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ARCADIA

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THEATER

encore
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Exhibition organized by the Fine Arts Museums of San Francisco. Major Patron: Mrs. George F. Jewett. Patron: Mrs. James K. McWilliams. Additional support is provided by the Estate of Donald Casey and the Bequest of Lois E. Kalb. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Community Partner: Ghirardelli Chocolate Company.

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Gustave Caillebotte, *Regatta at Argenteuil* (detail), 1893. Oil on canvas. Private collection. © Comité Caillebotte, Paris

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- Introduction to Mask Work (June 22–23)



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June 2013
Volume 11, No. 9

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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?



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.

Playwright Tom Stoppard has called A.C.T. his “American home” and has said of our audiences, “It is amazing the level of attention they bring.”

WHAT'S INSIDE

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Artistic Director

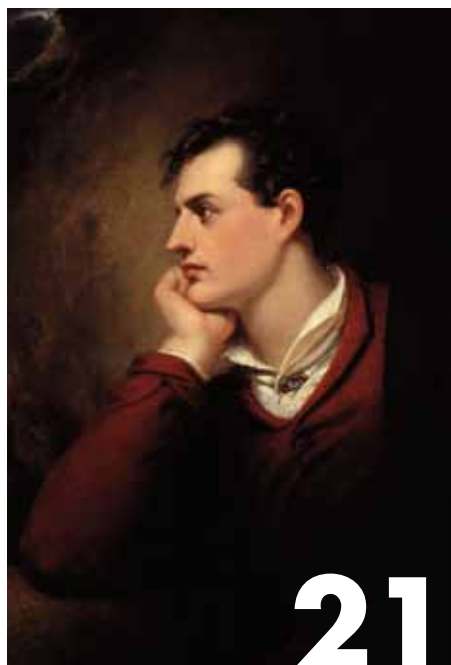
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ENHANCE YOUR THEATERGOING EXPERIENCE BY BECOMING AN A.C.T. MEMBER!

Did you know that A.C.T. is a nonprofit organization, and that the price of your ticket covers just 60 percent of our expenses? Gifts to the Annual Fund help make up the rest.

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Dan Rubin, Editor; Michael Paller, Cait Robinson, Contributors

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A.C.T. is open all summer with Young Conservatory classes, the Summer Training Congress, and Back to the Source.

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.

Arcadia | **May 21**

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.

Black Watch | **May 10**

Arcadia | **May 24**

AUDIENCE EXCHANGES | 2pm & 7pm

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

Black Watch | **May 14, 7pm**

May 19, 2pm; May 22, 2pm

Jun 4, 8pm

Arcadia | **May 28, 7pm**

Jun 2, 2pm; Jun 5, 2pm

OUT WITH A.C.T. | 8pm

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

Black Watch | **May 15**

Arcadia | **May 29**

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.

Black Watch | **May 21**

Arcadia | **Jun 4**

PLAYTIME | 2pm

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

Black Watch | **May 25**

Arcadia | **Jun 8**

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.



FROM THE ARTISTIC DIRECTOR

Dear Friends,

Towards the end of *Arcadia*, Hannah rescues Valentine from despair about his grouse research by saying: “Comparing what we’re looking for misses the point. It’s *wanting to know* that makes us matter. Otherwise we’re going out the way we came in.” One of the wonderful things about *Arcadia* is its insatiable appetite for every kind of knowledge: carnal, literary, emotional, scientific, historical. The motor of the play is driven by the hunger of its characters to piece together the puzzle of their existence. Perhaps that’s why it is so exhilarating to rehearse, because the clues are buried and tantalizing, and the destination isn’t always in sight. It’s as much fun to watch a researcher go horribly wrong as it is to witness the *eureka!* moment when a discovery is made. Being in the room with a Stoppard play is a wake-up call to every sense: the journey is intellectual, visceral, sensual, comic, romantic, and filled with longing. The most elusive knowledge, as Stoppard reveals over and over again, is self-knowledge; almost as elusive is the knowledge of another person’s heart. And so, as Chloë rightly concludes, “The only thing going wrong is people fancying people who aren’t supposed to be part of the plan.”

It has been an exhilarating spring at A.C.T., and we are deeply grateful to all of you who took a risk on three brand-new plays and made them so successful. It is this appetite for innovation that is fueling our thinking about our new Strand Theater, set to open in Central Market in January 2015. There, our new series, New Strands, will weave projects together in original and exciting ways—with strands made up of songs, plays, dance, and spoken word; strands that are local and strands that are international; strands that are cutting edge and strands that are classical; strands that are live action and strands that embrace the technology of our new neighborhood.

Meanwhile, our beloved Geary will continue to embrace vivid theatricality and language of scope. With that in mind, we have chosen productions for A.C.T.’s 2013–14 season that are filled with big dreams, big conflict, and big journeys. Here is a quick summary of some of what is in store for you:

A.C.T.’s 2013–14 Season

1776

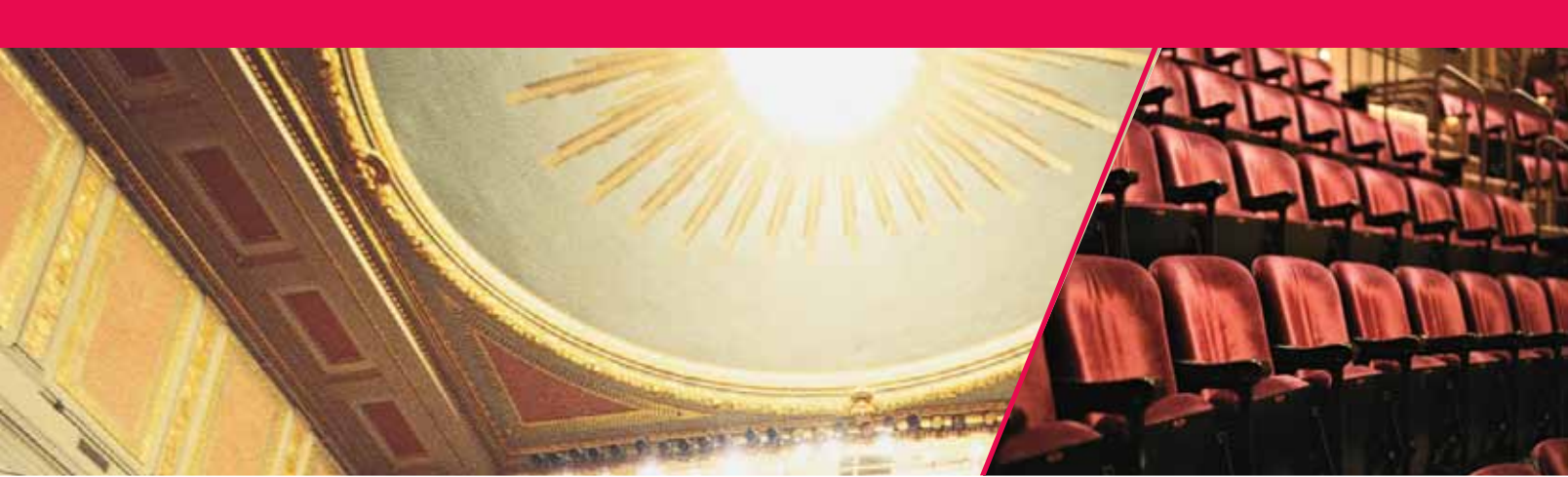
We are delighted to open with Frank Galati’s remarkable interpretation of one of the best and most iconic musicals ever penned about American politics, *1776*. I had the good fortune to see this production at the Asolo Repertory Theatre in Florida a few weeks after last November’s presidential election. The brilliant way in which *1776* weaves a complex and suspenseful tale about the beginning of our democracy resonates so powerfully with our own deeply divided Congress. Galati has a wonderful gift for making every moment and every character matter, no matter how small, and I was captivated by his humane and lively vision. It will be an honor to welcome this legendary director to A.C.T. with a production that will fascinate the entire family.

Underneath the Lintel

Since his beautiful performance in *Scorched*, I have been working with beloved A.C.T. favorite David Strathairn on finding the perfect project to bring him back. *Underneath the Lintel* is a riveting ghost story by Glen Berger about a librarian whose discovery of a library book that is overdue by more than a century sends him on a quest around the world that eventually leads him straight back to his own identity. *Lintel* is a magical piece of storytelling that, in the hands of a consummate actor like Strathairn, will leave you breathless and transported.

Major Barbara

By now it has become a running joke in the A.C.T. offices about how much I love Canadians, but I am so happy to report that the love affair continues with our next big international exchange, a collaboration with Theatre Calgary on one of George Bernard Shaw’s greatest plays about women, war, and money: *Major Barbara*. This idea began brewing in the summer of 2010 when Theatre Calgary invited A.C.T.’s *Tosca Cafe* to open their season, and indeed the lead in our Canadian version of *Tosca*, Dean Paul Gibson, will play Undershaft in *Major Barbara*. Featuring a mix of Canadians and Americans and directed by Theatre Calgary’s artistic director, Dennis Garnhum, this



Next season is overflowing with brilliance and suspense, magic and mystery, seduction and humor, ghost stories, legends, and unbridled theatricality.

is a rare example of how international dialogue can become an incredibly fruitful annual event.

Napoli!

If we had to list actors who are dearest to our hearts, A.C.T. Associate Artist Marco Barricelli would certainly be central to that list; and when we read Beatrice Basso and Linda Alper's brilliant version of Italian playwright Eduardo De Filippo's *Napoli Milionaria!*, we knew we had found the perfect vehicle for Marco. This is a deeply moving and richly humorous play about a Neapolitan family that descends into black marketeering in order to survive during World War II. Like Brecht's *Mother Courage, Napoli!* follows a resourceful mother, Amalia (who will be played by *Phèdre's* incomparable Seana McKenna), who desperately tries to keep her family together while the world around her is falling apart. This is A.C.T.'s salute to the Year of Italian Culture in the United States—and to San Francisco's rich Italian heritage. (And it will show you how to stockpile coffee in your mattress for the lean years ahead.)

"Big dreams, big conflict, and big journeys"

The Orphan of Zhao

So much discovery has already happened in and around *Stuck Elevator* that we were anxious to continue our exploration of Chinese theater, and what better way to do that than to go back to the most enduring Chinese epic of all, *The Orphan of Zhao*, a remarkable tale from the fourth century BCE that has been dubbed "the Chinese *Hamlet*." Telling the story of a humble Chinese doctor—portrayed in our production by the inimitable Bay Area native BD Wong—who sacrifices his own son to keep alive the only surviving member of the decimated Zhao clan, *Zhao* is at once both personal and vast. Filled with suspense, sorrow, court intrigue, and compassion, *Zhao* provides a window into China that feels as vivid as when it was first written.

Venus in Fur

And because no season is complete without a dose of sizzling sex, we will bring you David Ives's *Venus in Fur*, one of the hottest tickets in New York last season and a wildly theatrical take on how far one actress will go to inhabit a role. We invite you to unlock the mysteries of this cat-and-mouse thriller that will surely heat up The Geary next spring.

That's not all! One more title will follow shortly, but we couldn't wait to give you a taste of what's in store for you in this magnificent space as we continue to push the boundaries, travel the globe, and create theater that is both immediate and surprising.

While *Arcadia* performs at The Geary, the National Theatre of Scotland's unforgettable *Black Watch* plays at the Mission Armory. It has been a joy to work on two such diverse and richly imagined plays simultaneously, and we urge you to take advantage of both!

Finally, a huge thank you to all of you who made our Time Warp Gala such a blast and such a rousing success. To bring so many strands of A.C.T.'s family together was incredibly heartening and exciting. This is an amazing time to get involved with A.C.T., and we hope if you are new to us and inspired by what you see today, you will reach out and join us, either by taking a class in our renowned Conservatory or by supporting our vast educational outreach programs or by coming to a postplay discussion (You have to try Theater on the Couch!) or any of the other innumerable ways to connect.

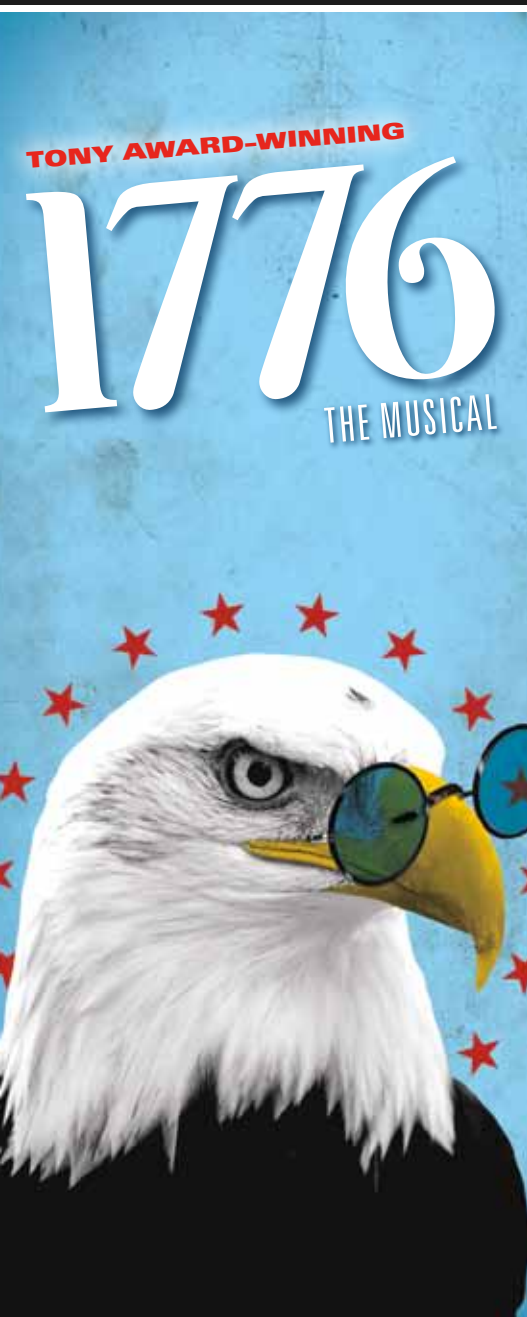
One more thing: I am dedicating my work in this production to my daughter, Lexie, who was six when I first directed *Arcadia* and has shaped my thinking ever since.

And now, enjoy!

All my thanks,

Carey Perloff, *Artistic Director*

INTRODUCING THE 2013-14 SEASON

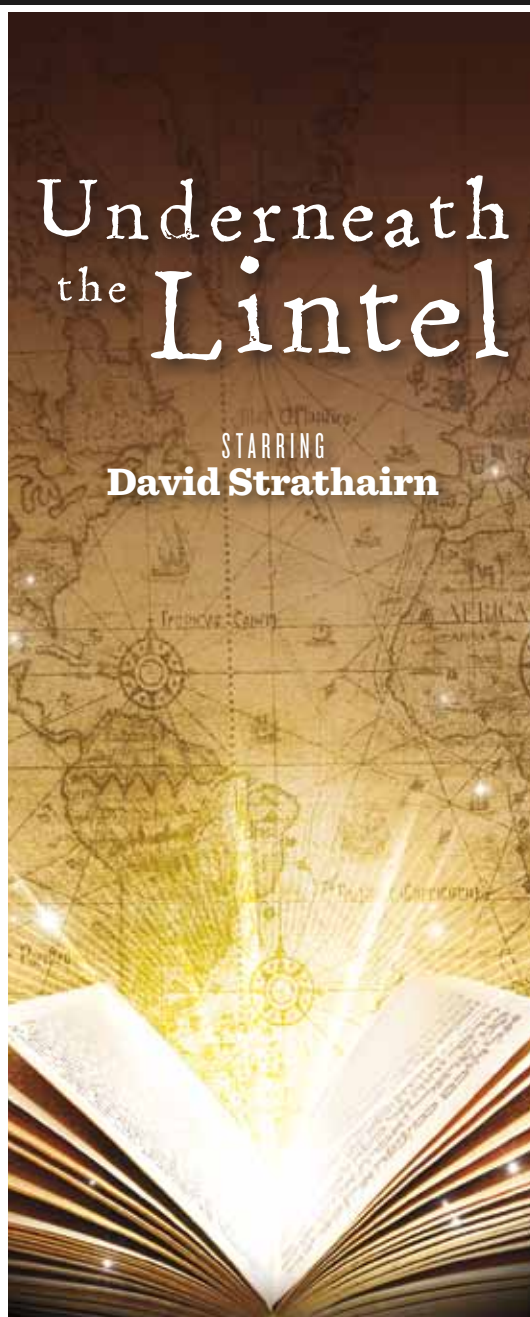


MUSIC AND LYRICS BY **Sherman Edwards**
BOOK BY **Peter Stone**
DIRECTED BY **Frank Galati**

A rousing musical adventure into the fascinating first chapter of American history

“**CLIFF-HANGING** drama ...
as **MAGICAL** as a fairy tale”

THE NEW YORK TIMES



BY **Glen Berger**
DIRECTED BY **Carey Perloff**

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“[Filled with] **INTELLIGENT WRITING** and quirky humor”

LOS ANGELES TIMES



BY **George Bernard Shaw**
DIRECTED BY **Dennis Garnhum**
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THE NEW YORK TIMES

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Napoli!

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**MARCO BARRICELLI AND
SEANA McKENNA**



BY **Eduardo De Filippo**
TRANSLATED BY **Linda Alper** AND **Beatrice Basso**
DIRECTED BY **Mark Rucker**

A new translation of the bittersweet WWII Italian
comedy about a family working the black market

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

THE NEW YORK TIMES

Venus IN FUR



BY **David Ives**
DIRECTED BY **Casey Stangl**

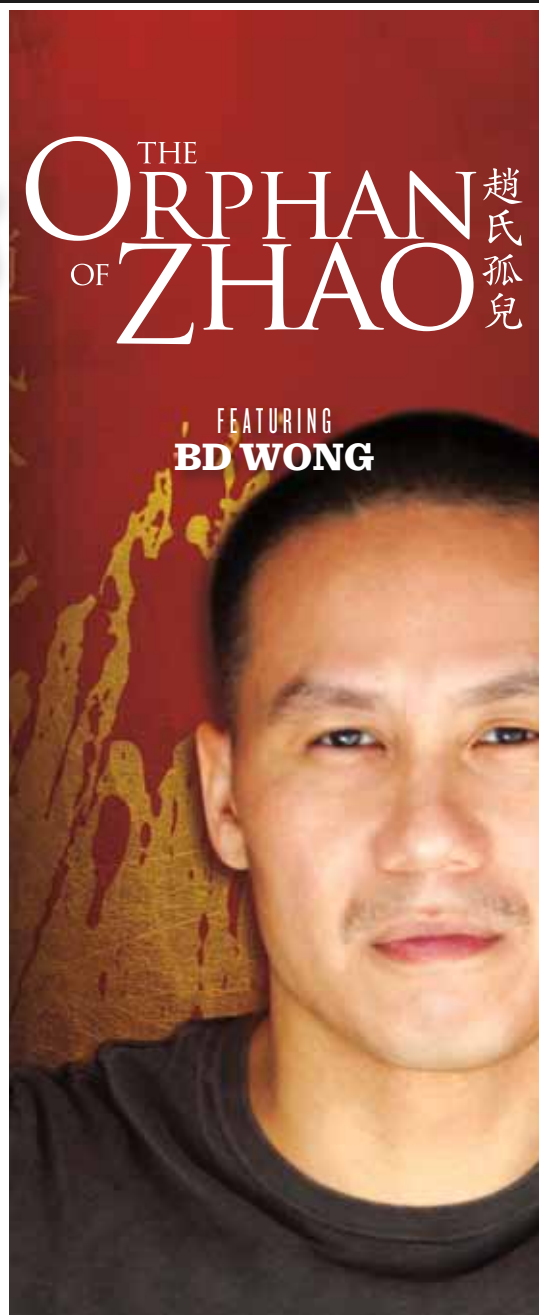
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BD WONG



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DIRECTED BY **Carey Perloff**

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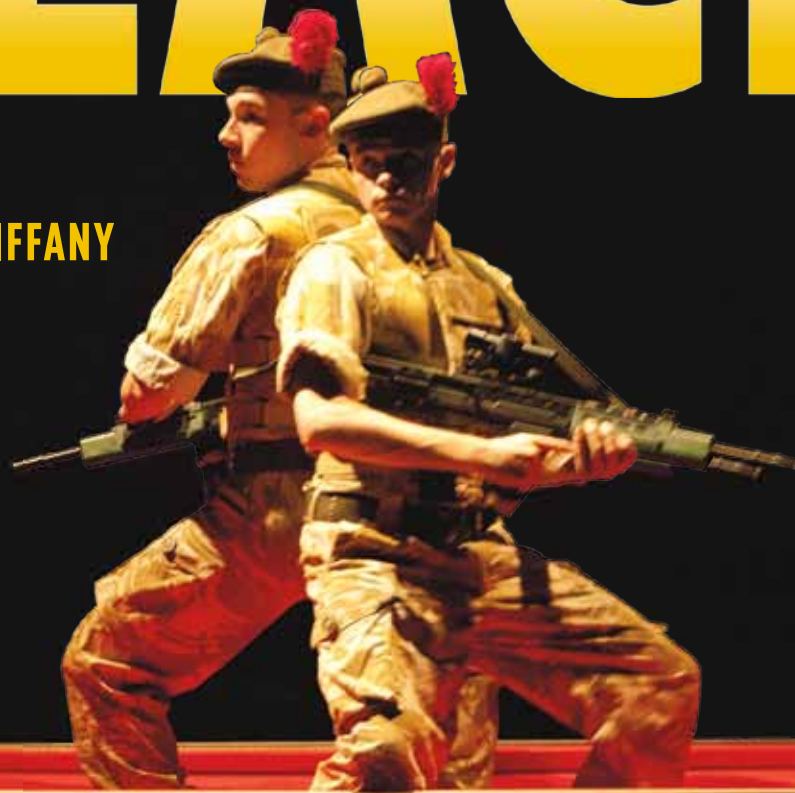
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NATIONAL THEATRE OF SCOTLAND'S

BLACK

BY GREGORY BURKE

DIRECTED BY JOHN TIFFANY



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THE NEW YORK TIMES

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“ELECTRIFYING”

INDEPENDENT ON SUNDAY

“PULSE-POUNDING”

NEW YORK MAGAZINE

“ENTHRALLING”

THE WASHINGTON POST

WATCH

After transfixing audiences around the globe and receiving worldwide critical acclaim, National Theatre of Scotland's revolutionary production of *Black Watch* makes its highly anticipated Bay Area premiere.

Inspired by interviews with soldiers who served in Iraq with Scotland's nearly 300-year-old Black Watch regiment, this hauntingly powerful depiction of war unleashes inventive, groundbreaking stagecraft—from choreographed marches and Scottish ballads to searing video news footage. *Black Watch* captures the layered state of being at war, from moment to gripping moment, delivering a visceral, unforgettable theatrical experience.



Black Watch photos by Scott Sackman



“ ”
THE TIMES OF LONDON • THE GUARDIAN • THE HERALD (Scotland) • DAILY MAIL • FINANCIAL TIMES

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Located two blocks from the 16th Street BART station, the Mission Armory's 39,000-square-foot Drill Court originally housed the California National Coast Guard Artillery and the California Naval Militia; it later served as a social center for the city's National Guard. It will be transformed into a thrilling performance space with state-of-the-art stadium-style seating and a cocktail lounge for preshow events.



The Drill Court at the Armory Community Center, 2011 (© ArmoryStudios.com)

COMING SOON TO A.C.T.

TONY AWARD-WINNING

1776

THE MUSICAL

MUSIC & LYRICS BY
SHERMAN EDWARDS

BOOK BY
PETER STONE

DIRECTED BY
FRANK GALATI

"CLIFF-HANGING DRAMA . . .
AS **MAGICAL** AS A FAIRY TALE"

THE NEW YORK TIMES

"**EXCITING** AND **SUSPENSEFUL** . . .
BEAUTIFULLY STAGED BY DIRECTOR FRANK GALATI"

SARASOTA MAGAZINE

SEP 11-OCT 6

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DAVID STEELE, AND SUSAN VAN WAGNER
ASSOCIATE PRODUCER: PAUL ANGELO

presents
ARCADIA

By Tom Stoppard
Directed by Carey Perloff

Scenic Design by	Douglas W. Schmidt
Costume Design by	Alex Jaeger
Lighting Design by	Robert Wierzel
Sound Design by	Jake Rodriguez
Original Music by	Michael Roth
Choreography by	Val Caniparoli
Dramaturg	Michael Paller
Casting Director	Janet Foster, CSA
Assistant Director	Logan Ellis

THE CAST
(in order of appearance)

NINETEENTH CENTURY

Thomasina Coverly	Rebekah Brockman [†]
Septimus Hodge , her tutor	Jack Cutmore-Scott*
Jellaby , a butler	Ken Ruta*
Ezra Chater , a poet	Nicholas Pelczar*
Richard Noakes , a landscape architect	Anthony Fusco*
Lady Croom	Julia Coffey *
Captain Brice , RN, her brother	Nick Gabriel*
Augustus Coverly	Titus Tompkins [†]

TWENTY-FIRST CENTURY

Hannah Jarvis , an author	Gretchen Egolf*
Chloë Coverly	Allegra Rose Edwards [†]
Bernard Nightingale , a don	Andy Murray*
Valentine Coverly	Adam O'Byrne*
Gus Coverly	Titus Tompkins [†]

UNDERSTUDIES

Thomasina Coverly, Chloë Coverly—Blythe Foster*; *Septimus Hodge*—Titus Tompkins[†]
Jellaby, Richard Noakes, Bernard Nightingale—Robert Parsons*
Ezra Chater, Captain Brice, Augustus Coverly, Gus Coverly—Raymond Castelán[†]
Lady Croom, Hannah Jarvis—Domenique Lozano*; *Valentine Coverly*—Nicholas Pelczar*

STAGE MANAGEMENT STAFF

Elisa Guthertz*, *Stage Manager*; Megan Q. Sada*, *Assistant Stage Manager*; Amy Beckwith, *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 Theatre Intern

PLACE

A room on the garden front of a very large country house in Derbyshire

TIME

ACT I: **Scene 1** April 10, 1809 | **Scene 2** The Present | **Scene 3** April 11, 1809 | **Scene 4** The Present

ACT II: **Scene 5** The Present | **Scene 6** April 12, 1809 | **Scene 7** The Present and May 1812

***Arcadia* is performed with one 15-minute intermission.**

Arcadia is presented by special arrangement with Samuel French, Inc.

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DARLING

a new musical

*mayhem
rebellion
youth*

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Directed by **Domenique Lozano** and **Craig Slaughter**

Music direction by **Robert Rutt** Choreography by **Christine Mattison**

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Every Beautiful Thread

A Conversation with Director Carey Perloff

by Michael Paller

When Carey Perloff directed the West Coast premiere of *Arcadia* at A.C.T. in September 1995, The Geary Theater was still out of commission due to the extensive damage caused by the 1989 Loma Prieta earthquake. Now, 20 years later, she is excited to finally bring Tom Stoppard's masterwork to A.C.T.'s majestic stage.

Why did you want to revisit *Arcadia*?

Arcadia was the first Tom Stoppard play that I ever worked on. I did it in my fourth season at A.C.T. when we were in diaspora. We performed in a small theater called the Stage Door (now Ruby Skye, the night club), which made it a somewhat smaller endeavor [than producing at The Geary].

I have deeply fond memories of working on *Arcadia*. It's how I met Tom. When I read the play, I immediately wanted to do it, but Lincoln Center Theater said no—they wouldn't license it because they were doing it and wanted exclusive rights. Finally, I figured out how to contact Tom directly. I said, "You don't know me, but A.C.T. has a history of doing your plays and we're a very literate theater and I will treat this material with great reverence and great joy and I love it and I promise you it will be worth it, so is there any way you can intervene on our behalf?" The next thing I knew, I got a call from [Lincoln Center Executive Director] Bernie Gersten saying, "Okay, you've got the rights."

Right after the A.C.T. production, I was in London and I met Tom for the first time in the bar of the National Theatre. I had written him letters throughout the production

whenever I had questions, and he wrote back the funniest, smartest replies. I thought he was hilarious. We had become epistolary friends, so when I met him in person I felt that I already knew him. It was the beginning of an incredibly fruitful and satisfying theatrical relationship and we've done many of his plays. He came to A.C.T. for the U.S. premieres of *Indian Ink* and *The Invention of Love*, and also for our productions of *Night and Day*, *The Real Thing*, and *Travesties*. He's someone from whom I've learned an enormous amount and whom I adore.

Has your thinking about *Arcadia* changed after 20 years?

There is a thread running through this play that's about loss. How do we accept loss in human experience? I think I saw that as a young person directing it, but I don't think I realized what a profound thread it is. *Arcadia* is very deeply about time. I posted one of its most beautiful monologues on my wall:

We shed as we pick up, like travelers who must carry everything in their arms, and what we let fall will be picked up by those left behind. The procession is very long and life is very short. We die on the march. But there is nothing outside the march so nothing can be lost to it.

▲ **Et in Arcadia Ego!** *Arcadian Shepherds*, by Nicolas Poussin (1584–1665). The Latin inscription means: "Even in Arcadia I [death] am." It serves as a reminder that death exists even in paradise. (Louvre, Paris/Giraudon/The Bridgeman Art Library)

I realize what a theme that has always been for Tom. You try to live in the moment, but time is rushing past and things that are so precious to you inevitably disappear: love, childhood, relationships, literature. I love the fact that Thomasina is mourning the lost plays of Aeschylus, because I've always felt that way as a classicist. I've always thought, "How could these be lost?" and, "How random it is that we have Euripides' *The Bacchae* because somebody wrapped a wine vessel in a play." We should mourn that. But Tom says, "No, you don't have to mourn that. You celebrate that it happened to begin with."

What other themes run through Stoppard's plays?

It really annoyed me when *The Real Thing* came out and the critics said, "Surprise! Tom Stoppard has a heart." I think he's always been deeply romantic. He's a very shy man who's also incredibly loving and kind, and he has a huge romantic soul that is protected by his fiercely rigorous intellect. That seeming schism between heart and mind—between Romanticism and Classicism—has always existed in his plays. In some of his plays the romantic wins, and in some the rationalist wins. It depends on the mood he's in when he writes the play. Tom has always wrestled with that collision and I think it's why the plays are so much fun.

In *Arcadia*, he absolutely turns the deck on its head. The romantic turns out to be the scientist, Valentine. Science has become so overwhelmingly beautiful. When you start to iterate fractals, it is magical. It is like seeing the hand of God. It is like seeing a part of a coastline and then a bigger section. That same iteration and fractal gets bigger, and it is holy, spiritual, and beautiful. It is utterly wrong to think that science is in some way unromantic and rational, just as it's wrong to say that someone in the humanities can't be precise and scientific.

What is Stoppard like as a colleague?

He's quite different from Harold Pinter. Pinter gave notes in the room that were uncannily active, profound, and simple, because he was a great actor. He would say one thing, and you'd think, "Oh my god, that's it!" Tom is not like that because he's not an actor. He gives really funny notes, which tend to be things like, "Oh, I'm sorry, it's all about sex."

Sometimes he will explain things in a really 'round-the-bend way, but what I love about Tom is that he's a playwright. I mean he is "a maker of a play," and he understands that a play is a blueprint for a production. His favorite thing is when a designer or director or actor or choreographer or composer will solve a moment in his play that he hadn't solved.

To read Michael Paller's complete conversation with Carey Perloff, purchase Words on Plays in the lobby, at the bar, or online.

The Science of Arcadia

Fermat's Last Theorem

Pierre de Fermat (1601–65) was a French mathematician whose last theorem holds that "it is impossible to separate a cube into two cubes, a fourth power into two fourth powers, or, generally, any power above the second into two powers of the same degree." In the margin of a book discovered after his death, Fermat wrote that he had found "a remarkable proof which the margin is too small to contain." Mathematicians sought the elusive proof for centuries; many thought it was impossible. Finally, in 1993, Princeton University mathematician Andrew Wiles solved it after seven years of concentrated effort.

Newtonian Thought

In 1687, Sir Isaac Newton published his seminal *Philosophiae Naturalis Principia Mathematica*, which describes universal gravitation and the three laws of motion. Newton's work proved that the motion of both celestial bodies and objects on earth could be predicted through the same series of equations. His empirical law of cooling states that all objects will eventually cool or warm to the temperature of their surroundings.

The Second Law of Thermodynamics

The second law of thermodynamics states: "In all energy exchanges, if no energy enters or leaves the system, the potential energy of the state will always be less than that of the initial state." In other words, as energy is transferred from one form to another, some is lost as heat. The law explains the tendency of physical phenomena to degenerate from order to disorder (entropy).

Chaos Theory

In the mid twentieth century, scientists studying apparently random natural phenomena discovered repeating patterns of periodicity, patterns that were self-similar on every scale into infinity; in other words, they were regularly irregular. This could not be explained by the linear equations of classical algebra and geometry. Thus began chaos theory, which states that seemingly random occurrences can be predicted by nonlinear equations. An important property of many chaotic systems is that the nonlinear equations that describe them are characterized by self-reinforcing feedback processes, in which the result of an operation is fed back into the equation and run through again and again (iterated).

A Brief Biography of Tom Stoppard

Tom Stoppard was born Tomáš Straußler in Zlin, Czechoslovakia, in 1937. In 1939 his family immigrated to Singapore, which Tom evacuated with his mother and brother in 1942 before the World War II Japanese invasion. His father, who remained behind, was killed. Stoppard's mother became a manager of a shoe shop in Darjeeling, India, where Tom met the English language at Mount Hermon, a school run by American Methodists, and his mother met Kenneth Stoppard, a major in the British Army. In 1946, Kenneth brought his new family home with him to Derbyshire, England. "As soon as we all landed up in England, I knew I had found a home," Stoppard says of his arrival. "I embraced the language and the landscape."

He found school dull and left at age 17 for a job as a newspaper reporter in Bristol. His work as a freelance journalist financed his writing: radio plays, a novel (*Lord Malquist and Mr. Moon*), and, eventually, stage plays. In 1964, as part of a five-month cultural exchange in a Berlin mansion, he wrote *Rosencrantz and Guildenstern Meet King Lear*, the one-act first draft of *Rosencrantz and Guildenstern Are Dead*. After the Royal Shakespeare Company and the Royal Court rejected it, the playwright's agent reluctantly allowed university students to perform the play in the Edinburgh Festival Fringe on "a stage the size of a ping pong table." The production was a surprise success, and the National Theatre in London requested the script. *Rosencrantz and Guildenstern* premiered there in 1967, transferred to Broadway the same year, and went on to win the 1968 Tony Award for Best Play.

Stoppard's subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award and New York Drama Critics' Circle Award), *Indian Ink*, *The Invention of Love*, and *Rock 'n' Roll*. The 2006 American premiere of Stoppard's trilogy, *The Coast of Utopia*, at Lincoln Center won seven Tony Awards.

Stoppard's translations and adaptations include works by Federico García Lorca, Arthur Schnitzler, Johann Nestroy, Václav Havel, Ferenc Molnár, and Gérard Sibleyras. He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil* (coauthor), *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed), *Shakespeare in Love* (Golden



▲ **SIR TOM** Tom Stoppard (photo by Amie Stamp)

Biography is "the mesh through which real life escapes." —Tom Stoppard

Globe and Academy awards, with coauthor Marc Norman), *Enigma*, and *Anna Karenina*. Stoppard was knighted in 1997.

Stoppard has a long history at A.C.T.: the theater has produced at least two Stoppard plays every decade since 1969, and Artistic Director Carey Perloff has directed two of his American premieres: *Indian Ink* (1999) and *The Invention of Love* (2000). In reference to his popularity here, Stoppard has joked, "I am the house playwright!"

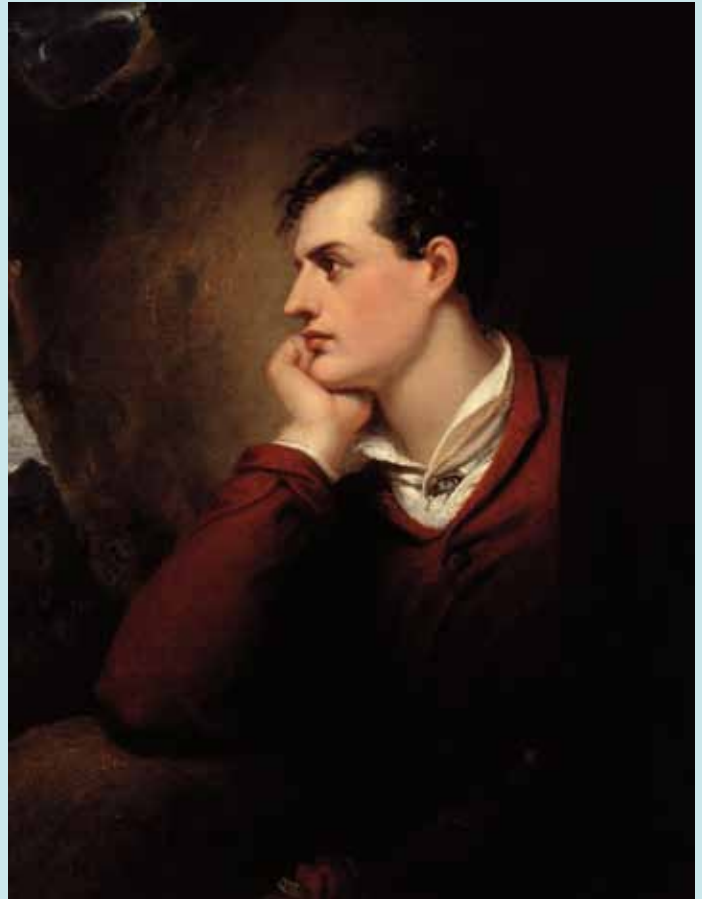
Lord Byron

While not the first of the Romantic poets, the sixth Lord Byron, born George Gordon on January 22, 1788, is undoubtedly the most iconic. For Byron, life relentlessly imitated art (or perhaps vice versa). His Byronic Hero—a solitary, melancholy, sensuous social outlaw—was part fictional, part autobiographical, and became one of the most prominent and celebrated fixtures of Romantic literature.

Byron began writing poetry as a teenager and published his first book, *Hours of Idleness*, in 1807, the same year he graduated from Trinity College at Cambridge. Though widely praised, the book received a caustic critique from the *Edinburgh Review*, and Byron was incensed. In 1809, the poet published a response, “English Bards and Scotch Reviewers,” which excoriated his more fashionable contemporaries. His *Childe Harold’s Pilgrimage* (1812) cemented his rank as one of the most sought-after writers of the day.

When he wasn’t writing, Byron was traveling Europe and cultivating a reputation for eccentricity and excess. Along with drinking, gambling, and shooting, womanizing was among his chief pursuits; his affairs with Lady Caroline Lamb and his half-sister, Augusta Leigh, were especially notorious.

As his literary career bloomed, his personal scandals multiplied, and in July 1809 he abruptly left the country, indicating in letters, “I will never live in England if I can avoid it. *Why*, must remain a secret.” His letters also indicate he spent April of that year at his ancestral home, Newstead Abbey, but there is no evidence of his whereabouts between the 10th and 12th, when playwright Tom Stoppard has him visit the nearby Coverlys in *Arcadia*.



▲ **LORD BYRON** *George Gordon Byron, 6th Baron Byron* (detail), by Richard Westall, 1813 (National Portrait Gallery, London)

In 1816, Lord Byron left England for good. Though he continued to write, his popularity waned. He died in Greece in 1824, where he was mourned as a hero for his support of the Greek war of independence.

Lady Lamb

Lady Caroline Lamb was born November 13, 1785, and married William Lamb, second Lord Melbourne, in 1805. They had a son, Augustus, whom modern scholars believe suffered from epilepsy and a form of autism.

Lamb’s affair with Lord Byron began in 1812. While not her first extramarital affair, it was the most serious; the two nearly eloped, and Lamb suffered a mental breakdown after Byron ended their romance. Frequent emotional outbursts ostracized her from society, but she was a prolific writer. Her most famous novel, *Glenarvon*, was published in 1816.

Literary scholars are divided over Lamb’s work. At the time of its publication, it was dismissed as the product of an unstable mind. In recent years, however, some have begun to consider Lamb a gifted author in her own right.



▲ **LADY CAROLINE LAMB** (detail), by Eliza H. Trotter, 1811 (National Portrait Gallery, London)

Romanticism

Free and Individual

by Michael Paller

New artistic styles tend to arise in reaction against older, dominant ones, and Romanticism was no exception. Aesthetically, Romanticism was a revolt against the reigning style of the day, Classicism, which itself rejected the previous style, the Rococo or late Baroque. In music and architecture, the Rococo generally favored much ornamentation and exuberance; in art and architecture that exuberance was expressed with asymmetricality and great dynamism in color, light and shade, rhythm and movement. More was more. Classicism, as an artistic expression of the Enlightenment, the great intellectual movement spanning the mid seventeenth through the eighteenth centuries that saw the rise of science and rationality, rejected Rococo and looked back to the aesthetic values of Greek and Roman antiquity. It favored balance, harmony, proportion, and restraint. In turn, Romanticism threw off all that order and sought a new way to depict the human condition in a world that was leaving Classical values behind.

As Classicism stood alongside developments in philosophy and science, Romanticism responded not only to a new expressive need but to larger world events. At the end of the eighteenth century, one particular force stood out in Europe: revolution. This was the political and social fact with which Romanticism would become most closely associated.

The French Revolution began in 1789 as a relatively modest appeal for a constitutional monarchy along the lines of Great Britain's. But the demands of the revolution's leaders soon became more radical, and other European nations, afraid that the revolutionary fever might spread, declared war on France. As a result of these pressures, in 1792 the French Revolutionary Convention declared France a republic. The following year, Louis XVI and his family were guillotined, and the Wave of Terror began: thousands of people were executed for being merely suspected of harboring nonrepublican sentiments. The next few years were marked more by confusion and chaos than by any kind of government—enlightened, despotic, or anything in between.

Then, in 1799, Napoleon seized command of the French armies, and the real possibility of continent-wide revolution swept Europe for the next dozen years. The other European governments were terrified that Napoleon would bring

revolution and the new French empire to their soil. Between 1800 and 1815 they launched a series of wars against him that resulted in his ultimate defeat and death. Although most intellectuals and artists felt betrayed by Napoleon's establishment of an empire with himself as its unquestioned head, they despised the rest of reactionary Europe more. As a result, many of those who had initially supported Napoleon took up the nationalist and revolutionary sentiments that would dominate much of the rest of the nineteenth century in Europe after Napoleon's fall in 1815.

Faced with this churning political landscape, it seemed to many artists that the Classical style was worn out. The upheavals sweeping Europe required an art that rejected Classicism's repose, balance, and harmony, its insistence on decorum and rules. A new art was needed that embraced the whirlwind of change and responded to the new urge for freedom and personal liberty with forms that were equally free, equally individual.

Allied to freedom as a political notion was the idea that art also needed to be free: free of the arbitrary rules of Classicism. In theater, for instance, French Classicism dictated that a play must be written in five acts, in verse, observe the unities of time and place, and keep high emotions tightly in hand. The Romantics rejected all this. The only rules that governed a work of art would be its own that arose organically, products of the pressure of its own demands and the artist's perception of the world. Personal expression mattered more than arbitrary rules. So, in theater, Shakespeare, with his multiple plots, settings, and scenes, was the preferred Romantic model over French Neoclassicists such as Racine, Corneille, and Voltaire. In general, Romantic playwrights valued character over structure, which—although their ranks included Schiller and, for a time, Goethe—produced a couple decades' worth of incoherent plays and led in turn to the rise of the non-Romantic, overly coherent well-made play.

The Romantics rejected the Enlightenment's empiricism and rationality and what was, to them, its puny image of God as a benevolent mechanic. They embraced the existence of an Absolute Being who created all things and whose scope was far beyond our limited ability to comprehend. Proof of this being would be located in an instinctive reaction to the universe's

infinite variety and beauty, not in the Enlightenment's verification of objective experience, which the Classical style often reduced to soft colors, geometrical shapes, and amiable harmonies.

Such variety was to be found foremost in nature. The closer a thing was to its natural state the more likely it was to reveal fundamental truths. Landscape painting, therefore, became a pillar of the new movement. While all of nature was its purview, the Romantic imagination wasn't limited to dappled hillsides or waving fields of sunflowers. It was fascinated more by lashing thunderstorms and rocky landscapes; the stunning power of nature's dark destructive force became a recurrent subject for Turner, Géricault, Delacroix, and others. In music, Beethoven, followed by Schubert, Schumann, and others, found nature an important inspiration and subject, as did the poets Goethe, Coleridge, and Wordsworth, the last combining with it a belief in the poetic value of everyday people and experience.

From Germany came a new interest in medieval, or Gothic, culture, which celebrated the romance of chivalry. Alongside this love of the Gothic came a fascination with the irrational, the mysterious, the grotesque, the supernatural, all beyond the scope of rationality. The British authors Horace Walpole and Ann Radcliffe were among the earliest to exploit the new allure of night terrors (Walpole as early as 1764); the Gothic tale *Wieland*, by Charles Brockden Brown, published in 1798, was one of the first American novels, and Edgar Allan Poe carried on the tradition. In 1816, *Frankenstein* was the result of a ghost-story competition between the author Mary Shelley; her husband, Percy Shelley; Lord Byron; his former lover, Claire Clairmont; and John Polidori, who went on to write one of the first vampire stories in English.

Where Classicists sought unity and balance, the Romantics saw division everywhere and championed the richness of experience it suggested: body vs. soul; temporal vs. eternal; finite vs. infinite. We may yearn for a glimpse of divine truth and perfection, but because it belongs to a realm beyond our understanding, it is forever beyond our grasp. But this fact makes art especially important. It is primarily *through art* that people can be made whole, since an aesthetic experience frees us from the divisive forces of everyday experience by giving eternal truths a concrete, perceptible form. Art, then, is a key not to mere Enlightenment "improvement," but to Romantic fulfillment.

If art provides glimpses of eternal truth, it follows that the artist who makes those moments possible is a superior being. Clearly, just as such a being is exempt from the old artistic rules and formal procedures, this person also is exempt from the strictures of social decorum and behavior that apply to ordinary people. Before Romanticism, an artist might be a respected craftsman. Beginning with Romanticism, he was transformed into a different sort of being: divided, difficult, heroic—a genius.



▲ **ROMANTIC LANDSKIP:** *Landscape with an Aqueduct* (detail), by Jean Louis Théodore Géricault, 1818

WANT TO KNOW MORE? GRAB WORDS ON PLAYS!

Words on Plays, A.C.T.'s performance guide series, offers insight into the plays, playwrights, and productions of the subscription season. Copies are available in the lobby, at the bar, and online.

Each purchase of *Words on Plays* supports our **ACTsmart education programs**, serving teachers and students throughout the Bay Area. Extend the love of theater to future generations, while learning about *Arcadia*.

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How well do you know A.C.T.?

In addition to our mainstage season, A.C.T. offers a variety of programs that make art accessible to the public, contributing to San Francisco's thriving arts scene with new venues, new voices, and new ideas. Here's a peek at some of what's happening offstage and behind the scenes.



Community

While A.C.T. is an internationally recognized institution that has presented world-class theater in San Francisco since 1967, we've also been a gathering place for the Bay Area arts community.

— This season, A.C.T. has hosted a wide variety of local performing arts organizations in our new experimental performance venue in the Central Market neighborhood, **The Costume Shop**. Thanks to a partnership with the San Francisco Neighborhoods Arts Collaborative and the Kenneth Rainin Foundation, A.C.T. has offered the space at no charge to an incredible lineup of performances, from such established institutions as Magic Theatre and Lorraine Hansberry Theatre to smaller organizations including Singers of the Street, a community choir of San Franciscans affected by homelessness.

— A.C.T.'s **ACTsmart** education programs not only bring our artists into public schools around the Bay Area, they also connect us with community youth groups such as the Tenderloin Boys & Girls Club, the Mission-based 826 Valencia literary initiative, and Oakland's Destiny Arts Center. These partnerships help extend the depth and reach of A.C.T.'s programs to youth across the region.

— Around each of the shows in our subscription season, we also provide a series of **InterACT** events, from interactive family workshops with theater artists to lively discussions with local experts. These events bring audiences and artists together to meet, mingle, and learn more about the show.

— A.C.T. is currently renovating Central Market's **Strand Theater**, scheduled to open in 2015 as a new 299-seat theater with a 2,500-square-foot event/performance space, which will also serve as a classroom and meeting hall. Designed to set Market Street aglow, The Strand will be a nucleus for the San Francisco arts community.



A.C.T. celebrated the opening of The Costume Shop theater in Central Market in 2011. Mayor Ed Lee hailed the venture as "a wonderful example of the spirit that has taken hold on Central Market to transform and infuse the area with art, performance, and gathering spaces."

Photo by Orange Photography



Access & Education

A.C.T. offers a variety of programs that engage our community in meaningful arts experiences, providing a safe yet dynamic space in which students of all ages can creatively explore social and personal issues. Our education programs aim to empower citizens of today, while developing the artists and audiences of tomorrow.

— A.C.T. launched our **Student Matinee** program in 1968, making it one of the oldest in the country. This affordable and accessible program has since seen more than half a million students attend mainstage and conservatory productions. The experience comes complete with interactive pre- and postshow workshops, lively postshow discussions with the actors, and in-depth study guides.

— Each year A.C.T. offers thousands of **free tickets and theater-based workshops** to social service agencies and community-based organizations in our community, including the Canon Kip Senior Center, La Voz Latina, and Tenderloin Neighborhood Development Corporation, among many others.

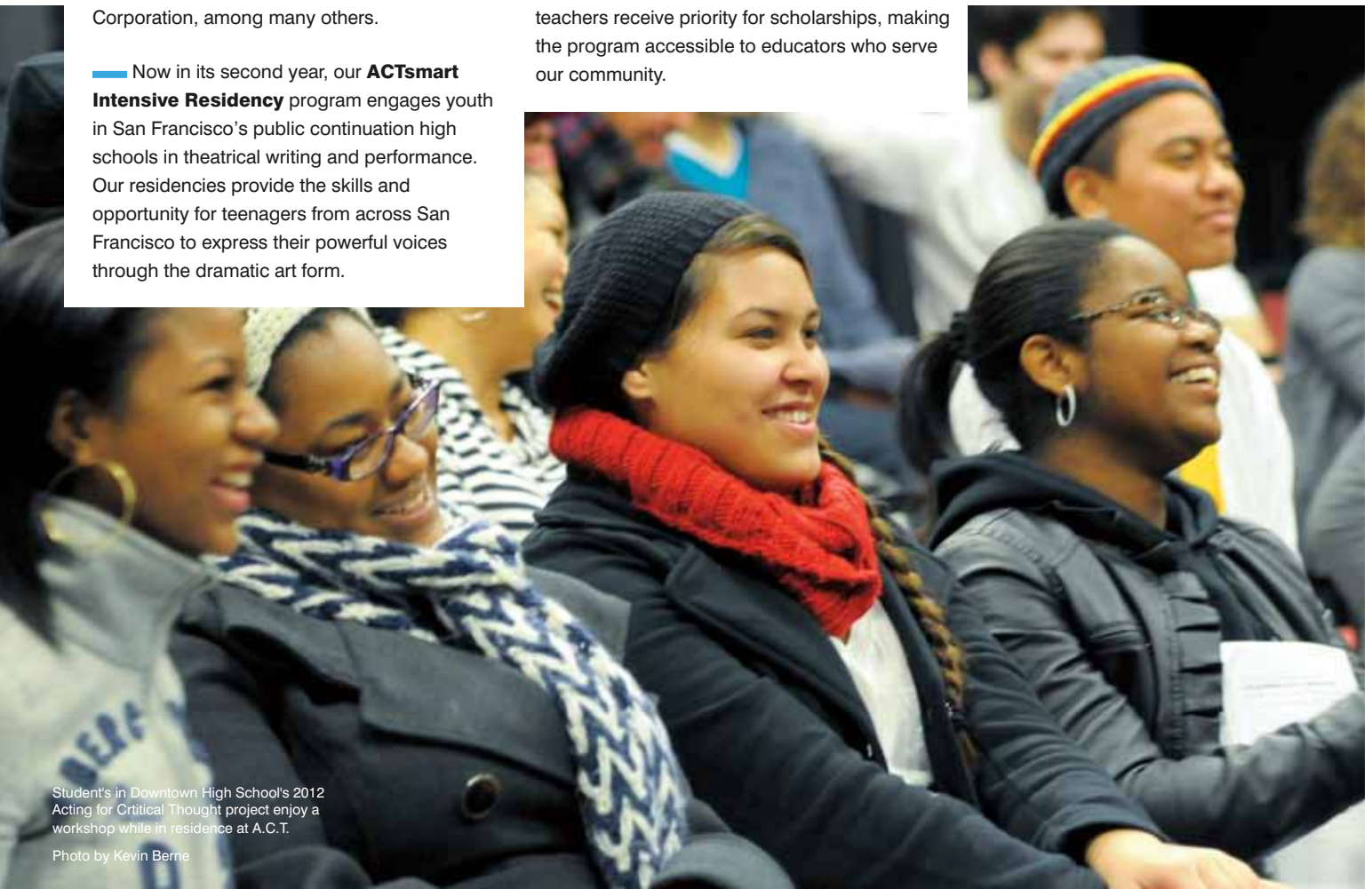
— Now in its second year, our **ACTsmart Intensive Residency** program engages youth in San Francisco's public continuation high schools in theatrical writing and performance. Our residencies provide the skills and opportunity for teenagers from across San Francisco to express their powerful voices through the dramatic art form.

— The A.C.T. Master of Fine Arts Program's annual **Will on Wheels** outreach tour brings Shakespeare to schools and community venues across the Bay Area, often performing for youth who have never before experienced a live theater production.

— Last summer, A.C.T. piloted **Back to the Source**, a professional development program for educators who are committed to using theater techniques in the classroom. The week-long intensive allows teachers to immerse themselves in the art of theater to acquire tools to engage students in a variety of subjects using drama techniques. Thanks to the generosity of the Moca Foundation, Bay Area public school teachers receive priority for scholarships, making the program accessible to educators who serve our community.



(L to R) Teachers Michael Givier, Joseph Ritsch, and Mariah Castle connect with their inner artistry in Back to the Source.
Photo by Dan Rubin



Students in Downtown High School's 2012 Acting for Critical Thought project enjoy a workshop while in residence at A.C.T.

Photo by Kevin Berne



Many Voices

A.C.T. is committed to nurturing artists from all backgrounds and to presenting stories that reflect the unique cultural landscape of San Francisco, as well as the complex makeup of the global society in which we live.

— Whether considering immigration rights (*Stuck Elevator*), queer politics (*Tales of the City*; *The Normal Heart*; “8”), or the birth of the civil rights movement (*The Scottsboro Boys*), A.C.T. strives to produce work that is relevant to the lives of a broad cross-section of San Francisco and captures the Bay Area’s particular zeitgeist.

— In League of Resident Theatre (LORT) professional nonprofit organizations today, women make up just 19 percent of artistic directors and 31 percent of executive directors. With women holding the positions of artistic director, executive director, conservatory director, director of education, and chair of the board of trustees, A.C.T. is leading the charge to more equitable theater leadership.

— A.C.T. maintains a number of international partnerships, collaborating and exchanging work across cultures and bringing you perspectives from around the world. In the current and upcoming seasons, A.C.T. has or will work with artists from Italy, France, Scotland, and Canada.



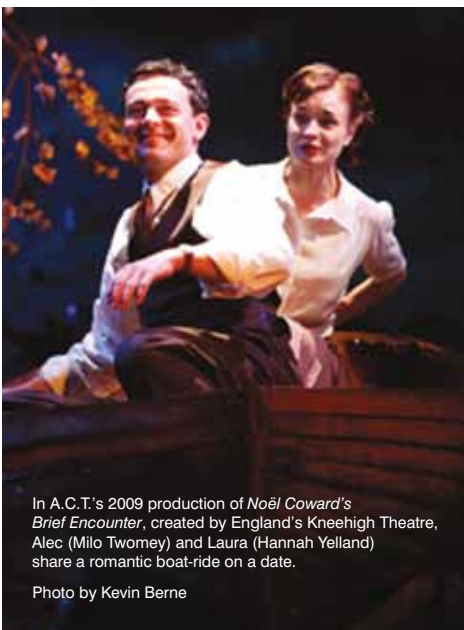
Best friends Shaunta Iyun (A.C.T. Master of Fine Arts Program alumna Omozé Idehenre, left), Marcus (A.C.T. M.F.A. Program student Richard Prioleau), and Osha (A.C.T. M.F.A. Program student Shinelle Azoroh) enjoy themselves in A.C.T.’s 2010 *Marcus; or The Secret of Sweet*.

Photo by Kevin Berne



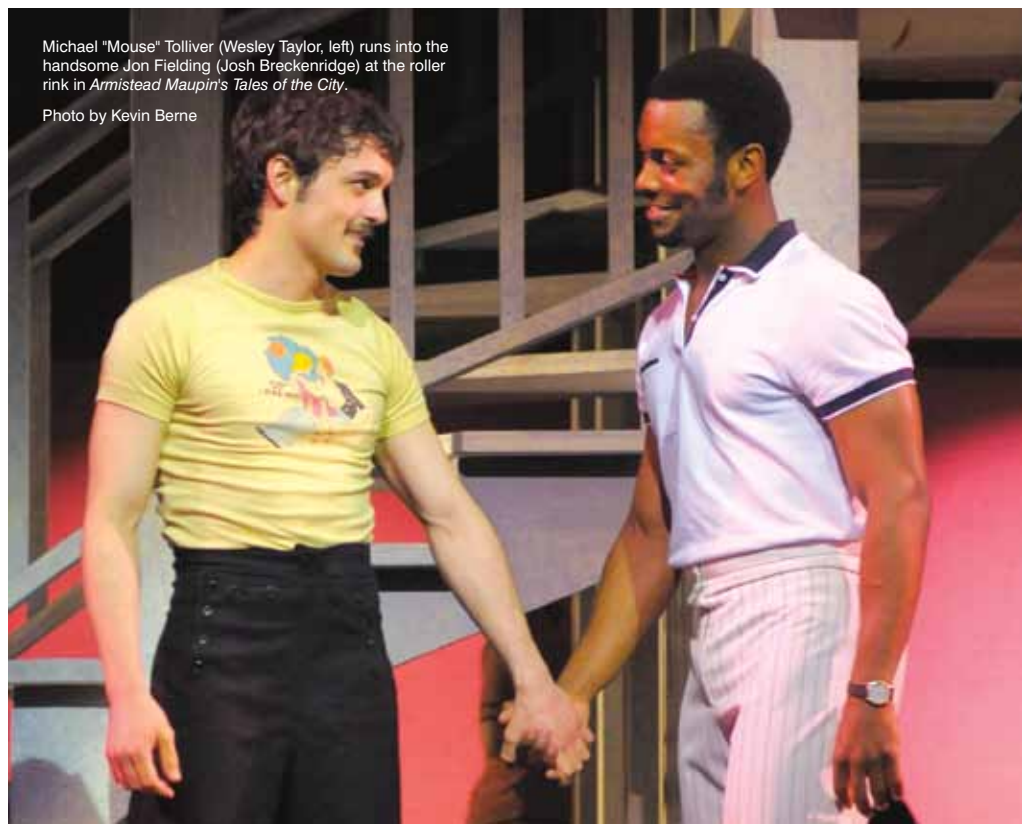
In Philip Kan Gotanda’s 2007 play *After the War*, set in San Francisco’s Fillmore District in 1948, Chester (Hiro Kanagawa) proudly reveals a television set to his sister-in-law Lillian (Sala Iwamatsu), as his friend Earl (Steven Anthony Jones, kneeling) and Benji (Ted Welch, standing) assist.

Photo by Kevin Berne



In A.C.T.’s 2009 production of Noël Coward’s *Brief Encounter*, created by England’s Kneehigh Theatre, Alec (Milo Twomey) and Laura (Hannah Yelland) share a romantic boat-ride on a date.

Photo by Kevin Berne



Michael “Mouse” Tolliver (Wesley Taylor, left) runs into the handsome Jon Fielding (Josh Breckenridge) at the roller rink in Armistead Maupin’s *Tales of the City*.

Photo by Kevin Berne



First mate Starbuck (A.C.T. M.F.A. Program student Max Rosenak) and the *Empowerment's* motley crew of students in the Young Conservatory commission of Karen Hartman's *Wild Kate*

Photo by Alessandra Mello



New Works

A.C.T. is committed to illuminating dramatic classics while providing a rich and fruitful home for new plays and new theatrical forms and voices.

— This season, A.C.T. produced two world premieres in a 1,000-seat house, something extremely rare in American theater.

— Each year, A.C.T. commissions new plays written specifically for the graduate-level students in our M.F.A. Program and the teenage performers in our Young Conservatory.

— With the opening of The Strand Theater on Market Street in 2015, A.C.T. will introduce **New Strands** to increase the visibility of works commissioned, developed, or first produced by A.C.T. The annual New Strands Festival will bring playwrights, musicians, dancers, and multidisciplinary artists together with the public through free workshop presentations and readings.

— A portion of our New Strands commissions will be dedicated to works exploring the history and community of San Francisco.



A rendering of the renovated Strand Theater scheduled to open in 2015

Image by Skidmore, Owings & Merrill LLP



Philip Estrera, a member of the M.F.A. Program class of 2014, teaches in the Young Conservatory.

Photo by Dan Rubin



Innovation

A.C.T. is an organization that fosters collaboration and conversation across generations and boundaries throughout the company.

— A.C.T. employs a full-time artistic company, including local actors, directors, dramaturgs, and teaching artists. Many of our professional artists mentor young actors both in our Conservatory and in the community. M.F.A. Program students also mentor Young Conservatory students and students in our ACTsmart Intensive Residency programs.

— Our M.F.A. Program is designed to train generative artists and gives students the opportunity to experience all aspects of developing and presenting their own work in a professional context.

For more information about A.C.T.'s programs and the role you can play, contact Amory Sharpe at asharpe@act-sf.org or 415.439.2472.

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WHO'S WHO IN ARCADIA



REBEKAH BROCKMAN†
(*Thomasina Coverly*) recently appeared at A.C.T. as Jenny Trusk in *Dead Metaphor* and *The Ghost of Christmas Past* in *A*

Christmas Carol and understudied *Elektra*. Her A.C.T. Master of Fine Arts Program production credits include *Happy to Stand*, *A Celebration of Tennessee Williams*, *Othello*, *Thieves*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Al Saiyid*. Regionally Brockman has performed with California Shakespeare Theater as Edith in *Blithe Spirit* (dir. Mark Rucker), the Kingsmen Shakespeare Company, The Shakespeare Theatre of New Jersey, and the national tour of *Women of Ireland*. She holds a B.F.A. from the American Musical and Dramatic Academy and studied Irish dancing at Rince Na Tiarna School of Irish Dance. She is the recipient of the 2012–13 Joan Sadler Award.



JULIA COFFEY*
(*Lady Croom*) was last seen at A.C.T. in *Maple and Vine* and as May in *Once in a Lifetime*. Her off-Broadway credits include the title

character in *The Widowing of Mrs. Holroyd* at Mint Theater Company (Drama League Award nomination) and *The Trip to Bountiful* at Signature Theatre Company. Coffey's regional credits include *Tales from Hollywood* at the Guthrie Theater; Portia in *The Merchant of Venice* and *The Beaux' Stratagem* at The Shakespeare Theatre Company in Washington, D.C.; *Absurd Person Singular* at Barrington Stage Company; Juliet in *Romeo and Juliet* at Chicago Shakespeare Theater; and Eliza in *Pygmalion* and Viola in *Twelfth Night* at Shakespeare Santa Cruz. Coffey trained at The London Academy of Music and Dramatic Art and received her degree from Florida State University.



JACK CUTMORE-SCOTT's* (*Septimus Hodge*) Broadway theater credits include understudying the roles of Septimus and Gus/Augustus Coverly in the recent

Tony-nominated revival of *Arcadia* and performing the role of Cuigy in Roundabout Theatre Company's production of *Cyrano de Bergerac*. Regionally, Cutmore-Scott has been seen as Ken in Pittsburgh Public Theater's production of *Red*, Nicholas in Lyric Stage Company of Boston's *The Life and Adventures of Nicholas Nickleby*, and Mr. Sloane in Publick Theatre Boston's *Entertaining Mr. Sloane*. Cutmore-Scott has had his own plays performed at The Actors Studio and the National Arts Club in New York, as well as the Edinburgh Festival Fringe. Cutmore-Scott trained at the London Academy of Music and Dramatic Art before attending Harvard College.



ALLEGRA ROSE EDWARDS† (*Chloe Coverly*) recently appeared in A.C.T.'s *A Christmas Carol* and *Elektra*, D'Arcy Drollinger's *Project: Lohan*, and the

Arvada Center's production of *Legally Blonde: The Musical*. As a student in the A.C.T. Master of Fine Arts Program, she has been featured in *A Doll's House*, *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Le Cid*. She was also seen in the new original musical *Homefront* with the A.C.T. Young Conservatory. Before starting her graduate training, she hosted the Special Effects Show at Universal Studios Hollywood. Edwards has a B.A. in theater and television from Pepperdine University.

*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 Theatre Intern



GRETCHEN EGOLF* (*Hannah Jarvis*) has appeared on Broadway (*Jackie* and *Ring Round the Moon* at Lincoln Center Theater), in the West End (*Jackie*),

and off Broadway (*More Lies About Jerzy* at Vineyard Theater and *All This Intimacy* at Second Stage Theatre, among others). Egolf has performed at many theaters around the country, playing such great roles as Blanche in *A Streetcar Named Desire* (Guthrie Theater), Rosalind in *As You Like It* (Pittsburgh Public Theater), Amanda in *Private Lives* (Barrington Stage Company), and most recently Emma in Pinter's *Betrayal* (Huntington Theatre Company). Film credits include *The Namesake*, *The Talented Mr. Ripley*, and *Quiz Show*. Her numerous television appearances include series-regular roles on *Journeymen* and *Martial Law*, as well as many recurring and guest star roles throughout the years (*Law and Order: SVU*, *Roswell*, *The Good Wife*, *CSI: Miami*, *Lie to Me*, *NCIS*, and *Criminal Minds*, among others) and the TV movies *The Two Mr. Kissels* and *Gleason*. Egolf is a graduate of the Juilliard School.



ANTHONY FUSCO* (*Richard Noakes*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Dead Metaphor*, *Elektra*,

Play, Race, *The Homecoming*, *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *Blithe Spirit*, *Candida*, *King Lear*, *The Tempest*, *The*

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Importance of Being Earnest, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School.



NICK GABRIEL*

(*Captain Brice*, *RN*) was most recently seen at A.C.T. as Clov in *Endgame* opposite Bill Irwin. He also played Nihad in *Scorched* and Miss

Leighton in *Once in a Lifetime*. Gabriel is a Sadler Award-winning graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting company. He received his B.F.A. in musical theater from the University of Michigan. He has also played principal roles at South Coast Repertory, Milwaukee Repertory Theatre, Shakespeare Santa Cruz, Capital Repertory Theatre, Center Repertory Company, California Shakespeare Theater, New York's Saratoga Shakespeare Company, and elsewhere. He originated the role of Warren in the West Coast premiere of *Ordinary Days* and was a principal vocalist with the San Francisco Symphony in *A Celebration of Leonard Bernstein*, conducted by Michael Tilson Thomas. Gabriel is a Ten Chimneys Foundation Lunt-Fontanne Fellow and proudly serves on the faculties of the many educational programs offered by A.C.T.



ANDY MURRAY*

(*Bernard Nightingale*) has appeared at A.C.T. in *War Music*, *The Voysey Inheritance*, *The Rivals*, *The Gamester*, *The Time of Your Life*, and *Edward*

II. On Broadway, Murray performed in *War Horse* (Lincoln Center Theater). His regional credits include Yale Repertory

Theatre, The Shakespeare Theatre Company in D.C., Baltimore's CENTERSTAGE, McCarter Theatre Center, Kansas City Repertory Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, San Jose Repertory Theatre, Magic Theatre, Marin Theatre Company, Shakespeare Santa Cruz, and the San Francisco Shakespeare Festival. On film, Murray will appear in *Cry/Fly*. His TV credits include *Person of Interest*, *Law and Order: Criminal Intent*, *One Life to Live*, and *Nash Bridges*.



ADAM O'BYRNE*

(*Valentine Coverly*) is returning to A.C.T., where he last appeared as Joey in Carey Perloff's acclaimed production

of *The Homecoming*. A native of Toronto, O'Byrne began his career at the Stratford Festival of Canada, where his credits include *Henry IV, Part 1*, *London Assurance*, *Measure for Measure*, *Orpheus Descending*, *The Brothers Karamazov*, and *The Winter's Tale*. He was a part of the original cast of *The Intelligent Design of Jenny Chow* and played Calhoun in the world premiere of *Bloody Bloody Andrew Jackson* at Center Theatre Group. Recently he appeared in *The Winter's Tale* at Yale Repertory Theatre and spent a season at Shakespeare Santa Cruz. Film and television credits include the forthcoming feature *Dead Man's Burden* and the forthcoming BravoFACT short *Everything Must Go*, as well as *Vegas*, *Cold Case*, *NCIS*, *Yeti*, *The United States of Tara*, and *The Bold and the Beautiful*. He is a graduate of Yale College and Yale School of Drama.



NICHOLAS PELCZAR*

(*Ezra Chater*) has appeared at A.C.T. in *War Music*, *Rock 'n' Roll*, and *A Christmas Carol*. Other Bay Area credits include

The Whipping Man, *Othello*, *The Glass*

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



KEN RUTA*

(*Jellaby*), a member of the company when it came to The Geary in 1967, has been part of more than 60 productions with A.C.T., including its

three-season-run of A.C.T.'s first production of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, as well as his *Hapgood* and the U.S. premiere of *The Invention of Love*. He has also directed Stoppard's plays at San Diego's Old Globe, Los Angeles's Music Center, and Arizona Theatre Company. He has appeared in Broadway productions of *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Ross*, *Three Sisters*, and *The Elephant Man* and was a founding member of Cincinnati's Guthrie Theater (more than 40 productions, serving as actor, director, and associate artistic director). He has performed in multiple media, including theater, film, and television. Ruta is proudest of his work with the Lyric Opera of Chicago and Minnesota Orchestra. His award-winning three-score-year career has recently included San Jose Repertory Theatre's *The Dresser* and North Coast Repertory Theatre's *King Lear*, *No Man's Land*, and *Heroes* (a Stoppard adaptation),

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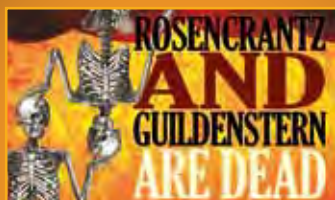
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plus his debut with the San Francisco Symphony in Béla Bartók's *Duke Bluebeard's Castle*.



TITUS TOMPKINS[†] (*Gus Coverly/Augustus Coverly*) 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*.



RAYMOND CASTELÁN[†] (*Understudy*) was last seen on the Geary stage in *A Christmas Carol*. Last summer he was seen in *Hamlet* and *The*

Merry Wives of Windsor (Livermore Shakespeare Festival). As a member of the A.C.T. Master of Fine Arts Program, he has appeared in Derek Walcott's *The Odyssey*, *A Doll's House*, *Green Eyes*, *The Mandrake Root*, and *The American Clock*, among others. Other productions include *Waiting for Lefty*, *Blood Wedding*, *A Streetcar Named Desire*, and *The Near East* (UCSD). He can also be seen in the film *Finding Hope Now* with Michael Badalucco. Castelán has a B.A. in theater from UCSD.



BLYTHE FOSTER^{*} (*Understudy*) is working with A.C.T. for the first time. Recently, she performed in the world premiere of Anthony Clarvoe's

Our Practical Heaven at Aurora Theatre Company and in Symmetry Theatre Company's production of *Emilie: La Marquise du Châtelet Defends Her Life Tonight*. Locally, she acted in *The Dresser* and *A Christmas Carol*, both at San Jose Repertory Theatre, and played Mayella Ewell in *To Kill a Mockingbird* at TheatreWorks, Jo in *boom* at Marin Theatre Company, and Lady Macbeth in *Macbeth* and Gretchen in *Faust, Part 1*, both at Shotgun Players. Her studies include an M.F.A. in acting from Columbia University in New York, training with Gardzienice Centre for Theatre Practices in Poland, and an apprenticeship with Bread and Puppet Theater in Vermont.



DOMENIQUE LOZANO^{*} (*Understudy*), a resident artist at A.C.T., has appeared in *The House of Mirth*, *Othello*, and *The Rose Tattoo* at

A.C.T. Lozano is an associate artist at California Shakespeare Theater, most recently appearing as Madame Arcati in *Blithe Spirit*. Other productions there include *Much Ado About Nothing*, *Pericles*, *The Triumph of Love*, *As You Like It*, *Nicholas Nickleby*, *The Importance of Being Earnest*, *Arms and the Man*, *Julius Caesar*, *The Winter's Tale*, *Romeo and Juliet*, and *Love's Labour's Lost*. She has appeared regionally in *As You Like It*, *Othello*, *The White Devil*, *Twelfth Night*, *Mad Forest*, *Antony and Cleopatra*, and *The Illusion* (Oregon Shakespeare Festival); *Fuente Ovejuna*, *Our Country's Good*, and *The Illusion* (Berkeley Repertory Theatre); and *Enchanted April*, *Hay Fever*, *On the Verge*, and *Mizlansky/Zilinsky* (San Jose Repertory Theatre). She has directed

A Christmas Carol at A.C.T. for the last eight years, as well as numerous productions in the Master of Fine Arts and Young Conservatory programs. Other directing work includes productions at TheatreFIRST, San Jose Stage Company, Marin Theatre Company, Center REP, and Napa Valley Rep, where she was a founding member.



ROBERT PARSONS*

(*Understudy*) has been seen at A.C.T. in *Rock 'n' Roll*, *The Little Foxes*, *The Black Rider*, *Buried Child*, *The Colossus of*

Rhodes, and *Good*. Regional and international credits include *The Rivalry* (Ford's Theatre), *Rock 'n' Roll* (Huntington Theatre Company), *The Black Rider* (Sydney Festival; Ahmanson Theatre), *Misalliance* (Alley Theatre), *The Heiress* (Arizona Theatre Company), *One Flew Over a Cuckoo's Nest* (New Repertory Theatre), and *K* (HERE Arts Center, New York)—as well as two seasons at the Oregon Shakespeare Festival. Bay Area credits include appearances at Berkeley Repertory Theatre, Magic Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, Word for Word, Shotgun Players, Z Space Studio, and TheatreWorks. He received the 2009 Metro West Award for Outstanding Performance in *I Am My Own Wife* and a 2010 DC Theatre Scene Award for Outstanding Performance in *The Rivalry*. Film credits include *Black August* and *Almost Famous*.

DOUGLAS W. SCHMIDT (*Scenic Designer*) has been the scenic designer for more than 200 productions over the past 40 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters musical *Over Here!*; Ira Levin's *Veronica's Room*; Neil Simon's *They're Playing Our Song*; Bernard Slade's *Romantic Comedy*; Howard Ashman and Marvin Hamlisch's musical *Smile*; the original production of *Grease*, which held for many years the

record for the longest-running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle *Frankenstein*, which closed on opening night. Recent Broadway credits include the 2001 revival of *42nd Street* (Tony, Drama Desk, and Outer Critics' Circle award nominations) and the 2002 revival of *Into the Woods* (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include *The Best Is Yet to Come* at Ventura's Rubicon Theatre Company, the London revival of *42nd Street*, and *Il Trittico* at The Metropolitan Opera in 2007. For A.C.T. he has designed *The Tosca Project* (2010), *Rock 'n' Roll* (2008), *Travesties* (2006), *Diamond Lil* (1988), and *Faustus in Hell* (1987).

ALEX JAEGER (*Costume Designer*) has designed costumes for *4000 Miles*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming*, *November*, *Speed-the-Plow*, and *Rock 'n' Roll* for A.C.T.; *Se Llama Christina*, *Bruja*, *What We're Up Against*, *Or.*, *Oedipus el Rey*, *Goldfish*, *Mrs. Whitney*, and *Mauritius* for Magic Theatre; *Two Sisters and a Piano* for The Public Theater in New York; *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, and others for South Coast Repertory; *A Streetcar Named Desire*, *August: Osage County*, *Cat on a Hot Tin Roof*, *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers*, and *Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *Other Desert Cities* 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. Other credits include many productions with the Studio Theatre in Washington, D.C., the Geffen Playhouse, and Shakespeare Santa Cruz. Jaeger is the recipient of several design awards, including an L.A. Ovation Award, three Back Stage Garland Awards, and four Drama-Logue Awards.

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

JAKE RODRIGUEZ (*Sound Designer*) is a sound designer based out of the San Francisco Bay Area. Most recently he worked on the off-Broadway premiere of *Emotional Creature*, by Eve Ensler. Other recent credits include the world premieres of *Emotional Creature*, *Girlfriend*, and *Passing Strange* at Berkeley Repertory Theatre; *Scorched* and *Maple and Vine* at A.C.T.; *Hamlet* at California Shakespeare Theater in 2012; world premieres of *Bruja*, *Annapurna*, and *Oedipus el Rey* at Magic Theatre; *Eurydice* at Milwaukee Repertory Theater; *The People's Temple* at Guthrie Theater; *Clementine in the Lower 9* at TheatreWorks; and *The Companion Piece* at Z Space. Rodriguez is the recipient of a 2004 Princess Grace Award.

MICHAEL ROTH (*Original Music*) returns to A.C.T., where previous productions include *The Rose Tattoo*, *Indian Ink*, *The Invention of Love*, *A Streetcar Named Desire*, and *Arcadia*, the scores for which were recognized by Bay Area Theatre Critics Circle awards or nominations. Recent projects include two collaborations with Christopher Plummer, his one-man show *A Word or Two* and *The Tempest* (Stratford Festival; dir. Des McAnuff; filmed for Bravo); *Jews and Baseball: An American Love Story* (documentary for PBS); collaborations with Randy Newman, including musical direction for Disney's *The Princess and the Frog* and orchestrations for *Faust*; editing five songbooks; numerous Broadway, off-Broadway, and regional productions, especially with South Coast Repertory and La Jolla Playhouse, where he has been a resident artist/composer; collaborations with Daniel Sullivan, Alice Ripley, Culture Clash (The Birds, Berkeley Repertory Theatre), and the United Nations, among others; and accompanying singers from Alicia Keys to Michael McKean. His opera *Their Thought & Back Again* is available on iTunes. Upcoming projects include a chamber music/theater treatment of Samuel Beckett's *Imagination Dead Imagine* and *Fats November*, his new piano sonata. For more information, look up rothmusik.

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. He adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA (*Casting Director*), has cast *Stuck Elevator*, *Dead Metaphor*, *4000 Miles*, *Elektra*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine* for A.C.T. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *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).

ELISA GUTHERTZ* (*Stage Manager*) most recently worked on *4000 Miles*, *The Normal Heart*, *The Scottsboro Boys*, *Endgame* and *Play*, and *Scorched* at A.C.T. Her numerous other productions for A.C.T. include *Once in a Lifetime*, *Clybourne Park*, *Marcus; or The Secret of Sweet*, *The Caucasian Chalk Circle*, *November*, *Boleros for the Disenchanted*, *Rich and Famous*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has

also stage-managed *The Mystery of Irma Vep*, *Suddenly, Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

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

PRISCILLA and KEITH GEESLIN (*Executive Producers*) have recently produced *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Curse of the Starving Class*, and *The Rivals* for A.C.T. A member of the A.C.T. Board of Trustees since 2003, Priscilla serves as a vice chair of the board. A principal of Francisco Partners, Keith serves on the board of trustees of the high school he attended in Pennsylvania, The Hill School. Priscilla also volunteers her time on the boards of the San Francisco Symphony, NARAL Pro-Choice California Leadership Council, and San Francisco General Hospital Foundation.

CHRIS and LESLIE JOHNSON (*Executive Producers*) were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They recently were executive producers on *Endgame* and *Play*, *Scapin*, *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area arts organizations

and recently endowed the Hurlbut-Johnson Endowed Chair in Diabetes Research at UC San Francisco.

JOHN LITTLE and HEATHER STALLINGS LITTLE (*Executive Producers*) recently produced *Endgame* and *Play* at A.C.T. Heather Stallings Little is a C.P.A. turned writer who worked in investment banking and as the chief financial officer of a company that manages the affairs of professional athletes. A frequent adventure traveler, she writes travel stories as well as fiction and "Travels with My Crazy Husband" on her *Posts from the Silicon Valley Outback* blog. She is the author of the novel *False Alarm*, and her short fiction has appeared in *ZYZZYVA*. Heather joined the A.C.T. Board of Trustees in 2011 and John is on the Asian Art Museum board of trustees. He is an entrepreneur and inventor and enjoys adventure travel, skiing, tennis, and photography.

BURT and DEEDEE MCMURTRY (*Executive Producers*) married soon after graduating from Rice University in Houston and have lived on the San Francisco peninsula since they arrived in California in 1957 so Burt could enroll in graduate school at Stanford. They recently produced A.C.T.'s productions of *Maple and Vine*, *Armistead Maupin's Tales of the City*, *Vigil*, *Rock 'n' Roll*, *Happy End*, and *The Imaginary Invalid*. Both Burt and Deedee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a member of the A.C.T. Emeritus Advisory Board, but also as a former co-chair of the Producers Circle with Frannie Fleishhacker and Lesley Clement, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a retired venture capitalist, Burt is an active volunteer at Stanford and past chair of the board of trustees of the university.

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

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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.

AMERICAN CONSERVATORY THEATER 2013 SEASON GALA

A.C.T. raised more than \$720,000 to support our conservatory and arts education programs at our 2013 season gala, *Time Warp*, which took place at The Regency Center in San Francisco. More than 350 guests were treated to a lavish dinner prepared by McCalls Catering and Events and an original musical production, *Time Warp: The Strand Theater Show*, a parody of the cult classic *The Rocky Horror Picture Show*, featuring performances by YC alumnae Rozzi Crane (currently performing with Maroon 5) and Julia Mattison (Broadway's *Godspell*), alongside actors from the M.F.A. Program and YC and members of A.C.T.'s board of trustees. Acclaimed local designer Ken Fulk performed the role of The Narrator.

The evening's live auction—featuring several one-of-a-kind items, including walk-on roles in A.C.T.'s upcoming productions of *1776* and *A Christmas Carol* and the naming rights to The Geary Theater's Sky Bar—and paddle raise brought in a combined total of \$218,018.

Says Perloff: "It was a joy at this year's gala to sense the palpable excitement of everyone in the room to the explosive and generous talent of the young artists who performed and the young people who spoke so movingly in our education department's video about the impact of A.C.T.'s work on their lives. A huge thank you to the hundreds of amazing donors who stepped up to support the future of the American theater. It was an inspiring evening that put great wind in our sails!"

THE GALA COMMITTEE, led by Patti Rueff, included Janice Barger, Lynn Brinton, Christine Mattison, Mollie Ricker, Anne Shonk, Michelle Shonk, and Robyn Varellas.

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(CLOCKWISE FROM TOP) L to R: Gala Chair Patti Rueff, A.C.T. Executive Director Ellen Richard, A.C.T. Artistic Director Carey Perloff, A.C.T. Chair of the Board of Trustees Nancy Livingston in her costume for *Time Warp: The Strand Theater Show*, L to R: Lorraine Hansberry Theatre Artistic Director Steven Anthony Jones, Carey Perloff, Shakespeare Santa Cruz Artistic Director Marla Baricelli, Magic Theatre Artistic Director Lovetta Greco, and California Shakespeare Theater Artistic Director Jonathan Moscone. M.F.A. Program class of 2014 actor York Walker as Frank 'n'furter in *Time Warp*. A.C.T. Young Conservatory (YC) Director Craig Staight (center) with YC parents Christine Mattison (left) and Kelly Scannell (photos by Drew Altizer Photography)



"I was hungry to come to a place where a community of literate, engaged people really wanted theater, and to see if I could develop a relationship with those people over a long period of time." —Carey Perloff

Total raised:
\$1,725,000

Thank you for honoring Carey Perloff's 20th anniversary at A.C.T. through your support of her Creative Venture Fund:

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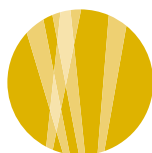
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: act-sf.org.

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.

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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.

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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.

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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.

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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.

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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.

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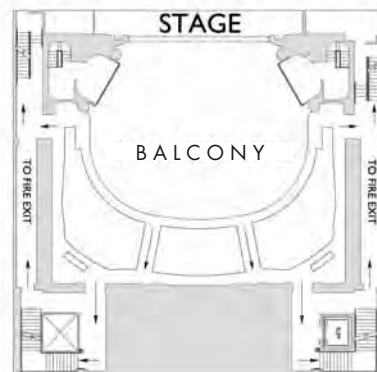
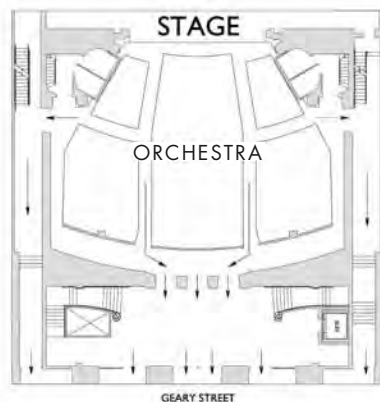


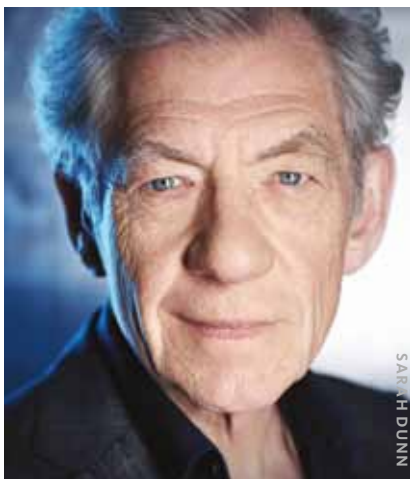
A.C.T. is supported in part by an award from the National Endowment for the Arts.



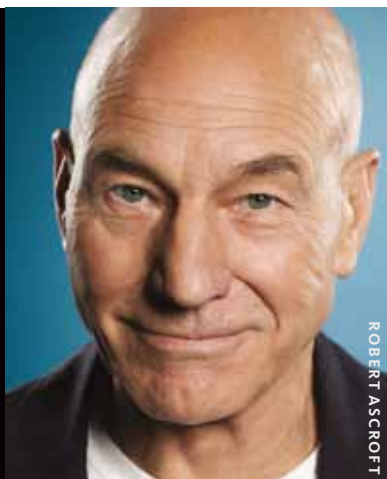
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