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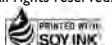
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San Francisco's THEATER COMPANY

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.

Perloff also put A.C.T.'s conservatory and educational programs at the center of our work. A.C.T.'s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs. Our M.F.A. Program students often grace our mainstage and perform around the Bay Area as alumni. Other programs include the world-famous Young Conservatory for students ages 8 to 19; Studio A.C.T. for adults; and the Summer Training Congress, an intensive program that attracts enthusiasts from around the world.

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education 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 after-school programs.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater and the current renovation of The Strand Theater across from UN Plaza, 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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SEP 21, 2013—FEB 17, 2014

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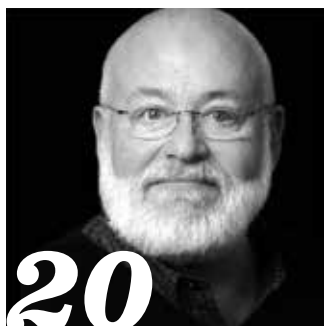
This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with Bulgari. Curator's Circle: Mr. and Mrs. Carl F. Pascarella. Benefactor's Circle: Mrs. George Hopper Fitch, Dr. Alan R. Malouf, and Wells Fargo. Patron's Circle: Jeri Dexter.

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Elizabeth Taylor in Rome, wearing a Bulgari emerald and diamond *tremblant* brooch, 1962. Photograph by Gamma-Keystone via Getty Images; brooch image by Antonio Barrella, Studio Orizzonte Roma; composite FAMSF

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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.

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DON'T JUST SIT THERE



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 *Underneath the Lintel* and InterACT with us!

BIKE TO THE THEATER NIGHT

October 23, 8pm

In partnership with the SF 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

October 29, 5:30pm

Go deeper with a fascinating preshow discussion and Q&A with director Carey Perloff. Can't make this event? Watch it live—online!

Visit act-sf.org/interact for details.

THEATER ON THE COUCH*

November 1

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*

November 5 at 8pm;

November 10 & 13 at 2pm

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

OUT WITH A.C.T.*

November 6, 8pm

Mix and mingle at this hosted postshow LGBTQ party!

WINE SERIES

November 12, 7pm

Meet fellow theatergoers at this hosted wine tasting event in our 3rd floor Sky Lounge.

PLAYTIME

November 16, 1pm

Get hands-on with theater at these interactive preshow workshops.

To learn more and order tickets for InterACT events, visit act-sf.org/interact.

*Events take place immediately following the performance.

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3725 Washington Street

3725Washington.com \$11,000,000

Significant Presidio Heights house in a fabulous location close to the Presidio Park and Laurel Village shops and restaurants. This remarkable property was reinvented by the well-known designer, Michael Taylor, and has extraordinary light-filled public rooms, large spaces and a wonderful indoor/outdoor feeling. Five bedroom suites, six and one-half bathrooms and numerous expansive gathering rooms. Two garages, additional bedrooms for live-in help, and beautiful outdoor areas including a front terrace with a fountain and a sun-drenched South-facing garden with a pool.



1958 Vallejo Street PH

1958Vallejo.com \$8,000,000

This is the penthouse with the BEST views in San Francisco! Atop a vintage elevator building with a huge private rooftop terrace, also with sweeping views, this four bedroom four and one half bathroom full-floor penthouse has just undergone a fabulous remodel with premium fixtures and fittings, glorious detailing, super-tall ceilings and a great open floor-plan. Two car independent parking and storage complete the amenities of this unique space, just two easy blocks from Union Street.



2760 Lyon Street

2760Lyon.com \$3,999,000

Wonderful single family house across from the Presidio. Bright and airy, with a terrific floor plan. Large, sunken living room with Presidio outlooks. Dining room and eat-in kitchen opening onto a balcony overlooking the level yard. Three bedrooms including master suite, plus a maid's room and bath. Views of the water and Alcatraz from several rooms. Two-car garage, seismic upgrades and ample storage.

136 Locust Street

136Locust.com

\$2,900,000

Gorgeous home with great views throughout and lovely details in an impeccable Presidio Heights location. Quiet and serene, this condominium feels like a house with grand entertaining rooms as well as numerous private spaces for quiet retreat. Four bedrooms, two bathrooms, including a fabulous remodeled view master suite, a large eat-in kitchen, a family great room, and an office, along with two view terraces and a large separate store-room, make this an outstanding home. The location, just a very few blocks from both the Presidio and Laurel Village, is extremely convenient and yet very quiet and residential.



1325 Filbert Street

1325Filbert.com

\$2,500,000

Spacious condominium with sweeping views of the Bay and Golden Gate Bridge! Two bedrooms and two remodeled baths, including a large master suite. Formal dining and living rooms with great views. Renovated eat-in kitchen with a fireplace and lovely circular bay window. Grand pentroom opening onto a wonderful deck with awesome views. Laundry, 2-car parking, and a private elevator from the garage.



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From the

ARTISTIC DIRECTOR

Dear Friends,

Welcome to *1776*, the true story of how this country very nearly failed to come into being. From where we sit now, it often feels as if our political system is irreparably broken, as if contention trumps compromise at every step of the way and the ideological divides amongst us are too great to make the country governable. So it is fascinating and perversely heartening to realize it has been ever thus. This musical play is a brilliant dramatization of the debate in Congress over American independence from Britain, pushed forward in the oppressive heat of a Philadelphia summer by wildly high-strung John Adams, lovelorn Thomas Jefferson, gout-afflicted Ben Franklin, and a group of fractious congressional delegates. They are, of course, all white men; *1776* reminds us how far we have come towards diversity of representation in Congress, even if we are still mired in division. The piece is both hilarious and heart-stopping, as values get compromised, power gets adjudicated, and last-minute deals get made.

I was thrilled when I learned last year that the great Frank Galati was directing *1776* for Asolo Repertory Theatre in Florida. Having seen a great deal of Frank's work over the years, from *Grapes of Wrath* to *Ragtime*, I knew that he had a unique gift for deft characterization and beautiful specificity, and that he would make every delegate a three-dimensional figure. I flew down to Sarasota to see his production and was overwhelmed by its humanity and its enormous theatricality. Frank manages to make every moment vivid and suspenseful, and the story feels utterly new and surprising.

Once I saw the show, I was determined to bring it to A.C.T., and I am particularly delighted that we found so many talented Bay Area actors and musicians to join some of the original cast in realizing this version of the production. When Frank came to San Francisco last spring to cast the show, he addressed a group of theater lovers and supporters, and he spoke with such fire and eloquence about the nature of our democracy that I was sorry he was not running for office himself. The next best thing is that he is directing *1776* at A.C.T., and we're honored to share the beautiful work of his remarkable team with you.

The upcoming season at A.C.T. is full of juicy plays that ask big questions about the way we live **now**. Across America, we're thinking about money and inequality, about the cost of war and the price of peace—issues brilliantly debated in Shaw's *Major Barbara* and Eduardo De Filippo's *Napoli!* We're so inundated on social media with personal confessions that we wonder how real "identity" manifests itself, something Glen Berger explores in his beautiful, personal narrative *Underneath the Lintel*. From cultures across the globe come stories of family, sacrifice, and infidelity, put into astonishing theatrical form in *The Suit* (based on a South African short story) and *The Orphan of Zhao* (from a Chinese epic). And because we never seem to solve the question of where sexual desire comes from and how it can be controlled, *Venus in Fur* feels like absolutely essential theatergoing.

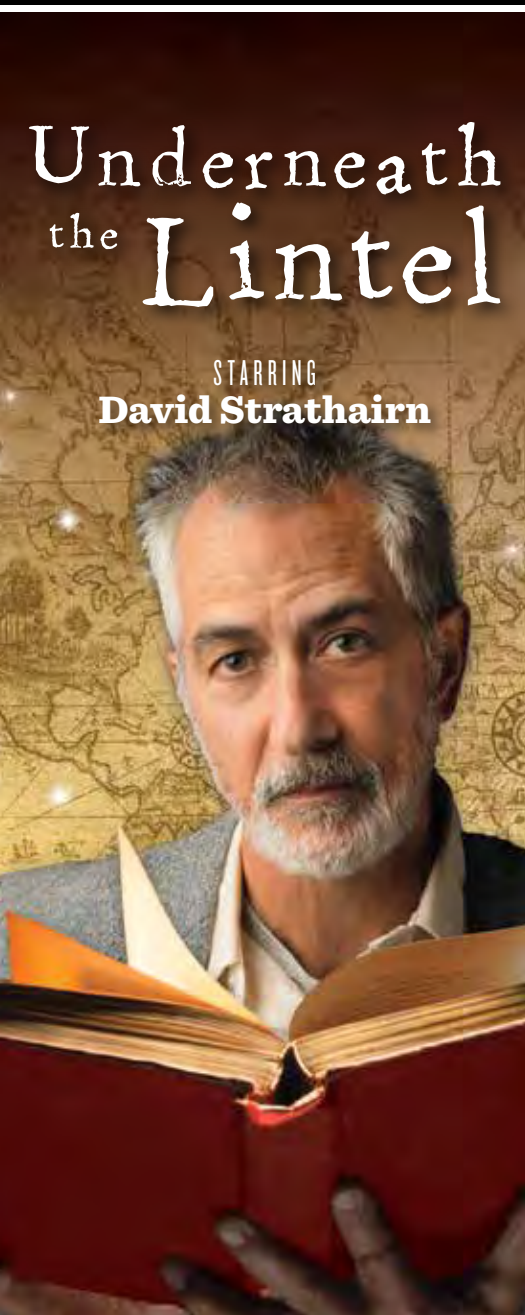
As always, A.C.T. is interested in what makes a play *theatrical*, why it matters that we see something *live*, how virtuosic actors can bring alternative realities to life in ways that are visceral and immediate. Great theater should give you something rich to feel in the present moment and engaging to think about afterwards. So if you've never listened to a group of psychiatrists dig inside a play during our Theater on the Couch series (the first Friday night after Opening), or stayed after a performance for an Audience Exchange to ask the actors about their experiences, or partied with us at our OUT Nights, this is your year to start. And for all of you play lovers who are hungry for more, we're starting something new this season: **free** play readings on one Sunday evening of each production's run, featuring the company of the show in a reading of a complementary script.

Welcome to our season—we are honored and delighted to have you with us!

Best,

Carey Perloff

INTRODUCING THE 2013-14 SEASON



Underneath the Lintel

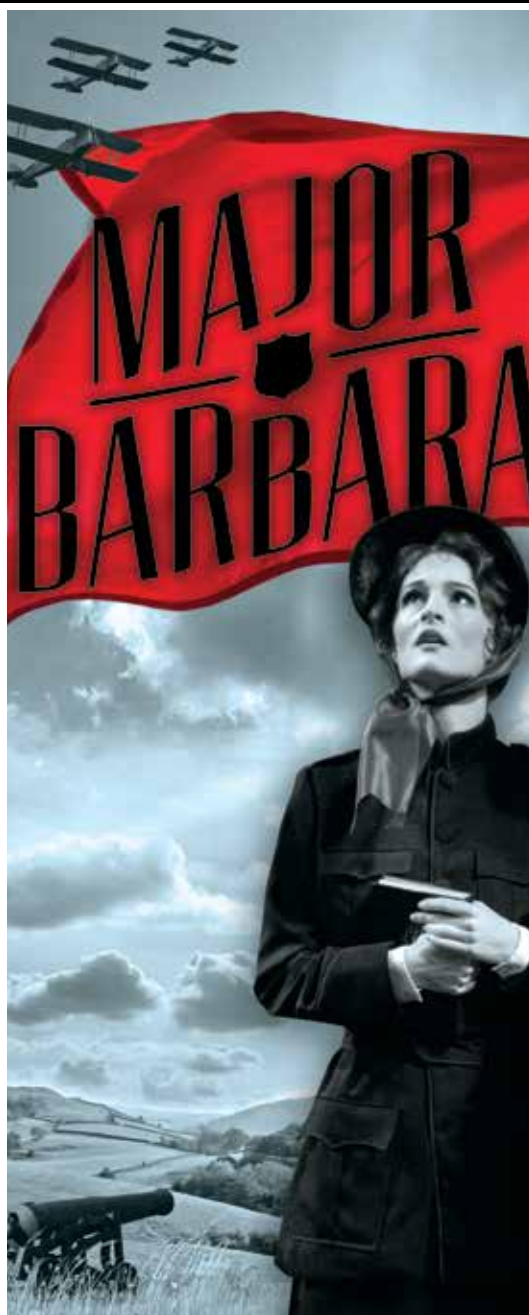
STARRING
David Strathairn

BY **Glen Berger**
DIRECTED BY **Carey Perloff**

When a secret message is discovered in a long-forgotten book, a librarian embarks on a global quest.

“[Filled with] **INTELLIGENT WRITING** and quirky humor”

LOS ANGELES TIMES



BY **George Bernard Shaw**
DIRECTED BY **Dennis Garnhum**
A COPRODUCTION WITH **Theatre Calgary**

A sumptuous new production of Shaw's great political comedy skewering religion and business

“**ELEGANT**, eloquent, and **VERY FUNNY**”

THE NEW YORK TIMES



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BY **Eduardo De Filippo**
TRANSLATED BY **Linda Alper and Beatrice Basso**
DIRECTED BY **Mark Rucker**

A new translation of the bittersweet WWII Italian comedy about a family working the black market

“Filled with **EARTHY SPIRIT** and **COMIC GUSTO**”

THE NEW YORK TIMES

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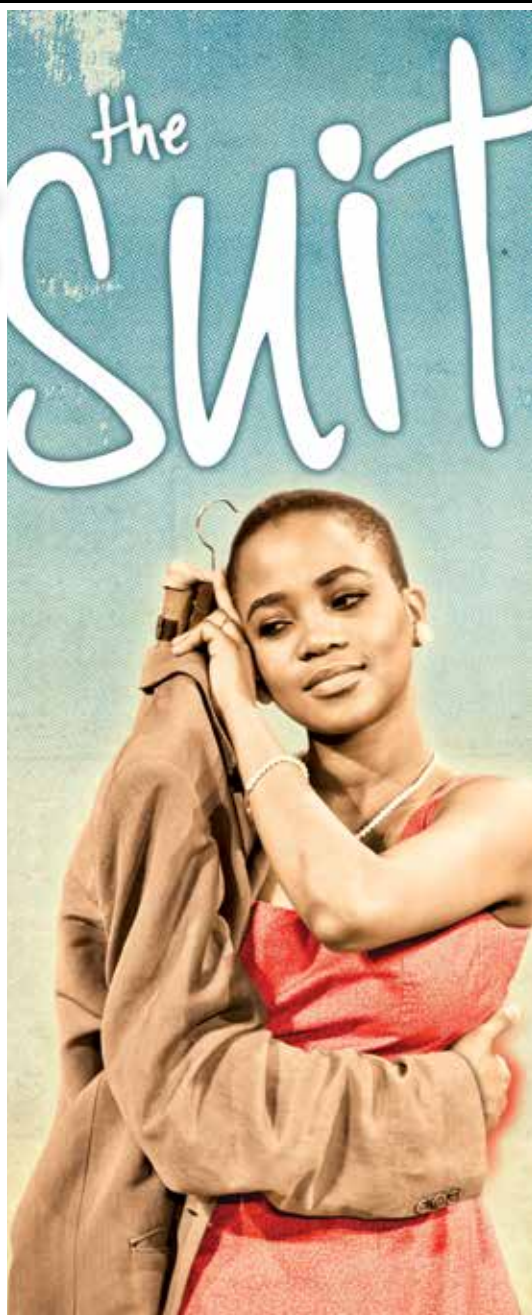


BY **David Ives**
DIRECTED BY **Casey Stangl**

The seductive and electrifying Broadway hit
makes its Bay Area premiere.

“A **SEXY** and
DANGEROUS tango”

TIME OUT NEW YORK

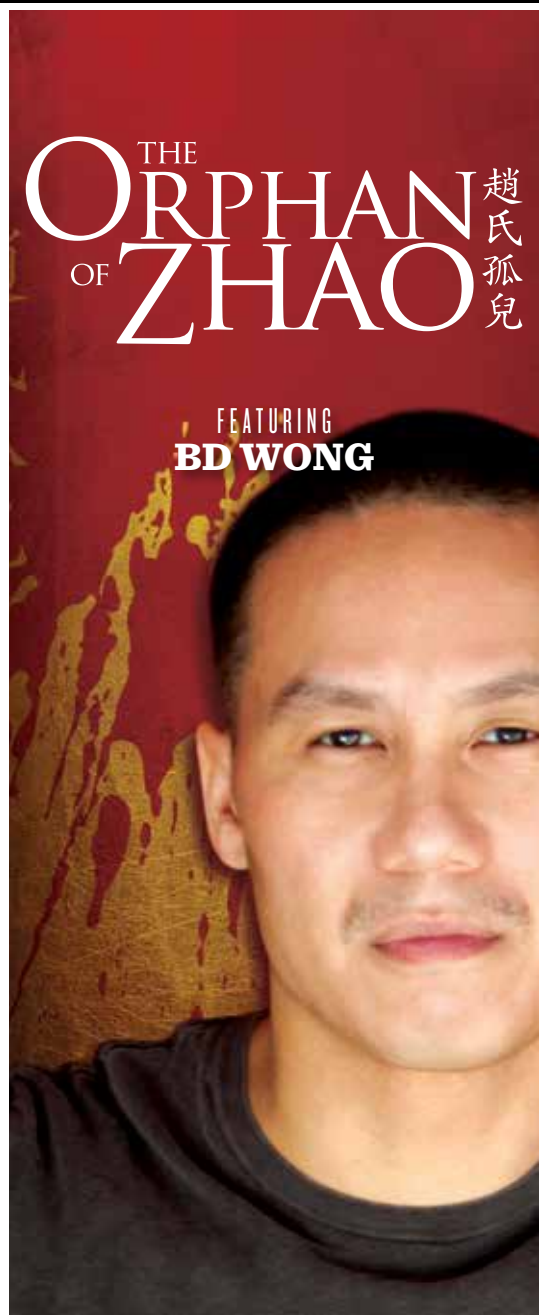


BASED ON *THE SUIT* BY **Can Themba,**
Mothobi Mutloatse, and Barney Simon
DIRECTION, ADAPTATION, AND MUSIC BY **Peter Brook,**
Marie-Hélène Estienne, and Franck Krawczyk

African melodies interweave with jazz standards to under-
score this simple yet haunting tale of infidelity and passion.

“A **BITTERSWEET** and
BEAUTIFULLY performed fable”

NEW YORK DAILY NEWS



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DIRECTED BY **Carey Perloff**

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PIERCING marvel”

THE TIMES OF LONDON

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**UNDERNEATH
THE LINTEL**

BY
GLEN BERGER

DIRECTED BY
CAREY PERLOFF

David Strathairn in *Underneath the Lintel*. Photo by Kevin Berne.

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UP NEXT AT A.C.T.

Underneath the Lintel

STARRING ACADEMY AWARD–NOMINATED
DAVID STRATHAIRN

Academy Award nominee David Strathairn returns to A.C.T. to portray the eccentric Librarian in the riveting solo drama *Underneath the Lintel*, opening this October as A.C.T.'s second production of the 2013–14 season.

Performed as a one-night-only telling of his remarkable discovery, *Lintel* invites the audience on the Librarian's journey—one that begins with the return of a 113-year-overdue travel guide to his small Dutch library. With a decades-old dry-cleaning receipt found between the tattered pages as his only clue, the Librarian sets out on an obsessive expedition to find the identity of the guide's previous keeper, taking him on an ever greater exploration of the human spirit.

Hailed since its debut in 2001, and having received productions across the globe, *Underneath the Lintel* finds its way to A.C.T. in a production directed by A.C.T. Artistic Director Carey Perloff and featuring one of today's most versatile and acclaimed actors.

“A cosmic puzzle that makes
The Da Vinci Code seem like
a game of hide-and-seek”

VARIETY

“[Filled with] intelligent
writing and quirky humor”

LOS ANGELES TIMES

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1776

AMERICA'S PRIZE WINNING MUSICAL

MUSIC AND LYRICS BY **Sherman Edwards**

BOOK BY **Peter Stone**

BASED ON A CONCEPT BY **Sherman Edwards**

ORIGINAL PRODUCTION DIRECTED BY **Peter Hunt**

ORIGINALLY PRODUCED ON THE BROADWAY STAGE BY **Stuart Ostrow**

DIRECTED BY **Frank Galati**

THIS PRODUCTION IS MADE POSSIBLE BY

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MUSIC DIRECTION **Michael Rice**

SET DESIGN BY **Russell Metheny**

COSTUME DESIGN BY **Mara Blumenfeld**

LIGHTING DESIGN BY **Paul Miller**

SOUND DESIGN BY **Kevin Kennedy**

DRAMATURG **Lauryn E. Sasso**

CASTING BY **Janet Foster, CSA**

ASSISTANT DIRECTOR **Braden Joyce**

ASSISTANT MUSIC DIRECTOR **Steve Sanders**

THE SETTING

The action takes place between May 8 and July 4, 1776, in Philadelphia, during the Second Continental Congress, in the anteroom and main chamber of the Pennsylvania State House—as well as certain reaches of John Adams's mind.

**1776 WILL BE PERFORMED WITH ONE
15-MINUTE INTERMISSION.**

1776 is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials were also supplied by MTI.

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Jo S. Hurley (left), Co-Chair of the Prospero Society,
and Nancy Livingston, Board of Trustees Chair

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Tell us your favorite A.C.T. stories!

In anticipation of A.C.T.'s 50th Anniversary, we're collecting your memories about favorite A.C.T. productions, special events, and experiences—and your perspective on how theater has changed in the Bay Area since A.C.T. opened its doors in 1967. Write us at actstories@act-sf.org or call 415.439.2495.

THE CAST

(in order of speaking)

JOHN ADAMS	John Hickok*
ABIGAIL ADAMS	Abby Mueller*
BENJAMIN FRANKLIN	Andrew Boyer*
RICHARD HENRY LEE	Ryan Drummond*
ANDREW MCNAIR	Steve Hendrickson*
DR. LYMAN HALL	Richard Farrell*
STEPHEN HOPKINS	Dan Hiatt*
EDWARD RUTLEDGE	Jarrold Zimmerman*
COL. THOMAS MCKEAN	Alex Shafer*
CAESAR RODNEY	Jerry Lloyd*
JOHN DICKINSON	Jeff Parker*
JAMES WILSON	Bernard Balbot*
JOHN HANCOCK	Ian Simpson*
CHARLES THOMSON	Noel Anthony*
THOMAS JEFFERSON	Brandon Dahlquist*
DR. JOSIAH BARTLETT	David Ledingham*
GEORGE READ	Mark Farrell*
ROGER SHERMAN	Keith Pinto*
LEWIS MORRIS	Morgan Mackay*
SAMUEL CHASE	Colin Thomson*
JOSEPH HEWES	Benjamin Pither*
REV. JOHN WITHERSPOON	Ian Leonard*
ROBERT LIVINGSTON	Dillon Heape[†]
MARTHA JEFFERSON	Andrea Prestinario*
THE COURIER	Zach Kenney*
LEATHER APRON	Justin Travis Buchs*

UNDERSTUDIES

(in alphabetical order)

RICHARD HENRY LEE, GEORGE READ,	
REV. JOHN WITHERSPOON	Justin Travis Buchs*
ANDREW MCNAIR,	
COL. THOMAS MCKEAN,	
CAESAR RODNEY,	
DR. JOSIAH BARTLETT	Jesse Caldwell*
EDWARD RUTLEDGE	Mark Farrell*
JOHN DICKINSON,	
CHARLES THOMSON,	
JOSEPH HEWES, LEATHER APRON	Richard Frederick*
THOMAS JEFFERSON, THE COURIER	Dillon Heape[†]
JOHN ADAMS	David Ledingham*
ROBERT LIVINGSTON	Ian Leonard*
STEPHEN HOPKINS	Jerry Lloyd*
JOHN HANCOCK	Keith Pinto*
JAMES WILSON, ROGER SHERMAN	Benjamin Pither*
ABIGAIL ADAMS, MARTHA JEFFERSON	Sharon Rietkerk*
DR. LYMAN HALL, LEWIS MORRIS,	
SAMUEL CHASE	Robert K. Rutt*
BENJAMIN FRANKLIN	Colin Thomson*

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STAGE MANAGER	Dick Daley*
ASSISTANT STAGE MANAGER	Karen Szpaller*
STAGE MANAGEMENT FELLOW	Stephanie Halbert

**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 2014 and an Equity Professional Theater Intern

THE A.C.T. MASTER of FINE ARTS PROGRAM *performs in repertory*



THE COUNTRY WIFE

A HYSTERICAL AND BAWDY RESTORATION COMEDY

by **William Wycherley**

Directed by **Nancy Benjamin**



SUEÑO

A STUNNING NEW ADAPTATION OF A 1600s PARABLE

Translated and adapted by **José Rivera**

from the play *Life Is a Dream*

by **Pedro Calderón de la Barca**

Directed by **Domenique Lozano**

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OCT 9-19
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1117 MARKET STREET, SAN FRANCISCO

MUSICAL NUMBERS

Scene 1

“Overture”	ORCHESTRA
“Sit Down, John”	ADAMS AND THE CONGRESS
“Piddle, Twiddle”	ADAMS
“Till Then”	ADAMS AND ABIGAIL

Scene 2

“The Lees of Old Virginia”	LEE, FRANKLIN, AND ADAMS
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Scene 3

“But, Mr. Adams—”	ADAMS, FRANKLIN, JEFFERSON, SHERMAN, AND LIVINGSTON
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Scene 4

“Yours, Yours, Yours”	ADAMS AND ABIGAIL
“He Plays the Violin”	MARTHA, FRANKLIN, AND ADAMS

Scene 5

“Cool, Cool Considerate Men”	DICKINSON AND THE CONSERVATIVES
“Momma, Look Sharp”	COURIER, MCNAIR, AND LEATHER APRON

Scene 6

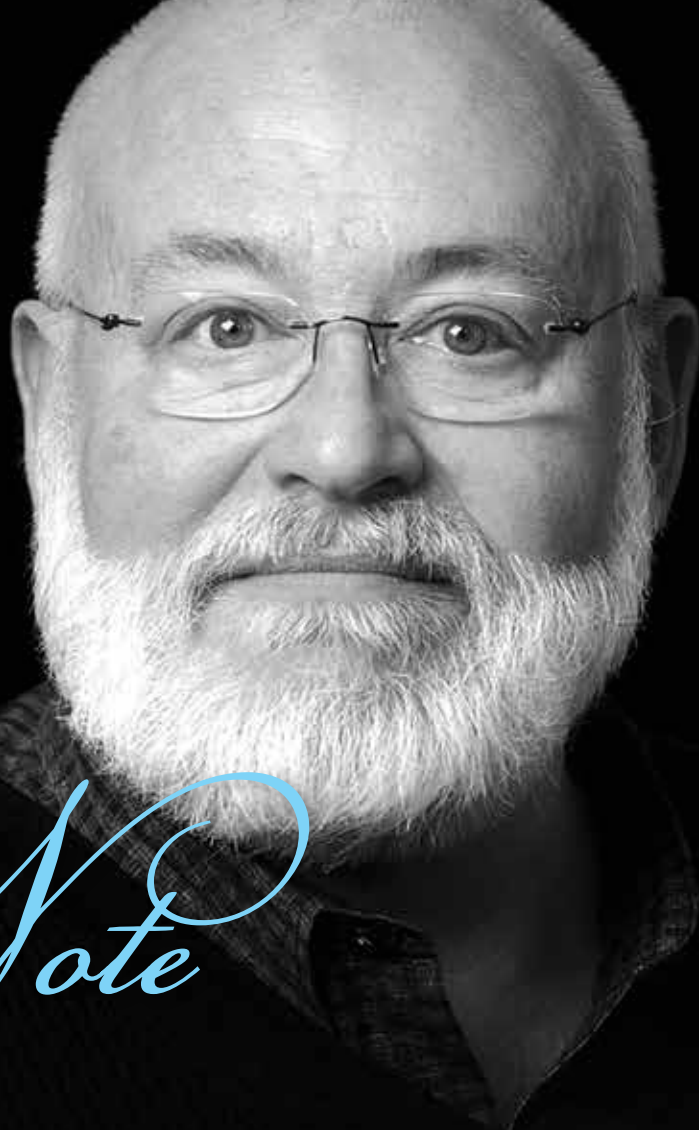
“The Egg”	FRANKLIN, ADAMS, AND JEFFERSON
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Scene 7

“Molasses to Rum”	RUTLEDGE
“Compliments”	ABIGAIL
“Is Anybody There?”	ADAMS AND THOMSON

MUSICIANS

CONDUCTOR/KEYBOARD 2	Michael Rice
WOODWINDS	Gene Burkert
TRUMPET	Joe Rodrigues
TROMBONE	Derek James
VIOLIN	Deborah Price
CELLO	Michael Graham
BASS	Daniel Fabricant
ASSOCIATE CONDUCTOR/KEYBOARD 1	Steven Sanders
PERCUSSION	Allen Biggs
CONTRACTOR	Kevin Porter



DIRECTOR'S *Note*

By Frank Galati

“In Congress July 4, 1776, the unanimous Declaration of the thirteen united States of America . . .” So begins our primal text. We declare ourselves free and independent Americans and for the first time we are unanimous, we speak with one voice. For the first time America speaks in the first-person plural. “We hold these truths to be self evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.”

We provide that consent—or deny it—by our vote. It is by “yea” and by “nay” that democracy works, and no matter how bitterly divided our house may be over issues or candidates, we believe in democracy and hold firm the ideals of our Founding Fathers and Mothers.

It is also by “yea” and by “nay” that the musical play *1776* is made. The chamber of the Second Continental Congress in Philadelphia, where the action takes place, is dominated by a large tally board where the delegates’ “yeas” and “nays” are recorded. The drama intensifies with each vote cast. Thirteen colonies: six vote “yea” for independence. Six vote “nay.” One colony abstains—and the story is so artful in this musical telling that, as well as we feel we know the outcome, we feel at the 11th hour that it simply can’t happen. And then it does, as we knew it would, and the congressional chamber becomes the delivery room for the birth of a new nation.

But the excitement about the Declaration of Independence itself was fueled by the revolutionary spirit that prevailed before it was written. There is little doubt that every voting delegate to the Second Continental Congress had by July of ’76 read the recently published pamphlet of Tom Paine titled *Common Sense*. In one of his most stirring passages, Paine writes, “We have it in our power to begin the world over again. A situation, similar

to the present, hath not happened since the days of Noah until now. The birthday of a new world is at hand.”

Eighty-seven years later, in 1863, Abraham Lincoln began his most famous speech with the narrative of our country’s birth: “Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.” Lincoln’s address at Gettysburg was just ten sentences, but they are carved in our hearts. One hundred years after Lincoln’s address, Martin Luther King, Jr., began his most important speech on the steps of the Lincoln Memorial with these echoing words: “Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation.”

That was the opening of the “I Have a dream” speech, August 1963. Fifty years ago. Now in 2013, as Americans continue to commemorate the sesquicentennial of the Civil War and the 50th anniversary of the March on Washington, a black American is in his second term as president of the United States, and we have the opportunity to share in telling the story of the birth of our nation, a delivery that might not have happened. Thomas Jefferson’s first draft of the Declaration of Independence, included a resounding denunciation of the “assemblage of horrors” that was the institution of slavery:

[The King] has waged cruel war against human nature itself, violating its most sacred rights of life & liberty in the persons of a distant people who never offended him, captivating & carrying them into slavery in another hemisphere, or to incur miserable death in their transportation thither. This piratical warfare, the opprobrium of infidel powers, is the warfare of the Christian king of Great Britain. Determined to keep open a market where men should be bought & sold, he . . . [suppressed] every legislative attempt to prohibit or to restrain this execrable commerce.

Lincoln’s own agenda was based on Jefferson’s self-evident truths. Lincoln drew from Jefferson, Adams, and Franklin, as modern presidents have drawn from Lincoln. One presidential scholar writes:

“I’m left . . . with Lincoln, who like no man before or since understood the deliberative function of our democracy and the limits of such deliberation. We remember him for the firmness and depth of his convictions—his unyielding opposition to slavery and his determination that a house divided could not stand. . . . Lincoln advanced his principles through the framework of our democracy, through speeches and debate, through the reasoned arguments that might appeal to the better angels of our nature. It was his humility that allowed him . . . to resist the temptation to demonize the fathers and sons who did battle on the other side, or to diminish the horror of war, no matter how just it might be. The blood of slaves reminds us that our pragmatism can sometimes be moral cowardice.

Those are the words of Barack Obama (2006), and they are the refutation of the argument of Edward Rutledge in 1776. But onstage, 1776 is not a history lesson; it is a musical play that, against all odds, became a Broadway smash hit and won the 1969 Tony Award for Best Musical, beating out both *Hair* and *Promises, Promises*.

The show’s bookwriter, Peter Stone, was approached by composer Sherman Edwards in 1967 with “the idea of a musical about the Founding Fathers.” Stone later recalled: “It sounded like maybe the worst idea that had ever been proposed for a musical. For starters, it had a terrible title—on a par with *Oklahoma!* and *Hamlet*.” But what the show had going for it, to quote musical theater scholar Marc Kirkeby, were “memorable songs, a remarkable book—the show is funny, never pedantic, full of vivid roles—and big, big performances.”

Today, 44 years after opening on Broadway, 1776 remains a one-of-a-kind work of sophistication without irony, corn without camp, and history without apology. Today the show reintroduces A.C.T. audiences to America’s Founding Fathers and Mothers in musical mode. We meet Ben Franklin, John and Abigail Adams, Thomas and Martha Jefferson, Edward Rutledge, John Dickinson—in all 20 delegates to the Continental Congress—plus a common soldier who sings one of the most heartbreaking ballads in all musical theater. This gallery of living portraits—of conflicting points of view, values, and ideals—is our family tree. When the curtain goes up at The Geary this fall, audiences will meet the women and men who are the progenitors of the American character.

I saw 1776 the week it opened on Broadway back in 1969. When I was in college in the Midwest, some friends and I would travel to New York on spring break and see shows. It was the golden age of the Broadway musical, but it was also the period that marked the birth of the most important and influential theater company in the nation: American Conservatory Theater. On one of those spring trips, in an old hotel lobby in the Village, I saw William Ball’s historic and shattering production of Pirandello’s masterpiece, *Six Characters in Search of an Author*. It was my first encounter with theatrical genius, and I can honestly say it changed my life.

To be working here in this great city, both the destination and the destiny of A.C.T., is one of the great thrills of my theatrical life. I am indebted to Michael Edwards at Asolo Rep in Sarasota for giving me the chance to work on 1776—but the miracle of being in this great city, and the thrill of bringing this wonderful musical to the people of San Francisco, for this I owe my very deepest thanks to the amazing and truly inspiring Carey Perloff—and to the artists and audiences here at A.C.T.

Thank you,
Frank Galati

1776: A MUSICAL PLAY

By Frank Galati

The authors of *1776* thought of their show as a play. “Musical” is simply a modifier in the title. They did not see their show as a “musical comedy” in the mode of other musicals then appearing on Broadway in the very early spring of 1969. They saw their show as a history play, charged with conflict, spiced with the wit and eccentricities of its historical characters, and blown-through with melody: melody that lifts the characters into a higher level of expressiveness and gives the events of the play a deep emotional current.

We tend to think of the people who populate musicals as flat, one-dimensional characters, more like cartoons than real human beings full of contradictions. But *1776* presents a gallery of characters based on real men and women whose personal biographies may be well known to the audience. Each portrait, deftly drawn in words and music, captures the idiosyncrasies, the tics and twitches and contrary pulls of these men and women of history. The challenge, and perhaps the advantage, of presenting a “history play” is that there is so much firsthand reporting available about the real-life versions of the characters and events, and it often comes from the principal players themselves.

The creators of the musical *1776* were candid in talking about their use of history. Sherman Edwards and Peter Stone allow that licenses are often taken in creating a historical drama, but none of them in *1776* “has done anything to alter the historical truth of the characters, the times, or the events of American independence.” Some historically documented details that the authors identify in a “Historical Note” in the afterword to the script include:

- The weather in Philadelphia that late spring and early summer of 1776 was unusually hot and humid, resulting in a bumper crop of horseflies incubated in the stable next door to the State House.
- John Adams was indeed “obnoxious and disliked”—the description is his own.
- Benjamin Franklin, the oldest member of the Congress, suffered from gout in his later years and often “drowsed” in public.
- Thomas Jefferson, the junior member of the Virginia delegation, was entrusted with the daily weather report.
- Rhode Island’s Stephen Hopkins, known by his colleagues as “Old Grape and Guts” because of his fondness for distilled refreshment, always wore his round black, wide-brimmed Quaker’s hat in chamber.

But the authors point out that it was necessary for “dramatic and aesthetic” reasons to make changes in the historical narrative. They divide their changes into five categories: things altered, things surmised, things added, things deleted, and things rearranged. One obviously large alteration in the narrative is that the Declaration of Independence “was not signed on July 4, 1776, the date it was proclaimed to the citizenry of the thirteen colonies. It was actually signed over a period of several months, many of the signers having not been present at the time of ratification.”

It’s possible to say that history is full of poetic license. But whether it’s Shakespeare or Tolstoy, we find as readers that history is given flesh and blood by the poet. William Manchester, the historian chosen by Mrs. Kennedy to write the first account of the assassination of her husband, said in the preface to his book *Death of a President* that he wanted to give his account “the veracity of fiction.”

This is a musical play that is born of its authors’ devotion to history and their ambition to give flesh and blood, muscle and melody to the story of our nation’s birth. It is not reverential but it’s also not a satire. It is a comedy because grown men in oratorical transport are often funny. It is a romance because its two protagonists, Adams and Jefferson, had profound affairs of the heart. It is musical because its narrative crescendos are musical. The story rides on a drumbeat. When it can hold to speech no longer, the story bursts (as they say) into song. But, surprisingly for a national origin narrative, there are no anthems. The drumbeat of freedom and the tolling of the bell of liberty are the musical pulse driving the heart of this historical play.



Colonial America

and the WORLD OF 1776

By Dan Rubin

It is the summer of 1776. Nearly 300 years have passed since Columbus sailed the ocean blue; since John Cabot became the first Englishman to arrive in the New World; since Amerigo Vespucci gave his name to two continents. It has been nearly 200 hundred years since Roanoke, the first English colony in the New World, was settled and lost. The American institution of African slavery, started by the Dutch and continued by the English, is 157 years old—and fully intertwined with the plantation economy.

It has been almost a century since England started imposing its rule on the unruly colonies, populated by men and women who left England and Europe to escape such meddling, to be freer than they were back home. In 1686, the colonial governments were dissolved and replaced; the Crown's representatives assumed all judicial and legislative power.

In the 90 years since, the British crown has passed from James II to William III and Mary II; when William III died, Queen Anne ascended, followed by her second cousin King George I, then his son, George II, then *his* son, George III. Wars between England and France and England and Spain crossed the Atlantic and played themselves out in the colonies; sometimes they even started in the colonies, as when a young Virginian major named George Washington attacked a French outpost in the Ohio River Valley in 1754, igniting the costly French and Indian War.

The American colonies have been expensive for England to maintain. There were 1,500,000 colonists by 1760, and many on the frontiers wanted to keep pushing farther and farther west into Indian territory. So George III halted expansion past the Appalachian Mountains, and in 1764 Parliament passed the Sugar Act, a duty on numerous imports (sugar, textiles, coffee, wine, and indigo, to name a few) to offset the debts of the French and Indian War and finance the governance and protection of the colonies. The following year, Parliament passed the Stamp Act, a duty on all printed goods, and the Quartering Act, requiring colonists to house and feed British troops stationed in America.

The colonial backlash was swift. British duty-collectors were harassed. Nonimportation protests crippled the harbors. New York City hosted the Stamp Act Congress and nine colonies sent representatives to compose a resolution decrying taxation without representation. And it worked: George III repealed the Stamp Act and the boycott on English goods ended.

Then in 1767 Parliament passed yet another series of new taxes, the Townshend Acts. Protests again followed, culminating in 1770 with the deadly Boston Massacre, during which five colonial agitators were shot down. The bill was repealed.

Then in 1773, Parliament passed the Tea Act, and Boston rebels responded by dumping 342 chests of tea into the harbor. A series of retaliatory Coercive Acts (dubbed Intolerable Acts by Americans) followed in 1774, and during the ensuing protests, Massachusetts was placed under military law.

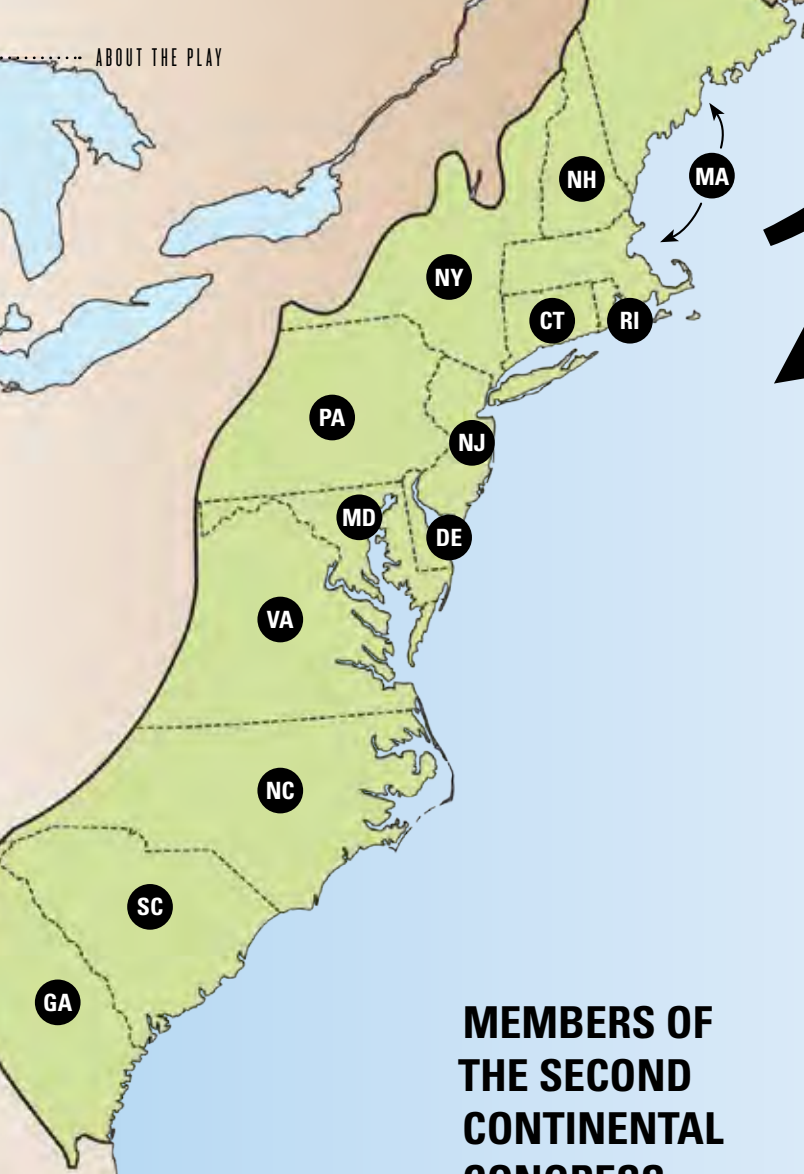
Still, Massachusetts was just one of thirteen colonies. When the First Continental Congress convened in 1774 in Philadelphia, very few people were thinking of separation. Most delegates (and the constituents they represented) still believed in reconciliation with the motherland—once the mistreatment they suffered was addressed.

But in early 1775, Parliament declared Massachusetts in rebellion, and in April British soldiers marched from Boston to Lexington and Concord to capture Sam Adams and John Hancock and destroy the colonists' arsenal. The troops were rebuffed by 70 minutemen and chased back to Boston. It was a turning point. Later that month, the Second Continental Congress created the Continental Army and commissioned Washington to lead it. The British evacuated Boston, but began preparing a massive offensive on New York City.

It is the summer of 1776, and the possibility of a peaceful resolution is beginning to fade as the realities of a revolutionary war begin.

Europe, and not England, is the parent country of America. This new world hath been the asylum for the persecuted lovers of civil and religious liberty from every part of Europe. Hither they have fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home, pursues their descendants still.

Thomas Paine, *Common Sense* (January 1776)



CHARACTER BIOS

MEMBERS OF THE SECOND CONTINENTAL CONGRESS

- VA** *Founded 1607*
- MA** *Founded 1620*
- NH** *Founded 1623*
- MD** *Founded 1634*
- CT** *Founded 1635*
- RI** *Founded 1636*
- DE** *Founded 1638*
- NC** *Founded 1653; separated from SC 1729*
- SC** *Founded 1653; separated from NC 1729*
- NY** *Founded 1664**
- NJ** *Founded 1664*
- PA** *Founded 1682*
- GA** *Founded 1732*

*First established by Dutch in 1626

VIRGINIA

THOMAS JEFFERSON (1743–1826)

Jefferson, a lawyer, was a quiet delegate known for his writing. He wrote the first draft of the Declaration of Independence and served as vice president under John Adams and then two terms as our third president.

RICHARD HENRY LEE (1732–94)

Lee, an aristocratic farmer praised for his oratory skills, offered the resolution for independence to Congress in June 1776.

MASSACHUSETTS

JOHN ADAMS (1735–1826)

Adams, a lawyer, was a fierce advocate for independence. He served on the committee to draft the Declaration, as vice president under Washington, and then as our second president.

JOHN HANCOCK (1737–93)

Before serving as president of Congress, Hancock, a wealthy merchant, was a known radical who abetted in the Boston Tea Party.

NEW HAMPSHIRE

DR. JOSIAH BARTLETT (1729–95)

A physician, Bartlett was an active advocate against British oppression. He was the second signatory of the Declaration.

MARYLAND

SAMUEL CHASE (1741–1811)

In June 1776, Chase, a lawyer, campaigned for the cause of independence in his colony and tried to negotiate a union with Canada.

CONNECTICUT

ROGER SHERMAN (1721–93)

Opposed to extremism, Sherman, a lawyer, was known for his pragmatism in debate. He served on the committee to draft the Declaration.

RHODE ISLAND

STEPHEN HOPKINS (1707–85)

Hopkins was an established revolutionary and the second oldest signatory of the Declaration.

DELAWARE

COL. THOMAS MCKEAN (1734–1817)

In July 1776, McKean, a lawyer, sent an urgent message to absent delegate Caesar Rodney to join his vote for independence.

GEORGE READ (1733–98)

Read, a lawyer, believed reconciliation with England was desirable and voted against independence—making him the only signer of the Declaration to do so.

CAESAR RODNEY (1728–84)

Absent during the initial vote, Rodney rode 80 miles through a nighttime thunderstorm and cast his vote for independence to break the tie between Read and McKean.

NORTH CAROLINA

JOSEPH HEWES (1730–79)

A wealthy shipping merchant, Hewes initially opposed independence, but he was swayed during the ensuing debate.

SOUTH CAROLINA

EDWARD RUTLEDGE (1749–1800)

Rutledge, a lawyer, led the delay of Lee's proposal on independence, believing the colonies first needed a strong confederation and foreign allegiances.

NEW YORK

LEWIS MORRIS (1726–98)

New York delegates abstained from voting on independence, awaiting approval from their colony. Morris, a wealthy landowner critical of British policy, signed the Declaration anyway.

ROBERT LIVINGSTON (1746–1813)

Livingston, a lawyer, served on the committee to draft the Declaration, but he was absent during the vote.

NEW JERSEY

REV. JOHN WITHERSPOON (1723–94)

The first president of Princeton University, Witherspoon, a Scot, famously said the country was not only “ripe” for independence, but was “in danger of rotting for the want of it.”

PENNSYLVANIA

JOHN DICKINSON (1732–1808)

Dickinson, a lawyer, was known as the “Penman of the Revolution” for his articles attacking British policies, but he opposed independence and voted against the Declaration and refused to sign it.

BENJAMIN FRANKLIN (1706–90)

Franklin, a printer, diplomat, and author of *Poor Richard's Almanac*, became a spokesman for American rights. He served on the committee that drafted the Declaration.

JAMES WILSON (1742–98)

Although a protégé of Dickinson, the moderate Wilson advocated for independence and used the delay on the vote to convince his divided constituents back home to support it.

GEORGIA

DR. LYMAN HALL (1724–90)

Hall, a New England expat and a doctor, was a leading revolutionary in Georgia, the youngest colony and least affected by British policies.

OTHER CHARACTERS IN 1776

CHARLES THOMSON (1729–1824)

Thomson served as secretary to the Continental Congresses and then the Confederation Congress. He began a history of the revolution but destroyed the manuscript, reluctant to depict some of the unpatriotic conduct he witnessed.

ANDREW MCNAIR (?–1777)

McNair was the official ringer of Philadelphia's Liberty Bell and the doorkeeper for the Pennsylvania State House; his responsibilities included making fires and keeping the meeting room clean.

ABIGAIL ADAMS (1744–1818)

The extensive correspondence between politically minded Abigail Adams and her husband serves as a rich archive of the Revolutionary and Federal eras. Among other causes, she advocated for equal education of women and emancipation of slaves.

MARTHA JEFFERSON (1748–82)

Married to Thomas Jefferson in 1771, Martha was a talented musician who often played duets with her husband during their ten years of marriage before her untimely death.

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WHO'S WHO IN 1776



NOEL ANTHONY*

(Charles Thomson)

makes his debut with A.C.T. Past credits include the world premiere of *A Little Princess* (Captain

Crewe understudy), *The Secret Garden* (Neville Craven), and *Jane Eyre the Musical* (Richard Mason) with TheatreWorks; *Sweet Charity* (Vittorio Vidal), *She Loves Me* (Steven Kodaly), and *Smokey Joe's Café* with Center REPertory Company; *Jacques Brel Is Alive and Well and Living in Paris* with Marin Theatre Company; *Cabaret* (Ernst Ludwig), *Guys and Dolls* (Benny Southstreet), and *Tapestry* with American Musical Theatre of San Jose; *Miss Saigon* (Chris), *The Full Monty* (Jerry Lukowski), *West Side Story* (Tony), and *Evita* (Che) with Broadway By the Bay; and *Little Shop of Horrors* (Orin Scrivello), *Jesus Christ Superstar* (Judas Iscariot), *Oklahoma!* (Curly), and *Ragtime* (Younger Brother) with Woodminster Amphitheater. Anthony has also worked with such companies as 42nd Street Moon, Diablo Theatre Company, Sierra Repertory Theatre, and Contra Costa Musical Theatre.



BERNARD BALBOT*

(James Wilson) was with the Asolo Repertory Theatre production of *1776* last season. In 2012, Balbot performed in the

world premiere of Jackie Sibbles Drury's *We Are Proud to Present a Presentation...* and has since played in pieces ranging from Lee Hall's *The Pitmen Painters* to John Guare's *Rich and Famous*. Balbot's previous Chicago credits include productions with Victory Gardens Theater, Chicago Shakespeare Theater, Drury Lane Theatre, Writers' Theatre, and American Theater Company. Regional credits include multiple collaborations with Pittsburgh Irish and Classical Theatre, Farmers Alley Theatre (Wilde Award nomination for Best Lead Actor in a Musical), the Utah Shakespeare Festival, and the Hangar Theater. A native of Pittsburgh, Balbot

graduated from Carnegie Mellon University's School of Drama and trained at the Moscow Art Theatre School. Following graduation, he moved to Chicago, the city he now considers home.



ANDREW BOYER*

(Benjamin Franklin) appeared in *1776* last season at Asolo Repertory Theatre, where he previously appeared as Alfred P. Doolittle

in *My Fair Lady*. Broadway credits include *Gypsy*, directed by Arthur Laurents, and Charlie Cowell in the revival of *The Music Man*. Also in New York, he played the Duke of Cornwall in *King Lear* with Hal Holbrook at Roundabout Theatre Company. He has performed in national tours as Cogsworth in *Beauty and the Beast* and Speed in *The Odd Couple*, starring Tony Randall and Jack Klugman. Regional credits include George Crofts in *Mrs. Warren's Profession*, with Elizabeth Ashley; Burgess in *Candida*; Dale Harding in *One Flew Over the Cuckoo's Nest*; Fagin in *Oliver!*; Cap'n Andy in *Show Boat*; and Scrooge in *A Christmas Carol*.



JUSTIN TRAVIS BUCHS*

(Leather Apron) is making his debut with American Conservatory Theater. Regional credits include *Spring*

Awakening and *Las Meninas* with San Jose Repertory Theatre; *Singin' in the Rain*, *Victor/Victoria*, and *Grease* with American Musical Theatre of San Jose; *Crazy for You*, *It Runs in the Family*, and *Harps and Harmonicas* with Mountain Playhouse; and *Grand Night for Singing* and *Beauty and the Beast* with Red Mountain Theatre Company. A Silicon Valley native, Buchs received training at American Musical Theatre of San Jose's Theater Artist's Institute before obtaining his B.F.A. in musical theater from Pennsylvania State University.



BRANDON DAHLQUIST*

(Thomas Jefferson) is based in Chicago where he recently played Carl Magnus in *A Little Night Music* (Writers'

Theatre; Joseph Jefferson Award nomination for Best Supporting Actor). Select Chicago credits include *Oh, Coward* (Writers'); *Cabaret*, *Meet Me in St. Louis*, and *Sugar* (Drury Lane Theatre); and *Knute Rockne: All-American* (Theatre at the Center; Jefferson nomination for Best Supporting Actor). Regional credits include *Murder on the Nile* and *Lombardi* (Peninsula Players Theatre); *Meet Me in St. Louis* (Gateway Playhouse); and Frank Galati's *Twelve Angry Men* (Maltz Jupiter Theatre). Dahlquist is a graduate of The Conservatory at Second City Chicago (musical improvisation) and a popular headshot photographer. He was with the Asolo Repertory Theatre production of *1776* last season.



RYAN DRUMMOND*

(Richard Henry Lee) is a graduate of Eastern Michigan University and is most proud of the fact that he has made a living solely

as an actor/singer since 1993. Within these past two decades, he has worked with Aaron Sorkin in the pre-Broadway run of *The Farnsworth Invention* at La Jolla Playhouse, performed the role of Smudge in *Forever Plaid* 863 times to date, was the official voice of Sonic the Hedgehog for Sega Gaming Corporation starting in 1998, tried out for the cheer squad in the movie *Bring It On*, won an Emmy for a series of San Diego Padres commercials in which he starred, became a certified mime instructor at the Marcel Marceau Center for Mime, and has also sung bass for the notorious a cappella group The A.Y.U. Quartet for the last 22 years. Drummond is a proud member of AEA, SAG/AFTRA, and The American Guild of Variety Artists.



MARK FARRELL*

(George Read) has appeared in more than 50 productions in the Bay Area and beyond and has been a member of Actors'

Equity Association since 2002. Most recently, Farrell was seen in *The 39 Steps* at Center REPerTory Theatre. Farrell has also appeared as his ten-year-old self in *Lil' Marky's Holiday Homeroom*, which he wrote and directed. Other credits include Machiavelli in *The Prince* at Central Works; *The Reduced Shakespeare Company's Completely Hollywood: Abridged* (Belgium/Holland Tour); *Loaded*, by Scott Capurro, at Ars Nova, in New York City; *Travesties* (understudy) at American Conservatory Theater; *Next to Normal* at Arizona Theatre Company and San Jose Repertory Theatre; *Around the World in 80 Days* at Laguna Playhouse; and *Splittin' the Raft* at Marin Theatre Company. Farrell has also appeared in two episodes of the History Channel's *Man, Moment, Machine* and is the executive producer of the Long Day Short Film Festival.



RICHARD FARRELL*

(Dr. Lyman Hall) has performed in the Bay Area with Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin

Theatre Company, TheatreWorks, Center REPerTory Theatre, Shakespeare Santa Cruz, and San Francisco Opera. For 12 years he was a company member of the Oregon Shakespeare Festival, and he performed for 5 seasons with The Alabama Shakespeare Festival, where he was an associate artist. Farrell has performed in theaters throughout the country, including Yale Repertory Theatre, Milwaukee Repertory Theater, Cleveland Play House, Seattle Repertory Theatre, the Alliance Theatre, A Contemporary Theatre, and off Broadway with The Pearl Theatre Company.



DILLON HEAPE†

(Robert Livingston) has appeared in A.C.T. Master of Fine Arts Program productions of *Polaroid Stories*, *The Odyssey*, *Thieves*, *The Wild Party*, *Tartuffe*,

Twelfth Night, *Cloud 9*, and *The House of Bernarda Alba*, which A.C.T. reprised at the Moscow Art Theatre, Russia. He wrote and performed his solo impersonation show, *Live and Let Bea: A Tribute to Bea Arthur*, as part of A.C.T.'s annual Sky Festival. Heape holds a B.F.A. from the University of Evansville, where he appeared in *Company*, *Light Up the Sky*, *Parade*, *Into the Woods*, and the university theater world premiere of Aaron Sorkin's *The Farnsworth Invention*. Heape is a three-time nominee and a regional finalist for the Kennedy Center American College Theater Festival's Irene Ryan Acting Award. Regional credits include work with Summer Repertory Theatre (*Avenue Q*, *The Mousetrap*, *Passion Play*) and the Oklahoma Shakespearean Festival. Heape spent this past summer as a teaching artist in A.C.T.'s Young Conservatory.



STEVE HENDRICKSON*

(Andrew McNair) lives in Minneapolis and has been a professional actor for 33 years. His appearances across the country include work

at the Guthrie Theater, the Folger Theater, Arizona Theatre Company, Orlando Shakespeare Theater, Chicago Shakespeare Theater, The Old Globe, Florida Stage, Cincinnati Playhouse in the Park, Circle in the Square Theatre, and Playwrights Horizons. Honors include 2005 and 2009 Ivey Awards and a Dayton-Hudson/Carleton College Distinguished Artist Fellowship. He is the director of Audio-Visceral Productions, producing original theater for the ear. He was with the Asolo Repertory Theatre production of *1776* last season.

* 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 2014 and an Equity Professional Theatre Intern



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WHO'S WHO IN 1776



DAN HIATT*

(Stephen Hopkins)

has been seen at A.C.T. as Tom in *Round and Round the Garden*, Taylor in *Curse of the Starving Class*, the Magistrate

in *The Government Inspector*, Bob Acres in *The Rivals*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Cornelius Hackl in *The Matchmaker*, Yepikhodov in *The Cherry Orchard*, Roderigo in *Othello*, Mell in *The Play's the Thing*, and Smith in *The Threepenny Opera*. Other Bay Area credits include *Joe Turner's Come and Gone*, *Dinner with Friends*, and *Menocchio* at Berkeley Repertory Theatre; *The Life and Times of Nicholas Nickleby* and many others at California Shakespeare Theater; *This Wonderful Life*, *The Immigrant*, and *A Flea in Her Ear* at San Jose Repertory Theatre; *Twentieth Century* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Noises Off* at Marine's Memorial Theatre; and *The Real Thing* and *Lifex3* at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford's Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.



JOHN HICKOK*

(John Adams) created the roles of Zoser in Elton John's *Aida*, Governor Slaton in the Tony Award-winning *Parade*, and Professor Bhaer

opposite Sutton Foster in *Little Women* on Broadway. He can be heard on all three cast albums. Most recently on Broadway, he was seen opposite Frank Langella in *Man and Boy* and was also in *Our Country's Good* and Rupert Holmes's *Accomplice*. Favorite shows in a long career include Polonius in *Hamlet* at the New Jersey Shakespeare Festival, Beauregard opposite Michelle Lee in *Mame* at Pittsburgh Civic Light Opera, Dillard in *Foxfire* with James Whitmore at George Street Playhouse,

Mercutio in *Romeo and Juliet* at Tennessee Repertory Theatre, and Todd in *Eye of the Beholder* off Broadway opposite Kim Hunter. He has played Lysander twice and Peter Quince in *A Midsummer Night's Dream*, which he has also directed. He directed the world premiere of *Burning Blue* on London's West End (two Olivier Awards) and taught Shakespeare at Bard College.



ZACH KENNEY*

(*The Courier*) was with the Asolo Repertory Theatre production of 1776 last season. Chicago credits include

Frank Galati's *The March* (understudy/ Steppenwolf Theatre Company); *Chicago Boys* (Goodman Theatre); *It's a Wonderful Life: Live at the Biograph!* and *Waiting for Lefty* (American Blues Theater); *The Gospel According to James* (Victory Gardens Theater); and *The Farnsworth Invention* and *Not Enough Air* (TimeLine Theatre Company). A San Francisco native, Kenney played Charlie in *Mary's Wedding* (Indiana Repertory Theatre) and originated the title role in *The Actor* by Horton Foote (A.C.T. Young Conservatory).



DAVID LEDINGHAM*

(*Dr. Josiah Bartlett*) makes his debut with A.C.T. He last worked with Frank Galati in Steppenwolf Theatre Company's

Tony Award-winning production of *The Grapes of Wrath* in London and at La Jolla Playhouse. He starred as Signor Naccarelli in the Broadway national tour of Lincoln Center Theater's *The Light in the Piazza*. Ledingham's off-Broadway credits include *The Comedy of Errors*, *The Trojan Women*, and *Quartet* (Brooklyn Academy of Music). Recent credits include *Chinglish* at Berkeley Repertory Theatre and playing opposite Sandy Duncan in *Becky's New Car* at Theatre Aspen. He has performed at the John F. Kennedy Center for the Performing Arts, the Ahmanson Theatre, the Mark Taper Forum, La Jolla Playhouse, The Old

Globe, San Jose Repertory Theatre, Paper Mill Playhouse, Asolo Repertory Theatre, and Merrimack Repertory Theatre. He starred in the film *Final Judgement* and was a series regular on *One Life to Live* and recently appeared on *Law & Order*.



IAN LEONARD*

(*Rev. John Witherspoon*)

is making his A.C.T. debut in 1776. He played Rolf in the international tour of *The Sound of Music*; here in the Bay Area,

Leonard appeared in the world premiere of *Fly By Night* (Harold) at TheatreWorks, where he has also performed in [*title of show*] (Jeff), *Dessa Rose* (Nehemiah), and *My Antonia* (Jim Burden). He has also appeared locally at American Musical Theatre of San Jose, San Jose Repertory Theatre, Diablo Theatre Company, and Foothill Music Theatre.



JERRY LLOYD*

(*Caesar Rodney*) is

making his A.C.T. debut. He has been seen locally with Shakespeare Santa Cruz in *Twelfth Night* as Malvolio and with

Jewel Theatre Company in *Geography of a Horse Dreamer* as Fingers. His Seattle credits include *Dracula* with Book-It Repertory Theatre; *Krapp's Last Tape*, *Jesus Christ Superstar*, and *Claustrophobia* with Theatre Babylon; *Richard II*, *Much Ado About Nothing*, *Hamlet*, and *Henry V* with Seattle Shakespeare Company; A Theatre Under the Influence's Grand Guignol *The Laboratory of Hallucinations*; and six seasons with Theater Schmeater's *The Twilight Zone Live*. Bay Area credits include *A Christmas Carol* as Scrooge, *Frankie and Johnny in the Clair de Lune*, and the West Coast premiere of *Scrambled Eggs*. For his feature film and television credits, check out IMDB.



MORGAN MACKAY* (*Lewis Morris*) is making his A.C.T. debut in *1776*. He recently played Benny Cohen in the Willows Theatre Company

production of *Vaudeville*. Mackay performed at Playhouse West in Walnut Creek for 11 years in such shows as Chekhov's *The Brute and Other Farces*, *Baby*, *Whispers on the Wind*, *Jupiter in July* (Dean Goodman Choice Award), and *New Wrinkles*, directed by Lois Grandi. Previously, Mackay was a resident actor with South Coast Repertory in Costa Mesa, where he performed in Shakespeare's *The Two Gentlemen of Verona* and *A Midsummer Night's Dream*, directed by Daniel Sullivan. He has performed off Broadway and in regional theaters throughout the country. Mackay studied with the Yale School of Drama's program in Oxford, England, and at the Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria.



ABBY MUELLER* (*Abigail Adams*) recently appeared as the Narrator in *Joseph and the Amazing Technicolor Dreamcoat* (Fulton Theatre).

New York credits include *A Minister's Wife* (Lincoln Center for the Performing Arts) and *Romance/Romance* (The Active Theater). Regional favorites include Eliza Doolittle in *My Fair Lady* (Lancaster Symphony Orchestra); Mary Zimmerman's *Candide* (Huntington Theatre Company); Fantine in *Les misérables* and Ellen in *Miss Saigon* (Fulton Theatre); Constance in *The Three Musketeers* (Chicago Shakespeare Theater); Catherine in *Pippin* (Utah Shakespeare Festival); Missy in *The Marvelous Wonderettes* (Mason Street Warehouse); Milly in *Seven Brides for Seven Brothers* (Drury Lane Theatre); and Fiona in *Brigadoon*, Cinderella in *Into the Woods*, and Georgie in *The Full Monty* (Marriott Theatre). She was with the Asolo Repertory Theatre production of *1776* last season.



JEFF PARKER* (*John Dickinson*) returned to Asolo Repertory Theatre last season with *1776* after appearing as Henry Higgins in the previous season's *My*

Fair Lady. Off-Broadway and regional credits include *Boy Gets Girl* (Manhattan Theatre Club); *Candide*, directed by Mary Zimmerman (Huntington Theatre Company); *Winesburg, Ohio* (Kansas City Repertory Theatre); *The American in Me* (Magic Theatre); and *Bounce* (John F. Kennedy Center for the Performing Arts). Chicago credits include *Turn of the Century*, directed by Tommy Tune; *Bounce*, directed by Harold Prince; *The Visit*, *Camino Real*, *Floyd Collins*, and *The House of Martin Guerre* (Goodman Theatre); *Sweet Charity*, directed by Michael Halberstam (Writers' Theatre); *The Brother/Sister Plays*, directed by Tina Landau (Steppenwolf Theatre Company); *Nine*, *The Musical* (Porchlight Music Theatre; Joseph Jefferson Award nomination); and *Cymbeline* and *As You Like It* (Chicago Shakespeare Theater). TV credits include *Prison Break* (FOX) and *Early Edition* (CBS). Parker earned a B.F.A. in acting from the University of Southern California.



KEITH PINTO* (*Roger Sherman*) was most recently seen at A.C.T. in *Scapin*. Other credits include *Sweet Charity* (Oscar), *The Underpants* (Theo), and *Lucky Stiff*

(Harry) with Center REPertory Company; *Singin' in the Rain* (Don) with Diablo Theatre Company; the world premiere of *Fly By Night* (Joey Storms) with TheatreWorks; and the world premiere of *Becoming Britney* (K-Fed/Justin Timberlake). Pinto is a cofounder of the award-winning San Francisco-based hip-hop crew Felonious, which creates original music and theater. Felonious Theater Company credits include *Angry Black White Boy* (Guy) at

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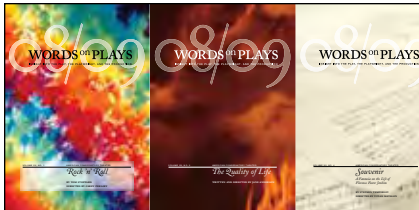
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WHO'S WHO IN 1776

Intersection for the Arts in San Francisco and *Stateless: A Hip Hop Vaudeville* (The Pinto) at The Jewish Theater San Francisco. Felonious has recorded numerous albums and performed in the Bay Area, Los Angeles, Chicago, and Germany, as well as shows with The Black Eyed Peas, De La Soul, LL Cool J, The Roots, and Erykah Badu.



BENJAMIN PITHER* (*Joseph Hewes*) makes his debut at American Conservatory Theater. A Bay Area native, he most recently played the Lion in *The Wiz*

at Berkeley Playhouse, where he also played Horton in *Seussical* (Bay Area Theatre Critics Circle Award nomination). Pither also recently played Vinnie in *Lucky Stiff* at Center REPerTory Theatre, following his appearance in *All Shook Up* as Dennis (BATCC/Shellie Award nominations). Other credits include work with such theater companies as foolsFURY Theater, California Shakespeare Theater, The Custom Made Theatre Co., and Berkeley Repertory Theatre, as well as several productions at 42nd Street Moon, most recently *Strike Up the Band*. Pither has numerous film, web-spot, commercial, and voiceover credits and is the recipient of Theatre Bay Area's 2010 Titan Award. He earned his B.A. in theater arts from Brandeis University with highest honors.



ANDREA PRESTINARIO* (*Martha Jefferson*) returned to Asolo Repertory Theatre last season with *1776* after playing Eliza in the previous

season's *My Fair Lady*, both of which were directed by Frank Galati. Regional favorites include Louise in *Gypsy* (Drury Lane Theatre); Gertie in *Oklahoma!* (Lyric Opera Chicago); Eliza in *My Fair Lady* (Paramount Theatre); Ariel in *Footloose* (Theatre at the Center); Thea in *Fiorello!* (TimeLine Theatre Company); Violet in *Side Show* (BoHo Theatre; Jefferson Award

for Best Actress in a Musical); as well as work with Marriott Theatre, Drury Lane Water Tower, Writers' Theatre, and Fox Valley Repertory, among others. New York City-based, Prestinario is a graduate of Ball State University and The School at Steppenwolf.



ALEX SHAFER* (*Col. Thomas McKean*) has performed throughout the Bay Area for many years. He was most recently seen in Tom

Stoppard's trilogy *The Coast of Utopia* as Semyon in *Voyage* and Rocca the singing Italian servant, The Beggar, and The Policeman in *Shipwreck* (Shotgun Players). He also played seven ensemble roles, including Ernest the tailor and O'Brien the police commissioner, in *Pal Joey* (42nd Street Moon) and various roles in *Strindberg Cycle: The Chamber Plays* (The Cutting Ball Theater). Some of his favorite roles have been Gaev in *The Cherry Orchard* (Hapgood Theatre Company), Boolie in *Driving Miss Daisy* (Ross Valley Players), The Gangster in *Kiss Me Kate* (Alameda Civic Light Opera), Uncle Ben in *Death of a Salesman* (The Pear Avenue Theatre), and R. F. Simpson in *Singin' in the Rain* (Berkeley Playhouse).



IAN SIMPSON* (*John Hancock*) arrives at A.C.T. directly from playing the role of Hucklebee in *The Fantasticks* at the Victoria Playhouse. Most recently, he

was seen as Georges in *La cage aux folles* (Neptune Theatre) and as John in *Calendar Girls* (Moonpath Productions). He was featured as Harry Bright in the smash hit *Mamma Mia!*, performing in more than 144 cities across the United States, Canada, and Mexico and toured Japan with *Disney on Classic* as a featured soloist with the Tokyo Philharmonic. He spent four seasons with the Stratford Shakespeare Festival in Canada (*King Lear*, *The Boyfriend*, *Equus*, *Coriolanus*, *The Gondoliers*, *Camelot*,

and *The Music Man*), three seasons with the Shaw Festival Theatre (*Lady, Be Good!*, *Sherlock Holmes*, *Gentlemen Prefer Blondes*, *Hit the Deck*, *The Silver King*, and *Peter Pan*), and a season with the Charlottetown Festival (*Anne of Green Gables* and *Emily*). Other credits include *Silk Stockings* and *Lady, Be Good!* (42nd Street Moon); *Les misérables* (Royal Alexandra Theatre, Toronto); *The Producers* (Stage West); and *Dirty Rotten Scoundrels* (Moonpath).



COLIN THOMSON* (*Samuel Chase*) last appeared at American Conservatory Theater in *Happy End* and contributed to the cast recording.

Previous San Francisco performances include *A Midsummer Night's Dream* and *The Boys from Syracuse* with the San Francisco Shakespeare Festival. He has been seen recently in *Sweet Charity* and *Lucky Stiff* with Center REPerTory Company, as well as Lauren Gunderson's *Emilie: La Marquise du Châtelet Defends Her Life Tonight* with Symmetry Theatre Company. Film and television work includes NBC's *Trauma* and Woody Allen's *Blue Jasmine*. Thomson has performed with San Jose Repertory Theatre, TheatreWorks, Marin Theatre Company (MTC), San Jose Stage Company, Shakespeare Santa Cruz, Idaho Shakespeare Festival, PCPA TheaterFest, and others. Career favorites include *Dirty Blonde* with Portland Center Stage, *Company* with MTC, *All My Sons* with TheatreWorks, Center REP's *All Shook Up*, and PCPA's *Yours, Anne*. He began his 17-year membership in Actors' Equity Association with *Shlemiel the First* at A.C.T.



JARROD ZIMMERMAN* (*Edward Rutledge*) is making his American Conservatory Theater debut and is returning to *1776*, having been with the

Asolo Repertory Theatre production last season. He was recently in the Bay Area

doing a production of *A Minister's Wife* (San Jose Repertory Theatre). Before that, Zimmerman played Oscar in *Sweet Charity* (Writers' Theatre, Chicago). Other Chicago credits include *A Christmas Carol* (Goodman Theatre); Shakespeare in the Parks *The Taming of the Shrew* (Chicago Shakespeare Theater); *Gypsy* (Drury Lane); *Merrily We Roll Along* (The Music Theatre Company); *The Music Man* and *Little Women* (Marriott Theatre); and *The Spitfire Grill* (Provision Theater Company). Other regional credits include *A Day in Hollywood/A Night in the Ukraine* (Peninsula Players Theatre); *I Love You, You're Perfect, Now Change* (Totem Pole Playhouse); and *Big! The Musical*, *Proof*, and *The Mousetrap* (Arrow Rock Lyceum Theatre). Television credits include *Boss* (Starz). Zimmerman is a graduate of Northwestern University.



JESSE CALDWELL*

(*Understudy*) has performed regionally in *Big River* and *Caroline, or Change* at TheatreWorks; *A Funny Thing*

Happened on the Way to the Forum at Woodminster Amphitheater; *A Christmas Carol* at Center REpertory Theatre; *Lend Me a Tenor* at Livermore Shakespeare Festival; *1776* with Napa Valley Repertory Theatre; *Damn Yankees* with American Musical Theatre of San Jose; *Arms and the Man* at Sacramento Theatre Company; *The Water Engine* and *Mary Stuart* with Shotgun Players; *Staircase* with American Citizens Theatre; *The Caretaker* at EXIT Theatre; *The Quick Change Room* and *The Ladies of the Camellias* at TheatreFIRST; *A Tree Grows in Brooklyn* with 42nd Street Moon; *The Front Page* at Actors Theatre of Louisville; and *Much Ado About Nothing* at the Oregon Shakespeare Festival. He toured with the National Shakespeare Company's *Saint Joan* and *As You Like It*. His film and television credits include *Milk*, *Red Tails*, and *Trauma*.



RICHARD FREDERICK*

(*Understudy*) has been seen in Bay Area productions of *Opus*, *The Light in the Piazza*, and *Emma* (TheatreWorks);

My Fair Lady and *Harper Regan* (SF Playhouse); *The Full Monty*, *Phantom*, and *The Big Bang* (American Musical Theatre of San Jose); as well as shows at 42nd Street Moon, Willows Theatre Company, Central Works in Berkeley, and Oakland's TheatreFIRST. Frederick's regional credits include work at Ford's Theatre (Washington, D.C.), Hangar Theatre (New York), Casa Mañana (Texas), and Stage West (Texas), among others. He received his master of fine arts degree from The Shakespeare Theatre at George Washington University.



SHARON RIETKERK*

(*Understudy*) is making her American Conservatory Theater debut. Rietkerk was most recently seen as Candida in *A*

Minister's Wife with San Jose Repertory Theatre. Other Bay Area credits include work with TheatreWorks, Center REpertory Theatre, San Francisco Opera Guild, 42nd Street Moon, Berkeley Playhouse, and Diablo Theatre Company in such shows as *The Sound of Music* (Maria), *My Fair Lady* (Eliza), *The Pirates of Penzance* (Mabel), *Little Me* (Belle Poitrine), *The Drowsy Chaperone* (Janet), *The Secret Garden* (Rose; Bay Area Theatre Critics Circle Award nomination), *Rumors* (Cassie), *Strike Up the Band* (Anne Draper), and *Xanadu* (Erato). Rietkerk has performed in concert with Tony Award winner Faith Prince, the Grammy Award-nominated Bay Brass, South Coast Symphony, Napa Valley Opera House, and the Bear Valley Music Festival Orchestra. Rietkerk is a graduate of the UC Irvine theater program.

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WHO'S WHO IN 1776



ROBERT K. RUTT* (*Understudy*) has performed in all aspects of the entertainment industry over the past 30 years. He has sung tenor with the San Francisco

Opera chorus, toured with Opera Northeast in productions of *The Pirates of Penzance*, *H.M.S. Pinafore*, *The Merry Widow*, *Madame Butterfly*, *Carousel*, and *Kismet*, and played Monsieur Reyer in the San Francisco company of Andrew Lloyd Webber's *The Phantom of the Opera*. At A.C.T., since 2010, Rutt has been musical director for *A Christmas Carol* on the mainstage and for Master of Fine Arts Program productions of *The Full Monty*, *Little Shop of Horrors*, *Sweet Charity*, *The Wild Party*, *Romeo and Juliet*, *O Lovely Glowworm*, or *Scenes of Great Beauty*, and A.C.T.'s 2010 season gala, *Crystal Ball*. He teaches singing privately and within the M.F.A. Program. Rutt has also been musical arranger/pianist for Young Conservatory productions of *Across the Universe: The Music of Lennon and McCartney*, *Fields of Gold: The Music of Sting*, *I'm Still Standing: A Celebration of the Music of Elton John*, *Bright Young People: The Music of Noël Coward*, *Homefront*, *Show Choir! The Musical*, and *Darling*.

SHERMAN EDWARDS (*Music and Lyrics*) attended Columbia University and majored in history. Throughout college, Edwards moonlighted, playing jazz piano for late-night radio and music shows. After serving in World War II, he taught high school history before continuing his career as a pianist, playing with some of history's most famous swing bands and artists. He also composed for Broadway. After a few years as a band leader and arranger, Edwards started writing pop songs at the famous Brill Building with writers including Hal David, Burt Bacharach, Sid Wayne, Earl Shuman, and others. He turned out numerous hits in the 1950s and 1960s. He also wrote songs for Elvis Presley. One day while working in the Brill building, Edwards left, saying he "wasn't into the rock songs any more" and that he had an idea for a show and was going home to write it. This began the

evolution of 1776. He was married to Ingrid Edwards, a dancer, who was a member of the original Ed Sullivan dancers. Edwards died of a heart attack at age 61 in 1981.

PETER STONE (*Book*) received a master's degree from Yale University in 1953. In 1964, Stone won an Edgar Award from the Mystery Writers of America for his screenplay for *Charade*. In 1965, he won an Oscar Award for his work as a screenwriter on *Father Goose*. He won Tony Awards for his books for the Broadway musicals *Titanic*, *Woman of the Year*, and 1776. He won an Emmy Award for a 1962 episode of *The Defenders*. Stone used several pseudonyms in his career. As Pierre Marton he wrote (or cowrote) *Arabesque*, *Skin Game*, and the 1976 TV film *One of My Wives Is Missing*. He cowrote the 2002 film *The Truth About Charlie*, a remake of *Charade*, under the name Peter Joshua. In 2011 one of his projects was completed by Thomas Meehan (writer): *Death Takes a Holiday* (musical) was produced off Broadway with a score by Maury Yeston. Stone died of pulmonary fibrosis in 2003.

FRANK GALATI (*Director*) is a member of the Steppenwolf Theatre Company in Chicago. Over the years, he has received nine Joseph Jefferson Awards for his work in Chicago theater: one for acting, five for directing, and three for writing. In 2011 he directed Shakespeare's *Merry Wives of Windsor* at the Stratford Festival in Ontario. He won two Tony Awards in 1990 for his adaptation and direction of *The Grapes of Wrath* on Broadway and was nominated for a Tony Award in 1998 for directing the musical *Ragtime*. He has staged operas for Chicago Opera Theatre, the Lyric Opera of Chicago, San Francisco Opera, and The Metropolitan Opera in New York. In 1989, Galati was nominated for an Academy Award for his screenplay (with Lawrence Kasdan) of *The Accidental Tourist*, and in 2000 he was inducted into the American Academy of Arts & Sciences. Galati is a professor emeritus in the department of performance studies at Northwestern University.

BRIAN BESTERMAN

(*Orchestrations*) has created orchestrations for the off-Broadway and Broadway productions of 1776; Jason Robert Brown's *Songs for a New World*; Disney's *Hercules*, *Annie*, and *Cinderella*; David Shire's *Big and Moment of Impact*; and Kathie Lee Gifford's albums *Born for You* and *My Way Home*. He has played piano in numerous Broadway shows, and he also composed the millennial theme song *Beyond the Dream* for Macy's 4th of July fireworks and Thanksgiving Day parade.

PETER AMSTER

 (*Choreographer*)

played Leather Apron in the national touring company of 1776 way back in 1972. He choreographed the musical at Asolo Repertory Theatre last season before bringing it to A.C.T. Amster also directed *You Can't Take It with You*, *Fallen Angels*, *Deathtrap*, *The Perfume Shop*, and *This Wonderful Life* at Asolo Rep. While working in Chicago, he was nominated for Joseph Jefferson Awards for directing *Once on This Island*, *The World Goes 'Round*, and *The Rothschilds* at Apple Tree Theatre and *Pride and Prejudice* at Northlight Theatre. Other Chicago area credits include work with Steppenwolf Theatre Company, Goodman Theatre, Court Theatre, Live Bait Theater, Pegasus Players, and Route 66 Theatre Company. Other regional credits include work with the Oregon Shakespeare Festival, Syracuse Stage, Geva Theatre Center, Indiana Repertory Theatre, the American Repertory Theater, Milwaukee Repertory Theater, Peninsula Players Theatre, the Weston Playhouse Theatre Company, Maltz Jupiter Theatre, and The Laguna Playhouse. He has directed and choreographed operas for Lyric Opera of Chicago, Chicago Opera Theater, Skylight Opera in Milwaukee, and Light Opera Works in Evanston, Illinois.

MICHAEL RICE's

 (*Music Director*)

conducting credits include work with Paper Mill Playhouse, Pioneer Theatre Company, the Alley Theatre, Westchester Broadway Theatre, Ford's Theatre, Signature Theatre, The Muny, California Musical Theatre's Music Circus, and Trinity Repertory Company, where he is resident musical director. Broadway and national tour credits include *Peter Pan*, *Me and My Girl*, *Grand Hotel*, *Camelot*, *Joseph and the*

Amazing Technicolor Dreamcoat, and *Jesus Christ Superstar*. As a composer-lyricist, he adapted, with Eric Bentley, Bertolt Brecht's *The Good Woman of Setzuan*, which premiered at New York's Raw Space, and *American Beauty*, written with Jack Heifner and the late Romulus Linney, which has been produced around the country. Currently Rice is completing a one-act opera and is on the creative team of the new children's book *Fireflies and Shooting Stars*, by Ed Raarup. In January, he will musical direct *Oliver!*, directed by Richard Jenkins at Trinity Rep.

RUSSELL METHENY (*Scenic Designer*) previously worked with Asolo Repertory Theatre on *1776*, *My Fair Lady*, and *Twelve Angry Men*, all directed by Frank Galati. Regional design credits include work with Maltz Jupiter Theatre, Studio Theatre in Washington, D.C., Indiana Repertory Theatre, Great Lakes Theater, the Idaho Shakespeare Festival, the Lake Tahoe Shakespeare Festival, Goodspeed Musicals, the Geffen Playhouse, Missouri Repertory Theatre, the Weston Playhouse Theatre Company, Portland Stage Company, Philadelphia Theatre Company, and The Pasadena Playhouse. Recent productions include *Jekyll & Hyde*, *The Mousetrap*, *God of Carnage*, *Two Gentlemen of Verona*, *Superior Donuts*, *Othello*, *The Woman in Black*, *American Buffalo*, *Measure for Measure*, *Grey Gardens*, *King Lear*, *Rock 'n' Roll*, *The Comedy of Errors*, *The Seagull*, *The Seafarer*, *The History Boys*, *Shining City*, *Seven Brides for Seven Brothers*, *The Heavens Are Hung in Black*, *The Tempest*, *Julius Caesar*, *The House That Jack Built*, *A Little Night Music*, and *4000 Miles*.

MARA BLUMENFELD (*Costume Designer*) makes her A.C.T. debut. In the Bay Area, her work has been seen at Berkeley Repertory Theatre, including Mary Zimmerman's *The White Snake*, *The Arabian Nights*, *The Secret in the Wings*, and *Metamorphoses*, as well as Frank Galati's adaptation of Haruki Murakami's *after the quake*. Elsewhere on the West Coast, she has designed multiple productions for the Oregon Shakespeare Festival and the Mark Taper Forum. Based in Chicago, Blumenfeld has also worked on numerous

productions for Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, and Lookingglass Theatre Company, of which she is an ensemble member. New York credits include *Lucia di Lammermoor* and *La sonnambula* for The Metropolitan Opera, *The Glorious Ones* for Lincoln Center for the Performing Arts, and the on- and off-Broadway productions of *Metamorphoses*. She is the recipient of three Joseph Jefferson Awards (Chicago) and the 2012 Michael Merritt Award for Excellence in Design and Collaboration.

PAUL MILLER (*Lighting Designer*) worked with Asolo Repertory Theatre on *1776* last season. On Broadway, Miller designed the lighting for *Legally Blonde* (London's West End, Australia, and Vienna), *Freshly Squeezed*, and *Laughing Room Only*. For New York City Center's Encores! he designed *Lost in the Stars*, *Where's Charley*, *Of Thee I Sing*, and *Music in the Air*. Regional credits include work with the Stratford Festival, Chicago Shakespeare Theater, The Pasadena Playhouse, and others. Off-Broadway credits include *Lucky Guy*, *Vanities*, *A New Musical*, *Waiting for Godot*, *Addicted*, *Balancing Act*, and *Nunsense*. U.S. national tour credits include *Elf*, *Shrek*, *Story Time Live* (Nickelodeon), *The Wizard of Oz*, *Sweeney Todd*, *Hairspray*, *Legally Blonde*, *The Producers*, and *Nunsense*. For TV he has designed *Camelot: Live from Lincoln Center* and has been the lighting director for the internationally televised New Year's Eve celebration in Times Square for the last 13 years.

KEVIN KENNEDY's (*Sound Designer*) recent credits include *Noah Racey's PULSE*, *1776*, *Darwin in Malibu*, *Perfect Mendacity*, *Deathtrap*, and *Bonnie & Clyde* (pre-Broadway) at Asolo Repertory Theatre; *This Wonderful Life* at Asolo Rep, Cleveland Play House, Syracuse Stage, and The Laguna Playhouse; the world premiere of Nilo Cruz's *Hurricane* for the Ringling International Arts Festival; *Sgt. Pepper's 40th Anniversary Live* with Geoff Emerick and Cheap Trick; *Hugh Jackman in Performance*; *Armistead Maupin's Tales of the City* at A.C.T.; *The Rocky Horror Show* at The Old Globe; and work as the production

engineer/assistant designer for *Sister Act*, *Bonnie & Clyde*, *Leap of Faith*, and *Kinky Boots* (2013 Tony Award for Sound Design) on Broadway. Kennedy is also the assistant designer with the North American Tour of *Mamma Mia!* and tours as the sound engineer with The Alan Parsons Project.

LAURYN E. SASSO (*Dramaturg*) is in her eighth season as the resident dramaturg of the Asolo Repertory Theatre. She received her B.A. in theater studies from Wellesley College and her M.F.A. in dramaturgy from University of Massachusetts at Amherst. She has also studied with Shakespeare & Company in Lenox, Massachusetts, and the National Theater Institute at the O'Neill Theater Center in Waterford, Connecticut. Previously, she worked at Perishable Theatre in Providence, Rhode Island, and with the SPF Summer Play Festival in New York City.

JANET FOSTER, CSA (*Casting Director*), has cast *Stuck Elevator*, *Dead Metaphor*, *4000 Miles*, *Elektra*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine* for A.C.T. 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 *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, 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, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, 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

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WHO'S WHO IN 1776

Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and “T” is for Tom” (Tom Stoppard radio plays, WNYC and WQXR).

KELLY A. BORGIA* (*Production Stage Manager*) worked last season with Asolo Repertory Theatre on *1776*, *The Heidi Chronicles*, *You Can't Take It with You*, *The Game's Afoot*, and *Noah Racy's PULSE*. Other Asolo Rep favorites include *My Fair Lady*, *Yentl*, *Hamlet: Prince of Cuba*, *Bonnie & Clyde*, *Las Meninas*, *The Life of Galileo*, and *The Perfume Shop*. Regional theater credits include *The Whipping Man*, *Clybourne Park*, *Boeing Boeing*, *Deathtrap*, *Superior Donuts*, *Noises Off*, and *The Pavilion* (Dorset Theatre Festival); *Hedwig and the Angry Inch*, *Once on This Island*, and *Betrayal* (Hangar Theatre); *Beauty and the Beast* and *The Full Monty* (Northern Stage); and *The Miser*, *Picnic, a.m. Sunday*, *Speed-the-Plow* (CENTERSTAGE). Off-Broadway credits include *Hurricane: A New Musical* (New York Musical Theatre Festival) and *Cato* (The Flea Theater). Borgia will return to Sarasota for Asolo Rep's 2013–14 season; she will serve as stage manager for *Showboat*, *Other Desert Cities*, and *The Grapes of Wrath*.

DICK DALEY* (*Stage Manager*) became the conservatory producer at A.C.T. after joining the company as a stage manager and then working as the associate production manager for many years. Stage management credits at A.C.T. include *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*. Prior to moving to San Francisco, Daley was the production manager at Emerson College in Boston

for seven years and oversaw the B.F.A. production/stage management program.

KAREN SZPALLER's* (*Assistant Stage Manager*) A.C.T. credits include *Stuck Elevator*, *Armistead Maupin's Tales of the City*, *The Normal Heart*, *Maple and Vine*, *A Christmas Carol* (2006–12), *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; Anna Deavere Smith's newest work, *On Grace*, at Grace Cathedral; *The Wild Bridge*, *Let Me Down Easy*, *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Wheelhouse* and *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

BURT AND DEEDEE MCMURTRY (*Executive Producers*) married soon after graduating from Rice University in Houston and have lived on the San Francisco peninsula since they arrived in California in 1957. They recently produced A.C.T.'s productions of *Arcadia*, *Maple and Vine*, *Armistead Maupin's Tales of the City*, *Vigil*, *Rock 'n' Roll*, *Happy End*, and *The Imaginary Invalid*. Both Burt and Deedee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a member of the A.C.T. Emeritus Advisory Board, but also as a former co-chair of the Producers Circle, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a retired venture capitalist, Burt is an active volunteer at Stanford and past chair of the board of trustees of the university.

PATTI AND RUSTY RUEFF (*Executive Producers*) are A.C.T. subscribers who have both loved theater their entire lives, having supported and participated

in governing regional theaters across the United States for more than 20 years. Rusty is the chairman of the GRAMMY Foundation, a venture company investor and advisor, former CEO of the digital music commerce company SNOCAP, and executive vice president of Electronic Arts (EA). He served on the A.C.T. Board of Trustees from 2003 to 2013, most recently as its president. Patti, a former special events consultant, has chaired five A.C.T. Season Galas and is actively involved in a number of philanthropic and service endeavors. *1776* is the ninth production for which the Rueffs have served as A.C.T. executive producers.

ASOLO REPERTORY THEATRE in Sarasota, Florida, now in its 55th season, is one of the largest regional theater companies in the United States and is widely considered the premiere professional theater in the South. Of only a handful of true rotating repertory companies in the country, Asolo Rep presents ten to fifteen shows each season that are designed, staged, and performed by the very best creative talent working in the industry today. Asolo Rep builds and produces its own shows in its state-of-the-art Koski Production Center, a 50,000-square-foot facility that is the largest of its kind in the southeastern United States. Asolo Rep is now entering the second season of its five-season initiative known as The American Character Project, a thematic guideline for the plays it is producing. Launched with *1776*, each play under this umbrella examines different aspects of our national personality.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting schools as well as amateur and professional theaters from around the world the rights to perform the largest selection of great musicals from Broadway and beyond. MTI works directly with the composers, lyricists, and book writers of these shows to provide official scripts, musical materials, and dynamic theatrical resources to more than 60,000 theatrical organizations in the United States and in more than 60 countries worldwide.

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2013 AMERICAN CONSERVATORY THEATER MASTER OF FINE ARTS PROGRAM

CONSERVATORY AWARDS *Luncheon*

A.C.T.'s annual Conservatory Awards Luncheon takes place on **Monday, October 28, 2013**. The event recognizes and honors A.C.T.'s award-winning actor training program's outstanding alumni and pays tribute to those who have provided significant support to the Master of Fine Arts (M.F.A.) Program Scholarship Fund. Now in its third year, the Conservatory Awards Luncheon shines the spotlight on the M.F.A. Program and raises necessary annual support for M.F.A. Program scholarships while celebrating A.C.T.'s accomplishments with award winners and current students.

A.C.T. is proud to be honoring Harry Hamlin at this year's event. Hamlin will receive **The Edward Hastings Career Achievement Award**, which was established to honor A.C.T. alumni who have distinguished themselves in their careers on the stage and in film and television.

The Rising Star Award is given to an early- to mid-career professional, and **The Contribution to the Field Award** is given to a graduate who has made unique contributions to the field beyond performance. Generous individual, corporate, and foundation supporters will also be honored at the luncheon with **The Benefactor Award** and **The Champion Award**.

2013 AWARD RECIPIENTS

- The Edward Hastings Career Achievement Award to **Harry Hamlin**
- The Rising Star Award to **Heidi Armbruster**
- The Contribution to the Field Award to **Peter Friedrich**
- The Benefactor Award to **Joan Sadler**



To purchase tickets or get more information, please contact **Luz Perez**, Director of Special Events, at **415.439.2470** or **lperez@act-sf.org**.

A.C.T.'S COSTUME SHOP HOSTS LOCAL ARTS ORGANIZATIONS



by **Dan Rubin**

The 2011 opening celebration of A.C.T.'s Costume Shop (photo by Orange Photography)



Officially opening its doors at 1117 Market Street in fall 2011 as part of the 24 Days of Central Market Arts festival, A.C.T.'s Costume Shop has quickly become one of San Francisco's quirkiest and most versatile performance venues—and not just for A.C.T.'s shows and training and education programs. Starting in 2012, grants from the San Francisco Neighborhood Arts Collaborative and The Kenneth Rainin Foundation enabled A.C.T. to provide no-cost performance space to 22 local organizations that have created a rich and eclectic variety of artistic work.

Last season, The Costume Shop hosted workshops, readings, plays, a cappella and other music performances, and a shadow puppet show—as well as a number of gatherings for organizations working to preserve and present the arts. Recovery Theater, a group made up of performers affected by substance abuse or mental health issues; Singers of the Street, a community choir of San Franciscans affected by homelessness; and Bindlestiff Studio, dedicated to Pilipino and Filipino American artists, all took up residence at The Costume Shop, as did Lorraine Hansberry Theatre, Magic Theatre, Encore Theatre, Playwrights Foundation, PlayGround, Campo Santo, Theatre Rhinoceros, and others.

This season, A.C.T. is excited to continue these community engagement efforts with another impressive line-up. In the summer, PlayGround returned for a month-long residency, featuring readings, performances, and playwriting workshops by local writers. In early August, the local performance company IXALT presented *Between the Shore and the Break*, a story shared through hula dancing. This fall will see work from Jump! Theatre, which is committed to presenting quality works of theater that tell authentic stories of mental illness. Do It Live! Productions will present Roland Schimmelpfennig's tragicomic tale of globalization *The Golden Dragon*. And the Bay Area's 2by4 theater company is producing the world premiere of local playwright Christopher Chen's *Caught*.

At the opening celebration of A.C.T.'s newest space in 2011, San Francisco Mayor Ed Lee hailed the venture as “a wonderful example of the spirit that has taken hold on Central Market to transform and infuse the area with art, performance, and gathering spaces.” Our presence in Central Market will continue to grow in the coming seasons as we prepare to open our 299-seat second stage theater, The Strand, in early 2015. Until then, The Costume Shop continues to show us how theater spaces can truly bring communities together.



▲ **IN THE LOBBY OF A.C.T.'S COSTUME SHOP** you can find our hugely popular Art-o-mat® machine. Made from revamped vintage cigarette machines, Art-o-mats® dispense small, cigarette pack-sized original pieces of artwork. Ranging from stained glass to watercolors to clay sculptures, the original artwork can be purchased from the machine for just \$5 per item. Clark Whittington, an artist from Winston-Salem, North Carolina, created Art-o-mat® in 1997 as a way to sell photos at his art show in a local café. After the success of the installation, Whittington recruited other local artists to join the project and formed Artists in Cellophane with the intent to easily distribute affordable art to the general public. Since then, the project has grown to include works from more than 400 artists from around the world in more than 100 colorfully custom-designed machines placed throughout the United States, including at the Whitney Museum of American Art in New York and the National Portrait Gallery in Washington, D.C.

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Producers Circle members make annual contributions of \$12,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the July 1, 2012–June 30, 2013 period. Reflected in these totals are general operating support gifts, special event paddle raise contributions, and donations. For information about Producers Circle membership, please contact Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.

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Chris Corpus.



CAREY PERLOFF (*A.C.T. Artistic Director*) recently celebrated her 20th year as artistic director of A.C.T., where she most recently directed *Arcadia*, *Elektra* (coproduced

by the Getty Villa in Malibu), *Endgame* and *Play*, *Scorched*, *The Homecoming*, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently 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).

Her play *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. *Kinship* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013); *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in 2010; it won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award and

received its world premiere in February 2012 in San Francisco. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, Timberlake Wertenbaker and Robert O'Hara.

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. as executive director in August 2010. She served previously as executive director of off Broadway's

nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and 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 largest and most successful theater companies of its kind. Richard is the recipient of six

Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for 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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Groups of 15 or more save up to 50%! For more information call Edward Budworth at 415.439.2473.

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.



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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.

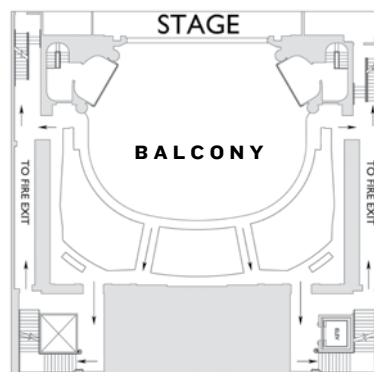
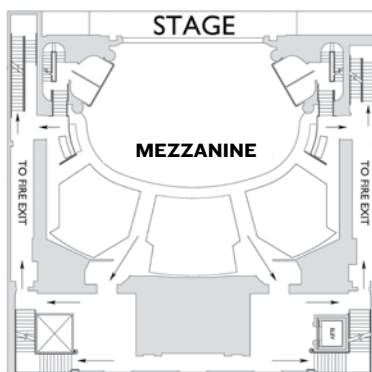
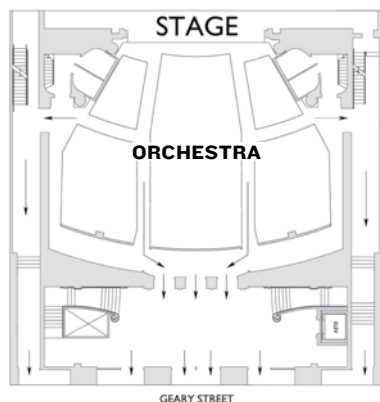


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ADAPTED AND DIRECTED BY HERSHEY FELDER • OCT 25-DEC 8

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