

2013-14
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by
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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 Slight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

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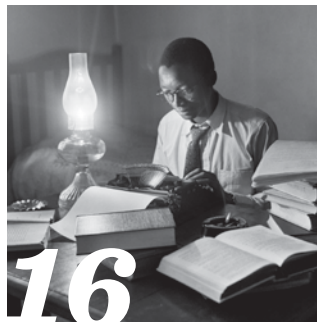
ABOUT THE PLAY



LETTER FROM THE ARTISTIC DIRECTOR



REMEMBERING KOFIFI
by Shannon Stockwell



CAN THEMBA
by Dan Rubin

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Dan Rubin

CONTRIBUTORS
Shannon Stockwell

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DON'T JUST SIT THERE ...



At A.C.T.'s **FREE** InterACT events you can mingle with cast members, join interactive workshops with theater artists, or meet fellow theatergoers at hosted events in our lounges. Join us for our upcoming production of *The Orphan of Zhao* and InterACT with us!

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.

WINE SERIES

June 24, 7pm

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



From the ARTISTIC DIRECTOR

Dear Friends:

Welcome to *The Suit*! It is a joy to bring this magical piece of international theater to the Geary stage, and to celebrate the life and work of legendary director Peter Brook, who has been a hero of mine for as long as I've been in the theater. Brook's slim volume *The Empty Space* changed the way an entire generation thought about our field, reminding us that at its essence, theater is the alchemy that happens between an actor and a spectator in the "empty space" we call a stage, and that it succeeds or fails according to how visceral that experience is. Brook's insistence that theater must evolve just as life evolves is an ongoing invitation to theater-makers to rigorously reexamine our craft and to strip away outworn assumptions.

Brook himself is the master of reinvention: he triumphed at the Royal Shakespeare Company in his mid 20s and then left mainstream theater behind to travel the world in search of new ways of storytelling, and finally decamped to a ruined old vaudeville house in north Paris to create a laboratory and theater center that welcomed artists of every nationality and background to explore astonishing new ways of making work. I have always gone to see Brook's productions as a kind of bracing tonic and a reminder of what theater is capable of. But I had no idea how quickly I would fall in love with *The Suit*.

I first saw this production at BAM (Brooklyn Academy of Music), knowing only that it was based on a rather brutal short story by the great South African writer Can Themba. Within moments, I was swept away by the magical vision of Brook and his associate Marie-Hélène Estienne, who created an entire world onstage with a carpet, a few clothing racks and chairs, three exceptional actors, and three multitalented musicians. *The Suit* tells the tale of a couple living in a lively town in South Africa in the 1950s and of what happens when the wife is discovered to be having an affair. But it is so much bigger than that. It's about betrayal and loss, about the pressures of living in a society explicitly built on racism, and the joys of friendship, love, and music that can occasionally transcend the sorrows of life.

I found that, because of the actors' specificity in so simple and abstract a world, much is left to the audience's imagination, and the more we engage, the richer the experience becomes.

This is perhaps Brook's greatest gift to the theater: his ability to stimulate, between audience member and performer, a deep connection that is both childlike and mythic. His work demands attention, participation, and generosity, and it repays that investment a thousandfold.

At the end of *The Suit* at BAM, I ran backstage and told whomever would listen that I wanted to bring the production to San Francisco. It fits so perfectly into our passion for exploring world cultures through music and language, as we've done with *The Black Rider*, *The Overcoat*, *Stuck Elevator*, and many more. So it is with great pride that we share this magical work with you in the hope that it will not only give you insight into the humanity and tribulations of young people in apartheid South Africa, but also open your minds to the multiple possibilities of storytelling inherent in a great theatrical imagination.

The Suit paves the way for our next global adventure, *The Orphan of Zhao*, a vivid Chinese epic about fathers and sons, heroism and betrayal, sacrifice and survival. We have assembled some of the country's most remarkable Asian American actors and designers to give life to this fascinating thriller, rendered in English by the poet and journalist James Fenton, and filled with stirring songs by Byron Au Yong, composer of *Stuck Elevator*. *Zhao* is a chance to introduce audiences to one of the greatest stories in the Chinese canon and make it immediate to a contemporary audience while honoring its ancient roots.

Those of you who have been coming to A.C.T. for some time know how much we treasure theatricality and the power of the imagination. Next season, we have many riches in store. The plays we have lined up are all about memory: how we attempt to recreate the past through dazzling fragments of what we remember; how storytelling is a constant retelling, reimagining, and misinterpreting of history; and how we as audience members participate in that recreation.

So it is perfect that we are opening our 2014–15 season with *Old Hats*, an explosive new work by two of the most brilliant clowns in the world, Bill Irwin and David Shiner. 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 just saw 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 be presenting this magical play about poetry, passion, and missed opportunities in the same season as a musical that perfectly encapsulates those themes: Stephen Sondheim's sumptuous *A Little Night Music*, which will be directed by Mark Lamos. Filled with Sondheim's signature wit and some of his most gorgeous melodies (including the beloved and haunting treasure “Send in the Clowns”), this is a bittersweet tale of lost love, scandalous infidelity, and young passions that intertwine over a midsummer's eve at a country home in 1900s Sweden. It will be a luscious way to usher in the summer.

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 there's also the opening production of The Strand Theater yet to be announced! We are in for a tremendously exciting season, and we truly hope you will join us for all of it.

Carey Perloff
Artistic Director

2013-14
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LOVE. FAMILY. HONOR. REVENGE

A classic Chinese legend finds its way to A.C.T.

With roots dating back to the fourth century BCE, *The Orphan of Zhao* is a beguiling mystery—Shakespearean in scope, it is often described as the Chinese *Hamlet*. *Zhao* begins in the aftermath of a violent coup, as a country doctor is forced to sacrifice his own son in order to save the last heir of a noble, massacred clan. As the surviving boy grows into a young man, he sets off to uncover the shattering truth behind his origins. This gripping tale was the first Chinese play to be translated in the West and has been retold in countless operas, plays, and movies around the world. A.C.T. is staging the U.S. premiere of a heralded new translation from famed poet James Fenton this June, starring San Francisco native and Tony Award winner **BD Wong**.

A.C.T. Artistic Director Carey Perloff has assembled an award-winning team to transform the Geary stage for this timeless epic, including costume designer Linda Cho, whose acclaimed work has been seen across the country, from Broadway to the Los Angeles Opera, and set designer Daniel Ostling, who has created some of A.C.T.'s most memorable sets, including his recent innovative work on *Stuck Elevator* and *Major Barbara*. Drawn from resplendent ancient cultural influences, rendered in a strikingly modern hand, a multistory bamboo structure will be the centerpiece of the set, while the costumes will be meticulously hand-painted and hand-dyed to evoke the precise, painstaking art of ancient Chinese calligraphy.

Joining BD Wong (*M. Butterfly*, *Law & Order: Special Victims Unit*), making his A.C.T. debut, is one of the largest groups of multigenerational Asian American actors ever featured together on a U.S. stage: Sab Shimono (Broadway's *Pacific Overtures*, A.C.T.'s *After the War* and *Happy End*); Paolo Montalban (Broadway's *Pacific Overtures* and *The King and I*); Orville Mendoza (Broadway's *Peter and the Starcatcher*); Julyana Soelistyo (Broadway's *Golden Child*); and Marie-France Arcilla (A.C.T.'s *Stuck Elevator*); among others. Propelled by an original musical score by Byron Au Yong (the musical mastermind behind A.C.T.'s *Stuck Elevator*), *The Orphan of Zhao* will be a feast for the senses, a riveting revenge drama that feels at once fresh and familiar.

"Discovering *The Orphan of Zhao* was incredibly eye-opening for me, an insight into a vivid moment in Chinese culture and an introduction to a major classic of suspense and sacrifice rarely seen in the Western theater," says Perloff. "We hope our audiences will be as transported and surprised by this stunning piece of world theater as we were when we first encountered it."

DESIGNING FOR A CLASSIC

Zhao costume designer Linda Cho discusses the inspiration for her two dozen plus designs, currently under construction at the A.C.T. costume shop:



"Initially, we looked at Ming Dynasty paintings and garments, then we took a step away from the historical reality and created our own abstracted visual vocabulary that referenced the lines of the set, the fluidity of modern dance and contemporary Chinese artists."



A.C.T.'S 2014 SEASON GALA

A.C.T. Gala, November 1, 1967

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REMEMBERING KOFIFI

By SHANNON STOCKWELL

Sophiatown Destroyed 1958, by Jürgen Schadeberg (jurgenschadeberg.com). Jürgen Schadeberg is a German-born South African photographer, editor, curator, and teacher known for his depictions of apartheid, particularly his iconic images of Nelson Mandela. During the 1950s he served as *Drum* magazine's chief photographer, picture editor, and art director. He has been featured in several International Center of Photography (ICP) exhibitions, most recently *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*. Earlier this year, he was awarded ICP's Cornell Capa Lifetime Achievement Award.

In 1886, gold was discovered in the Witwatersrand, a mountain range in northeastern South Africa. The city of Johannesburg appeared almost overnight in order to accommodate the miners flooding into the area. About ten years later, Sophiatown was founded five miles northwest of Johannesburg proper. Initially the land was intended to be a suburb for whites, and it grew as planned until the city built a sewer in the immediate vicinity. White families had the privilege to live elsewhere, and in order to sell land in the now undesirable Sophiatown, freehold rights were made available to black South Africans, making the small township of Johannesburg one of the few places in the country where blacks could legally own land. As white residents left, working-class blacks and their families moved in, and a vibrant community developed. By the 1950s, Sophiatown was a hub of black culture.

The prospect of living in Sophiatown was enticing for many blacks, and as a result Sophiatown suffered extreme overpopulation. Property owners crowded tenants and subtenants into houses and built makeshift shacks in yards in order to accommodate as many people as possible.

Overcrowding led to slum conditions. Anglican priest Trevor Huddleston moved to Sophiatown on a church mission and, one of the few white people living there, was heavily involved in the anti-apartheid movement. Though he loved his community, he catalogued the poor conditions:

“sordid and overcrowded backyards . . . unplanned stretches of corrugated-iron roofs . . . foetid insanitary yards.” But the upside of overpopulation was cultural diversity. Huddleston remembers, “An ‘American’ barber’s shop stands next to an African herbalist’s store. . . . You can go into a store . . . and be served by a Chinaman, Indian, or a Pakistani.”

While overpopulation led to a unique diversity in Sophiatown, poverty led the young men living there to become gang members called *tsotsis*. Law enforcement was largely white and unconcerned with black-on-black crime, so there was no protection or relief. *Drum* magazine writer Bloke Modisane recalls in his autobiography, *Blame Me On History*, “[We] knew that the law is white and justice casual, that it could not protect us against the knives of Sophiatown, so we tolerated the murders whilst the law encouraged them with its indifference.”

Men of the town were involved in gangs or employed in Johannesburg and the women also found ways to make a living: some became what Sophiatown residents called “*shebeen* queens.” *Shebeens* were the response to legislation that made it illegal for blacks to drink alcohol. Women ran these small speakeasies out of their homes, where they sold stolen and illegally brewed booze. *Shebeens* became places for people to meet, exchange ideas, and unwind. There was a feeling that one had escaped the oppression of everyday life—they were places “outside of apartheid.”

The *shebeens* offered Sophiatowners a sense of community, but the combination of overworked, underpaid, and systematically oppressed men and women with strong drink led to violent altercations and alcoholism. Modisane observes, “Getting drunk was a purposeful destruction of the pain of their lives. . . . They were breaking out, escaping from themselves.”

There was no denying that life in the township was hard. There was another side, however, as writer Can Themba points out in his remembrance “Requiem for Sophiatown,” “It was not all just shebeeny, smutty, illegal stuff. Some places it was the stuff that dreams are made of.” He describes his home in the essay “Crepuscle”:

We drank, joked, conversed, sang, and horse-played. . . . It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the season of Light, it was the season of Darkness. . . . Sometimes I think, for his sense of contrast and his sharp awareness of the pungent flavours of life, only Charles Dickens—or perhaps Victor Hugo—could have understood Sophiatown.

Sophiatown, lovingly called Kofifi by residents, is remembered fondly, indeed romanticized, in spite of its flaws. The increasingly oppressive laws of the apartheid government told blacks that they were less than human, but Sophiatown presented a unique opportunity for freedom. No matter how terrible the conditions, the ability to own land was symbolic of a profound personal freedom that the government was determined to destroy. The theme of ownership comes up frequently in writing about Sophiatown, such as in Modisane’s autobiography:

The land was bought with the sweat, the scrounging, the doing without, and it not only was mine, but a piece of me; the house was mine even if the rain leaked through the roof and the cold seemed to creep through the cracks in the ceiling. . . . Whatever else Sophiatown was, it was home; we made the desert bloom. . . . We took the ugliness of life in a slum and wove a kind of beauty.

According to the Afrikaner National Party, however, Sophiatown was a “political corn inside the apartheid boot.” The expansion of Johannesburg’s population brought white families closer and closer to the edges of Sophiatown. In 1953, the government conducted a survey of houses in Sophiatown and declared that the majority were slums “in need of reconstruction or demolition.” In 1954, residents were informed of the impending removal, scheduled to begin on February 12, 1955.

It was difficult for Sophiatowners to form a cohesive resistance force with so many contrasting opinions within the diverse community. The liberal African National Congress promoted passive resistance, but others felt that injustice of this magnitude called for a violent reaction.



The government, unaware that Sophiatowners were floundering for ways to combat the forced removals, anticipated the worst. On February 9, 1955, they sent 2,000 police into Sophiatown—three days before the date given in the official notice of eviction. Unprepared and faced with weapons, most residents quietly packed up their lives and got into the trucks. Nelson Mandela recalls in his autobiography, “In the end, Sophiatown died not to the sound of gunfire but to the sound of rumbling trucks and sledgehammers.”

About 65,000 Sophiatowners were moved to various townships in and around Soweto between 1955 and 1959. As they left, their houses were destroyed. In “Requiem,” Themba recounts, “The government has razed Sophiatown to the ground, rebuilt it, and resettled it with whites. And with appropriate cheek, they have called it “Triomf.”

For the artists who were once inspired by what Themba describes as the “swarming, cacophonous, strutting, brawling, vibrating life” of Sophiatown, its destruction was symbolic of white Afrikaner triumph over black South African art and freedom. Themba wrote of returning after its destruction: “I still wander among the ruins trying to find out one or two of the *shebeens* that [minister of native affairs] Dr. Verwoerd has overlooked. But I do not like the dead-eyes with which some of these ghost houses stare back at me.”

Triomf became a working-class white neighborhood and remained that way until apartheid rule was overthrown. In 2006, Johannesburg’s mayor officially restored the name “Sophiatown.” Residents claimed it didn’t matter: “A name is a name,” they said. But the mayor felt differently: “A name is something that gives identity to people. . . . Sophiatown is the past we dare not forget.”

A longer version of this article, as well as other articles and interviews about *The Suit*, can be found in *Words on Plays*, available in the lobby and online at act-sf.org/wordsonplays.

CAN THEMBA

By DAN RUBIN

Can Themba, 1952, by Jürgen Schadeberg (jurgenschadeberg.com)

CANODOISE DANIEL THEMBA was born in 1924 in Pretoria, South Africa, an hour's drive north of the country's largest city, Johannesburg. In 1947, he graduated from Fort Hare University College with a bachelor's degree in English with distinction—a legendary feat at that time. He earned his teaching diploma at Rhodes University and secured a teaching position at Johannesburg's Bantu High School in Western Native Township, just south of Sophiatown. In 1952, Themba entered *Drum* magazine's first short-story competition with "Mob Story," his local interpretation of *Romeo and Juliet* in which the young lovers are from rival *tsotsi* gangs. Out of 1,000 entries, "Mob Story" won the £50 prize. When *Drum*'s investigative journalist and assistant editor, Henry Nxumalo, delivered the award, Themba invited him into his small, book-filled Sophiatown apartment, where he wrote by candlelight late into the night after the noisy neighborhood went to sleep. He told Nxumalo,

I walk up and down the streets of Sophiatown for hours, forming stories in the back of my mind. Then when I come to plan them—to write them down—they are in one piece ready to be written. I don't think that I'm a believer in writing by inspiration only—no, it's just plain hard work all the way. . . . Winning the *Drum* contest, I feel inspired to go on writing and writing until one day, perhaps I'll be a really famous author.

He was offered a job writing for *Drum* soon after.

The monthly publication *Drum* was founded as *The African Drum* in March 1951 in Cape Town, but the liberal magazine focusing on tribal interests didn't sell, and the owner moved it to Johannesburg after only four issues, renamed it, and, most importantly, hired black writers. In the 1950s, however, black journalists were in short supply because before *Drum* there had been no jobs for them, so *Drum*'s owner settled for employees who, like Themba, could

write well. The *Drum* boys, as they came to be known, were young, most of them under 30, and inexperienced. They weren't political analysts, but they were keen observers of life in the townships and they were the first to show in print the black side of South Africa—specifically the hardships and indecencies blacks routinely suffered under apartheid. The magazine became popular; its writers became local heroes.

The *Drum* office was a madhouse. The reporters rarely had to go out in search of news; it came to them. When a bit of legwork was required, they traveled only as far as the nearest *shebeen* speakeasy. It wasn't uncommon for them to return to work drunk—if they returned at all. This was part of an image they promoted in part to endear themselves to their target audience, working-class urban blacks, who suspected all educated blacks of being elitist. Frequenting the *shebeens* brought them closer to the people, and Themba grew very close to the people indeed, nourishing his reputation as the "*shebeen* intellectual" one drink at a time.

Themba was a poet and an existentialist, and the harsh realities of living under ubiquitous racial oppression never became routine for him. To dull his quick, frustrated mind, he drank—a lot. He also put on the guise of the cynical, apolitical clown, always ready with a flippant witticism to brush aside issues of weight. In the short stories and articles he wrote for *Drum*, however, he shows himself to be someone painfully in touch with how the indignities of political and social injustice affect intimate relationships and day-to-day life.

By the end of the 1950s, Themba's drinking had become "phenomenal" and he had become impossible to work with. *Drum* fired him in 1959. In 1963, the year his short story "The Suit" was printed, he went into exile in Swaziland, where he returned to teaching. He died in 1967 of alcohol-induced thrombosis. A year earlier, the South African government had declared him a statutory communist and banned his work. It remained unavailable in his homeland until 1982.

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JORDAN BARBOUR (Actor)

is an actor and singer based out of New York City. Born in Willingboro, New Jersey, in 1983, Barbour began working professionally while still in high school before moving to New York, where he attended a joint program between Columbia University and The Juilliard School. At Juilliard, he studied vocal performance under the tutelage of David Clatworthy. Upon completing the program in 2005, Barbour worked with theater companies around the United States, including New York Theatre Workshop, St. Ann's Warehouse, Urban Stages, The Alabama Shakespeare Festival, The Williamstown Theatre Festival, and Syracuse Stage (where he received a Syracuse Area Live Theatre Best Actor nomination for his work as Aslan in *The Lion, the Witch, and the Wardrobe*), among others. Barbour has premiered several new works in the United States and internationally, including *Langston in Harlem*, an off-Broadway musical about the life of famed poet Langston Hughes, in which Barbour appeared as Countee Cullen at Urban Stages. Barbour also performed at Pasadena Playhouse in the premiere of *Stormy Weather*, a musical about the life of Lena Horne (played by Leslie Uggams) in which Barbour played Teddy Jones, her son. Additionally, Barbour helped create and then subsequently toured *The Shipment*, by acclaimed New York playwright Young Jean Lee. Barbour has performed in *The Shipment* at venues around the globe, including stops at the Festival d'automne in Paris, Zürcher Theater Spektakel in Zurich; Hebbel Am Ufer in Berlin; Thalia Theater in Hamburg (Germany); and the Sydney Opera House.



IVANNO JEREMIAH

(Actor) is a Ugandan-born actor living in London. He studied drama at the BRIT School of Performing Arts and the Royal Academy of Dramatic Art (RADA), where

he graduated in 2010. In 2010 Jeremiah was the recipient of the Alan Bates Bursary, which commemorates the work of the actor Sir Alan Bates and is awarded annually to an actor of exceptional talent. Jeremiah's theater credits include Octavius in *Julius Caesar* with the Royal Shakespeare Company in London and on the international tour; *Truth and Reconciliation* at the Royal Court; *Welcome Home* at the Pleasance Theatre; and *As You Like It* at the West Yorkshire Playhouse. During his time at RADA, Jeremiah performed in a variety of classical plays, including *Romeo and Juliet*, *Agamemnon*, and *The Seagull*. Film and television credits include *The Veteran* (2011), *Papadopoulos & Sons* (2012), a leading role in ITV's highly acclaimed series *The Jury II*, and ITV's *Injustice*.



NONHLANHLA KHESWA (Actor)

grew up between two hardscrabble townships of Johannesburg—Alexandra and Soweto—and professes to love them both equally. She credits several primary school teachers with instilling in her a love of storytelling and singing. She attended Soweto's Morris Isaacson High School, where, two decades before her time there—from June 13 to June 16, 1976—the Soweto Uprising, a turning point in South African political history, was set in motion by Teboho Mashinini and other students. Before leaving school in 1998, Kheswa was recruited by South African film and television director Darrell Roodt (*Sarafina!; Cry, the Beloved Country; Dangerous Ground; Winnie Mandela*) for a role in his *Soul City*. On the heels of that, the illustrious composer and producer Lebohang Morake snatched her up for Disney's *The Lion King*, in which she cut her teeth on Broadway for more than five years. While making a name as a featured vocalist in Wyclef Jean's ensembles for nearly a decade after leaving *The Lion King*, Kheswa delved into both the New York City jazz scene and Brooklyn's eclectic, cross-pollinating youth music culture. Nourished by that ethos, Kheswa became even more of a musical polymath. Her band, Kheswa &

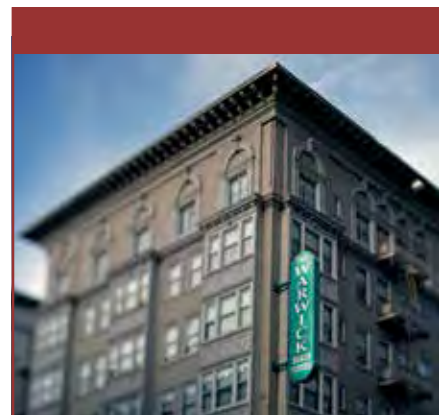
Her Martians, is steeped in the hard-bop accents of Jackie McLean and Gary Bartz, the spirituality of John Coltrane and McCoy Tyner, and, naturally, the diverse strands of the South African jazz subculture. *Meadowlands*, *Stolen Jazz* is the band's 2013 debut recording. Peter Brook and Marie-Hélène Estienne discovered Kheswa at a 2011 audition at New York University for *The Suit*, and she has since toured the world with this production.

ARTHUR ASTIER (*Guitar*) has played both guitar and bass guitar with various rock bands. Drawn to innovative means of expression, he has put his guitars to the service of other artistic forms such as plastic arts, theater, and classical music, principally by means of collaboration with the composer Franck Krawczyk. His credits include Krawczyk's *Je ris de me voir si belle*, directed by Julie Brochen, and a number of Christian Boltanski/Jean Kalman/Krawczyk productions: *O Mensch!* (Festival d'automne); *Happy Hours* (Biennale d'art contemporain de Lyon); *Pleins jours* (Théâtre du Châtelet); *Gute Nacht* (Nuits Blanches, Paris); and *Polvere* (Monumenta 2010, Paris's Grand Palais).

MARK CHRISTINE (*Piano*) is a classically trained actor and musician based in Los Angeles. He has performed in plays and musicals at some of the top regional theaters in the United States, including the Guthrie Theater, Center Theatre Group/Mark Taper Forum, La Jolla Playhouse, The Denver Center for the Performing Arts, and Shakespeare Santa Cruz. His film and television credits include *The New Year*, *Fortitude*, *The List*, and the independent TV pilot *The Band*. Christine has music directed, orchestrated, and accompanied for a variety of theaters and independent projects over the past decade, including works at Harlem Stage and Signature Theatre. He has played at numerous venues in New York and Los Angeles, in addition to clubs and concert halls across the country. He holds an M.F.A. from UC San Diego/La Jolla Playhouse and a B.F.A. from the University of Michigan.

MARK KAVUMA (*Trumpet*) is one of the most celebrated young trumpet players on the British jazz scene. Having been voted best soloist at the first Essentially Ellington competition in the United Kingdom, Kavuma landed himself two prestigious gigs as guest soloist with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. Only 20 years old and still advancing his studies at Trinity College of Music, Kavuma has played with Jazz Jamaica, Nu Civilization Orchestra, Brinsley Forde of Aswad, Denis Batiste, Jay's Jitter Jive band, the dub/reggae group Kalichakra, and Kinetika Bloco. Leading his own trio and quintet, Kavuma has played at most of London's top venues, including the Royal Festival Hall, Royal Albert Hall, the Barbican, the Queen Elizabeth Hall, the Round House, and the Rivoli Ballroom, to name but a few. Having supported jazz legend John Hendricks at the legendary Ronnie Scott's Jazz Club, he is one of the youngest people to lead his own outfit at the club's famous late show. Kavuma has been involved with National Youth Jazz Orchestra, Tomorrow's Warriors Youth Jazz Orchestra, and Trinity Jazz Ensemble. He has also branched out into other genres with Op Sa! Balkan Band, Boney M, Gentleman's Dub Club, the London Symphony Orchestra, Mulatu Astatke, and the function band Star. Kavuma has appeared on BBC ONE's *Paul O'Grady Show* with the only band to play in Great Britain's athletes' parade after the Olympics; he also made an appearance with Marcus Collins. Recently, Kavuma was involved with the National Theatre's production of *The Amen Corner*.

PETER BROOK (*Director/Adapter*) was born in London in 1925. Throughout his career, he has distinguished himself in theater, opera, cinema, and writing. He directed his first play in 1943 and then went on to direct more than 70 productions in London, Paris, and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970), and *Antony and Cleopatra* (1978). In 1971, Brook founded the International



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Centre for Theatre Research in Paris with Micheline Rozan, and in 1974 he opened its permanent base in the Théâtre des Bouffes du Nord. There he directed *Timon of Athens*, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là*, *Happy Days*, *Je suis un phénomène*, *Le costume*, *The Tragedy of Hamlet*, *Far Away*, *La mort de Krishna*, *Ta main dans la mienne*, *The Grand Inquisitor*, *Tierno Bokar*, *Sizwe Bansi est mort*, *Fragments*, *Warum Warum*, *Love Is My Sin*, *11 and 12*, and, recently, *The Suit*—many of these performing both in French and English. In opera, Brook directed *La bohème*, *Boris Godounov*, *The Olympians*, *Salomé*, and *Le nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at New York's Metropolitan Opera House; *La tragédie de Carmen*, *Impressions of Pelleas*, and *Une flûte enchantée* at Bouffes du Nord; and *Don Giovanni* for the Aix en Provence Festival. Brook has received many rewards: the Prix du Brigadier for *Timon of Athens* (1975), the Molière Award for the direction of *The Tempest* (1991), the Grand Prix SADC in 2003, and the Molière d'honneur in 2011. He recently received honors for *Fragments* (a 2008 Prix Premio Ubu for Best Foreign Production in Italy/Milano) and *Une flûte enchantée* (a 2011 Molière Award for Musical Theater and a 2013 Moroccan Federation of Theater's Professionals Award). Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles, including *The Empty Space* (1968), translated into over 15 languages, *The Shifting Point* (1987), *There Are No Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (1999), and *With Grotowski* (2009). His films include *Moderato Cantabile* (1959), *Lord of the Flies* (1963), *Marat/Sade* (1967), *Tell Me Lies* (1967), *King Lear* (1969), *Meetings with Remarkable Men* (1976), *The Mahabharata* (1989), and *The Tragedy of Hamlet* (2002).

MARIE-HÉLÈNE ESTIENNE

(Translator/Adaptor) worked with Peter Brook on casting *Timon of Athens* (1975) and consequently joined the Centre International de Créations Théâtrales for *Ubu aux Bouffes* (1977). She was Brook's assistant on *La tragédie de Carmen* and

Le Mahabharata, and she collaborated on staging *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, and *La tragédie d'Hamlet* (2000). She worked on the dramaturgy of *Qui est là*. With Brook she coauthored *L'homme qui* and *Je suis un phénomène* at the Théâtre des Bouffes du Nord. She wrote the French adaptation of *Sizwe Bansi Is Dead*, by Athol Fugard, John Kani, and Winston Ntshona; the English adaptation of *11 and 12*, by Amadou Hampaté Ba (2009); and the French and English adaptations of *Le grand inquisiteur*! *The Grand Inquisitor* (2003), based on Dostoyevsky's *Brothers Karamazov*. She is the author of *Tierno Bokar* (2005). With Brook, she codirected *Fragments*, five short pieces by Beckett, and with Brook and composer Franck Krawczyk she adapted Mozart and Schikaneder's *Die Zauberflöte* into *Une flûte enchantée*.

FRANCK KRAWCZYK (Composer)

started his musical training in Paris (piano, analysis, and harmonization) then continued in Lyon (composition), where he currently teaches chamber music at the Conservatoire National Supérieur de Musique et Danse de Lyon (CNSMD). Early on, Krawczyk was discovered by the Festival d'Automne à Paris (Autumn Festival in Paris), and he started writing pieces for piano, cello, string quartet, ensembles, and chamber choir. In 2000 he received the Prix Hervé Dugardin and the Prix de la SACEM for his orchestral piece *Ruines*. His subsequent artistic collaboration with Christian Boltanski gave him new perspectives on his music. With lighting designer Jean Kalman, he created a dozen pieces ("opus") in France and abroad in locations ranging from opera houses to spaces dedicated to contemporary art. Krawczyk has developed new forms of musical creations for various media: theater (*Je ris de me voir si belle* with J. Brochen), readings (*Les limbes* and *Absence* with E. Ostrovski), video (*Private Joke* with F. Salès), and dance (*[purgatorio]* *IN VISIONE* with E. Greco and P. C. Scholten). Always maintaining strong links to the classical repertoire, Krawczyk has collaborated with French chamber choir Accentus conductor Laurence Equilbey and cellist Sonia Wieder-Atherton. In 2009, upon Peter Brook's request, Krawczyk conceived and

interpreted the musical accompaniment for *Love Is My Sin*. They continued their collaboration with Marie-Hélène Estienne on *Une flûte enchantée*, a free adaptation of Mozart's opera created in November 2010 at the Théâtre des Bouffes du Nord in Paris and currently touring internationally. His most recent major work, *Polvere* for solo cello, instrumental ensemble, and choir, was created with Christian Boltanski in Monumenta 2010 at the Grand Palais and was subsequently performed in New York, Milan, and Bologna. Krawczyk is currently working on his third string quartet.

ORIA PUPPO (Set and Costume Design)

is a scenographer and costume designer who divides her time between Buenos Aires and Paris. In Argentina she has designed sets and costumes for such directors as Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli, and Alejandro Tantanian. She has collaborated with the latter in Lucerne and Germany (in both Stuttgart and Mannheim), where they staged Kafka's *Amerika* and Brecht's *The Threepenny Opera*. She has worked with the Théâtre des Bouffes du Nord on two Peter Brook productions, *Tierno Bokar* and *Une flûte enchantée*. She was the technical director of the Buenos Aires International Festival from 1999 to 2007, and her creations include several stage sets and costumes for opera and performative installations in contemporary art spaces. Following her work on *The Suit*, she began working on stage sets for a production of Handel's *La resurrezione*, directed by Lilo Baur for the Opéra National de Paris's L'Atelier Lyrique. She is also at work on the sets and costumes for Jean Genet's *The Maids*, a Ciro Zorzoli production featuring Marilú Marini to be staged in Buenos Aires.

PHILIPPE VIALATTE (Lighting Design)

started at the Théâtre des Bouffes du Nord in 1985 as a light operator on *Le Mahabharata*, directed by Peter Brook. He assisted Jean Kalman for the lighting design of *Woza Albert!* and *La tempête*, also directed by Brook. Since the creation of *The Man Who* in Paris in 1993, he has designed the lights for all the plays directed by Brook for Bouffes du Nord: *Qui est là*, *Je suis un phénomène*, *Le costume*, *The Tragedy of Hamlet*, *Far Away*, *La mort de Krishna*, *La*

tragédie d'Hamlet, Ta main dans la mienne, Tierno Bokar, Le grand inquisiteur, Sizwe Banzi est mort, Fragments, 11 and 12, and recently Une flûte enchantée. He tours with these shows and redesigns and adapts the lighting design for each new venue.

RIKKI HENRY (*Assistant Director*) studied film production at the University for the Creative Arts. Previously at the Young Vic, he directed the Young People's production of *The Government Inspector*. As assistant director at the Young Vic, his work includes *Vernon God Little, Annie Get Your Gun*, and the Young People's productions of *Uncle Vanya* and *King Lear*. Other recent directing work includes *From Dover to Calais* (Acting Touring Company/ Bristol Old Vic/Young Vic); *Jinney*, by August Wilson (Trafalgar Arts/The Old Red Lion); a staged reading of *Woza Albert!* (The Albany/Stonecrabs Theatre); and *The Moment Before* (Warehouse Theatre Croydon/Strawberry Picking Festival). Henry's assistant directing credits also include *When the Chickens Came Home to Roost, Urban Legends* (National Theatre Studio), and *Ghosts or Those Who Return* (Arcola Theatre).

THOMAS BECELEWSKI (*Company Manager/Stage Manager*) was born in 1980 and has been at the Théâtre des Bouffes du Nord since 2006. He originally studied business in France to become an industrial buyer. He discovered late his love for contemporary dance and drama, and he decided to redirect his career and experienced the French jazz, theater, and dance scenes. Trained by Marko Rankov and Philippe Vialatte, Becelewski has worked on all of Peter Brook's productions since that 2006: *Sizwe Banzi Is Dead, Fragments, The Grand Inquisitor, 11 and 12, Love Is My Sin*, and *A Magic Flute*.

PASCAL BAXTER (*Production Manager/Lighting Manager*) was born in 1964 in Montreal, Canada, and graduated from the Royal Central School of Speech and Drama (London) in 1985. He arrived in Australia in 1988 before moving to France in 2001. Whilst in Australia, Baxter worked as a mechanist, electrician, stage manager, production manager, lighting

designer, and production coordinator/interpreter. He returned to France to pursue his love of street theater and is currently working with the Plasticiens Volants, ilotopie, La Cellule, and SAS Theatre. He has toured extensively throughout Europe with Australian Dance Theatre: *Held* (2006), *Devolution* (2007), *G* (2008 and 2009), and *Be Your Self* (2011). For Théâtre de la Ville Paris, he toured with *I Am the Wind* (2011) and *Rhinoceros* (2012), and he also production managed the Merce Cunningham Dance Company and Sydney Theatre Company's *Big and Small*.

THÉÂTRE DES BOUFFES DU NORD (*Premiere Producer*) is located near the Gare du Nord in Paris. Peter Brook found the former music hall in decline in 1974 and decided to honor the theater's 100-year history by preserving it in a state of decay. Built in 1876, the theater fought an out-of-the-way location and a long succession of directors until it was finally condemned and closed in 1952. Since Brook revived it, it has presented revolutionary productions, including *La tragédie de Carmen, The Mahabharata*, and *Tierno Bokar*. Brook and partner Micheline Rozan, in addition to retaining the building's history, decided to make the theater as open and accessible as possible with reasonable ticket prices and family-friendly matinees. Brook stepped down in 2011, handing the directorship to Olivier Mantei and Olivier Poubelle.

DAVID EDEN PRODUCTIONS, LTD., (*U.S. Tour Producer*) has been one of the leading American organizations devoted to producing international work in the United States for more than 25 years. Most recently, DEP has produced U.S. tours of Batsheva Dance Company, Théâtre de la Ville's production of Ionesco's *Rhinoceros* (2012), Republic of Georgia's Ensemble Basiani, Gate Theatre Dublin's *Endgame/Watt and Krapp's Last Tape* (2012 and 2011), and Maly Drama Theatre's *Three Sisters* at BAM (2012), as well as North American tours of Galway's Druid Theatre's *The Cripple of Inishmaan* and *The Walworth Farce* (2009). David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center (*Mostly Mozart, White*

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Light Festival, and *Great Performers*) and The Kennedy Center. In 2004, Eden curated Lincoln Center Festival's *Ashton Celebration*, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton.

DAVID EDEN PRODUCTIONS, LTD., STAFF:

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FRED M. LEVIN AND NANCY LIVINGSTON, THE SHENSON FOUNDATION (*Executive Producers*)

are stewards of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 28 years. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is chair of the A.C.T. Board of Trustees and also serves on the Dean's Advisory Board, College of Fine Arts at Boston University. In addition she serves on the board of the National Council for the American Theatre (NCAT). A former importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). He is a past chair of the San Francisco Performances board. Both Livingston and Levin serve on the Council of Advocates of the Boston Arts Academy and on the National Advisory Board of Washington, D.C.'s National Museum of Women in the Arts (NMWA).

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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 Café* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre* in a coproduction with the Stratford Festival. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzavian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, and *Night and Day*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

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

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

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

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



ELLEN RICHARD (Executive Director)

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

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

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

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

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



MELISSA SMITH (Conservatory Director, Head of Acting)

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

since 1995. During

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

ADMINISTRATIVE OFFICES

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

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.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

Cell Phones!

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission *only* if there is an appropriate interval.

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and Recordings of A.C.T. performances are strictly forbidden.

Restrooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

Lost and Found

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

AFFILIATIONS

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



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



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



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



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

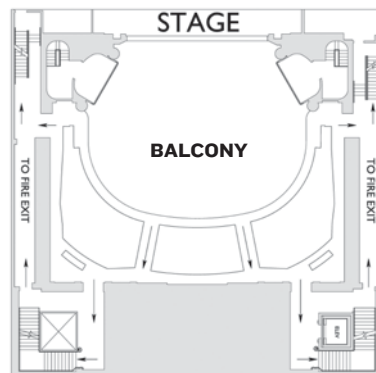
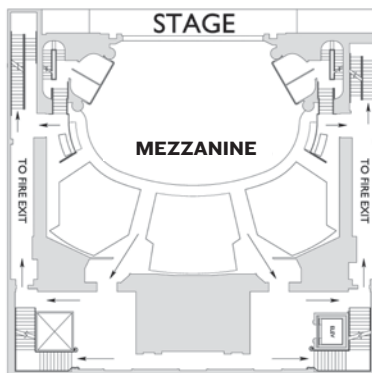
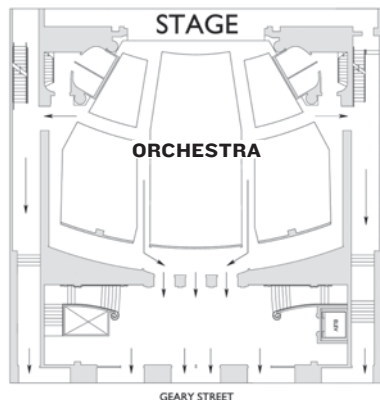


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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS



**"It's the best-written, best-plotted, deepest, most daring — and funniest —
new play in recent years." —WALL STREET JOURNAL**



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DIRECTED BY
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**"Very funny!... Copeland is a winning, magnetic performer.
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May 8–16

A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMS

THE GIRL FROM MAXIM'S

by Georges Feydeau Translated and adapted by Carly Cioffi

Directed by Mark Rucker

A showgirl shimmies her way into high society in this sparkling farce of love and mistaken identity set in 1980s New York.

May 7–17

A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMS

OUR LADY OF 121ST STREET

by Stephen Adly Guirgis Directed by Edris Cooper

A hilarious and scorchingly dark comedy about a group of estranged friends who reunite at a nun's funeral in Harlem.

May 14–17

A.C.T. MASTER OF FINE ARTS PROGRAM AND
YOUNG CONSERVATORY PERFORM

TEACH FOR AMERICA

by Rob Ackerman Directed by W.D. Keith

An idealistic young teacher reveals unpleasant truths about American history to her students—stirring up controversy and dire consequences.

May 29–June 7

A.C.T. YOUNG CONSERVATORY PERFORMS
WORLD PREMIERE

STAYING WILD

Book by Janet Allard Music and lyrics by Creighton Irons

Musical direction by Robert K. Rutt Choreography by Christine Mattison

Directed by Domenique Lozano and Craig Slaight

Eight teenagers embark on a journey of survival and self-discovery when their guide mysteriously disappears on an outdoor wilderness adventure.

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Clockwise from top (L to R): The cast of *The Odyssey* (photo by Jay Yamada); Titus Tompkins and Rebekah Brockman in *Crazy Dreams* (photo by Jay Yamada); Aaron Moreland in *Seven Guitars* (photo by Kevin Berne); the cast of *Battle for Babylon* (photo by Alessandra Mello).