, to name but a few. The YC did some traveling outside of San Francisco, as well; we sent eight students, accompanied by director Domenique Lozano and A.C.T. Head of Human Resources Kate Stewart, to Scotland for our yearly International Exchange with Aberdeen Performing Arts. The YC offered a multitude of courses to fit everyone's busy summer schedules taught by our extraordinary faculty and seven of A.C.T.'s own Master of Fine Arts students. From classes in our four-week session to help our students explore and fine tune their interests in topics like acting technique, on-camera acting, and audition preparation, to our preset curriculums in acting and musical theater in our one- and two-week sessions, we had something for everyone.



Photo by Ryan Montgomery



Photo by Ryan Montgomery



Photo by Ryan Montgomery

SUMMER TRAINING CONGRESS

For students ages 19 and over who are considering graduate school or for professionals wishing to sharpen their craft, A.C.T.'s Summer Training Congress (STC) welcomed approximately 85 students this summer. The students came from 7 countries, 23 states, and 55 cities. The STC consists of two separate but connected programs: a 5-week session, which focuses on comprehensive actor skills, and a 2-week Shakespeare intensive. Classes covered subjects such as acting, voice, and clowning, and included Conservatory Hours during which the students had the opportunity to speak with prominent artists and teachers about their work. This year's STC students made use of all of our spaces, from the studios at 30 Grant Avenue to the Geary stage to our black box Costume Shop Theater. The STC culminated in a showcase where the students shared their hard work.

STUDIO A.C.T.

Studio A.C.T., which provides classes for adults at all levels of skill and experience, attracted 75 new and 110 returning students from all over the Bay Area. Of the 28 classes we offered, eight of them, such as Impact Improv, Respect for Acting, and Film Acting for Beginners, were brand-new. As always, we offer Studio A.C.T. classes throughout the year. Whether you're an old pro or are just beginning, we have a class for you.

LEARN MORE: VISIT US AT: ACT-SF.ORG/CONSERVATORY



TACKLING THE CLASSICS

M.F.A. ACTORS TAKE ON *THE CHERRY ORCHARD* AND *HAMLET*

by Shannon Stockwell

THE GREAT ACTOR AND DIRECTOR JOHN

Gielgud once said, “Style is knowing what sort of play you’re in.” Being able to recognize what kind of play they’re in is an essential tool for actors, and also one of the most difficult to teach. At A.C.T.’s world-renowned Master of Fine Arts Program, our faculty has discovered that one of the best ways for the students to learn how to appreciate the individuality of each play is for them to be in two at once. The M.F.A. Program faculty looks for two plays that not only complement each other, but also solidify what the students learn in class and stretch their learning beyond that.

This fall, the faculty has the utmost faith in the multitalented second- and third-year M.F.A. Program actors as they grapple with two of the greatest plays in the Western theatrical canon, both of which have endured because of their complexity and depth: *The Cherry Orchard*, by Anton Chekhov, and *Hamlet*, by William Shakespeare.

The opportunity to explore *Hamlet*, the renowned revenge story that pits societal obligations against filial loyalty and personal honor, is especially exciting for the third-year M.F.A. Program actors; after spending much of their second year studying Shakespeare, they are hungry for the beautiful language and larger-than-life characters that mark his work.

At the same time, the second-year M.F.A. Program actors, whose first year culminated in a Chekhov intensive, are excited to sink their teeth into the tragicomic characters and subtle dialogue of *The Cherry Orchard*. This play about the end of one era and the beginning of another feels particularly timely in San Francisco, which is currently undergoing a monumental cultural shift of its own.

It is fortuitous that the M.F.A. Program actors will be able to study these two particular masters side by side; both Shakespeare and Chekhov are dramatic geniuses who have a deep and precise understanding of human nature, but their methods of presenting that understanding are opposite. Shakespeare’s characters verbalize everything they think, moment by moment, beautifully and poetically. Chekhov’s language, on the other hand, is indirect—but behind the words, the inner life of the characters is rich with emotion and vitality.

It’s not just the students that get to reap the benefits of performing these two plays side by side; audiences will get the opportunity to compare these classics as well. We invite you to come see what our M.F.A. Program actors produce after wrestling with these time-honored titans of Western theater.



THE STRAND THEATER

Located in San Francisco's rapidly growing hub of creativity, The Strand Theater increases A.C.T.'s capacity as a performance and educational institution and invigorates Central Market's vibrant arts community by establishing an inviting gathering space.

◆

WE ARE DEEPLY GRATEFUL TO THE FOLLOWING DONORS FOR THEIR EXCEPTIONAL PHILANTHROPY IN SUPPORTING A.C.T.'S STRAND THEATER.

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Producers Circle members make annual contributions of \$12,000 or more to A.C.T. We are privileged to recognize these members' generosity during the July 1, 2013–July 1, 2014 period. For information about Producers Circle membership, please contact Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.

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CAREY PERLOFF

(A.C.T. Artistic Director) recently celebrated her 22nd season as artistic director of A.C.T., where she most recently directed the highly acclaimed *Orphan of Zhao*

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

Perloff is also an award-winning playwright. Her play *Kinship* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013) and will premiere at the Théâtre de Paris this October in a production starring Isabelle Adjani, Carmen Maura, 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 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.



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 A.C.T.'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 of the three permanent Roundabout 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, and Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.



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, 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.

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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 set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes

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

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2317 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 are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

Lost and Found

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

AFFILIATIONS

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



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



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



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



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

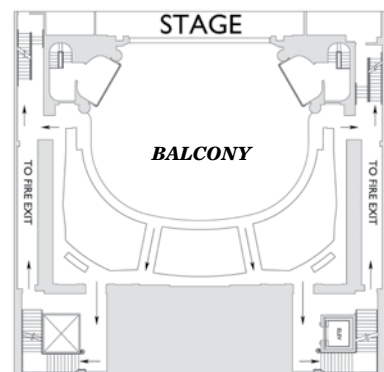
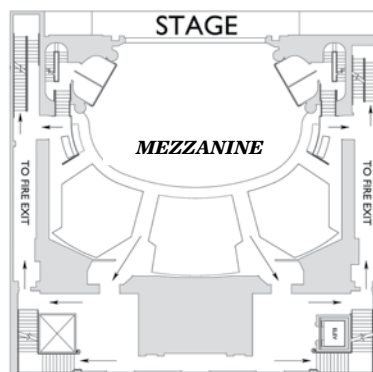
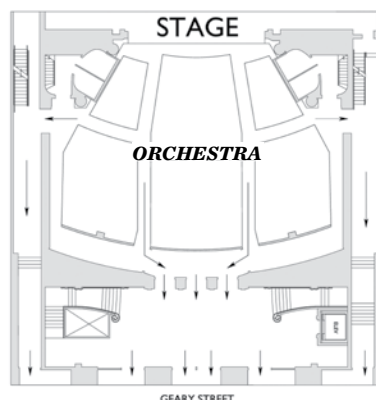


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