

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

THE NORMAL HEART

BY
LARRY KRAMER

DIRECTED BY
GEORGE C. WOLFE

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AMERICAN
CONSERVATORY
THEATER

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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, and reach more than 250,000 people through our productions and programs every year.

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together to raise a record-breaking \$30 million to rebuild it. The theater reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over after A.C.T.'s second artistic director, gentleman artist Ed Hastings, retired in 1992.

Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; 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 see 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. 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 for 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 purchase 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.

DID YOU KNOW?

A.C.T.'s majestic mainstage opened more than 100 years ago, on January 10, 1910.

A.C.T. reaches more than 8,000 school students a year!

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EDITOR
Dan Rubin

CONTRIBUTORS
Elizabeth Brodersen
Amy Krivohlavek
Emily Means
Michael Paller

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CALENDAR OF EVENTS

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

PROLOGUE | 5:30pm

Go deeper with a fascinating preshow
discussion.

The Normal Heart | **Sep 18**

Elektra | **Oct 30**

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.

The Normal Heart | **Sep 21**

Elektra | **Nov 2**

EXPERTS TALK BACK | 2pm

Special for *The Normal Heart*, local
experts discuss the effects of AIDS on the
Bay Area.

AIDS Then | **Sep 22**

AIDS Now | **Sep 30**

AUDIENCE EXCHANGES | 2 & 7pm

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

The Normal Heart | **Sep 25, 7pm**

Sep 30*, 2pm; Oct 3, 2pm

Elektra | **Nov 11, 2 pm**

Nov 14, 2 pm

*SPECIAL EXPERTS TALK BACK EVENT

OUT WITH A.C.T. | 8pm

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

The Normal Heart | **Sep 26**

Elektra | **Nov 7**

WINE SERIES | 8pm

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

The Normal Heart | **Oct 2**

Elektra | **Nov 13**

PLAYTIME | 2pm

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

The Normal Heart | **Oct 6**

Elektra | **Nov 17**

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



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Accounting

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Project Manager/Graphic Design

Corporate Office

425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to *The Normal Heart* and A.C.T.'s 2012–13 season! It is extremely moving to bring Larry Kramer's landmark play back to the Bay Area, 30 years after its conception in New York. So much has changed, and yet the fight that Larry helped launched in the early '80s to bring attention, resources, and hope to the scourge of AIDS is still being fought. With incredible precision, humor, and humanity, *The Normal Heart* traces the lives of a group of men and an intrepid female doctor, who began to navigate the incomprehensible and terrifying disease whose pathologies were bound up in a plethora of stigmas about homosexuality.

We talk a lot today about "citizen politicians" and about people taking the political process back from a bloated government, but what struck me so forcefully upon re-encountering *The Normal Heart* is the way that Larry and a small group of activists actually did it, launching the fight against AIDS by putting together an organization and a protest against all odds, and refusing to be silenced while so many friends and colleagues were dying. The play reveals the fraught alliances and fissures that any such movement inevitably encounters, and the deeply human behavior engendered by fear, distrust, compassion, and tenacity.

It is a joy to welcome this cast to A.C.T., including the incomparable Patrick Breen in the central role of Ned Weeks, and our own beloved Matt McGrath, star of *The Black Rider*, as his lover, Felix. We are surrounding the production with numerous discussions, symposia, and other special events, and we look forward to your active participation!

This season marks my 20th anniversary with A.C.T., so naturally I have been feeling very old—indeed, my son, who was born two weeks before the groundbreaking to restore the earthquake-damaged Geary Theater, just left for college. Because theater is such a transient art form, anniversaries are a strange phenomenon. The work itself is evanescent and disappears as the curtain descends—what remains are vivid memories and a million lessons learned.

Interestingly, my first five years at A.C.T. were characterized by diaspora, since the 1989 earthquake took our theater out of commission and forced A.C.T. to perform all over the city. Twenty years later, I have begun to realize what a hidden blessing that was—out of necessity, we learned to be nimble and flexible, and to succeed in whatever performance spaces we could find. This season, A.C.T. will again make its mark all over town: we will be performing here at The Geary, as well as at our 49-seat Costume Shop space (where the edgy new Finnish comedy *Happy to Stand* premieres in October) and across town in the Drill Court of the historic Armory, where the explosive dance-movement-theater piece *Black Watch* will be performed in May and June. Meanwhile, we are in the design phase for our exciting new second stage, The Strand Theater, in Central Market, which we are transforming into a beautiful 300-seat venue for a wide range of performances and community activities. There are so many different ways to experience live theater, and at A.C.T. you will be able to try out a wide variety of them!

This season gives us the opportunity to bring back artists whose collaboration we have treasured over the years, such as Olympia Dukakis, David Lang, Chay Yew, Irene Lewis, and Tom Stoppard; to celebrate our brilliant core acting company; and to introduce some of the finest M.F.A. Program actors we have ever had in our conservatory. Here's to an inspiring year ahead!

Yours,



Carey Perloff
Artistic Director

UP NEXT AT A.C.T.

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— // —
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NORTHERN CALIFORNIA PREMIERE FEATURING
RENÉ AUGESSEN IN THE TITLE ROLE.

— // —

SOPHOCLES' *ELEKTRA*

TRANSLATED AND ADAPTED BY
TIMBERLAKE WERTENBAKER

ORIGINAL MUSIC BY
DAVID LANG

DIRECTED BY
CAREY PERLOFF

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Doug Tilden and Teresa Keller; Jeff and Laurie Ubben

ORDER. REVENGE.

SOPHOCLES'

ELEKTRA

"SHATTERING"

Los Angeles Times

Love and revenge take center stage in *Elektra*, which will haunt the A.C.T. mainstage just in time for Halloween. Clocking in at an intense 90 minutes, this new interpretation of the timeless Greek tragedy is a fast-paced thriller—of epic proportions.

After her father is murdered by her mother and her mother's lover, Elektra is consumed by grief and fiercely intent on revenge. As Sophocles' iconic tragedy depicts humanity at its most extreme and basic instincts, *Elektra* engages the audience as judge and jury—a stark reminder that we are all witnesses to our shared history.

"I can't wait to bring Greek tragedy back to The Geary and to collaborate with René on this extraordinary role," says A.C.T. Artistic Director Carey Perloff, who will direct the production as part of her 20th-anniversary season at A.C.T. "This is one of Sophocles' greatest plays—an extraordinary exploration of vendetta, of the power and ravages of memory, of the love and terror that exists between fathers and daughters and mothers and sons. It's a thriller, a courtroom drama, a lamentation, and a celebration."

Originally commissioned and workshopped at A.C.T. in 2009, Timberlake Wertenbaker's exquisite new

translation went on to play an acclaimed sold-out world premiere at the Getty Villa in Los Angeles in 2010.

The sweeping production features original music by Pulitzer Prize-winning composer David Lang, who created music for unforgettable A.C.T. productions of *The Difficulty of Crossing a Field*, *Hecuba*, and *Mary Stuart*.

Elektra also marks an A.C.T. homecoming for beloved associate artist (and Academy Award winner) Olympia Dukakis, who reprises her acclaimed role as the Chorus Leader from the L.A. production. Last seen at A.C.T. in *Vigil*, Dukakis previously appeared here in another Greek classic, Euripides' *Hecuba* (also translated by Wertenbaker). *Variety* praised Dukakis's performance in *Elektra* as "a study in the art of acting."

Dukakis will be joined by an extraordinary cast filled with new and familiar A.C.T. faces, including A.C.T. core acting company member René Augesen, who takes on the title role. The cast also includes A.C.T. favorites Steven Anthony Jones, Caroline Lagerfelt, and Anthony Fusco—as well as three members of the A.C.T. Master of Fine Arts Program class of 2013.

TO LEARN MORE OR PURCHASE TICKETS, VISIT **ACT-SF.ORG/ELEKTRA**

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Mapp with son Michael
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*in association with Arena Stage and
by special arrangement with Daryl Roth presents
the 2011 Tony Award–winning production of*

THE NORMAL HEART

*by Larry Kramer
Directed by George C. Wolfe*

<i>Scenery by</i>	David Rockwell
<i>Costumes by</i>	Martin Pakledinaz
<i>Lighting by</i>	David Weiner
<i>Original Music/Sound Design by</i>	David Van Tieghem
<i>Projection Design by</i>	Batwin + Robin Productions
<i>Restaging Director</i>	Leah C. Gardiner
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Janet Foster, CSA

THE CAST

(in order of appearance)

Craig Donner/Grady	Tom Berklund
Mickey Marcus	Michael Berresse
Ned Weeks	Patrick Breen
David	Patrick Alparone
Dr. Emma Brookner	Jordan Baker
Bruce Niles	Nick Mennell
Felix Turner	Matt McGrath
Ben Weeks	Bruce Altman
Tommy Boatwright	Sean Dugan
Hiram Keebler/Examining Doctor	Jon Levenson

UNDERSTUDIES

*Craig Donner/Grady, David, Bruce Niles, Tommy Boatwright—Liam Vincent; Mickey Marcus, Ned Weeks, Ben Weeks—Kevin Rolston
Dr. Emma Brookner—Lisa Anne Porter; Felix Turner, Hiram Keebler/Examining Doctor—Patrick Alparone*

STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*; Karen Szpaller, *Assistant Stage Manager*; Betsy Norton, *Stage Management Fellow*

The actors and stage managers employed in this production are members of Actors' Equity Association,
the union of professional actors and stage managers in the United States.

SETTING

The action takes place between July 1981 and May 1984 in New York City.

The Normal Heart runs approximately 2 hours and 30 minutes, including one 15-minute intermission.

**A.C.T. dedicates this production of *The Normal Heart* to
Martin Pakledinaz, a beloved artist and friend.**

The Normal Heart is presented by special arrangement with SAMUEL FRENCH, INC.

Original New York production by New York Shakespeare Festival, produced by Joseph Papp. The 2011 production of *The Normal Heart* produced on Broadway by Daryl Roth, Paul Boskind, and Martian Entertainment in association with Gregory Rae and Jayne Baron Sherman/Alexander Fraser. The 25th anniversary Broadway staged reading of *The Normal Heart* was held on October 18, 2010, produced by Daryl Roth and directed by Joel Grey.

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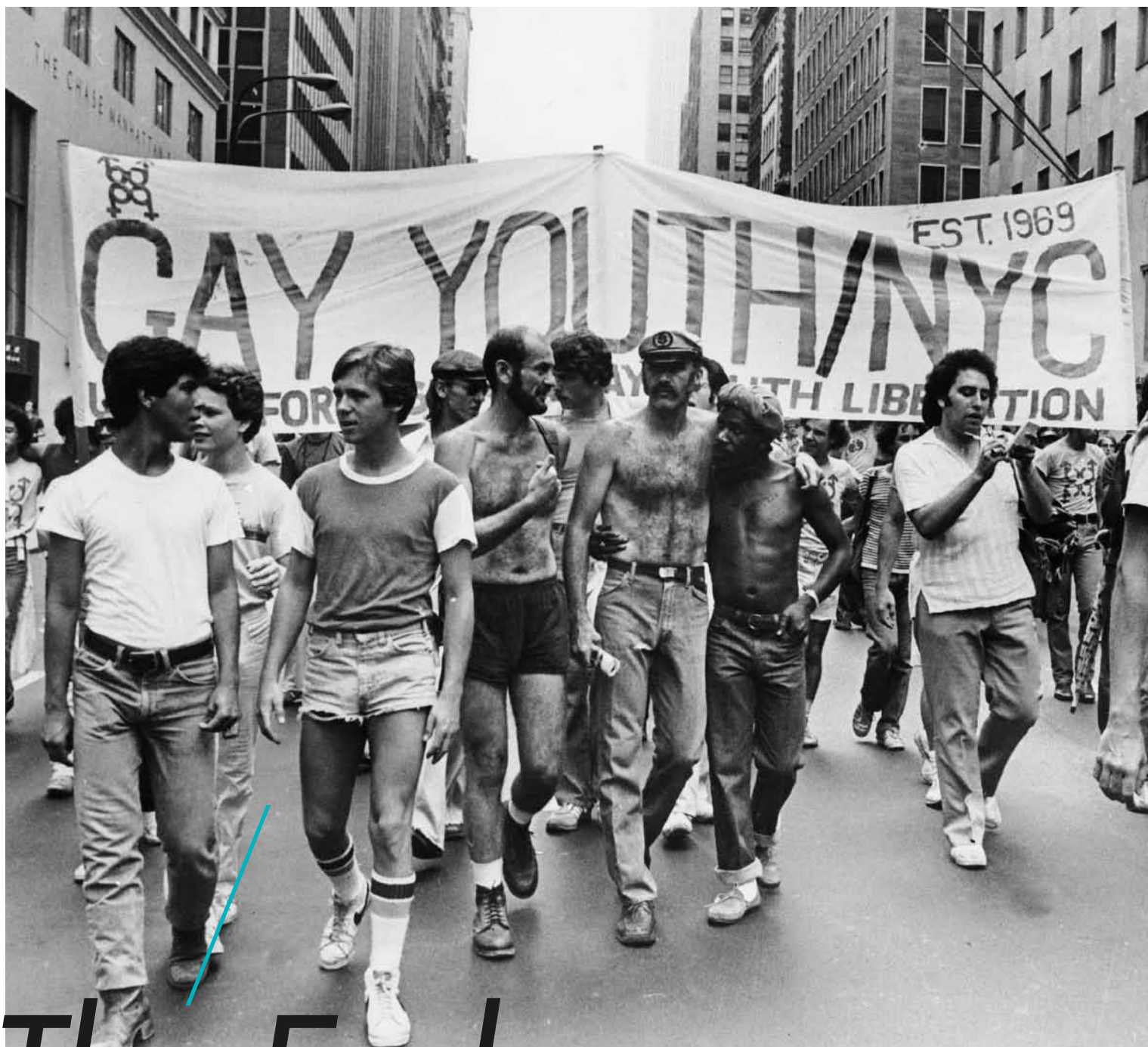
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SPECIAL EVENT



The End **OF BEFORE**

Gay New York in the Summer of 1981

by **Michael Paller**

The summer of 1981 was shaping up to be much like any recent summer for the gay population of New York. The gay newspaper, the *New York Native*, was full of the usual stories and disputes attending the annual house-opening rituals on Fire Island, the barrier island to which so many gay men and lesbians repaired between Memorial Day and Labor Day. Should one partake of the sun, sand, drugs, dancing, and sexual frenzy for which it was famous? Or should one avoid the sun, sand, drugs, dancing, and sex, since all but the sand could be had conveniently in Manhattan without subjecting oneself to the crowded sauna of the Friday afternoon train?

In mid May, nestled among other news, the *Native* ran a story about a rare pneumonia, *Pneumocystis carinii*, that had been found in the lungs of 11 New York men, four of whom were identified as gay. One had died. It was a disease usually seen only among the seriously immune suppressed. A spokesman for the New York Department of Health was quoted as saying that rumors of an exotic new disease hitting the gay community were largely unfounded. The report didn't cause much of a stir.

The Gay Pride March was coming up at the end of June. A *Native* columnist wrote, "We who march, we who come out, have at some point said to ourselves, 'Enough, no more. I will no longer let what other people think force me to pretend to be something other than I am.'" This, of course, referred to sex. Until the '70s, gay sex had been made furtive and shameful by the dominant culture, so now for many gay men, having sex was a significant act of political defiance, just like holding your lover's hand in the movies or while walking down the street. It was our right not only to feel good about sex, but to have it with whomever, wherever, and whenever the opportunity arose. Which was likely to be often. Indeed, the Centers for Disease Control would soon estimate that the most sexually active might have as many as 2,000 sexual contacts in a lifetime. Thanks to increased opportunities in the back rooms of bars and bookstores, in bathhouses and porn theaters (everywhere but at home in bed, it was pointed out), liberation had come to equal sex on demand. Thousands of gay men and women flocked to New York precisely because of those opportunities to celebrate the difference for which they'd been punished in one way or another all their lives (in San Francisco in 1981, according to Randy Shilts in *And the Band Played On*, 3,000 men a week were turning up at the Club Baths at 8th and Howard).

Among New York's gay population in 1981, however, there were a lot of men not having sex with strangers every night. Many went to work in the morning and came home at night and watched television. Or went to the movies or to the opera, or theater, or baseball games. Or they played baseball, or read

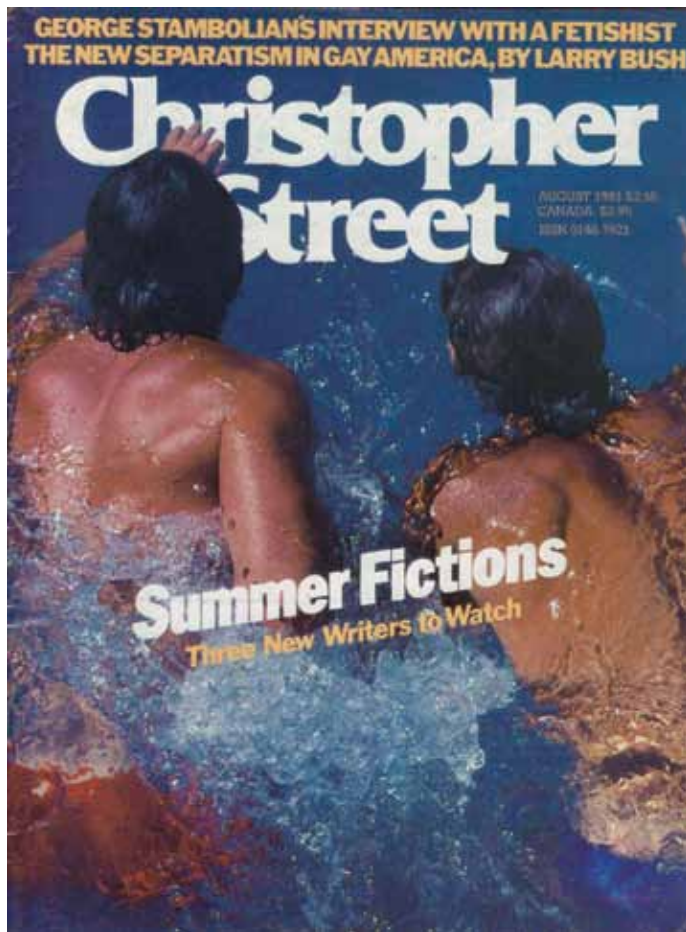
books, or wrote them. They participated in gay consciousness-raising groups or bowling leagues, or went dancing and came home alone. While it's true that many of the men who did all these things went out and had sex after, still, in the summer of 1981, the gay "community" was actually many overlapping communities engaged in all manner of activities, not all of which had to do with sex.

"For many gay men, having sex was a significant act of political defiance, just like holding your lover's hand in the movies."

Some communities were very smart and literate; among their members were readers or writers for *Christopher Street*, a magazine with ambitions to be the gay *New Yorker*. In its pages (published by the same people who owned the *Native*) that summer you could read a frank, serious interview with a fetishist conducted by the prominent gay literary figure and anthologizer, George Stambolian, and an equally serious opinion piece questioning whether the gay political movement was mature enough to demand and win the kind of specific equal rights laws and regulations that would define a community. In any given issue, the magazine might run essays by Gore Vidal, philosopher Paul Goodman, and composer Ned Rorem; reportage by Randy Shilts; fiction by Edmund White, Felice Picano, and Brad Gooch; and poetry and one-act plays by Tennessee Williams. Surrounding this work were equally varied ads, from the National Gay Rights Lobby, the ACLU, and the Quality Paperback Book Club. Gay guest houses and cruises promoted their services, as did San Francisco's Brothel Hotel, bars, porno bookstores, video services, and, on many outside back covers, the manufacturers of amyl nitrates, inhalants used to enhance sex. Every issue of the magazine made clear the variety of interests and talents of the gay communities that lived and worked in New York. Even so, the common denominator of the essays, fiction, poetry, and ads was our interest in sex. Since Stonewall, it was the basis of gay identity, constructed by gay people themselves.

Even among the sexually active, not everyone was so sure that all this sex was a good thing. As early as 1977, White had written about how sexual permissiveness had become numb repetition, "as rigidly codified as the old morality." Andrew Holleran, author of *Dancer from the Dance*, the novel that for many gay men defined the heady era between Stonewall and the advent of AIDS, would write in 1995, "Before the plague, promiscuity was the sore point of homosexual life. Why—even

◀ **GAY DEMONSTRATION IN NEW YORK** "10,000 Homosexuals Demonstrating on 5th Avenue In New York," 1980 (photo by Keystone-France/Gamma-Keystone via Getty Images).



▲ **SUMMER FICTIONS** *Christopher Street Magazine*, August 1981

gay men wished to know—did homosexuals convert liberation into promiscuity?”

It was a difficult conversation to have in gay New York. In 1981, the chance to have sex without guilt or fear was such a release and potent rejection of the oppressive past that anyone who voiced doubts about indulging prodigiously risked being labeled a puritan or a Nazi. If he were gay, then he was a self-loathing, puritanical Nazi. This had been Larry Kramer’s experience with his 1978 novel, *Faggots*. Many gay New Yorkers were enraged by its satirical depiction of a community obsessed with sex and appearance, where any kind of meaningful love or accomplishment was impossible. For some, the book’s message was, “Put aside destructive pursuits and seek love,” but for others, it was, “Sexual liberation is evil.” Kramer became a hated individual for suggesting there was something else to being gay than having sex.

Warnings about trouble had been coming. In 1980, a gay physician named Dan William had described an epidemic already raging: “The incidence of the disease is terrible, and it will get worse,” he said. He was speaking of the high incidence of parasites among New York gay men. It was one of many sexually transmitted infections that over time weakened their immune systems, making them vulnerable to diseases that otherwise they could fight off. Meanwhile in San Francisco, an

infectious disease specialist for the Department of Health named Selma Dritz said at a meeting of sexually transmitted disease experts at UC San Francisco, “Too much is being transmitted. We’ve got all these diseases going unchecked. There are so many opportunities for transmission that, if something new gets loose here, we’re going to have hell to pay.”

This was no secret among gay men. In the summer of 1981, *Christopher Street* ran a cartoon showing two men embracing in a bar. One asks the other, “What do you say you and me pool our viruses?” A month later, alongside a prescient piece about cancer as metaphor by Dr. Lawrence Mass (who would write most of the *Native*’s early AIDS coverage), another cartoon showed a nurse asking a stereotypical Castro clone, “Now, let’s see . . . would you like your tetracycline in pill or gum form?” STDs were occupational hazards for the sexually active, manageable conditions that still could be the subject of jokes.

Those editions were put together in May and June. In July, the *New York Times* reported the appearance of a rare cancer, Kaposi’s sarcoma, in 41 gay men. Eight of them had died. Later that month in the *Native*, Mass detailed the appearance of KS. In August, Kramer appealed for research funds, telling *Native* readers that 120 gay men were stricken, most in New York, and more than 30 had died.

But the summer was a good one. Some gay writers were thinking ahead to a coming golden age. The writer John Preston published a piece in *Christopher Street* in which he observed the gay community fostering a sense of “brotherhood,” a bond different and deeper than that between a lover or friend. It suggested a developing sense of family in the gay community, a growing up. “There is no community possible,” he wrote, “among people who have only sex or ideas in common.” He would die in 1994. Before the Gay Pride March in June, the novelist Michael Grumley wrote in the *Native* about why people marched: “We give each other the strength of combined aspiration, the heft of our numbers, the joy of common purpose. It’s something to share, something to be glad of.” Life, he wrote, was, “better in the sunlight.” He died in 1988.

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LARRY KRAMER's

Normal Heart

by Dan Rubin

On July 3, 1981, the *New York Times* printed its now-famous introduction to the AIDS epidemic, "Rare Cancer Seen in 41 Homosexuals." Writer Larry Kramer read the article, and he was scared. He visited the office of Dr. Alvin Friedman-Kien for information and tests. There, he remembers meeting a man he recognized:

Everything in his expression and posture told me what he'd just been told. He sat down next to me in the waiting room and we nodded to each other and I shook my head softly from side to side in what I hoped would pass for sympathy and understanding. "I don't have anyone I can tell," he finally said to me. "I'm afraid to tell my friends, because they won't understand, and I can't tell my boss or I'll lose my job. There isn't anyone I can talk to."

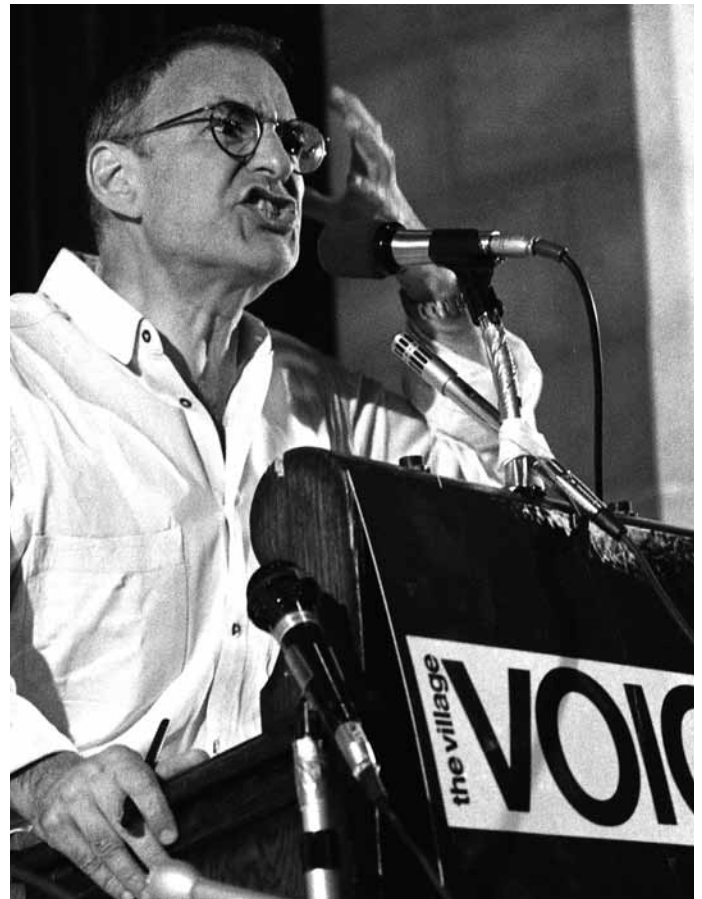
Downstairs, Kramer met his close friend Donald Krintzman while they waited for bloodwork. Krintzman told him he had Kaposi's sarcoma. (He died three months later.)

Friedman-Kien warned Kramer that these cases were just the tip of the iceberg. Kramer asked him what he could do to avoid catching it—whatever "it" was. "I know what I'd do if I were a gay man," Friedman-Kien responded. "I'd stop having sex."

Two weeks later, Kramer and a small group of friends held an 80-person gathering at his apartment. The event raised an impressive \$6,635 for research. Soon after, Kramer wrote his first article about what would become known as AIDS in the *New York Native*, warning, "The men who have been stricken don't appear to have done anything that many New York gay men haven't done at one time or another," and pleading, "In the past we have often been a divided community; I hope we can all get together on this emergency, undivided, cohesively, and with all the numbers we in so many ways possess."

But many men didn't want to hear that their lifestyle was harmful. They'd heard it all before, from a moralistic perspective if not a medical one. A Labor Day fundraiser on Fire Island netted a mere \$769.55.

In January 1982, Kramer founded Gay Men's Health Crisis (GMHC) with his friends Nathan Fain, Dr. Lawrence Mass, Paul Popham, Paul Rapoport, and Edmund White. Popham, a handsome A-lister and former Green Beret (whom Kramer



▲ **LARRY KRAMER** at the *Village Voice* AIDS conference on June 6, 1987 (photo by Catherine McGann/Getty Images)

not-so-secretly fancied), was elected president. By October: GMHC had raised more than \$150,000 and donated a third of it to research. GMHC had printed two issues of its *Newsletter* and distributed 300,000 copies of its *Health Recommendation Brochure*, which included a list of AIDS symptoms gay men should look out for. The emergency hotline had received more than 5,000 calls. GMHC had started a Crisis Intervention Counselors program providing companionship and support to patients immediately after they received an AIDS diagnosis. "It was one of those rare moments in life when one felt completely utilized, useful, with a true reason to be alive," Kramer remembers.

But GMHC was far from perfect. Kramer and Popham had very different ideas about the style and purpose of the organization, and almost everyone found Kramer's public rhetoric too incendiary. Kramer wanted GMHC to be a bold advocacy organization that prevented the spread of AIDS and pressured the government and medical community to find a cure. Popham and the board, on the other hand, wanted it to be a quiet social service organization that primarily helped those already infected. These internal struggles came to a head when Kramer printed the ferocious "1,112 and Counting" in the March 14, 1983, edition of the *Native*. Even with the disclaimer—"My views are not to be attributed to Gay Men's Health Crisis"—the board of GMHC hated the article and pushed Kramer out of the organization.

"I wanted people to see that gay men in love and gay men suffering . . . are just like everyone else."

Without GMHC, Kramer turned his energies to writing about his experiences on the frontline of history. His early thinking about what would become *The Normal Heart* began to take shape when he visited Dachau, Germany, and recognized disturbing similarities between America's inaction with respect to Jewish victims of the Holocaust and its betrayal of the gay community during the AIDS crisis. He wrote a first, epic long draft of the play in a rented shack on Cape Cod soon after. Once he was satisfied, he submitted it to almost every agent in New York. None of them wanted to represent the notoriously confrontational writer, but Kramer remained undeterred.

Finally, he found an audience in Gail Merrifield Papp, the wife and partner of The Public Theater's founder, Joseph Papp, and head of the theater's new play department. She met with Kramer in April 1984, and they collaborated on the script for several months before showing it to her husband, who loved "its howling, its terror, and its kindness." *The Normal Heart* opened in New York on April 21, 1985, and became the longest-running hit The Public ever produced, enjoying 294 performances and an almost year-long run. Productions in Los Angeles, London, and major theaters around the country and the world followed.

While grounded in history and incorporating a number of journalistic moments, *The Normal Heart* was never meant to be only documentary drama. Kramer confesses:

I wrote it to make people cry: AIDS is the saddest thing I'll ever have to know. I also wrote it to be a love story, in honor of a man I loved who died. I wanted people to see on a stage two men who loved each other. I wanted people to see them kiss. I wanted people to see that gay men in love and gay men suffering and gay men dying are just like everyone else.

Where *The Normal Heart* Found Its Title

According to scholar Alfred Corn, in his essay in *We Must Love One Another Or Die: The Life and Legacies of Larry Kramer*, when Larry Kramer was searching for a title for his play about the early years of the AIDS epidemic, he was reminded of William Maxwell's novel *The Folded Leaf*, and he wondered where the author had found his title. The source was an early Tennyson poem, "The Lotos-Eaters" — "The folded leaf is woo'd from out the bud" — but Kramer's friend Richard Howard told him it was from one of W. H. Auden's best-known poems, "September 1, 1939," which includes the line "To undo the folded lie." (Auden's title refers to the date the Nazis invaded Poland, thereby starting World War II.)

Howard read Auden's poem in its entirety to the playwright over the phone. Kramer was so taken with it that he borrowed from it not only *The Normal Heart*'s title but also *The Furniture of Home*—the original title for his 1993 play, *The Destiny of Me*, which picks up the life of Ned Weeks eight years after the end of *The Normal Heart*.

It is Kramer's wish that the following excerpt from "September 1, 1939" be shared with all audiences of *The Normal Heart*.

The windiest militant trash
Important Persons shout
Is not so crude as our wish:
What mad Nijinsky wrote
About Diaghilev
Is true of the normal heart;
For the error bred in the bone
Of each woman and each man
Craves what it cannot have,
Not universal love
But to be loved alone.

All I have is a voice
To undo the folded lie,
The romantic lie in the brain
Of the sensual man-in-the-street
And the lie of Authority
Whose buildings grope the sky:
There is no such thing as the State
And no one exists alone;
Hunger allows no choice
To the citizen or the police;
We must love one another or die.

Portion of "September 1, 1939" copyright © 1940 by W. H. Auden. Reprinted from *The English Auden*, edited by Edward Mendelson by permission of Random House, Inc.

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Carey Perloff's 20th Season

/ By Dan Rubin

When Artistic Director Carey Perloff arrived in 1991, A.C.T. was a bit of a fixer-upper. In the midst of a recession, the institution was in difficult financial straits. The company's patriarchs—first Founding General Director Bill Ball and then his successor, Ed Hastings—had left, and Carey, an unknown quantity from New York's Classic Stage Company, was coming in from outside the closely knit, emotionally distraught artistic family. And, of course, the ceiling of The Geary Theater was still in rubble on the stage and the first six rows of the house, unmoved since the Loma Prieta earthquake of 1989—and it would require a \$30 million capital campaign to rebuild A.C.T.'s historic home.

Despite all this, our fearless board of trustees was optimistic. "They were amazing," Perloff remembers fondly. "I was so impressed by them. They were so smart and so honest, and they said to me, 'Look, this is an incredible challenge.' It was a miracle A.C.T. survived the earthquake, but that's what A.C.T. is: a phoenix."

A.C.T. is a theater founded by artists for artists. "It was meant to be part of a community by employing a group of artists over the long term to create a challenging, robust, amazing repertoire that would talk up to the audience and give them a real sense of destiny in their own city," Perloff explains. "The more I dug into A.C.T.'s early days, the more I thought, 'This place is absolutely in my DNA.'"

Since she arrived, engaging with the community on an intimate and transparent level has been of the utmost importance to Perloff, as she set out to introduce challenging theater that addressed local tastes and issues and seasons that brought classical and contemporary theater into collision with each other. She loves how passionate, fiercely intellectual, and

▲ **CAREY PERLOFF'S 20TH SEASON** A.C.T. Artistic Director Carey Perloff stands next to a photo of her with her husband and daughter. The photo was taken by Tom Chargin the day the family moved to the Bay Area in 1991. (photo by Dan Rubin)

vocal San Francisco's audiences are. "Tom Stoppard has always said of our audiences, 'It is amazing the level of attention they bring.'"

"It was a miracle A.C.T. survived the earthquake, but that's what A.C.T. is: a phoenix."

As the years rolled by, the budget was balanced, the company's anxieties were soothed, and the theater was rebuilt and reopened. New challenges emerged and were duly conquered, and time has passed quickly. "It's sort of shocking to me that it's been 20 years. It doesn't feel like 20 years, because there were so many huge challenges and issues to think about and solve." Discovering that the Master of Fine Arts Program was the artistic heartbeat of the theater, Perloff made it her mission to incorporate the country's most promising student actors into mainstage productions whenever possible. She resurrected the core acting company, committing to keep the area's best professional actors employed locally. She began driving crossdisciplinary projects and fostering international relationships.

Since her arrival, Perloff has been searching for an appropriate second stage for A.C.T., and we are finally in the process of creating one at The Strand Theater in Central Market. "We already have the Cadillac," she smiles, referring to the century-old, gloriously gilded Geary Theater. "We should have the Mini. It is really important that we have multiple theater spaces. The thousand-seat-theater experience is magnificent, but it's not going to be for everybody—or right for every project, especially projects with new writers, actors, and designers."

When Perloff started programming her 20th season, she was not interested in nostalgia. "It needed to be a declaration of the future," she declares. "I love it that there's a lot of new work in our season: *Stuck Elevator* is unlike anything we've ever done, and yet in a funny way it's *not* unlike anything we've ever done. I'm happy that *Dead Metaphor* and *Black Watch* are not only new but also international."

And yet, there is also a healthy number of reunions in store. "A lot of the people I love most in the theater are going to be back this season. It really means a lot to me that they will be here: Matt McGrath in *The Normal Heart*; Caroline Lagerfelt and Olympia Dukakis and David Lang and Timberlake Wertenbaker for *Elektra*; Chay Yew for *Stuck Elevator*; and, of course, Tom Stoppard for *Arcadia*. And our core company and all of these wonderful designers. These are the people who have been really important to this theater and to me over all these years, and I chose them very carefully."

The Carey Perloff Creative Venture Fund

Total raised to date: \$1,616,000

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 has launched an ambitious fundraising campaign to raise **\$2.5 million** to support important initiatives that are part of Carey'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: mhenry@act-sf.org, 415.439.2436.



BLACK WATCH AT THE ARMORY

/ By Amy Krivohlavek

A.C.T. is no stranger to producing theater in alternative venues. In 1989, after the Loma Prieta earthquake damaged The Geary Theater, the company spent the next six years performing in seven different venues around the city. Now, after opening the intimate black-box venue The Costume Shop in Central Market and purchasing The Strand Theater just a block away (opening in 2014), A.C.T. is poised to keep moving its productions out into the San Francisco community.

The timing is right, then, for A.C.T. to take its penultimate production of the 2012–13 season, National Theatre of Scotland's *Black Watch*, to a thrilling and unique San Francisco venue. From the beginning, it was clear that this innovative production—which ricochets from a Scottish pub to an armored car in Iraq—demanded a totally nontraditional performance venue. The question was: where?

Created from playwright Gregory Burke's interviews with soldiers who served with Scotland's nearly 300-year-old Black Watch regiment in the Iraq War, this hauntingly powerful depiction of military brotherhood splices together exquisitely deployed stagecraft—from choreographed marches and Scottish ballads to searing video news footage—to capture the layered state of being at war.

The staging of *Black Watch* presents the show as theater-in-the-round, with the spectators in stadium seats on two sides of the action, as if they were in an athletic arena. The innovative theatrics of the show are created with more than two miles of cable, 123 lighting lamps, 84 floor sections, and 716 seats—which will all be transported to San Francisco on four 40-foot trucks.

Since the production's world premiere at Scotland's Edinburgh Festival in 2006, *Black Watch* has received acclaim

for its tour around the globe, appearing in such unorthodox venues as convention and exhibition centers in Australia and New Zealand; an all-girls school in Belfast, Northern Ireland; the Broadway Armory in Chicago; and the legendary St. Ann's Warehouse in New York.

In fall 2011, A.C.T. set out in search of a San Francisco space for *Black Watch* and happened upon the ideal venue. "One day," says A.C.T. General Manager Don-Scott Cooper, "as I was riding my bike through the Mission, I saw this incredible building, which turned out to be the Armory."

Cooper was immediately drawn to the building's long-dormant Drill Court, a raw, cavernous space that was originally intended to house boxing events. "The Drill Court just felt right for theater," says Cooper. "It's wide open, with high ceilings, and full of possibilities. It's also a great way for A.C.T. to connect to the fabulous Mission community."

Maintained by San Francisco's Armory Community Center, the Drill Court is located at 333 14th Street (between Mission and Valencia). Completed in 1914, the Armory is a reproduction of a Moorish castle, used as a National Guard facility until 1973. In 1978, the Armory was listed on the National Register of Historic Places. The Armory's Drill Court spans almost an acre and features a dramatic exposed roof structure.

A.C.T. Artistic Director Carey Perloff saw *Black Watch* three years ago and has been determined to bring it to A.C.T. audiences ever since. "It is truly a nontraditional theater piece that doesn't fit into a traditional space," she says, "and part of the pleasure for our audiences in seeing this incredible show will be experiencing it inside this truly historic San Francisco landmark."

Black Watch begins a strictly limited run on May 3, 2013. Visit act-sf.org/blackwatch for tickets and more information about the show.

◀ **THE GALLANT FORTY-TWO** The cast of *Black Watch* marching in traditional formation (photo by Manuel Harlan).



CONSERVATORY AWARDS CELEBRATION

By Dan Rubin

In October, A.C.T. will celebrate our world-renowned graduate actor-training program and the careers and contributions of some of our most accomplished alumni and generous supporters at the second annual Conservatory Awards. At an elegant luncheon in the Gold Room of San Francisco's Fairmont Hotel, we'll be honoring Master of Fine Arts Program alumni Benjamin Bratt, Anika Noni Rose, and Ryan Rilette, as well as San Francisco philanthropists and longtime A.C.T. loyalists Deedee and Burt McMurtry and The Bernard Osher Foundation, an unparalleled champion of higher education and the arts.

"Benjamin, Anika, and Ryan are leading artists in America whose unique, remarkable careers are a source of inspiration for those of us who've trained them and for the next generation of actors to come," says A.C.T. Conservatory Director Melissa Smith. "Burt and Deedee's contributions to the Conservatory over many years have changed the face of our programs, and the support of The Bernard Osher Foundation is what enables

A.C.T. to present Conservatory productions to the public. To honor these alumni and funders is to recognize a process that has come full circle and to celebrate the synergy that makes A.C.T. such a dynamic institution in which to work and train."

"I think it's so important to give people awards and give people recognition before it's posthumous," says A.C.T. graduate Anika Noni Rose. "But I never expect to be the person to get the award. It's very moving to me." Among her many impressive credits, Rose, who will attend the luncheon with the other honorees, won a 2004 Tony Award for her performance in *Caroline, or Change*; starred in the film *Dreamgirls* alongside Beyoncé Knowles, Jennifer Hudson, Jamie Foxx, and Eddie Murphy; and was the voice of the first

▲ **THE CONSERVATORY AWARDS** (L to R) Benjamin Bratt, Anika Noni Rose, and Ryan Rilette; (behind) attendees dine at the inaugural Conservatory Awards (photo by Drew Altizer Photography)

African American Disney princess—Tiana in *The Princess and the Frog*. This October, A.C.T. will present her with the Rising Star Award.

“There’s something lovely about the title ‘Rising Star,’” Rose adds, “because it doesn’t imply completion. When somebody comes up to me and says, ‘You made it!’ that implies that something is over. I’m still working. I’m still reaching for and moving toward my dream. There are a lot of things I’ve been so blessed to be able to do, but I’m not finished by any stretch of the imagination. I love the fact that this award says, ‘We see your movement. We see where you’ve been, and we see where you’re going.’”

Last season’s inaugural Conservatory Awards honored Master of Fine Arts Program alumni Annette Bening and Elizabeth Banks and longtime Bay Area patrons Mortimer and Frannie Fleishhacker. The event raised \$153,700 to benefit A.C.T.’s top-ranked actor training programs.

For more information about the upcoming Conservatory Awards, visit act-sf.org/conservatoryawards or contact Helen Rigby, Associate Director of Development, Conservatory, at 415.439.2469 or hrigby@act-sf.org. Tickets and table sponsorships are available now.

The A.C.T. Master of Fine Arts Program is at the forefront of America’s actor training programs and is the cornerstone of our conservatory, which also serves adult performers in Studio A.C.T., aspiring actors in the Young Conservatory, and acting enthusiasts in the Summer Training Congress. The conservatory has provided a wealth of talented actors for productions across the Bay Area: over the last two seasons, graduates of the M.F.A. Program have taken on leading roles in productions at Berkeley Repertory Theatre, California Shakespeare Theater, Magic Theatre, Marin Theatre Company, San Jose Stage, Shakespeare Santa Cruz, and Shotgun Players. Alumni and current students also appear in the majority of our mainstage productions.

The Conservatory is the artistic heartbeat of our theater company, and the essence of our training lies in the interplay between our professional and student actors. “The great thing about the school is that it has continued to keep actors at the center of A.C.T.’s work, and it also keeps process at the center of the work, because when you’re working with young actors they’re always in process,” Artistic Director Carey Perloff said recently. “And having 20-somethings in the building all the time keeps all of us honest, because they challenge everything we do, always. I love that.”

For more information about the A.C.T. Conservatory, visit act-sf.org/conservatory.



▲ **STARS RETURN HOME** Elizabeth Banks at the inaugural Conservatory Awards, at which she received the Rising Star Award (photo by Drew Altizer Photography)



BACK TO THE SOURCE

WITH EDUCATION

By Emily Means

For A.C.T.'s year-old education department, efforts to support student learning don't stop when school lets out. Though most classrooms may have been empty this summer, A.C.T.'s inaugural Back to the Source educator institute brought an eclectic group of 15 schoolteachers and teaching artists back to school for a six-day intensive program in theater arts training. The participants, who came to us from as far away as Oregon, Wyoming, and Maryland, as well as both sides of the San Francisco Bay, included K–12 teachers in subjects as diverse as drama, English, math, and science.

Back to the Source aims to equip educators who use theater in their classrooms with a new bag of instructional techniques, while helping them find inspiration in reconnecting with their deepest artistic selves. During the week, A.C.T. conservatory faculty, professional theater artists, and leaders in arts

education guided participants in a wide range of hands-on coursework, allowing these hard-working educators the all-too-rare opportunity to collaborate and connect as peers. From early-morning voice and speech exercises and discussions of theater literature for young actors to devising no-holds-barred performance pieces (under the tutelage of Dan Wolf, founding member of the Bay Area hip-hop/theater collective Felonius), Back to the Source participants were put through the paces as students in order to help them reflect on, and celebrate, what it means to be equal parts teacher *and* artist.

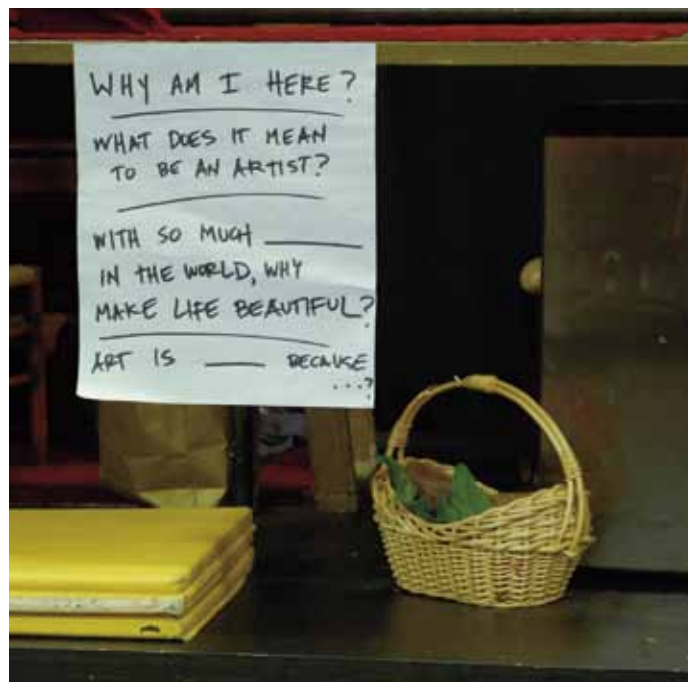
This year's institute, funded by a generous grant from The Moca Foundation, also offered participants the opportunity to attend four Bay Area theatrical productions and earn academic credit from A.C.T. and Continuing Education Units through a partnership with San Francisco State University.

“After completing Back to the Source, I am feeling inspired, overwhelmed, refreshed, reinvigorated. I feel less alone. I learned so much about myself, about teaching, about learning, about life.” — Bay Area high school teacher

“After completing this program, I feel a wonderful sense of connectedness between my work as a performing artist and an educator,” offers one San Francisco public elementary school drama teacher. “I feel engaged and hopeful that established organizations like A.C.T. genuinely care about performing arts education and the positive impact it has on youth.”

Susan Stauter, artistic director of the San Francisco Unified School District, adds, “Those of us who viewed the participants’ culminating showcase left the theater inspired to know that these creative and talented teachers will return to their classrooms to pass on what they have learned to generations of students. Once again, A.C.T. has shown itself to be a tremendous resource for theater education at its best.”

To find out how you can support A.C.T.’s growing arts education programs, please contact Stephanie Mazow, Associate Director of Development—Institutional Giving, at 415.439.2434 or smazow@act-sf.org. For information about Back to the Source 2013, please contact Elizabeth Brodersen, Director of Education, at ebrodersen@act-sf.org or visit act-sf.org/backtothesource.



◀ **CLOWNING AROUND** (L to R) Michael Givler, Stephen Bass, Beth Daly, and Cathy Challacombe perform at the Back to the Source final presentation (photo by Alessandra Mello)

▲ **WHY AM I HERE** Back to the Source participants grapple with difficult questions (photo by Alessandra Mello)

▼ **TEACHERS AT PLAY** Back to the Source participants explore physical character in class (photo by Dan Rubin)



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Organized by the Fine Arts Museums of San Francisco in collaboration with the Centre national du costume de scène, France. The Major Patron of the exhibition is The Bernard Osher Foundation. Additional support has been awarded by Fashion Group Foundation of San Francisco.

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IMAGE CREDITS: Rudolf Nureyev, photography by Francette Levieux © Francette Levieux. Costume (left) for the Lilac Fairy Queen in *Sleeping Beauty*, Teatro alla Scala, Milan, 1966. Collection CNCSC/Rudolf Nureyev Foundation. Costume (center) for Rudolf Nureyev in *Sleeping Beauty*, Teatro alla Scala, Milan, 1966. Collection CNCSC/Rudolf Nureyev Foundation. Costume (right) for Rudolf Nureyev in *Raymonda*, Opéra National de Paris, 1983. Collection CNCS/Opéra National de Paris. Costume photographs by Pascal François/CNCS

WHO'S WHO IN THE NORMAL HEART /



PATRICK ALPARONE (*David/ Understudy for Felix Turner and Hiram Keebler/Examining Doctor*) is making his A.C.T. debut.

Alparone recently appeared in *Red* at Portland Center Stage. Other notable theater credits include *Phaedra* (Shotgun Players); *Octopus*, *Any Given Day*, and *Mrs. Whitney* (Magic Theatre); *Period of Adjustment* and *One Flew Over the Cuckoo's Nest* (San Francisco Playhouse); *Man of Rock* (Climate Theater); *Twelfth Night* and *Ambition Facing West* (TheatreWorks); *Olive Kitteridge* (Word for Word Performing Arts Company); *A Streetcar Named Desire* (Marin Theatre Company); *Skin* (Encore Theater Company); *Hamlet* (Impact Theatre); *The Little Dog Laughed* (B Street Theatre); and *Karima's City* in Egypt for The Cairo International Festival for Experimental Theatre (Golden Thread Productions). Film credits include *The Wisdom Tree*, *This Is Hamlet*, *Seducing Charlie Barker*, and *Two from the Line*.



BRUCE ALTMAN's (*Ben Weeks*) theater credits include work with Yale Repertory Theatre, Long Wharf Theatre, Theater for the New City, and the 92nd Street Y. Films

include *Regarding Henry*, *Glengarry Glen Ross*, *Rookie of the Year*, *Matchstick Men*, *Quiz Show*, *The Paper*, *Girl Interrupted*, *Copland*, *To Gillian on Her 37th Birthday*, *Mr. Wonderful*, *Mr. Jones*, *Bride Wars*, *It's Complicated*, *Changing Lanes*, *The Object of My Affection*, *L.I.E.*, *Running Scared*, *Big Miracle*, *The Sitter*, the 1997 Oscar Award-winning live action short *Dear Diary*, and the upcoming *Arbitrage*. On television, he has recurred on *Blue Bloods*, *Damages*, *Law & Order*, and *Help Me Help You* and was a series regular on the Peabody Award-winning *Nothing Sacred*. Altman's work on HBO includes *White Mile*, *The Sopranos*, *Recount*, and *Game Change*.

Guest-starring roles include *The Good Wife*, *Friday Night Lights*, *Modern Family*, *Royal Pains*, and *Suits*. He is a graduate of Yale School of Drama.



JORDAN BAKER's (*Emma Brookner*) Broadway credits include *Suddenly*, *Last Summer* (Theatre World Award). Her off-Broadway credits include *Three Tall*

Women (original New York cast), *Milk, Is Life Worth Living?*, and *Night Sky*. Her regional credits include *Ten Chimneys* (Cleveland Play House, dir. by Michael Bloom), *Death of a Salesman* (The Old Globe, dir. by Pam MacKinnon), *Defiance* (The Pasadena Playhouse), *The Philadelphia Story* (The Royal Exchange, England), *Othello* (Folger Shakespeare Theatre, with Avery Brooks and Andre Braugher), *The Merry Wives of Windsor* (The Old Globe, with Dakin Matthews, dir. by Roger Rees), and *Intelligent Design of Jenny Chow* (The Old Globe, with Zachary Quinto). Her film credits include *Another Earth* (2011 Sundance Alfred P. Sloan Award), *Paparazzi*, *City Hall*, *The Out of Towners*, and *Escape from L.A.*



TOM BERKLUND (*Craig Donner/Grady*) was last seen in the Arena Stage production of *The Normal Heart*. His Broadway credits include *A Chorus Line* (Greg, Zach

understudy) and *The Addams Family* (Ancestor, Lurch understudy). Regionally he has worked at the Ahmanson Theatre, Paper Mill Playhouse, Houston's Theatre Under the Stars, Goodspeed Opera House, Portland Center Stage, Music Theatre of Wichita, Theatre by the Sea, and Casa Mañana. Berklund's film and television credits include Disney's *Enchanted*, *The Academy Awards*, *Dancing with the Stars*, *Rosie Live*, and *Late Show with David Letterman*. Berklund trained and received his B.F.A. at the University of Michigan.



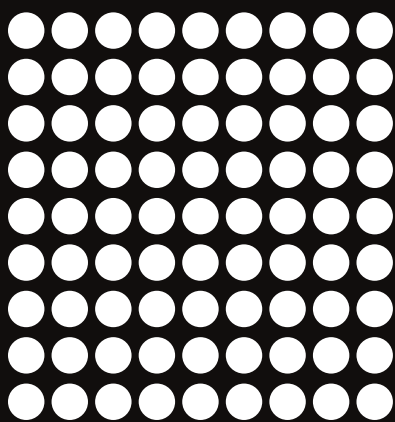
MICHAEL BERRASSE's (*Mickey Marcus*) performance in the Broadway and London revivals of *Kiss Me, Kate* earned him Tony, Outer

Critics' Circle, Astaire, and Olivier award nominations. Other Broadway appearances include *The Light in the Piazza* (Outer Critics' Circle nomination), *A Chorus Line*, *Chicago*, *Damn Yankees*, *Fascinating Rhythm*, *Guys and Dolls*, *Carousel*, and *Fiddler on the Roof*. As a director, Berresse received a 2006 OBIE Award for his work on *[title of show]* and made his Broadway directorial debut with the show's transfer in 2008. Regional appearances include *Parade* at the Mark Taper Forum (Ovation Award nomination), Great Lakes Theatre Festival (Channon in *The Dybbuk*), Cincinnati Playhouse, The Repertory Theatre of St. Louis, and others. He was last seen in the Arena Stage production of *The Normal Heart*. His film credits include *A.I. Artificial Intelligence*, *State of Play*, and *The Bourne Legacy*. His television credits include roles on *Person of Interest*, *Law & Order: Special Victims Unit* and *Criminal Intent*, and *Live from Lincoln Center*. He recently directed the off-Broadway premiere of *Now. Here. This.* and coauthored a development project for ABC.



PATRICK BREEN (*Ned Weeks*) was last seen in the Arena Stage production of *The Normal Heart*. His Broadway credits include *The Normal Heart*, *Next Fall*,

Brighton Beach Memoirs, and *Big River*. His off-Broadway credits include *Wild Animals You Should Know*, *Fuddy Meers*, *The Substance of Fire*, *Celebration/The Room*, *View of the Dome*, *Baby Anger*, *The Hothouse*, and *Life and Limb*. His film credits include *Men in Black*, *Get Shorty*, *Cirque du Freak*, *Galaxy Quest*, *Radio*, *One True Thing*, *Christmas with the Kranks*, *Just*



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a Kiss, and *The Bleeding House*, and has appeared on television in *The Good Wife*, *Nurse Jackie*, *Kevin Hill*, *Sex and the City*, *Law & Order*, *Will and Grace*, *CSI*, *Frasier*, and *21 Jump Street*. Breen's art gallery is featured in the web series *Whole Day Down*.



SEAN DUGAN

(*Tommy Boatwright*) is making his A.C.T. debut and return to the Bay Area, having last performed here in *The Seagull* and Dakin Matthews's

adaptation of *Henry IV: Parts 1 and 2*, both at California Shakespeare Theater. Dugan originated the role of Brandon in both the off-Broadway and Broadway productions of the Tony-nominated play *Next Fall*, for which he received a Drama Desk Award nomination. Off-Broadway credits include *Tail! Spin!*, Tony Kushner's adaptation of *The Illusion*, *The English Channel*, *Perfect Harmony*, *BFF*, *Nerds*, *Valhalla*, *Corpus Christi*, *Flesh & Blood*, and *Shakespeare's R & J*. Regionally, he has appeared at the Two River Theater Company, Round House Theatre, Yale Repertory Theatre, Huntington Theatre Company, The Old Globe, and for four seasons as a company member at the American Repertory Theater. His film credits include *On the Slope* (upcoming), *Gigantic*, *Trust the Man*, *Company Man*, and *Overnight Sensation*. His television guest appearances include *Smash*, *I Just Want My Pants Back*, *Eden*, *The Good Wife*, *Fringe*, *Law & Order: Criminal Intent* and *Special Victims Unit*, *The Beat*, and four seasons as Timmy Kirk on HBO's *Oz*.



JON LEVENSON

(*Hiram Keebler/Examining Doctor*) comes to A.C.T. for the first time on the heels of the Arena Stage production of *The Normal Heart*

after covering several roles in the 2011 Broadway production. Off Broadway, Levenson played Harold in the 40th-

anniversary revival of *The Boys in the Band* at Transport Group. Other off-Broadway credits include *Gaslight* and *The Hairy Ape* at Irish Repertory Theatre and *Crime and Punishment* at 59E59. Regionally, Levenson played Orlando in *As You Like It* and The Baker in *Into the Woods* at Clarence Brown Theatre and Treplev in *The Seagull* at Porchlight Music Theatre. He received his M.F.A. from The University of Tennessee, Knoxville.



MATT MCGRATH

(*Felix Turner*) starred in the musical *The Black Rider* at A.C.T. and in Sydney, Australia (Helpmann Award nomination), Los Angeles, and

London. His Broadway credits include *Cabaret* (Emcee) and *A Streetcar Named Desire*. His off-Broadway credits include *Hedwig and the Angry Inch*, *A Fair Country*, *Minutes from the Blue Route*, *Fat Men in Skirts*, and *Amulets Against the Dragon Forces*. Regional theater credits include *The Rocky Horror Show*, *Romance*, *Caroline in Jersey*, *Beyond Therapy*, *The Evildoers*, *The Lady in Question*, *Ridiculous Fraud*, *Raised in Captivity*, *Loot*, *Distant Fires*, and *Snakebit*. Film and television credits include *Full Grown Men*, *The Notorious Bettie Page*, *The Anniversary Party*, *The Broken Hearts Club*, *Boys Don't Cry*, *The Impostors*, *Colin Fitz*, *Bob Roberts*, *Desperate Hours*, *Law & Order*, *Frasier*, *The Member of the Wedding*, and *Cruel Doubt*. Last summer McGrath directed *My Brilliant Divorce* starring Polly Draper at Bay Street Theatre in Sag Harbor, where he also directed Darrell Hammond in *Tru*.



NICK MENNELL

(*Bruce Niles*) performed in the Arena Stage production of *The Normal Heart*. He has been seen on and off Broadway in *A Free*

Man of Color (also directed by George C. Wolfe), *Hamlet*, *Lobby Hero*, *Misalliance*, *Macbeth*, *American Occupation*, *The*

Marriage of Figaro, Richard III, The Odyssey, Three Sisters, A Memory of Two Mondays, and The Importance of Being Earnest (Guthrie Theater). Mennell can be seen in the films *Lost Tribe* and Michael Bay's remake of *Friday the 13th*. His television credits include the critically acclaimed *Southland* and *Numb3rs*. He is a graduate of The Juilliard School.



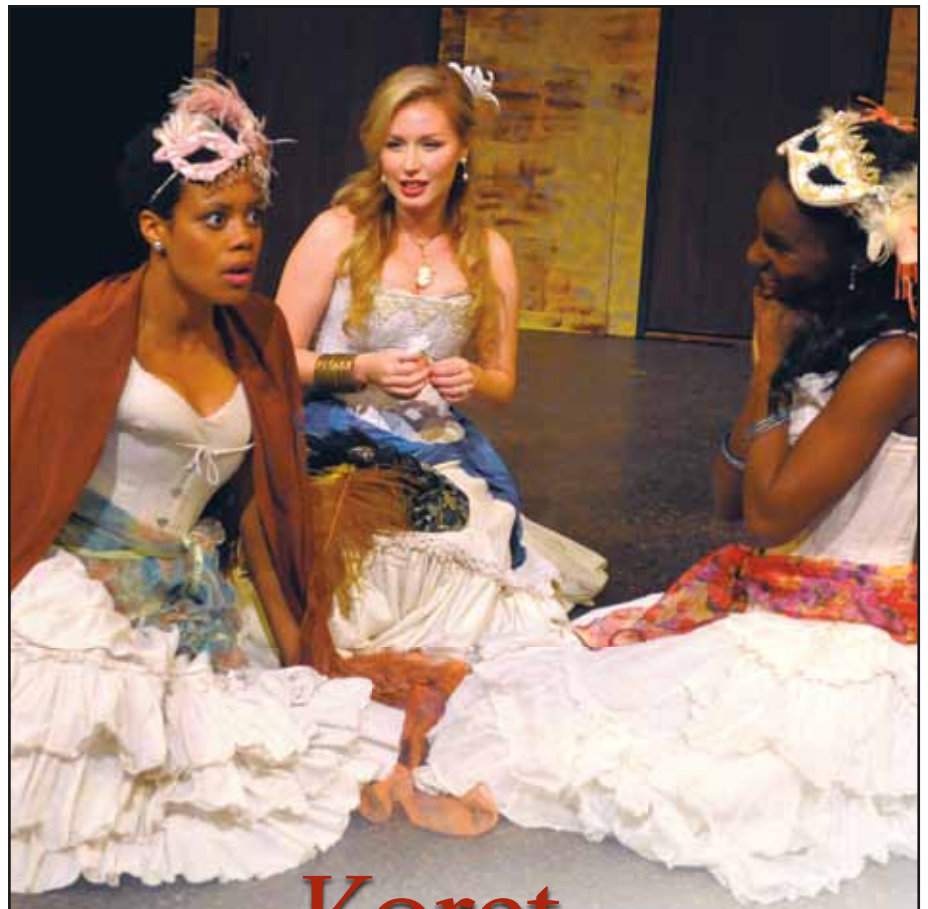
LISA ANNE PORTER's (*Understudy*) credits include *A Tale of Two Cities* at American Conservatory Theater; *All's Well That Ends Well*,

Pericles, A Midsummer Night's Dream, and Medea at California Shakespeare Theater; *The Marriage of Figaro* and *Much Ado About Nothing* at Shakespeare Santa Cruz; *The Long Christmas Ride Home, The Pharmacist's Daughter, and The Brief but Exemplary Life of a Living Goddess* at Magic Theatre; *Lovers and Executioners* at Marin Theatre Company; *Arms and the Man* at Center REP; *The Tempest* at The San Francisco Shakespeare Festival; *Two Gentlemen of Verona* at The Shakespeare Center of Los Angeles; *The Heidi Chronicles* at Sacramento Theatre Company; *Hamlet* and *Richard III* with the Los Angeles Women's Shakespeare Company; *S.L.A.W.* at Shakespeare & Company; *Private Lives* at Syracuse Stage; and *The Taming of the Shrew* and *Macbeth* at Boston Theatre Works. She has an M.F.A. from A.C.T. and a B.A. from Wesleyan University.



KEVIN ROLSTON (*Understudy*) was most recently seen as Dr. Bradman in *Blithe Spirit*, his California Shakespeare Theater debut. He was last

seen at A.C.T. in *Once in a Lifetime*. Other regional credits include *'Tis Pity She's a Whore*, also at A.C.T.; *A Steady Rain*, *Happy Now?*, *What the Butler Saw*, and the



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world premiere of *Sunlight* at Marin Theatre Company; *Opus* and *Snow Falling on Cedars* at TheatreWorks; *Doubt* and *Noises Off* at Center REP; and *The Glass Menagerie* and *Enrico IV* at The Shakespeare Theatre of New Jersey. His theater work also includes three world premieres at Magic Theatre, including Rebecca Gilman's *The Crowd You're In With*, two tours with The San Francisco Mime Troupe, and productions with New Federal Theatre, Pulse Ensemble Theatre, Word for Word Performing Arts Company, foolsFURY Theater Company, PCPA Theaterfest, and San Francisco Playhouse. Rolston is an A.C.T. ACTsmart teaching artist.



LIAM VINCENT (*Understudy*) was last seen at A.C.T. in *A Christmas Carol*. His most recent local credits include *Salomania* at Aurora Theatre Company

and *The Taming of the Shrew*, *Candida*, and *Titus Andronicus* at California Shakespeare Theater. Other regional credits include productions at The Alliance Theatre, the Huntington Theatre Company, Arizona Theatre Company, Portland Center Stage, The Pasadena Playhouse, and Shakespeare Santa Cruz. In the Bay Area, he has appeared at TheatreWorks, Magic Theatre, San Jose Repertory Theatre, San Francisco Playhouse, Marin Theatre Company, Center REP, and Word for Word. He is a graduate of Boston University.


LARRY KRAMER (*Playwright*) was a cofounder of Gay Men's Health Crisis (the world's first HIV/AIDS service organization) and the founder of ACT UP (the international network of activists responsible for the development/release of most HIV/AIDS treatments). He received his B.A. from Yale University in 1957. Kramer's film credits include *Women in Love* (producer and screenwriter; Oscar nomination). His plays include *Sissies' Scrapbook*, *The Normal Heart*, *Just Say No*,




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The Destiny of Me, and *A Minor Dark Age*. His nonfiction work includes *Reports from the holocaust: the story of an AIDS activist* and *The Tragedy of Today's Gays*. His fiction includes *Faggots* and *The American People* (forthcoming from Farrar, Straus and Giroux). Kramer is the recipient of the Award in Literature from the American Academy of Arts and Letters, and he was the first openly gay person to receive a Public Service Award from Common Cause. He and his lover, architect-designer David Webster, live in New York.

GEORGE C. WOLFE's (*Director*) theater directing credits include *Jelly's Last Jam* (Drama Desk and Outer Critics Circle awards); *Angels in America: Millennium Approaches* (Tony and Drama Desk awards) and *Perestroika* (Drama Desk Award); *Bring in 'da Noise, Bring in 'da Funk* (Tony and Drama League awards); *Topdog/Underdog* (OBIE Award); *Twilight: Los Angeles, 1992* (Drama Desk Award); *Elaine Stritch at Liberty* (Tony Award for Unique Theatrical Event); and *The Tempest, The Wild Party, Caroline, or Change, A Free Man of Color*, and *The Normal Heart* (Drama Desk Award). He has written the award-winning *The Colored Museum*, directed *Spunk* (OBIE Award), created *Harlem Song* for the world-famous Apollo Theatre, and conceived/directed *A Celebration of the American Musical* at the White House. Wolfe directed the films *Nights in Rodanthe* and *Lackawanna Blues*, for which he earned the Directors Guild Award, a National Board of Review Award, a Christopher Award, and the Humanitas Prize. Additional awards include the Society of Directors and Choreographers' Mr. Abbott Award, the Dramatist Guild's Hull-Warner Award, Actors' Equity Paul Robeson Award, the New Dramatists Outstanding Career Achievement Award, the NAACP Lifetime Achievement Award, the Lambda Liberty Award, the Spirit of the City Award, the Brendan Gill Prize, the Distinguished Alumni Award from New York University, a Princess Grace Award for fostering the careers of young artists, a Cultural Laureate Award, and

a Library Lion. From 1993 to 2005 he was the producer of The Public Theater/ New York Shakespeare Festival. He now serves on the President's Committee for the Arts and the Humanities and was named a living landmark by the New York Landmark's Conservancy.

DAVID ROCKWELL (*Set Designer*) is the founder of Rockwell Group, a New York-based architecture and design firm. He designed the sets for the Broadway and Arena Stage productions of *The Normal Heart* as well as sets for *Catch Me If You Can*, *Hairspray* (Tony, Drama Desk, and Outer Critics Circle award nominations), *Legally Blonde: The Musical* (Drama Desk Award nomination), *A Free Man of Color*, *CQ/CX*, *The Rocky Horror Show* (Drama Desk Award nomination), *All Shook Up* (Drama Desk Award nomination), *Dirty Rotten Scoundrels*, and *Harvey*. Rockwell's projects also include the Kodak Theatre in Hollywood, the 2010 Academy Awards (Emmy Award), Imagination Playground, the exhibition *Reinventing the Globe: A Shakespearean Theater for the 21st Century*, and the Elinor Bunin-Munroe Film Center at Lincoln Center.

MARTIN PAKLEDINAZ's (1953–2012) (*Costume Designer*) Broadway credits include *Nice Work If You Can Get It* (Tony Award nomination), *The Normal Heart*, *Anything Goes* (Tony Award nomination), *The Pajama Game* (Tony Award nomination), *Lend Me a Tenor* (Hewes Design, Tony, and Outer Critics Circle award nominations), *Thoroughly Modern Millie*, *Blithe Spirit* (Tony Award), and *Kiss Me, Kate* (Tony Award). Off Broadway he designed *The Glass Menagerie* (Lortel Award nomination; starring Judith Ivey), Andrew Lippa's *The Wild Party*, *Golden Child*, *Kimberly Akimbo*, and *The Life*. Opera credits include works at The Metropolitan Opera, The Juilliard School, the Opéra national de Paris (Opéra Bastille), and the Théâtre du Châtelet (Paris), as well as in Salzburg, Santa Fe, Helsinki, Madrid, and throughout the United States, Canada, Europe, and Japan. His designs for dance include work for

Mark Morris Dance Group, San Francisco Ballet, Boston Ballet, Ballet Arizona, and Pacific Northwest Ballet. Pakledinaz was honored with two Tony Awards, a Drama Desk Award, an OBIE Award, a Lucille Lortel Award, and a Helen Hayes Award. This production is dedicated to his memory.

DAVID WEINER's (*Lighting Designer*) Broadway credits include the revival of *Godspell*, *The Normal Heart*, *Reasons to Be Pretty*, *Butley*, *Dinner at Eight* (Lincoln Center Theater), *Betrayal* (Roundabout Theatre Company), and *The Real Thing*. Off Broadway he has worked with Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, MCC Theater, The Public Theater, New York Theatre Workshop, Theater for a New Audience, Vineyard Theatre, and Atlantic Theater Company. He has worked on operas at LA Opera and Bard SummerScape, and regionally he has designed for Arena Stage, Center

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Theater Group, Guthrie Theater, La Jolla Playhouse, Alley Theatre, McCarter Theatre, the Huntington Theatre Company, the American Repertory Theater, Kansas City Repertory Theatre, the Williamstown Theatre Festival, and Berkeley Repertory Theatre. He has also designed for the North Carolina Museum of Natural Sciences's Nature Research Center. Weiner was awarded a 2012 Lucille Lortel Award (*Through a Glass Darkly*), a 2011 LA Ovation Award (*Venice*), and a 2005 Lucille Lortel Award (*Rodney's Wife*), and he was nominated for a 2011 Drama Desk Award (*Small Fire*). He is currently designing *The Nutty Professor*, based on the original 1963 Jerry Lewis film.

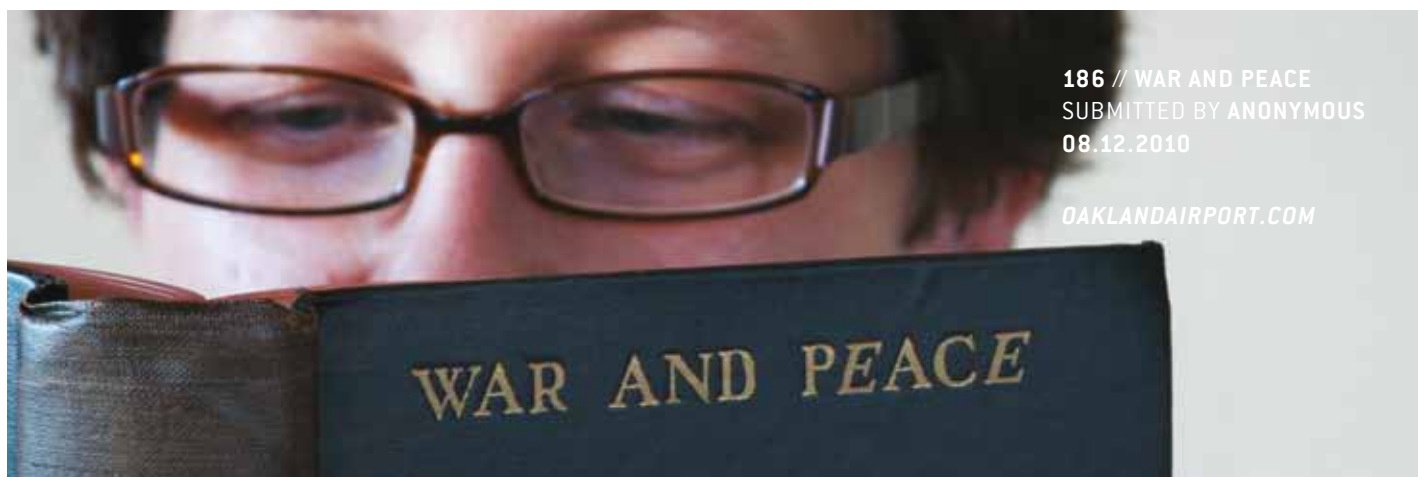
DAVID VAN TIEGHEM's (*Original Music/Sound Designer*) Broadway credits include *Doubt*, *The Lyons*, *Don't Dress for Dinner*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All*

Seasons, *Inherit the Wind*, *Frozen*, *After Miss Julie*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain*, and *The Best Man*. His off-Broadway credits include *Medieval Play*, *CQ/CX*, *The Broken Heart*, *Through a Glass Darkly*, *Wit*, *How I Learned to Drive*, *The Grey Zone*, and *The Heart Is a Lonely Hunter*. His film and television credits include *Buried Prayers*, *Working Girls*, *Penn & Teller*, and *Wooster Group*. He has worked with dancers Twyla Tharp, Doug Varone, Elizabeth Streb, and Michael Moschen and as a percussionist with Laurie Anderson, Talking Heads, Brian Eno, and Steve Reich. He has won Drama Desk, OBIE, Bessie, Eddy, Lucille Lortel, and Guggenheim awards, and his work can be heard on the CDs *Thrown for a Loop*, *Strange Cargo*, *Safety in Numbers*, and *These Things Happen*.

BATWIN + ROBIN PRODUCTIONS (*Projection Design*), comprised of Linda Batwin and Robin Silvestri, has designed for the Broadway productions of *Sinatra!*,

Golda's Balcony, *Bells Are Ringing*, *The Rocky Horror Show*, *The Best Man*, *Parade*, *Minnelli on Minnelli*, *How to Succeed in Business Without Really Trying*, *Bring in 'da Noise*, *Bring in 'da Funk*, *Twilight: Los Angeles, 1992* (Drama Desk Award nomination), *The Who's Tommy*, and *The Radio City Christmas Spectacular*. Off-Broadway credits include *The Seven*, *Radiant Baby* (Drama Desk nomination), *Harlem Song*, *Slanguages*, *House Arrest*, *Mother Courage* (Delacorte Theater), and *The Normal Heart* (Hewes Design Award). Their multimedia design work has been featured in numerous exhibitions and museums including the Smithsonian Institution, the American Museum of Natural History, the Museum of Jewish Heritage, the National Museum of the Marine Corps, The Walt Disney Family Museum, and the National Museum of the American Indian.

LEAH C. GARDINER (*Restaging Director*) received a 2011 OBIE Award



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for the American premiere of *born bad* (Soho Rep). She directed the national tour of *Wit* (SHN Curran Theatre, among others); the 2011 production of *Clementine in the Lower Nine* (TheatreWorks, world premiere); the U.S. premiere of *Sucker Punch* (The Studio Theatre); *The Last Five Years* (Crossroads Theatre Company); *Othello* (Houston Shakespeare Festival); the world premiere of the Pulitzer Prize finalist *Blue Door* (South Coast Repertory); the world premiere of Pulitzer Prize finalist *Bulrushier* (Urban Stages); *Fences* (Oregon Shakespeare Festival); *Topdog/Underdog* (Philadelphia Theatre Company); *Birdie Blue* (City Theatre); the world premiere of *Orange Flower Water* (Contemporary American Theatre Festival); the world premiere of *The Flag Maker of Market Street* (Alabama Shakespeare Festival); *A Streetcar Named Desire* (Pillsbury House Theatre); and *Angels in America, Parts I and II* (Connecticut Repertory Theatre). Gardiner holds an M.F.A. in directing from Yale School of Drama.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

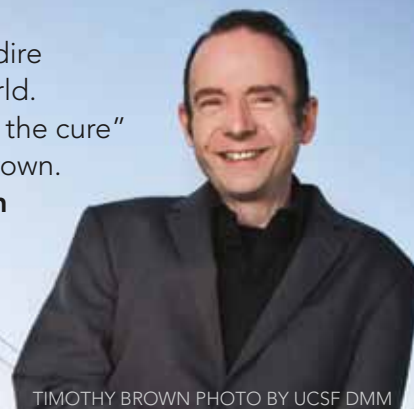
JANET FOSTER, CSA's (*Casting Director*) A.C.T. credits include *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine*. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*,

Dream True: My Life with Vernon Dixon, *The Trojan Women: A Love Story*, and, at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman

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Dr. Volberding is pictured here in 1981 with Dr. Marcus Conant, and in 2012.



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WHO'S WHO

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

KAREN SZPALLER's (*Assistant Stage Manager*) A.C.T. credits include *Armistead Maupin's Tales of the City*, *Maple and Vine*, *A Christmas Carol* (2006–11), *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; Anna Deavere Smith's newest work, *On Grace*, at Grace Cathedral; *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory

Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Wheelhouse* and *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

BILL AND PHYLLIS DRAPER

(*Executive Producers*) are longtime A.C.T. supporters. Bill is a member of the A.C.T. Emeritus Advisory Board and served as chairman of the California Association for American Conservatory Theater from 1978–1981. He is one of the West Coast's first venture capitalists and the founder of Sutter Hill Ventures in Palo Alto, California. Former chairman of the Export-Import Bank of the United States and undersecretary general of the United Nations, he is currently the general partner of venture capital companies Draper Richards L.P., Draper Investment Company, and Draper International. He is also a member of the Council on Foreign Relations and the President's Council on International Activities at Yale University. He has received Lifetime Achievement Awards from the Silicon Valley Fast 50, the International Business Forum, and the National Venture Capital Association. Phyllis worked as the assistant to the president of the Peace Corps for five years. She also served on the boards of Save the Children, Peninsula Open Space Trust, Children's Health Council, Arena Stage, and Corcoran Art Gallery. She has written two books. Bill and Phyllis live in Atherton, California.

ARENA STAGE at the Mead Center for American Theater is a national center dedicated to the production, presentation, development, and study of American theater. Under the leadership of Artistic Director Molly Smith and Executive Director Edgar Dobie, Arena Stage is the largest company in the country dedicated to American plays and playwrights. Arena Stage produces huge plays of all that is passionate, exuberant, profound, deep, and dangerous in the American spirit and

presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays through the American Voices New Play Institute. Now in its sixth decade, Arena Stage serves a diverse annual audience of more than 300,000.

DARYL ROTH (*Producer*) holds the singular distinction of producing seven Pulitzer Prize-winning plays: Edward Albee's *Three Tall Women*, *Anna in the Tropics*, *How I learned to Drive*, *Wit*, *Proof* (Tony Award), *August: Osage County* (Tony Award), and *Clybourne Park*. She has produced more than 75 award-winning productions on and off Broadway, including Edward Albee's *The Goat, or Who is Sylvia?*, *The Play About the Baby*, and *Who's Afraid of Virginia Woolf?*; *Bea Arthur on Broadway*; *Caroline, or Change*; *A Catered Affair*; *Closer Than Ever*; *Curtains*; *De la Guarda*; *The Divine Sister*; *Driving Miss Daisy*; *Fela!*; *Irena's Vow*; *Leap of Faith*; *A Little Night Music*; *Love, Loss, and What I Wore*; *Medea*; *One Man, Two Guvnors*; *Salome*; *The Tale of the Allergist's Wife*; *The Temperamentals*; *Thom Pain*; *Through the Night*; *Thurgood*; *Twilight: Los Angeles, 1992*; and *The Year of Magical Thinking*. Her 2011 production of Larry Kramer's *The Normal Heart* was the recipient of three Tony Awards including Best Revival of a Play.

ADDITIONAL CREDITS

TJ Greenway, *Assistant Set Designer*
David Kaley, *Assistant Costume Designer*
Vivien Leone, *Associate Lighting Designer*
Sam Kusnetz, *Assistant Sound Designer*
Ariel Craft, *Assistant Director*



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CAREY PERLOFF
(Director/Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *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 Ayzavian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *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 recently directed a new *Elektra* for the Getty Villa in Los Angeles.

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

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



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

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

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout

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

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

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

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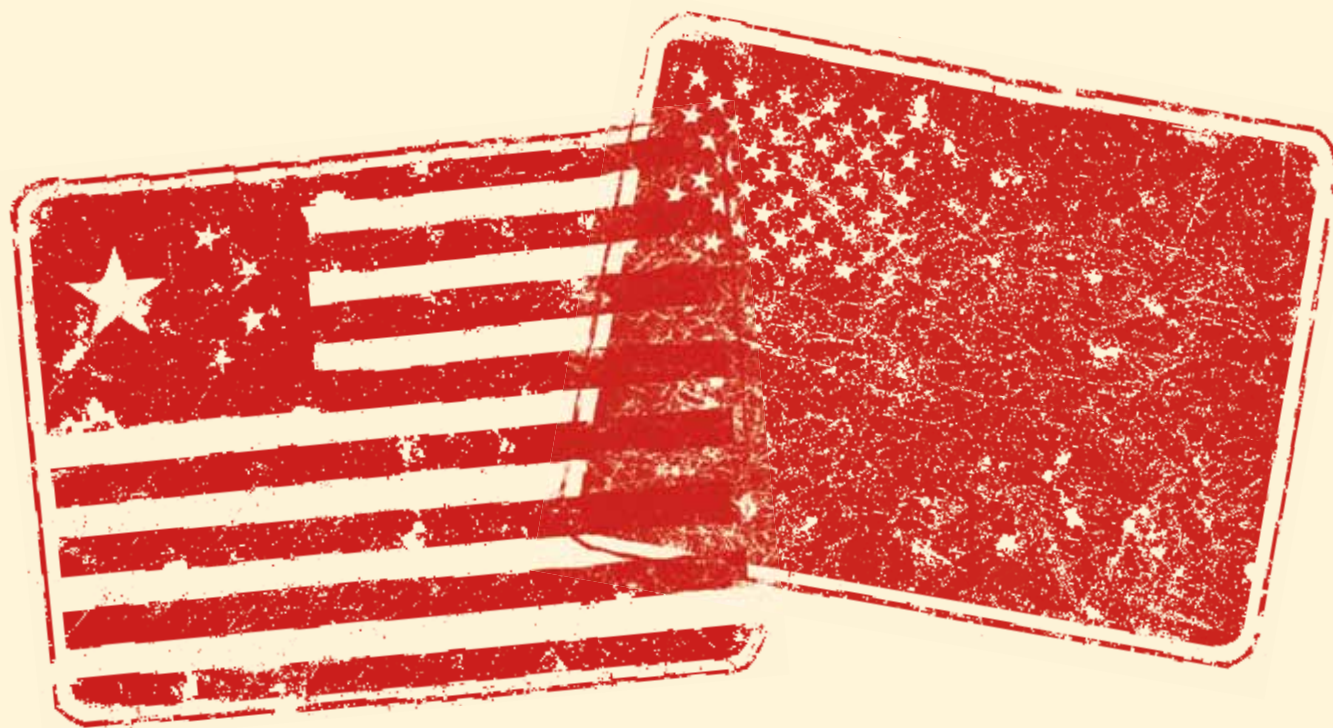
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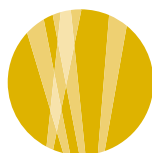
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ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. **Walk-up hours** are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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Group Discounts

The bigger the group, the bigger the savings—save up to 50%! For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

A.C.T. Merchandise

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

Refreshments

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

Cell Phones!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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



Wheelchair seating is available on all levels of the theater. Please call 415.749.2228 in advance to notify the house staff of any special needs.

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

Lost and Found

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

AFFILIATIONS

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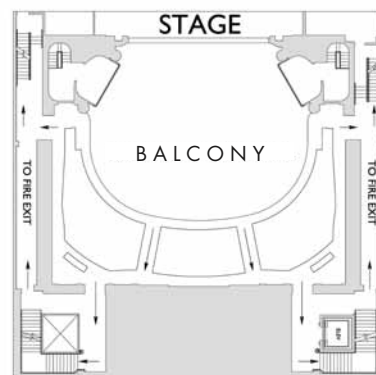
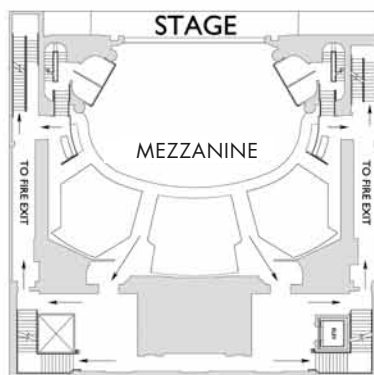
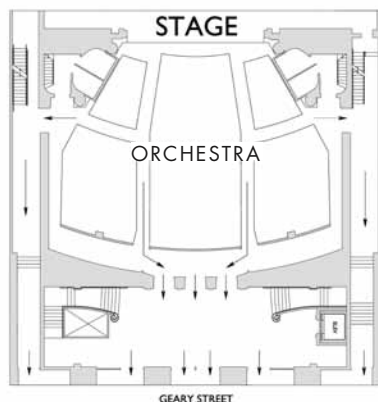


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