

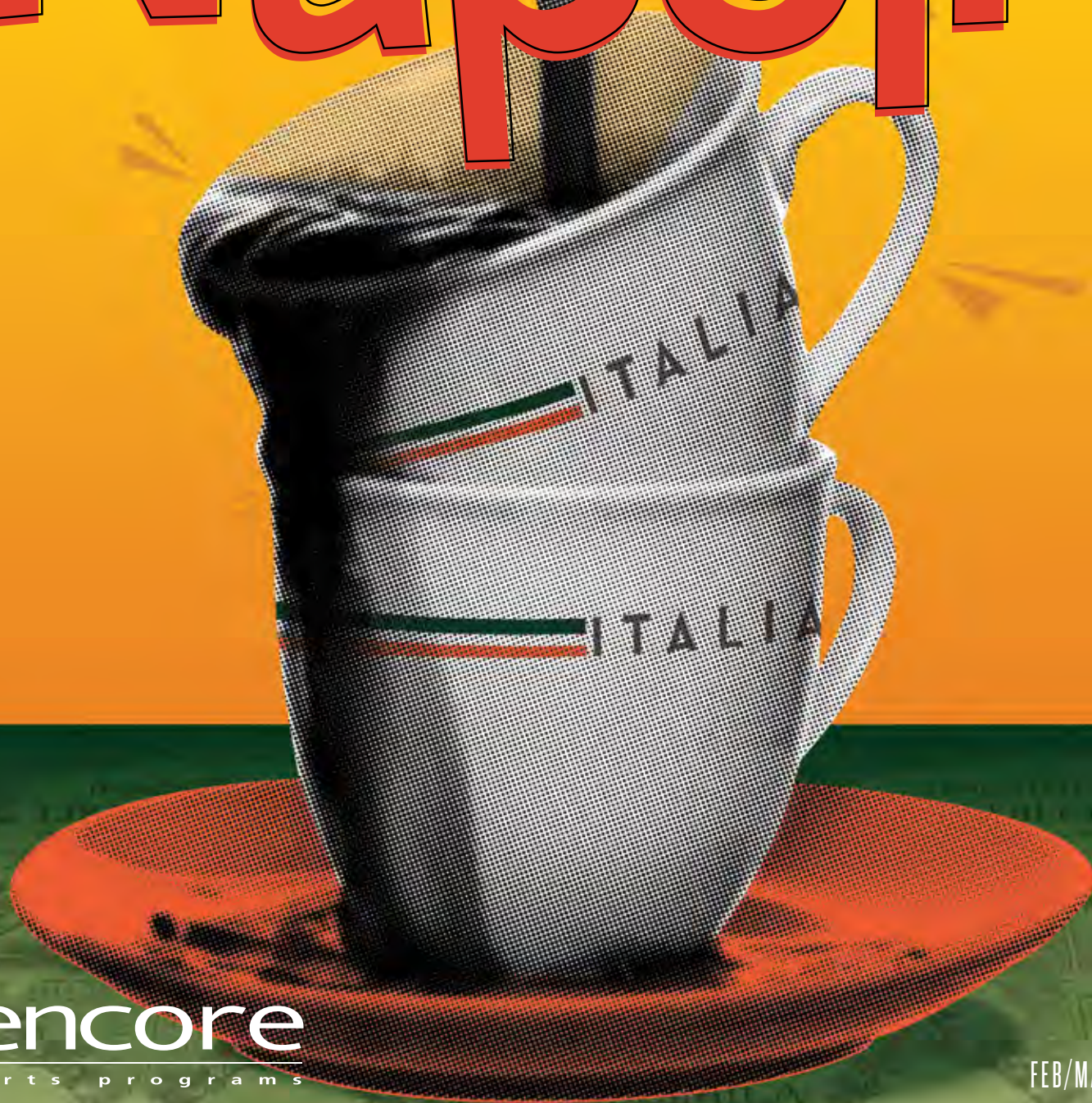
2013-14
SEASON

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NONPROFIT THEATER COMPANY

Napoli!



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Seats for both tours are filling up fast! Reserve your place today: contact Helen Rigby, A.C.T. Associate Director of Development, Individual Giving, at hrigby@act-sf.org or 415.439.2469.

February 2014
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courtesy Dublin Theatre Festival

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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The prestigious La Mirada building stands like an icon above the Waterfront. It has been many years since a home on this side of the building and at this height last became available, and this one not only has sweeping views but has also been exquisitely remodeled. Three bedrooms and three bathrooms have been created along with a large chef's kitchen and two tucked-away office spaces. The attention to detail, the electronics, and the excellent floor plan are a real pleasure. A second parking spot in a private garage and two storage spaces combine with all the other amenities, such as a resident manager with 24-hour doorman service, to make this a truly special find.

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What's Inside

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BETTING ON POTENTIAL

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Parity," by Laura Penn

EDITOR

Dan Rubin

CONTRIBUTORS

Luz Perez

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.**

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 *Venus in Fur* and InterACT with us!

BIKE TO THE THEATER NIGHT

March 19, 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

March 25, 5:30pm

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

Visit act-sf.org/interact for details.

THEATER ON THE COUCH*

March 28, 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*

April 1 at 7pm

April 6 & 9 at 2pm

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

OUT WITH A.C.T.*

April 2, 8pm

Mix and mingle at this hosted postshow LGTB party.

WINE SERIES

April 8, 7pm

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

PLAYTIME

April 12, 1pm

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

To learn more about attending InterACT events, visit act-sf.org/interact.

*Events take place immediately following the performance.

SIGNATURE THEATRE'S PRODUCTION OF

OLD HATS

From the stars and creators of the A.C.T. hit comedy *Fool Moon*

Created and Performed by
BILL IRWIN & DAVID SHINER

Music by and Featuring
NELLIE MCKAY

Directed by
TINA LANDAU

"LEAVES THE AUDIENCE
**BUZZING
WITH JOY!**"

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A *sneak peek* AT A.C.T.'S 14|15 SEASON!

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THEATER

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Incredible PREMIERES.
Ravishing MUSIC.
A *grand* OPENING.

A DYSTOPIAN COMEDY

MR. BURNS

A POST-ELECTRIC PLAY

by
ANNE WASHBURN

"One of the **TOP TEN**
PLAYS OF 2013"

Music by
MICHAEL FRIEDMAN

The New York Times

Will *The Simpsons* represent our collective memory after humanity has faced its darkest hour?

SONDHEIM'S MOST RAPTUROUS MUSICAL

A Little Night Music

Book by
HUGH WHEELER

"No score of Sondheim's is
as **BUOYANT** an example
of **MUSICAL COMEDY**"

Music and lyrics by
STEPHEN SONDHEIM

The Wall Street Journal

Stephen Sondheim's bittersweet tale of lost love, scandalous infidelity, and young passions intertwining over a midsummer's eve

2013 TONY AWARD NOMINEE FOR BEST PLAY

TESTAMENT

by
COLM TÓIBÍN

"ELECTRIFYING"... shatteringly,
trenchantly human"

Directed by
CAREY PERLOFF

Bloomberg

A mother recounts the last days in the life of her son, Jesus, in this lyrical and daring work

STOPPARD RETURNS TO A.C.T.

INDIAN INK

By
TOM STOPPARD

"WITTY, entertaining,
and **ROMANTIC**"

Directed by
CAREY PERLOFF

The New York Times

Two men, separated by 50 years, explore the mystery of a freethinking erotic poet and the Indian painter she loves

*All titles, artists, and dates are subject to change.

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From the ARTISTIC DIRECTOR

Dear Friends,

Eduardo De Filippo was the consummate man of the theater: a director, actor, technician, and writer who grew up in a theatrical family and truly had drama in his blood. Perhaps that's why his work feels so consonant with A.C.T. As I walked into the studio for the first rehearsal of *Napoli!*, I felt such a rush of family while looking at the many strands of A.C.T. life that were gathered together. In the spirit of De Filippo, we have brought together a multigenerational company of incredible actors, ranging from original A.C.T. core acting company members Marco Barricelli and Gregory Wallace to Canadian star Seana McKenna to Bay Area favorites to some of our most wonderful M.F.A. actors, in a production led by Associate Artistic Director Mark Rucker of a vivid new translation by our own director of new work, Beatrice Basso (in collaboration with Linda Alper). *Napoli!* is a play deeply beloved in Italy (and especially in Naples) but rarely seen in the United States, perhaps because it truly takes a theatrical family to pull it off.

Following the galvanizing arguments of *Major Barbara*, *Napoli!* is another look at the impact of money and war on the morality and survival of a family. Without judgment, De Filippo asks us to think about the lengths to which a mother and father will go to keep their children alive and fed in wartime—and what the price of endless compromise turns out to be. The act of translation is truly a rescue mission that can bring alive a play from a distant time or culture alive for a new audience. De Filippo is particularly challenging to translate because his Neapolitan dialect is so pungent and particular. There is a music to his language that needs to be carried forward and reimagined. For me, hearing this lovely new American translation is almost like hearing a new play, full of discoveries and life, but also remarkably true to its original source material. I hope the rich canvas of this bittersweet story will sweep you into its magical and surprising world as it did all of us when we first encountered the play.

Napoli! continues the international journey we embarked upon this season, first with our Librarian who covered the world in search of himself in *Underneath the Lintel*, then with our Canadian partners exploring 1905 London in *Major Barbara*, and now in a crowded apartment in wartime Naples.

Next, we'll unravel the secrets behind the wicked Austrian novelette on which *Venus in Fur* is based, before traveling to South Africa for Peter Brook's stunning adaptation of Can Themba's *The Suit*, and culminating in a thrilling look at one of the great Chinese epics of all time, *The Orphan of Zhao*, starring BD Wong and with music by *Stuck Elevator*'s Byron Au Yong.

So much is happening in and around A.C.T. as we share this production with you. In January, the entire Geary Theater exploded with clowning, combat, and creative chaos as our M.F.A. actors took over the building for *M.F.A. Variety*, which performed to standing-room-only crowds in The Garret. Meanwhile, our new Strand Theater is under construction, and every week brings us closer to something I have longed for during my entire 20-year tenure at A.C.T.: an intimate house in which to take risks and invest in new artists and new audiences.

The Strand will be a hub for our education programs, a platform for our conservatory, and a gathering place for the Central Market neighborhood. This project has been the occasion for rich dialogue within A.C.T. and all around town as we explore the many ways our new building can serve the entire artistic community of the Bay Area, how we can share resources, how we can provide “next steps” for artists we want to hold on to here, and how we can partner with our neighbors in the tech arena. We plan to open The Strand in spring 2015, and we want all of you to be involved. Stay tuned for a major announcement about our opening plans and how you can participate in the Strand Campaign.

While we are looking toward the future, now is the moment to give you a sneak peak at the riches we have in store for you next season. Every once in a while it happens that the plays we are excited about seem to revolve around a constellation of specific themes. The plays we have lined up for next season are all about memory: how we attempt to recreate the past through dazzling fragments of what we remember; how storytelling is a constant retelling, reimagining, and misinterpreting of history; and how we as audience members participate in that recreation.

So it is perfect that we are opening our 2014–15 season with *Old Hats*, an explosive new work by two of the most brilliant clowns in the world, Bill Irwin and David Shiner, in



collaboration with musical genius Nellie McKay. Ever since their landmark *Fool Moon*, Bill and David have wanted to create a piece about what happens to clowns when they get older. The hilarious and heartbreaking fruit of their quest is a show (originally developed at the Signature Theatre in New York) that takes them into cyberspace and beyond, but always returns them to the totally human anxieties over love and loss, aching bones, and the indelible memory of what they once were. With McKay's wondrous songs interspersed throughout, *Old Hats* is a metaphysical eruption of hilarity and humanity by master artists working at the peak of their craft.

Another kind of memory game is happening in Colm Toibin's fiercely lyrical Tony Award-nominated one-woman show *Testament*, which recounts in riveting detail Mary's personal narrative of the last days in the life of her son, Jesus. Held under house arrest until she cooperates with the authorities, Toibin's unforgettable Mary grieves for her child while questioning the motives of those who would deify him. How do legends form? Who has the right to rewrite history? Whose memory counts in the end? Toibin, a celebrated Irish novelist, has created in Mary a character of astonishing poignancy, wit, ferocity, and vulnerability—and legendary Canadian actress Seana McKenna (whom you are seeing today in *Napoli!*) will bring her to blazing life on the Geary stage. With potent contemporary echoes of mothers around the world who have lost sons to the fervor of coercive movements, *Testament* asks us unsettling questions about faith, fanaticism, and family.

Like Toibin, playwright Anne Washburn asks big questions about the slippery nature of memory in *Mr. Burns*, her dystopian comedy about a group of post-apocalyptic survivors trying to recreate from memory the "Cape Feare" episode of *The Simpsons*. Washburn, a Bay Area native, has written an ingenious salute to the resilience of storytelling, asking us, "If you lost everything, what would it take to rebuild your culture?" A play that was hailed in New York for leaving audiences "dizzy with the scope and dazzle of its ideas," *Mr. Burns* makes all of us responsible for the preservation of civilization as we watch a fragment of pop culture become the raft on which we float.

Memory also looms large in Tom Stoppard's exquisite *Indian Ink*, which we are revisiting next season in collaboration with the Roundabout Theatre Company in New York, after our American premiere of the play 15 years ago. Of all of Stoppard's plays, *Indian Ink* is perhaps his most romantic—and also most personal. Stoppard grew up in India during World War II, and out of his memories he has created a stunning time-travel play about the relationship between an English poet and an Indian painter in the 1920s, and how that relationship is discovered (and misinterpreted) years later by those who love them.

It is fortuitous that we will be presenting this magical play about poetry, passion, and missed opportunities in the same season as a musical that perfectly encapsulates those themes: Stephen Sondheim's sumptuous *A Little Night Music*, which will be directed by Mark Lamos. Filled with Sondheim's signature wit and some of his most gorgeous melodies (including the beloved and haunting treasure "Send in the Clowns"), this is a bittersweet tale of lost love, scandalous infidelity, and young passions that intertwine over a midsummer's eve at a country home in 1900s Sweden. It will be a luscious way to usher in the summer.

That's only the beginning! There's another Geary play to come and also the opening production of The Strand Theater yet to be announced. We are in for a tremendously exciting time over the next 18 months, and we truly hope you will join us for all of it.

Benvenuti a Napoli! Grazie a tutti!

Carey Perloff
Artistic Director

**A SNEAK PEAK AT OUR
2014–15 SEASON!**

UP NEXT AT A.C.T.

Venus IN FUR

Venus in Fur

Written by
David Ives

Directed by
Casey Stangl

“YEAR’S BEST”

The New York Times

NEW YORK

THE NEW YORKER

Entertainment

WALL STREET JOURNAL

Bloomberg
NEWS

USA TODAY

AP Associated Press

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Time Out New York

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presents

Napoli!

BY **Eduardo De Filippo**

TRANSLATED BY **Linda Alper and
Beatrice Basso**

DIRECTED BY **Mark Rucker**

SET DESIGN BY **Erik Flatmo**
COSTUME DESIGN BY **Lydia Tanji**
LIGHTING DESIGN BY **Robert Wierzel**
SOUND DESIGN BY **Will McCandless**
DRAMATURGY BY **Michael Paller**
CASTING BY **Janet Foster, CSA**

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| AMEDEO JOVINE | Nick Gabriel* |
| GENNARO JOVINE | Marco Barricelli* |
| AMALIA JOVINE | Seana McKenna* |
| DONNA PEPPENELLA | Lateefah Holder[†] |
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| RICCARDO SPASIANO | Anthony Fusco* |
| MIEZO PREVETE | Gabriel Marin* |
| PASCALINO | York Walker[†] |
| CIAPPA | Gregory Wallace* |
| GUARD | Asher Grodman* |
| MARGHERITA | Kemiyondo Coutinho♦ |
| TERESA | Danielle Frimer♦ |
| WINE MAN | Asher Grodman* |
| DOCTOR | Dillon Heape* |

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| STAGE MANAGEMENT FELLOW | Cat Howser |

^{*}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 Master of the A.C.T. Master of Fine Arts Program class of 2014,

appearing in this production courtesy of Actors' Equity Association

[♦]Member of the A.C.T. Master of Fine Arts Program class of 2015

THE SETTING

Naples, Italy. The Jovine Family Basement Apartment.

ACT I 1942, the second year of war

ACT II 14 months later, after the Allied Forces have landed in Italy

NAPOLI! IS PERFORMED WITH ONE 15-MINUTE
INTERMISSION.

SURVIVING NAPLES

By Dan Rubin

An American soldier patrols a ruined Naples street on October 15, 1943. These were apartment houses near the waterfront area. (AP Photo)

Italy did not come out of World War I well. The territorial gains the nation was granted at the Paris Peace Conference were paltry compared to the losses it had suffered battling Austria-Hungary. Meanwhile at home, its people were dealing with a cost of living that had risen 500 percent since 1914, a crushing national debt, out-of-control unemployment, and an endless succession of industrial, agricultural, and municipal strikes—and an ineffective government paralyzed by infighting and incapable of addressing these urgent problems. In an environment of national disillusionment, Benito Mussolini and his Fascist Party took power in 1922. “Everything that is now wrong will be well,” *Il Duce* (The Leader) promised as Italy’s intimidated king appointed him prime minister. With an aggressive energy that was infectious, Mussolini resuscitated the economy of his war-ravaged country by implementing a public-works agenda then unparalleled in Europe.

In Naples in particular, Mussolini improved port facilities and the railway network, built a new airport and subway system, and renovated important cultural institutions like the Teatro San Carlo. But while he allocated enormous sums of money to these impressive developments, he did little to improve less glamorous aspects of the city’s infrastructure—sewers, schools, housing—or the rampant poverty that had plagued the city for centuries. As it had done less than three decades earlier, Naples would again have to bear the burdens of war in an already weakened state.

Rationing Wartime Shortages

After a level of national economic stabilization had been achieved, Mussolini’s ambitions grew: he wanted an empire. He set his sights on Ethiopia, which he invaded in October 1935—a direct violation of the League of Nations Covenant

by a member nation and effectively the first act of World War II. With Mussolini’s bold move, *Der Führer* invited *Il Duce* to Germany. Mussolini returned from this visit convinced that Hitler would be a powerful ally. In 1939, the countries signed the Pact of Steel, promising each other military assistance whenever requested.

Mussolini did not realize the scope of Hitler’s goals—or understand that militarily superior Germany did not need Italy to achieve them. Germany simply did not want Italy to get in the way.

Victory in Ethiopia had strained Italy’s resources, and the retaliatory sanctions imposed by the League of Nations had damaged the Italian economy. When Germany invaded Poland in 1940 and dragged Italy into confrontation with the Allied forces, Mussolini’s advisors warned him that in no way was the military prepared. But in a tragic miscalculation, Mussolini assured his council that the war would be over in mere months: “All I need is a few thousand dead so that I can sit at the peace conference as a belligerent.” For him, Germany’s war was a quick way for Italy to expand its empire.

The war was not a quick one, and to keep pace with Hitler to ensure the best possible postwar footing, Mussolini involved his underprepared, undersupplied military in one misguided confrontation after another. As demoralizing as these defeats were, Italians were consumed by more immediate concerns. Italy had to feed its own army while also trading food with Germany for the oil, gas, and coal it needed to fuel the war machine. Food quickly grew scarce because blockades interrupted importation from abroad and many farmers had been drafted. By 1942 wheat, fats, olive oil, eggs, fruits, and vegetables were hard to find in the cities and coffee was precious. Propaganda posters urged Italians: “Eat to live—don’t

live to eat.” As they tightened their belts around their ever-shrinking waists, they dubbed the final notch “the Mussolini hole.” “As good as bread” replaced the saying “as good as gold.”

For those who could afford it, there was the black market, supplied by enterprising peasants who risked smuggling food into the cities. The profits were large, but so too were the penalties: profiteering was punished with a hefty fine and three years in prison. Meanwhile, high-ranking officials used their positions to leverage enormous wealth and power, which they flaunted by obtaining whatever food they desired. The public’s opinion of the Fascist Party grew cold, and with one fiasco after another, confidence in their once-beloved leader fell rapidly.

As it appeared increasingly likely that Mussolini would be ousted, Hitler prepared to invade Italy—not to protect his ally, but to use the country as a defensive barrier against an Allied invasion of occupied France. When the Allies took Sicily, Italians realized that they would be soon ruled either by the Germans or the British.

On July 25, 1943, the king of Italy removed Mussolini from power and Germany moved in from the north. Italy’s replacement government attempted to negotiate an alliance with the Allied forces, but Britain refused anything other than an unconditional surrender from its recent foe. By the time Italy conceded to these terms on September 8, Germany already had a foothold in its major cities, including Naples.

Three Years of Bombs

Between 1940 and 1943, Allied forces bombed Naples 105 times. It suffered more damage than any other Italian city. Before the United States entered the war in late 1941, Britain did not have enough planes or bombs to carry out a major air offensive on Italian soil. Aerial attacks, therefore, took a greater psychological than material toll, destroying houses and killing civilians, but leaving important factories untouched. The deadliest early raid Italy saw was launched against Naples on December 15, 1940: 80 civilians died and fires raged in the impoverished Spanish Quarter.

By the time Italy declared armistice with the Allies, more than 22,000 Neapolitans had been killed by air raids and countless more had been wounded. Upwards of 230,000 living quarters were destroyed or rendered uninhabitable. August 4, 1943, days after Mussolini had been deposed but a month before Italy officially surrendered, was the single most devastating day of bombing: during an hour and a half of continuous horror, 400 planes wreaked havoc on the city. As described in the Neapolitan newspaper *Roma*, “The Anglo-American airmen deliberately set out to launch a full-scale terrorist raid, raining bombs on every part of the city, sparing nothing: neither hospitals, monuments of art, historic villas, nor humble workers’ homes. Bombs of every size rained down everywhere.”

When Allied troops landed in Naples on October 1, 1943, they understood the full extent of the devastation that they had brought down on the ancient city. Allen Raymond, a war correspondent, catalogued the basic necessities that the

population lacked: “There was no electric power, gas, sewage disposal, air-raid signals, telephones, telegraph, ambulance service, fire protection, postal service, streetcars, busses, taxis, or railways. Water was so scarce that people had no more than a quart a day, and that was carried by hand, for the entire water-supply system had been wrecked. . . . Food was practically unobtainable.”

Adding to the damage, the retreating Nazis systematically destroyed anything that could be of use to the Allies. They sank more than 130 ships to block the harbor and destroyed all the vehicles they could not take with them. They dynamited buildings to block roads. They destroyed cranes and cargo equipment, pipelines and power cables, electricity plants and transportation facilities, warehouses and radio stations; they destroyed the aqueduct that brought water into Naples and the sewers that took waste away. They also burned historical archives, opened the doors to all 12 prisons, and set mines under key buildings and gathering places, timed to explode weeks after they left.

The Rise of the Black Market

Despite the brevity of their time in Naples, the Germans left a horrible impression on the population. Upon arrival, they had declared martial law: “Every citizen who behaves in a calm and disciplined manner will be protected. Anyone who acts openly or clandestinely against the German armed forces will be crushed by force. For every German soldier killed or wounded revenge will be taken a hundredfold.” After two weeks of brutal occupation, Naples rose up in rebellion; four days of mostly uncoordinated guerrilla attacks—the famous *Quattro giornate di Napoli*—contributed to the German withdrawal.

When the Allies arrived, Neapolitans viewed them as liberators, not conquerors. Alan Mooreland, an English writer attached to the King’s Dragoon Guards, wrote at the time:

I had had the notion that the people would be hostile, or resentful, or perhaps reserved. I had expected that they would indicate in some way the feelings they had had as enemies in the past three years. But there was no question of war or enmity here. Hunger governed all. . . . The animal struggle for existence governed everything. Food. That was the only thing that mattered. Food for the children. Food for yourself. Food at the cost of any debasement and depravity.

Unfortunately, the Allies had not arrived as liberators. They were an army pursuing an enemy, and they could not spare enough shipping to feed the Italian population adequately while supplying their ground troops.

To get basic necessities, Neapolitans would do anything. Many left their homes at daybreak to walk hours to fields that still had edible plants, but these were quickly stripped. There were fish in the sea, but boats were not yet allowed out on the water, so children combed the sea wall for snails to boil into broth. Local dogs and cats went missing.

Members of the middle class sold off what possessions they had, but the poor did not have any possessions to sell.

Women sold their bodies for tins of food—by the British Bureau of Psychological Warfare's estimate, almost one-third of the "nubile female population" entered prostitution. Some parents pimped their young daughters so the girls would not starve. Young ladies of marriageable age attached themselves to Allied soldiers, who promised them a portion of their rations and some money.

Children and able-bodied men unable to find work resorted to thievery. The black market that had begun with the food shortages became a major industry under the unwieldy administration of the Allied Military Government (AMG) and with the influx of Allied supplies. "Nothing has been too large or too small—from telegraph poles to phials of penicillin—to escape the Neapolitan kleptomania," British Intelligence officer Norman Lewis noted in 1944:

A week or two ago an orchestra playing at the San Carlo to an audience largely clothed in Allied hospital blankets, returned from a five-minute interval to find all its instruments missing. A theoretically priceless collection of Roman cameos was abstracted from the museum and replaced by modern imitations, the thief only learning—so the reports go—when he came to dispose of his booty that the originals themselves were counterfeit. Now the statues are disappearing from the public squares, and one cemetery has lost most of its tombstones. Even the manhole covers have been found to have marketable value, so that suddenly these too have all gone, and everywhere there are holes in the road.

Rather than condemning these literal roadblocks to the restoration of the city, newspapers took delight in recounting daring acts of piracy.

One-third of all imported Allied supplies and equipment disappeared into the black market, sold openly in every roadside stall. Bosses operated under the protection of high-placed AMG officials. They were untouchable and grew rich, and those who had previously risked dabbling in illegal trade under the Fascist police state were ahead of the game. On the other hand, if a poor man was caught in possession of a few cartons of American cigarettes, he was imprisoned for three months and fined 30,000 lire. It was as it had always been in Naples: the rich and well-connected were protected while the poor were oppressed. Something new could have been built out of the rubble. Instead, as a matter of military expediency, the Allies reestablished the Neapolitan political elite as quickly as they could.

Throughout much of 1944, local industry remained at a standstill and much of the population remained unemployed. Only after Germany surrendered in 1945 did the Allies show an interest in Italy's economic recovery—and only then because they feared communism would otherwise take root. In the decades that followed, Naples's economic recovery was long, slow, and uneven.

The Indomitable Neapolitan Character

"The Neapolitans, like their volcanic country, are never in a state of repose," a visiting English aristocrat observed in 1823. "Their gaiety has in it something reckless and fierce; as if the burning lava of their craters had a magnetic influence over their temperaments." And why not? They exist in the shadow of the world's most majestic memento mori. In March 1944, Mount Vesuvius erupted and blanketed the city in ash. "You might have survived the war, but I'm still here," it reminded locals.

In Naples life is lived on noisy, narrow streets paved with lava stone as humanity overflows from overcrowded housing. Neapolitans, especially poorer ones, tend to live out their days in the district where they are born. Different blocks are separate villages, home to generations of the same family. From its occupiers throughout history, Neapolitans adopted what features and traditions they liked best, but saved their allegiance for their own people. *Omertà*, a code of camaraderie, dictates they will always close ranks against outsiders.

Three weeks before the 1944 eruption, the *cantastorie* (storytellers) took up their places along the Villa Nazionale, a strip of municipal gardens between the city of Naples and the bay, to tell the old tales. Norman Lewis wrote:

For ten centuries the invading armies have come and gone. Foreign kings have ruled in Naples, and enslaved its people. Revolutions have been drowned in blood. But nothing of this has made the slightest impression on the imagination or memory of the common man, nor called for the addition of anything to the storyteller's repertoire. This is all that the little audience that gathers as he begins to intone his narrative in the Villa Nazionale still wants to hear about. The Swabians, the Aragonese, the Bourbons, and now the Germans have been instantly forgotten. Charlemagne and Roland live on.

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EDUARDO DE FILIPPO

BY SHANNON STOCKWELL



Eduardo De Filippo was born in Naples in 1900, the illegitimate son of the actor, playwright, and director Eduardo Scarpetta and his wife's niece, Luisa De Filippo. Under his father's tutelage, the young De Filippo grew up in the theater, first appearing onstage at the age of four. When he was only six years old, he became an apprentice with his father's theater company, which performed mostly *commedia dell'arte*-inspired farces. His theatrical education was interrupted when he joined the Italian army from 1920 to 1922, during which time he still managed to organize shows for the troops.

It was for one of these army shows that De Filippo wrote his first play, *Farmacia de turno* (*Pharmacist on Duty*), a farcical one-act about a cuckolded pharmacist. After leaving the army, he continued writing and performing, often in collaboration with his siblings, Peppino and Titina. Together they formed La Compagnia del Teatro Uморistico i De Filippo (The Humoristic Theater Company of the De Filippos) in 1931, opening with Eduardo's play *Natale a casa Cupiello* (*Christmas at the Cupiellos*). The play was a wild success: contracted for nine days of performance, it was extended to nine months.

The De Filippos' company toured Italy for the next 12 years. Dangerously, Eduardo wrote characters who spoke in the Neapolitan dialect, which was outlawed under Italy's Fascist regime—all plays were required to be written in Standard Italian. Due to the company's popularity, however, the infraction was overlooked, and it was allowed to perform mostly unhindered by censors.

Following World War II, Eduardo's career truly began to flourish. Peppino was a great comedic actor given to performing farces, but Eduardo, deeply affected by the war, felt an increasing desire to write plays of moral and social substance. The brothers parted ways in 1945. Eduardo and Titina formed El Teatro di Eduardo.

In rapid succession, Eduardo wrote three of his most famous plays. First was *Napoli milionaria!* (1945; *The Millionaire of Naples*), which he felt represented his shift in focus: "Here in Naples, it seems to me, the Second World War made 100 years pass overnight. And if that much time has gone by, then I need to write about different things. . . . I feel this need to change, to meet the challenge to today; if I don't, I'll feel I've become useless."

Immediately following the success of *Napoli milionaria!*, he wrote *Questi fantasmi!* (1946; *These Ghosts!*), about a man who mistakes his wife's lover for a ghost, and *Filumena Marturano*

(1946; *Filumena Marturano*), about a former prostitute who fakes her own imminent death to trick her lover into marriage. While still employing humor, these plays explored themes of war, morality, and reality versus illusion. The latter theme inspired his next works: *Le voci di dentro* (1948; *Inner Voices*), in which a man confuses his nightmares with reality, and *La grande magia* (1949; *Grand Magic*), about a magician who tricks a jealous husband into questioning every aspect of reality.

De Filippo used the confusion between reality and illusion for comedic bits, but the comedy was accompanied by tragedy: the characters are only seduced by illusion when something prevents them from facing reality. Critic Eric Bentley observed, "Eduardo had insisted that illusions were needed because the truth was more than we could stand."

De Filippo's next major work, *Sabato, domenica e lunedì* (1959; *Saturday, Sunday, Monday*), is his most fully developed exploration of the Italian family and received a tremendous response when it was performed in England in the 1970s. In the 1960s, De Filippo was committed to producing plays about social injustice: "In general," he said, "if an idea does not have social meaning or social application, I'm not interested in developing it." His major works from this period, *Il sindaco del Rione Sanità* (1960; *The Local Authority*) and *L'arte della commedia* (1964; *The Art of Comedy*), are representative of his deepening exploration of justice and morality. *Il sindaco del Rione Sanità*, about a sort of de facto mayor of a quarter in Naples and the struggles of his impoverished constituents, explores these themes in a literal way; *L'arte della commedia* is a study on the social role of theater in society.

De Filippo is considered one of the most important Italian playwrights, second only to Luigi Pirandello. He was made a Senator for Life in 1981, and 30,000 people are said to have attended his funeral in 1984. Despite his popularity in his home country, De Filippo's plays have never gained widespread popularity in the United States. Most critics attribute this to the difficulty of translating De Filippo's Italian into English. As a playwright and an actor, he revolutionized Italian stage language, and one of the most distinctive elements of De Filippo's body of work is his unique approach to the Neapolitan dialect. American playwright Thornton Wilder called him "forever unEnglishable," but if the two successful runs of their translations of De Filippo's work (*Saturday, Sunday, Monday* and *Napoli!*) are an indication, translators Linda Alper and Beatrice Basso have found an approach that works.

WHO'S WHO IN NAPOLI!



MARCO BARRICELLI*

(Gennaro), former artistic director of Shakespeare Santa Cruz, has been an actor, director, and educator since 1982.

He has acted and directed for over 30 years at theaters across the country. After eight seasons with the Oregon Shakespeare Festival, he became an associate artist at A.C.T., where he directed and taught in the Master of Fine Arts Program. His A.C.T. performance credits include roles in *Vigil*, *A Moon for the Misbegotten*, *The Real Thing* (Bay Area Theatre Critics' Circle Award), *Les Liaisons Dangereuses*, *The Three Sisters*, *American Buffalo* (Bay Area Theatre Critics' Circle Award), *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Beard of Avon*, *Celebration* and *The Room*, *Enrico IV* (Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Mary Stuart*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award), among others. He has also worked on Broadway and regionally with Long Wharf Theatre, the Williamstown Theatre Festival, the Guthrie Theater, The Old Globe, and South Coast Repertory, among others. Television appearances include *L.A. Law* and a recurring role on the NBC series *The Book of Daniel*. Teaching acting has also taken him abroad to work with the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome and the Prima del Teatro in Italy. He holds an honorary M.F.A. from A.C.T., is a Fox Fellow, and a graduate of The Juilliard School.



BLAIR BUSBEE†

(Maria Rosaria) recently appeared at The Geary in *A Christmas Carol* and will be receiving her M.F.A. from A.C.T. in May 2014. Past M.F.A. Program

shows include *Sueño*, *Twelfth Night*, *Galileo*, *The Wild Party*, *Polaroid Stories*, *The Odyssey*, *Tartuffe*, and *The House of Bernarda Alba*. Busbee earned her B.F.A. in acting from the

University of Evansville, where favorite credits include *A Midsummer Night's Dream* and *The House of Blue Leaves*.



KEMIYONDO COUTINHO*

(Margherita; understudy for Donna Peppenella, Teresa) is a second-year M.F.A. Program student at A.C.T. She has appeared in numerous

M.F.A. Program productions, including *Seven Guitars*, *Niagara Falls*, *Battle for Babylon*, and most recently *The Country Wife*. She is an annual performer at the National Theatre of Uganda and was recently seen in *In the Continuum* and *Silent Voices*. She has written and performed in two one-woman shows: *Jabulile!* and *Kawuna...you're it!*, which she performed during the M.F.A. Program's annual Sky Festival. She started the NuVo Arts Festival in Uganda, which aims to use art to address social change. Coutinho holds a B.A. in theater, communications, and rhetoric from Lewis & Clark College.



DANIELLE FRIMER*

(Teresa; understudy for Adelaide, Assunta) is a second-year M.F.A. candidate at A.C.T. M.F.A. Program credits include productions of *The*

Country Wife, *Cloud Nine*, *Niagara Falls*, and the devised piece *Battle for Babylon*. She spent last summer performing in *Fox on the Fairway*, *Shrek*, and *Pirates of Penzance* at Summer Repertory Theatre. Other regional and New York credits include Olivia in *Twelfth Night* (Portland Actors Ensemble), *Wallenberg* (White Plains Performing Arts Center), *Stop the Virgins* (St. Ann's Warehouse, directed by Adam Rapp), and *A Midsummer Night's Dream* and *Julius Caesar* (Shakespeare Santa Cruz). Frimer holds a B.A. from Yale University, where she was the recipient of the Branford Arts Prize. She is making her Geary debut with *Napoli!*



ANTHONY FUSCO*

(Riccardo Spasiano), an A.C.T. resident artist, appeared recently as Vanya in Christopher Durang's *Vanya and Sonia and Masha and Spike* at Berkeley

Repertory Theatre. At A.C.T. he's been in *Arcadia*, *Dead Metaphor*, *Elektra*, *Play, Race*, *The Homecoming*, *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voysey Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *Blithe Spirit*, *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He can be seen in Francis Ford Coppola's *Twixt*, now on DVD and Netflix. He trained at Juilliard and The Barrow Group School.

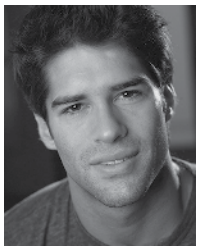


NICK GABRIEL*

(Amedeo), an A.C.T. resident artist, has played Clov in *Endgame* opposite Bill Irwin, Nihad in *Scorched*, Miss Leighton in *Once in a Lifetime*, and Captain

Brice in *Arcadia*. He has also played principal roles at South Coast Repertory, Milwaukee Repertory Theatre, Shakespeare Santa Cruz, Capital Repertory Theatre, Center REpertory Company, California Shakespeare Theater, New York's Saratoga Shakespeare Company, and elsewhere. He originated the role of Warren in the West

Coast premiere of *Ordinary Days*, directed by Ethan McSweeney, and was a principal vocalist with the San Francisco Symphony in *A Celebration of Leonard Bernstein*, conducted by Michael Tilson Thomas. Gabriel is a Sadler Award-winning graduate of the A.C.T. Master of Fine Arts Program and received his B.F.A. in musical theater from the University of Michigan. He is a Ten Chimneys Foundation Lunt-Fontanne Fellow and proudly serves on the faculties of the many educational programs at A.C.T.



ASHER GRODMAN*
(*Guard/Wine Man*; understudy for *Amedeo, Pascalino*) recently appeared at The Geary in *A Christmas Carol* and is a member of the A.C.T. Master of

Fine Arts Program class of 2014. He also recently appeared in *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 *The Disappearance of Jonah*. Screen credits include *Mo* (with Margo Martindale), *Knock Knock*, *Buzzkill*, *The Train* (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 a B.A. in English and film from Columbia University.



DILLON HEAPE* (*Doctor*; understudy for *Miezo Prevete, Ciappa, Guard*) was last seen at The Geary in *A Christmas Carol* and also recently appeared

*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 Master of the A.C.T. Master of Fine Arts Program class of 2014, appearing in this production courtesy of Actors' Equity Association

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WHO'S WHO IN NAPOLI!

as Robert Livingston in Frank Galati's revival of *1776* at A.C.T. He has appeared in A.C.T. Master of Fine Arts Program productions of *Polaroid Stories*, *The Odyssey*, *Thieves*, *The Wild Party*, *Tartuffe*, *Twelfth Night*, *Cloud 9*, and *The House of Bernarda Alba*, which A.C.T. reprised at the Moscow Art Theatre in Russia. He wrote and performed his solo impersonation show, *Live and Let Bea: A Tribute to Bea Arthur*, as part of A.C.T.'s annual Sky Festival. Heape holds a B.F.A. from the University of Evansville, where he appeared in *Company*, *Light Up the Sky*, *Parade*, *Into the Woods*, and *The Farnsworth Invention*. Regional credits include work with Summer Repertory Theatre (*Avenue Q*, *The Mousetrap*, *Passion Play*) and Oklahoma Shakespearean Festival. Heape spent last summer as a teaching artist in A.C.T.'s Young Conservatory.



LATEEFAH HOLDER[†] (*Donna Peppenella*; understudy for *Margherita*) recently appeared at The Geary in *A Christmas Carol* and is an A.C.T. Master of Fine Arts Program

degree candidate due to graduate this spring. M.F.A. Program credits include *The Country Wife*, *Seven Guitars*, *Tartuffe*, *The Wild Party*, *The Odyssey*, *Polaroid Stories*, *very still & hard to see*, and *The House of Bernarda Alba*, which was performed in Moscow, Russia. Other notable credits include *Rumors* and *The Best Little Whorehouse in Texas* at Maples Repertory Theatre. Last summer she was a teaching artist for A.C.T.'s Young Conservatory. Holder received her B.A. from Temple University in Philadelphia.



LISA KITCHENS[†] (*Assunta*; understudy for *Maria Rosaria*) recently appeared at The Geary in *A Christmas Carol*. Other credits include *Henry IV, Part II* and

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.



SHARON LOCKWOOD* (*Adelaide*; understudy for *Amalia*) has appeared in numerous A.C.T. productions, most recently as Frannie in *Dead Metaphor*. Other

A.C.T. work includes *'Tis Pity She's a Whore*, *Philistines*, *The Rose Tattoo*, *The Cherry Orchard*, and *Hedda Gabler*. Most recently, she appeared as Sonia in the West Coast premiere of *Vanya and Sonia and Masha and Spike* at Berkeley Repertory Theatre. Other work there includes *The Caucasian Chalk Circle*, *The Triumph of Love*, *Volpone*, *Reckless*, and *The Alchemist*. She originated the role of the 200-year-old woman in the Berkeley Rep/La Jolla Playhouse coproduction of *Culture Clash's Zorro in Hell* (San Diego Theatre Critics Circle Award). Lockwood originated the role of Barbara in the world premiere production of *Nickel and Dimed* at the Mark Taper Forum in Los Angeles, directed by Barlett Sher. Other theater credits work with California Shakespeare Theater (most recently *American Night*), Shakespeare Santa Cruz, The Old Globe, San Diego Repertory Theatre, Seattle Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Milwaukee Repertory Theatre, and Missouri Repertory Theater. Film and television work includes *Mrs. Doubtfire*, *Vonnegut Stories*, and *The Long Road Home*.



GABRIEL MARIN* (*Miezo Prevete*; understudy for *Gennaro*) has been seen over the last year as Donald in *Storefront Church*, Tom in *Bengal Tiger at the Baghdad Zoo*,

and Jackie in *The Motherf**ker with the Hat* at San Francisco Playhouse; Man in *This Is How It Goes* at Aurora Theatre Company;

Musa in *Pilgrims Musa and Sheri in the New World* at Center REpertory Company; Gary in *The Happy Ones* at Magic Theatre, and George in *It's a Wonderful Life* at Marin Theatre Company. Locally Marin has also appeared at A.C.T., the Playwrights Foundation, Black Box Theatre, PlayGround, the San Francisco Fringe Festival, San Jose Repertory Theatre, TheatreWorks, The Jewish Theatre, Thick Description, Word for Word, and Z Space, among others. Marin has performed on NBC, CBS, PBS, and the BBC.



SEANA MCKENNA* (*Amalia*) last appeared at A.C.T. as Phèdre in 2010. Since then, she has played Elizabeth in *Mary Stuart*, Madame Arcati in *Blithe Spirit*, Dolly Levi in *The*

Matchmaker, Clytemnestra in *Elektra*, Madame de Merteuil in *Dangerous Liaisons*, and the title role of *Richard III* at the Stratford Festival. Solo shows include *Shakespeare's Will* at Stratford and Merrimack Repertory Theatre and *The Year of Magical Thinking* at The Belfry Theatre, Tarragon Theatre, and the National Arts Centre. She recently received the Queen Elizabeth II Diamond Jubilee Medal, a Doctor of Sacred Letters from Trinity College, and an honorary Masters of Fine Arts in acting from A.C.T. Other honors include three Dora Mavor Moore Awards (*Orpheus Descending* for Manitoba Theatre Centre/Mirvish Productions; *Saint Joan* for Theatre Plus; directing *Valley Song*), a Jessie Richardson Award (*Wit* for Vancouver Playhouse/Canadian Stage), and a Genie Award (*The Hanging Garden*). Next she plays Mother Courage in *Mother Courage and Her Children* and Constance in *King John* at Stratford.



AARON MORELAND[†] (*Federico*; understudy for *Errico Settebellizze*, *Doctor*; Fight Captain) recently appeared at The Geary in *A Christmas Carol* and is in his third year

in the Master of Fine Arts Program at American Conservatory Theater. Credits

within the program include *Seven Guitars*, *Twelfth Night*, *Tartuffe*, Andrew Lippa's *The Wild Party*, *Polaroid Stories*, and *The House of Bernarda Alba*, which was recently presented at the Moscow Art Theatre School's Stanislavsky Festival. Moreland received his B.A. in theater from Temple University in Philadelphia. While there, he received two Irene Ryan Award nominations for his work in *The Seven* and *The Belly* (both directed by Lee Kenneth Richardson). As an ensemble member of the show *SHOT!*, he performed at the Kennedy Center as a finalist in The Kennedy Center American College Theater Festival.



DION MUCCIACHITO's*
(*Errico Settebellizze*)
previous credits include *Romeo and Juliet* (Classic Stage Company), *His Girl Friday* (La Jolla Playhouse), *Golden*

Boy (Lincoln Center), *Dial "M" for Murder* (Dorsett Theatre Festival), *Apple Cove* (The Woman's Project), *The House of the Spirits* (The Denver Center for the Performing Arts), *The Sins of Sor Juana* (Goodman Theatre), *Age of Iron* (Classic Stage), *Finn* (Mabou Mines), *Boleros for the Disenchanted* (A.C.T.), and *The Vigil or the Guided Cradle* (Impetuous Theatre Group). Film and television credits include *The Bourne Legacy*, *The Contender*, *Law & Order*, *Elementary*, and *The Following*. He studied film at UC Santa Barbara and studied acting at The Juilliard School.



MIKE RYAN*
(*Peppe "the Jack"*;
understudy for
Riccardo Spasiano) is
making his debut at
A.C.T. Other Bay
Area credits include
work at Aurora
Theatre Company

(*Anatol*), San Jose Repertory Theatre (*Bill W. and Doctor Bob*, *Legacy of Light*), Jewel Theatre Company (*The Lover*, *One for the Road*, *Hello & Goodbye*, *Of Mice and Men*, *Doubt*), and 14 seasons at Shakespeare Santa Cruz, where he has performed in more than 35 productions. Other credits include performances at The Laguna

Playhouse, The Pasadena Playhouse, The Denver Center Theatre Company, The Geva Center Theatre, La Jolla Playhouse, Idaho Shakespeare Festival, and Shakespeare Dallas. He received his B.F.A. from Southern Methodist University and his M.F.A. from UC San Diego.



YORK WALKER†
(*Pascalino*; *understudy*
for Peppe "the Jack,"
Federico, *Wine Man*)
recently appeared at
The Geary in *A*
Christmas Carol and is
a third-year student in

the A.C.T. Master of Fine Arts Program. His M.F.A. Program credits include *Seven Guitars*, *Twelfth Night*, *Tartuffe*, *Richard II*, *The Wild Party*, *very still & hard to see*, *The House of Bernarda Alba*, and *Polaroid Stories*. Regional credits include *Hairspray* (Gateway Playhouse); *Let Bygones Be* and *Heist!* (34th Annual Humana Festival of New American Plays at Actors Theater of Louisville); *Dracula*, *A Christmas Carol*, and *Important People* (Actors Theatre of Louisville); and *As You Like It*, *Allistair*, and *Everything Is Ours* (Chautauqua Theater Company). Walker received his B.A. in acting from Illinois State University.



GREGORY WALLACE*
(*Ciappa*) was an
A.C.T. associate artist
and core acting
company member for
12 years and has been
seen at A.C.T. in
more than two dozen

productions, including *Clybourne Park*, *Marcus; or The Secret of Sweet, Scapin*, *The Tosca Project*, *The Caucasian Chalk Circle*, *Rich and Famous*, *'Tis Pity She's a Whore*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *Waiting for Godot*, *The Dazzle*, *Blithe Spirit*, *Celebration* and *The Room*, *Lilies*, or *The Revival of a Romantic Drama*, *"Master Harold" . . . and the boys*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award).

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

†Member of the A.C.T. Master of Fine Arts Program class of 2014 and an Equity Professional Theatre Intern



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WHO'S WHO IN NAPOLI!

Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (The Public Theater), *Much Ado About Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. Wallace is an associate professor of acting at UC San Diego. He is also a Fox Fellow and a graduate of Yale School of Drama.

LINDA ALPER (*Translator*) has cowritten five adaptations and translations, which have been produced by the Oregon Shakespeare Festival (OSF), The Denver Center for the Performing Arts, The Acting Company, and Shakespeare companies in Santa Cruz, Colorado, and other places. Among these adaptations was Eduardo De Filippo's *Saturday, Sunday, Monday*, also coadapted with Beatrice Basso. Alper was a leading actress at OSF for 23 seasons and has played major roles off Broadway, at Baltimore's CENTERSTAGE, Portland Center Stage, Seattle Repertory Theatre, the Mark Taper Forum, Cincinnati Playhouse in the Park, and many others. She has won a Drama Critics' Award, an Oregon Arts Commission Fellowship, and a Fulbright Senior Scholar grant, through which she taught in Taipei and Beijing. A graduate of The Juilliard School, she lives in Portland, where she is a resident artist at Artists Repertory Theatre. She will soon appear in *The Quality of Life* at Artists' Rep and is working on a new adaptation for OSF.

BEATRICE BASSO (*Translator*) serves as the director of new work at A.C.T., focusing on season planning, the commissioning process, and new work development. She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new plays by Julia Cho, Craig Lucas, and Noah Haidle, among others. Basso's translations have been produced by Oregon Shakespeare Festival and Shakespeare Santa Cruz and have received staged readings at Cutting Ball Theater, A.C.T., and Theatre Calgary in Canada. Her experience as a translator has been featured in *Tradurre*, *Theatre Topics*, and on NPR's *All Things*

Considered. Basso has taught seminars on translation and dramaturgy at UC Santa Cruz, University of Massachusetts Amherst, and Yale University. As an actor, she recently appeared in *Henry V* at Shakespeare Santa Cruz and is an ensemble member with Affinity Project, whose work is being developed by foolsFURY Theater Company. Basso has studied acting at Royal Holloway, University of London, and graduated in classics and theater studies at the University of Padua, Italy.

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

ERIK FLATMO (*Scenic Designer*) has designed scenery for *4000 Miles*, *Higher*, *Scapin*, *November*, *The Government Inspector*, and *The Imaginary Invalid* at A.C.T. Regionally his sets have also been seen at Asolo Repertory Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, San Jose Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, and Magic Theatre. He is a frequent collaborator of choreographer Joe Goode. His New York credits include projects at The Kitchen, Danspace Project, Dance Theater Workshop, Rattlestick Playwrights Theater, and The Play Company. His designs for opera have been seen at San Jose Opera and San Francisco Opera's Merola Program. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

LYDIA TANJI (*Costume Designer*) has designed costumes for *Dead Metaphor*, *Marcus; or The Secret of Sweet, Round and Round the Garden*, *The Quality of Life*, *Curse of the Starving Class*, *Brainpeople*, *The Rainmaker*, *After the War*, and *Woman in Mind* for A.C.T. Other regional theaters with which she has worked include Berkeley Repertory Theatre, the Oregon Shakespeare Festival, The Public Theater, Manhattan Theatre Club, Seattle Repertory Theatre, the Mark Taper Forum, South Coast Repertory, Arena Stage, the Children's Theatre Company, East/West Players, California Shakespeare Theater, Shakespeare Santa Cruz, San Jose Repertory Theatre, Aurora Theatre Company, Geva Theatre Center, Syracuse Stage, Magic Theatre, and Marin Theatre Company; she will design *M. Butterfly* at Chicago's Court Theatre this May. She has received six Bay Area Theatre Critics Circle Awards and two Drama-Logue Awards. Film credits include *The Joy Luck Club*, *Hot Summer Winds*, *Dim Sum*, *The Wash*, *Thousand Pieces of Gold*, and *Life Tastes Good*.

ROBERT WIERZEL's (*Lighting Designer*) prior A.C.T. credits include *Armistead Maupin's Tales of the City*, *The Tosca Project*, *'Tis Pity She's a Whore*, *Rock 'n' Roll*, *Travesties*, and *Happy End*. He has designed productions with opera companies in New York, Paris, Tokyo, Toronto, Boston, Seattle, San Diego, Houston, Washington, D.C., Virginia, and Chicago, as well as numerous productions with Glimmerglass Festival and New York City Opera. New York productions include the musical *FELA!* (Tony Award nomination); David Copperfield's Broadway debut *Dreams and Nightmares*; and productions at the New York Shakespeare Festival/The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Playwrights Horizons, and Brooklyn Academy of Music. Dance work includes 26 years with the Bill T. Jones/Arnie Zane Dance Company. He has designed at regional theaters across the country, including Hartford Stage, CENTERSTAGE in Baltimore, Chicago Shakespeare Theater, Guthrie Theater, Yale Repertory Theatre, Long Wharf Theatre, Goodman Theatre, The Old Globe, and the Mark Taper Forum, among others. Wierzel is currently working on a new production of *Carmen* for Kilden Teater's Opera Sør in Kristiansand, Norway. He holds an M.F.A.

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

WHO'S WHO IN NAPOLI!

from Yale School of Drama and serves on the faculty at New York University's Tisch School of the Arts.

WILL MCCANDLESS (*Sound Designer*) is a theatrical sound designer, composer, and audio engineer based in the San Francisco Bay Area. McCandless's designs have been heard at A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Magic Theatre, Center REPertory Company, Golden Thread Productions, The San Francisco Playhouse, Climate Theater, Brava! for Women in the Arts, LEVYdance, the San Francisco Mime Troupe, and Virginia Stage Company. McCandless has been a visiting artist at San Jose State University, Sonoma State University, University of San Francisco, St. Mary's College, and Solano College Theatre. McCandless heads the audio department at Cal Shakes and is a former collective member of the Mime Troupe. McCandless has received two Bay Area Theatre Critics Circle Awards for sound design and he has been a recipient of the Eric Landisman Fellowship, a program of Theatre Bay Area.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. 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 *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, 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).

MEGAN Q. SADA's* (*Stage Manager*) most recent credits include A.C.T.'s *Underneath the Lintel*, *Arcadia*, *Dead Metaphor*, *Elektra*, *Endgame* and *Play*, *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Round and Round the Garden*, and *A Christmas Carol*; Magic Theatre's *The Other Place*, *Bruja*, *Annapurna*, *Or*, *The Brothers Size*, *Oedipus el Rey*, and *Goldfish*; and California Shakespeare Theater's *Blithe Spirit* (assistant director) and *The Verona Project*. Other professional credits include *Lydia* (Marin Theatre Company), *Culture Clash's 25th Anniversary Show* (Brava Theater Center), and *Fiddler on the Roof* (Jewish Ensemble Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan.

LESLIE M. RADIN* (*Assistant Stage Manager*) returns to A.C.T. after recently assistant stage managing *A Christmas Carol*. She has also worked at Berkeley Repertory Theatre, Center REPertory Company, San Francisco Opera's Merola Opera Program,

and San Francisco Playhouse. She has traveled with Berkeley Rep productions to the Hong Kong Arts Festival and the New Victory Theater in New York. Favorite past productions include *In the Next Room (or The Vibrator Play)*, *Passing Strange*, *The Lieutenant of Inishmore*, *The Pillowman*, and *The Secret in the Wings*.

FRANNIE FLEISHHACKER (*Executive Producer*) has been actively involved with A.C.T. for more than 21 years. She has chaired several season galas and currently serves on the A.C.T. Board of Trustees and on the M.F.A. Program Board of Trustees. She is also chair of the Producers Circle and an active member on the Development Committee. She has been a major financial supporter of A.C.T., funding an M.F.A. Program scholarship in Mort Fleishhacker's name and making additional contributions to support the refurbishment of The Garret in The Geary Theater, as well as A.C.T.'s new Strand Theater. She was the treasurer of the Junior League of San Francisco for two years; the treasurer, first vice president, and president of the Francisca Club; and the co-chair of the KQED auction. She enjoys travelling, skiing, and hiking.

CHRIS AND LESLIE JOHNSON (*Executive Producers*) were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They were executive producers on *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area organizations and endowed the Hurlbut-Johnson chair in Diabetes Research at UCSF. Leslie is the cofounder and president of Epic Transitions, a Bay Area-based nonprofit dedicated to providing transformational trek experiences to young adults in need of support with life direction.

Napoli milionaria!

© Estate of Eduardo De Filippo (1945)

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TRAINING CITIZEN ARTISTS

by Dan Rubin

The M.F.A. Program class of 2014 answers questions from students at De Marillac Academy in the Tenderloin following their 2013 Will on Wheels production of *Twelfth Night* (photo by Sharon Rietkerk)

Since 2007, the second-year actors of our Master of Fine Arts Program have brought inventive adaptations of Shakespeare classics (directed and driven by conservatory faculty members) to schools around the Bay Area through our annual Will on Wheels tour. Shortened for length and designed to be portable and to fit “stages” of various types and sizes (sometimes simply a taped-off classroom floor), these wonderful shows have introduced thousands of young people—many who would otherwise have no opportunity to attend a performance—to the magic of live theater. Immediately following each performance, the actors join the audience to field any questions these curious minds might have, not only about what they’ve just seen onstage but also about the actors’ decision to pursue theater as a profession.

Since the establishment of our Education Department in 2011, we have added to the number of schools we reach with Will on Wheels every year. Last spring’s production of *Twelfth Night* visited 17 schools and community spaces, up from 10 the previous year, some located as far as an hour outside of San Francisco. This season we received such an outpouring of interest in our 90-minute production of Shakespeare’s most famous love story, *Romeo and Juliet*, we’ve added a third week to the tour. *Romeo and Juliet* will be directed by A.C.T. M.F.A. Program Head of Movement Stephen Buescher and tour March 3–21. To extend our reach, we have also added a second production to the tour: a two-actor, 60-minute adaptation of *As You Like It*, directed by Associate Artistic Director Mark Rucker and designed with middle school students in mind.

Will on Wheels is just one of the ways our M.F.A. Program actors-in-training are having an impact on our community. Over the past two years, an inspiring relationship has emerged between the high school youth engaged through our ACTsmart

education programs and our M.F.A. actors, who have been eager to share their developing skills with the younger students. A.C.T. currently runs two intensive residency programs—one with Downtown High School and one with Ida B. Wells High School, both continuation high schools in San Francisco—and has a growing number of community partnerships with after-school arts programs, including ongoing classes at the Tenderloin Boys and Girls Club and Central Market’s Bessie Carmichael/Filipino Education Center K–8 School. Dovetailing with these programs, our M.F.A. actors have designed their own workshops to engage the younger students in improvisation, writing, and monologue performance.

“Leading weekly improv workshops for the Downtown High School students has proved to be one of the most fruitful aspects of my experience at A.C.T.,” says second-year M.F.A. actor Dominique Salerno. “Sharing my love of this art form with these students and watching their growth both as individuals and as a team has reinvigorated my passion for theater—and has strengthened my belief that artistic expression is integral to education. There is something in the sharing nature of teaching that really feeds me as an artist.”

The organic symbioses between our ACTsmart programs and our Conservatory have encouraged us to think more deeply about the relationship between the actors we train and our community. As arts education funding has dried up, schools have fewer and fewer teachers trained to engage students in creative pursuits. At the same time, most artists have very little training or experience in teaching, particularly when it takes place in traditionally challenged communities. We realized we are uniquely placed to help bridge that gap—by training artists to serve as effective arts educators and engaged community members while staying true to their artistic roots.



CLOCKWISE FROM TOP LEFT: M.F.A. Program class of 2014 actors Lisa Kitchens and Aaron Moreland answer questions from students at De Marillac Academy following their 2013 Will on Wheels production of *Twelfth Night* (photo by Sharon Rietkerk); M.F.A. Program class of 2014 actor York Walker performs at Ida B. Wells High School in *Twelfth Night* (photo by Alessandra Mello); M.F.A. Program class of 2015 actor Dominique Salerno leads a workshop with Downtown High School students (photo by Dan Rubin); students at Ida B. Wells enjoy *Twelfth Night* (photo by Alessandra Mello)

“The relationship that has developed between the students in our education programs and our M.F.A. actors is rich, unexpected, and inspiring,” says Director of Education Elizabeth Brodersen. “The high school students, who are discovering their own voices in learning to write and perform their own stories, or for the first time seeing Shakespeare’s language come alive onstage, find validation in seeing artists just a few years older engaged in theater as a serious, professional pursuit. By creating opportunities for emerging professionals to engage deeply with young learners, we are building community while helping to secure the future of the art form.”

Inspired by the guiding principles of El Sistema, the socially motivated education program developed in Venezuela that has brought classical music instruction to millions of children around the globe since its founding in 1979, we have begun to explore the concept of the “citizen artist” and its relevance to actor training at A.C.T. We understand the term citizen artist to encompass the holistic development of the professional artist, involving dedication to craft, entrepreneurial spirit, and commitment to society. Our ultimate goal is to graduate A.C.T. citizen artists who can teach, mentor, and effect social change through the art of live performance.

To this end, for the 2013–14 academic year, we have laid out the beginnings of a teaching artistry/community engagement component in the M.F.A. Program curriculum, which involves all students in some aspect of A.C.T.’s education and community outreach programming, while offering them training in the fundamental skills necessary to become an effective teaching artist. One example: in conjunction with the Will on Wheels tour this year, the second-year students will each participate in ACTsmart pre-

and postshow workshops at the schools and community spaces where they will be performing, accompanied and preceded by a training session with an experienced A.C.T. teaching artist.

This exciting development comes at a critical juncture for A.C.T., as we prepare to move into our new venue, the repurposed

“WE ARE ALL ACTORS: BEING A CITIZEN IS NOT LIVING IN SOCIETY, IT IS CHANGING IT.”

AUGUSTO BOAL

Strand Theater in Central Market, a transitional neighborhood adjacent to the historically blighted Tenderloin area, where we will begin programming in

2015. The Strand will provide a hub for A.C.T.’s education efforts as well as a showcase for A.C.T.’s M.F.A. actors in performance—and could be the glue that brings these two initiatives together under one roof and with common artistic purpose.

“When an M.F.A. actor speaks of how meaningful teaching is to their training experience—how he learned as much as he taught—it’s incredibly gratifying,” says Conservatory Director Melissa Smith. “Teaching gets the actor to hold himself to a higher standard in rehearsal and performance, to bring himself to his work more honestly. In the words of one M.F.A. actor, ‘Teaching showed me how to check my ego at the door.’ I believe this new component of our curriculum is ensuring that we graduate actors who are not only skillful interpreters and generators of dramatic art, but who are also generous and creative human beings, committed to making the world a better place to live in through the practice of that art.”

GETTING BEHIND THE GALA

OUR GALA CO-CHAIRS WANT YOU TO SUPPORT OUR STUDENTS!

by **Luz Perez**

Just ask Gala co-chairs Nancy Sawyer Hasson and Fred M. Levin what excites them most about being part of the A.C.T. family (apart from the extraordinary work onstage), and they'll say, "A.C.T.'s students!" Every year more than 2,500 young artists benefit from A.C.T.'s acclaimed actor training programs. From our Young Conservatory and Studio A.C.T. to our world-renowned Master of Fine Arts Program, A.C.T. is energizing and advancing the future of performance in America. In addition, A.C.T.'s ACTsmart arts education programs bring the transformative power of live theater and dramatic learning to more than 9,000 schoolchildren and teachers each season.

This year, Hasson and Levin offer their combined talents and financial support as co-chairs of A.C.T.'s 2014 Season Gala: *Fleishhacker, Magnin, and Swig, A.C.T.'s Mad Mad Men: Honoring A.C.T.'s Founding Fathers*. Taking place on Sunday, May 18, 2014, the Gala directly benefits our actor training and arts education programs, which are so vital to the future of American theater.

"It wasn't until we had school-aged children that I realized what the C in A.C.T. actually stood for," Hasson admits. "My children joined A.C.T.'s Young Conservatory summer program and I learned more about not only what happens both on and off stage, but what happens in the years leading up to anyone being on the stage in the first place. The YC introduced us to the M.F.A. Program student-teachers and actors, and over the years we have gotten to know more and more of these talented young actors-in-training. They are some of the most wonderfully gifted and dedicated artists I have met, but like any student, many of these students are struggling to fund their education. I am delighted to be able to support this most vibrant part of A.C.T. and the future of live theater."

An A.C.T. subscriber and donor since 1992, Hasson and her husband, A.C.T. Board President Kirke Hasson, are proud to support the art created under A.C.T. Artistic Director Carey Perloff and the education of artists young and old by

Conservatory Director Melissa Smith, Young Conservatory Director Craig Slight, and Director of Education Elizabeth Brodersen. A supporter of theater and champion of San Francisco, Hasson finds co-chairing the gala yet another way to give back to our city's vibrant arts community.

"It's an honor to co-chair this specific Gala," says Levin. "As a fourth-generation San Franciscan, A.C.T. and its founding fathers and their families have always been a part of my life. It gives me immense pleasure to call their children my friends and to know that, together, we all strongly support A.C.T.'s extraordinary work."

Levin together with his wife, A.C.T. Board Chair Nancy Livingston, are stewards of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. for almost 30 years; Levin even attended A.C.T. performances as a student. Levin and Livingston share a passion for the performing and visual arts and focus their philanthropy on supporting pre-professionals. A former importer from the Pacific Rim, Levin currently serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded) and is a past chair of San Francisco Performances.



▲ **LEFT TO RIGHT:** David Fleishhacker, Fred M. Levin, and Mort Fleishhacker; Nancy Sawyer Hasson (photos by Drew Altizer)



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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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NAPOLI! / 27

BETTING ON POTENTIAL

EXCERPTS FROM *SDC JOURNAL'S*
 “A CONVERSATION ON GENDER PARITY”
 BY LAURA PENN

ABOVE: A.C.T. Artistic Director Carey Perloff (photo by Orange Photography). RIGHT: A.C.T. Executive Director Ellen Richard (photo by Kevin Berne).

At the 74 U.S. theaters registered with the League of Resident Theatres, 137 people currently hold top leadership positions (artistic, executive, or managing directors). Only 34 of them are women. Women have never held more than 27 percent of leadership positions in nonprofit theater. Why? In a field in which women purchase more than 65 percent of theater tickets, what are the obstacles to female leadership? While a great deal of research is being done into gender inequality in the fields of science and technology, very little has been studied about female leadership in the theater. To fill this void and answer these questions, A.C.T. has partnered with the Wellesley Centers for Women to initiate a study of our own. A.C.T. Artistic Director Carey Perloff and Executive Director Ellen Richard sat down with Laura Penn, executive director of the Stage Directors and Choreographers Society, to discuss the motivations behind the Women's Leadership Project and their hopes for future generations of theater makers.

LAURA PENN: WHY DID YOU DECIDE TO TAKE THE LEAD IN THIS RESEARCH?

Ellen Richard: The short answer is that diversity is a huge topic for the field, and we wanted to make sure that gender was fully considered in that conversation and, more specifically, gender within leadership; so we thought, “Well, we’re leaders; let’s run with it.”

WHAT HAVE THE PRELIMINARY QUESTIONS AND CONVERSATIONS AROUND THE SUBJECT BEEN?

Carey Perloff: It started with Ellen and I looking at each other and thinking, “How did the two of us end up in leadership positions, and where are our peers?” Then I started really thinking about where my women director colleagues from 20 years ago are right now. I wondered why more of them aren’t running theaters. We’re interested in how people get to certain leadership positions and what the structural impediments are for women. So, we started to theorize about those obstacles, and we realized that A.C.T. has a legacy of female board leadership. It had never occurred to me that this was essential to my being hired, but I don’t think it was coincidental. When Ellen was hired, the search committee chair was a woman. And we had a lot of women candidates. Maybe that was also because I was interested in working with a woman.

Thinking about all of this, we started to speculate on what the obstacles to leadership were. We circled around four possible obstacles for women: lack of mentorship for potential leaders; the issue of child care taking working mothers off the leadership track; women not getting through the filter of the talent search firms, which are run by men; and existing theater leaders not having a particular interest in hiring women, for whatever reason.



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Richard: Yes, looking at the current leadership at any given theater, that artistic director or executive director will have a preference about their colleagues. Does that person want to work with a woman?

Perloff: It's a hard thing to shift because leadership—of boards and staff—tends to replicate itself.

YOU INVITE YOUR FRIENDS?

Perloff: Yes, so the discrimination is not out of malice, but because we invite people we know. So, that is an issue.

Richard: There is another issue, which is how women present themselves in interviews. For instance, Carey just characterized our success at A.C.T. as "lucky." I read something in Sheryl Sandberg's book [*Lean In: Women, Work and the Will to Lead*], which just struck me when Carey said she was lucky. When women are asked, "How did you get your job?" they say, "Well, I worked hard and I was lucky." That's how I characterized my trajectory for years. Sandberg says that this is what many successful women say. Men never say, "I am lucky." They say, "I'm smart and I deserve this job," not, "I was lucky." So, part of this issue is how women position themselves.

The other thing that I read in Sheryl Sandberg's book is that women are judged based on their track record and

men are judged on their potential. That is huge. That is the most frightening thing to me, and it goes with another interesting observation, which is when men have 60 percent of the qualifications for a given job, they go ahead and apply, thinking, "I'm 60 percent; I can do the job." And women with 60 percent of the qualifications don't apply; they say, "Forty percent of that job description is out of my wheelhouse." We need to make women realize that, particularly for artistic directors, nobody has all the qualifications, because there's no training for theater leadership. So, you're never going to have 100 percent of the skills, but you're going to have 60 percent. Be an expert in some of the job and know how to hire people who are experts in other parts.

SO, BASED ON YOUR OWN EXPERIENCES AND SOME OF THE CONVERSATIONS COMING OUT OF THE CORPORATE WORLD, YOU'VE BEGUN TO IDENTIFY SOME OF THE OBSTACLES FOR WOMEN TO GET TO LEADERSHIP POSITIONS?

Perloff: Yes, but because we couldn't ascertain the real answer to this obstacle question, we thought we should have a more rigorous study. You can't take action steps until you have some data and understand what the causes are.

AND THIS NEED FOR A MORE RIGOROUS, OBJECTIVE STUDY LED YOU TO THE WELLESLEY CENTERS FOR WOMEN? TELL ME HOW THAT PARTNERSHIP CAME TO BE.

Perloff: I began researching gender-based think tanks. I wrote to a number of schools and immediately got a response from Wellesley, from a remarkable woman called Sumru Erkut, who was fascinated by this proposal, because she had studied gender equity in other fields, where the trajectory of the leadership is much more clearly articulated.

What Sumru finds particularly fascinating and challenging about theater is that there is no clear path to leadership. Executive directors are plucked from many different backgrounds. They can come out of development, general management, or production. Artistic direction has traditionally come out of directing, but now there are artistic directors who aren't directors, so how does that process work? It's all relational, which makes it really mysterious and difficult.

CAN YOU TALK A LITTLE ABOUT THE STUDY ITSELF? WHAT INFORMATION ARE YOU GATHERING?

Richard: There will be a lot of information gathered about women who are candidates for leadership positions, analyzing their backgrounds in aggregate form. Where did they go to school, what kind of work have they done, where have they worked? The researchers will speak to search committees and various leaders that make hiring decisions.

SO, BASED ON THE FACT THAT YOU ARE FOCUSING ON REAL CANDIDATES FOR LEADERSHIP, WHAT I'M HEARING IS THAT YOU THINK THIS IS A "HITTING THE GLASS CEILING" ISSUE RATHER THAN A "NO TALENT IN THE PIPELINE" PROBLEM?

Perloff: Anecdotally, it seems clear that there is a rich array of female candidates out there, so it does seem to be a glass ceiling issue. In my informal dialogue with women who are leadership candidates, certain things have emerged over and over again. I'll tell you three quick ones: First, women making the short list for artistic director jobs are being interviewed by phone, while male candidates get flown in for face-to-face interviews. It's not enough to be on the list; you have to actually be in the room. And it just seems to be okay that women are second-class citizens in this respect.

The second thing was the number of women who told me the first question that came up in interviews was, "How would you relocate your family?" No one asks men this question, even when they have children.

And the third is the number of times that women are told they don't have the administrative experience, particularly in fundraising and board management. My hunch is that actually many of the men who are hired don't have fundraising experience either, but we just assume that men are more comfortable in front of groups of people asking for money.

Some case studies are really telling, and I want those to emerge in the study as well, but one of the important aspects of this study is that it will go beyond anecdotal research.

Richard: We want this study to be taken seriously and not have a taint of bias. Participants in the study will only talk to these researchers at Wellesley, who can really describe the protocols for the research. Wellesley will protect the anonymity of all the sources.

Perloff: What has been incredible is that, having just talked about the study publicly, it hit a nerve. I've gotten so many emails from women, particularly young women saying, "Please do this study, please let me know how I can help, and please fill me in when you get the results." From students, from young directors, from all kinds of people. Really, there's obviously a great need and interest in the field and it's funny that, before we found Wellesley, most funders didn't perceive this as a pressing issue.

Richard: What we've heard unfortunately is, "It's so much better in theater than in the corporate world. What is the problem?" I've heard that way too many times.

Perloff: A panelist for one of the grants we wrote said, "Twenty-five percent of the leadership is female. What's the problem? Why isn't that enough?" It's not enough, because this is not just about social justice or morality or doing the right thing. It's actually about how we make the industry a better, more enduring, more inclusive, and more flexible field. By not being inclusive, we're losing extraordinary talent.

FOR MORE INFORMATION about how you can support the Women's Leadership Project, contact Stephanie L. Mazow, Director of Institutional Giving and Strategy, at smazow@act-sf.org or 415.439.2434.

WHO WILL BE CONDUCTING THE STUDY?



The Wellesley Centers for Women (WCW) at Wellesley College is one of the largest gender-focused research-and-action organizations in the world, working for justice, peace, and well-being for women and girls, families and communities, in all their diversity at home and around the globe. Since 1974, its mission is to achieve this vision through research, theory, and action that puts the perspectives and concerns of women and girls at the center. WCW is home to more than 50 individual projects that focus on educational equity, gender violence, women's leadership, childcare, and justice. Issues of diversity and equity are central across all the work as are the experiences and perspectives of women from a variety of backgrounds and cultures.

**"A WORLD THAT IS GOOD
FOR WOMEN IS GOOD
FOR EVERYONE."**

SUSAN MCGEE BAILEY, PH.D., 1995

scientist at WCW, where her work focuses on gender equity and racial/ethnic diversity in leadership and development across the life course. She has a doctorate in social psychology from Harvard University. She has analyzed data from interviews with diverse women leaders, which resulted in the report *Inside Women's Leadership*. She has collaborated in a study on barriers to women and minorities' upward mobility for the U.S. Department of Labor's Glass Ceiling Commission; a gender equity survey at a large medical center; and a study of equitable inclusion for women and minorities in high-technology sales. Her most recent work on equity in leadership is a study of women on corporate boards of directors; her findings resulted in the wide-scale acceptance that three or more women on a corporate board constitute a critical mass for influencing board dynamics.

Sumru Erkut, Ph.D., will be the principal investigator of the research endeavor for the Women's Leadership Project. She is an associate director and senior research

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Jonathan Moscone, *Acting*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Erika Chong Shuch, *Director*
Craig Slight, *Director*
Lisa Townsend, *Director, Choreographer*
Jon Tracy, *Director*
Dan Wolf, *Director*

Studio A.C.T.

Rachael Adler, *Acting*
Cynthia Basham, *Shakespeare*
Stephanie DeMott, *Acting*
Frances Epsen Devlin, *Singing*
Paul Finocchiaro, *Acting*
Marvin Greene, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech*
Francine Landes, *Acting*
Marty Pistone, *On Camera*
Mark Rafael, *Acting*
Patrick Russell, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Acting*
Francine Torres, *Improvisation*

Young Conservatory

Christina Anselmo, *Acting*
Pierce Brandt, *Musical Theater*
Nancy Carlin, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater*
W. D. Keith, *Director*
Domenique Lozano, *Director, Acting*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting, Audition Technique*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists

Thaddeus Pinkston, Robert Rutt, Naomi Sanchez

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A.C.T. thanks the physicians and staff of the
Centers for Sports Medicine, Saint Francis
Memorial Hospital, for their care of the A.C.T.
company: Dr. James Garrick, Dr. Victor Prieto,
Dr. Minx Hong, Don Kemp, P.A., and
Chris Corpus.

A.C.T. PROFILES



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

recently celebrated her 20th 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 Ayzavazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, and *Night and Day*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. *Kinship* was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013); *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. *Higher* was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in 2010; it won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award and received its world

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

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. Perloff is on the board of the Hermitage Artist Retreat in Sarasota, Florida, and is the proud mother of Lexie and Nicholas.



ELLEN RICHARD (Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

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

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout

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

Prior to her tenure at Roundabout, Richard served as business manager of Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.



MELISSA SMITH (Conservatory Director, Head of Acting)

has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T.

since 1995. During

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

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

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

Group Discounts

Groups of 15 or more save up to 50%! For more information call 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.

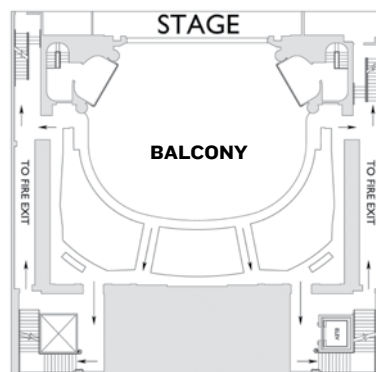
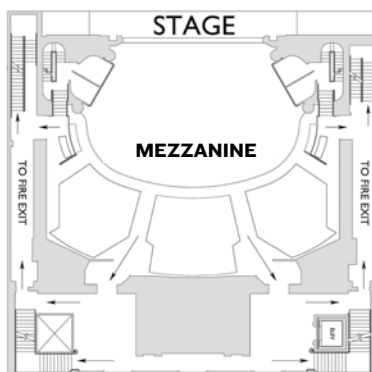
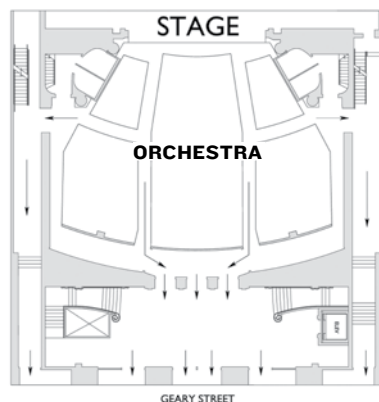


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