

2013-14  
SEASON

A.C.T.

AMERICAN  
CONSERVATORY  
THEATER

SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY

# MAJOR BARBARA



encore  
arts programs

JAN/FEB 2014



MODERN NATURE  
**Georgia O'Keeffe**  
AND LAKE GEORGE

Fascinated with the astonishing natural beauty of Lake George in upstate New York, Georgia O'Keeffe reveled in the discovery of new subject matter that energized her signature modernist style. From magnified botanical compositions to panoramic landscapes, this exhibition offers a deeper understanding of the spirit of place that was essential to O'Keeffe's artistic evolution.



This exhibition is organized by The Hyde Collection, Glens Falls, New York, in association with the Georgia O'Keeffe Museum, Santa Fe, New Mexico. The exhibition is supported by the National Endowment for the Arts. The foundation sponsor is the Henry Luce Foundation.

The presentation at the de Young is made possible by the Ednah Root Foundation, the San Francisco Auxiliary of the Fine Arts Museums, and the Lisa and Douglas Goldman Fund.

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Georgia O'Keeffe, *Petunias*, 1925. Oil on board. Fine Arts Museums of San Francisco, museum purchase, gift of the M. H. de Young Family. © Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York

**FEBRUARY 15—MAY 11, 2014**

HERBST EXHIBITION GALLERIES

**de Young**

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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 9,000 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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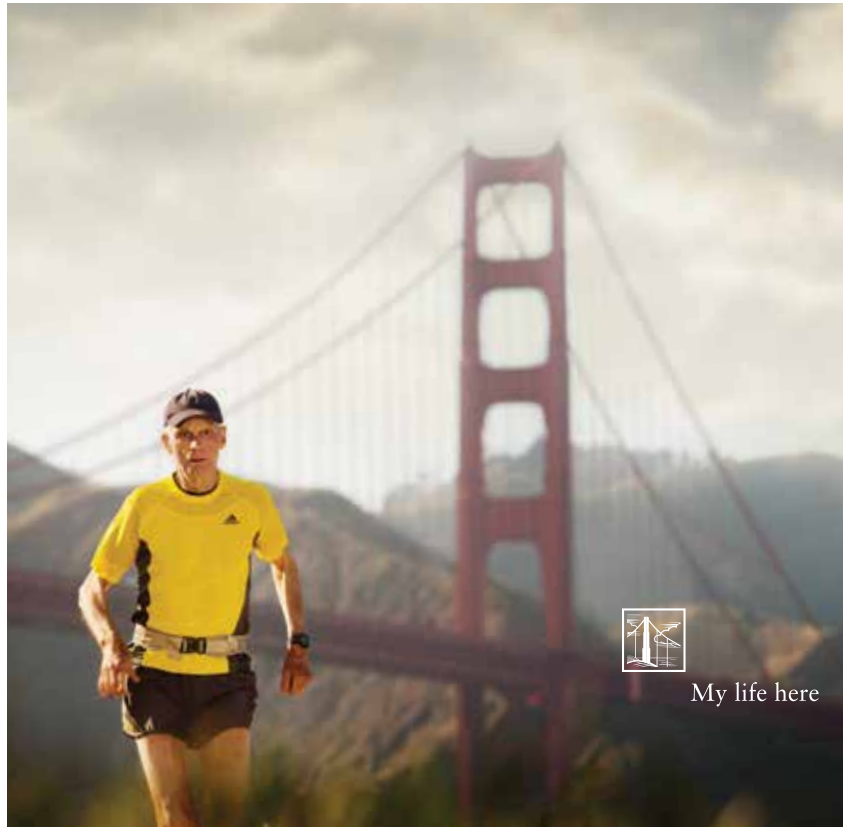
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American Conservatory Theater was founded in 1965 by William Ball.  
Edward Hastings, *Artistic Director* 1986–92





My life here

Richard Willets, resident since 2013

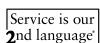
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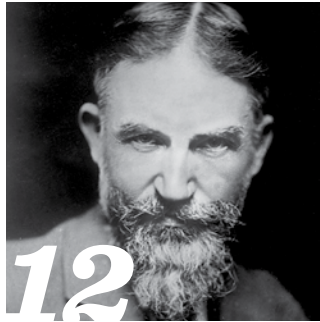
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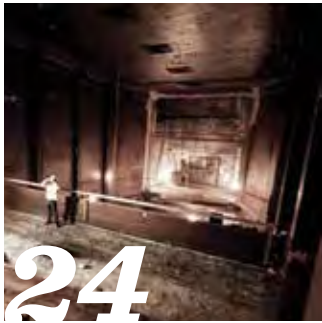


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**EDITOR**  
Dan Rubin

**CONTRIBUTORS**  
Michael Paller  
Helen Rigby  
Shannon Stockwell

## VOLUNTEER!

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

**FOR MORE INFORMATION, VISIT  
[ACT-SF.ORG/VOLUNTEER](http://ACT-SF.ORG/VOLUNTEER).**

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 *Napoli!* and InterACT with us!

### BIKE TO THE THEATER NIGHT

February 12, 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

February 18, 5:30pm

Go deeper with a fascinating preshow discussion and Q&A with director Dennis Garnhum. Can't make this event? Watch it live—online! Visit [act-sf.org/interact](http://act-sf.org/interact) for details.

### THEATER ON THE COUCH\*

February 21, 8pm

Take part in a lively postshow discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at SF's Kaiser Permanente Medical Center.

### AUDIENCE EXCHANGES\*

February 25 at 7pm

March 2 & 5 at 2pm

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

### OUT WITH A.C.T.\*

February 26, 8pm

Mix and mingle at this hosted postshow LGTB party.

### WINE SERIES

March 4, 7pm

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

### PLAYTIME

March 8, 1pm

Get hands-on with theater at this interactive preshow workshop.

To learn more about attending InterACT events, visit [act-sf.org/interact](http://act-sf.org/interact).

\*Events take place immediately following the performance.



From the

# ARTISTIC DIRECTOR

Dear Friends,

Happy New Year! What a robust and wonderful way to welcome in 2014. This production of *Major Barbara* came about in the most joyful way possible, as the fruit of our longstanding affection for Canadian theater and the result of conversations that began when Theatre Calgary Artistic Director Dennis Garnhum graciously invited *Tosca Cafe* to open his 2011 season in Alberta. In watching *Tosca Cafe*, it occurred to Dennis that the Canadian actor playing the Bartender, Dean Paul Gibson, would make a superb Andrew Undershaft, and so the idea for a cross-border *Major Barbara* was born. Theatre Calgary and A.C.T. made the commitment to share the production in every way, casting both American and Canadian actors in equal measure and collaborating with designers from both sides of the border. This kind of union is almost unprecedented in the North American theater, and it widens all of our perspectives. I'm especially pleased that two talented M.F.A. Program students will first perform in this production here on the Geary stage and then travel with the show to Canada to experience the play in an entirely different cultural context. What an education!

*Major Barbara* is a play about guns and money. What could be more trenchant? Shaw asks us to question whether or not it matters that some of the most committed and generous donors to charities and nonprofit institutions have derived their fortunes from such questionable sources as gun powder and munitions. It is difficult to find a contemporary play that wrestles with the themes of family, firearms, and philanthropy as vividly and immediately as *Major Barbara* has done for more than 100 years.

I have always been drawn to the feisty and contradictory young woman at this play's center. Barbara's father may be something of a cunning master of the universe, but he is also a brilliant and talented man whom Barbara recognizes as very like herself in his passions and determination. What is the child of a ruthless parent to do? How can she hold on to her beliefs in the face of an onslaught of witty debunking and dismissal? And how should we as an audience feel about the seductive arguments of Undershaft, given that they are so logical and persuasive? In many ways, Shaw asks his audience to be the jury in this electrifying trial between father

and daughter, between capitalism and compassion, between pragmatism and idealism—and he never rigs the outcome.

This is going to be a spring filled with the international exchange of ideas and artists at A.C.T. Following *Major Barbara* is *Napoli!*, a remarkable Italian play that also wrestles with war and money—although money flows from contraband coffee rather than gunpowder in DeFilippo's stunning Neopolitan tragicomedy. April will bring Peter Brook's miraculous adaptation of the South African adultery tale *The Suit*, and then we journey with BD Wong to the Chinese court of *The Orphan of Zhao*, where intrigue and sacrifice play out against a thrilling mystery between a father and a son. It is only fitting that as citizens of this global city, we open the doors to artists and inspirations from around the world to test our own presumptions and awaken our senses and our minds to new sensations and new ideas.

We are also in the midst of a new chapter in A.C.T.'s creative and civic life, as we begin construction on our new Strand Theater in Central Market. I'm trying to imagine how Shaw would have constructed the story of a decaying porn house purchased by a nonprofit theater to create new theatrical experiences in the center of a neighborhood surrounded by government, technology companies, immigrant families, and a lot of bike lanes. How can the arts create a bridge between such different strands of urban life? How can A.C.T. help create dialogue and beauty and safety in a complex neighborhood undergoing epic changes?

These are daunting and invigorating questions, and we look forward to hearing from all of you about your own hopes and dreams for The Strand as we rescue this once-blighted building from decay and return it to the center of San Francisco's cultural life.

Welcome to *Major Barbara*, and to an exciting year ahead,

Carey Perloff  
Artistic Director



# MEET OUR COPRODUCER: THEATRE CALGARY



Ensemble of *Beyond Eden* (photo by Trudie Lee)

Theatre Calgary is among Canada's largest and longest-running professional theater companies and performs in a 750-seat theater in the heart of Calgary, Alberta. Since its founding in 1968, the company has grown into one of the country's leading creators of large-scale classical and contemporary theater productions.

Under the leadership of Artistic Director Dennis Garnhum and President Tom McCabe, Theatre Calgary's diverse year-round programming features a five-play subscription season, an annual collaboration with Calgary's High Performance Rodeo arts festival, and a beloved presentation of *A Christmas Carol* that has just celebrated 27 years of spirited holiday tradition. In the summer, Theatre Calgary invites the whole city to celebrate emerging theater artists through Shakespeare in the Park, an innovative program that provides professional training and mentorship to recent graduates of theater training programs while showcasing their talents in an outdoor Shakespeare production.

Theatre Calgary has premiered plays by some of Canada's finest playwrights, and through FUSE: The Enbridge Play Development Program, the company has renewed its commitment to launching exciting large-scale plays into the modern repertoire. As part of the 2010 Winter Olympiad in Vancouver, Theatre Calgary premiered *Beyond Eden*, a rock musical based on the history and traditions of the Haida First Nations people. As well, projects such as *Lost – A Memoir* (nominated for the Governor General's Literary Award) and a new adaptation of *Pride and Prejudice* (in partnership with the National Arts Centre in Ottawa) have gone on to subsequent productions at theatres across North America.

Theatre Calgary is thrilled to take part in its first international coproduction with American Conservatory Theater. "A.C.T. is a bold and inspiring company," says Garnhum. "*Major Barbara* has been an extraordinary opportunity to share artists and artistry across the border."

# SUBSCRIBE TODAY!

JOIN OUR CURRENT SEASON  
AND ENJOY A HOST OF  
INTERNATIONALLY ACCLAIMED  
PLAYS—AND **PRIORITY ACCESS**  
**TO THE 2014–15 SEASON**,  
INCLUDING THE INAUGURAL  
PRODUCTION AT THE STRAND.

The Strand Theater is A.C.T.'s new intimate, state-of-the-art 285-seat theater in the heart of San Francisco's Central Market district. Current subscribers will receive priority seating and exclusive pre-opening opportunities to view The Strand.



**SUBSCRIBE TODAY: 3-PLAY PACKAGES START AT \$33.**

**Napoli!**

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

THE NEW YORK TIMES

*Venus*  
IN FUR

“A **SEXY** and  
**DANGEROUS** tango”

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“A **BEAUTIFULLY**  
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NEW YORK DAILY NEWS

THE  
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OF  
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“An **EMOTIONALLY**  
**PIERCING** marvel”

THE TIMES OF LONDON

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# NEW A.C.T. COMMISSIONS

A.C.T. is excited to announce some of the projects we are commissioning for our new Central Market home, The Strand Theater, set to open in spring 2015.

## The Happiness of Fish

by Dave Malloy

The author/composer of the acclaimed *Natasha, Pierre and the Great Comet of 1812* (Obie Award Special Citation) explores atheism and theism through the lenses of movement, beauty, and Taoism in this music-theater piece.



## A New Play

by Christina Anderson

Named by *American Theatre* magazine as one of the 15 up-and-coming artists "whose work will be transforming America's stages for decades to come," the author of *Good Goods* and *Man in Love* is creating an original work inspired by the history, topography, and spirit of The Strand Theater.



## The Monstress Project

### Theater pieces inspired by Lysley Tenorio's *Monstress: Stories*

A team of playwrights journeys through San Francisco-based author Lysley Tenorio's quirky and moving short stories of Filipino immigration, unrealized dreams, loss of youth and place, and generational and cultural clashes.

#### *Brothers*

adapted by Colman Domingo

#### *Nado and Vicente (Save the I-Hotel)*

adapted by Philip Kan Gotanda

#### *Felix Starro*

adapted by Jessica Hagedorn and Fabian Obispo

#### *Monstress*

adapted by Sean San José



Colman Domingo



Philip Kan Gotanda



Jessica Hagedorn



Fabian Obispo



Sean San José

**A.C.T.** AMERICAN CONSERVATORY THEATER

STAY TUNED  
For more information on our commissioning program,  
contact Beatrice Basso at [bbasso@act-sf.org](mailto:bbasso@act-sf.org).

UP NEXT AT A.C.T.

# Napoli!

A comedy  
of caffeinated  
proportions

## *Napoli!*

BY **EDUARDO DE FILIPPO**

TRANSLATED BY **LINDA ALPER**  
& **BEATRICE BASSO**

DIRECTED BY **MARK RUCKER**

A bustling Italian common room in a distinctly Neapolitan neighborhood is the context for the complex Italian masterpiece coming up next, in A.C.T.'s internationally flavored season. In a sparkling new translation of the celebrated dark comedy, Italian dramatist Eduardo De Filippo blends humor and social realism to plot the moral transformation of a family who resorts to selling contraband to get out from under the boots of fascism and poverty.

“De Filippo is masterful at reconstructing the reality and veracity of this dark time in Italian history,” notes A.C.T. Artistic Director Carey Perloff. “With its robust cast of colorful characters, the impact of World War II—and the irrepressible atmosphere in this Neapolitan neighborhood—is felt with heart-stopping immediacy.”

The incomparable Canadian actor Seana McKenna (previously seen at A.C.T. in the title role of *Phèdre*), will play Amalia, the resourceful matriarch who is determined to help her family survive at any cost. A.C.T. Associate Marco Barricelli (last seen here in *Vigil*) will return to play Gennaro—Amalia’s sensitive and surprising husband.

One of the most remarkable works in the Italian canon, *Napoli!* is a miraculous play that percolates with humanity and pathos. “De Filippo has the ability to fill your heart with laughter,” says Perloff, “and then break it—in equal measure.”

FEATURING **MARCO BARRICELLI**  
& **SEANA MCKENNA**

“FILLED WITH  
**EARTHY SPIRIT**  
AND **COMIC GUSTO**”

THE NEW YORK TIMES



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in association with



DENNIS GARNHUM, Artistic Director

presents

# MAJOR BARBARA

BY **George Bernard Shaw**  
DIRECTED BY **Dennis Garnhum**

SET DESIGN BY **Daniel Ostling**  
COSTUME DESIGN BY **Alex Jaeger**  
LIGHTING DESIGN BY **Alan Brodie**  
SOUND DESIGN BY **Scott Killian**  
DRAMATURGS **Michael Paller and Zachary Moull**  
CASTING BY **Janet Foster, CSA**  
ASSISTANT DIRECTOR **Zachary Moull**

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Mary and Gene Metz; Mr. and Mrs. N. C. Pering;  
Tom and JaMel Perkins; Rick and Cindy Simons*

ADDITIONAL SUPPORT BY



## THE SETTING

TIME AND PLACE Three successive days in January 1906 in London

ACT I The library in Lady Britomart Undershaft's house in Wilton Crescent

ACT II The West Ham Shelter of the Salvation Army

ACT III The library and then among the high explosive sheds  
at the arsenal of Messrs. Undershaft and Lazarus,  
near the model town of Perivale St. Andrews.

## THE CAST

(IN ORDER OF APPEARANCE)

BARBARA UNDERSHAFT **Gretchen Hall\***  
LADY BRITOMART UNDERSHAFT **Kandis Chappell\***  
STEPHEN UNDERSHAFT **Stafford Perry**  
MORRISON **Dan Hiatt\***  
SARAH UNDERSHAFT **Elyse Price<sup>†</sup>**  
ADOLPHUS CUSINS **Nicholas Pelczar\***  
CHARLES LOMAX **Tyrell Crews**  
ANDREW UNDERSHAFT **Dean Paul Gibson**  
RUMMY MITCHENS **Valerie Planche**  
SNOBBY PRICE **Dan Clegg\***  
JENNY HILL **Nemuna Ceesay<sup>†</sup>**  
PETER SHIRLEY **Dan Hiatt\***  
BILL WALKER **Brian Rivera\***  
MRS. BAINES **Jennifer Clement**  
BILTON **Dan Clegg\***

## UNDERSTUDIES

BARBARA UNDERSHAFT **Elyse Price<sup>†</sup>**; LADY BRITOMART UNDERSHAFT,  
RUMMY MITCHENS **Jennifer Clement**; STEPHEN UNDERSHAFT,  
CHARLES LOMAX, BILL WALKER **Asher Grodman\*\***;  
MORRISON, SNOBBY PRICE, PETER SHIRLEY, BILTON  
**Brian Rivera\***; SARAH UNDERSHAFT, JENNY HILL, MRS. BAINES  
**Lisa Kitchens<sup>†</sup>**; ADOLPHUS CUSINS **Dan Clegg\***;  
ANDREW UNDERSHAFT **Dan Hiatt\***

## STAGE MANAGEMENT STAFF

STAGE MANAGER **Elisa Guthertz\***  
ASSISTANT STAGE MANAGER **Danielle Callaghan\***  
STAGE MANAGEMENT FELLOW **Cordelia Miller**

\*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

\*\*Member of the A.C.T. Master of Fine Arts Program class of 2014

THERE WILL BE ONE 15-MINUTE INTERMISSION.





“MY WAY OF JOKING  
IS TO TELL THE TRUTH.  
IT’S THE FUNNIEST  
JOKE IN THE WORLD.”

LEFT: The Salvation Army in San Francisco: A Girls' Sunday School Class Sings between Preaching (1939), by Dorothea Lange (Library of Congress)  
ABOVE: George Bernard Shaw (1891), by Sir Emery Walker (National Portrait Gallery, London)



# GEORGE BERNARD SHAW

## PARADOXES OF A MORAL REVOLUTIONARY

BY MICHAEL PALLER

### FANTASY AND REALITY

George Bernard Shaw, born in 1856 in Dublin, first went to the theater in that city as a boy. The theater of that era—its actors and plays—was gigantic. The fare was melodrama, farce, and Shakespeare, who, along with Dickens with his own oversized emotional world, became the boy's favorite writer. A product of a family where abuse and neglect took the place of love, Shaw found a substitute home in Dublin's Theatre Royal. There, he later wrote, "Existence touches you delicately to the very heart, and where mysteriously thrilling people, secretly known to you in the dreams of your childhood, enact a life in which terrors are as fascinating as delights; so that ghosts and death, agony and sin, became, like love and victory, phases of an unaccountable ecstasy."

When he came to write his own plays, he harkened back to this world of huge emotions, theatrical gestures, musical speech. "My procedure," he wrote, suggesting the size and vitality with which he endowed his characters, "is to imagine characters and let them rip." While Shaw's predecessors and even contemporaries used these artificialities to cocoon audiences in a world of thrills, fascination, and escape, Shaw employed them to wake up his characters to reality. That is the pattern of many of Shaw's plays: a character, usually a young woman, has been living her life according to a belief she's been taught is true. Through the play's action, she learns that truth to be false, and life isn't what she thought it was. She awakes from an illusion. Now she must choose: will she remain a child, or will she grow up? Will she go back to sleep, or will she live in the world as it is?

### GOOD AND EVIL

Employing what were even then becoming old-fashioned stage falsities of acting, action, and emotion in order to pull reality onto the stage is only one of many paradoxes that run through every aspect of Shaw's career. Another concerned the confluence—or lack of—between his careers as playwright and crusader for socialism. In the latter endeavor, Shaw wrote scores of pamphlets, speeches, essays, and books urging Britain to adopt socialism as its form of economic organization. He also wrote reams of art, music, and theater criticism, and journalism on a wide range of topics, all aimed at converting readers to his point of view. You might expect such a writer to carry his habitual didacticism into his main work, playwriting. But he doesn't. Bertolt Brecht, a great admirer of Shaw, noticed that you might never discern Shaw's personal point of view on an issue from reading his plays. Shaw allows every character her or his opinion, and it's a matter of honor with him that the most compelling and convincing speeches go to the character that other playwrights would call the villain.

For Shaw, lover of old-fashioned melodrama where Good is Good and always triumphs over Evil, there are no heroes or villains. There are only people doing what they think is right, from the best of motives. In the preface to *St. Joan*, a play in which he gave the most memorable speeches to the men charged with trying and convicting Joan of Arc, he wrote that there were no villains in his version of her story: "It is what men and women do at their best, with good intentions . . . that really concern us. . . . If Joan had not been burnt by

normally innocent people in the energy of their righteousness her death at their hands would have no more significance than the Tokyo earthquake, which burnt a great many more maidens.” For Shaw, people come with their virtues and vices mixed together. It’s a lesson that Barbara learns in the course of *Major Barbara*: “There is no wicked side [of life]; life is all one,” she says to her father. “You may be a devil, but God speaks through you sometimes.”

### EMOTIONAL AND INTELLECTUAL

Waking up to the world of reality, facing the fact that you’ve spent your life dreaming, comes with a cost. After Barbara undergoes such an awakening, Undershaft says to her, “You have learnt something. That always feels at first as if you had lost something.” This feeling of loss leads us to another Shavian paradox. For a long time, Shaw’s plays (and Shaw) have been accused of being devoid of emotion, all brain and no heart. This is because when the critics of Shaw’s time (and ours) speak of emotion, what they usually refer to, in the context of drama, are the emotions expressed between grown men and women—that is, love. That Shaw almost always refuses to give us a love story doesn’t mean his plays aren’t emotional. It means, as the critic Eric Bentley has pointed out, that we’re looking for emotions where Shaw doesn’t put them.

Where does he put them? One place is in ideas. Shaw’s major characters are on fire with their ideas and hold them with a passion that can only be described as love. It’s as much as they can do to sit still and be quiet for two minutes while somebody else is talking. The stakes are desperately personal, because Shaw’s characters identify so personally with their ideas. To reject their ideas is to reject them. That’s the negative side. The positive side is that because they and their ideas are indivisible, it’s essential that they be heard and accepted in the world. For Shaw’s characters, everything is at stake when they tell you what they believe.

The other place where powerful emotions reside in Shaw’s plays is in the relation between child and parent or parent-figure. A child rejects her mother or father and declares herself independent. Often this is the moment when she wakes up to the reality from which she’d been shielded, as in *Mrs. Warren’s Profession*. Sometimes, as in *Pygmalion*, the character realizes she needn’t be subservient anymore. Henry Higgins makes Eliza Doolittle into a woman—a duchess—in Act IV; in Act V she makes herself into an independent woman. In *St. Joan*, Joan rejects those who would be her worldly father figures and gives herself to her true Father. *Major Barbara* is unusual in that while Barbara awakes to the true relationship between her father and The Salvation Army, this marks the beginning of a new relationship, not just the end of an old one.

### PERSONAL AND PUBLIC

In these moments, it becomes clear that Shaw’s plays are both determinably public and intensely personal—another paradox. They’re personal in the deep emotions they contain, if you know where to look for them. They’re public not in

the sense of being position papers, which they never are, but because they make us confront significant public issues. Or, rather, Shaw wants us to confront ourselves confronting them, because while he asks big questions, he refuses to provide the answers.

If, for example, a British audience member in 1905 was shocked by the fact that in an unregulated capitalist society the very poor had to rely for sustenance on the self-interest of the enormously wealthy, then what was he going to do about it? That we are confronting similar questions today only indicates how short a distance we’ve traveled in the century since Shaw asked them. If Undershaft’s methods and opinions outrage us, we should direct our outrage not at him but at ourselves for allowing society to develop along the lines wherein an Undershaft can wield such power. Shaw’s targets are not his characters, which he tends not to judge, but us, in our complacency. Although he might (and did) say it in a speech or pamphlet, in a play like *Major Barbara* he didn’t feel it necessary to point out that any society that, rather than tending to the education of its young and the welfare of its poor, ill, and elderly, chooses instead to rely on the generosity of its tycoons, is going to get what it deserves. To come to that conclusion is the job of the audience.

If Shaw wasn’t a propagandist in the theater, if he gave every character his or her say, refused to point fingers at villains or celebrate heroes, and didn’t give us a lesson or an evening of intellectual gamesmanship, then what was he up to? The answer lies not just in the words of his plays but in the actions, what the characters do: a person awakens and chooses to grow up by seeing the world as it is, not as she’s been told it is. She learns to think and feel for herself, to see that the conventional wisdom is always more conventional than it is wise. She becomes her own authentic person. He has the same hope for us.

All of his work, Shaw wrote, was about “the struggle between human vitality and the artificial system of morality”—between the real value and the false. He was not an economic or political revolutionary, but a moral one. His plays are, at heart, serious, but they are also some of the funniest in the English language. “My way of joking,” he said, “is to tell the truth. It’s the funniest joke in the world.”

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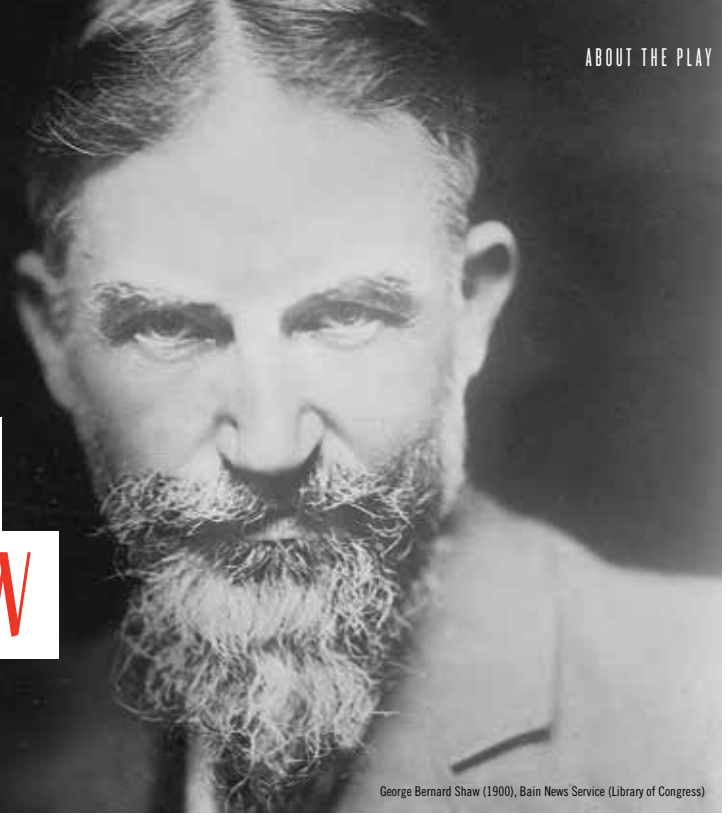
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# A BRIEF BIOGRAPHY OF GEORGE BERNARD SHAW

By Shannon Stockwell



George Bernard Shaw (1900), Bain News Service (Library of Congress)

George Bernard Shaw was the son of a corn merchant and a singer, who exposed him to a musical education and the theater. While well read, Shaw never attended university, instead entering the work force as a clerk in a land agent's office when he was 16. The following year, his parents divorced, and when he was 20 he followed his mother to London.

In 1876, the same year he moved, Shaw published the first of his musical reviews in the *Hornet* as a ghostwriter; his column ran until September 1877. While living mostly off the income his mother earned as a voice teacher, Shaw completed five novels over the next seven years, but he could not find anyone to publish them. One publisher said they were “too clever for the ‘general.’”

Through his voracious reading, Shaw began to develop his progressive political stance, taking to soapboxes to deliver speeches. In 1884, the 28-year-old Shaw joined the Fabian Society, a socialist group that, compared to other socialist groups of the day, had a decidedly pragmatic and gradualist approach to the reform of English society. Instead of destroying societal structures, the Fabians' strategy was to permeate existing legislative systems with progressive ideas. Shaw became one of the society's most famous spokespeople.

Shaw continued to earn a living by writing criticism and reviews of the theater. After almost ten years of this, he decided the best way to illustrate his disappointment in modern English theater would be to write plays himself. His first produced play was *Widowers' Houses* in 1892 with the Independent Theatre Society in London, which was committed to producing plays of high literary and artistic value that were rejected by commercial theaters or suppressed by censors.

In 1898, Shaw published two collections of plays that attacked social hypocrisy called *Plays Pleasant* and *Plays Unpleasant*, one of which, *Mrs. Warren's Profession*, was

subsequently banned by the Lord Chamberlain from being performed in public in England due to its sexual content. That same year, Shaw married Charlotte Payne-Townsend, a rich Irish heiress he met through the Fabian Society. After a successful run of *The Devil's Disciple* in America, Shaw was no longer reliant on his mother or journalism for money. With this freedom, he focused on politics and playwriting and wrote three of his most famous plays: *Man and Superman* (1903), *John Bull's Other Island* (1904), and *Major Barbara* (1905). These plays, produced at London's Royal Court Theatre, solidified Shaw's reputation as a leading dramatist of his day.

Shaw again won admiration for *Pygmalion* in 1914, but he quickly lost favor after he wrote an essay entitled “Common Sense about the War” after the outbreak of World War I. He felt the war was “a monstrous crime against civilization and humanity,” going against the mounting war fever of his fellow countrymen. It would be seven years before one of his plays (*Back to Methuselah*) saw even moderate success. He regained mainstream popularity with *Saint Joan*, performed in 1924, and the following year *Mrs. Warren's Profession* finally received a public performance in England. In 1926, Shaw was awarded the Nobel Prize for Literature—“for his work which is marked by both idealism and humanity, its stimulating satire often being infused with a singular poetic beauty.”

After *Saint Joan*, most of his later plays met with only middling success. He traveled the world and remained politically active through his writing. He oversaw the making of the film adaptations of *Pygmalion* (1938), *Major Barbara* (1941), and *Caesar and Cleopatra* (1945). In late 1950, Shaw fell and fractured his thigh while trimming a shrub in his garden; while in the hospital, he developed a kidney condition for which he refused operations. He died on November 2, 1950, at 94 years of age.



# A BRIEF HISTORY OF THE SALVATION ARMY

BY SHANNON STOCKWELL

London's East End experienced a huge population boom during the nineteenth century, and the city could not keep up with the flood of people. Many were left homeless and desperate in overcrowded and unsanitary slums. In 1865, Methodist preacher William Booth and his wife, Catherine, cofounded the East End Christian Mission in Whitechapel, which aimed to convert those whom other churches had rejected: thieves, prostitutes, gamblers, and drunkards. By the late 1870s, the Christian Mission increasingly used military metaphors to entice the working classes, which were enamored with militarism; in 1878, it officially changed its name to The Salvation Army.

As its name suggests, at first The Salvation Army's goal centered on saving souls. Salvationists believed that once a person accepted Jesus Christ, good fortune would follow. After a while, however, Booth realized that the denizens of the East End were not responding to his call. Encouraged by members of the female ministry (which The Salvation Army controversially supported) and influenced by the popularity of philanthropic organizations, Booth (along with journalist W. T. Stead and fellow Salvationist Frank Smith) wrote and published *In Darkest England and the Way Out* in 1890, which marked a major shift in philosophy: before they could save someone's soul, they had to feed them. This understanding led The Salvation Army into the twentieth century, and seeing to people's material as well as spiritual needs remains at the core of its mission today. It currently exists in 122 countries and has almost 16,000 corps and more than a million soldiers.

## GET TO KNOW THE REAL SALVATION ARMY!

### DID YOU KNOW?

- The Salvation Army was established in London in 1865.
- We have been supporting those in need without discrimination in San Francisco since 1883.
- Examples of our services include meal programs, emergency disaster services, drug and alcohol rehabilitation, senior services, and youth programs.
- 82 cents of every dollar The Salvation Army spends is used to support its programs in 5,000 communities nationwide.
- Nearly 30 million Americans receive assistance from The Salvation Army every year.



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# WHO'S WHO IN MAJOR BARBARA



**NEMUNA CEESAY<sup>†</sup>** (*Jenny Hill*) is a third-year Master of Fine Arts Program candidate at American Conservatory Theater and recently appeared

in A.C.T.'s *A Christmas Carol*. She has appeared in M.F.A. Program productions of *The House of Bernarda Alba*, *Polaroid Stories*, *The Wild Party*, *Twelfth Night*, *Seven Guitars*, and most recently *The Country Wife*. She also worked for two seasons at Summer Repertory Theatre, performing shows in rotating repertory, including *Avenue Q*, Sarah Ruhl's *Passion Play*, *The Mousetrap*, *The Piano Lesson*, and many more. She has worked with Dramatic Adventure Theatre teaching children in underprivileged communities of Ecuador theater and English, which culminated in an original show based on her experience. Last summer she taught in A.C.T.'s Young Conservatory. Ceesay holds a B.A. in theater from UC Irvine's Claire Trevor School of Arts.



**KANDIS CHAPPELL\*** (*Lady Britomart Undershaft*) is an associate artist of The Old Globe in San Diego, where she has performed

in more than 30 productions. She has worked extensively at South Coast Repertory in Costa Mesa. Chappell has appeared on Broadway, at Lincoln Center, and at theaters across the United States, including Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, and A.C.T.



**DAN CLEGG\*** (*Snobby Price/Bilton*) was last seen at A.C.T. as Young Scrooge in *A Christmas Carol* (2011). Other Bay Area credits include

Cecil Graham in *Lady Windermere's Fan*, Romeo in *Romeo and Juliet*, Tranio in

*The Taming of the Shrew*, and Proteus in *The Verona Project* at California Shakespeare Theater; Bruce in *Blue/Orange* at Lorraine Hansberry Theatre; and a number of productions with the A.C.T. M.F.A. Program. Before moving to the Bay Area, Clegg lived in Montreal, where he performed in shows at L'Olympia de Montréal, Théâtre Rialto, and Players' Theatre, including *Equus*, *The Merchant of Venice*, *The Rocky Horror Show*, and *The Woman in Black*. Clegg is also the voice of Winston in *The Winston Show*, a new iPad app created by ToyTalk, a family entertainment company based in San Francisco.



**JENNIFER CLEMENT** (*Mrs. Baines*) has worked across Canada, including with the National Arts Centre in Ottawa, the Citadel Theatre in

Edmonton, Theatre Calgary in Calgary, Globe Theatre in Regina, the Belfry Theatre in Victoria, and with many companies in her hometown of Vancouver. Favorite productions include Tom Stoppard's *The Real Thing*, Caryl Churchill's *Top Girls*, and George Bernard Shaw's *Candida*, in which she played the title role. She recently won Vancouver's Jessie Richardson Theatre Award for her performance in Morris Panych's *The Trespassers*. Forays into directing include successful runs of *Dinner with Friends* and *Italian American Reconciliation*. Ventures in film and TV have led to roles in *Fido*, *Waydowntown*, the series *My Life as a Dog* and *Demon Wendy on Supernatural*. Clement is a graduate of Toronto's Ryerson Theatre School and has a B.F.A. from York University. She is on the faculty of Vancouver Film School's acting department.



**TYRELL CREWS** (*Charles Lomax*) has appeared in a number of Theatre Calgary productions, including *Enron*, *A Christmas Carol*, *Much Ado About Nothing*, *Our Town*

(Betty Mitchell Award), and *Pride and Prejudice*, a coproduction between Theatre Calgary and the National Arts Centre English Theatre. Other credits include *The Merchant of Venice* and *Three Musketeers* at Stratford Festival of Canada; *Shakespeare's Dog*, *The Clockmaker*, *The Good Egg*, *Unity (1918)*, *Vincent in Brixton*, and *Treasure Island* with Alberta Theatre Projects; *Murder on the Nile*, *The Mousetrap*, and *Lord Arthur Savile's Crime* at Vertigo Theatre; *reasons to be pretty* and *My First Time* at Ground Zero Theatre; *The Collection* and *This is Our Youth* at Go See a Play; Morris Panych's *The Dishwashers* at Downstage; *Henry VI, Part 3* at Shakespeare Company; and *Blood: A Scientific Romance* with Sage Theatre. Crews is a graduate of the Mount Royal University Conservatory.



**DEAN PAUL GIBSON** (*Andrew Undershaft*) is a Jessie Richardson–Award winning actor and director who also serves as the program director for the Arts Club

Theatre Company Actor's Intensive. He performed the role of the Bartender when A.C.T.'s *Tosca Cafe* toured Canada and originated the role of the Tailor in *The Overcoat* at Vancouver Playhouse, where he also performed in *Romeo and Juliet*, *The Dead Reckoning*, *The Music Man*, *The Rise and Fall of Little Voice*, *Stones in His Pockets* (remounted at the Belfry Theatre), *Humble Boy* (also at Tarragon Theatre and the National Arts Centre), and *A Christmas Carol*. Other select acting credits include *Vigil* and *The Drowsy Chaperone* for Theatre Calgary, *Jitters* at the Belfry, *Falstaff* and *Cymbeline* for Bard on the Beach, *Little Mercy's First Murder* and *The Family Way* for

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

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# WHO'S WHO IN MAJOR BARBARA

Touchstone Theatre, Ruby Slippers Theatre and Pi Theatre coproduction of *Shopping and Fucking*, and Green Thumb Theatre's award-winning production of *Problem Child*. Gibson has made numerous film and television appearances and is a graduate of Studio 58.



**GRETCHEN HALL\*** (*Barbara Undershaft*) is making her A.C.T. debut. Her previous theater credits include Isabella in *Measure for Measure*

and Imogen in *Cymbeline* at the Shakespeare Theatre Company, Kate in *The Taming of the Shrew* and Isabel in *Henry V* at Shakespeare Santa Cruz, Nora in *A Doll's House* at The Old Globe, Judy Sears in *Trouble in Mind* at Arena Stage, Gwendolen in *The Importance of Being Earnest* and Maria in *Let There Be Love* at CENTERSTAGE, Helena in *A Midsummer Night's Dream* and the Courtesan in *The Comedy of Errors* at Shakespeare on the Sound, Pegeen in *The Playboy of the Western World* at the Hangar Theater, and part of a four-person *Pericles* with The Continuum Company. She has also worked at Lincoln Center Theater, The Cort Theatre, and Theatre Row in New York. Her television credits include *Person of Interest*, *Law & Order*, *Deception*, *Louie*, *Gossip Girl*, and *Lipstick Jungle*. Her film credits include *The Weekend* and *Almost in Love*. She received a B.A. from Fordham University and an M.F.A. from the New York University Graduate Acting Program.



**DAN HIATT\*** (*Peter Shirley Morrison*) has been seen at A.C.T. as Stephen Hopkins in *1776*, 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 Adventures 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.



**NICHOLAS PELCZAR\*** (*Adolphus Cusins*) has appeared at A.C.T. in *Arcadia*, *War Music*, *Rock 'n' Roll*, and *A Christmas Carol*.

Other Bay Area credits include *Jacob Marley's Christmas Carol*, *The Whipping Man*, *Othello*, *The Glass Menagerie*, and *boom* at Marin Theatre Company; *The Pitmen Painters* at TheatreWorks; *Hamlet* and *As You Like It* at Pacific Repertory Theatre; *A Midsummer Night's Dream* at San Francisco Shakespeare Festival; *Marius* and *Dublin Carol* at Aurora Theatre Company; Daniel Handler's *4 Adverbs* at Word for Word Performing Arts Company; and *Hamlet*, *The Tempest*, *Titus Andronicus*, *The Taming of the Shrew*, *Macbeth*, *Much Ado About Nothing*, *The Life and Adventures of Nicholas Nickleby*, *Othello*, *All's Well That Ends Well*, and *The Importance of Being Earnest* at California Shakespeare Theater. He is a graduate of the A.C.T. Master of Fine Arts Program.



**STAFFORD PERRY** (*Stephen Undershaft*) is making his A.C.T. debut. Previous credits include *Enron*, *A Christmas Carol*, *Enchanted April*, and

*The Wars* at Theatre Calgary; *Romeo and Juliet* at Neptune Theatre; *As You Like It* and *Pride and Prejudice* at the Citadel Theatre; *In the Heat of the Night*, *Panic*, *Double Indemnity*, *Rope*, and *And Then There Were None*, and *The Mousetrap* at Vertigo Theatre; *With Bells On* at Lunchbox Theatre; *Stray* at Workshop West Playwrights' Theatre; and *The Clink*, *The Cherry Orchard*, and *Double Inconstancy* at Studio Theatre. Perry is a graduate of the University of Alberta's B.F.A. in Acting program and spent two years as a part of the Citadel/Banff Centre Professional Theatre Program.



**VALERIE PLANCHE** (*Rummy Mitchens*) is an award-winning 25-year-veteran actor, director, and teacher. Most

recently, she worked with Shadow Theatre directing the Canadian premiere of *Body Awareness*, by Annie Baker, in 2013. She has directed three other Canadian premieres for Sage Theatre and, her favorite, *Ruined*, by Lynn Nottage, for Ellipsis Tree Collective. She has worked with many emerging playwrights over the years and was nominated for best production for *Thy Neighbor's Wife* at Urban Curvz Theatre. She has also performed across Canada at Theatre Calgary, Sage Theatre, Alberta Theatre Projects, Vertigo Theatre, Lunchbox Theatre, Theatre Junction, Mob Hit Productions, Urban Curvz Theatre, Theatre by the Bay, Quest Theatre, Theatre Plus, Canadian Stage, Vancouver Playhouse Theatre Company, Fishnet Theatre, and Theatre in Exile. She recently completed her third season on Aboriginal Peoples Television Network's *Blackstone*.

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**ELYSE PRICE†**

(*Sarah Undershaft*) was last seen in *A Christmas Carol* and recently performed in A.C.T. Master of Fine Arts Program productions of *The Country Wife*, *Cloud 9*, *Twelfth Night*, and *The House of Bernarda Alba*, which was reprised at the Moscow Art Theatre in Russia. In 2012, her play *Noncents* was produced as part of A.C.T.'s annual Sky Festival and performed in San Francisco's Powell Street BART Station. In 2007, she founded her theater company, Benefit of the Doubt, in New York City, and she has been working with their ever-growing ensemble ever since, creating new work and reimagining classics. Favorite moments include performing in Galway, Ireland, and meeting and collaborating with other young theater companies from around the world.

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**BRIAN RIVERA\***

(*Bill Walker*) most recently performed in Luis Alfaro's *Alleluia, The Road*, a collaboration between California Shakespeare Theater and Campo Santo Theatre Company. His Bay Area credits include Berkeley Repertory Theatre's *Yellowjackets* (Guillem/Mr. Behzad), Cal Shake's *American Night* (Juan Jose the First/Bob Dylan), and the San Francisco Mime Troupe's *Posibilidad, or Death of the Worker* (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company's *Immortal Heart*. He has acted with numerous theater companies around Northern California, including Ferocious Lotus, Golden Thread Productions, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tanan, Teatro Visión, Theatre of Yugen,

and Thick Description. Rivera studied at Oxford University through the British American Drama Academy and earned his B.A. in drama from San Francisco State University. He will be seen next at A.C.T. as Han Jue in *The Orphan of Zhao*.

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**ASHER GRODMAN\*\***

(*Understudy*) is a member of the A.C.T. Master of Fine Arts Program class of 2014. He recently appeared in *A Christmas Carol* at A.C.T.'s Geary Theater, *The Country Wife* at A.C.T.'s Costume Shop theater, and as Charlie in *Stones in His Pockets* at Summer Repertory Theatre. M.F.A. Program credits include *Polaroid Stories*, *Twelfth Night*, *The House of Bernarda Alba*, *Galileo*, and *The Wild Party*. New York and regional theater credits include *Dr. Jekyll and Mr. Hyde*, *Shrek*, *Stones in His Pockets*, *Art\*\*\*kers*, and

*Christmas Carol* at A.C.T.'s Geary Theater, *The Country Wife* at A.C.T.'s Costume Shop theater, and as Charlie in *Stones in His Pockets* at Summer Repertory Theatre. M.F.A. Program credits include *Polaroid Stories*, *Twelfth Night*, *The House of Bernarda Alba*, *Galileo*, and *The Wild Party*. New York and regional theater credits include *Dr. Jekyll and Mr. Hyde*, *Shrek*, *Stones in His Pockets*, *Art\*\*\*kers*, and

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# WHO'S WHO IN MAJOR BARBARA

*The Disappearance of Jonah*. Screen credits include *Mo* (with Margo Martindale), *Knock Knock, Buzzkill, In That Moment* (a short film he also directed, starring Eli Wallach), and most recently *Handsome Harry*, starring Steve Buscemi. His television credits include *Law & Order* and *As the World Turns*. Grodman holds Bachelor of Arts degrees in film and English from Columbia University.



**LISA KITCHENS<sup>†</sup>** (*Understudy*) recently appeared in A.C.T.'s *A Christmas Carol*. Other credits include *Henry IV, Part 2* and *The Man in the Iron*

*Mask* at Shakespeare Santa Cruz, *White Embers* and *My Name is Yin* at the Samuel French Off Off Broadway Short Play Festival, and numerous productions in A.C.T.'s Master of Fine Arts Program, including *The House of Bernarda Alba*, which was reprised at the Moscow Art Theatre. Kitchens holds a B.F.A. from the University of Evansville and is the recipient of A.C.T.'s 2013–14 Joan Sadler Award.

**DENNIS GARNHUM** (*Director*) is serving his ninth season as the artistic director of Theatre Calgary, where he has directed the world premieres of *LOST—A Memoir*, *Beyond Eden*, and his adaptation of *Timothy Findley's The Wars*. Also for Theatre Calgary, he has directed *Pride and Prejudice*, *To Kill a Mockingbird*, *Much Ado About Nothing*, *Of Mice and Men*, and *Enchanted April*. This past summer he directed *Twelfth Night* for Bard on the Beach. He has also directed the operas *La Traviata* and *Carmen* for Pacific Opera Victoria and *The Barber of Seville* for Vancouver Opera. Prior to his appointment at Theatre Calgary, Garnhum lived in New York City, directed *Rat in the Skull* at the Berkshire Theatre Festival and the premiere of Theresa Rebeck's *Two Orphans* in Boston, and served as special projects producer at Long Wharf Theatre. Garnhum has worked at almost all the major theater companies in Canada, including the Stratford Festival, Shaw Festival, the

National Arts Centre, Manitoba Theatre Centre, the Canadian Stage Company, Tarragon Theatre, and the Citadel Theatre. Recently Garnhum was awarded the Queen Elizabeth II Diamond Jubilee Medal, and this summer he will direct *The Philadelphia Story* for the Shaw Festival and Theatre Calgary.

**DANIEL OSTLING** (*Scenic Designer*) is San Francisco based. At A.C.T., his designs include *Stuck Elevator*, *Endgame* and *Play, Once in a Lifetime*, *The Homecoming*, *War Music*, and *Brainpeople*. Recent designs include *Jungle Book* (Goodman Theatre/Huntington Theatre Company), the sets and lights for *The North China Lover* (Lookingglass Theatre Company), *A Delicate Balance* (McCarter Theatre), the Broadway production of *Clybourne Park* (2012 Tony nomination), *White Snake* (Oregon Shakespeare Festival/Berkeley Repertory Theatre/McCarter), *Metamorphoses* (2003 Tony nomination; revival at Arena Stage/Lookingglass), and *Romeo & Juliet* (California Shakespeare Theatre). Regional credits include work at Brooklyn Academy of Music, the New York Shakespeare Festival, Lincoln Center, The Public Theater, Playwrights Horizons, Long Wharf Theatre, Steppenwolf Theatre Company, La Jolla Playhouse, Seattle Repertory Theatre, and Portland Center Stage, among others. Opera designs include *Lucia di Lammermoor* and *La sonnambula* (Metropolitan Opera), *Merry Widow* (Lyric Opera of Chicago), and Philip Glass's *Galileo Galilei* (New York City/London/Chicago). Ostling is a Lookingglass ensemble member and teaches at Northwestern University in Chicago.

**ALEX JAEGER** (*Costume Designer*) has designed costumes for *Arcadia*, *4000 Miles*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming*, *November*, *Speed-the-Plow*, and *Rock 'n' Roll* for A.C.T.; *Buried Child*, *Se Llama Christina*, *Bruja*, *What We're Up Against*, *Or*, *Oedipus el Rey*, *Goldfish*, *Mrs. Whitney*, and *Mauritius* for Magic Theatre; *Two Sisters and a Piano* for The Public Theater in New York; *All My Sons*, *True West*, *Nostalgia*, and others for South Coast Repertory; *A Streetcar Named*

*Desire*, *August: Osage County*, *Cat on a Hot Tin Roof*, *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers*, and *Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *Other Desert Cities* and *A Parallelogram* for the Mark Taper Forum; *The Nether*, *The Paris Letter*, and *Eclipsed* for the Kirk Douglas Theatre; and *Doubt*, *Tally's Folly*, and *Looped* for the Pasadena Playhouse. Other credits include many productions with the Studio Theatre in Washington, D.C., the Geffen Playhouse, and Shakespeare Santa Cruz. Jaeger is the recipient of several design awards, including two L.A. Ovation Awards, three Back Stage Garland Awards, and four Drama-Logue Awards.

**ALAN BRODIE** (*Lighting Designer*) previously created the lighting for the A.C.T. productions of *Vigil* and *The Overcoat*. A Canadian, he has worked for most of Canada's regional theaters, as well as the Canadian Opera Company, The National Ballet of Canada, the Shaw Festival, Stratford Festival, Vancouver Opera, and Pacific Opera Victoria. In the United States, his work has appeared at the Mark Taper Forum and The Bushnell performing arts center in Hartford, Connecticut. Most recently he created the lighting for *Uncle Vanya* with Blackbird Theatre (Vancouver), *Emergence* for Pacific Northwest Ballet (Seattle), *The Great Gatsby* for Theatre Calgary, *Avenue Q* for the Arts Club Theatre Company (Vancouver), and *Major Barbara* for the Shaw Festival. Brodie received a Bay Area Critics Circle Award for *The Overcoat* and has received numerous Jessie Richardson Theatre Awards for his work in Vancouver. In 2012 he was short-listed for the Siminovitch Prize in Theatre, Canada's most prestigious theater prize.

**SCOTT KILLIAN** (*Composer/Sound Designer*) marks his fifth collaboration with director Dennis Garnhum with *Major Barbara*. Previous productions include *The Wars* and *A Christmas Carol* for Theatre Calgary. Killian's off-Broadway credits include *The Duchess of Malfi*, *Women Beware Women*, and *Edward II* with Red Bull Theater; *Side Effects* with Manhattan Class Company; *Sarah, Sarah*,



*Five by Tenn*, *A Picasso*, and *The Other Side* with Manhattan Theatre Club; and *Steve and Idi* and *Miss Julie* with Rattlestick Playwrights Theater. Killian has served as resident composer/sound designer for the Berkshire Theatre Festival since 1997 (over 30 productions), as well as resident artist at Shakespeare & Company, where he recently created original music for *The Tempest* with Olympia Dukakis. His work has been produced at many regional theaters, including the Alley Theatre, Cleveland Play House, Westport Country Playhouse, George Street Playhouse, the Shakespeare Theatre Company in Washington, D.C., Seattle Repertory Theatre, Alabama Shakespeare Festival, the Huntington Theatre Company, the Cincinnati Playhouse in the Park, and Vancouver Playhouse, where he received a Jessie Richardson Theatre Award for Outstanding Sound Design.

**MICHAEL PALLER** (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus, 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Last year, he adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

**JANET FOSTER, CSA** (*Casting*) has cast *Underneath the Lintel*, 1776, *Arcadia* (Artios Award nomination), *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 *Lucy*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, and *The Trojan Women: A Love Story* at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center,



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## WHO'S WHO

Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and "T" is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

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

**DANIELLE CALLAGHAN'S\*** (*Assistant Stage Manager*) previous A.C.T. credits include *Stuck Elevator*, *4000 Miles*, *Higher*, *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and six productions of *A Christmas Carol*. Other favorite shows include *What We're Up Against* and *Mauritius* with Magic Theatre; *Mefistofele*, *Falstaff*, *The Tales of Hoffmann*, *Lohengrin*, and *Nixon in China* with San Francisco Opera.

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

## SARAH AND TONY EARLEY

(Executive Producers) are producing an A.C.T. production for the first time. Sarah is the founder and chair of the Belle Isle Conservancy. Belle Isle is the nation's largest island park and sits on 982 acres in the Detroit River. Sarah also has a keen interest in education and serves on the board of trustees of Saint Mary's College, Notre Dame; served on the board of the University of Detroit Jesuit High School; and is a partner in Cornerstone Schools, an inner-city school network in Detroit that excels in providing quality education in grades K-8. Sarah has a B.A. from Saint Mary's College, an M.B.A. from San Diego State University, and an associate's degree in landscape design from Oakland

Community College. Sarah's spouse, Tony Earley, has been CEO of PG&E since 2011. Prior to that, he was CEO of DTE Energy in Michigan. Tony is on the boards of the Exploratorium and United Way of the Bay Area. He also has been active on educational issues as a board member of Cornerstone Schools and the College of Engineering Advisory Council at the University of Notre Dame. Tony holds a B.S. in physics, an M.S. in engineering, and a J.D., all from Notre Dame.

### SPECIAL THANKS

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## SCOTTSBORO BOYS PARDONED



The cast of *The Scottsboro Boys* (photo by Henry DiRocco)

On November 21, 2013, 82 years after the nine Scottsboro Boys were wrongly convicted of raping two women on a train traveling in the South—sparking one of our country's earliest Civil Rights battles and leading to two landmark Supreme Court rulings, one about the inclusion of black Americans on juries and the other about the need for adequate legal representation at trial—the Alabama Board of Pardons and Paroles voted to posthumously pardon the men. State Senator Arthur Orr, who helped move the legal process along, said at the historic event, "Today is a reminder that it is never too late to right a wrong. We cannot go back in time and change the course of history, but we can change how we respond to history."

A.C.T. audiences saw this tragic story of how racism destroyed the lives of nine black teenagers brought to life in Susan Stroman's production of Kander and Ebb's musical *The Scottsboro Boys* when it came to The Geary in 2012. Since then, the celebrated show has moved on to Los Angeles and London. After the legal development last November, the production's creators issued the following statement, "In the years since their arrests, these nine boys have changed lives, sparked movements, and altered the course of history. They have proved that justice need not be denied, that the truth will set you free—and most of all, that they matter. And now, after all these years, they are free to hop a freight and go back home."



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# A.C.T. BREAKS GROUND ON THE STRAND THEATER

by Dan Rubin



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Reconstruction of The Strand Theater. Photos by Denys Baker.



INSIDE A.C.T.



On October 2, 2013, San Francisco Mayor Edwin M. Lee joined Supervisor Jane Kim, Senator Mark Leno, A.C.T. leadership, community development partners, and a crowd of excited members of the A.C.T. family to break ground on The Strand Theater at 1127 Market Street, across from UN Plaza and just two doors down from A.C.T.'s Costume Shop theater in Central Market. The design for the new Strand by Skidmore Owings & Merrill LLP (SOM), a highly distinguished architecture, interior design, engineering, and urban-planning firm, will restore the distinct façade and many of the unique elements of the century-old cinema. Scheduled to open its doors in spring 2015, The Strand will include a 285-seat theater, a 120-seat black box venue, and a café that will remain open even when no shows are performing. The flexible spaces will allow A.C.T. to present new work and emerging artists, expand our education programs, and produce innovative theater in versatile ways.

The Strand will also enable A.C.T. to play an important role in shaping the future of the cultural landscape of the city. "Market Street is happening," remarked A.C.T. Artistic Director Carey Perloff (who has been dreaming of building a second stage for A.C.T. since she took charge 21 years ago) at the groundbreaking, "and it is really important that arts groups, as we always do in this country, take the lead in creating civic discourse in our culture. . . . The Strand is going to welcome the neighborhood and light up the block."

In his speech at the ceremony, Mayor Lee said that when his office was first thinking about how best to reinvest in the Central Market corridor, his team predicted there would be moments that truly signaled big, transformative change—and he acknowledged that The Strand was one such moment.

"It wasn't Twitter that started to revitalize Market Street; it began with arts organizations, grass-roots arts organizations taking the risk. . . . We talk a lot about technology in this city, but technology cannot live without the arts—and vice versa." He said that he is excited to show off The Strand when San Francisco hosts the U.S. Conference of Mayors in 2015.

Financing for the purchase of The Strand in early 2012 was made possible by a gift from ten-year A.C.T. board member Jeff Ubben and his wife, Laurie. The renovation is projected to cost \$32.5 million, which will be funded through a capital campaign that raises contributions from individuals, corporations, and private foundations. A.C.T. has already raised \$26.5 million in private donations and from tax credits; New Markets Tax Credit (NMTC) and Historic Tax Credit (HTC) financing is making the building's renovation financially feasible as it represents one-third of the renovation costs. We need to raise another \$6 million to complete our goal.

"To marry two interests and know that they are naturally symbiotic is exciting for any donor. That is how I felt about being a part of bringing A.C.T.'s second stage to Market Street," explained Jeff Ubben, who is the chair of the Strand Capital Campaign, at the groundbreaking. "To advance A.C.T.'s programming with a space that will allow for risk-taking and new works and collaborations with artists fits perfectly with the exciting possibilities of the Central Market corridor."

To learn more about playing your part to ensure the Strand Capital Campaign is a success, contact Amory Sharpe, A.C.T. Senior Director of Development/Capital Campaigns, at [asharpe@act-sf.org](mailto:asharpe@act-sf.org) or 415.439.2472. You can also visit [act-sf.org](http://act-sf.org) and friend us on Facebook to receive the most current Strand news and photos of the ongoing renovations.



# JANUARY IS M.F.A. PROGRAM MONTH

by Helen Rigby

MattBradley.classof12.inclowningclass.PhotobyKevinBerne.

January is M.F.A. Program Month at A.C.T., celebrating and raising awareness of our nationally renowned Master of Fine Arts Program and the talented student actors who are training here. Four of them appear in *Major Barbara*, and they will be traveling with the production to Canada immediately following our run. Throughout January, our young actors will be active in our Geary Theater: Before weekday evening performances of *Major Barbara*, you can catch them in vaudevillian *M.F.A. Variety* shows in The Garret, our cabaret space on the fifth floor. Patrons will also experience our students clowning in the lobby, and you'll have a chance to chat with them in the VIP Lounge. This is a perfect opportunity to enjoy getting to know the next generation of great theater artists. "I am not sure people realize just how much we do, how far and wide our actor training goes in the M.F.A. Program—or how virtuosic our students are," says Conservatory Director Melissa Smith. "Their training is a 360-degree experience, and we are thrilled to show off their versatility."

No group is more passionate about our graduate students than the members of our Master of Fine Arts Program Board of Directors, which Jennifer S. Lindsay recently joined. As a principal with the U.S. audit, tax, and advisory services firm KPMG LLP and with a background in economics (she holds a B.A. in economics and aerospace engineering from Texas A&M University and an M.A. in economics from Stanford University), Lindsay is excited to help forward the mission of the M.F.A. Program Board in developing a sustainable financial model to support the program through annual contributions and grants, the establishment of endowments for student scholarships, faculty chairs, and other initiatives.

Board members like Lindsay serve as ambassadors for the M.F.A. Program by seeking to heighten awareness of the program regionally, nationally, and globally. She recently co-chaired our annual Conservatory Awards Luncheon, which honored actors Harry Hamlin, Heidi Armbruster, and Peter Friedrich and raised funds for our school. Here is what Lindsay had to say about why she is invested in our students:



▲ LEFT TO RIGHT: M.F.A. Program Board Member and Conservatory Awards Luncheon co-chair Jennifer Lindsay with A.C.T. Board Chair Nancy Livingston, M.F.A. Program alumnus and Contribution to the Field Award recipient Peter Friedrich, and A.C.T. board member and Conservatory Awards Luncheon co-chair Dianne Hoge at the Conservatory Awards Luncheon on October 28, 2013. Photo by Drew Altizer.





**A.C.T.** AMERICAN CONSERVATORY THEATER

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**WHEN DID YOU FIRST DISCOVER A.C.T., AND WHY DID YOU BECOME A SUBSCRIBER?** I moved to San Francisco right after the 1989 earthquake and started attending A.C.T. when it was performing in many different venues while The Geary was under renovation. As a new resident of the Bay Area, it was fun for me to get to know all these different theater venues. During those years, I would pick and choose the shows that I wanted to attend, but when the refurbished Geary reopened its doors in 1996 and I saw *The Tempest* with David Strathairn, I was completely charmed by the whole package: Carey, David, the beautiful purple chairs. I haven't missed a season since.

**HOW DID YOU FIRST HEAR ABOUT THE MASTER OF FINE ARTS PROGRAM? WHAT M.F.A. PROGRAM PRODUCTIONS THAT YOU HAVE SEEN STAND OUT IN YOUR MIND?** As a longtime donor and subscriber, I was invited to contribute to the Next Generation Campaign in 2006. On the donation form, there was a choice to focus my gift on scholarships for the M.F.A. Program. I liked that idea and then began to attend some of the M.F.A. Program productions. I really enjoyed last season's productions of *A Doll's House* and *Seven Guitars*. I am a huge August Wilson fan and that production was wonderful.

**WHY DID YOU JOIN THE M.F.A. PROGRAM BOARD?** I believe the M.F.A. Program is a hidden jewel that provides training for actors to learn a trade that can be applied to multiple media—including film and TV. Just look at the school's track record, and you can see how many stars have been through the program. When I attend plays at other companies in the Bay Area, I am always impressed that "graduate of the A.C.T. M.F.A. Program" appears in the biographies of so many actors. I don't think the public understands what the training here is doing for the entire field. It is a top-notch program.

**"M.F.A. MONTH IS THE OPPORTUNITY FOR OUR PATRONS TO DEVELOP A SYNERGETIC EXCHANGE OF ENERGY WITH OUR TALENTED STUDENTS AND RAISE AWARENESS OF THE M.F.A. PROGRAM AND OUR STUDENTS' DEDICATION TO THEIR CRAFT."**

M.F.A. PROGRAM BOARD MEMBER JENNIFER LINDSAY

**YOU SERVED AS A CO-CHAIR OF THE CONSERVATORY AWARDS LUNCHEON THIS SEASON. WHAT WAS THAT EXPERIENCE LIKE?**

It was a kick to meet the award winners. They each had amazing stories to tell about their personal dedication and sacrifice to their craft—with serendipity also playing a bit of a role. They each spoke about how the M.F.A. Program contributed to their ongoing success. I find it reaffirming that the school continues to fulfill its purpose of influencing and enhancing the current and future state of theater.

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# CELEBRATING A.C.T.'S FOUNDING FATHERS

In 1952, two professors from San Francisco State College, Herbert Blau and Jules Irving, founded The San Francisco Actor's Workshop, which quickly became the city's major theater and one of the nation's cutting-edge regional theaters. It lasted for 12 years and produced more than 100 shows at Marine's Memorial Theatre, but in 1965, Irving and Blau left for New York to take over the artistic direction of the Repertory Theatre of Lincoln Center, and the Workshop, suffering financial hardships, closed. San Francisco was again without a major resident theater company.

On behalf of the San Francisco Chamber of Commerce, three civic leaders launched a search to find a company to fill the hole the Workshop's absence created in the cultural landscape of the city. **Cyril Magnin** (1899–1988) was one of San Francisco's most prominent businessmen, most notably as the chief executive of the family business, Joseph Magnin Co., a popular brand of upscale women's clothing. Magnin was also an important player in national politics as a major fundraiser for the Democratic Party, but he eventually focused on local happenings, earning himself the title "Mr. San Francisco," given to him by none other than columnist Herb Caen. In 1964, he became the Chamber of Commerce's chief of protocol. Magnin met **Melvin Swig** (1917–93) through their overlapping political involvement. Swig was a real estate developer, heir to the St. Francis Hotel chain, and chairman of the board of the Swig Welier & Dinner Development Co., which controlled the Fairmont Hotel chain. Rounding out the trio was **Mortimer Fleishhacker, Jr.** (1907–76), who could trace his San Francisco roots back to the Gold Rush. He was an original trustee of the Fleishhacker Foundation, founded by his father, a successful banker and businessman, in 1947 "to improve the quality of life in the San Francisco Bay Area." After his father died in 1953, Fleishhacker took over management of the foundation; most of its early grants supported the arts.

In July 1966, a young acting troupe called the American Conservatory Theater was playing an engagement at Stanford University. Founded by William Ball at Carnegie Tech in

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**A.C.T.'S SEASON GALA BRINGS TOGETHER SAN FRANCISCO'S MOST PROMINENT COMMUNITY LEADERS AND HAS BECOME ONE OF THE MOST ANTICIPATED CULTURAL EVENTS OF THE SEASON—JOIN US THIS YEAR TO HONOR THE MAD, MAD MEN WHO STARTED IT ALL!**

Pittsburgh in 1965, the company had taken to the road with a repertory of eight shows. Before they arrived in the Bay Area, a representative of the company named Bill Baer visited San Francisco's Chamber of Congress and pointed out that the city had a vacant theater and that he had a theater company looking for a permanent home. Magnin writes in his autobiography, "The man's intensity and perseverance were attractive to me—I have always appreciated people of passionate conviction and besides, he piqued my interest with his challenge. The least we could do was take a look."

Magnin, Swig, and Fleishhacker organized a busload of 15 prominent San Franciscans ("culture vultures," as Magnin labeled them) to travel down to Stanford for a performance of *Charley's Aunt*, starring René Auberjonois. Although it was woefully under-rehearsed, the city leaders were excited by what they saw and started negotiations immediately to bring A.C.T. to San Francisco. But as part of its tour, A.C.T. continued on to Chicago, where civic leaders also made a bid to move the troupe to their city. Promising to raise \$200,000 for A.C.T.'s first season, the San Francisco Chamber of Commerce won the bidding war. Our trio of founding fathers contributed \$35,000 of their own money and then went on every radio and television show to raise the remainder. On January 21, 1967, A.C.T. began its San Francisco life with a production of *Tartuffe*, also starring Auberjonois.

Nearly 50 years later, San Francisco's premiere nonprofit theater company is still a thriving cultural institution, and at this season's annual Gala we are thrilled to be honoring our founding fathers.



# FLEISHHACKER MAGNIN SWIG

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A.C.T.'s founding artistic director, William Ball (left), and Mortimer Fleishhacker, one of the San Francisco civic leaders who secured A.C.T.'s residency at the Geary Theater in 1967, put up the sign announcing A.C.T.'s new home. Photo by Ganslen Studios; courtesy San Francisco History Center, San Francisco Public Library.



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# A.C.T. PROFILES



## CAREY PERLOFF (A.C.T. Artistic Director)

recently celebrated her 20<sup>th</sup> year as artistic director of A.C.T., where she most recently directed *Underneath the Lintel*, *Arcadia*, *Elektra*

(coproduced by the Getty Villa in Malibu), *Endgame* and *Play*, *Scorched*, *The Homecoming*, *Tosca Café* (cocreated with choreographer Val Caniparoli 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](http://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](http://act-sf.org). All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

**Special Subscription Discounts**

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

**Single Ticket Discounts**

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

**Group Discounts**

Groups of 15 or more save up to 50%! For more information call 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** is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

**Lost and Found**

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

**AFFILIATIONS**

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



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



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



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



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

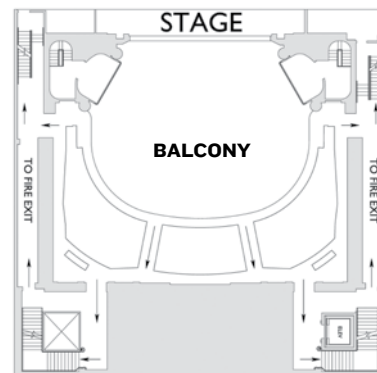
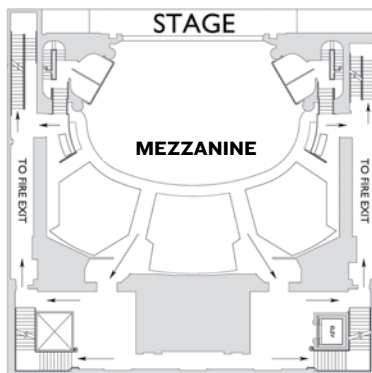
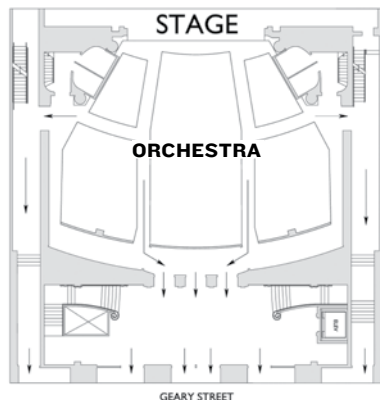


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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

**GEARY THEATER EXITS**





**"Mr. Baryshnikov has had a long career as a virtuoso star dancer but there was always a glint of the actor in him."**

—NEW YORK TIMES

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Adapted & directed by Annie-B Parson & Paul Lazar / Big Dance Theater  
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Featuring Mikhail Baryshnikov, Tymberly Canale, Chris Giarmo, Paul Lazar & Aaron Mattocks  
Jan 25–Feb 16

Mikhail Baryshnikov and Tymberly Canale  
PHOTO BY T. CHARLES ERICKSON



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Directed by Patricia McGregor  
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Brian Copeland stars in *Not a Genuine Black Man*. Don't miss the 10th Anniversary of the show that blew the lid off racism in San Leandro... and made us laugh about it. "Very funny," raved the *Chronicle*. "Copeland is a winning, magnetic performer. More than that, he's got an important tale to tell."

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