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san Francisco's THEATER COMPANY

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

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the "perfect playhouse"—has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together to raise a record-breaking \$30 million to rebuild it. The theater reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over after A.C.T.'s second artistic director, gentleman artist Ed Hastings, retired in 1992. Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and "locavore" theater—theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

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

A.C.T. also brings the benefits of theater-based arts education to more than 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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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.

BIKE TO THE THEATER NIGHT June 4, 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

June 10, 5:30pm Go deeper with a fascinating preshow discussion and Q&A. Can't make this event? Watch it live—online! Visit act-sf.org/interact for details.

•••••

THEATER ON THE COUCH^{*} June 13, 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

June 17, 7pm June 22 & 25 at 2pm Join in an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*

June 18, 8pm Mix and mingle at this hosted postshow LGTB party.

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WINE SERIES

June 24, 7pm Meet fellow theatergoers at this hosted wine tasting event in our thirdfloor Sky Lounge.

•••••

PLAYTIME

June 28, 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.



THE FUTURE OF SPACE-Sharing

by Kate Goldstein and Rose Oser

EDITOR Dan Rubin

CONTRIBUTORS

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THE SAN FRANCISCO SEMESTER by Shannon Stockwell

VOLUNTEER!

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ARTISTIC DIRECTOR

Dear Friends,

As I write this, we have just finished week one of rehearsals for the fascinating journey that is The Orphan of Zhao. At the first read-through, watching the actors weep as their characters struggled with the loss of their children and the impossible moral choices they were being asked to confront, I was struck by the price of heroism and the enormous stakes that occur when a seemingly ordinary person is thrust into extraordinary circumstances. In Zhao, an unassuming village doctor suddenly finds a baby that is not his own in his arms. This baby is the last remaining vestige of a noble clan and, as such, the only hope left for a court riven by corruption and violence. The doctor and his wife have just given birth to their own beloved child. Can he be asked to sacrifice the latter in order to rescue the former? When should individual responsibility to one's own family give way to broader responsibility to one's community or country? These are not easy questions to answer, but they provide rich dramatic fodder.

Staging an ancient Chinese epic for a contemporary American audience is like building a bridge between distant but entwined cultures. When BD Wong and I first discussed *Zhao* more than a year ago, we realized that many of its deepest values were still central to the Chinese American culture he had grown up in: devotion to family and respect for one's elders, individual sacrifice for the common good, loyalty and humility. I was very eager to bring this Chinese epic to the heavily Asian American city that is San Francisco.

At the same time, I knew that we couldn't do the "Peking Opera" version of *Zhao*, even if we wanted to; we had to find a way in that feels authentic to us. Poet and playwright James Fenton had already guided us by writing a number of beautiful songs into his version of *Zhao* and by creating monologues directly addressed to the audience; these choices are based on early Chinese theater conventions and provided a wonderful clue for me. Although *Zhao* has often been called the Chinese *Hamlet*, it could more accurately be described as the Chinese *Caucasian Chalk Circle*—or rather, Brecht's great play about the moral dilemma surrounding a rescued child is a direct descendant of the theatrical tradition from which *Zhao* comes.

So we took our conceptual cue from Brecht. We chose a company of 12 actors and a cellist, who together share the storytelling duties of the play, playing multiple roles as well as performing the sound score and creating a shared physical vocabulary. This was where it is such a gift to have an M.F.A. program embedded in our theater: we held two workshops with our students over the course of the season to develop our approach to Zhao, led by composer Byron Au Yong, movement director Stephen Buescher, and fight director Jonathan Rider. We spent days exploring stylized methods of death and destruction (there are a number of sacrificial suicides in the play); we learned songs and made sounds with stones, bones, and water bowls; we created a violently human Demon Mastiff; we studied contemporary Chinese art and calligraphy; and we built landscapes with our bodies. By the time the company gathered for our first rehearsal, we had a palette to play with that has guided us ever since.

A.C.T. is passionate about exploring large-scale classics from cultures across the globe, and we are thrilled to be partnering on *Zhao* with the La Jolla Playhouse, whose early commitment to the project helped give us the scope and resources to truly realize our vision. This has been a season of global adventure and collaboration, from our Canadian partnership on *Major Barbara* to our political fireworks with Asolo Repertory Theatre and *1776*, from the mysterious wanderings of a passionate librarian in *Underneath the Lintel* to the wartime profiteering of a Neopolitan family in *Napoli!*, from our stunning and heartbreaking visit to Sophiatown in *The Suit* to the sexy middle-European metatheatrical games of *Venus in Fur*. We hope you've been as exhilarated as we have been by these cultural and emotional travels.

Next fall, we look forward to welcoming you back with laughter and joy as we open 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. 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 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. *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 Tóibín'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, Tóibín'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? Tóibín, a celebrated Irish novelist, has created in Mary a character of astonishing poignancy, wit, ferocity, and vulnerability-and legendary Canadian actress Seana McKenna (whom many of you saw recently 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 Tóibín, 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 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 1930, and how that relationship is discovered (and misinterpreted) years later by those who love them.

It is fortuitous that we will present 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.

When I read Kwame Kwei-Armah's *Let There Be Love*, I realized how deeply memory and reimagining lie at the heart of every immigrant experience. In this intimate and disarmingly honest play, a West Indian immigrant to London who is estranged from his daughter finds a kind of new awakening, and a new reckoning with his past, when he comes to know a young Polish caregiver assigned to his case. Filled with the sumptuous jazz standards that pour forth from his beloved record player, *Let There Be Love* is about what can happen when we open our minds to the possibility of change.

And finally, I am thrilled to announce the first production at our new Strand Theater! Sitting as it does in the cross hairs of a radically changing neighborhood, The Strand will strive to create a bridge linking longtime neighbors, Bay Area theater lovers, newly arrived tech workers, and first-time audiences. And what better way to begin than with Caryl Churchill's explosive new play *Love and Information*, a brilliant exploration in 50 short scenes of the relationship between our obsession for data and our longing for meaning. The more numbers we crunch, the more we keep asking, What do they all mean? In a world that seems increasingly virtual, where do we find love? How do we find language to talk about the unquantifiable? Churchill has been rocking the theatrical world for three decades, and we are honored to open our new space with this utterly unique work by one of our greatest pioneers.

Thank you for all your support and enjoy Zhao!

Best,

Gleff

Carey Perloff, Artistic Director

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Whether you are planning a board meeting or a social mixer, a wedding or a product launch, we have an event space that is right for you! Centrally located in San Francisco's vibrant Union Square area, A.C.T.'s 100-year-old Geary Theater is an exciting destination, rich with personality, versatility, and resources—and without the catering restrictions that drive event planners crazy.

With four venues to choose from—suited for intimate parties, 1,000-person extravaganzas, and everything in between—we're ready to make your upcoming event one to remember.

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This charming, private space tucked away on the top floor of the theater is ideal for dinner parties, cocktail receptions, and meetings. Capacity: 110

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With a full bar, couches, and table seating that can be configured for any occasion, Fred's is a comfortable and elegant option with versatile possibilities. Capacity: 228

THE SKY BAR

The Sky Bar features a classy backlit lounge and bar overlooking Geary Street, perfect for receptions at which mingling is key. Capacity: 135

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Called the "perfect playhouse" when it opened its doors in 1910, the Geary's ornate and magnificent theater will make any event unforgettable. With three levels of seating, a large proscenium stage, and state-of-theart lighting and sound capabilities, the main theater has been impressing audiences for 100 years. Capacity: 1,015

A C C AMERICAN CONSERVATORY THEATER

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ORIGINAL MUSIC BY Byron Au Yong **Stephen Buescher** SET DESIGN BY Daniel Ostling SOUND DESIGN BY Jake Rodriguez FIGHT DIRECTOR Jonathan Rider DRAMATURGY BY Michael Paller CASTING BY Janet Foster. CSA **Ken Savage Dolores Duran-Cefalu**

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THE PRINCESS Marie-France Arcilla* Stan Egi* Philip Estrera[†] Nick Gabriel* **Cindy Im* Orville Mendoza*** Paolo Montalban* Brian Rivera* Sab Shimono* Julyana Soelistyo* Daisuke Tsuji* CHENG YING BD Wong*

UNDERSTUDIES

THE PRINCESS, PRINCESS'S MAID Anna Ishida* TU'AN GU, TI MIMING CHU NI, GENERAL HAN JUE GHOST OF CHENG YING'S SON. ZHAO DUN WEI JIANG. THE EMPEROR. GONGSUN CHUJIU, CHENG YING THE BALLAD SINGER DEMON MASTIFF CHENG YING'S WIFE

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*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

THERE WILL BE ONE 15-MINUTE INTERMISSION.

→ BY MICHAEL PALLER →

The Orphan of Zhao and the Price of Sacrifice

The Orphan of Zhao makes almost a fetish of sacrifice. When called upon, characters perform the most extravagant gestures of renunciation. If it weren't for the resulting toll of blood and death, the play might be considered a riot of altruism. Yet, when all is said and done, when the bodies have been buried and the wrongs made right, another side of sacrifice makes its complex presence felt, as well—loyalty.

THE ORPHAN GOES WEST

For almost 900 years, The Orphan of Zhao has been one of the most popular plays ever written in China. It was the first Chinese play to appear in the West, in a French translation by a Jesuit missionary, Father Joseph Henri Prémare. Called L'orphelin de la maison de Tchao, it was published in 1735 and appeared in English for the first time the following year. By the middle of the century, an Italian version, with little of the original text remaining (a trait that many subsequent versions would also share), was presented at the Viennese court of the Empress Maria Theresa, while at about the same time, the French philosopher, novelist, and playwright Voltaire produced his own French translation, entitled L'orphelin de la Chine. An English version based on Voltaire's soon appeared in London called The Orphan of China, written by a popular writer of farces named Arthur Murphy. It was a hit for the star David Garrick in 1759, and eight years later premiered in Philadelphia at the hands of the enterprising itinerant troupe the American Company. Meanwhile, following its

initial production, the play went on to appear in hundreds of versions in China, in all manner of theatrical forms. A Chinese film version—titled, significantly, *Sacrifice*—was released in 2010. James Fenton's rendition, written for the Royal Shakespeare Company, which debuted it in 2012, is just one of the most recent takes on a story that, perhaps due to the weighty obligations it places on its characters, continues to fascinate.

THE ORIGINAL ORPHAN

The original *Orphan of Zhao* was written sometime in the latter part of the thirteenth century, possibly near present-day Beijing, by a playwright named Ji Junxiang. We know little about him other than he apparently wrote a total of six plays, giving him the distinction of being perhaps the least prolific dramatist in an era known for the popularity of its theater and the productivity of its playwrights. What he lacked in speed, though, he seemingly made up for in craft. A Ming dynasty prince writing in the fourteenth century described his lyric-writing as "plum-flowers in the snow," meaning, according to the scholar Liu Wu-Chi, that "his songs are as pure and delicate as plum flowers and snowflakes."

The Orphan's story has its roots in tales as old as the fifth century BCE, but the evidence suggests that Ji was the first to dramatize what was by then a well-known story. Of however many variations he rang on previous versions, one in particular stands out. In Ji's principal source, a history of ancient China called *The Records of the Grand Historian*, when the prime minister, Tu'an Gu, orders the infant Orphan put to death, the country physician Cheng Ying and the former court counselor Gongsun Chujiu save him by putting another, anonymous child in his place. In Ji's version, Cheng Ying sacrifices his own infant son to save the Orphan—raising the stakes for Cheng Ying and adding a layer of complication that raises profound ethical questions.

It was also a large storytelling risk. Male babies were greatly valued in Chinese society: family lineage and property were passed down through males, and it was the male who prayed for deceased ancestors. If a family had no male children, not only would the line end, but so would the worship of its ancestors. To identify with a main character who sacrifices his infant son may have been too much to ask of an audience. So, despite Cheng Ying's pivotal part in the action, Ji did not make him the central character.

In Chinese drama of the day, the lead actor was given the privilege of singing four suites of songs, one in each act. The songs carried much of a play's emotional weight and comprised a play's primary structural element. This actor, who could have been either a woman or a man, didn't necessarily play only one role; she or he might take a different part in each act, but each one sang the songs and was considered the lead character in that act. In Ji's *Orphan of Zhao*, the characters with the songs were the Orphan's father, Zhao Dun; the general Han Jue; Gongsun Chujiu; and the Orphan. Cheng Ying, who has by far the most stage time and makes the play's most profound moral choices, had no songs to sing, so he wasn't considered by the audience to be a leading character and wasn't, it seems, the focus of their identification.

There may well have been another reason for Ji's seemingly odd treatment of Cheng Ying. As the scholar W. L. Idema suggests, Ji may not have been as interested in *character* development as in the development of an *idea*. The notion of sacrifice as an unquestioned ethical necessity is woven tightly into the play, as character after character makes one of a very high-stakes sort: suicide. Ji may be asking, What are we to make of this behavior, as we watch several characters give up their lives out of loyalty to a noble family, while two give up a child?

LOYALTY VS. LOYALTY

Liu Wu-Chi suggests that *Zhao*'s story of noble self-sacrifice might have been what prompted Father Joseph to introduce the play to the West in the first place, but the issue, especially as we have it in Fenton's version, is complicated. The other side of sacrifice is loyalty, a feeling of obligation so profound that we're willing to give up something of great value for the sake of something bigger than our own well-being. Indeed, it's a pale and thin (and dramatically uninteresting) loyalty that doesn't at some point demand a sacrifice of some significance. The overused word "hero" once signified a person who sacrificed his or her life or well-being for the good of the larger community, and we tend to agree that such an action is an admirable thing.

Loyalty to one person or idea, however, may imply less loyalty, or even disloyalty, to another. What happens when loyalties conflict? What does loyalty mean when it leads us to sacrifice not our own life, but someone else's, particularly when we owe that person loyalty, too? What if that person is a child? What if that person is our child? Is the sacrifice worth it? This fraught, even terrifying, image occurs at the very heart of Western culture, in the foundational stories of Judaism and Christianity. In those cases, we've been taught that the answer to the question, "Is it worth it?" is, "Yes," and over the course of 3,000 years rarely have we been urged to doubt the lesson. Watching Cheng Ying-clearly the play's protagonist in our Western eyes—we may, perhaps, choose to challenge the answer. Indeed, Fenton seems to invite us to consider it, especially in the final scene, which is his own invention. There, both question and answer resonate far beyond Cheng Ying and the story of The Orphan of Zhao, and make this thirteenthcentury play feel very modern, indeed.

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A *New York Times* bestseller for 15 weeks, *A Thousand Splendid Suns* is a heart-wrenching, intergenerational story about two women of divergent backgrounds whose lives intersect to form an inextricable situation in the midst of the unforgiving world of contemporary Afghanistan. Beloved Bay Area author Khaled Hosseini, who also wrote *The Kite Runner*, says that *Suns* is about a love "that draws characters out of their isolation, gives them the strength to transcend their own limitations, to expose their vulnerabilities, and to perform devastating acts of self-sacrifice." A.C.T. has commissioned Irish Indian playwright Ursula Rani Sarma to adapt the novel.

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

For information about presentations of our projects in development, contact A.C.T. Director of New Work Beatrice Basso at newworks@ act-sf.org.



WHO'S WHO IN THE ORPHAN OF ZHAO



MARIE-FRANCE ARCILLA* (The Princess,

Ensemble) returns to A.C.T. after last year's *Stuck Elevator*, which reprised its well-

received San Francisco run at the International Festival of Arts and Ideas in New Haven, Connecticut. She was previously in Stephen Schwartz's Working with Prospect Theater Company in New York City, for which she received a Drama Desk Award. Other New York credits include Lizzie Borden, Shout!, The Ark, Sidd, Perfect Harmony, Oklahoma!, and Here Lies Love. Arcilla counts the regional premiere of Sondheim on Sondheim, as well as Julie Andrews's Simeon's Gift, as particularly dear experiences. In film and television, she has been seen twice on Law & Order: SVU, as host of Cinema AZN, on Gossip Girl, Cashmere Mafia, Big Time Rush, and in the award-winning short Johnny Loves Dolores.



STAN EGI*

(*Tu'an Gu, Ensemble*) performed on Broadway in the Tony Award–winning *Anything Goes*, directed by Jerry Zaks at Lincoln

Center, for two years. Off-Broadway credits include leading roles in Golden Child, by David Henry Hwang and directed by James Lapine at The Public Theater; Day Standing on Its Head, by Philip Kan Gotanda and directed by Oskar Eustis at Manhattan Theatre Club; Yankee Dawg You Die at Playwrights Horizons; and FOB, directed by David Henry Hwang. Regional theater credits include work at Berkeley Repertory Theatre, San Jose Repertory Theatre, South Coast Repertory, Seattle Repertory Theatre, the Guthrie Theatre, Kennedy Center, and Yale Repertory Theatre. Film credits include Rising Sun, with Sean Connery and directed by Philip Kaufman; Paradise Road, with Glenn Close and directed by Bruce Beresford; and Golden Gate. Little Fockers, Come See the Paradise,

Gung Ho, and Boys on the Side. Television credits include CSI, Kickin' It, Medium, NUMB3RS, Nash Bridges, JAG, and Hiroshima: Out of the Ashes.

PHILIP



ESTRERA[†] (*Chu Ni, Ensemble, Violin*) graduated from A.C.T.'s Master of Fine Arts Program in Acting in May. He appeared in M.F.A.

Program productions of *The House of Bernarda Alba, Polaroid Stories, Twelfth Night, Galileo*, and most recently *Sueño*. In 2012 he was in the New York City premiere of *Bumbershoot* at the New York International Fringe Festival. Estrera holds a B.A. in music and English from Rice University and is a graduate of Interlochen Arts Academy.

NICK



GABRIEL* (*Zhao Dun, Ensemble*), an A.C.T. resident artist, played Clov in *Endgame* opposite Bill Irwin, Nihad in *Scorched*, Miss

Leighton in Once in a Lifetime, Captain Brice in Arcadia, and Amedeo in Napoli!. 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 McSweeny, 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.

*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

CINDY IM's*

(*Princess's Maid*, *Ensemble*) previous A.C.T. credits include 4000 Miles and Stuck Elevator. Other notable theater credits include

Twelfth Night at California Shakespeare Theater, The Snow Queen at San Jose Repertory Theatre, The World of Extreme Happiness (workshop production) at Goodman Theatre, 410/Gone/ and The Hundred Flowers Project at Crowded Fire Theater, Spring Awakening at Center REPertory Company, Tontlawald at The Cutting Ball Theater, Phaedra at Shotgun Players, and the U.S. and French national touring companies of 11 Septembre 2001 (Theatre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2013–15 TCG Fox Actor Fellowship with TheatreWorks and the 2010 Theatre Bay Area Titan Award. She holds an M.F.A. in acting from the California Institute of the Arts.



ORVILLE MENDOZA* (*Wei*

Jiang, Ensemble, Fight Captain) appeared on Broadway in Roundabout Theatre Company's revival of Pacific Overtures and

last season's Tony Award-winning Peter and the Starcatcher. He was an original company member of Stephen Sondheim and John Weidman's Road Show and created the role of Tempura in Christopher Durang and Peter Melnick's Adrift in Macao, for which he won a Barrymore Award and received a Drama Desk Award nomination. Off Broadway, he was most recently seen in the 2013 revival of Passion at Classic Stage Company and has appeared in everything from Sondheim to Shakespeare at The Public Theater, Primary Stages, Mint Theater Company, The Pearl Theatre Company, the National Asian American Theatre Company, Pan Asian Repertory Theatre, Ma-Yi Theatre Company, and others. Regional appearances include work at East West Players, La Jolla Playhouse, The Laguna Playhouse, 5th Avenue

Theatre, Kansas City Repertory Theatre, Goodspeed Musicals, and The Muny. He toured with the 2nd National Company of *Miss Saigon* for almost six years. Mendoza is a proud graduate of California State University, San Bernardino.



PAOLO MONTALBAN*

(The Emperor, The Ballad Singer, Ensemble) recently appeared as the King of Siam in The King and I at Olney

Theatre Center. Prior to that, he was in Richard Greenberg's adaptation of Breakfast at Tiffany's on Broadway. Other New York credits include the Broadway revival of Pacific Overtures (in which he first shared the stage with Orphan of Zhao cast mates BD Wong, Sab Shimono, and Orville Mendoza), The Public Theater's Shakespeare in the Park's Two Gentlemen of Verona, and The Romance of Magno Rubio at Culture Project. His television credits include playing The Prince in ABC's Cinderella, series regular Kung Lao in TNT's Mortal Kombat: Conquest, and guest starring roles on Law & Order: SVU and One Life to Live. On film, he has been seen in Just Wright, The Adjustment Bureau, The Great Raid, American Adobo, and the shorts My Otter Life with Olivia and Two Weeks. He holds a pre-med psychology degree from Rutgers University.



BRIAN RIVERA* (Demon Mastiff, General Han

Jue, Ensemble) is making his second A.C.T. appearance this year after appearing as Bill

Walker in *Major Barbara*. His Bay Area credits include Berkeley Repertory Theatre's *Yellowjackets* (Guillem/Mr. Behzad), California Shakespeare Theater's *American Night* (Juan Jose the First/Bob Dylan), and the San Francisco Mime Troupe's *Posibilidad, or Death of the Worker* (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company's *Immortal Heart*. He has acted with numerous theater companies around Northern California, including Ferocious Lotus Theatre Company, Golden Thread Productions, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tanan, Teatro Visión, Theatre of Yugen, and Thick Description. Rivera studied at Oxford University through the British American Drama Academy and earned his B.A. in drama from San Francisco State University.

SAB



SHIMONO* (Gongsun Chujiu, Ensemble) returns to A.C.T. having previously appeared in Happy End and Philip Kan Gotanda's

After the War. Other collaborations with writer/director Gotanda span more than 30 years and include Avocado Kid, or Zen in the Art of Guacamole; Manzanar: An American Story; The Wind Cries Mary; the feature film Life Tastes Good; and off-Broadway productions of Ballad of Yachio, Yankee Dawg You Die, and The Wash, for which he earned a Drama Desk nomination for outstanding actor. Broadway credits include world premieres of Mame and Pacific Overtures as well as Lovely Ladies, Kind Gentlemen and Ride the Winds. He also appeared regionally in Ken Narasaki's Ghosts and Baggage, No-No Boy, and Innocent When You Dream. Film and television appearances include Old Dogs, Ben 10: Race Against Time, Gung Ho, Presumed Innocent, Waterworld, Come See the Paradise, The Shadow, Suture, Mad Men, Seinfeld, Two and a Half Men, ER, The Simpsons, Yellow Face, and M*A*S*H. He has received awards from L.A. Weekly and Drama-Logue and a 1975 Clio Award for Best Actor.



JULYANA SOELISTYO*

(*Cheng Ying's Wife*, *Ensemble*), upon receiving her M.F.A. from A.C.T., originated the title role of *Golden Child*,

by David Henry Hwang and directed by James Lapine at The Public Theater. The show continued on to the Kennedy Proud to support A.C.T.
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WHO'S WHO IN THE ORPHAN OF ZHAO

Center, Singapore Repertory Theater, A.C.T. (Bay Area Theater Critics Circle Award), and Broadway (Drama League Award, Clarence Derwent Award, Outer Critics Circle Award, and Tony Award nominations). Since then, her theater credits include Armanda Ragusa in The Glorious Ones (Lincoln Center; original cast recording); Lucy Schmeeler in On the Town (New York City Center); Iphigenia at Aulis (Yale Repertory Theatre); Princess Imogen in *Cymbeline* (Intiman Theatre); Marina in *Pericles*, directed by Bartlett Sher (Brooklyn Academy of Music); Macaria and Alcmene in Children of Herakles, directed by Peter Sellars (Paris, Teatro Valle in Rome); Yu Fang in Wild Swans (American Repertory Theater and Young Vic, London); Seven with Meryl Streep, directed by Julie Taymor, and Ariel in *The Tempest* with Christopher Plummer (Stratford Festival). TV and film credits include Law & Order, Happily Ever After, The Tempest, Earthly Possessions, and Sister Fetus in Bringing Out the Dead, directed by Martin Scorsese.



DAISUKE

TSUJI* (*Ti Miming, Cheng Bo, Ensemble*) is an actor and clown based in Los Angeles. He was born in Kuwait, lived in Japan as a child, but

mostly grew up in Sacramento, California. After receiving his B.A. in theater arts from UCLA, he toured Poland with Meditations on Virginity, toured nationally with Speak Theater Arts's N*gger Wetb*ck *Ch*nk*, and toured Japan with Cirque du Soleil's Dralion. In four seasons as a company member of Oregon Shakespeare Festival, he has appeared in ten productions, including as the Fool in King Lear, Ravelli in Animal Crackers, and Thomas Diafoirus in *The Imaginary* Invalid. Other credits include American Night at La Jolla Playhouse and the Kirk Douglas Theatre, Puck in A Midsummer Night's Dream at Portland Center Stage, and Clint Eastwood's film Letters from Iwo Jima. You can see Tsuji in A Midsummer Night's Dream this September at California Shakespeare Theater, this time as Theseus/ Oberon. Tsuji is also a writer/director, and he is most proud of his recent clown show, *Clowns are Peoples Too*, with which he hopes to one day tour the world.



BD WONG* (*Cheng Ying, Ensemble*) received the Drama Desk, Outer Critics Circle, Theater World, Clarence Derwent, and Tony Awards

for his Broadway debut in M. Butterflyan unprecedented achievement. Television credits include Law & Order: SVU, All-American Girl, Oz, And the Band Played On, and Awake. Film credits include Jurassic Park, The Freshman, Father of the Bride, Seven Years in Tibet, Executive Decision, The Salton Sea, and Mulan. Broadway credits include You're a Good Man, Charlie Brown and Pacific Overtures. Regional theater credits include Herringbone (Williamstown Theatre Festival, McCarter Theatre, La Jolla Playhouse). He is the author of the critically acclaimed memoir *Following Foo:* (the electronic adventures of the Chestnut Man) (Harper Entertainment). He has been honored by the Asian American Legal Defense and Education Fund, Asian AIDS Project, GLAAD, National Gay and Lesbian Task Force, The Anti-Violence Project, Lambda Legal, and Marriage Equality New York. He is a board member of The Actors' Fund, Symphony Space, and Rosie's Theater Kids. Upcoming projects include Focus (Warner Bros.), The Normal Heart (HBO), and Jurassic World (Universal). He is a San Francisco native, a graduate of Lincoln High School, and holds an honorary M.F.A. from A.C.T.



(*Understudy*) has performed locally with Central Works, Crowded Fire Theater, Impact Theatre, Boxcar Theatre, Shotgun

ANNA ISHIDA*

Players, and the San Francisco Shakespeare Festival. She recently originated the role of Raina in the new musical *The Fourth Messenger*, loosely inspired by the life of the historical Buddha reimagined as a woman. Ishida tours regionally/ internationally with *Beowulf: A Thousand* Years of Baggage, which was featured in the New Yorker's "2009 Top 12 Best Off-Broadway Shows" and was the recipient of the 2012 Edinburgh Fringe Herald Angel Award. She stars in San Francisco director H. P. Mendoza's critically acclaimed feature film I Am a Ghost (distribution in March 2014). Ishida received the 2012 San Francisco Bay Guardian Outstanding Local Discovery Award for Theatre and a Bay Area Theatre Critics Circle Award (Best Actress in a Musical 2012). She is a graduate of the Pacific Conservatory for the Performing Arts and Mills College.

JAMES JIN SEOL's*



(*Understudy*) theater credits include *A Naked Girl on the Appian Way* (Roundabout Theatre Company's American

Airlines Theatre), Around the World in 80 Days (Davenport Theatre), Thoroughly Modern Millie (Maltz Jupiter Theater/ Papermill Playhouse), Mame (Goodspeed Musicals), Coriolanus (Shakespeare Santa Cruz), and Timon of Athens (The Shakespeare Theatre Company). He is a graduate of The Juilliard School's drama division (group 34).

JAMES FENTON (*Adaptor*) was educated at the Durham Choristers' School, Repton, and Magdalen College, Oxford, where he won the Newdigate Prize for Poetry. He has worked as a political and literary journalist on the New Statesman and a freelance reporter in Indo-China; spent a year in Germany working for the Guardian; and was theater critic for the Sunday Times for five years, chief book reviewer for the Times from 1984 to 1986, South East Asian correspondent for the Independent from 1986 to 1988, and a columnist for the *Independent* until 1995. He is a regular contributor to the New York Review of Books. Fenton was made a fellow of the Royal Society of Literature in 1983 and he was Professor of Poetry at Oxford from 1994 to 1999.

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

He has just edited the Faber Book of Love Poetry and his new book, School of Genius: a History of the Royal Academy of Arts, has just been published. Forthcoming work includes Tsunami Song Cycle for the BBC and Don Quixote for the Royal Shakespeare Company (RSC). Plays and libretti include The Revenge of Tamar (RSC), Rigoletto (English National Opera), and Haroun and the Sea of Stories (New York City Opera). Publications include A Garden From a Hundred Packets of Seed, Samuel Taylor Coleridge: Poems, On Statues, Penguin Modern Poets, The Strength of Poetry: Oxford Lectures, Rigoletto (translation), Leonardo's Nephew, Out of Danger (Poetry Book Society choice), All the Wrong Places: Adrift in the Politics of Southeast Asia, Children of Exile, You Were Marvellous, The Memory of War (Geoffrey Faber Memorial Prize), Dead Soldiers, A German Requiem (Southern Arts Literature Award for Poetry), A Vacant Possession, Terminal Moraine, Our Western Furniture, and An Introduction to English Poetry.

STEPHEN BUESCHER

(Movement Director) is a movement director/choreographer, actor, director, and teaching artist. He has designed movement for Stuck Elevator at A.C.T., A Midsummer Night's Dream and Private Lives at Long Wharf Theatre, A Christmas Carol at Trinity Repertory Company, Love's Labour's Lost at Shakespeare Santa Cruz, and Blues for an Alabama Sky at Lorraine Hansberry Theater. Buescher is the head of movement in A.C.T.'s Master of Fine Arts Program. In the Conservatory, he has directed Romeo and Juliet, The Island, The House of Bernarda Alba (which traveled to Moscow), Can't Pay Won't Pay, Archangels Don't Play Pinball, and Hotel Paradiso. Buescher has taught physical theater at Yale School of Drama, Brown University/ Trinity Rep, New York University's Italy program, University of Connecticut, and University of Missouri-Kansas City. Buescher has performed nationally and internationally as a company member with the physical-based company Dell'Arte

International. Buescher is a graduate of the Dell'Arte International School of Physical Theater and the California Institute of the Arts.

BYRON AU YONG (Original Music/

Music Direction) combines avant-garde, classical, and folk music. Projects include Stuck Elevator (A.C.T./International Festival of Arts and Ideas), Piano Concerto-Houston (CounterCurrent Festival), Occupy Orchestra 無量園 Infinity Garden (Chicago Composers Orchestra), Farewell: A Fantastical Contemplation on America's Relationship with China (Spectrum Dance Theater), Ji Mo 寂 寞: The Stillness of Solitude (Portland Taiko), Piao Zhu 飄竹: Flying Bamboo (Seattle Asian Art Museum), and YIJU 移居: Songs of Dislocation (Jack Straw New Media Gallery). His honors include a Creative Capital Award, Ford Foundation Fellowship, and Time Warner Foundation Fellowship, as well as support from Aldeburgh Music in the United







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WHO'S WHO IN THE ORPHAN OF ZHAO

Kingdom and the Dragon Foundation in Hong Kong. Au Yong has been artistin-residence at the NYU Asian/Pacific/ American Institute, Rutgers University Center for Migration & the Global City, Sundance Institute Theatre Lab, and Yale Institute for Music Theatre. He lives in Seattle.

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

LINDA CHO's (*Costume Designer*) work can currently be seen on Broadway in A Gentleman's Guide to Love and Murder (Tony nomination, Outer Critics Circle nomination) and The Velocity of Autumn. Off Broadway, she has designed such shows as The Merchant of Venice for Theatre for a New Audience and at Manhattan Theater Club, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Department,

The Acting Company, and Atlantic Theater Company. Regionally her designs have been seen at LA Opera, La Jolla Playhouse, Arena Stage, The Old Globe, the Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Oregon Shakespeare Festival, the Williamstown Theater Festival, Goodspeed Musicals, and Opera Theatre of Saint Louis. Internationally Cho has designed costumes at Royal Shakespeare Company in England and the Stratford Festival in Canada. She received her M.F.A. from the Yale School of Drama.

LAP CHI CHU's (Lighting Designer) regional credits include designs for the Mark Taper Forum, the Geffen Playhouse, South Coast Repertory, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, and Dallas Theater Center. New York credits include designs for The Public Theater, New York Theatre Workshop, Signature Theater, Second Stage Theatre, Performance Space 122, and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor, and Não Me Deixe), which has performed in the United States and Brazil. Awards have included the Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for The Good Negro at The Public. Chu is on the lighting design faculty at the California Institute of the Arts.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for multiple theaters across the San Francisco Bay Area and beyond. Recent credits include Girlfriend at Actors Theatre of Louisville; Underneath the Lintel and Scorched at American Conservatory Theater; Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright at Berkeley Repertory Theatre;

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

Hamlet at California Shakespeare Theater; *Buried Child* and *Bruja* at Magic Theatre; *Emotional Creature* at the Pershing Square Signature Center; *Care of Trees* at Shotgun Players; and *The Companion Piece* at Z Space. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

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*) joined A.C.T. as the casting director in the 2011–12 season. On Broadway she cast The Light in the Piazza (Artios Award nomination), Lennon, Ma Rainey's Black Bottom, and Taking Sides (cocast). 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).

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

MEGAN SADA's* (Assistant Stage Manager) most recent credits include A.C.T.'s Napoli!, Underneath the Lintel, Arcadia, Dead Metaphor, Elektra, Endgame and Play, Scorched, Once in a Lifetime, Clybourne Park, Round and Round the Garden, and A Christmas Carol; Magic Theatre's The Other Place, Bruja, Annapurna, Or, The Brothers Size, Oedipus el Rey, and Goldfish; and California Shakespeare Theater's Blithe Spirit (assistant director) and The Verona Project. Other professional credits include Lydia

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CLASSES PARTIES TEAM BUILDING CAMPS



WHO'S WHO IN THE ORPHAN OF ZHAO

(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.

JO S. HURLEY (*Executive Producer*), a member of A.C.T.'s Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee and a trustee host to a second-year M.F.A. Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the V.I.P. Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony and the San Francisco Opera. She is a member of the advisory board for WP4KU, Kansas University Endowment Association, and a volunteer at Lima Center, a daytime center for the homeless near her Marina neighborhood.

JACK and SUSY WADSWORTH

(Executive Producers) live in San Francisco. Jack is an advisory director at Morgan Stanley, honorary chairman of Morgan Stanley Asia, and sits on numerous boards. He started Morgan Stanley's technology investment banking practice and venture capital business, leading the Apple IPO. He later became chairman of Morgan Stanley Asia. Jack recently developed Ceyuan Ventures. Susy sits on the boards of the Massachusetts Museum of Contemporary Art and Renaissance Society International. In Hong Kong, she worked at the International Institute of Education, Summerbridge, and the Asia Cultural Council. In Brooklyn, she was a high school teacher, volunteered in the mayor's office, and worked at the League of Women Voters, besides raising three children. Jack and Susy lead the W. L. S. Spencer Foundation, which focuses on public school and museum education programs that encourage crosscultural understanding. They are enjoying their eight grandchildren.

NOLA YEE (*Executive Producer*) is a member of A.C.T.'s Board of Trustees and a first-time executive producer at A.C.T. Raised in Honolulu, Yee remembers her first A.C.T. experience from the mid 1970s, when the company would tour Hawaii in the summer. She holds a B.A. in psychology and an M.S. in information management and systems from UC

Berkeley. She currently is a partner at NVC Holdings, and is cofouder of the Pikake Foundation. A former board member of many nonprofit organizations, including Hospice by the Bay, Hospice of Marin, the Center for Women and Religion of The Graduate Theological Union in Berkeley, and the San Francisco Aloha Festival, Yee is a board member of NextCourse.

Congratulations To the graduating master of fine arts program class of 2014!



LEFT TO RIGHT: (back row) Dillon Heape, York Walker, Elyse Price; (middle row) Lisa Kitchens, Aaron Moreland, Lateefah Holder; (front row) Blair Busbee, Asher Grodman, Nemuna Ceesay, Philip Estrera (Photo by Kevin Berne)

Congratulations, too, to the two recipients of honorary degrees. At the end of every academic year, the M.F.A. Program Board of Directors awards honorary degrees to two individuals who, through their contributions to the field, embody A.C.T.'s commitment to producing the highest quality theater. "We look for artists and citizens who are emblematic of A.C.T.'s values, of reinventing classics and nurturing new forms and the primacy of actor training," says A.C.T. Head of Acting Melissa Smith, "someone who makes a difference in actors' lives." This year, we were thrilled to honor BD Wong, who stars in The Orphan of Zhao, and Nancy Livingston, the chair of A.C.T.'s Board of Trustees, with honorary M.F.A. degrees. Both provided words of wisdom and encouragement to A.C.T.'s class of 2014 at their graduation ceremony on May 19. "I don't know if there's anybody who's done more for A.C.T. than Nancy," Smith says. "She's indefatigable. As A.C.T. expands and changes, she is both an innovator and a preservationist. BD Wong and Nancy were wonderful, inspirational speakers-and very different. That is always gratifying and satisfying."

COPRODUCING THE ORPHAN OF THAD by Dan Rubin

Immediately following the final matinee performance of *The Orphan of Zhao* at The Geary Theater, the set and the costumes will be packaged up and loaded onto trucks that will travel 500 miles down Highway 5 to San Diego. A week later, the production will begin the second leg of its run at La Jolla Playhouse.

Playhouse Artistic Director Christopher Ashley is excited to partner with A.C.T., an organization that shares his affinity for adventurous work, and to expand the exposure of James Fenton's heartrending adaptation of this epic play. "By its very nature, theater is an ephemeral experience," Ashley says. "Coproductions allow a vital show like *Orphan* to continue its life in other communities." A.C.T. Artistic Director Carey Perloff agrees: "It is amazing going into rehearsal knowing that the work we do in San Francisco will have a chance to flourish in San Diego after our run."

Perloff is an enthusiastic proponent of coproductions. "Copros let sophisticated audiences around the country become the center of the theatrical experience, rather than assuming the trajectory of a production is always towards New York," she says. "They also provide a chance for the artists and trustees of very different organizations to come together to share their passion and their knowledge. They have taught us all new ways of working and made us feel part of a culture bigger than ourselves, introducing us to an extraordinary range of new collaborators."

This was certainly true of our recent coproduction of *Major Barbara* with Canada's Theatre Calgary (TC): half of the designers and actors on the project were Canadian, which created a fascinating international dialogue about the purposes of war and charity in our societies. A.C.T.'s relationship with TC extends back to 2011, when Perloff's *Tosca Cafe* opened its season. "By the time we got to *Major Barbara*," remembers Perloff, "the dialogue was strongly in place and the collaboration allowed for a very deep exploration of Shaw's play in front of very different audiences with very different political and cultural backgrounds."

Despite the artistic merits of coproductions, from a practical perspective they can be tricky. Season planning is a complicated puzzle of titles, dates, and availabilities; adding another theater's calendar into the mix requires even more mental gymnastics. "It's hard to make it work," admits A.C.T. Production Manager Andrew Nielsen. "If you can't get the schedules to align, it usually doesn't make sense."

COPRODUCTIONS ALLOW US TO DO **BIGGER, BOLDER** PRODUCTIONS.

INSIDE A.C.T.

Nielsen notes another challenge: ensuring that the production can physically move seamlessly between two different venues. "I have to make sure the *Zhao* design team pays attention to the dimensions the apron, the orchestra pit, the wings, the traps, the overall depth—of both stages, because we don't want to send something to San Diego that doesn't fit. It has to just drop into place," he explains. When asked what happens if the set is a foot off, Nielsen responds, "It won't be. We have to be that dead-on." Despite the complex logistics, Nielsen believes coproductions are worth every bit of effort: "They allows us to do bigger, bolder productions."

Next season A.C.T. will partner with Roundabout Theatre Company on *Indian Ink* and Minneapolis's Guthrie Theater to produce the dystopian comedy *Mr. Burns*. "I've been wanting to collaborate with Joe Dowling and the Guthrie for so long," Perloff comments, "and the fact that we were able to find the perfect project next season, which is Joe's final season as artistic director at the Guthrie, is especially sweet."

THE ORPHAN OF ZHAO COPRODUCER

The nationally-acclaimed, Tony Award-winning La Jolla Playhouse is known for its tradition of creating some of the most exciting and adventurous new work in regional theater. Founded in 1947 by Gregory Peck, Dorothy McGuire, and Mel Ferrer; reborn in 1983 under the artistic leadership of Des McAnuff; and currently led by Artistic Director Christopher Ashley and Managing Director Michael S. Rosenberg, the Playhouse has received more than 300 awards for theater excellence, including the 1993 Tony Award as America's Outstanding Regional Theater. It is nationally acclaimed for its innovative productions of classics, new plays, and musicals. Twenty-five Playhouse productions have moved to Broadway, earning 35 Tony Awards, including the currently-running hit Jersey Boys, as well as Big River, The Who's Tommy, How to Succeed in Business Without Really Trying, A Walk in the Woods, Billy Crystal's 700 Sundays, the Pulitzer Prizewinning I Am My Own Wife, Thoroughly Modern Millie, The Farnsworth Invention, 33 Variations, Memphis, Bonnie & Clyde, Chaplin, Peter and the Starcatcher, and Hands on a Hardbody. Located on the UC San Diego campus, La Jolla Playhouse is made up of three primary performance spaces: the Mandell Weiss Theatre, the Mandell Weiss Forum Theatre, and the Joan and Irwin Jacobs Center for La Jolla Playhouse, a state-of-the-art theater complex which features the Sheila and Hughes Potiker Theatre.

CALLING ALL YC ALUMNI! THE YOUNG CONSERVATORY PLAYS IT FORWARD By Dan Rubin

This is what a weekend in New York City with Uncle Craig (Young Conservatory Director Craig Slaight) looks like: On Friday you have lunch with manager/casting director extraordinaire Ellen Novack (who represents, among others, recent Oscar Award winner Lupita Nyong'o) and then attend *If/Then*, the new Tom Kitt musical starring Idina Menzel. On Saturday it's lunch at Sardi's, the famous 90-year-old theater district haunt, with YC alumni Julia Mattison (*Godspell* on Broadway) and Aaron J. Albano (*Newsies!* on Broadway) and then off to catch a matinee of *Aladdin*, starring YC alumnus Adam Jacobs in the title role. Following a two-hour dinner with Jacobs, you attend an 11 p.m. cabaret performance written by Brett Ryback, who wrote the musical *Darling* for the YC last season, at 54 Below, "Broadway's supper club."

For Slaight, this is a fun trip, but for his companions, current YC student Delaney Flanagan and her father, Pat, it's an important visit, which is why Pat bid on this New York Weekend with Uncle Craig at the auction at last November's inaugural YC Homecoming. For the Flanagans, Slaight's New York reunions were opportunities to have face-to-face conversations with artists who had the same start as Delaney, who will be attending New York's Tisch School of the Arts in the fall. "I tried to focus the weekend on dialogue," says Slaight. "What is useful for Delaney to know from professional artists who were once in the YC? For example, she wanted to know if it is possible to work in theater and have a family, and Adam Jacobs and his wife, whom he married when she was doing *Mary Poppins* down the street from where he was doing *The Lion King*, just had twins."

YC Homecoming 2013 performance, photo by Steven Pressman

"When Craig initially sent me the itinerary that included meals with Broadway actors, I was starstruck," Delaney admits, "but I could never have imagined how much I would learn from these wonderful people. I feel very prepared to take on the city next year at NYU."

This whirlwind weekend was a special occurrence, but the contacts made during it are indicative of a growing movement to link current YC students with alumni. In Slaight's Senior Seminar course, which he has offered for 20 years, he gives his students a list of colleges and training programs that former YC students are attending and a contact sheet. He tells them, "Reach out. Ask them about the programs. They're expecting your call." Beyond this advisory role, more and more of our YC alumni are reconnecting with us after they leave, which is why Slaight and the YC Council are exploring ways to formalize relationships and compile information about where our students end up. "We are looking for ways to keep the dialogue going. I knew it would be interesting for our current students, but I am finding that it is also important to our people who are out there, who remember how they felt when they were here."

As part of this effort, the YC hosted its first ever Homecoming, called Play It Forward, last November. The weekend festivities began on Friday, November 29, with staged readings of Timothy Mason's Young American Cycle performed by present and past YC students. On Saturday morning, a handful of alumni took part in a candid panel discussion about their journeys and offered advice for younger actors just starting out. That evening at the Alcazar Theatre, patrons gathered for a lighthearted and soulful concert with alumna Angela Lin (Chinglish on Broadway) serving as the master of ceremonies and 13 YC alumni, including Glee's Darren Criss, singer-songwriter Rozzi Crane, and Julia Mattison performing alongside our current YC Cabaret and Musical Ensembles. A postshow dessert reception followed a live auction and paddle-raise, and the event-attended by more than 200 people-raised more than \$100,000 in support of our school.

As invaluable as this support is to the continued success of our YC programs, the event boasted another benefit: the creation of a master alumni contact list, compiled from class rosters and performance programs dating back decades. The Homecoming welcomed students from every YC class, including people who attended decades ago and performed in the very first plays the YC commissioned. Even those students who have moved on to careers having little to do with theater were eager to rekindle their passion for the stage and participated in performances. "They were nervous, just like they had been when they were here, and so thankful they got to relight the feeling of being onstage," describes Slaight. "And they all really believed in the dialogue that was happening among all of the students who were there."

Through this dialogue, we hear that YC students are preternaturally prepared for advanced training by the time they leave A.C.T. "We hear from schools that our students come to them very well prepared and professional and generous," says Slaight. "Those are the cornerstones of our program. There are a lot of divas in the world, even at the college level. I've had kids come back and say, 'You know, some of the people in my class aren't on time and don't give anything when we're working.'We don't water down the work we do here. It's the same work that adult actors do. I don't know how to do theater any other way."

Because he treats his students like the professional artists who work within the larger A.C.T. community, Slaight expects them to behave like professionals. YC alumni carry this expectation with them as they pursue college-level training—and beyond. "Maturity, responsibility, generosity, professionalism: that has been a part of what they have seen and been involved with here because the YC is in the living, breathing world of a professional theater," Slaight says. "A.C.T. is not the utopic art school you see in *Fame*. That's not real. Here our students have to have a regular life outside of the YC, because we don't teach academics. It takes effort to come and be here. My conviction about young people is that they are always primed for that kind of rigor. They've just been waiting for someone to take them seriously."



ARE YOU A YC ALUM? Reconnect with US!

Contact Young Conservatory Associate **Jennifer Schwartz** at **415.439.2444** or **jschwartz@act-sf.org**.

Soon, Uncle Craig will fulfill another auction item from the YC Homecoming: a weekend in Los Angeles, which will involve visiting the sets of *Glee* and *Two Broke Girls* (which stars YC alumna Beth Behrs) and joining a casting director for lunch. Meanwhile, he will continue to facilitate conversations between present and past YC students as he prepares for next November's Homecoming. "Now the goal is figuring out how we take the information we collected and play it forward. Hopefully people who came last year will come back—and hopefully those who really wanted to come but couldn't will come, too. We want to hear from everybody."

IN MEMORY OF Barbara Campbell



A VEAR IN EDUCATION by Emily Means

The fall 2013 Downtown High School Acting for Critical Thought class (photo by



"IF THERE IS ONE THING WE HAVE LEARNED OVER THE PAST THREE YEARS, IT'S THAT EACH AND EVERY ONE OF US HAS A STORY WORTH HEARING." For A.C.T.'s education department, this has been a season of creative growth. Taking our cues from the courageous students and community members we've engaged over the past nine months, our year has been one of branching out and taking chances.

For the more than 6,000 young people who attended our 2013–14 student matinee (SMAT) series, A.C.T.'s education department helped create rich experiences and enlightening curriculum connections for shows ranging from the mainstage production of 1776 (a musical about the founding fathers of the United States) to the conservatory production of *Sueño* (José Rivera's contemporary adaptation of a seventeenth-century Spanish classic). Many Bay Area students experienced theater for the first time ever at A.C.T. this year, and we furthered their engagement with preand postshow workshops, in-depth study guides, and SMAT Chats.

When Bay Area students were unable to come to us, we brought theater to them—providing a record 25 Will on Wheels (WoW) tour performances of *Romeo and Juliet* and *As You Like It* to 3,500 students in March. As part of the new Citizen Artist curriculum that provides teaching artist training and community engagement opportunities to the accomplished young artists in our top-ranked M.F.A. Program, each second-year M.F.A. actor participated in at least one WoW workshop, enriching the experience for both audience and performer. All M.F.A. Program students received formalized teaching artistry training throughout the year and were encouraged to apply their Citizen Artist skills in a variety of apprenticeships and workshops.

"Working with the Downtown High School students has been one of the most enjoyable aspects of my M.F.A. experience," says second-year actor Dominique Salerno, who volunteers her lunch breaks and weekends to lead improv sessions for Downtown High School (DHS) students. "Theater creates community, and watching these students grow individually and form an ensemble has been incredibly fulfilling for me as an artist."

After completing six semesters in residency at DHS and four semesters at Ida B. Wells High School-San Francisco's two continuation schools for students who have not achieved success in traditional high schools-we know firsthand the power of theater to help young people develop confidence and a new appreciation for learning. To date, we have facilitated 14 exhibition performances of original monologues and short plays and witnessed countless stories of personal challenge and triumph take the stage. The stories, written and performed by these students, have been published by the 826 Valencia literacy initiative, and this year our students received top dramatic honors in the San Francisco Unified School District's (SFUSD) annual Literary Arts Awards. A.C.T. Lead Teaching Artist Nick Gabriel was also recently honored by the Teachers for Social Justice organization for his outstanding work teaching the DHS students weekly acting classes in our 30 Grant studios.

As we work with an increasingly diverse variety of students in our neighborhood, we also learned that even the youngest members of our community are eager to participate in exploring collective storytelling and modes of playful personal expression. A.C.T. Resident Education Artist Tyrone Davis led a group at the Tenderloin Boys and Girls Club in a retelling of *Sleeping Beauty*, performed for an invited audience at De Marillac Academy in May. At the Bessie Carmichael/Filipino Education Center K-8 Center (in partnership with the Galing Bata after-school program), Davis was joined by SFUSD Visual and Performing Arts Department drama teacher Peter Sroka and A.C.T. Education Fellow Alec MacPherson in directing third graders in Sroka's original musical based on the life of San Francisco arts hero Ruth Asawa.

Recognizing that one of the most effective ways to deliver creative learning opportunities to students is to empower their teachers, we provided workshops and free tickets to local educators, principals, and district administrators interested in learning how to bring the educational benefits of theatrical storytelling into their classrooms. In July, a select cohort of teachers from the Bay Area and across the country will attend our third annual Back to the Source educator institute, many on scholarship.

Our commitment to partnering with our neighbors in the Central Market area—where our new Strand Theater is expected to open this time next year—deepened as we continued to welcome residents of the Canon Kip Senior Center to shows at The Geary, augmented by pre- and postshow workshops, and provided them with an onsite WoW performance of *Romeo and Juliet*. Another new stop on our WoW tour was The Arc of San Francisco, a SOMA nonprofit that provides services for adults and transitionage youth with developmental disabilities. Our residencies will extend this summer to include Oasis for Girls, which provides academic, career-building, and creative learning opportunities for disadvantaged teens from all over the city.

Moving forward, A.C.T.'s education department is pioneering a new form of inclusive, participatory theater, in which public spaces will be transformed into events for intergenerational reflection and celebration, performance and interactive dramatic play. Funded by a generous grant from the James Irvine Foundation, our Stage Coach initiative will launch this summer. It will present performances on our new mobile stage at Off the Grid, Sunday Streets, and other San Francisco neighborhood gatherings. Stage Coach will also deliver sustained theater arts experiences to San Francisco's most ethnically diverse and socioeconomically disadvantaged neighborhoods, bringing A.C.T.'s M.F.A. Program and residency students and alumni, master teaching artists, and community members together to explore our collective and personal histories as San Franciscans.

"If there is one thing we have learned over the past three years," says A.C.T. Director of Education Elizabeth Brodersen, "it's that each and every one of us has a story worth hearing. Sharing those stories through theater is a powerful way for all of us to learn, grow, and connect. We are excited to bring that possibility to San Franciscans all across the city."





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A vital and vibrant part of the fully accredited A.C.T. Conservatory, Studio A.C.T. offers theater education and training to adults (age 19 and older). During four busy sessions each year, theater lovers immerse themselves in fun, rewarding courses that enhance their everyday lives and appreciation for the art form. Taught by some of the Bay Area's leading theater professionals, Studio A.C.T. courses attract students young and old, and as diverse as A.C.T. audiences: from retirees looking to try something new, to theater professionals brushing up on their skills, to couples treating themselves to a unique and memorable shared experience.

"We bring new meaning to the expression 'academic diversity," says Studio A.C.T. Director Nick Gabriel. "Anyone can find something within the curriculum to satisfy a desire for creativity—anyone." An A.C.T. resident artist and graduate of the Master of Fine Arts Program, Gabriel is currently appearing in *The Orphan of Zhao* and was recently seen on the Geary stage in *Napoli!*, *Scorched*, and *Endgame*.

After teaching in every educational program A.C.T. offers, Gabriel is perfectly positioned to understand what students are looking for—and how to deliver it. In particular, he has worked to expand the Studio A.C.T. curriculum to include courses beyond actor training. "We have the ability to give the Bay Area community an opportunity to study other aspects of theater practice: playwriting, directing, costume design, stage makeup—eventually we'll even offer stage management," he says. To highlight theater's relevance to everyday life, Studio A.C.T. now also offers courses on how to use theatrical techniques in nontheatrical contexts: The Art of Public Speaking and Acting for the Executive Presence have both been popular choices.

Studio A.C.T. students are an important part of the A.C.T. family, gaining access to our top-flight facilities, studios, and performing arts library. Students also enjoy special invitations to play readings, conservatory productions, dress rehearsals for mainstage productions, and other insider events.

Don't miss your chance to dive into one of your favorite art forms, meet fellow theater lovers, and challenge yourself in a fun, supportive environment. Studio A.C.T. courses offer something for everyone—whether you want to perform, write, or deepen your appreciation for this incredible art form, we have a place for you.

"All of our instructors are professional theater practitioners: we will illuminate students' artistry through this educational experience. They don't have to think of themselves as artists. We'll show them exactly how artistic they really are."

> A C C AMERICAN CONSERVATORY

Nick Gabriel *Studio A.C.T. Director*

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JKE OF SPA J-SHAR by Kate Goldstein and Rose Oser

Inside The Costume Shop, photo by Myleen Hollero/Orange Photography

When A.C.T. opened a performance venue in our longtime costume shop, we did so primarily out of necessity. As rising costs made renting space for our conservatory productions increasingly impractical, Executive Director Ellen Richard saw a solution in the large storefront section of the building, located in the heart of San Francisco's Central Market neighborhood. Used occasionally for classes but mostly as a place to store costumes for A.C.T.'s annual holiday classic, A Christmas Carol, the street-level space had potential to become the perfect venue in which to develop and showcase experimental work. In 2011, it was transformed into The Costume Shop theater and began hosting Master of Fine Arts Program productions.

Gaps in the conservatory calendar, however, left the space dark for weeks at a time. Meanwhile, other arts organizations were suffering the same rental crisis we were, and city officials were under pressure to accelerate revitalization efforts in Central Market. We saw a way to help both parties: A.C.T. could keep the lights on by giving the space away to other arts organizations. With funding from the city's Neighborhoods Arts Collaborative and the Kenneth Rainin Foundation, we did just that. We began offering the black box theater to other nonprofits-for free.

Through the Community Space-Sharing Initiative, The Costume Shop quickly assumed a unique identity as a truly communal performance destination for diverse arts experiences. In addition to providing the versatile space, A.C.T. supplies essential equipment and offers much-needed production support. "As a small performance group, we are emblematic of the countless groups desirous for and in need of space," Campo Santo cofounder Sean San José told us. "For an institution like A.C.T. to take the lead in creating a new center for performance is inspiring."

The initiative has also helped more established companies, says Magic Theatre's director of new play development, Dori L. Jacob: "A.C.T.'s Costume Shop has become an epicenter for our community of theater makers to take risks in developing new work. We are so thrilled to be a part of this growing Central Market art mecca and hope that The Costume Shop will continue to be a vibrant curatorial home."

TO DATE, **32 DIFFERENT ORGANIZATIONS** HAVE REHEARSED, PERFORMED, AND BROUGHT LIFE INTO THE COSTUME SHOP.

What started with invitations to other theater companies quickly expanded to accommodate dancers, community choirs, shadow puppeteers, and more. To date, 32 different organizations have rehearsed, performed, and brought life into The Costume Shop and the Central Market neighborhood. David Möschler, conductor and founding artistic director of the Awesöme Orchestra Collective, confirms that the space is equally well-suited for art forms outside of theater. "There aren't many easily accessible locations that can fit a full symphony orchestra in areas that need a continued infusion of the arts, so we were hugely grateful that A.C.T. gave us this opportunity."



Shortly after we opened The Costume Shop, A.C.T. had the opportunity to purchase The Strand Theater, an abandoned, derelict cinema just two doors away. The Strand represented an opportunity for A.C.T. to realize our longtime dream of opening a true second stage—a venue where we could produce and present a rich variety of new and classical work best suited for an intimate space.

With the tremendous success of the Community Space-Sharing Initiative in The Costume Shop, we are eager to expand the program into The Strand. In addition to housing a 285-seat theater, the building will feature a 120-seat studio space upstairs and a large state-of-the-art LED screen in the double-story windowed lobby, which will be on continuous display to the thousands of passersby who walk down Market Street every day. We look forward to welcoming even more community groups and artists, including partnering with local filmmakers and visual artists to utilize this screen.

Central Market is undergoing a period of rapid change with the influx of large companies and new technology. Longtime residents and new employees alike struggle to find their place in the changing neighborhood as real estate values skyrocket, making renting space nearly impossible for artists and fledgling arts organizations. The Community Space-Sharing Initiative is creating a space in the city's new hub of innovation where arts experiences will be affordable and accessible to all. We believe supporting a breadth of creative visions will promote a commitment by artists and arts organizations to embrace community engagement as integral to the making of art—and that business, civic, and social leaders will embrace the notion that the arts are essential for our community to thrive.





TO LEARN MORE OR GET INVOLVED IN A.C.T.'S COMMUNITY SPACE-SHARING INITIATIVE AND CENTRAL MARKET VENUES

Contact Stephanie Mazow at smazow@act-sf.org

THE SAN FRANCISCO THE SAN FRANCISCO SENESTER INTRODUCING A.C.T.'S STUDY AWAY PROGRAM

by Shannon Stockwell

At A.C.T. we have a saying: "We train students of theater from ages eight to eighty." Our Young Conservatory nurtures young actors until the end of high school; our worldrenowned M.F.A. Program picks up after college with actors who wish to pursue professional careers. Studio A.C.T. is aimed at adults who want to explore and deepen their theater skills but do not necessarily want to devote their lives to the field. And for undergraduate students, the Summer Training Congress offers 2- to 5-week training intensives.

For some undergraduates, however, an intensive weeks-long session is only just enough to whet the appetite for high-caliber theater training. For this reason, A.C.T. is thrilled to introduce the San Francisco Semester (SFS), a study-away opportunity that invites students from around the country to spend several months in our school. For the first time, undergraduates (and recent graduates) will be able to take advantage of the myriad benefits that come with being at this bustling nonprofit theater during its active season, when artists of all kinds work together to bring the highest-quality theater to the Bay Area.

The SFS will be attractive to students who are not already in conservatory programs—students who are getting a solid academic background at their current schools, but who are yearning to stretch their acting muscles in a concentrated program, in which they will be taught by A.C.T.'s celebrated faculty. The SFS's conservatory-style setting will be invaluable for students who are serious about deepening their acting experience and perhaps interested in pursuing an M.F.A. degree after college.

In addition to incredible performance opportunities and the industry connections SFS students will make, they will also get the chance to learn from the professional actors working on A.C.T. productions. For example, the inaugural fall 2014 class will take master classes with Bill Irwin, who is opening our 2014–15 season with his clown show *Old Hats*. Education for SFS students is hardly confined to the classroom; one benefit of training at A.C.T. is being able to experience the vibrant and diverse art the Bay Area has to offer. "For students who are studying theater but don't live in a major city," says A.C.T. Associate Conservatory Director Carly Cioffi, "the San Francisco Semester is an opportunity to come learn about art being made in an urban center." The Bay Area theater community is extremely welcoming to students, and complimentary tickets and discounts are abundant. SFS students will be encouraged to fully immerse themselves in this international cultural center. "We think we can compete with going to Rome and Paris for theater," says Cioffi. "We are just as international and exotic."

As A.C.T. began to create the San Francisco Semester, Mills College in Oakland was rebuilding its own theater program. Sonia Delwaid, an associate professor of dance at Mills, was working to give students the opportunity to pursue a theater minor when she heard about A.C.T.'s plans and proposed a collaboration. A.C.T.'s discovery of Mills's shared interest in creating a high-quality acting program for undergraduate students compelled us to join forces. Starting with the fall 2014 semester, students at Mills will be able to take classes offered in the SFS, allowing the college to offer a theater major once again. "I'm really looking forward to the partnership with Mills," says A.C.T. Conservatory Director Melissa Smith. "I have a great feeling about the faculty, students, and administrators I've met there, and I'm curious to see how our collaboration evolves. It feels like a great fit."

FOR MORE INFORMATION: visit act-sf.org/sfsemester.


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Left to right: Seana McKenna in *Napoli!* (photo by Kevin Berne); Nicholas Pelczar and Gretchen Hall in *Major Barbara* (photo by Pak Han); David Strathairn in *Underneath the Lintel* (photo by Kevin Berne)

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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 Cafe (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's Phèdre in a coproduction with the Stratford Festival. In addition to The Orphan of Zhao, Perloff is in preproduction for Tom Stoppard's Indian Ink at Roundabout Theatre Company and the world premiere of her play Kinship at the Théâtre de Paris in October, starring Isabelle Adjani and Carmen Maura. 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 AChristmas 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 Voysey Inheritance (adapted by David Mamet); the world premiere of Leslie Ayvazian's Singer's Boy; and major revivals of 'Tis Pity She's a Whore, The Government Inspector, Happy End (including a critically acclaimed cast album recording), A Doll's House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creditors, The Room, Home, The Tempest, and Stoppard's Rock 'n' Roll, Travesties, The Real Thing, and Night and Day. Perloff's work for A.C.T. also includes Marie Ndiaye's Hilda, the world premieres of Marc Blitzstein's No for an Answer and David Lang/Mac Wellman's The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist).

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

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

Single Ticket Discounts

Joining our eClub is the best-and sometimes only-way to find out about special ticket offers. Visit act-sf.org/eclub 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.

Befreshments

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 lowerand 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.

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

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