

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

4000 MILES



A.C.T.
AMERICAN
CONSERVATORY
THEATER

encore
arts programs



FEB 28–MAR 24

WORLD PREMIERE COMEDY

dead metaphor

BY **GEORGE F. WALKER**
DIRECTED BY **IRENE LEWIS**

When Dean returns home from the war in the Middle East, he discovers that his superior military skills don't get him very far in the working world. He readjusts to non-bunker life by moving in with his parents and pregnant ex-wife, then takes the only job he can get—with a crusading politician on her own mission for "truth and justice." A hilarious dark comedy about the hypocrisies and politics of postwar living, *Dead Metaphor* showcases the imaginative, audacious work of one of Canada's most acclaimed playwrights.

**"Walker can write crackling lines
[with] constant laughter."**

The New York Times

APR 4–28

WORLD PREMIERE MUSIC THEATER EVENT

啊！電梯卡住了！

STUCK ELEVATOR

MUSIC BY **BYRON AU YONG**
LIBRETTO BY **AARON JAFFERIS**
DIRECTED BY **CHAY YEW**

In the spirit of the beloved hit *The Black Rider*, A.C.T. continues the tradition of introducing eclectic, unforgettable musical projects to the stage. A visionary musical work, *Stuck Elevator* is based on the true story of a Chinese deliveryman who was trapped in a Bronx elevator for 81 hours. Inventively staged by internationally acclaimed artist Chay Yew—and introducing the prodigious work of a brilliant young composing team—*Stuck Elevator* unleashes an evocative collision of stories, sounds, instruments, and ideas.

"[Yew has] visionary direction."

Entertainment Today

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BLACK WATCH

PERFORMING IN THE DRILL COURT AT SAN FRANCISCO'S MISSION ARMORY

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DIRECTED BY **JOHN TIFFANY**

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"#1 Theatrical Event of the Year!"

A necessary reminder of the transporting power that is unique to theater."

The New York Times

MAY 16–JUN 9

STOPPARD'S MASTERWORK

ARCADIA

BY **TOM STOPPARD**
DIRECTED BY **CAREY PERLOFF**

In pursuit of a major literary sensation, two obsessive modern-day scholars piece together the volatile and passionate events that took place centuries earlier. Set in a sprawling English country house, *Arcadia* moves between the 19th century and the present through a series of love stories, as characters from both eras discover connections, unearth mysteries, and unravel hidden truths about the nature of heat and desire. Filled with gorgeous language—and brimming with romance—*Arcadia* is "the perfect blend of brains and emotion, wit and heartache" (*The New York Times*).

"Profound, mercilessly funny, and moving"

San Francisco Chronicle

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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 320 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.

DID YOU KNOW?



A.C.T. produced the world premiere of Amy Herzog's *The Wendy Play* in 2008.

Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; crossdisciplinary performances and international collaborations; the reintroduction of a core acting company; and “locavore” theater—theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

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

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which since 1968 has brought tens of thousands of young people to A.C.T. performances. 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.

Two world premieres
open at A.C.T. this spring.

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EDITOR
Dan Rubin

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Amy Krivohlavek
Cait Robinson

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CALENDAR OF EVENTS

Activities are **FREE** for ticket holders. For more about InterACT events, visit act-sf.org/interact.

PROLOGUE | 5:30pm

Go deeper with a fascinating preshow discussion.

4000 Miles | **Jan 22**

Dead Metaphor | **Mar 5**

THEATER ON THE COUCH | 8pm

Discuss the minds and motives of the characters with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.

4000 Miles | **Jan 25**

Dead Metaphor | **Mar 8**

AUDIENCE EXCHANGES | 2pm & 7pm

Join in a lively Q&A with the cast following the show.

4000 Miles | **Jan 29, 7pm**

Feb 3, 2pm; Feb 6, 2pm

Dead Metaphor | **Mar 12, 7pm**

Mar 17, 2pm; Mar 20, 2pm

OUT WITH A.C.T. | 8pm

The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.

4000 Miles | **Jan 30**

Dead Metaphor | **Mar 13**

WINE SERIES | 8pm

Raise a glass before the show at this wine tasting event featuring leading sommeliers from the Bay Area's hottest local wineries.

4000 Miles | **Feb 5**

Dead Metaphor | **Mar 19**

PLAYTIME | 2pm

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

4000 Miles | **Feb 9**

Dead Metaphor | **Mar 23**

VOLUNTEER!

A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater.

For more information, visit act-sf.org/volunteer.

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Happy New Year, and welcome to *4000 Miles*! With the advent of the new year, we are introducing a wealth of remarkable contemporary work to our A.C.T. audiences, including this extremely beautiful Amy Herzog play and two world premieres: Canadian maestro George F. Walker's dark comedy *Dead Metaphor* and *Stuck Elevator*, an explosive new Chinese American music theater piece that we have been developing all year.

It was my dream, during my 20th-anniversary season, to look to the future by making a major investment in some of the most unusual and fascinating new theater pieces and theater artists we could find. Many of you have generously contributed to the Carey Perloff Creative Venture Fund in ongoing support of our adventurous programming this year, which has journeyed from ancient Greece to the present moment. I am incredibly grateful to you, our fearless audience, for having such appetite for the untried, the irreverent, and the unexpected.

Amy Herzog first came to A.C.T. in 2008 to work on a wonderful play with our Young Conservatory called *The Wendy Play*. Our YC director, Craig Slight, who has an astonishing nose for new work, collaborated with Herzog on this memorable piece for young actors, and we knew then that Herzog would be a talent to watch. It is often this way at A.C.T.: a new artist comes into our midst via our intrepid YC teenagers or our passionate M.F.A. Program students, whose training always includes the creation of new work. So it is a great pleasure to welcome Herzog's work back to A.C.T. with a play that won the hearts of every New York critic and audience member who experienced it during its sold-out runs with Lincoln Center Theater last season.

Herzog's *4000 Miles* is an intergenerational play filled with surprises—a loving story between a grandmother and her grandson set against the backdrop of change, hope, and confusion. Herzog shows us how complex and new every stage of life can be and how hard it is to invite someone else to help us navigate it. It is a particularly American theme at the moment, as we witness a youth population suffer high unemployment and deferred dreams

juxtaposed with retiring baby boomers anxious about losing the security they have worked all their lives to achieve. I am fascinated by how many writers are mining this generational shift to understand new relationships and new possibilities.

Just ahead, *Dead Metaphor* uses wicked comedy and sharp satire to tell the story of a young sniper recently returned from the Middle East, willing to take any job he can get and falling into the orbit of a fanatic politician with a taste for the extreme. Director Irene Lewis, whose production of *Race* was a brilliant success last season, returns to take on Walker's dangerous and surprising comedy.

Following *Dead Metaphor* comes our highly anticipated visionary musical work *Stuck Elevator*, in which a Chinese deliveryman is trapped in an elevator in the Bronx for 81 hours and relives his life in China and his adventures in America while waiting to be rescued. Based on a true story, *Stuck Elevator* is an utterly unique fusion of many languages, gorgeous music, street poetry, and video and kinesthetic performance—I guarantee you will never have seen anything like it!


It is with great excitement that we anticipate the 2014 opening of our new 300-seat Strand Theater, where adventurous new work, unusual classics, open rehearsals, international offerings, multidisciplinary pieces, and groundbreaking educational programs can find a new and receptive home in San Francisco's hot Central Market corridor. We hope the work we are doing this spring whets your appetite for the wide range of theatrical adventures A.C.T. will soon be able to bring you on multiple stages.

Thank you for coming!

Yours,



Carey Perloff
Artistic Director



GIRL WITH A PEARL EARRING

DUTCH PAINTINGS
FROM THE MAURITSHUIS

JANUARY 26–JUNE 2, 2013

Vermeer's enigmatic *Girl with a Pearl Earring* has intrigued art lovers for centuries. See this masterpiece and more than 30 others by artists of the Dutch Golden Age—including Rembrandt, Hals, and Steen. Don't miss *Rembrandt's Century*, a companion exhibition featuring more than 200 rarely seen prints and drawings of the same era.

Organized by the Fine Arts Museums of San Francisco with gratitude for exceptional loans from the collection of the Mauritshuis, The Hague. Major Patrons, Penny and James George Coulter, David Davies and Jack Weeden, Cynthia Fry Gunn and John A. Gunn, and J. Burgess and Elizabeth B. Jamieson. Opening Week Major Patron, Diane B. Wilsey. Major Sponsor, The Bernard Osher Foundation. Additional support provided by The Selz Foundation, Inc., The Richard C. von Hess Foundation, Phoebe Cowles and Robert Girard, and The Netherland-America Foundation.

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THE ROCK TESS TAIR

Johannes Vermeer, *Girl with a Pearl Earring* (detail), ca. 1665. Oil on canvas.
Royal Picture Gallery Mauritshuis, The Hague, Bequest of Arnoldus des Tombe, 1903 (inv. no. 670)

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4000 MILES

by Amy Herzog
Directed by Mark Rucker

Scenery by Erik Flatmo
Costumes by Alex Jaeger
Lighting by Alexander V. Nichols
Sound Design by Will McCandless
Dramaturg Michael Paller
Casting by Janet Foster, CSA
Assistant Director Gina Marie Hayes

THE CAST

(in order of appearance)

Leo Joseph-Connell	Reggie Gowland*
Vera Joseph	Susan Blommaert*
Bec	Julia Lawler*
Amanda	Camille Mana*

UNDERSTUDIES

Leo Joseph-Connell—Titus Tompkins[†]; *Vera Joseph*—Sharon Lockwood*; *Bec, Amanda*—Cindy Im*

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Danielle Callaghan*, *Stage Manager*
Elisa Guthertz*, *Assistant Stage Manager*
Shannon Reilly, *Stage Management Fellow*

* 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 2013 and an Equity Professional Theater Intern

SETTING

A recent September in Vera Joseph's rent-controlled apartment in Greenwich Village

4000 Miles runs without intermission.

THIS PRODUCTION IS MADE POSSIBLE BY

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

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THE CAREY PERLOFF Creative Venture Fund

In honor of Artistic Director Carey Perloff's legacy at A.C.T. and her leadership within the Bay Area performing arts community, A.C.T.'s board of trustees has launched an ambitious fundraising campaign to raise \$2.5 million to support important initiatives that are part of Perloff's 20th Anniversary Season. These initiatives include:

- **Programming support for The Costume Shop** theater on Market Street and the production of a second stage season. Our new 50-seat black box theater opened in December 2011 and provides us with a vital new venue for our Master of Fine Arts Program students to engage new audiences in live theater experiences that are distinctly different from our mainstage offerings. A series of student and professional performances continue to introduce new voices in the American theater to diverse audiences while contributing to the vibrancy of San Francisco's burgeoning Central Market arts district.
- **The expansion of a new theater arts education program** to reach underserved youth in our community. Our commitment to growing our education offerings in the community began with the appointment of Elizabeth Brodersen as the director of education this past season. Among her initial accomplishments include the initiation of new partnerships with public schools and youth service organizations.
- **The staging of *Arcadia*, directed by Perloff.** The much-anticipated return of Tom Stoppard's scintillating comedy *Arcadia* will close Perloff's 20th anniversary season. Heralded as "Stoppard's most enthralling play to date" when we produced the West Coast premiere in 1995, *Arcadia* is sure to delight a new generation of theatergoers along with those eager to experience it again.
- **The creation of a scholarship fund** to support promising young actors in our nationally renowned M.F.A. Program. During her tenure, Perloff has led the development of a three-year accredited degree-granting program that attracts the most promising young actors in the country. The Carey Perloff M.F.A. Program Scholarship Fund will ensure that we continue to attract the next generation of theater artists to San Francisco and provide a foundation of training upon which they can build their careers as professional actors.

**To find out more about the Carey Perloff
Creative Venture Fund, contact Matt Henry,
Director of Development, at 415.439.2436
or mhenry@act-sf.org.**

COMING SOON AT A.C.T.

dead metaphor

WORLD PREMIERE

by **George F. Walker**

directed by **Irene Lewis**

"I read *Dead Metaphor* all in one sitting," says A.C.T. Artistic Director Carey Perloff. "The first scene made me laugh out loud, the second scene was a shocker, and by the third scene I was totally hooked."

In the spirit of Bruce Norris's *Clybourne Park*, *Dead Metaphor* opens with an immediately recognizable scenario: a job interview. But for a sniper who has recently returned from the Middle East, such customary questions as "What are your strengths and weaknesses?" can be slippery. After spending years perfecting his target shooting in hostile situations, 27-year-old Dean Trusk has skills that are difficult to classify—and his stakes are especially high. Not only is he looking for a job, but he's also readjusting to civilian life, living with his aging parents, and preparing to remarry his ex-wife, who is pregnant with their first child.

Written by George Walker, one of Canada's most prolific and popular playwrights and television writers, *Dead Metaphor* juxtaposes the political and military worlds in audacious, unexpected ways. His fast-paced, biting comedies that examine the absurdity of contemporary urban culture have made Perloff a longtime champion of Walker's work. "George Walker has an incredible knack for mining dark humor out of impossible circumstances, deploying a kind of vivid satire to make us listen to our own clichés and become aware of our own hypocrisy." It was Walker's style that brought Perloff to an immediate thought for a director. "There is no one better than Irene Lewis, who staged a brilliant production of David Mamet's *Race* for us last year, to bring to life this world premiere. Our audiences are in for an outrageous ride and a vivid glimpse at the underbelly of modern life and contemporary politics."

"Walker can write
CRACKLING LINES [with]
CONSTANT LAUGHTER."

THE NEW YORK TIMES

"[Walker's writing is]
PERFECT for the
times we live in."

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A Rare Experience

An Interview with Playwright Amy Herzog

by Dan Rubin

Amy Herzog speculates that, had she been born two generations ago, she would have been swept into socialist politics like her grandmother, Leepee Joseph. But the 33-year-old recently-married mother of a seven-month-old baby was not born two generations ago, and she became a much-celebrated playwright instead. “My grandmother would say her politics didn’t go into me,” Herzog told *New York Times* reporter Alexis Soloski in March 2012, “but the fact that I come from a very political family is very influential on me.” Joseph, also present for Soloski’s interview, responded to her granddaughter, “Oh, no question about that. But I didn’t see any politics in *4000 Miles*.”

What Joseph did see in *4000 Miles* was a lot of herself, her book-lined Greenwich Village apartment, and a very familiar situation: a 21-year-old grandchild coming to live with a grandparent. After graduating from Yale University in 2000—and following a cross-country bike ride with Habitat for Humanity that weaved its way from New Haven, Connecticut, to San Francisco—Herzog moved in with Joseph. She lived with her for six months as she tried to ignite her acting career. Their close relationship was tested by life in close quarters: “We had a very hard time,” Herzog admitted in an interview for *American Theatre* magazine last March. “It wasn’t clear the relationship would survive.”

Fortunately for both her professional life and her personal relationship with Joseph, Herzog was hired by TheatreworksUSA for the role of Beezus in a touring production of Len Jenkin’s adaptation of *Ramona Quimby*. It was a six-month gig. She should have been pleased: she was getting her union membership, making a living, and out of her grandmother’s house. Instead, the experience led to a crisis of faith. She felt “creatively stifled.”

Herzog found herself on the floor of a laundromat scribbling a 10-minute play called *Granted*, about a young woman who recently suffered a psychotic episode. It was terrible, she later realized, but when she wrote it she thought it was good—and, regardless of its merits, writing it had been more fulfilling than playing Beezus night after night. She left the tour a month early. College friends produced *Granted* in

an old firehouse, and for the first time Herzog saw her work performed in front of an audience. She kept writing.

Two years later she was accepted into Yale School of Drama’s M.F.A. in Playwriting program on the basis of *In Translation*, a drama about a Kafka scholar, the first of two works that mirror the structure of *Arcadia*. (As an undergraduate actor, Herzog had played Thomasina in the Stoppard play.) What she calls her breakthrough came in her second year in the program, when she wrote *Hungry*, which abandoned any “weird structural conceits” and focused on the interactions of three teenagers in New Jersey. The following year, she wrote *The Wendy Play* based on her experiences teaching at a creative arts camp and challenging the camp’s conservative management when asked to compromise her beliefs while writing a play for the campers. With a cast of 16, *The Wendy Play* debuted in A.C.T.’s conservatory in 2008 as the first coproduction between the Master of Fine Arts Program and the Young Conservatory.

Herzog became an artist to watch in 2010 when *After the Revolution*—the first play to feature Joseph’s stand-in, Vera—opened at the Williamstown Theatre Festival in Massachusetts and then Playwrights Horizons in New York. In June of the following year, *4000 Miles* opened as part of Lincoln Center Theater’s LCT3 program, winning Herzog an OBIE Award for Best New American Play. Meanwhile, she was working *Belleville*, which opened in November 2011 at Yale Repertory Theatre. Her most recent play, *The Great God Pan*, opened last December at Playwrights Horizons. Herzog is currently working on commissions from Yale Repertory Theatre and Playwrights Horizons, and in recognition of her success, she received the 2012 *New York Times* Outstanding Playwright Award.

Amidst all this activity, Herzog found time (between a rehearsal for *The Great God Pan* and relieving her babysitter) to speak with us last November about *4000 Miles*.

You have a reputation for incorporating elements from your family members’ lives into your plays. In *4000 Miles*, Vera is based on your grandmother, Leepee; is Leo inspired by anyone?



▲ **AMY HERZOG AND HER GRANDMOTHER**, Leepie Joseph, at Joseph's apartment in New York, March 3, 2012.
© Todd Heisler/*The New York Times*/Redux

I don't know that my plays are that much more personal than anyone else's, although I end up talking about it a lot. Leo is loosely based on a cousin of mine, but I wouldn't want to overstate that because this is a cousin who grew up far away from me and I don't know him *that* intimately. There were circumstances in his life that inspired the play, but the character came from me and my experiences just as much as from anything I observed about him.

I have a lot of love for the character. We meet Leo at an extremely confused and lost moment. He was already confused and lost, and then the crisis hits [during his cross-country journey] and he becomes much more so. I was about 30 when I wrote the play, and I was looking back on my 20s and that time of real confusion that I think a lot of people experience in their early 20s, when they are supposed to be taking steps to become adults but they don't have any of the tools yet. I feel a lot of sympathy for people in that position.

Do you consider Leo a political character? Does Leo consider himself political?

Yes, I think he considers himself political. I think his politics run more towards a gentle version of anarchy than towards Vera's socialism. He considers himself political in a very

contemporary way. I think he has certain causes that he really relates to: the green movement/environmentalism, for example. I don't think he has an extremely cohesive political philosophy. He has a collection of causes that seem pretty important to him.

Do you think that this is a weakness of our generation: our pick-and-choose style of politics?

I know my more hardcore leftist relatives definitely feel that way very strongly. I have conflicting feelings about it, which ended up in *4000 Miles*. On the one hand, I feel some mourning/grief for my generation lacking the kind of older ideology that was very cozy in certain ways. It was all-encompassing and clear and organized and it united a lot of people.

On the other hand, as an artist I'm someone who spends a lot of time questioning and wondering and equivocating, and it wouldn't be a comfortable fit for me to adhere so strongly to one kind of dogma. So, on the one hand I do feel like something has been lost, but on the other hand I can say, "It's okay to be thoughtful and confused and all over the place." I think there are advantages to both generations' approaches.

After you graduated from college, you went on a cross-country bike ride with Habitat for Humanity. What was that like?

It was grueling. I went into it very blithely. I didn't train: I went on one or two 25-mile rides, but I was 21 and in reasonably good shape and thought I'd be fine.

The first week or two were dreadful. I was in terrible, terrible pain all the time. It was early June and we had a spell of cold, rainy weather, and I really, really questioned whether I could do it. I hadn't had that kind of challenge—one that was so straightforward and that I felt so unequal to—in a long time. Even as I got a lot stronger and the cycling became easier, it required a certain mindset. I had to narrow my focus down to just getting through the next day. It was incredibly exhausting. Emotionally so.

How long was the trip?

It was 4,250 miles and we did it in eight weeks.

Was it rewarding as well as grueling?

Yes.

In the moment, or looking back now?

It was rewarding in the moment. It was a rare experience. You felt every day, "This is something I am going to remember for the rest of my life." Especially as we cleared the Northeast and ended up in places I'd never seen, with landscapes I had never seen—especially once we got to the Rockies, Utah, Colorado, and Nevada. I was very aware of being in the midst of something really important and meaningful that would stay with me forever.

Then you lived with your grandmother for six months, a completely different kind of challenge.

It was amazing in the end because we had to get through some really difficult times, and the act of getting through them brought us closer, I would say. I had just graduated from college and had to start my life as an actor in New York City, so I was incredibly anxious and turned around. Then trying to live with a new roommate from a very different generation, who I think had expectations of me as a roommate that I really didn't understand to begin with. At age 21–22, I didn't really have the emotional tools to navigate the situation gracefully. So, we had some bad fights. Which is weird. I'm not a person who gets into a lot of fights, but we had some really tense times.

What were the expectations she had of you?

Simple things like cleanliness. How often I swept my room. I grew up in a very permissive household and then I was in college, so I wasn't used to having a guardian who had ways of keeping house. I thought I was keeping up to her standards, but I was not. She also had a lot of advice for me. She had

been in the theater herself, so she wanted to be helpful to me, but she was in the theater 60–70 years ago and I wasn't particularly appreciative of her help, and I think that angered her.

She kept saying I needed to "knock on the door" of New Dramatists and tell them I was available to do readings, which is actually surprisingly close to being a good idea. She knew what New Dramatists was, and she knew that they did readings: all that was really good, but I don't think it would have been useful for me to walk in and say, "Hey Todd London, guess what: I'm available to do readings!" That's what was hard about it. She did know some things, so it was hard to dismiss her outright, but it was also hard to politely explain to her why I wasn't taking her advice.

I read that she was disappointed when you decided to stop acting.

Yeah, and I didn't know how disappointed she was, but she still brings it up all the time. Including at my wedding.

Really?

Yeah: in her toast. She said, "Well, Amy, as you know I really hoped you'd be an actress, and I'm very disappointed about it, but I guess things are going well for you these days, and I'm glad that you found Sam."

Do you still see her often?

Sure, she lived with us during the hurricane [Hurricane Sandy] because she lost her power. Her power's back on now.

To read Dan Rubin's complete interview with Amy Herzog, purchase Words on Plays in our lobby, at the bars, or online.

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Clockwise from top (L to R): Philip Estrera, Elyse Price, and Dillon Heape in *The Odyssey* (photo by Jay Yamada); Aaron Moreland and Nemuna Ceesay in *The House of Bernarda Alba* (photo by Alessandra Mello); Rebekah Brockman and Sharon Lockwood in *Happy to Stand* (photo by Jay Yamada); Omozé Idehenre and Matt Bradley in *A Midsummer Night's Dream* (photo by Alessandra Mello); Allegra Rose Edwards in *A Celebration of Tennessee Williams* (photo by Alessandra Mello).

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What's New at A.C.T.

by Cait Robinson

A.C.T. is opening 2013 with three exciting new plays. The West Coast premiere of Amy Herzog's *4000 Miles* will be followed by two world premieres: Canadian playwright George F. Walker's dark comedy *Dead Metaphor*, about an out-of-work sniper, and Byron Au Yong and Aaron Jafferis's innovative musical *Stuck Elevator*, about a man who is trapped inside an elevator for 81 hours.

A.C.T.'s commitment to developing new theater often begins in our world-renowned Master of Fine Arts Program. We were first introduced to Amy Herzog through *The Wendy Play*, which she brought to the Conservatory in 2008; it was the first coproduction between our M.F.A. Program and our Young Conservatory.

From the moment they arrive, our M.F.A. Program students participate in staged readings of scripts by playwrights we are interested in and intensive workshops with guest artists. These artists devise work with our students, write work for our students, and work with our students to explore pieces that are already under construction. Recent guests include the OBIE-winning duo Katie Pearl and Lisa D'Amour, local playwright J. C. Lee, and Brooklyn-based playwright Jackie Sibblies Drury.

A.C.T. Artistic Associate Beatrice Basso, who specializes in new-play development, is always on the lookout for engaging

playwrights to match with our students. "We try to create an exciting synergy between artists," she says of the process. "We identify a voice that we're attracted to aesthetically, a writer who demonstrates muscularity of thought and language, and consider the needs of each individual class. I think these collaborations work best when the playwright has a story that really needs to be developed. When that is the case, it becomes an important experience for the students, because they are involved in the creative process in a realistic way."

This involvement is key to their development as actors. Conservatory Director Melissa Smith explains: "Many of our student actors come to us without ever having had a live playwright in the rehearsal room. They know what it is to work with a script, but they don't always connect that script to a playwright who had an intention behind it. To work on a new piece is to see a script develop. Some years ago, when we first

▲ **CREATING SOMETHING NEW** Current second-year M.F.A. Program student Elyse Price (center, in white) holds her classmates at bay as she toys with her prey, second-year Philip Estrera, in last year's world premiere of Steve Yockey's *very still & hard to see*, a darkly humorous new work that incorporates elements of Japanese folklore, written for the M.F.A. Program class of 2014. Photo by Kevin Berne.



▲ **WHERE IT ALL BEGINS** A.C.T. Resident Dramaturg Michael Paller introduces a reading of Joe Dougherty's *Chester Bailey*, directed by Ron Lagomarsino (A.C.T.'s *November*, *The Imaginary Invalid*, and *The Gamester*) and read by M.F.A. Program graduate Alexander Crowther (class of 2012) and past core acting company member Marco Barricelli last December. Photo by Dan Rubin.

started including new work in the curriculum, some students got a first draft of a play and simply thought, 'I don't like it.' They had no sense of how it might evolve. Working with playwrights helps actors by teaching them how to read and understand a play."

To this end, the first semester of the first year in the M.F.A. Program begins with the creation of original work: The Created Movement Project, a devised piece developed under the guidance of a choreographer, followed by The Created Language Project, which synthesizes text and lyrics with movement. Also, first-year acting classes (taught by Smith) begin with storytelling exercises. "I want them to think of themselves as storytellers first," Smith explains, "and understand structure: beginning, middle, and end."

In 2011, Smith decided to take her storytelling exercise a step further. "I was talking to Beatrice, and she said, 'What if we got a playwright involved?'" Thus began our collaboration with playwright Steve Yockey, who has penned plays for the two most recent A.C.T. first-year classes: *very still & hard to see* in 2011 and *Niagara Falls* this past December.

To create both plays, Yockey flew to San Francisco from New York to spend several days working with the students, using poems, stories, and images as inspiration. "It was a fun few days. We got to play around with ideas, get to know our classmates better, put together little sketches, and tell stories," recalls first-year student Joel Bernard. "It's a rare opportunity for an actor to perform in a role that was written specifically for him or her. It's a lot of responsibility."

Second-year student Elyse Price agrees: "The most exciting thing about creating a role is to be free of any preconceptions of that particular story. It is a new story to tell—we put our heads together and figure out exactly how we will do it, top to bottom. Who are these people? What do we want the audience to walk out of the theater thinking about? We are creating from scratch, which is such an inspiring feeling."

The experience gives A.C.T. graduates a leg up on the competition. "When young actors get out of school, new scripts are often one of the first things they'll get to work on in smaller theaters," says Smith. "If they haven't learned about that collaborative relationship with a playwright, they're going to be at a disadvantage."

The benefits have already become clear for third-year Rebekah Brockman, who this winter will originate the role of Jenny in *Dead Metaphor* on the A.C.T. mainstage. It is an intimidating task for any young actor, but Brockman believes her training at A.C.T. has prepared her well. "I have a newfound respect for the intention of a playwright and the message a new play is attempting to convey," she says. "My peers and mentors have inspired me as an actor to do justice to the playwright's intentions."

Dead Metaphor begins a limited run on February 28, 2013. Visit act-sf.org/deadmetaphor for more information about the show.

WELCOME TO THE STRAND

A.C.T.'S NEXT STAGE



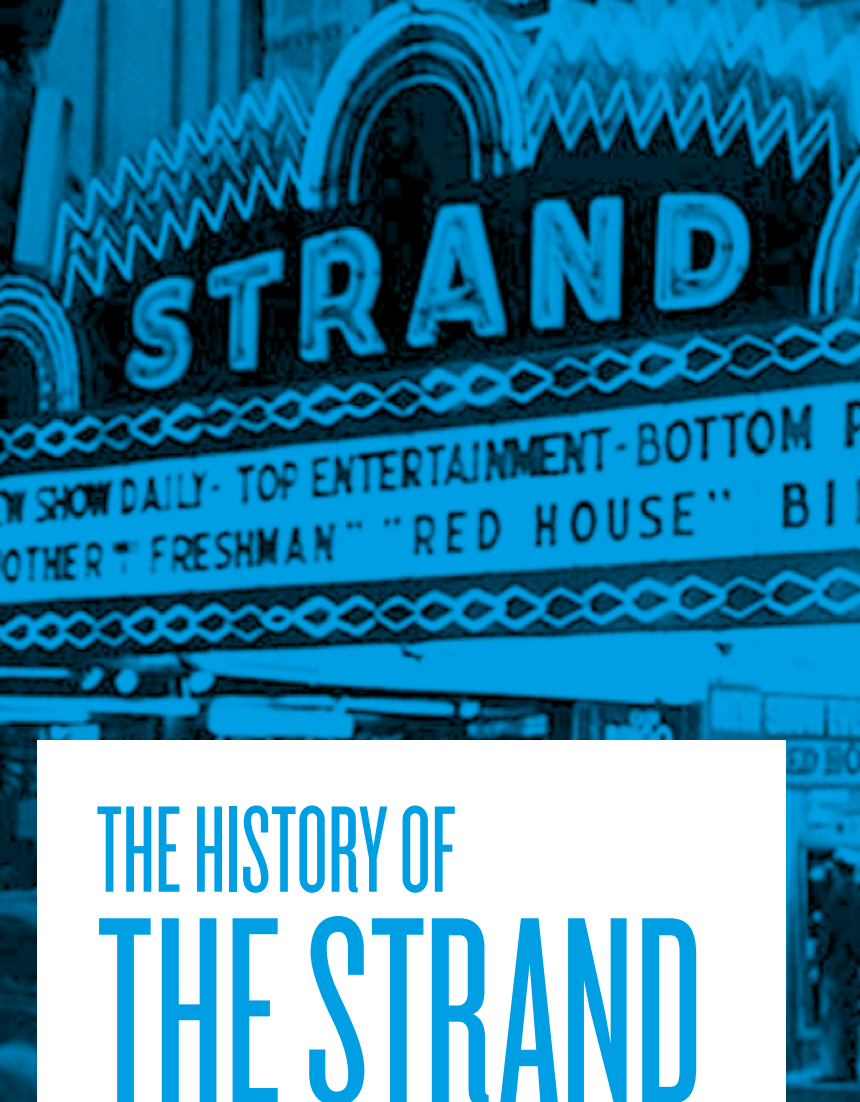
In the spring of 2012, A.C.T. was presented with a once-in-a-lifetime opportunity to purchase a second home: The Strand Theater in San Francisco's Central Market neighborhood, directly across from UN Plaza. The Strand, which opened in 1917, has lived through various incarnations before being shuttered in 2003. Once A.C.T. completes its reconstruction, The Strand will complement A.C.T.'s Geary Theater from both an audience and artistic point of view and extend A.C.T.'s reach into Central Market neighborhood communities. This new venue will allow A.C.T. to take new artistic risks, to collaborate with exciting young artists, to expand our education programs, and to produce theater in versatile and innovative ways. In doing so, we hope to welcome an expanded and eclectic group of theater lovers from across the Bay Area, as well as introduce new audiences to the distinct pleasures of live performance in a relaxed and informal setting.



THE HISTORY OF THE STRAND

The Strand Theater opened as The Jewel in 1917 as part of the famous Grauman chain. The four-story structure was designed by architect Emory Fraiser as a combination house: a 725-seat venue for both motion pictures and live performances, boasting a projection screen, a stage, and a musical pit. It was renamed many times—The College, then The Francesca, then The Sun—before owners settled on The Strand in 1928. From 1940 to 1977, the building was run by the West Side Theatre Company, but the advent of television dealt a hard blow to Market Street's once-thriving theater district. To attract customers,

The Strand offered triple bills (switched out daily) and nightly bingo games, but business declined. In 1977, Mike Thomas bought The Strand, restored its deteriorating interior, and resurrected the venue by turning it into a well-known revival cinema, popular for its midnight showings of *The Rocky Horror Picture Show*. Home video undercut the revival theater business, and The Strand once again suffered. In 1994, under new management, it became a porn theater, infamous for its unsavory clientele and activities. The city raided the venue in 2003, and it has been boarded up for the last nine years.



The Strand Theater circa 1949.
From the collection of J. E. Tillmany.



The Strand Theater in the late 1930s.

The Strand's 299-seat auditorium

The Strand's lobby interior, which will include a café and bar



View of the stage from the mezzanine



The Strand's event/performance space, which will host workshops, cabaret performances, and special events

A.C.T.'S NEW STAGE:

EXPANDING THE AUDIENCE AND ARTISTIC EXPERIENCE

Two doors down from A.C.T.'s recently opened, funky 49-seat Costume Shop theater, the new Strand will greatly expand the choices our audiences can make for their theatergoing experience. The renovated facility will hold an intimate 299-seat theater and a beautiful 2,500-square-foot event/performance space upstairs. This upstairs room will boast breathtaking views of the dome of City Hall and flexible seating for up to 130 people in multiple configurations.

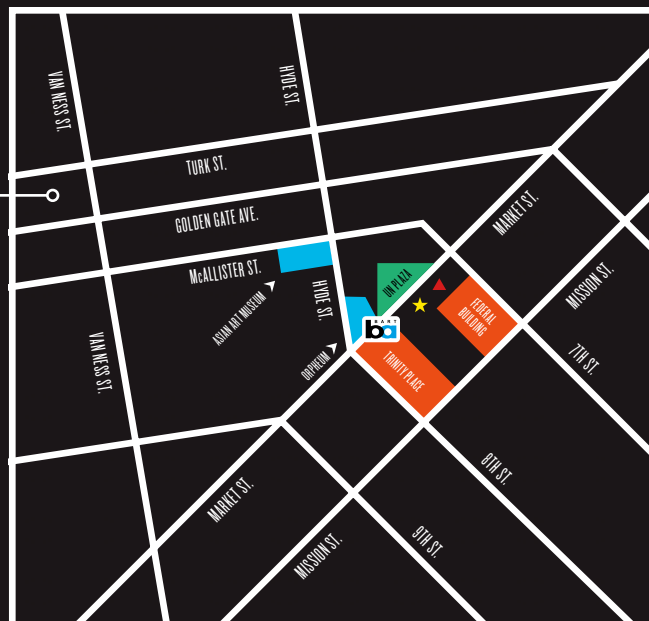
It will welcome a wide range of events, including specially commissioned new work, cabaret and theater performances by A.C.T.'s M.F.A. Program and Young Conservatory students, educational workshops with our school partners, event rentals for community groups, and memorable celebrations for the A.C.T. community. The double-story windowed lobby will literally set Market Street aglow, becoming a visible beacon of the arts in San Francisco.

A.C.T. IN CENTRAL MARKET

Not only does the Strand project represent an exciting and pivotal moment in A.C.T.'s storied history, it also reinforces A.C.T.'s cultural and civic commitment to San Francisco. Located at 1127 Market Street, in the heart of a long-blighted neighborhood that is now undergoing remarkable transformation, The Strand will be a theater ingrained in the very fabric of its neighborhood, on a lively, crowded block in the middle of the city and at the heart of the burgeoning tech hub that is fueling innovation in San Francisco. Attracting theatergoers from across the Bay Area, The Strand will not just be a source of entertainment—it will also be a lively social, civic, and educational center.

"Activating buildings around Central Market and the Tenderloin is key to the overall improvement of the area. I'm encouraged by A.C.T.'s purchase of The Strand and see it as an important step in cultivating a unique identity for the neighborhood that will bring new jobs and transform the community."

San Francisco Mayor Ed Lee



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To learn more about giving opportunities associated with The Strand, please contact Amory Sharpe, Senior Director of Development/Capital Campaigns, at asharpe@act-sf.org or **415.439.2472**.

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Stairs	Black Box Storage
House Manager's Office	Stage Loading/Receiving
Sidewalk Pavers	Storage
Upstairs Lobbies	Sound Room

• Entry-Level Sponsorship Opportunities

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WHO'S WHO IN 4000 MILES



SUSAN BLOMMAERT*

(Vera) has appeared in many New York productions, including *The Metal Children*, *Mary Rose*, and *Phaedra* at

Vineyard Theatre; *Measure for Pleasure* and *Fucking A* at The Public Theater; *Reckless* and *Blue Window* at The Production Company; and as Ms. Lynch in *Grease* on Broadway. Regionally her work includes *Phaedra Backwards* at McCarter Theatre Center, *The Year of Magical Thinking* with the Weston Playhouse Theatre Company, *Black Snow* and *Ubu Rex* at Yale Repertory Theatre, *Under Milk Wood* and *Street Scene* at the Williamstown Theatre Festival, and *Happy End* at Arena Stage. On film she can be seen in *Doubt*, *It's Kind of a Funny Story*, *United 93*, *Kinsey*, *Confessions of a Shopaholic*, *The Good Heart*, *Loss of a Teardrop Diamond*, *Guarding Tess*, *Pet Sematary*, *Edward Scissorhands*, and the upcoming *Delivery Man* and *The Double*. On TV she has appeared in *The Good Wife*, *The Big C*, *Boardwalk Empire*, *Flight of the Conchords*, *The Sopranos*, *The X-Files*, and *Law & Order*.



REGGIE GOWLAND*

(Leo) is making his A.C.T. debut. Regional theater credits include *The Fox on the Fairway* (George Street Playhouse),

The Taming of the Shrew (Idaho Shakespeare Festival, Great Lakes Theater Festival), and *Seussical* (Summer Theatre of New Canaan). Other theater credits include Thomas Higgins's *A Different Kind of Animal* at New York's Samuel French Short Play Festival and Evan Twohy's *Baristas* at The New York Fringe Festival. Gowland's television and film credits include *Evan and Gareth Are Trying to Get Laid* and the upcoming feature film *Rover*. He is a founding member of Chicago's Filament Theatre

Ensemble and holds a B.A. from Northwestern University.



JULIA LAWLER*

(Bec) is making her A.C.T. debut after understudying *4000 Miles* at Lincoln Center Theater in New York. Other theater credits

include *The Bus* at 59E59 Theaters, *Hans Christian Andersen's The Little Mermaid* with Strangemen & Co., and various performances with The 52nd Street Project, where she is a devoted volunteer. Lawler appeared in the independent feature film *Beautiful Garden*. She received her B.F.A. from the SUNY Purchase Conservatory of Theatre Arts.



CAMILLE MANA*

(Amanda) originated the title role in *Asuncion*, written by and starring opposite Academy Award nominee Jesse

Eisenberg and Justin Bartha (Rattlestick Playwrights Theater/Cherry Lane Theatre). She was recently onscreen in *Norman* opposite Dan Byrd, Academy Award nominee Richard Jenkins, and Adam Goldberg, and *High School* (Sundance Film Festival) starring Adrien Brody and Colin Hanks. Named one of the Ten Promising Asian Americans to Watch (*East West Magazine*), Mana made her feature film debut in *Smart People* (Sundance/Miramax) opposite Dennis Quaid. Other films include *College* (MGM) with Drake Bell, *Speed-Dating* with Chris Elliott, and *The Samurai of Strongsville, Ohio* (Cannes Short Film Corner). She was a series regular on the syndicated sitcom *One on One*. Theater credits include *Naked TV* (Naked Angels/FOX), *Solve for X* (Lodestone Theatre Ensemble), and *Asian Pacific Tales*

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(East West Players). She produced *Equal Opportunity*, which was awarded Best Film in the inaugural NBC Comedy Shortcuts Festival, official selection of HBO/U.S. Comedy Arts Festival and SXSW. Mana completed her economics degree at UC Berkeley in just six semesters.



CINDY IM*

(Understudy) was recently seen in *The World of Extreme Happiness* at Goodman Theatre and *The Hundred Flowers Project* at

Crowded Fire Theater, and will return to A.C.T. in April for *Stuck Elevator*. Other notable theater credits include *24 Hour Plays* (Festival del Sole), *Spring Awakening* (Center REPeritory Company), *Tontlawald* (The Cutting Ball Theater), *Phaedra* (Shotgun Players), *Songs of the Dragons Flying to Heaven* (Crowded Fire), *White Christmas* (Diablo Theatre Company), *The 25th Annual Putnam County Spelling Bee* (Willows Theatre Company), *Ching Chong Chinaman* and *Twelfth Night* (Impact Theatre), and the U.S. and French national touring companies of *11 Septembre 2001* (Théâtre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2010 Theatre Bay Area Titan Award, holds an M.F.A. in acting from California Institute of the Arts, a B.A. from UC Berkeley, and is a resident artist with Crowded Fire and 2by4.



SHARON LOCKWOOD*

(Understudy) has appeared in numerous A.C.T. productions, most recently *Happy to Stand*, *Philistines*,

'Tis Pity She's a Whore, *The Government Inspector*, and *Hedda Gabler*. She has appeared in A.C.T.'s *A Christmas Carol* since 2005. She originated the role of the 200-year-old woman in the Berkeley



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Repertory Theatre/La Jolla Playhouse coproduction of *Culture Clash's Zorro in Hell*, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of *Nickel and Dimed* as Barbara. Other theater credits include a 22-year association with Berkeley Rep and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, Intiman Theatre, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



TITUS TOMPKINS* (*Understudy*) was recently seen on The Geary stage in *A Christmas Carol* and *Elektra*. He has performed in A.C.T.

Master of Fine Arts Program productions of *Happy to Stand*, *A Midsummer Night's Dream*, *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The Rover*, *The American Clock*, and *The Widow Claire*. Before joining A.C.T., Tompkins received a B.S. in theater studies and a minor in philosophy from the University of Evansville and performed at the Lincoln Amphitheatre in Indiana and with Fabrefaction Theatre Company of Atlanta. Tompkins has also performed as a musician for many theaters, most recently playing percussion for the A.C.T. Young Conservatory production of *Show Choir! The Musical*.

MARK RUCKER (*Director*), associate artistic director of A.C.T., has directed *Maple and Vine*, *Once in a Lifetime*, *Marcus; or The Secret of Sweet*, *The Rainmaker*, and *The Beard of Avon* at

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

AMY HERZOG's (*Playwright*) plays include *After the Revolution* (Williamstown Theater Festival; Playwrights Horizons; John Gassner Award Nomination; Lilly Award), *4000 Miles* (Lincoln Center Theater), *Belleville* (Yale Repertory Theater), *The Great God Pan* (Playwrights Horizons), and *The Wendy Play* (A.C.T.). She has had readings/workshops at Steppenwolf Theatre Company, Manhattan Theater Club, New York Stage and Film, Arena Stage in Washington, D.C., and Lincoln Center, among others. She has received commissions from Yale Rep, Steppenwolf, and Playwrights Horizons. Herzog is a recipient of the Whiting Writers Award and the Helen Merrill Playwriting Award. She is an alumna of Ensemble Studio Theatre's Youngblood, Ars Nova's Play Group, and SoHo Rep's Writer/Director Lab. She has taught playwriting at Bryn Mawr College and Yale University. Herzog received an M.F.A. from the Yale School of Drama. Upcoming productions include *Belleville* (New York Theatre Workshop).

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†Member of the A.C.T. Master of Fine Arts Program class of 2013 and an Equity Professional Theater Intern



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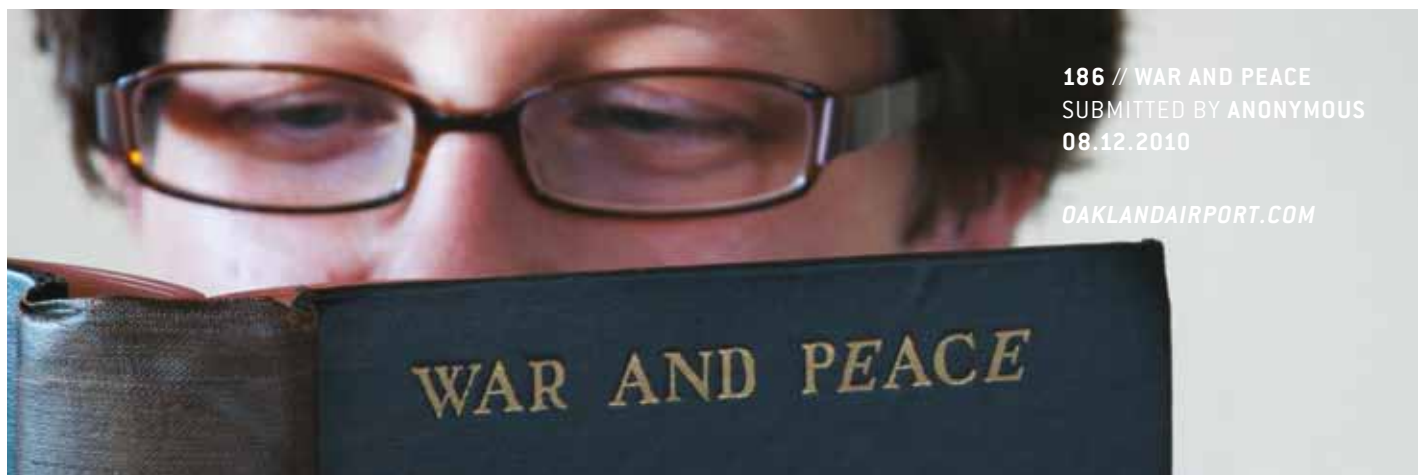
ERIK FLATMO (*Scenic Designer*) has designed scenery for *Higher, Scapin, November, The Government Inspector, and The Imaginary Invalid* at A.C.T. Regionally, his sets have also been seen at Asolo Repertory Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, San Jose Repertory Theatre,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

ALEX JAEGER (*Costume Designer*) has designed costumes for *Maple and Vine, Once in a Lifetime, The Homecoming, November, Speed-the-Plow, and Rock 'n' Roll* for A.C.T.; *Bruja, What We're Up Against, Or, Oedipus el Rey, Goldfish, Mrs. Whitney, and Mauritius* for Magic Theatre; *Two Sisters and a Piano* for The Public Theater in New York; *Skylight, All My Sons, True West, Nostalgia, Play Strindberg,* and others for South Coast Repertory; *August: Osage County, Cat on a Hot Tin Roof, Romeo and Juliet, Handler, Stop Kiss, Fuddy Meers, and Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *Other Desert Cities* for The Mark Taper Forum, *The Nether, The Paris Letter, and Eclipsed* for the Kirk Douglas Theatre; *Doubt, Tally's Folly, and Looped* for the Pasadena Playhouse; and several productions for The Studio Theatre in Washington, D.C. Other credits include productions with

the Geffen Playhouse, Theater @ Boston Court, and Shakespeare Santa Cruz. Jaeger is the recipient of many design awards, including an L.A. Ovation Award, three Back Stage Garland Awards, and four Drama-Logue Awards.

ALEXANDER V. NICHOLS

(*Lighting Designer*) returns to A.C.T. for his 13th production. Theater credits include the Broadway productions of *Wishful Drinking, Hugh Jackman Back on Broadway, and Nice Work If You Can Get It* and off-Broadway productions of *Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night, and In the Wake*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance



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credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation *Circle of Memory*, presented in Stockholm, and video and visual design for *LIFE: A Journey Through Time*, presented at the Concertgebouw, Amsterdam.

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

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre

Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA's (*Casting Director*) A.C.T. credits include *Elektra*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine*. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, *The Trojan Women: A Love Story*, and, at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and "T" is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

DANIELLE CALLAGHAN's* (*Stage Manager*) previous A.C.T. credits include *Higher*, *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and six productions of *A Christmas Carol*. Other favorite shows include *What We're Up Against* and *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; and *Lohengrin*, *I Capuleti e i Montecchi*, and *Nixon in China* at San Francisco Opera.

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

BARBARA and GERSON BAKAR (*Executive Producers*) have been involved with A.C.T. for three decades. A New York native and former CEO of I. Magnin and Emporium-Weinstocks, Barbara has served as a trustee of A.C.T. since 1992. Gerson and Barbara have produced numerous A.C.T. plays, including *Vigil*, *Urinetown*, *the Musical*, *Gem of the Ocean*, *After the War*, and *Souvenir*. Gerson is an award-winning Bay Area developer. Barbara also serves as a director and former chair of

the UCSF Foundation board and directs the **achieve** program, offering high school enrichment and scholarships.

FRANNIE FLEISHHACKER

(*Executive Producer*) is a longtime volunteer with A.C.T. and joined the board of trustees in 2011. Fleishhacker serves as a co-chair of the Producers Circle with Lesley Clement and Deedee McMurtry. She enjoys working to build support for the theater and its many programs, especially planning the company's annual dinner for top donors. Fleishhacker has also produced A.C.T. productions of *Maple and Vine*, *The Homecoming*, *The Tosca Project*, *The Quality of Life*, *The Circle*, *Curse of the Starving Class*, and *The Rivals*. She is a past president of the Franciscan Club and has served on the board of That Man May See at UCSF. Her late husband, Mortimer Fleishhacker III, was a prominent San Francisco philanthropist, a longtime A.C.T. trustee, and the son of one of A.C.T.'s founding trustees.

KATHLEEN SCUTCHFIELD (*Executive Producer*) attended Sarah Lawrence College and Yale University and earned her degree in fine arts. She cofounded the Until There's A Cure Foundation in 1993 and served as president for its first five years; she currently holds the position of secretary/treasurer of the board. She is a trustee emeritus of San Francisco Ballet and former national committee member of the Whitney Museum of American Art. She has also served on the planning commission of her hometown, Woodside, California. Scutchfield was also a commissioning sponsor of *Armistead Maupin's Tales of the City* and *The Tosca Project*.

DOUG TILDEN and TERESA

KELLER (*Executive Producers*): Tilden has been executive producer for several A.C.T. offerings in the past. He has more than four decades of experience

in international shipping and is actively engaged in international humanitarian issues, international education, and global awareness. He serves on the boards of the Asian Art Museum of San Francisco and World Savvy. He is an amateur archaeologist and sits on the board of the Archaeological Institute of America.

Teresa is cofounder of Round the World with Us, a not-for-profit organization dedicated to bringing youth of different cultures together through service learning. Prior to Round the World, Keller was executive director of the 220,000-member Archaeological Institute of America.

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CAREY PERLOFF

(Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *Elektra*, *Endgame* and *Play, Scorched*,

The Homecoming, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre*. 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 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*, *Night and Day*, and *Arcadia*. 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. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *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, and Robert O'Hara. She also directed *Elektra* for the Getty Villa in Los Angeles.

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. She 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)

oversees the administration of the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from Yale School of Drama.



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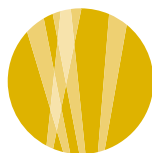
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Domenique Lozano, Craig Slight

Associate Artists

Marco Barricelli, Olympia Dukakis, Giles
Havergal, Bill Irwin, Steven Anthony Jones,
Andrew Polk, Tom Stoppard, Gregory
Wallace, Timberlake Wertenbaker

Playwrights

Gregory Burke, Amy Herzog, Aaron Jafferis,
Larry Kramer, Carey Perloff and Paul
Walsh, Lorenzo Pisoni and Erica Schmidt,
Tom Stoppard, George F. Walker,
Timberlake Wertenbaker

Directors

Irene Lewis, Domenique Lozano, Carey
Perloff, Mark Rucker, Erica Schmidt,
John Tiffany, George C. Wolfe, Chay Yew

Choreographers

Val Caniparoli

Composers/Orchestrators

Randall Craig, David Lang, Karl Lundeberg,
Byron Au Yong

Musical Directors

Dolores Duran-Cefalu, Robert Rutt

Designers

John Arnone, Chris Barreca, Erik Flatmo,
Ralph Funicello, Laura Hopkins,
Dan Ostling, David Rockwell,
Douglas W. Schmidt, *Scenery*
Beaver Bauer, Jessica Brettie, Myung Hee Cho,
Candice Donnelly, Alex Jaeger, Martin
Pakledinaz, Lydia Tanji, *Costumes*
Colin Grenfell, Alexander V. Nichols, Nancy
Schertler, Ben Stanton, David Weiner,
Robert Wierzel, *Lighting*
Cliff Caruthers, Bart Fasbender, Mikhail
Fiksel, Gareth Fry, Will McCandless, Jake
Rodriguez, David Van Tieghem, *Sound*
Batwin + Robin Productions, Terry Lorrant,
Alexander V. Nichols, Leo Warner and
Mark Grimmer for Fifty Nine Productions
Ltd., *Projections*

Coaches

Nancy Benjamin, Lisa Anne Porter, *Voice, Text,*
and *Dialect*
Jeffrey Crockett, *Voice and Text*
Stephen Buescher, *Movement*
Jonathan Rider, *Fights*

PRODUCTION

Amanda J. Haley, *Interim Production Manager*
Aine Donnelly, *Production Administrator*

Design Associates

Kevin Macpherson, *Scenery*
Robert J. Hahn, *Lighting*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Danielle Callaghan, Hannah Cohen,
Megan Q. Sada, Karen Szpaller, Kimberly
Mark Webb, *Stage Managers*

Stephanie Schliemann, *Assistant Stage Manager*
Sarah Bingel, *Production Assistant*
Amy Beckwith, Betsy Norton, Shannon Reilly,
Stage Management Fellows

Scene Shop

Mark Luevano, *Shop Foreman*
Russel Souza, *Assistant Shop Foreman*
Qris Fry, *Mechanic*
Tim Heaney, *Purchasing Agent*

Paint Shop

Jennifer Bennes, *Charge Scenic Artist*
B. J. Frederickson, Letty Samonte, *Scenic Artists*

Prop Shop

Ryan L. Parham, *Supervisor*
Jay Lasnik, *Properties Assistant*
Allison Ward, *Props Fellow*

Costume Shop

David F. Draper, *Manager*
Jessie Amoroso, *Design Assistant*
Keely Weiman, *Draper / Foreperson*
Thiem Ma, *Tailor*
Maria Montoya, *Head Stitcher*
Kelly Koehn, *Accessories & Crafts Artisan*
Stephen Smith, *Costumes Fellow*

Wig Shop

Jeanna Parham, *Wig Master*

Stage Staff

Suzanna Bailey, *Head Sound*
Miguel Ongpin, *Head Carpenter*
Mark Pugh, *Head Properties*
Tim Wilson, *Head Electrician*
Per Bjornstad, *Flyman*
Jessica Hinel, *Wardrobe Supervisor*
Mary Montijo, *Wardrobe Assistant*
Jessica McGinty, *Wigs and Makeup Supervisor*

Conservatory/Second Stage

Sarah Phykitt, *Conservatory Production*
Manager & Technical Director
Shay Henley, Krista Smith, *Conservatory*
Assistant Technical Directors

Costume Rentals

Callie Floor, *Supervisor*
Jef Valentine, *Rentals Assistant*
Emily White, *Rentals Fellow*

ADMINISTRATION AND FINANCE

Kathleen Mason, *Company Manager*
Kate Stewart, *Human Resources Manager*
Caresa Capaz, *Executive Assistant*
and *Board Liaison*
Denys Baker, *Administrative Project Manager*

Finance

Jason Seifer, *Finance Director*
Sharon Boyce, Matt Jones, Linda Lauter,
Finance Associates

Development

Matt Henry, *Director of Development*
Stephanie L. Mazow, *Associate Director of*
Development—Institutional Giving
Helen Rigby, *Associate Director of Development,*
Conservatory
Allison Day, *Assistant to the Directors*
Kate Goldstein, *Grants Manager*
Melanie Hwang, *Annual Fund Manager*
Melinda Lechman, *Donor Stewardship Manager*
Tobias Paige, *Donor Systems Coordinator*
Luz Perez, *Special Events Manager*
David Brown, *Development Fellow*

Information Technology

Thomas Morgan, *Director*
Joone Pajar, *Network Administrator*

Marketing & Public Relations

Randy Taradash, *Associate Director of Marketing*
and *Promotions*
Edward Budworth, *Group Sales and SMAT*
Representative
Sharon Rietkerk, *Marketing Project Manager*
Amy Krivohlavek, *Marketing Writer*
Brenden Mendoza, *Senior Graphic Designer*
Anthony Estes, *Web and Social Media Manager*
Nick Jacobs, *Graphic Designer*
Christine Miller, *Marketing and Public*
Relations Associate
Kevin Kopjak/Charles Zukow Associates,
Public Relations Counsel
Elizabeth West, *Graphics Fellow*
Liana Winternitz, *Marketing Fellow*
Selena Chau, *Web Development Fellow*

Ticket Services

Darryl Washington, *Ticketing and Audience*
Services Manager
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Joseph Rich, *Head Box Office Clerk*
Doris Yamasaki, *Subscriptions Coordinator*
Andrew Alabran, Peter Davey, Linda Gentile,
Elizabeth Halperin, Alberta Mischke,
Ryan Montgomery, Johnny Moreno,
Sam Kekoa Wilson, *Treasurers*

Front of House

Colleen Curran, *Front of House Associate*
Jamyé Divila, Kristin Reyda, *House Managers*
Brooke Jensen, *Lead Bartender*
Oliver Sutton, *Security*
Eva Ramos, *Audience Service Representative*
Susan Allen, Margaret Cahill, Cara Chrisman,
Dora Daniels, Kathy Dere, Sarah Doherty,
Larry Emms, Doris Flamm, Sabrina
Houshmand, Kristen Jones, Mitsuo
Matsuda, Leontyne Mbele-Mblong,
Brandie Pilapil, Jane Pendrey, Tuesday Ray,
Kristin Reyda, Brian Shamanski, Audrey
Sluiter, Jenna Stuart, Chane Wilson, *Ushers*
Colleen Curran, Timothy Hammons, Preeya
Lofgren-Boll, Kareema Richmond, Athena
Miller, Matt Miller, Anthony Sales, Tracey
Sylvester, Danny Webber, *Bartenders*

Operations

Joe Vigil, *Interim Facilities Manager*
Len Lucas, Jeffrey Warren, *Assistant Facilities*
Managers
Curtis Carr, Jr., Jamie McGraw, Jesse
Nightchase, *Security*
Jaime Morales, *Geary Cleaning Foreman*
Jamal Alsaïdi, Lidia Godinez,
Jabir Mohammed, *Geary Cleaning Crew*

EDUCATION

Elizabeth Brodersen, *Director of Education*
Dan Rubin, *Publications Manager*
Emily Means, *Education Associate*
Tyron Davis, *Resident Artist*
Edward Budworth, *Student Matinees*
Cait Robinson, *Publications Fellow*
Adrian Gebhart, *Education Volunteer*

CONSERVATORY

Craig Slight, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer*
Training Congress
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Manager*
Dick Daley, *Conservatory Producer*
Alanna Coby, Lauren Rosi, *Conservatory*
Associates
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Nancy Benjamin, *Co-Head of Voice and*
Dialects, Director

Stephen Buescher, *Head of Movement, Director*
Jeffrey Crockett, *Head of Voice*
Anthony Fusco, *Acting, Director*
Domenique Lozano, *Acting, Director*
Michael Paller, *Director of Humanities, Director*
Lisa Anne Porter, *Co-Head of Voice and Dialects*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*

M.F.A. Program Adjunct Faculty

Marco Barricelli, *Director*
Margo Hall, *Acting, Director*
Giles Havergal, *Director*
Gregory Hoffman, *Combat*
Jonathan Moscone, *Acting*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Erika Chong Shuch, *Director*
Craig Slight, *Director*
Dan Wolf, *Director*

Studio A.C.T.

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

Young Conservatory

Christina Anselmo, *Acting*
Dan Clegg, *Acting*
Stephanie DeMott, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting, Shakespeare*
Jane Hammett, *Musical Theater,*
Directing, Acting
W. D. Keith, *Director*
Domenique Lozano, *Director, Acting, Dialects*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting, Audition Technique*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists

Thaddeus Pinkston, Robert Rutt

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Laurie
Bernstein, John Borden, Helen Jean Bowie,
Joan Cahill, Barbara Cohrsen, William
Goldstein, Pat Hunter, Connie Ikert,
Martha Kessler, Nelda Kilguss, Barbara
Kornstein, Ines Lewandowitz, Richard
Maggi, Ann Morales, Patricia O'Connell,
Roy Ortopan, Art Persyko, Dana Rees,
Beverly Saba, Roger Silver, Marianne
Sullivan, Jane Taber, Sam Thal, Steve
Watkins, Jean Wilcox, Nancy Zinn,
Library Volunteers

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

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 Edward Budworth at 415.439.2473.

AT THE THEATER

A.C.T.'s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

A.C.T. Merchandise

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online.

Refreshments

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

Cell Phones!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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



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

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

Lost and Found

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

AFFILIATIONS

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



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



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.

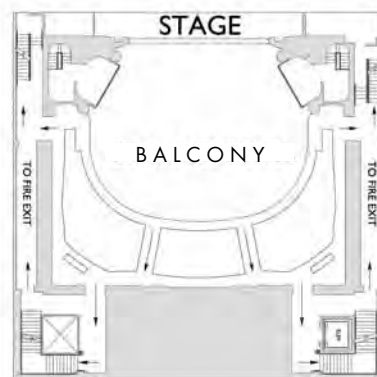
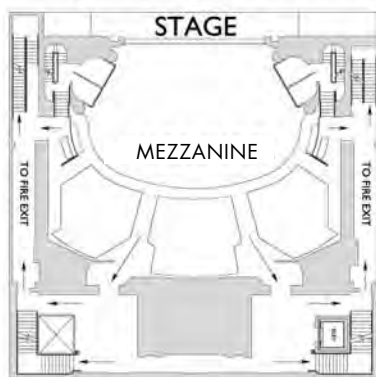
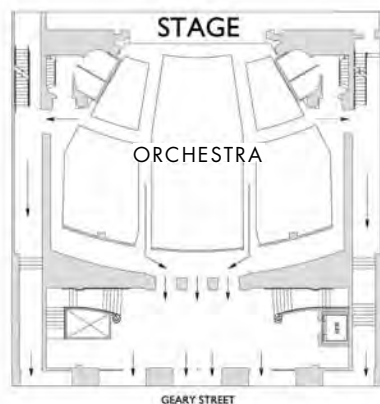


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Geary Theater Exits



FROM THE CREATORS OF THE TONY AWARD-WINNING BROADWAY MUSICAL *ONCE*

NATIONAL THEATRE OF SCOTLAND'S

LIMITED ENGAGEMENT BEGINS MAY 9

BLACK WATCH

BY GREGORY BURKE DIRECTED BY JOHN TIFFANY

THE UNFORGETTABLE STORY OF THE LEGENDARY SCOTTISH REGIMENT

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CHICAGO TRIBUNE

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THE TIMES OF LONDON

“ENTHRALLING”

WASHINGTON POST

“MAGNIFICENT”

NEW YORK OBSERVER



Chris Starkie and the cast of *Black Watch*. Photo by Scott Suchman.

PERFORMING IN THE DRILL COURT AT
SAN FRANCISCO'S MISSION ARMOY

FOR TICKETS, A SNEAK PEEK VIDEO, AND MORE INFORMATION, VISIT ACT-SF.ORG/BLACKWATCH

Executive Producers Celeste and Kevin Ford; Sally and Toby Rosenblatt; Jeff and Laurie Ubben Associate Producers Christine and Stan Mattison