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SAN FRANCISCO'S

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.

George F. Walker's work was last seen at A.C.T. when we did *Nothing Sacred* in 1989.

Our next world premiere, *Stuck Elevator*, opens in April!

WHAT'S INSIDE ABOUT THE PLAY



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INSIDE A.C.T.

7 / Letter from the Artistic Director

SPECIAL DONOR EVENTS

DEAD METAPHOR OPENING NIGHT RECEPTION

Enjoy cocktails and hors d'oeuvres with director Irene Lewis. **Mar 6, 6 p.m.** *A.C.T.'s Geary Theater* Producers Circle, Directors Circle

DEAD METAPHOR SATURDAY SALON

Enjoy lunch and conversation with the artistic team.

Mar 16, 11:45 a.m. A.C.T.'s Geary Theater Producers Circle, Directors Circle, Prospero Society

STUCK ELEVATOR OPENING NIGHT DINNER

Celebrate with the creators of this unique music-theater work. **Apr 10, 5:30 p.m.** *A.C.T.'s Geary Theater* Producers Circle, Directors Circle

COSTUME SHOP TOUR

Take a tour behind the scenes of our costume shop.

Apr 11, 5:30 p.m. A.C.T.'s Costume Shop Producers Circle, Directors Circle, Annual Members, Prospero Society

To support A.C.T. and receive invitations to donor events, please contact Allison Day at aday@act-sf.org or 415.439.2482.

Dan Rubin, Editor; Amy Krivohlavek, Contributor

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A.C.T.'s hip new second stage, The Strand Theater, will open in Central Market in 2014.

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.

Dead Metaphor | Mar 5 Stuck Elevator | Apr 9

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.

Dead Metaphor | Mar 8 Stuck Elevator | Apr 12

AUDIENCE EXCHANGES | 2pm & 7pm

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

Dead Metaphor | Mar 12, 7pm Mar 17, 2pm; Mar 20, 2pm Stuck Elevator | Apr 16, 7pm Apr 21, 2pm; Apr 24, 2pm

OUT WITH A.C.T. | 8pm

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

Dead Metaphor | Mar 13 Stuck Elevator | Apr 17

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.

Dead Metaphor | Mar 19 Stuck Elevator | Apr 23

PLAYTIME | 2pm

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

Dead Metaphor | Mar 23 Stuck Elevator | Apr 27

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

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FROMTHE ARTISTIC DIRECTOR

Dear Friends,

Many of you know how happily we have collaborated with our Canadian counterparts over the years: from Morris Panych's *Vigil* and *The Overcoat* to the Electric Company Theatre's *No Exit* to Michel Tremblay's *For the Pleasure of Seeing Her Again*, Canadian drama has brought us rich new perspectives on the world. So it was with great pleasure that I received an email from one of my favorite Canadian agents containing a new play by George F. Walker. Walker was already a legendary writer when I first moved to New York in the early 1980s; outrageous comedies like *Escape from Happiness* and beautiful adaptations like *Nothing Sacred* (performed at A.C.T. in 1989) seemed to spring from his pen on an annual basis. Then, in 2001, he disappeared for a decade to write successful television and film work. So I was delighted to discover Walker-the-playwright again when *Dead Metaphor* arrived.

Dead Metaphor begins with Walker's signature dry wit and hilarious comic setting, and becomes darker and deeper as it proceeds. Walker is constantly trying to skewer the hypocrisy of contemporary political culture and the callous way in which we treat the most vulnerable people in our communities. But his sense of outrage never falls into the polemical or the predictable, in part because his characters are full-blooded, three-dimensional people with plenty of passion, humor, and flaws.

This play is about sniper Dean Trusk, who comes home from the Middle East and can't get a job—a familiar situation in America today, as we rely on young men and women to wage war for us, but often fail to reintegrate them into the culture when they return. Walker asks what our responsibility is, or should be, to those whom we expect to do our dirty work.

Dean is a remarkable creation, and his encounter with the fanatic politician Helen Denny is both hilarious and uncomfortable. What is even more uncomfortable is the presence of guns in the world of *Dead Metaphor*, at a time when gun control has leapt to the forefront of our national consciousness in the wake of the Newtown tragedy. Walker has been a remarkably open and flexible collaborator, and in the aftermath of Newtown he wrote me about why he thinks we need the theater more than ever when it deals with tough issues.

Dead Metaphor is the first of two world premieres happening here this winter. It will be followed by *Stuck Elevator*, the remarkable new Chinese American musical about a deliveryman trapped in an elevator for 81 hours, who relives his life in China and fantasizes about his life in America while he hopes to get rescued without being arrested. These two works—so different one from the other and so incredibly brave—showcase the extraordinary ways in which major new and returning voices are wrestling with the messy, complicated world in which we find ourselves. We couldn't be more proud to introduce them to you.

This is also the moment when we are putting the final touches on next season, a season filled with big, epic, muscular work and a few smaller gems. We will open with master director Frank Galati's brilliant production of 1776, a musical about the wild backstage shenanigans that went on as our Congress fought for independence. The season will also include the sexy, surprising, and sophisticated new comedy Venus in Fur, directed by Jonathan Moscone, as well as a lush and trenchant new production of Shaw's Major Barbara, one of the greatest plays ever written about war and money, in collaboration with Canada's Theatre Calgary (who hosted our Tosca Cafe so beautifully in 2011). And I am in the midst of developing a new production of the great Chinese epic about fathers and sons The Orphan of Zhao, which will star Bay Area native BD Wong as a humble doctor who becomes an extraordinary hero. More on these and the other shows of our 2013–14 season soon.

Thank you for being here today, and enjoy Dead Metaphor!

Yours,

Gleff

Carey Perloff Artistic Director

COMING SOON AT A.C.T.

啊! 電梯卡住了!

LIBRETTO BY AARON JAFFERIS MUSIC BY BYRON AU YONG DIRECTED BY CHAY YEW WORLD PREMIERE MUSIC THEATER EVENT

This spring, A.C.T. continues the tradition of introducing eclectic, unforgettable musical projects to the stage with the world premiere of *Stuck Elevator*—a stunning hybrid of musical theater, opera, and innovative modern performance. This visionary work is based on the true story of Guāng, a Chinese deliveryman who was trapped in a Bronx elevator for 81 hours. Sounding the alarm will open the doors to freedom, but calling for help also means calling for attention—with dire consequences for this undocumented immigrant.

Suspended between the upward mobility of the American dream and the downward plunge into an empty abyss, Guāng delves into memories of his past and into nightmares of his unforeseen future. As the clock ticks on, his imagination catapults him into vivid scenes with his wife and son in China, his whirlwind daily life in New York, and more—all within the confines of a 4' x 6' x 8' metal box.

" I discovered this remarkable piece at the Sundance Playwrights Lab, where it leapt to the fore because of its astonishing originality," said A.C.T. Artistic Director Carey Perloff. "Who would have thought you could turn the true story of a frightened Chinese deliveryman stuck in an elevator into a hilarious and heartbreaking musical about hunger, immigration, family, dreams, and duck sauce? This richly imagined piece of musical theater is a wonderful tribute to San Francisco's vibrant Chinese culture and a thrilling example of a commitment to new work that defies the boundaries and uses all the tools of theater to create something entirely new."

Inventively staged by internationally acclaimed artist Chay Yew and introducing the prodigious work of composer Byron Au Yong and librettist Aaron Jafferis—*Stuck Elevator* unleashes an evocative collision of stories, sounds, instruments, and ideas.

ONE IMMIGRANT'S STORY OF BEING TRAPPED FOR 81 HOURS

"[YEW HAS] VISIONARY DIRECTION."

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Dead Metaphor is performed with one 15-minute intermission.

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The Carey Perloff Creative Venture Fund

Total raised to date: \$1,725,000

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

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

Laugh Lest You Go Insane

A Conversation with Playwright George F. Walker

by Dan Rubin

In 1971, George F. Walker was a 23-year-old taxi driver from Toronto's working-class East End. While carting fares around the city, he saw a Factory Theatre Lab poster calling for play submissions by Canadian playwrights—part of founding artistic director Ken Gass's visionary "Canadian Only" policy, one of the sparks of Toronto's theater movement in the 1970s.

Walker had been scribbling poems and short stories since high school. Friends from the neighborhood had always said he would become a writer. Local writing groups were closed to a working-class kid, however. They were reserved for University of Toronto graduates. And Walker had no idea how to approach publishers. Theater in Toronto, on the other hand, "was just getting started," he remembers, "and they'd take anyone."

So Walker wrote his first play, *The Prince of Naples*, and submitted it. A week later, he learned that it would receive a production. On the first day of rehearsal, Walker saw director Paul Bettis's copy of the script. On it, dramaturg John Palmer had written a note: "This guy is a genuine subversive. We've got to produce him."

Whether or not Walker was a subversive is hard to say as the inexperienced playwright was unaware that Canadian theater had any traditions to subvert. (He had only seen one play in his life, "a Shakespeare.") But he was certainly something new. At the time, English Canada's national identity was still in its teething stage. The country's small theatrical canon consisted almost entirely of nationalistic and naturalistic rural dramas. Rural plays were simply not in Walker, the urban son of a municipal laborer. "I had been surrounded by things like movies, television—you know, *The World at Six*, that sort of thing—theater and literature of all kinds all my life," Walker told interviewer Myron Galloway in 1979. "What did I know about the farmer and his wife?"

Walker became the Factory's resident playwright, and from 1971 to 1977 he experimented with theatricality, moving from what scholar Chris Johnson calls his "apprentice work, literary rather than theatrical," into a period of "cerebral farce," in which Walker satirically wove together high and low comedy and elements of pop culture, like B-movies and cartoons (genres with which he was more comfortable than drama), creating hilarious and off-putting collages. He produced six works during this time, all of which received their premieres at the Factory.

A lot of what he put onstage, he acknowledges, made him look foolish and naïve. After the 1974 premiere of his junglemovie spoof *Beyond Mozambique*, an unhappy Arts Council froze the Factory's grants. As the critical failures piled on, Walker became "removed and introspective," according to Gass, and disheartened to the point of giving up. Perhaps he should try a novel, Walker thought, something that didn't expose him so nakedly to public ridicule.

He instead decided to create plays that would be more appealing and accessible to the masses—to become, as he puts it, "more generous" with his writing. In 1977, he wrote the detective play *Gossip*, the first to feature the slovenly, nihilistic, and ironically named journalist-turned-private-eye Tyrone Power. The wild investigation into the comic foibles of uppercrust society was his first popular success. It received numerous productions, not only in Canada, but also at important theaters in the United States.

Zastrozzi, The Master of Discipline, an entertaining and existential gothic revenge story featuring the titular master criminal, followed later that year and was also well received, as was a revival of *Beyond Mozambique*, this time directed by Walker himself. Walker wrote two more Power detective plays, *Filthy Rich* (1979) and *The Art of War* (1983), which proved his first critical success.

By 1980, scholar Denis W. Johnston writes, "Walker had earned the ironic grand prize of Canadian arts and letters: fame abroad and obscurity at home." But even in Canada, critics were starting to wake up. Johnson wrote in a 1980 essay, "The man who appears to be among Canada's most abstruse and esoteric playwrights has, in fact, a thorough grasp of populist techniques, and can use the forms of popular theater as both popular vehicle and as a means of sharing with a broader audience a more demanding dramatic view."

In 1982, as his work was receiving productions as far away as Australia, Walker turned his attentions homeward, aiming his lens at the East End struggles of his adolescence. Over the next decade, Walker's identity would be linked to the six plays



▲ PLAYWRIGHT GEORGE F. WALKER sits outside Toronto's famous Factory Theatre in 2005 (photo by Lucas Oleniuk)

of his East End cycle. While retaining the same comedic extremism and resistance to naturalism that defines his early work, the East End plays present a more direct social commentary from a writer who has always fought the institutionalized inequity and abuse of out-of-control capitalism. In 1982, Walker told Robert Wallace, "I am alert and concerned and angry—and the work is getting angrier—never defeatist, I feel, but angry. Yeah, I want to change everything."

As Walker shifted his focus he also shifted his tone. The East End plays are not as unforgiving as his earlier plays, in which dark humor pushes narratives deeper and deeper into blackness, until everything is eclipsed. Walker himself refers to the East End cycle as the beginning of his "looking for the light" period: characters find comfort in each other and endings have, if not hope, at least possibility.

Despite this positive turn in his plays, following the completion of his final East End play, *Tough!* (1993), a disillusioned Walker gave up on theater, escaping into radio and the writer's rooms of the television shows *Due South* and *The Newsroom*. He returned to theater in 1997 with his *Suburban Motel* suite, a series of six one-acts all set in the same seedy motel room, and then again in 2000 with perhaps his grimmest play, ironically titled *Heaven*. Then he gave up on theater again, and over the next decade he created and wrote three television shows: *This Is Wonderland* (2004–06), *The Line* (2008–09), and *Living in Your Car* (2010–12).

In 2010, while he was supposed to be working on a television script, he began writing dialogue for the play that would become *And So It Goes.* "I just felt it was something I had to get out," he

explained. The Factory Theatre produced the world premiere as part of its 40th-anniversary season, and since then Walker has written six new plays. One of his most recent is *Dead Metaphor*, about which he spoke to A.C.T. earlier this year.

Explain where the title of *Dead Metaphor* came from.

There used to be a time when we didn't send soldiers off to fight wars and then forget entirely about them, like they weren't even part of our society. Less than one percent of both our populations has anything to do with them. So something that used to mean something—soldiers fighting *for their country* is now irrelevant. It is a dead thing. We don't even know where they are. Off they go and then they come back into our world, many of them in trouble, messed up and with nowhere to go. They come back and they only get noticed when they're in trouble. And we're in trouble too.

And yet, of the characters in *Dead Metaphor*, Dean is perhaps the least "troubled"—mentally at least.

That's right. I didn't want Dean to be messed up. He came to me as strong, compared to the world that he is coming back to. The only thing that is messed up about him is that the skills he learned over there are not applicable here—and because of that, he can't get a job. So, *he* isn't messed up: *the world* is messed up. He comes back with his head on his shoulders. He has dreams he doesn't want to talk about, but he's not that clichéd tormented soldier. And yet, where has he been? He doesn't fit in here. He's not psychologically messed up, he's sociologically messed up. I think that Dean and Jenny are their own class within their class. It is interesting to me how people on the edge of the middle class can have children who so quickly fall downward. Frannie and Hank are lower-middle class, but their children, Dean and Jenny, are now working class. They've dropped down into a world where I know them. The soldier and the wife of a solider: unemployed, pregnant. Those are *my people*! I understand them.

"The comedy is not *part* of the play, it *is* the play."

Your earlier work doesn't look at downward mobility because you are dealing with characters who are already at the bottom.

Right, and my big fear was that that class of people was being forgotten. People come to Toronto and say, "It's such a pretty city. Where's the poverty?" And I say, "Oh, I'll show you. Let's take a drive. It's not in the middle. They don't want it there."

As you said, Dean is pretty well adjusted, but Dean's world—our world—is a mess. This is perhaps articulated best through the character of Helen. I think a lot of our audience members who aren't familiar with your other work will think Helen is a new idea for you, inspired by the Sarah Palins and Michele Bachmanns of our world, but you've been interested in political extremists for a long time.

That's true. Palin is just the one we recognize now and will be the audience's reference point, but I've been seeing these characters in every aspect of life. They're there. It's hard to even think about attempting to write Sarah Palin, because anything you write is not going to be far out enough. Same with Michele Bachmann. I was thinking I was making Helen more like [South Carolina Governor] Nikki Haley—a person who appears to be reasonable until she says what she really believes.

Extreme political views of all kinds have always been there. I've always been aware of them and terrified by them and fascinated by them. And for someone like Dean . . . He is returning from this simple world of hiding behind a rock, shooting at people who are trying to kill him. At least that is something he can understand. That is a simple and declared conflict: "You want to kill me, I want to kill you." But what is going on here at home?

I love Jenny's point of view. She walks the earth very solidly, trying to hold her ground. In particular, the way she explains things to Dean. This young woman says to Dean, "This situation is messed up." And, I think, Dean never thought that it was messed up until she says that. He thought *he* was failing. When he came back, people made him feel like a failure because he couldn't get a job. But Jenny says, "No, it's

weird out in the world, and we have to do something drastic to protect ourselves."

Your plays can get pretty violent. I am trying to think of one that doesn't have a gun in it.

I don't know where the violence comes from. I actually try to forestall it, but I don't have a lot of control over these characters once they get going. I control it just enough to keep it from going off the rails. But I do believe that the violence is what needs to happen for some of these characters. It's part of what their world is, so it is part of what the play is. But the nature of that violence is Beckett-like: it's beyond cartoon and it's surreal and wonderful. It's metaphysical. It's not real. It's like dream violence.

As violent as your plays are, they are always hilarious.

Because the violence is pushed that far. As far as it can go. And that's dark comedy. Someone said to me, "Take the comedy out of your plays, and they are the darkest things you can imagine. If you take the comedy away, they are pretty bleak views of the world." And I told him that you can't take the comedy away, because it's the motor. It's what allows these stories to live. The comedy is not *part* of the play, it *is* the play.

And, I've read, that pretty much sums up your world view: it's bleak, but comically so.

There's the simple cliché, you either laugh or you cry. Well, I think you laugh or you go insane. I mean really insane. So little of the world makes emotional sense: how we govern ourselves, how we keep going to war for no reason. It doesn't stop. You have to introduce humor into the procedure.

Do you feel your plays are social commentaries that you hope will change society?

I just like to air things, just to talk about these preposterous things that are said. I watch a lot of political news, and I'm always thinking, "Put a comedian into this—fast!" Put a comic in the middle of these political conversations and let them say honestly what everyone else is talking around.

So that's what my plays are doing, talking about what I see. And that's why they are comedies. They're dark because I think that's the world, and they're comedies because I don't want to go insane—or anyone else to go insane. Comedy gives you distance from reality. Even my characters want distance from it.

To read Dan Rubin's complete interview with playwright George F. Walker, purchase Words on Plays in our lobby, at the bars, or online. Words on Plays for Dead Metaphor also includes interviews with director Irene Lewis and scenic designer Christopher Barreca, as well as articles about snipers and veteran unemployment. For more information, visit act-sf.org/ wordsonplays.

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WHO'S WHO IN DEAD METAPHOR J



RENÉ AUGESEN* (Helen

Denny), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*;

she has since appeared in almost two dozen productions, most recently Play, Once in a Lifetime, The Homecoming, Clybourne Park, Round and Round the Garden, The Caucasian Chalk Circle, November, Edward Albee's At Home at the Zoo, The Three Sisters, The Rainmaker, A Doll's House, 'Tis Pity She's a Whore, and Rock 'n' Roll. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, The Public Theater), It's My Party ... (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Beard of Avon and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame's Saint Maybe. Augesen, a graduate of the Yale School of Drama, was a 2011 Ten Chimneys Foundation Lunt-Fontanne Fellow.



TOM BLOOM*

(*Hank Trusk*) most recently played Salieri in *Amadeus* at Maltz Jupiter Theatre. He has acted on Broadway in *Cyrano*, *Henry IV*, and *Racing*

Demon. Off Broadway he was recently in The Big Meal at Playwrights Horizons, Timon of Athens at The Public Theater LAB, The Widow's Blind Date at Circle in

the Square Theatre, Arms and the Man at Roundabout Theatre Company, All's Well That Ends Well at Theatre for a New Audience, The Winter's Tale at Classic Stage Company, and productions with many other companies, including Lincoln Center Theater, The Pearl Theatre Company, and Manhattan Theatre Club. Regionally, he has acted at Yale Repertory Theatre, Shakespeare Theatre Company, Hartford Stage, the Williamstown Theatre Festival, Guthrie Theater, Baltimore's CENTERSTAGE, Oregon's Portland Center Stage, Maine's Portland Stage Company, the Huntington Theatre Company, McCarter Theatre Center, and many others. Film and TV credits include The Thomas Crown Affair, The Emperor's Club, Taking Chance, nine episodes of Law & Order, Joshua, Damages, The Jury, and Max Bickford. Bloom is also a director and theater photographer in New York City.



REBEKAH BROCKMAN[†]

(*Jenny Trusk*) recently appeared as The Ghost of Christmas Past in *A Christmas Carol* at A.C.T. 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.



ANTHONY FUSCO* (Oliver

Denny), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Elektra*, *Play, Race, The*

Homecoming, Clybourne Park, Round and Round the Garden, The Caucasian Chalk Circle, November, Edward Albee's At Home at the Zoo, War Music, Rock 'n' Roll, 'Tis Pity She's a Whore, The Government Inspector, The Rainmaker, The Imaginary Invalid, Hedda Gabler, Travesties, The Rivals, The Voysey Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enrico IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in Blithe Spirit, Candida, King Lear, The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night's Dream, and The Skin of Our Teeth for California Shakespeare Theater; My Old Lady at Marin Theatre Company; and Traveling Jewish Theatre's production of The Chosen. On Broadway, he was in Tom Stoppard's The Real Thing and The Real Inspector Hound. Fusco's many off-Broadway credits include The Holy Terror, Cantorial, Danton's Death, and A Life in the Theatre. He trained at Juilliard and The Barrow Group School.



GEORGE

HAMPE* (*Dean Trusk*) is making his A.C.T. debut. He was recently recognized at The Kennedy Center as an Irene Ryan Award National

Finalist. Off-Broadway credits include Regrets (Manhattan Theatre Club). Regional credits include Another Day, Another Dream; Geography of a Horse Dreamer (Pittsburgh Irish and Classical Theatre); and Much Ado About Nothing (Pittsburgh Shakespeare in the Parks). TV credits include Blue Bloods and One Tree Hill.



SHARON LOCKWOOD*

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

with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Intiman Theatre, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller, Vonnegut Stories*, and *The Long Road Home*.



NICK GABRIEL* (Understudy) 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.

*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



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WHO'S WHO ,



IDEHENRE* (*Understudy*), a graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting

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company, has appeared on the A.C.T. mainstage in Elektra, Scorched, Clybourne Park, Marcus; or The Secret of Sweet, Scapin, The Caucasian Chalk Circle, and A Christmas Carol (The Ghost of Christmas Present). She was recently seen in Spunk! at California Shakespeare Theater and Seven Guitars at Marin Theatre Company. Other credits include California Shakespeare Theater's Macbeth (Lady MacDuff), A.C.T. M.F.A. Program productions of A Doll's House, Her Naked Skin, Sweet Charity, The Critic, or a Tragedy Rehearsed, The Increased Difficulty of Concentration, Macbeth, The Mutilated, and Blues for an Alabama Sky. Idehenre earned her B.F.A. from The University of North Carolina at Greensboro, where she appeared in such productions as Our Lady of 121st Street, Macbeth, Death and the King's Horseman, and Home. She received the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



WARREN DAVID KEITH*

(Understudy) has previously appeared at A.C.T. in War Music, 'Tis Pity She's a Whore, Machinal, Mary Stuart, and

Arcadia. At Magic Theatre, Keith was in the world premiere of Theresa Rebeck's What We're Up Against and also An Uncommon Vision, The Rules of Charity, and Mauritius. He appeared in Death Defying Acts, A Life in the Theatre, Hysteria, The Devil's Disciple, and The First Grade at Aurora Theatre Company; Rhinoceros and Heartbreak House at Berkeley Repertory Theatre; Infidelities, Life X 3, The Good German, and God of Carnage at Marin

Theatre Company; *Olive Kitteridge* with Word for Word Performing Arts Company; and productions at TheatreWorks, San Jose Stage Company, and California Shakespeare Theater. He recently completed an extended run of a solo show at The Marsh, *Acid Test: The Many Incarnations of Ram Dass.* His film credits include *Raising Arizona*, *Fargo, The Big Lebowski, A Serious Man*, *Haiku Tunnel*, and *Moonlight Sonata.* He is a graduate of Wesleyan University and Yale School of Drama.

DELIA MacDOUGALL*



premiere of Philip Kan Gotanda's After the War, A Christmas Carol, and The Learned Ladies. She has appeared with California Shakespeare Theater in Macbeth, Pericles, Man and Superman, King Lear, As You Like It, The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and Arms and the Man, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company and an actor and director with Campo Santo.

GEORGE F. WALKER (*Playwright*) is one of Canada's most prolific and widely produced playwrights. He has received nine Chalmers Awards, five Dora Awards, and three Governor General's Awards. He is also the recipient of the Order of Canada. His plays have met with critical and popular success in hundreds of productions worldwide; they have been

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translated into German, French, Hebrew, Turkish, Polish, Portuguese, Spanish, Hungarian, Mandarin, and Japanese. In 1997, Suburban Motel-six plays located in the same motel room-premiered in Canada under Walker's direction at Toronto's Factory Theatre and with New York's Rattlestick Productions. Suburban Motel was presented at the Schaubühne in Berlin in October 2004 and in Munich at the Bavarian State Theatre in October 2005. Most of Walker's plays have been published, including Heaven, Suburban Motel, Nothing Sacred, Criminals in Love, Zastrozzi, Love and Anger, Better Living, and Escape from Happiness. In addition to his playwriting, Walker has written extensively for television and radio. Included in his list of credits is acting as the creative consultant on CBS's Due South and to Ken Finkleman's Newsroom (also for CBC). Along with writing partner Dani Romain, Walker was also the writer and creator of Living in Your Car for TMN. This is Wonderland for CBC TV, The Weight on the Movie Network, and the feature film Niagara Motel, based on three of the plays from his Suburban Motel cycle.

IRENE LEWIS (*Director*) returns to A.C.T. after directing Race last season. Lewis was artistic director of Baltimore's CENTERSTAGE for 20 seasons. While there, she directed a wide range of musicals, classics, and contemporary dramas: from Sweeney Todd to H.M.S. Pinafore; from Shakespeare to Schiller; from The Investigation to Trouble in Mind. She premiered, produced, or commissioned many plays, including Miss Evers' Boys, Intimate Apparel, Police Boys, Elmina's Kitchen, and Thunder Knocking at the Door, and earned a number of Best of Baltimore awards. Her proudest achievement at CENTERSTAGE was the racial diversification of her board, staff, repertory, and audience. Before CENTERSTAGE, she was associate artistic director of Hartford Stage. Her film, Ives!, commissioned by the Hartford Symphony, won an award from PBS. She has directed

at many of the major theaters around the country as well as Glimmerglass Opera, the New York Shakespeare Festival, and the national theater of Yugoslavia in Macedonia. She has taught and directed at New York University, Cornell University, and The Juilliard School and was awarded an honorary doctorate from McDaniel College in 2011.

CHRISTOPHER BARRECA

(Set Designer) has designed more than 200 productions for theater, opera, and dance nationally and internationally, including Race and Edward II with A.C.T. His Broadway credits include Marie Christine and Chronicle of a Death Foretold (American Theatre Wing Award)—both for Lincoln Center Theater; The Violet Hour; Our Country's Good (Prague Quadrennial Selection); and Search and Destroy (Drama-Logue Award). Off-Broadway credits include Everett Beekin, Three Days of Rain (Drama Desk nomination), the musical Bernarda Alba, Roberto Zucco, Burning Patience, and In Perpetuity Throughout the Universe. Regionally he has designed In a Garden, What They Have, The Studio, Vesuvius, The Birds, L'universe, Dark Rapture, The Heliotrope Bouquet, Hedda Gabler, Wolf at the Door, the new musicals Herringbone and Captains Courageous, and Anna Deavere Smith's tour of Twilight: Los Angeles. In 1990 Barreca was awarded an NEA visiting artist grant to work with artists in Calcutta, India. He is currently the head of scenic design at California Institute of the Arts in Los Angeles.

LYDIA TANJI (*Costume Designer*) has designed costumes for *Marcus: or The Secret of Sweet, Round and Round the Garden, The Quality of Life, Curse of the Starving Class, Brainpeople, The Rainmaker, After the War,* and *Woman in Mind* for A.C.T. For Berkeley Repertory Theatre, she has designed costumes for many productions, including *Crime*

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and Punishment, The Glass Menagerie, Our Town, Master Class, Homebody/ Kabul, and Slavs! Other regional theaters with which she has worked include the Oregon Shakespeare Festival, The Public Theater, Manhattan Theatre Club, Seattle Repertory Theatre, the Mark Taper Forum, South Coast Repertory, Arena Stage, the Children's Theatre Company, East/West Players, California Shakespeare Theater, Shakespeare Santa Cruz, San Jose Repertory Theatre, Aurora Theatre Company, Indiana Repertory Theatre, the Huntington Theatre Company, Geva Theatre Center, Portland Center Stage, Pan Asian Repertory Theatre, Syracuse Stage, Magic Theatre, and Marin Theatre Company. She has received six Bay Area Theatre Critics Circle Awards and two Drama-Logue Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Dim Sum, The Wash, Thousand Pieces of Gold, and Life Tastes Good.

ALEXANDER V. NICHOLS

(Lighting Designer) returns to A.C.T. for his 13th production. Theater credits include the Broadway productions of Wishful Drinking, Hugh Jackman Back on Broadway, and Nice Work If You Can Get It, and off-Broadway productions of Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night, and In the Wake. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation Circle of Memory,

presented in Stockholm, and video and visual design for *LIFE: A Journey Through Time*, presented at the Concertgebouw, Amsterdam.

CLIFF CARUTHERS (Sound Designer) has created soundscapes and original music for more than 200 theatrical productions, including Elektra, The Homecoming, Race, The Caucasian Chalk Circle, November, and Brainpeople for A.C.T.; Troilus and Cressida for the Oregon Shakespeare Festival; The Tempest and The Seagull for California Shakespeare Theater; Circle Mirror Transformation and 9 Circles for Marin Theatre Company; Crime and Punishment and TRAGEDY: a tragedy for Berkeley Repertory Theatre; The Elaborate Entrance of Chad Deity for Aurora Theatre; Happy Days for Guthrie Theater; Julius Caesar for The Acting Company; On the Waterfront and Buried Child for San Jose Stage Company; Bug and Dead Man's Cell Phone for San Francisco Playhouse; and Pelleas and Mélisande and The Strindberg Cycle for The Cutting Ball Theater. Future projects include The Happy Ones for Magic Theatre, Krispy Kritters in the Scarlett Night for The Cutting Ball Theater, and American Night: The Ballad of Juan José for California Shakespeare Theater.

JANET FOSTER, CSA, (Casting Director) has cast 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).

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.

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

KIMBERLY MARK WEBB* (Stage

Manager) is in his 19th season at A.C.T., where his recent credits include *Humor Abuse, Race, Scapin, Rock 'n' Roll*, and *Sweeney Todd*. In addition to a long association with Berkeley Repertory Theatre, where he just concluded runs of *An Iliad* and *White Snake*, his other work includes productions for Center Theatre Group in Los Angeles, New York's Joyce Festival, Boston's Huntington Theatre Company, San Jose Repertory Theatre, La Jolla Playhouse, Williamstown Theatre Festival, and Kansas City Repertory Theatre. He served as production stage manager at Theatre Three in Dallas for six years.

MEGAN Q. SADA's* (Assistant

Stage Manager) most recent credits include A.C.T.'s 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.

OLYMPIA DUKAKIS (Executive

Producer) has been seen in Elektra, Vigil, Hecuba, A Mother, For the Pleasure of Seeing Her Again, and Singer's Boy at A.C.T. Broadway credits include Rose (Drama Desk nomination) and Social Security. London credits include Rose and Credible Witness. Off-Broadway credits include Singing Forest, The Marriage of Bette and Boo (OBIE Award), A Man's a Man (OBIE Award), Electra, and Peer Gynt at The Public Theater. She is an Academy Award winner for her performance in *Moonstruck*, a role that also earned her a Golden Globe Award, an American Comedy Award, and the Los Angeles Film Critics Award for Best

Supporting Actress. She has appeared in more than 60 feature and short films, including Cloudburst (most recent), Mr. Holland's Opus, Steel Magnolias, and Dad, among many others. Television credits include Bored to Death (most recent), Sinatra (Golden Globe Award nomination), Joan of Arc (Emmy Award nomination), Tales of the City, More Tales of the City (Emmy Award nomination), and Further Tales of the City, among many others. She has performed in more than 130 productions off Broadway and regionally. She received the Lifetime Achievement Award from the Greek America Foundation and the National Arts Club Medal of Honor and is set to receive her star on the Hollywood Walk of Fame later this year.

ADDITIONAL CREDITS

Danielle O'Dea, Fight Choreographer Matthew Hutchinson, Sniper Consultant



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

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in 2010; it won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award and received its world premiere in February 2012 in San Francisco. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also directed *Elektra* for the Getty Villa in Los Angeles.

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

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



ELLEN RICHARD

(*Executive Director*) joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

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

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of Cabaret (1998), A View from the Bridge (1998), Side Man (1999), Nine (2003), Assassins (2004), and Glengarry Glen Ross (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

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

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

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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 lowerand third-level bars. Bar drinks are now permitted in the theater.

Cell Phones!

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

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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.

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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



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

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

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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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