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San Francisco's THEATER COMPANY

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

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

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

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

A.C.T. also brings the benefits of theater-based arts education to more than 10,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education and Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which has brought tens of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and in-depth study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater, the current renovation of The Strand Theater across from UN Plaza, and the launch of our mobile Stage Coach initiative, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

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EDITOR *Shannon Stockwell*

CONTRIBUTORS *Dan Rubin*



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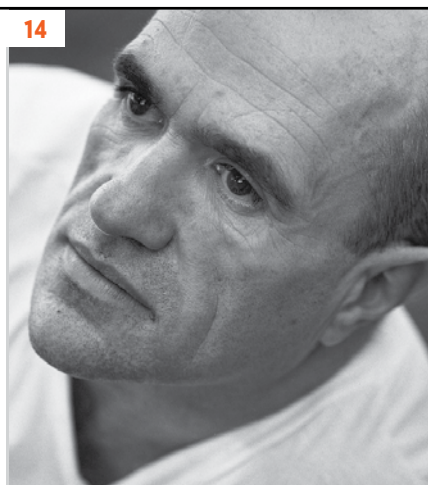
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VOLUNTEER!

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: *INDIAN INK*

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 events in our lounges. Join us for our upcoming production of *Indian Ink* and Interact with us!

BIKE TO THE THEATER

JAN 14, 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

JAN 20, 5:30PM

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

THEATER ON THE COUCH*

JAN 23

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*

JAN 27 AT 7PM; FEB 1 & 4 AT 2PM

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

OUT WITH A.C.T.*

JAN 28

Mix and mingle at this hosted postshow LGBT party.

WINE SERIES

FEB 3, 7PM

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

PLAYTIME

FEB 7, 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,

What a wild ride it has been to go from the physical exuberance of *Old Hats* to the linguistic fireworks of *Testament*! Perhaps the most interesting thing about being part of a resident theater company is the opportunity to experience theater in all its breadth and depth.

I came upon *Testament* after having been a passionate reader of Colm Tóibín's work for many years. His novels *The Master* and *Brooklyn* and his short-story collection *Mothers and Sons* remained etched in my mind long after I read them, in part because his characters are so surprising and fierce and full of longing, and in part because his language has a suppleness and vitality that are a joy to experience. So I was particularly fascinated when I heard that Tóibín had written a novel entitled *The Testament of Mary* in which the woman we know as Mary, Mother of God, is transformed into a character from Tóibín's fertile imagination. The novel had evolved from a stage production in Dublin, and then a new version of the stage play was written for Broadway in 2013. In *Testament*, Tóibín places a woman alone onstage in an unidentified place and time that is called "A space. Now." This woman is being held captive in her house by men (a "pair of brutes") who are waiting "for me to tell them something else, as I refused to return to the subject of their desires—our son, our son, our son, I cannot say his name." So begins an astonishing story, a vivid attempt by a fierce, brilliant, dispossessed woman to tell her story the way she remembers it.

It has long been said that history belongs to the conquerors, and indeed, one of the journeys of historians over the past century has been the attempt to reexamine history from the point of view of those whose voices were silenced along the way. This is particularly true of women. *Testament* gives Mary a chance to tell the astonishing story of her son's rise and fall from her own point of view. In a text that travels back and forth in time and wrestles with questions of memory, faith, and love, *Testament* asks us to reimagine a story we think we know, from a completely different vantage point. Tóibín's work is not intended as a doctrinal statement but as a character study inspired by one of the most complex and mysterious women in world history. The urgency with which Tóibín's heroine addresses us, her audience and confessors, is palpable, as we are swept up in a terrifying and heartbreaking attempt by a mother to tell the truth as she sees

it, before it gets devoured by history. As an Irishman who lived through the Troubles, Tóibín offers us a profound depiction of a mother's distress over the radicalization of her child.

When I read *Testament*, I thought of Seana McKenna at once. Many of you have had the privilege of seeing Seana's work in *Phèdre* and *Napoli!*; she is an actress capable of ferocity and power, with an imagination that helps her create characters that feel human and real. I have watched her many times at the Stratford Festival, mesmerized by her luminous voice and penetrating blue eyes. As the mother of a son, Seana seemed to understand *Testament* intuitively. Guided by our dramaturg Michael Paller, Seana and I have explored the various versions of the play and, in collaboration with the ever-generous Colm Tóibín, have put together a version for The Geary that we feel is the most resonant combination. I had invaluable help from the Reverend Alan Jones and other colleagues in the religious community as we developed this production, and I am thrilled to share the results with you.

As always, the fall is an incredibly busy time at A.C.T. This fall is particularly busy, as we launch two major new programs: the San Francisco Semester, a new theater studies program for undergraduates from around the country who wish to spend a semester in residence at A.C.T., and Stage Coach, our Irvine Foundation-sponsored mobile unit that will travel around to neighborhoods all across San Francisco to create theater in communities. At the same time, we've just announced the public phase of our new Strand Theater Campaign, looking towards a grand opening in the spring of 2015. Meanwhile, my production of *Indian Ink* continues to play to packed houses in New York and will arrive in San Francisco in January. We have so much in store for you this season. We are deeply grateful to all of you who have joined us again, and incredibly pleased about those of you who are with us for the first time. Thank you for coming!

Yours,

Carey Perloff
Artistic Director

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NONPROFIT THEATER COMPANY

◆ INDIAN INK ◆

BY
TOM STOPPARD

DIRECTED BY
CAREY PERLOFF



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AT A.C.T.'S GEARY THEATER

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What Would You Create to Make Your Love **LAST FOREVER?**

Two worlds collide with magnificent sparks in *Indian Ink*, a sweeping romance that transcends language, culture, and time.

In the 1930s, in the midst of India's restless quest for independence, free-spirited English poet Flora Crewe arrives in Jummapur, where she develops a complex relationship with an Indian painter. Decades later, in 1980s England, Flora's younger sister sifts through the poet's letters and writing to uncover the legacy of her sister's controversial career. A young Indian man and an American biographer are on the same mission, and together they discover the tantalizing secrets of Flora's past.

Leaping across two continents and two eras, master playwright Tom Stoppard's evocative work builds suspense as it interweaves scenes from both time periods, pulling the characters together and inviting the audience to play detective in unraveling this unlikely love story.

A.C.T. Artistic Director Carey Perloff—who directed the American premiere of *Indian Ink* at The Geary in 1999—has enjoyed a decades-long artistic partnership with Stoppard, creating numerous opportunities for

his plays to develop and flourish at A.C.T. For his part, Stoppard continually seeks out A.C.T.'s astute, enthusiastic theatergoers, riveting them with a wide range of dynamic plays, from the U.S. premiere of *The Invention of Love* to acclaimed revivals of *The Real Thing* and *Arcadia*.

Now, again under Perloff's direction, *Indian Ink* is making its off-Broadway premiere this fall—its first major production in New York—before arriving at A.C.T. in January. For this new production, Stoppard made careful, deft revisions throughout the play, including a newly rewritten ending, that will bring a freshness and vibrancy to this exhilarating work.

As it brilliantly traces the emotional and psychological aftereffects of British colonialism, *Indian Ink* reveals a sensual, startling connection between two artists that defies the forces of history. “*Indian Ink* will wash over audiences with what the Indians refer to as *rasa*—the spirit, the juice, and the emotion you feel when you experience a beautiful and erotic work of art,” says Perloff.

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The New York Times

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New York Magazine

A vivid portrait of love and loss, *Indian Ink* movingly explores how the powerful connection of two creative spirits can overcome the unrelenting march of time—if they take action. “I think one of the things [the play] ought to be saying to an audience is, ‘Hurry up. It’s time. Time’s going by; you only get one chance,’” says Tom Stoppard.

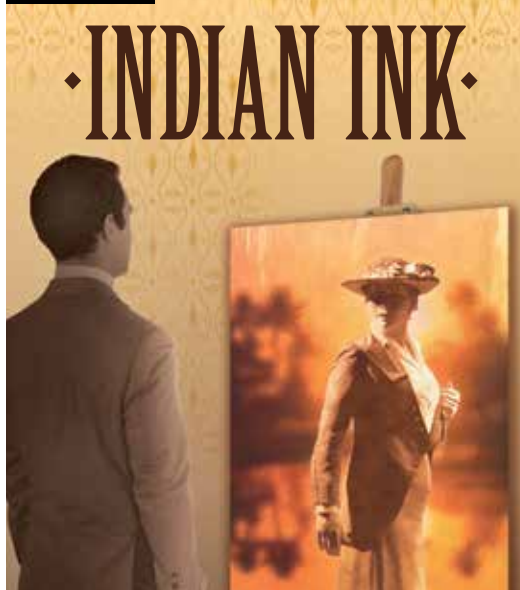
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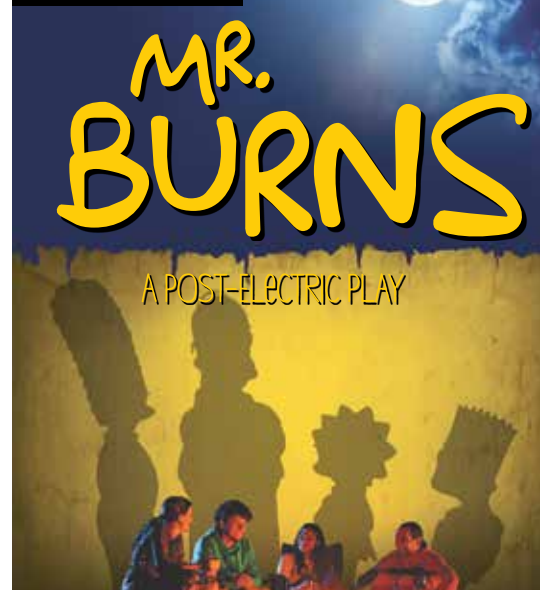
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presents

Testament

BY **Colm Tóibín**

DIRECTED BY **Carey Perloff**

SET AND LIGHTING DESIGN BY **Alexander V. Nichols**

COSTUME DESIGN BY **Jessie Amoroso**

SOUND DESIGN BY **Will McCandless**

DRAMATURGY BY **Michael Paller**

CASTING BY **Janet Foster, CSA**

THE WOMAN **Seana McKenna***

UNDERSTUDY **Stacy Ross***

STAGE MANAGEMENT STAFF

STAGE MANAGER **Elisa Guthertz***

ASSISTANT STAGE MANAGER **Megan Q. Sada***

STAGE MANAGEMENT FELLOW **Celia Fogel**

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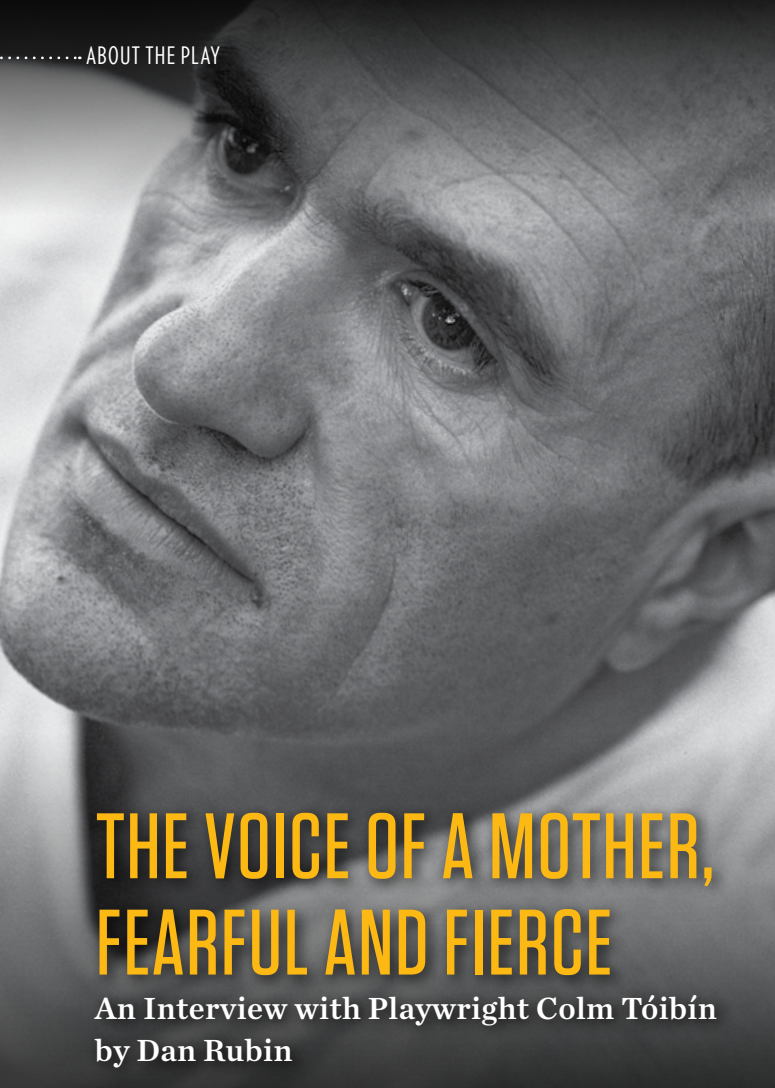
Reverend Alan Jones

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THE VOICE OF A MOTHER, FEARFUL AND FIERCE

An Interview with Playwright Colm Tóibín
by Dan Rubin

Don't spare anyone when you're working. In other words, if you're working, and there's a sudden moment when you realize you're going to tell a story, and that story is going to be very difficult for you or for others, tell it.

—Colm Tóibín, 2011

WHEN IRISH AUTHOR COLM TÓIBÍN WAS 12, his father died. At the wake, he noted, none of the attendees mentioned the deceased. After they left and other visitors stopped coming by to pay their respects, Tóibín and his younger brother and mother also avoided the subject. Tóibín remembers in a recent essay: “It was too much that he had died, too hard. . . . So it entered the realm of what you thought about and did not speak of, a realm I remain very comfortable in to this day.”

The realm of the unspoken—especially that which we can never say to those whom distance or death have taken from us—is central to Tóibín’s fiction. In a 2012 interview, he told Terry Gross, host of NPR’s *Fresh Air*, “In a way, I think if [the silence following my father’s death] hadn’t happened, I might have not bothered with the books, but because that lived in me so fundamentally and

so powerfully, that distance between what you are thinking about and what you were saying, and the silence that lingered all the time around serious emotion—that, I could deal with that in the book.”

The idea for *Testament*, which premiered at the Dublin Theatre Festival in 2011, originally rose out of Tóibín’s desire to tell the story not being told about the Crucifixion. He was inspired by a disconnect he saw between two paintings. The first was the *Assumption of the Virgin* (1518), by Italian Renaissance painter Titian. The glorious depiction of Mary being raised to heaven can be found on the high altar of the Basilica di Santa Maria Gloriosa dei Frari in Venice. A few blocks away, the second painting, Tintoretto’s *The Crucifixion* (1565), fills the back wall of a room in the Scuola Grande di San Rocco. In this awful scene, gritty humanity clutters around Christ as he languishes on the cross.

“It struck me, the distance between the two things, between the ideal and the real,” Tóibín recalls. “And it struck me that that story had not been told, the story of what it might’ve been like on that day, in real time for somebody, and how they would remember it.”

Tóibín maintains a considerable adoration of his Catholic heritage. The author is from Enniscorthy in County Wexford, a small town about 75 miles south of Dublin. Catholicism was so ingrained in his upbringing that, he has said, “you didn’t even notice it.” He served as an altar boy, riding his bicycle to church in the early morning to serve mass. He climbed the steeple to ring the bell. He attended Catholic school.

The Church defined not only his faith and his community, but also his nascent understanding of the arts. Beauty was a cathedral designed by Pugin, Mozart’s “*Ave verum corpus*,” and the ritualistic language of the service. Thinking back on the richness of his childhood, Tóibín told Gross, “It’s very difficult to say that Catholicism did damage.”

Book critic Jeff Giles, who reviewed Tóibín’s 2012 novelization of the play *The Testament of Mary*, suggests, “If your faith is strong enough to accommodate one artist’s alternative vision, *Testament* is a spellbinding, surprisingly reverent book.” Arguably, Tóibín’s reverence is not so much for the basic tenets of Christianity, but for a broken mother who witnessed a revolution consume her son.

Writing the play was emotionally distressing work for Tóibín. He remembers that the Crucifixion scene required him to “enter into it. . . . I was [Mary’s] eyes. I was her soul. I was her consciousness watching the thing happening and wondering what to do and thinking about it years later—did I do *anything* right? Was there anything more

I could've done?" During writing breaks, people who saw how overwrought he looked asked if he was okay. Often, he admits, he wasn't. "I found myself in a difficult space I didn't want to go into again, ever," he once said. "Even reading it over was disturbing."

Thankfully, as painful as rereading *Testament* is for him, Tóibín is willing to talk about his heartbreaking work. He was kind enough to answer our questions by email.

EXPLORING THE ROLE OF MOTHERHOOD—PARTICULARLY WHAT YOU'VE REFERRED TO AS THE "CLICHÉ OF IRISH MOTHERHOOD"—HAS BEEN CENTRAL TO MUCH OF YOUR WORK. COULD YOU TALK ABOUT WHY IT HAS HELD SUCH FASCINATION FOR YOU?

I don't really think about themes, because I work in images. It's true that I have been writing about mothers and sons over the past while, but this has not been a deliberate decision, and I have no theory on it. An image comes; if it moves into rhythm, I can work with it. I tend not to examine it so that it can proceed more directly.

WHAT WAS THE FIRST IMAGE FOR *TESTAMENT*, AND WHAT RHYTHM DID IT MOVE INTO?

She was alone and old and in a house, and afraid. That image. And then the voice which reflected that, the tone staccato, heightened, both fearful and fierce.

DID WRITING *TESTAMENT* CHANGE YOUR RELATIONSHIP WITH CATHOLICISM?

Yes, I became even more interested in the rituals and how the Gospels came to be written, and about the role of faith or religion in art.

***TESTAMENT* IS SET IN A WORLD GOING THROUGH A RAPID SOCIAL/RELIGIOUS/CIVIC SHIFT. AS YOU WERE WRITING, IN WHAT WAYS DID YOU FIND THAT WORLD SIMILAR TO TWENTIETH-CENTURY IRELAND?**

When the image of new coins came to me—it is in the play—it meant something, because I was there twice, for decimalization, which occurred around 1971, I think, in Ireland and for the arrival of the euro, about 30 years later. And yes, the images of social change in the play have echoes in the Ireland and the Spain I have lived in.

ARE THERE SPECIFIC MOMENTS IN THE PLAY STOLEN FROM YOUR PERSONAL EXPERIENCE?

Well, yes, I suppose. I come from a small town, and so I know what the world looks like from that perspective. I work alone, so I know something about solitude.

WAS IT IMPORTANT TO YOU TO BE HISTORICALLY ACCURATE WHEN YOU WERE CREATING THE WORLD OF *TESTAMENT*? WHAT RESEARCH DID YOU CONDUCT, AND WHAT SURPRISED YOU ABOUT YOUR FINDINGS?

I did very little research. I went to Ephesus [the city in modern-day Turkey where, according to legend, Mary lived out the final years of her life]. I read the Gospels a good deal. And some books—especially Marina Warner's book on the cult of the Virgin [*Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*] and the historical writings of Geza Vermes. I was not as concerned about historical accuracy as emotional accuracy.

MEANING WHAT?

Meaning that I had to create a tone for her that would capture the reader's imagination, enter the reader's spirit, and do the same to a live audience. If I bogged the thing down in period detail, I would lose the immediacy.

WHY DID YOU ORIGINALLY CONCEIVE OF *TESTAMENT* AS A PIECE TO BE PERFORMED?

I did some seminars in 2000 in New York on the Greek texts—*Medea*, *Electra*, and *Antigone*—and the tone of the helpless or powerless woman in those texts made a difference to me.

I DON'T THINK OF MARY AS BEING DEPICTED AS A HELPLESS, POWERLESS WOMAN. WHAT CONNECTED THE GREEK MYTHOLOGY TO THE BIBLICAL STORY FOR YOU?

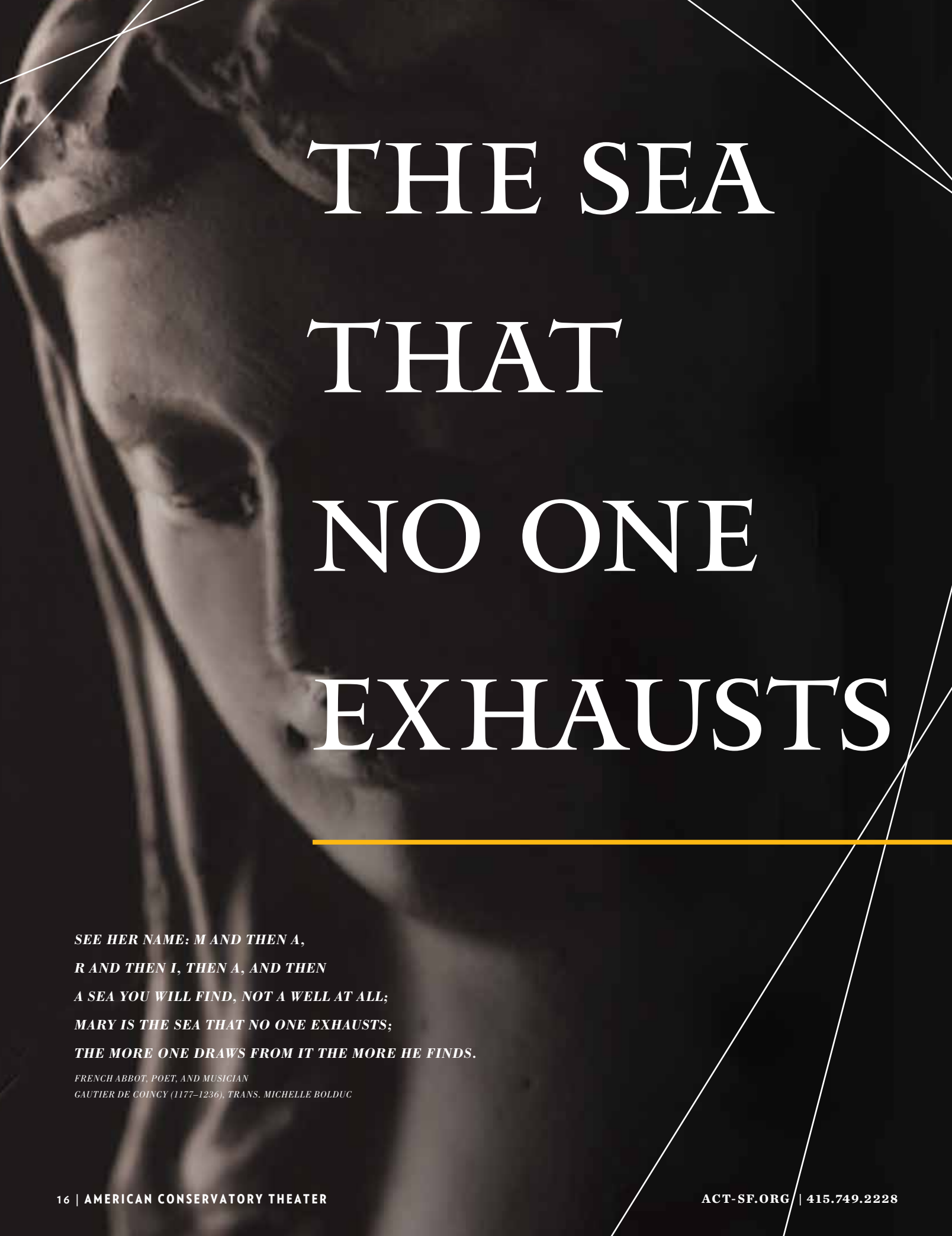
Electra is helpless, powerless, and then her voice is all power. I imagined Mary as old, when it is all over, when the power of her son's message has not yet reached the world. She has no power now. She is helpless. But when she speaks, because of how traumatized she is, her speech has power, as does that of Antigone, say.

WHY DID YOU EXPAND *TESTAMENT*, THE DRAMATIC MONOLOGUE, INTO THE *TESTAMENT OF MARY*, THE NOVELLA?

I made it much longer, with the sort of detail which fiction will bear and drama will not. (Drama is a much more brutal, elemental, and stark form.) I wrote it as a novel because I was worried that it might not always be performed as a play, and at least a novel is always available.

I AM INTRIGUED BY THE WIDE RANGE OF REACTIONS PEOPLE HAVE HAD TO *TESTAMENT*/THE *TESTAMENT OF MARY*.

Some Americans were angry. No one in Ireland or in London or in Spain seemed to be. But it's always hard to judge. People keep things to themselves.



THE SEA THAT NO ONE EXHAUSTS

*SEE HER NAME: M AND THEN A,
R AND THEN I, THEN A, AND THEN
A SEA YOU WILL FIND, NOT A WELL AT ALL;
MARY IS THE SEA THAT NO ONE EXHAUSTS;
THE MORE ONE DRAWS FROM IT THE MORE HE FINDS.*

*FRENCH ABBOT, POET, AND MUSICIAN
GAUTIER DE COINCY (1177–1236), TRANS. MICHELLE BOLDUC*

Images of Mary Through Time

by Shannon Stockwell

She has well over six thousand names and is possibly the most painted woman in all of history. Approximately 65 percent of the world's Christian shrines are dedicated to her. She has been the center of contentious religious debates. She is depicted as queen and mother, human and divine. Mary, the mother of Jesus, is a woman of myriad interpretations. What follows is by no means a comprehensive list of representations—the Marian Library at the University of Dayton holds more than 100 thousand books and pamphlets in more than 50 languages, just to give an idea of the depth of study she offers—but it suggests the innumerable ways of understanding the complexity of one of Western culture's most prevalent women.

MARY AND THE SCRIPTURES

Given Mary's eventual prominence within Christianity, many are surprised to find just how little she appears in the Gospels of the New Testament. She is only mentioned in relation to the life of Jesus—the Annunciation, the Nativity, the Wedding at Cana, and the Crucifixion. The Bible does not tell us anything about Mary's own life or her death.

Although Mary appears infrequently in the accepted biblical canon, Christians were understandably entranced by the woman who birthed their savior and wanted to know more about her. Around 150 CE, the apocryphal text the *Protoevangelium of James* was written, probably in Egypt or Syria. This was one of the most famous Marian accounts among Christians. It underlines Mary's piousness and tells of Mary's precocious childhood and her extraordinary adulthood. The story is steeped in Jewish tradition, which historian Miri Rubin suggests was an attempt to convert Jews to Christianity.

Aside from this and a handful of similar stories about Mary's life and childhood, Christian philosophers and religious leaders of the day did not spend much time considering her place in dogma, instead focusing on spreading the word of Jesus Christ and establishing themselves as a legitimate religion. This would not last long,

however, for the mere existence of a mother to Jesus begged several questions that would be debated for years to come and are still debated today.

QUEEN OF HEAVEN

The first major controversy about Mary's place in Christianity concerned the title *Theotokos* (*theo* meaning “god,” *tokos* meaning “one who gave birth to”). Christianity was made the official religion of the Roman Empire in 380 CE, and it suddenly became a matter of state to define what exactly a Christian was, and what the dogma would be. In the beginning of the third century, Nestorius, patriarch of Constantinople, was afraid that calling Mary *Theotokos* blurred the line between Christ's humanity and divinity; it implied, he said, that Mary had given birth to a divine being, a narrative that sounded dangerously close to pagan stories. He suggested that she be called *Christokos* (“one who gave birth to Christ”).

In 425 CE, a council of Christian bishops met to discuss the matter in Ephesus—notably the center of devotion to the Greek mother goddess of childbirth, Artemis, and where Mary supposedly spent her last days. There, the bishops upheld that *Theotokos* was the appropriate way to refer to Mary. As an opponent of Nestorius, Cyril of Alexandria, wrote, “If anyone does not confess that Emmanuel is God in truth, and therefore that the Holy Virgin is the Mother of God [*Theotokos*] (for she bore in a fleshly way the Word of God become flesh), let him be anathema.” A few centuries later, John of Damascus explained the outcome: “The name [*Theotokos*] in truth signifies the one subsistence and the two natures and the two modes of generation of our Lord Jesus Christ.” The dogma was accepted: Jesus was both human and divine, leaving Christians to ponder Mary's divinity.

Shortly after the Council of Ephesus, Pope Sixtus III completed the Santa Maria Maggiore church in Rome, which was adorned with mosaics of Mary's life. This queen-like depiction of Mary, known as the *Maria Regina* (*regina* being Latin for “queen”) was central to Byzantine art, where majesty and domination were important to the Empire's identity. Nearly a thousand years later, Mary was revered among English royalty, who invoked her name to support their God-given right to rule. She became a symbol for European renewal in the fifteenth century, when both churchmen and kings were fighting to assert themselves against the Turkish (and therefore Muslim) ascendancy in the Mediterranean; Mary is often shown enthroned and crowned, as in Stefan Loechner's *Altarpiece of the Patron*

Saints (c. 1445). Mary is depicted in *Altarpiece* as wearing her iconic blue mantle, which became a popular accessory during the Renaissance. Artists elected to use blue—specifically ultramarine—because it was one of the most expensive paints, made from the semiprecious stone lapis lazuli. By using this pigment, artists and patrons honored Mary as royalty worthy of the expense.

MOTHERLY MARY

While many early Christians focused on Mary's divinity, mother goddesses were already prominent in the Greek and Egyptian religions. Christians in these places grafted the notion of the mother goddess onto their image of Mary. Egyptian depictions of Mary, for example, incorporated with ease the dual qualities of her queenliness and her motherliness; after all, the Egyptian goddess Isis also embodied both of these traits. Images from Egypt often show an enthroned Mary breastfeeding Jesus.

Mary's breast and breast milk didn't become central to Marian iconography in Western Europe until the mid thirteenth century, when artists began highlighting Mary's physical beauty. Breast milk was a source of nurture and care; therefore, Mary's breast milk was a symbol of her love. Artists of this era also became intrigued by the human relationship between Mary and her son, and subtle changes in facial expression and gesture suggested a loving bond between them. This relationship became even more pronounced and central in the following centuries.

As the love between Mary and the baby Jesus became clearer in thirteenth-century art, so did depictions of Mary's pain during the Crucifixion. At the beginning of the century, she was shown wringing her hands and tilting her head, suffering a deep yet restrained sorrow. However, over the course of the next three centuries, this despair became increasingly dramatic.

The *Mater Dolorosa* ("suffering mother"), as this portrayal came to be called, depicts Mary at the foot of the cross, lamenting her son's death. The scenes became increasingly chaotic and even grotesque, as in Rogier van der Weyden's *The Descent from the Cross* (c. 1435), which shows a pale Mary fainting while her son's body is removed from the cross. Other artists show Mary holding the limp body of Jesus in her lap and lamenting his death. The most famous of these images is Michelangelo's sculpted *Pietà* (1498–99). Despite earlier depictions of chaos and agony, Michelangelo's Mary does not despair openly. Art historian William E. Wallace notes that she "avoids our look and internalizes her sorrow."

The level of despair Mary experienced during the Crucifixion was and still is the center of much debate. Did she grieve over the loss of her son as any mother would? Or,

because she knew that her son had to die in order to save the world, did she approach the situation with a knowing calmness? Just how involved was Mary in Jesus's sacrifice? Twelfth-century theologian Peter Abelard was one of the first to teach that Christian redemption began with Jesus's conception in Mary's womb, concluding, "Mary is our mediator to the Son, while the Son mediates to the Father." This belief—that Mary was an equal of Christ and God—was one of the central conflicts between Catholics and Protestants during the Reformation and remains challenging dogma to this day. At the Second Vatican Council in 1960, it was officially announced that, while Mary could be admired as a model for motherhood, she was not to be worshipped in the same way as the Holy Trinity.

Though devotion to Mary has been the subject of controversy in both Catholic and Protestant churches, believers have attributed a number of miracles to her throughout time. Throughout history, there have been more than 20 thousand reports of apparitions and visions of Mary, from conversations held with her to sightings of her image on toast. Wherever someone has claimed to have had a vision of her, believers have built shrines and pilgrims have traveled from near and far to pray. Historians have noted that many of the most famous apparitions have occurred in disadvantaged communities. These moments are when believers truly embrace the contradictions of Mary: protector and nurturer, queen and mother, she provides comfort to those in need.

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SEANA MCKENNA*

(*The Woman*) was last seen at A.C.T. as Amalia in *Napoli!*, and before that, in the title role of *Phèdre*. She recently

played Constance in *King John* and the title role of *Mother Courage and Her Children*, completing her 24th season with the Stratford Festival in Ontario. Shakespearean roles there include Juliet; Cordelia; Viola; Olivia; Lady Macbeth; Portia; Titania; Katherine the Shrew; Paulina; Queens Margaret, Katherine, and Elizabeth; and Richard III. She has starred in *Medea*, *Phèdre*, *Mary Stuart*, *The Matchmaker*, *Dangerous Liaisons*, *Blithe Spirit*, *Private Lives*, *Night of the Iguana*, *The Glass Menagerie*, *Pygmalion*, and *Candida*. Solo shows include *Shakespeare's Will* for Stratford and Merrimack Repertory Theatre; *The Year of Magical Thinking* for the Belfry Theatre, Tarragon Theatre, and the National Arts Centre; and a national tour of *The Search for Signs of Intelligent Life in the Universe*. She has received the Queen Elizabeth II Diamond Jubilee Medal, a doctor of sacred letters from Trinity College, and an honorary master of fine arts in acting from A.C.T. Other honors include three Dora Mavor Moore Awards (*Orpheus Descending* for the Royal Manitoba Theatre Centre/ Mirvish Productions; *Saint Joan* for Theatre Plus; directing *Valley Song* for the New Globe Theater), a Jessie Richardson Theatre Award (*Wit* for the Vancouver Playhouse/Canadian Stage), and a Genie Award for her work in the film *The Hanging Garden*. She teaches at A.C.T., Stratford's Birmingham Conservatory, and the National Theatre School of Canada.



STACY ROSS*

(*Understudy*) returns to A.C.T. having previously appeared in *The Constant Wife*, *The Gamester*, and *The Rivals*. She has just returned from

the New York premiere of *Bauer* at 59E59 Theaters, presented by San Francisco Playhouse. Locally she has appeared at Berkeley Repertory Theatre (*Cloud 9*, *In the Next Room or The Vibrator Play*, *The Green Bird*), Aurora Theatre Company (*Gideon's Knot*, *Hedda Gabler*), and San Jose Repertory Theatre (*Major Barbara*, *Hannah and Martin*), as well as at Marin Theatre Company, TheatreWorks, and the Magic Theatre (*Any Given Day*, *Terminus*). Favorites at California Shakespeare Theater, where she is an associate artist, include *Macbeth*, *Lady Windermere's Fan*, and *Mrs. Warren's Profession*.

COLM TÓIBÍN (*Playwright*) is a novelist, journalist, and playwright whose work has been translated into 30 languages. His novels include *The South* (1990, winner of the *Irish Times*/Aer Lingus First Fiction Award, shortlisted for the Whitbread First Novel Award), *The Heather Blazing* (1992, winner of the Encore Award), *The Story of the Night* (1996, winner of the Ferro-Grumley Award), *The Blackwater Lightship* (1999, shortlisted for the International IMPAC Dublin Literary Award and the Man Booker Prize), *The Master* (2004, winner of the IMPAC Dublin Literary Award, the Prix du Meilleur Livre Étranger, and the *Los Angeles Times* Book Prize for Fiction; shortlisted for the Booker Prize), *Brooklyn* (2009, winner of the Costa Novel Award), *The Testament of Mary* (2012, shortlisted for the Booker Prize), and *Nora Webster* (2014). His short-story collections are *Mothers and Sons* (2006, winner of the Edge Hill Short Story Prize)

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and *The Empty Family* (2010, shortlisted for the Frank O'Connor International Short Story Award). His nonfiction includes *The Modern Library: The 200 Best Novels in English Since 1950* (with Carmen Callil), *Homage to Barcelona* (1990), *Lady Gregory's Toothbrush* (2002), *Love in a Dark Time: Gay Lives from Wilde to Almodovar* (2002), *All a Novelist Needs:*

Essays on Henry James (2010), *A Guest at the Feast* (2011), and *New Ways to Kill Your Mother: Writers and Their Families* (2012). His first play, *Beauty in a Broken Place*, was performed at the Peacock Theatre in Dublin in 2004. The 2013 Broadway production of *The Testament of Mary*, directed by Deborah Warner and featuring Fiona Shaw, was nominated for the Tony

Award for Best Play. Tóibín has received honorary doctorates from the University of Ulster, University College Dublin, and the University of East Anglia, and is currently Mellon Professor in the Department of English and Comparative Literature at Columbia University.

ALEXANDER V. NICHOLS (*Lighting and Set 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, the 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.

JESSIE AMOROSO (*Costume Designer*) is in his sixth season at A.C.T. and is currently the costume director for the company. Bay Area theater design and styling credits include work at the California Theatre Center, New Conservatory Theatre Center (NCTC), the Julia Morgan Theatre, Solano College Theatre, the Berkeley City Club Theater, the Marines' Memorial Theatre,



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the Herbst Theatre, Herbst Pavilion, and the Palace of Fine Arts Theatre. Last season marked his design debut on the Geary stage with *Underneath the Lintel*, starring David Strathairn and directed by Carey Perloff. Other highlights include designing two world premieres for Brad Erickson at NCTC, most recently *American Dream*. At Theater Artaud he designed *Caligula*, featuring Nancy Carlin, and at Z Space he designed *A Round-Heeled Woman*, starring Sharon Gless. He is a graduate of California State University, Hayward (now California State University, East Bay).

WILL McCANDLESS (*Sound Designer*) is a theatrical sound designer, composer, and audio engineer based in the San Francisco Bay Area. Recent design credits include *Venus in Fur*, *Napoli!*, *4000 Miles*, and *Higher* for A.C.T.; *A Raisin in the Sun*, *A Winter's Tale*, *Lady Windermere's Fan*, *Spunk*, *Blithe Spirit*, and *Candida* for California Shakespeare Theater; *Fences*, *I and You*, and *The Whipping Man* for Marin Theatre Company; and *The Great Gatsby* and *The Whipping Man* for Virginia Stage Company. McCandless has been a visiting artist at San Jose State University, University of San Francisco, Sonoma State University, St. Mary's College of California, and Solano College Theatre. McCandless has received two Bay Area Theatre Critics Circle Awards for sound design, and he was a recipient of the Eric Landisman Fellowship, a program of Theatre Bay Area.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005, and since then has dramaturged more than 50 mainstage and workshop productions. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf

Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus, 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA (*Casting Director*) 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, *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, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal* by Lewis Black, *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).

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ELISA GUTHERTZ* (Stage Manager) most recently worked on *Major Barbara* and *Underneath the Lintel* at A.C.T. Her numerous other productions for A.C.T. include *Arcadia*, *The Normal Heart*, *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.

MEGAN Q. SADA's* (Assistant Stage Manager) most recent credits include A.C.T.'s *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.

MRS. ROBYN COLES and DR. TONY COLES (Executive Producers) are excited to be executive producers of *Testament*. Robyn is president of TRATE Properties, a real-estate management and ventures company. She previously served as president of Computer Marketing Services and president of Scientific Supplies Network, a medical supply company. She has been an active fundraiser for healthcare causes, such as Dana-Farber Cancer Institute, and served as chairperson of the San Francisco American Cancer Society inaugural gala in 2011. Robyn has also served on the parent executive committees for Buckingham Browne & Nichols School and The Lawrenceville School, and is currently involved in the Emma Willard School Bicentennial Committee. She is a trustee of A.C.T., a member of San Francisco Opera Guild, and a former trustee of Today's Youth Matter, and recently joined the United States Olympic and Paralympic Foundation as a trustee. Robyn received her bachelor's degree in urban affairs and economics from Goucher College. Tony Coles, M.D., is chairman and CEO of



Keith Haring, *Untitled*, 1982. Enamel and Day-Glo paint on metal. Collection of the Keith Haring Foundation. © Keith Haring Foundation

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TRATE Enterprises and former chairman and CEO of Onyx Pharmaceuticals. Under Tony's leadership, Onyx brought two new cancer medicines to patients and launched the company's international presence. Prior to that, he held senior positions at NPS Pharmaceuticals, Vertex Pharmaceuticals, Bristol-Myers Squibb, and Merck & Co. His cardiology and internal medicine training was at Massachusetts General Hospital, and he was a research fellow at Harvard Medical School. He received his M.D. from Duke University, his master's degree in public health from Harvard University, and his B.A. from Johns Hopkins University.

JERI LYNN and JEFFREY W. JOHNSON (*Executive Producers and Company Sponsors*) have been supporters of the arts in the Bay Area for many years. Last season at A.C.T., the Johnsons were executive producers of *Underneath the Lintel*. Jeri has been an A.C.T. season ticket holder since 1974. She credits A.C.T., the San Francisco Symphony, and San Francisco Ballet as her prime motivation for relocating to San Francisco in her twenties. Currently serving as chair of the Education and Community Programs Committee of the A.C.T. Board of Trustees, Jeri was very involved in education in Marin County, volunteering in the schools, serving on the school board in Tiburon, and finally working as the chief business official for the Tiburon school district for several years. Jeffrey was a real estate lawyer in San Francisco and a real estate developer in Silicon Valley. They both retired ten years ago.

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Every December and January, between the regularly scheduled fall and winter sessions, interSESSION will offer students a wide variety of workshops and intensives taught by industry experts. With classes ranging from Introduction to Dialects to Musical Theater Writing Intensive to Theatre Bay Area Audition Prep, Studio A.C.T. offers the broadest range of theatrically based instruction in the city.

The inaugural interSESSION starts this December!
Visit us online for more information about specific sections.

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YC

A.C.T. YOUNG CONSERVATORY

HOMECOMING

CELEBRATION

WEEKEND

FRIDAY NOVEMBER 28, 2014

COMPLIMENTARY PLAY READINGS

A.C.T.'S STUDIOS | 30 GRANT AVENUE

5:30 p.m. *Anatomy of Gray* by Jim Leonard

6:30 p.m. *Broken Hallelujah* by Sharman Macdonald

8:00 p.m. *Reindeer Soup* by Joe Pintauro

SATURDAY NOV 29, 2014

PLAY IT FORWARD

THE ALCAZAR THEATER | 650 GEARY STREET

5:30 p.m. Benefactor Dinner

7:30 p.m. Performance + Postshow Reception

For tickets and information:

visit act-sf.org/homecoming call **415.439.2470**

or email lperez@act-sf.org

All performers subject to change.





UP NEXT at A.C.T.'s CONSERVATORY

NOV 7-10

A.C.T. Young Conservatory *performs*

ALL JOEL: Songs by Billy Joel

A cabaret program paying tribute to pop icon and singer/songwriter Billy Joel

PERFORMANCES TAKE PLACE AT THE GARRET, LOCATED ON THE 5TH FLOOR OF A.C.T.'S GEARY THEATER AT 415 GEARY STREET, SAN FRANCISCO.

NOV 18-23

A.C.T. Young Conservatory *performs*

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 rugby team

PERFORMANCES TAKE PLACE AT THE THEATER AT THE CHILDREN'S CREATIVITY MUSEUM, 221 4TH STREET, SAN FRANCISCO.

DEC 10-13

A.C.T. Master of Fine Arts Program *performs*

SIDE BY SIDE BY SONDHEIM A Musical Entertainment

Music and Lyrics by **STEPHEN SONDHEIM** and Music by **LEONARD BERNSTEIN, MARY ROGERS, RICHARD ROGERS**, and **JULE STYNE** Continuity by **NED SHERRIN** Directed by **NICK GABRIEL**

A glorious musical revue of Sondheim's most romantic and hilarious songs

PERFORMANCES TAKE PLACE AT THE GARRET, LOCATED ON THE 5TH FLOOR OF A.C.T.'S GEARY THEATER AT 415 GEARY STREET, SAN FRANCISCO.

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M.F.A. VARIETY RETURNS THIS JANUARY

by *Shannon Stockwell*

Class of '16 in the Created Movement Project (photo by Alessandra Mello)

IN A.C.T.'S WORLD-RENOWNED MASTER OF

Fine Arts Program, the faculty is always on the lookout for ways to showcase our student actors' varied talents for a wide range of audiences, from their fall and spring repertory shows to *Will on Wheels*, a touring Shakespeare production that travels to schools all over the Bay Area. Last year, Conservatory Director Melissa Smith came up with yet another venue for M.F.A. Program actors: *M.F.A. Variety*, a vaudevillian presentation of songs, monologues, and scenes. The result was an exciting, diverse, and surprising evening of performances that was enjoyable for both audiences and students. Third-year M.F.A. Program actor Ben Quinn says, "We got to do a lot of different things—stage combat, commedia dell'arte, music. It was truly a variety."

The students have fond memories of last year's *M.F.A. Variety*. "I got a chance to showcase materials that I crafted with my classmates and instructors in the studio, and it was really nice to be able to share that with an outside audience," says third-year M.F.A. Program actor Dominique Salerno. "It was a great time for the whole M.F.A. community to come together and showcase what we can do."

M.F.A. Variety was not just a chance for the students to present skills; it was also a chance to learn and grow as artists. Danielle Frimer, a third-year M.F.A. Program actor, says, "I learned that often, what scares me most is not necessarily the thing I'm worst at," she says. "Improvisation terrifies me, so Stephen Buescher [head of movement for the M.F.A. Program] and Melissa teamed up to make me do a little semi-improvised skit. Despite my fears, I had a blast while doing it. I realized that the limitations that we invent for ourselves are not always based in reality. *M.F.A. Variety* was a huge lesson for me as a performer."

Following the success of its inaugural year, the student actors are gearing up again for their *M.F.A. Variety* performances. Throughout fall classes, faculty members will be keeping their eyes peeled for improvisations, monologues, scenes, and songs that best represent the students' talent, which will then be curated by director and A.C.T. Resident Artist Domenique Lozano into an energetic evening of theater and performance with the best young actors in the nation.

M.F.A. Variety is your opportunity to get a glimpse of these up-and-coming stars while they train in our rigorous three-year program before they launch their promising



Jennifer Reddish, class of '16, Kemiyyondo Coutinho, class of '15, and Nemuna Ceesay, class of '14, during the annual Sky Festival (photo by Jay Yamada)



Philip Estrera and Dillon Heape, class of '14 (photo by Kevin Berne)



Josie Alvarez, class of '15, in *Sueño* (photo by Alessandra Mello)

careers on local and national stages, as well as the silver screen. “*M.F.A. Variety* is a great way for audiences to see the work that is done in the Conservatory and take away some of the mystique that surrounds it,” says third-year M.F.A. Program actor Joel Bernard. “It’s really a lot of hard-working professionals, and a lot of fun.” Caitlan Taylor, a second-year

“NOT ONLY DID MANY PEOPLE LEARN WHAT THE M.F.A. PROGRAM WAS, THEY ALSO LEARNED ABOUT THE RIGOR, THE STRESS, THE COMMITMENT, AND THE PASSION OF OUR WORK. AND IN TURN, I GOT TO MEET MANY OF OUR SUPPORTERS. THIS BEAUTIFUL HUMAN CONNECTION IS WHAT THEATER IS ALL ABOUT!”

M.F.A. Program actor, says that this human connection was one of the most wonderful aspects of *M.F.A. Variety*. “Having an in-person interface felt much more personal than someone reading our names in the mainstage programs,” she says. “Not only did many people learn what the M.F.A. Program is,

they also learned about the rigor, the stress, the commitment, and the passion of our work. And in turn, I got to meet many of our supporters. This beautiful human connection is what theater is all about!”

Before performances of *Indian Ink* this January, ticket holders can attend *M.F.A. Variety* in our upstairs cabaret space, The Garret, Tuesday through Friday. Doors will open at 7 p.m. and drinks will be available for purchase. The 30-minute performances will take place from 7:15 to 7:45, leaving you plenty of time to find your seat in The Geary. You might even get a little taste of the performances while picking up your tickets at the box office, or while waiting in the lobby. Come support our amazing M.F.A. actors, grab a drink, and enjoy *M.F.A. Variety*!

**TO LEARN MORE ABOUT
M.F.A. VARIETY, VISIT:**

ACT-SF.ORG/VARIETY

November Is Prospero Month

by Helen Rigby

We are celebrating the Prospero Society and its members throughout the month of November. The society is composed of an extraordinary group of donors who have included American Conservatory Theater in their estate plans. We asked several of the new members what inspired them to join.



“I regard the theater as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.’ Oscar Wilde said that, and I happen to agree. Since I was nine years old, I have been an avid playgoer, a play promoter, a newspaper theater critic, a playwright—and I’ve even spent a few evenings performing onstage. Being part of the Prospero Society is a way to give back and pay it forward at the same time.”

—Patricia Corrigan, *New A.C.T. Subscriber and Prospero Society Member*



“A.C.T. is a major part of the cultural fabric that makes San Francisco so special. I want to be sure that the organizations I care most about thrive for generations to come. By including A.C.T. in my estate planning, I am making a gift to San Franciscans, both present and future!”

—Dante Noto, *Prospero Society Committee Member*



“My husband, Alfred F. McDonnell, and I are very glad to become members of the Prospero Society. As a retired high-school drama teacher and director, I have been looking for a good way to stay connected with the theater community other than just attending performances as a loyal patron. The Prospero Society gives me that chance. Not only do I get to meet and interact with the actors in A.C.T.’s Master of Fine Arts Program—which reminds me of the joy of seeing phenomenal growth in talented young actors—but we also get to participate in the various programs and activities that the Prospero Society has been developing. It is a wonderful way to enjoy the benefits of gift-giving while enjoyment is still available to us!”

—JeNeal Ann Granieri, *former drama teacher and Prospero Society Committee Member*

Prospero Society members enjoy many benefits, such as access to the VIP Lounge, private tours, invitations to salons, and an annual Prospero Society brunch. We applaud our new members, cherish the old, and welcome your inquiries about how you can join this special group of supporters. If you have already included A.C.T. in your estate, please let us know!

**Contact Helen Rigby,
Director of Legacy Giving**

hrigby@act-sf.org
415.439.2469



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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, which 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.

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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. Director of Development Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.



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.

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Michael Paller, *Director of Humanities*
Lisa Anne Porter, *Co-Head of Voice and Dialects*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*

M.F.A. Program Adjunct Faculty

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

Studio A.C.T.

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

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Christina Anselmo, *Acting*
Pierce Brandt, *Musical Theater*
Laura Derry, *Improvisation*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater*
W. D. Keith, *Director*
Scott Kitajima, *Acting*
Dominique Lozano, *Director, Acting*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists

Thaddeus Pinkston, Robert Rutt, Naomi Sanchez

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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., where she most recently directed the highly acclaimed

Orphan of Zhao in collaboration with La Jolla Playhouse. She just staged the New York premiere of Tom Stoppard's *Indian Ink* at Roundabout Theatre Company in New York; the production opens at A.C.T. in January. 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 *Boleiros 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 Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, and *Night and Day*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Perloff is also an award-winning playwright. Her play *Kinship* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013), and will premiere 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.



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.

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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.

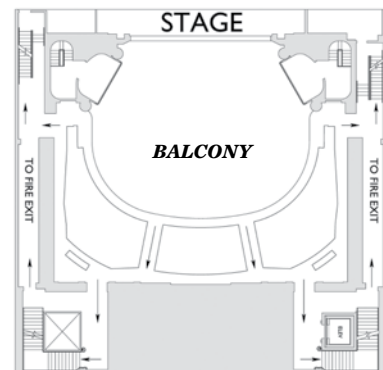
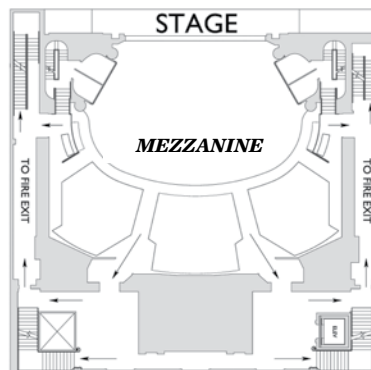
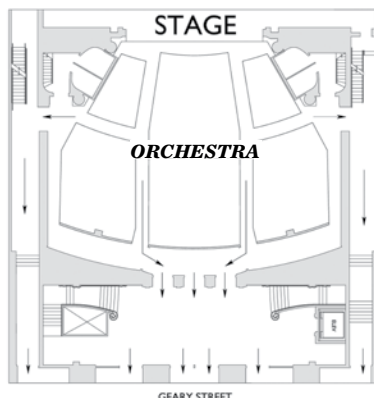


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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

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