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About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



AMERICAN CONSERVATORY THEATER, a Tony Award-winning nonprofit organization in the heart of San Francisco, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew, and reinvent its 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 A.C.T.'s creative work.

A.C.T. opened its first San Francisco season in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Internationally recognized for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people.

A.C.T.'s conservatory, led by Melissa Smith, serves 3,000 students every year. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award, and with its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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American Conservatory
Theater was founded in
1965 by William Ball.

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Artistic Director 1986–92

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A.C.T. Box Office
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A.C.T. Website
act-sf.org

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WILLIAM BALL (LEFT) AND MORTIMER FLEISHHACKER OUTSIDE THE AMERICAN CONSERVATORY THEATER

GANSEN STUDIOS

San Francisco's Theater Company

American Conservatory Theater Founding General Director William Ball, at the forefront of the regional theater movement, wanted to create a company outside New York that would have a significant national impact while providing an alternative to commercial theater. After a group of San Francisco civic leaders attended A.C.T.'s West Coast debut at Stanford University in 1966, they invited Ball and his company to settle in San Francisco, which was without a resident theater company. A.C.T. has been dedicated to bringing the power of live theater to San Francisco audiences since the company's first rousing performance of Ball's *Tartuffe* in the Geary Theater (now called the American Conservatory Theater) on January 21, 1967.

A.C.T.'s majestic stage opened January 10, 1910, rising from the rubble of the catastrophic earthquake and fires of 1906. It was immediately hailed as one of the grandest playhouses in the United States. In 1975 the Geary was awarded a place on the U.S. Department of the Interior's National Register of Historic Places and named a landmark of the State of California and the City and County of San Francisco. In 1989 the Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of equipment and debris on the first six rows of orchestra seats. Nevertheless, A.C.T.'s second artistic director, Edward Hastings (who succeeded Ball in 1986), never considered canceling the season. For the next six years, A.C.T. performed in seven different venues around the city. "We had to encourage people to come back to this devastated, ravished, magical place called San Francisco," remembered Hastings. "And what they found in the theater were a lot of other people who were shook up. So there we were, all together in a theater, helping bring the city back together again."

With the support of a community that contributed to a record-breaking \$28.5 million capital campaign, the Geary

reopened in 1996 with a production of *The Tempest* directed by A.C.T.'s current artistic director, Carey Perloff, who took over after Hastings retired in 1992. Committed to proving that theater is still "a place where language is kept alive and functional and muscular and breathing," Perloff reconfirmed A.C.T.'s mission to expose San Francisco to exceptional works from across our rich theatrical tradition. She reintroduced the core acting company (which had been disbanded decades earlier) to keep top-quality local actors working, and she committed herself to "locavore" theater—theater made by, for, and about the community that supports it—with San Francisco-centered productions like *After the War*, *The Tosca Project*, and the much-beloved 2011 hit *Armistead Maupin's Tales of the City*.

Since the company's founding, A.C.T. has infused the Bay Area with some of the best young acting talent in the nation. The company first began training outside actors in the summer of 1967, and by 1969, the conservatory had expanded to include a year-long course of study, which has since evolved into the three-year, fully accredited, top-ranked Master of Fine Arts Program. M.F.A. Program students often grace the mainstage and return to perform at A.C.T. as alumni; they are also regulars on stages around the Bay Area and beyond. Other programs include the Young Conservatory, which offers training and performance opportunities for students ages 8 to 19; Studio A.C.T., which offers acting classes for adults; and the Summer Training Congress, which attracts students from around the world.

With the recent introduction of an education department and an increased presence in the Central Market neighborhood with the opening of a new performance space (The Costume Shop) 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.

“The arts and Saint Francis are both in our blood.”

Fred Levin’s father started the San Francisco International Film Festival. And his cousins, Jess and Ben Shenson, were renowned physicians and philanthropists at Saint Francis Memorial Hospital. No wonder Fred and his wife, Nancy Livingston, through the Shenson Foundation, are among the city’s foremost benefactors to A.C.T. and other arts organizations. And for more than 35 years, they have also been generous supporters of the Saint Francis Foundation and its commitment to the Centers of Excellence at Saint Francis Memorial Hospital.

The arts and Saint Francis: both vital to San Francisco.

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Photo: Drew Altizer Photography





Koret Presents.

San Francisco's American Conservatory Theater was founded in 1965 with a vision to conserve, renew, and reinvent rich theatrical traditions while exploring new artistic forms. The Koret Foundation is proud to be a multi-year, lead sponsor of A.C.T., presenting the Bay Area with groundbreaking productions of live theater and training the next generation of young actors.

The Koret Foundation has invested more than \$33 million in arts and cultural institutions over the past decade.



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From the Artistic Director

ORANGE PHOTOGRAPHY



Dear Friends,

We're thrilled to welcome you to *The Scottsboro Boys*, the final show of A.C.T.'s 2011–12 season.

Much of this season, from David Mamet's *Race* to Wajdi Mouawad's *Scorched*, has focused on issues of identity and justice, and *Scottsboro* continues that theme in an explosive way. The very title resonates with the central dilemma of the story: although the events that occurred in 1931 happened to nine African American boys with very different personalities and backgrounds, they were always lumped together and simply labeled the "Scottsboro Boys," as if they had no identity or personhood of their own. Kander and Ebb's brilliant new musical is an attempt to give each young man a specific face again. A highly original and wildly theatrical take on a deeply sad episode of American history, *The Scottsboro Boys* continues an A.C.T. tradition of unusual and imaginative musicals that has included *Sweeney Todd*, *Urinetown*, *Happy End*, and *Armistead Maupin's Tales of the City*.

What is particularly unique about this musical, in its visionary staging by Susan Stroman, is its remarkable economy of means: 12 performers and a circle of chairs tell the entire story, conjuring whole worlds from courtrooms to train cars out of almost nothing. This is what theater is uniquely capable of doing: asking all of us to bring our imaginations to the forefront as we wrestle with events that are both mythic and all too real.

As I write this, we are deep into the design phase of our exciting reconstruction of the **Strand Theater**, soon to become a second home for A.C.T. The Strand project has given us an opportunity to ask big questions about

many aspects of A.C.T.'s life: how we fit into our larger community, and in particular how we can collaborate with the Tenderloin neighborhood; where we see our education programs going and how the new building will provide new space and visibility to A.C.T.'s work in schools and to our ongoing commitment to great classical literature; what specifically distinguishes A.C.T.'s new works program and how the Strand will help us support new writers, new artists, new audiences in an environment that will encourage risk and playfulness; and how the Strand might provide a home and a wider visibility to our remarkable Master of Fine Arts Program.

We have been extremely heartened by the strong support the city has shown A.C.T. as we develop this project, and hope that the Strand will help mark a renewed spirit of optimism and creativity in Central Market, a spirit we have already begun to see unleashed as we have performed in our smaller Costume Shop space this season. Stay tuned for further developments; we expect the Strand to be up and running by 2014 and we can't wait to share it with all of you.

And lest we march into the summer without knowing exactly what to look forward to in the fall, I am delighted to let you know that **A.C.T.'s 2012–13 season** will open with George Wolfe's wildly acclaimed production of Larry Kramer's landmark play *The Normal Heart*. It has been nearly 30 years since this explosive play burst onto the scene, and revisiting it today is hugely revivifying—it reminds us that the fight is worth fighting and that art can play a huge role in galvanizing the public imagination and stimulating empathy and dialogue. For more on next season, just turn the page!

But before *Normal Heart*, we have one more treat. For those of you who fell hopelessly in love with Lorenzo Pisoni and *Humor Abuse* this season, we're bringing him back for more! You can experience all over again the delight and despair of a young clown as he attempts to venture forth into the world of his father and make his own unique mark. For the child in all of us, this will be a beautiful way to spend the month of August! We hope you'll come back and bring everyone who missed Lorenzo the first time.

Have a wonderful summer, and thank you as always for being the best audience ever.

Yours,

Carey Perloff, *Artistic Director*

ABOVE A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF (LEFT) WITH SAN FRANCISCO MAYOR ED LEE AND A.C.T. EXECUTIVE DIRECTOR ELLEN RICHARD AT THE OPENING CELEBRATION OF A.C.T.'S NEW CENTRAL MARKET THEATER, THE COSTUME SHOP

AMERICAN CONSERVATORY THEATER

The Sold-Out Hit Returns—

HUMOR ABUSE

CREATED BY
LORENZO PISONI
AND **ERICA SCHMIDT**

DIRECTED BY
ERICA SCHMIDT



"90 minutes of
**NONSTOP
HILARITY**"
San Francisco Chronicle

Lorenzo Pisoni's incredible true story about growing up as the youngest member of San Francisco's Pickle Family Circus—full of physical pratfalls and heartfelt recollections. Back by popular demand!

The Iconic American Drama

A STREETCAR NAMED DESIRE

BY
TENNESSEE WILLIAMS DIRECTED BY
MARK RUCKER

Fading southern belle Blanche DuBois arrives at her sister Stella's home in New Orleans and quickly catches the attention of Stella's husband, Stanley. They struggle to break free from a twisted web of turmoil and desire in Williams's iconic Pulitzer Prize-winning work.

PERFORMING IN THE DRILL COURT AT SAN FRANCISCO'S ARMORY

NATIONAL THEATRE OF SCOTLAND BLACK WATCH

BY
GREGORY BURKE DIRECTED BY
JOHN TIFFANY

"The #1 Theatrical **EVENT OF THE YEAR!**"
The New York Times

WINNER! 2011 TONY AWARD

LARRY KRAMER'S LANDMARK DRAMA THE NORMAL HEART

BY
LARRY KRAMER
DIRECTED BY
GEORGE C. WOLFE

★★★★★!
"A BREATHTAKING
ACHIEVEMENT"
New York Daily News

Direct from its 2011 Tony Award-winning run, Larry Kramer's landmark 1985 drama unfolds like a real-life political thriller as a tight-knit group of friends refuse to let doctors, politicians, and the media bury the truth about an epidemic ravaging the gay community.

The Normal Heart is presented in association with Arena Stage at the Mead Center for American Theater in Washington, D.C., by special arrangement with Daryl Roth.

World Premiere Comedy

DEAD METAPHOR

BY
GEORGE F. WALKER
DIRECTED BY
IRENE LEWIS

In this hilarious dark comedy, a young Iraq War veteran reluctantly takes a position as poster boy for a strident right-wing politician when he finds that his skillset as "sniper" isn't enhancing his job opportunities.

Woven from interviews with Scotland's 300-year-old Black Watch regiment, this internationally acclaimed event uses choreography, exquisitely deployed stagecraft, traditional Scottish ballads, and multimedia theatrics to deliver a haunting portrayal of war.

THE NEW SEASON

2012
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The Revitalized Classic
sophocles'
ELEKTRA

TRANSLATED AND ADAPTED BY
TIMBERLAKE WERTENBAKER

ORIGINAL MUSIC BY
DAVID LANG

DIRECTED BY
CAREY PERLOFF

FEATURING
OLYMPIA DUKAKIS

After her father is murdered by her mother, Elektra is driven by grief and a burning need for revenge in Sophocles' timeless Greek tragedy.

The Bay Area Tradition

A CHRISTMAS CAROL

BY
CHARLES DICKENS

ADAPTED BY
**CAREY PERLOFF AND
PAUL WALSH**

MUSIC BY
KARL LUNDEBERG

CHOREOGRAPHY BY
VAL CANIPAROLI

DIRECTED BY
DOMENIQUE LOZANO

BASED ON THE ORIGINAL
DIRECTION BY
CAREY PERLOFF

Featuring a lively cast of dozens, gorgeous costumes, and those deliciously spooky ghosts, the Bay Area's favorite holiday tradition returns with a sparkling, music-infused production.

World Premiere Musical Event

STUCK ELEVATOR

MUSIC BY
BYRON AU YONG

LIBRETTO BY
AARON JAFFERIS

DIRECTED BY
CHAY YEW

Based on the true story of a Chinese restaurant deliveryman who was trapped in a Bronx elevator for 81 hours, this powerful comic-rap-scrap-metal-opera unleashes an evocative collision of stories, sounds, and instruments in this world premiere musical event.

Stoppard's Masterwork

ARCADIA

BY
TOM STOPPARD

DIRECTED BY
CAREY PERLOFF

In a sweeping story that travels between the 19th century and the present, two modern-day scholars, in pursuit of a major literary sensation, piece together events that took place centuries earlier in a sprawling English country house.

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in association with
The Old Globe
presents



Music and Lyrics by John Kander & Fred Ebb
Book by David Thompson

David Bazemore | Cornelius Bethea | Nile Bullock | Christopher James Culberson | Clifton Duncan
Eric Jackson | Jared Joseph | James T. Lane | Hal Linden | JC Montgomery | Clifton Oliver
Clinton Roane | C. Kelly Wright | Shavey Brown | Max Kumangai | Audrey Martells

Set Design by
Beowulf Boritt

Costume Design by
Toni-Leslie James

Lighting Design by
Ken Billington

Sound Design by
Jon Weston

Music Director
Eric Ebbenga

Assistant Choreographer
Eric Santagata

Orchestrations by
Larry Hochman

Music Arrangements by
Glen Kelly

Vocal Arrangements by
David Loud

Production Stage Manager
Joshua Halperin

Fight Director
Rick Sordelet

Casting by
Janet Foster, CSA

Associate Director and Choreographer
Jeff Whiting

Direction and Choreography by
Susan Stroman

The Scottsboro Boys received its world premiere at the Vineyard Theatre
(Douglas Aibel, Artistic Director; Jennifer Garvey-Blackwell, Executive Director), New York City, February 2010.

Originally produced on Broadway by Barry and Fran Weissler and Jacki Barlia Florin; Janet Paillet/Sharon A. Carr/Patricia R. Klausner
Nederlander Presentations, Inc./The Shubert Organization, Inc.; Beechwood Entertainment; Broadway Across America; Mark Zimmerman
Adam Blanshay/R2D2Productions; Rick Danzansky/Barry Tatelman; Bruce Robert Harris/Jack W. Batman; Allen Spivak/Jerry Frankel
Bard Theatricals/Probo Productions/Randy Donaldson; Catherine Schreiber/Michael Palitz/Patti Laskawy; Vineyard Theatre

This production is made possible at A.C.T. by

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“For many years, I’ve enjoyed A.C.T. productions, and whenever I attend a play, I always think about the psychological themes the writer is conveying and how they speak to audiences. I love engaging with the audience in a unique way and talking about my psychological perspective on the work.”

—Dr. Mason Turner



For more information about Kaiser Permanente, call 1.800.464.4000 or visit us online at kaiserpermanente.org.



THE CAST

The Interlocutor	Hal Linden
Mr. Bones	Jared Joseph
Mr. Tambo	JC Montgomery
The Lady	C. Kelly Wright

The Scottsboro Boys

Olen Montgomery	David Bazemore
Willie Roberson	Cornelius Bethea
Eugene Williams	Nile Bullock
Andy Wright	Christopher James Culberson
Haywood Patterson	Clifton Duncan
Clarence Norris	Eric Jackson
Ozie Powell	James T. Lane
Charles Weems	Clifton Oliver
Roy Wright	Clinton Roane

Playing Various Other Characters

Sheriff Bones/Lawyer Bones/ Guard Bones/Attorney General/Clerk	Jared Joseph
Deputy Tambo/Lawyer Tambo/ Guard Tambo/Samuel Leibowitz	JC Montgomery
Victoria Price	Clifton Oliver
Ruby Bates	James T. Lane
Judge/Governor of Alabama	Hal Linden
Electrified Charlie	Christopher James Culberson
Electrified Isaac/Billy	Clinton Roane
Preacher	Eric Jackson
Little George	Nile Bullock

UNDERSTUDIES

The Interlocutor—JC Montgomery; *Mr. Bones*, *Clarence Norris*, *Andy Wright*, *Charles Weems*—Max Kumangai
Mr. Tambo, *Roy Wright*, *Ozie Powell*, *Willie Roberson*—Shavey Brown; *The Lady*—Audrey Martells
Olen Montgomery, *Eugene Williams*—Clinton Roane; *Haywood Patterson*—James T. Lane

PRODUCTION STAFF

Stage Manager—Elisa Gutherz
Associate Set Designer—Alexis Distler
Associate Costume Designer—Nicole Tobolski
Associate Lighting Designer—John Demous
Associate Sound Designer—Jason Strangfeld
Assistant Sound Designer—Sean Foote
Sound Engineer—Carin Ford
Production Assistant—Sarah Bingel
Performance Monitor—Christine Plowright
Dance Captain/Fight Captain—Eric Jackson

*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.*



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Thank you, Annual Fund donors!

Your longstanding support, year after year, makes an immeasurable difference to A.C.T. Being able to count on your generosity allows us to take artistic risks, produce the best possible work on our stage, and train the next generation of theater artists.

What will happen to this wonderful legacy of support in future generations when you are no longer here to give?

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- Charitable annuity and remainder trusts



To learn more, please contact **Matt Henry** at mhenry@act-sf.org or **415.439.2436**





MUSICAL NUMBERS

"Minstrel March"	Orchestra
"Hey, Hey, Hey, Hey!"	Company
"Commencing in Chattanooga"	Haywood, Scottsboro Boys
"Alabama Ladies"	Victoria Price, Ruby Bates
"Nothin'"	Haywood
"Electric Chair"	Guards, Eugene, Electrified Charlie, Electrified Isaac
"Go Back Home"	Haywood, Eugene, Scottsboro Boys
"Shout!"	Scottsboro Boys
"Make Friends With the Truth"	Haywood, Scottsboro Boys
"That's Not the Way We Do Things"	Samuel Leibowitz
"Never Too Late"	Ruby Bates, Scottsboro Boys
"Financial Advice"	Attorney General
"Southern Days"	Scottsboro Boys
"Chain Gang"	Scottsboro Boys
"Alabama Ladies" (Reprise)	Victoria Price
"Zat So?"	Governor of Alabama, Samuel Leibowitz, Haywood
"You Can't Do Me"	Haywood, Scottsboro Boys
"The Scottsboro Boys"	Scottsboro Boys
"Minstrel March" (Reprise)	Orchestra

The Scottsboro Boys is performed without an intermission.

ORCHESTRA

Music Director/Conductor/Piano/Harmonium—Eric Ebbenga
Violin—Cary Koh
Flute/Piccolo/Clarinet/Bass Clarinet—Tim Devine
Trumpet/Cornet/Flugelhorn—Joe Rodriguez
Trombone/Musician Contractor—Kevin Porter
Acoustic Bass—Sascha Jacobsen
Tuba—Brent Herhold
Banjo/Guitars/Mandolin/Ukulele/Harmonica—Dave McNab
Drums/Percussion—John Mader

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Scottsboro in Context

BY EMILY HOFFMAN

Scottsboro, Alabama, 1931

Perhaps the biggest shock of the Scottsboro trials is that they happened at all. The nine black boys falsely accused of raping two white girls on a Memphis-bound train might easily have faced summary execution at the hands of the lynch mob gathered outside the Scottsboro jail on March 25, 1931, had the sheriff not called Governor Benjamin Meek Miller, who broke precedent and called in the National Guard.

Though lynching as a punishment had existed since the American Revolution, it wasn't until after the Civil War that the practice began to be used systematically to brutalize and intimidate black Americans. Before emancipation, when blacks were still considered property, most victims of lynchings were white abolitionists; after the war and the social upheaval of Reconstruction, lynching became the centerpiece of a campaign of terror waged by white citizens, with the implicit sanction of legislators and the court, against freed black men and women.

Lynch mobs were composed primarily of working-class and poor whites who bitterly resented and feared economic competition from former slaves. The number of lynchings that took place in the years immediately following Reconstruction is uncertain, but statistics kept at the time by the NAACP, the *Chicago Tribune*, and Tuskegee University suggest that between 1880 and 1930 at least 3,000 African Americans faced death at the hands of lynch mobs. On many occasions the killings were mass, carnival-like events, "spectacle lynchings," with hundreds and even thousands of white families in attendance, and body parts of the victims divvied up among the crowd as souvenirs.

In 1899, Massachusetts's *Springfield Republican* reported on the dismemberment of Sam Hose, a man burned to death in front of a crowd of 2,000 in Newman, Georgia. Hose had been jailed for killing his white employer, Alfred Cranford. To the murder charge, however, was added an additional accusation: the rape of Cranford's wife. According to the famous anti-lynch crusader Ida B. Wells, the rape charge was trumped up to ensure the furor of the mob. "Samuel Hose was burned to teach the Negroes that no matter what a white man does to them, they must not resist," Wells wrote in an 1899 pamphlet. "Hose, a servant, had killed Cranford, his employer. An example must be made. Ordinary punishment was deemed inadequate. This Negro must be burned alive. To make the burning a certainty the charge of outrage was invented, and added to the charge of murder."

Hose's was not the only case in which "outrage" was falsely invoked. "Of the 12 men lynched during that reign of unspeakable barbarism," Wells continued, speaking of her six weeks in Georgia, "only one was even charged with an assault upon a woman. Yet southern apologists justify their savagery on the ground that Negroes are lynched only because of their crimes against women." Here Wells refers to the insidious myth invented by white southerners to justify—to themselves and to others—their own brutality: the myth that, if given the chance, a black man would always rape a white woman.

The myth was a political invention, emerging at a particular historically expeditious moment. As Frederick Douglass argued in his 1894 speech "The Lessons of the Hour," no such claim had existed during (or before) the Civil War:

All through the late war, while the slave masters of the South were absent from their homes in the field of rebellion, with bullets in their pockets, treason in their hearts, broad blades in their blood stained hands, seeking the life of the nation, with the vile purpose of perpetuating the enslavement of the negro, their wives, their daughters, their sisters, and their mothers were left in the absolute custody of these same Negroes, and during all those long four years of terrible conflict, when the Negro had every opportunity to commit the abominable crime now alleged against him, there was never a single instance of such crime reported or charged against him.

The power of the myth cannot be overstated. "It has cooled our friends," wrote Douglass, "It has heated our enemies . . . for nearly all have in some measure accepted the charge as true. Its perpetual reiteration in our newspapers and magazines has led men and women to regard us with averted eyes, increasing hate and dark suspicion."

James Weldon Johnson, a leader of the NAACP, in his 1921 "Memorandum. Re: Relations between the Crimes of Rape and Lynching," explained that "there have been many lynchings where the victim was not even accused of rape but in which cases the lynchers gave rape as a cause." A case in point is the lynching of Elijah Strickland, a black preacher whom Hose was said to have mentioned as an accomplice in his killing of Cranford. Strickland, after refusing to admit to something he had not done, was found hanging from a persimmon tree with a blood-

OPPOSITE CHIEF SCOTTSBORO BOYS DEFENSE ATTORNEY SAMUEL LEIBOWITZ SPEAKS WITH DEFENDANT HAYWOOD PATTERSON, 1933 (© BETTMANN/CORBIS)



ORIGINAL CAPTION: "SEVERAL THOUSAND PERSONS TODAY MARCHED THRU THE STREETS OF WASHINGTON TO THE WHITE HOUSE WHERE THEY PRESENTED A PETITION TO THE PRESIDENT URGING FOR THE

stained piece of paper pinned to his chest on which was written, "We must protect our Ladies." The terrible irony is that the myth mirrored and masked the truth of racialized sexual violence in the South, where white men continued to rape black women with impunity, as they had done systematically during the era of slavery.

It is not incidental, then, that when Victoria Price and Ruby Bates, two poor white women from the mill town of Huntsville, Alabama, were caught hoboing on the same freight train as nine black boys, they chose to claim the boys had raped them in order to avoid punishment. The girls were impoverished prostitutes who were known to consort with black men—in other words, "the lowest of the low" in the eyes of the South, as Hollace Ransdall noted in the 1931 ACLU report on the Scottsboro case. They played the strongest card they had; they must have known how readily they would be believed.

When Governor Miller called in the National Guard to protect the Scottsboro Boys, he intended to save the Boys from the lynch mob, not from death. The local newspapers shared this sentiment. "If ever there was an excuse for taking the law into their own hands," the editor of the *Scottsboro Progressive Age* wrote, "surely this was one." Nevertheless, he continued, the people of Jackson County "have saved the good name of the county and state by remaining cool and allowing the law to take its course."

The understanding was that in return for delivering the "brutes" (as the *Huntsville Times* referred to them) to the court, the court would reward the people of the county with a swift conviction and sentence of death. The all-white jury did not disappoint. When the first guilty verdict was announced, a brass band outside the courthouse erupted into "There'll Be a Hot Time in the Old Town Tonight" and "Dixie."

Over the next seven years, the Boys would be taken through a series of appeals by their lawyer, Samuel Leibowitz, a New Yorker employed by the International Labor Defense (ILD), a legal arm of the Communist Party, which took up the Boys' cause immediately following their 1931 conviction. In the 1933 retrial, Bates recanted her accusation and the doctor who examined the girls after the alleged incident testified that there had been no physical evidence to support Price's charges; despite this, the jury returned another guilty verdict, and the retrials dragged on. In 1937, Liebowitz struck a deal with the state of Alabama, managing to secure the release of four of the Boys: the two youngest (Eugene Williams and Roy Wright), Olen Montgomery (who was severely nearsighted), and Willie Roberson (who had been seeking treatment for a debilitating case of syphilis and gonorrhea when he was arrested). Between 1943 and 1946 Clarence Norris, Ozie Powell, Charlie Weems, and Andy Wright were paroled. Haywood Patterson was never paroled, but he escaped in 1948. In 1976, the state of Alabama pardoned Clarence



RELEASE OF PRISONERS IN THE FAMOUS SCOTTSBORO CASE." MAY 8, 1933 (© UNDERWOOD & UNDERWOOD/CORBIS).

Norris, the last of the Scottsboro Boys thought to be alive, finally conceding that he and the other Boys were innocent.

The Legacy of Scottsboro

Scottsboro changed things. From a strictly legal perspective, two landmark U.S. Supreme Court decisions were made during the seven years of trials and appeals. In the first, *Powell v. Alabama* (1932), which overturned the first round of convictions, the court ruled that the woeful inadequacy of the Boys' appointed counsel constituted a denial of due process. The trial judge had appointed all seven members of the Scottsboro bar to the defense, a decision which was tantamount, Justice George Sutherland wrote in the majority opinion, to appointing no counsel at all, since none of the seven felt any particular obligation to their clients:

The defendants, young, ignorant, illiterate, surrounded by hostile sentiment, hauled back and forth under guard of soldiers, charged with an atrocious crime, regarded with especial horror in the community where they were to be tried, were thus put in peril of their lives within a few moments after counsel for the first time charged with any degree of responsibility began to represent them.

While the Supreme Court's decision left the fate of the Scottsboro Boys uncertain—their guilt or innocence played not at all into the decision—it was one of the first strong applications of the due process clause of the Fourteenth Amendment. Until then, the courts had “used the conveniently vague words of the amendment to protect property rights and ward off the regulation of economic enterprise,” writes James Goodman, author of *Stories of Scottsboro*. In *Powell v. Alabama*, Justice Felix Frankfurter wrote in an essay for the *New York Times*, the words of the amendment “return to their more immediate purpose of protecting black men from oppressive and unequal treatment by whites.” Though the right to counsel ruling in *Powell v. Alabama* applied only to capital cases, it laid the groundwork for a series of subsequent decisions that expanded the right to counsel to all those who could receive jail time if convicted: a major piece of justice for the American poor.

In the second major decision, *Norris v. Alabama* (1935), Leibowitz effectively demonstrated that African Americans had been systematically excluded from the jury rolls in Alabama. This, the court ruled, violated the Equal Protection Clause of the Fourteenth Amendment. In the unanimous opinion, Chief Justice Charles Evans Hughes wrote that the “violent presumption . . . that the uniform exclusion of Negroes from juries” had only to do with the fact that black Americans “were utterly disqualified by want of intelligence, experience, or moral integrity, to sit on juries . . . cannot be sustained.” Though the court had made similar rulings in

1931

MAR 25
Scottsboro
Boys are
arrested for
rape.

1932

APR 6–9
Scottsboro
Boys are tried,
convicted, and
sentenced to
death.

JUL 10
Executions are
stayed because
of appeals filed
by ILD.

Powell v. Alabama:
U.S. Supreme Court
reverses Scottsboro
convictions.

1933

MAR/APR
Patterson's retrial:
Bates recants, but
he is still found
guilty.

JUN
Judge sets aside
verdict, orders new
trial: "evidence did not
warrant verdict."

1934

Patterson and
Norris are again
tried and found
guilty.

Strauder v. West Virginia (1880) and *Neal v. Delaware* (1881), *Norris v. Alabama* gave teeth to the earlier verdicts, proving that the court would not tolerate disobedience. And, in fact, Governor Bibb Graves of Alabama responded to the ruling by sending copies of the decision to every solicitor and judge in Alabama, reminding them, "Whether we like the decision or not, it is the patriotic duty of every citizen and the sworn duty of every public officer to accept and uphold them in letter and in spirit. . . . This decision means that we must put the names of Negroes in jury boxes in every county in the State." Though the composition of juries by no means changed overnight, the decision struck a crucial blow to the all-white jury, that mainstay of white supremacy.

As important as the legal decisions—and, according to leaders of the Communist Party who mounted the Scottsboro Boys' defense, a great pressure *behind* the decisions—were the mass mobilizations the trials inspired around the world. In the weeks following the 1931 decision, thousands of letters and telegrams streamed in, to the great surprise of local officials. "Although mainly from ordinary men and women," Goodman writes, "they [also] came from John Dos Passos, Theodore Dreiser, Fiorello La Guardia, Hamilton Fish, Thomas Mann, Albert Einstein, Maksim Gorky, and H. G. Wells." In June 1931, the Communist Party and the League of Struggle for Negro Rights led a march of 1,500 through Harlem, carrying signs proclaiming "Smash the legal lynching of the Scottsboro Boys." Another 3,000 attended an NAACP rally in New York. In 1933, 10,000 gathered in New York's Union Square. Other protests followed around the world as far as Berlin and Havana. In Alabama, Rosa Parks's husband, Raymond, worked on the National Committee to Save the Scottsboro Boys. By many accounts, it was a formative consciousness-raising experience for the woman who would become a titan in the history of civil rights. The movement had begun.

With such intensive media attention over such an extended period of time, the Scottsboro trials became an embarrassment for the state of Alabama. Those who in 1931 expected praise for their restraint in leaving the execution to the courts instead of the lynch mob had changed their tune by 1937 when charges were dropped against four of the Boys. The *Birmingham News* published a piece titled "At Last We Are Rid of the Scottsboro Case," which concluded

that "a great and troublesome burden has been lifted from Alabama." The *Chattanooga Times*, which had reported cheerily on the mob gathered outside the Scottsboro jail, now concluded, "There is no sadder story in the annals of American jurisprudence than that of the Negroes who for the past six years have lived in the shadow of the electric chair."

It is a very different America today than the America that saw the arrest and indictment of the Scottsboro Boys. That is beyond dispute. Segregation and all legal barriers have been lifted; black Americans hold the highest positions in every field. To use a common contemporary encapsulation: we have a black president.

And yet, when it comes to interaction with the criminal justice system, the position of black Americans is more similar to the days of Scottsboro than we would like to think. "It hasn't changed," *The Scottsboro Boys* book writer, David Thompson, said in a recent interview. "We just have another way to talk about it that makes us either feel better or feel like certain issues are put to bed."

According to The Baldus Report, a 1983 study of racial discrimination and the death penalty, killers of white victims were (at the time the report was published) 4.3 times more likely to receive the death penalty than killers of black victims, an echo of the relative value placed on white and black lives during the heyday of lynching. On the whole, black Americans are 6.5 times more likely to be incarcerated than white Americans, and one in ten black men is in prison or jail on any given day, The Sentencing Project has found. More black men are in prison today than were enslaved in 1850. Because ex-felons cannot vote, more African Americans are disenfranchised now than were in 1870.

Sensational accounts of wrongful convictions make headlines from time to time—such as the recent execution of Troy Davis in Georgia—but a widespread critique of criminal justice as it is practiced in the United States (with 2.3 million people currently behind bars, the United States has the highest incarceration rate in the world) is only just beginning to get airtime. As Haywood Patterson wrote in his autobiography *Scottsboro Boys*, "What happened in the Scottsboro case wasn't unusual. What was unusual was that the world heard about it." The world heard once; perhaps it is time for the world to hear again.

1935

Norris v. Alabama: U.S. Supreme Court reverses 1934 convictions.

1936

A guard shoots Powell in the head after Powell cuts a deputy's neck.

1937

Compromise frees Montgomery, Roberson, Williams, and Roy Wright.

1938

Governor Graves denies pardons for remaining defendants.

1943-46

Weems, Norris, Powell, and Andy Wright are paroled.

1948-50

Patterson escapes from prison and writes autobiography, *Scottsboro Boy*. He dies in 1952.

1979

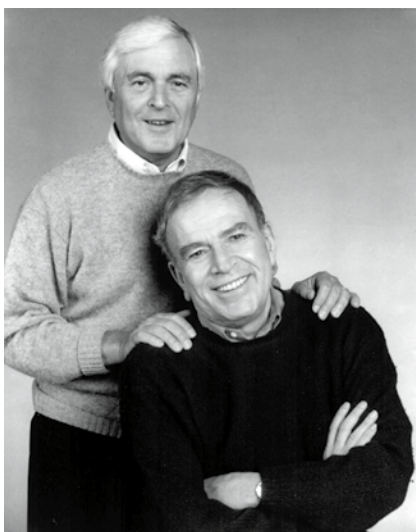
Norris publishes his autobiography, *The Last of the Scottsboro Boys*.

1989

Norris, the last Scottsboro Boy alive, dies.

A Note From John Kander

PHOTO COURTESY THE OLD GLOBE



JOHN KANDER (LEFT) AND FRED EBB

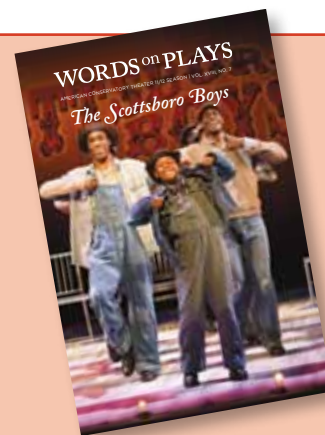
Nearly every musical I have ever written started as an idea around Fred Ebb's kitchen table. *The Scottsboro Boys* is no different. One morning in 2002, Susan Stroman, David Thompson, Fred Ebb, and I were gathered around Fred's table, eager to start a new project. One of us proposed an idea: what if we were to write a musical about a true story—one based on an important chapter in American history.

In order to find inspiration, we turned to the landmark court trials of the 20th century.

Immediately, the case that jumped out at us was the story of the Scottsboro Boys. As a young boy growing up in Kansas City, I remember when the Scottsboro Boys were first in the headlines. I remember the conversations with my parents about what the trials meant. I am sure there were similar conversations at kitchen tables across the country. I also remember when the headlines began to fade and the Scottsboro Boys gradually disappeared from the national spotlight.

As we began to write *The Scottsboro Boys*, it was immediately apparent why it was so important to tell their story. Behind the headlines, the spectacle, the ongoing trials and the histrionics of politicians and lawyers was the story of nine young African American boys determined to prove that they mattered. And as collaborators, our kitchen table conversations continued: How was it possible that a group of innocent boys could be destroyed by a single lie? Why was it easier to believe that lie than it was to accept the truth?

The Scottsboro Boys is a story that still resonates today as we struggle to give voice to those who are marginalized or disenfranchised. I remember how much the story touched me as a young boy growing up in Kansas City. And it touches me even more today. Writing *The Scottsboro Boys* has been one of the most rewarding experiences of my career. I am eager for you to join us and become part of a conversation that I know you will take back to your own kitchen table.



WANT TO KNOW MORE ABOUT *The Scottsboro Boys*?

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Each purchase of *Words on Plays* helps support A.C.T.'s **Theater in Schools** programs, which distribute *Words on Plays* and student guides to school teachers and young people around the Bay Area free of charge. Extend the love of theater to future generations, while learning more about *The Scottsboro Boys*.

act-sf.org/wordsonplays

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Scottsboro Profiles

The Defendants



Olen Montgomery (Age 17)

Olen Montgomery had a fifth-grade education and was one of the few Scottsboro Boys able to write when they were jailed in March 1931. He was extremely nearsighted and nearly blind in one eye from a cataract. Before boarding the freight train to Memphis, he was in Chattanooga trying to earn enough money for a new pair of glasses.



Clarence Norris (Age 18)

Clarence Norris was the son of sharecroppers; his father had been born a slave. After his father died, Norris left home at age 16. Once riding the rails looking for work, he was caught and almost killed by railroad cops; another time he was arrested for vagrancy and received a ten-day sentence breaking up rocks in a quarry.



Haywood Patterson (Age 18)

Haywood Patterson was the fourth of nine siblings. When he was young, he made deliveries for Jewish merchants to help out his family, but at 14 he decided the best way he could help would be not to eat at home. He started hopping on freight trains, and by age 16 he was an expert hobo. He was on his way to Memphis to find work when he was arrested.



Ozie Powell (Age 15)

Ozie Powell was born to an abusive father who left the family when Powell was a small boy. He worked odd jobs, and at 14 he ran away from home and bounced from highway camps to sawmills for weeks or months at a time.



Willie Roberson (Age 17)

Willie Roberson's father walked out on the family when Roberson was two months old; his mother died two years later. He reached the seventh grade before quitting to work as a hotel busboy. Riding the train, he was looking not only for work, but also for a free hospital to treat his severe cases of syphilis and gonorrhea. He also suffered from asthma.



Charlie Weems (Age 19)

Charlie Weems's mother died when he was four and only one of his seven siblings survived beyond childhood. He completed school through the fifth grade, but he quit to take a job at a pharmacy when his father became unable to work. He then worked on a road gang and then a farm.



Eugene Williams (Age 13)

Eugene Williams was only 13 in 1931. He was born in Chattanooga and worked there as a dishwasher at a café. He was traveling with his friends Haywood Patterson and the Wright brothers when he was taken off the Memphis-bound train.



Andrew "Andy" Wright (Age 19)

Andy Wright was born in Chattanooga; he did well in school, and could read and write a bit, but had had to quit in the sixth grade after his father died in order to help his mother support his brother and younger sister.



Leroy "Roy" Wright (Age 13)

Roy Wright was a young-looking 13-year-old when he was jailed in Scottsboro. He quit school early to work in a grocery store in his home town of Chattanooga, and he was often in the company of his older brother, Andy. His journey to Memphis was his first trip away from home; his mother did not even know he had left.

The Accusers



Victoria Price (Age 21)

Victoria Price lived in Huntsville, Alabama, in a small shack with her ailing mother. She began working in a mill at the age of ten; conditions were dismal and shifts were low-paying and scarce. Price's reputation as a hard-drinking prostitute was widely established in Huntsville and Chattanooga.



Ruby Bates (Age 17)

Ruby Bates had a better reputation than her friend. After the family escaped from her alcoholic, abusive father, Bates lived in a bare but clean shack with her mother in Huntsville. Hers was the only white family on the block in a black section of town. Bates was frequently described as a "notorious prostitute."

Others

Samuel Leibowitz

After the initial Scottsboro trial in 1931, the Communist Party's International Labor Defense (ILD) hired Samuel Leibowitz, a Jewish lawyer from New York, to defend the Boys. Leading up to the Scottsboro case, he had represented 78 defendants on trial for murder: none were convicted. Leibowitz was not a Communist (in fact, he was a mainstream Democrat who had never been associated with class-based causes), but he agreed to fight (without pay) for the Boys. Although a passionate, well-prepared, and savvy litigator, Leibowitz was hampered by his status as a northerner in a southern courtroom. He challenged southern conventions by demanding that prosecutors treat black witnesses with respect while not hedging his cross-examination of the difficult Price. He became one of the most hated people in Alabama.

The Interlocutor, Mr. Tambo, and Mr. Bones

The traditional minstrel show, which had its heyday in the mid 19th century, used set rituals and characters. The Interlocutor was the master of ceremonies, who sat onstage at the center of a semicircle of chairs and structured the show. Mr. Tambo and Mr. Bones (named for the instruments they played, the tambourine and the bones) were the two comedic pranksters who sat at either end of the semicircle and interrupted the proceedings with their antics.

Turning Taboo on Its Head

The Scottsboro Boys Director and Choreographer Susan Stroman:

In doing the research we came across several instances in which journalists referred to the trials as a minstrel show or described the boys being paraded around as if they were in a minstrel show. Fred Ebb always said, "If you don't make it entertaining no one will listen." So just as Kander and Ebb used cabaret in *Cabaret* and vaudeville in *Chicago*, we thought we could use the minstrel form as a way to frame the story of the Scottsboro Boys and to bring music into it. What we did was take that minstrel form and turn it on its head.

Typically minstrelsy uses white actors to portray African Americans in ways that are negative and disrespectful. But we asked ourselves, "What if it were a group of African Americans playing white people?" It would allow these nine actors to play white women, white prison guards, white sheriffs, white judges: it would allow them to play parts they would otherwise never play.

Also, the way the show is structured . . . It was common for minstrel shows to use a semicircle of chairs. In our show the actors take those chairs and use them to tell the story: they use them to make a train, they use them to create a holding room, they use them to build a jail cell. So it's the actors who are in charge of the structure: *They* create the set. And at the very end they literally deconstruct that minstrel form and walk away from it.

The Scottsboro Boys Composer and Lyricist John Kander:

The trick here has been: How do you write a musical where the audience will respond to the story even though it's about some very ugly things? I never write a piece thinking that I have to do X because the audience will like X. That's paralyzing. But we are entertainers, all of us, and finding great entertainment in a story like this one has been a test, a thrilling one. There's a kind of racism in America today that is so insidious, the way enemies of our black president use code language to depict him as the "other," and that part of our world has a direct through-line back to the Scottsboro Boys. The minstrel show elements are, I like to think, part of the entertainment, but in a way that makes you think about how we tell stories, tell our history as Americans.

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Inside A.C.T.

ABOVE A.C.T. Young Conservatory students perform *Show Choir! The Musical*—part mockumentary, part song-and-dance extravaganza. Later this summer, the YC will perform *After Juliet* (opening July 20 in Hastings Studio Theater) and *The Secret of Asteraceae* (opening August 17, also in Hastings). Photo by Allesandra Mello

You already know that A.C.T. is a world-renowned nonprofit theater company and a cornerstone of the Bay Area's vibrant artistic community, but there is a lot more going on here than what you see on our mainstage.

Inside A.C.T. takes you behind the scenes—one photo at a time.

In May, students from **Downtown High School's Acting for Critical Thought** project ended their school year in A.C.T.'s Hastings Studio Theater with *Arrive, Breathe, and Be Still*, an exhibition showcasing their original short plays and monologues. Written with the help of tutors from **826 Valencia**, these powerful, often autobiographical pieces were recently published by 826 Valencia's Young Authors' Book Project. As the youthful actor/writers state in their anthology: "People may expect failure from students at a continuation high school, but it's not like that. The pieces here demonstrate the strength it takes to keep moving forward. . . . We wrote with heart and did our best, knowing that our voices would be heard."

Led by A.C.T. teaching artists **Nick Gabriel** and **Kevin Rolston** and DHS teachers **Eunice Nuval** and **Robert Ayala**, students attended weekly acting classes and enjoyed A.C.T. performances throughout the school year. Many will continue the project this fall; eight will train this summer in our Young Conservatory.

To find out how you can support A.C.T.'s arts education programs, please contact Stephanie L. Mazow, at 415.439.2434 or smazow@act-sf.org.



DHS/ACT STUDENTS JOSEPH GIVENS (LEFT) AND SELASSIE JOHNSON IN JOHNSON'S SHORT PLAY *RISE ABOVE*, DURING THE SPRING PERFORMANCE EXHIBITION OF *ARRIVE, BREATHE, AND BE STILL*. PHOTO BY KEVIN BERNIE.



For ***Polaroid Stories***—Naomi Iizuka's dark and moody exploration of what happens when you transport characters from Greek mythology to modern-day backstreets—director and Bay Area favorite **Margo Hall** asked her first-year **Master of Fine Arts Program** actors to embody the struggles of the disenfranchised. "The tragedies of the streets are just as catastrophic as those of the oft-performed Aeschylean or Shakespearean epics," Hall notes. "In these stories, people are sacrificed, love is heartfelt and leads to murder, and young girls lose their identity, becoming an 'echo.'"

Hall was involved with the 1997 Bay Area premiere of *Polaroid Stories* at Campo Santo: "I will never forget how I was instantly drawn to the poetry of the language and the rhythm of the text. I felt as if I knew these characters personally, and had an obligation to do justice to their stories. Every night when I left rehearsal I saw these characters living on the streets of the Mission and began to empathize even more with their plight."

ELYSE PRICE, A.C.T. M.F.A. PROGRAM CLASS OF 2014, DANCES AS PERSEPHONE AT AN UNDERGROUND RAVE IN *POLAROID STORIES*; CLASSMATE LATEEFA HOLDER, AS ECHO, IS IN THE BACKGROUND. PHOTO BY KEVIN BERNE.

Last November, A.C.T. Associate Artist **Giles Havergal** (who recently appeared as Nagg in A.C.T.'s mainstage production of *Endgame*) met with second-year **Master of Fine Arts Program** students. He asked them about the roles they had usually been assigned—and about the roles they longed to play but were never cast in. Then he compiled a spellbinding collection of Tennessee Williams's one-acts, scenes, and speeches for the students to perform.

A Celebration of Tennessee Williams (1911-83), presented at The Theater at Children's Creativity Museum in May, illuminated these rarely seen works by one of America's most important playwrights. The production exploited the actors' strengths but also pushed them far outside their comfort zones.

Tyee J. Tilghman (seen right) played two very different roles: an aging Vieux in *The Traveling Companion* and a young Nijinski in *A Cavalier for Milady*. "I'm usually cast in older roles, and I played an old man who is terrified of death and obsessed with youth, but then I switched to Nijinski, a whimsical young lover who exists only in the imagination of another character. It was a really good time."



FROM A CELEBRATION OF TENNESSEE WILLIAMS (1911-83): ALLEGRA ROSE EDWARDS, M.F.A. PROGRAM CLASS OF 2013, AS NANCE IN *THE TRAVELING COMPANION*, IMAGINES NIJINSKI, PLAYED BY CLASSMATE TYEE J. TILGHMAN. PHOTO BY ALESSANDRA MELLO.



A.C.T. M.F.A. PROGRAM HEAD OF MOVEMENT STEPHEN BUESCHER WITH REBEKAH BROCKMAN, M.F.A. PROGRAM CLASS OF 2013, IN A MIDSUMMER NIGHT'S DREAM. PHOTO BY KEVIN BERNE.

Merry chaos consumed A.C.T.'s **Costume Shop** theater in Central Market in May when third- and second-year students in the **Master of Fine Arts Program** joined with core acting company and conservatory faculty members in an acrobatic production of **A Midsummer Night's Dream**. Directed by A.C.T. Associate Artistic Director **Mark Rucker**, the show incorporated a multilevel set that allowed for death-defying aerialist feats by *Midsummer's* mischievous fairies, led by the iconic rapscallion Puck, played by Conservatory Head of Movement **Stephen Buescher** (seen left).

"I have wanted to play that role forever," says Buescher. "And then I realized, 'That means I have to perform with my students. Uh-oh . . . that means I may have to practice what I have been preaching—but some of the tenets of my teaching are 'take risks' and 'put yourself in an uncomfortable position.'"

Buescher was overwhelmed by the daringness and cohesiveness of the student cast: "This group felt like a company. There is a trust and a sense of knowing, which allowed them to touch, kiss, lift, hit, slap, and jump on each other, all with no self-consciousness. This experience made me, yet again, value what happens when people work together over time."

The design process for A.C.T.'s thrilling new venue at the **Strand Theater** in **Central Market** (scheduled to open in 2014) is well underway. The plan, by **Skidmore, Owings & Merrill LLP** (known locally for their multiple award-winning Cathedral of Christ the Light in Oakland), incorporates a two-story lobby and a flexible third-story multipurpose space that will be used as a "classroom" for our growing education programs, a setting for rehearsals and cabaret performances, and an ideal venue for special events. Both the lobby and the upper space will look out through a wall of windows over Market Street and UN Plaza. Likewise, the building's openness will allow passersby to peer in. "One of our goals," said Artistic Director **Carey Perloff**, "is to keep the Strand lit and open as much as possible." More than just a theater, we intend for the Strand to become the glowing hub of artistic activity in the city. The theater itself will be intimate, with a 300-seat house and a flexible stage, allowing for daring productions of new plays and classics.

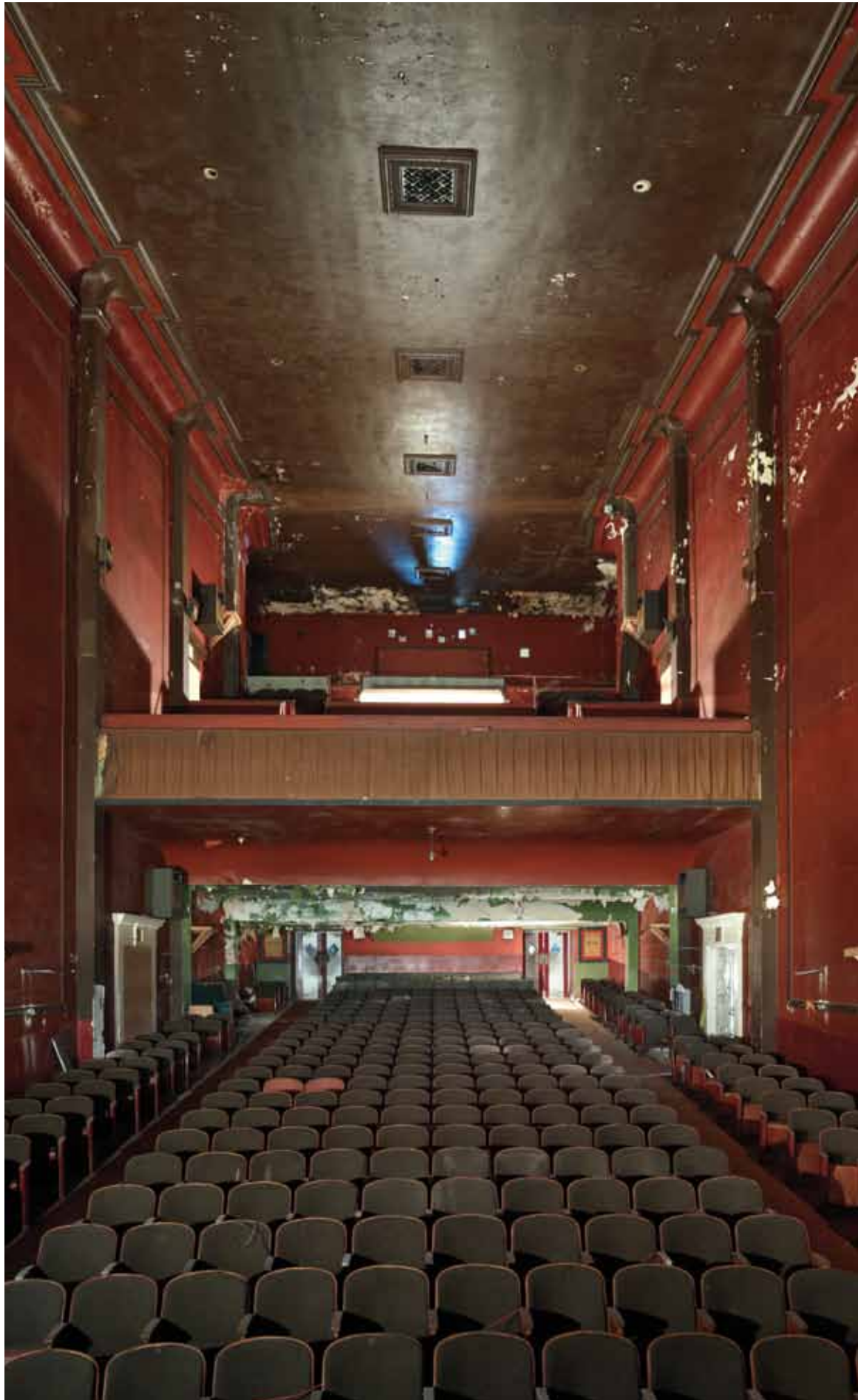


PHOTO BY BRUCE DAMONTE

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From exhilarating talkbacks and fabulous parties to invigorating volunteer opportunities, there are many ways to get involved at A.C.T.

InterACT



The intersection of world-class artists, powerful performances . . . and you! These lively events take you inside every A.C.T. production—all season long.

Please join us at the following FREE events surrounding *The Scottsboro Boys*. Simply show your *Scottsboro Boys* ticket for entry.



KEVIN BERNIE

Audience Exchanges*

JULY 3, 7PM/JULY 8, 2PM/JULY 11, 2PM

Stick around for a lively Q&A session with the cast and a member of the A.C.T. artistic team.

ACT-SF.ORG/INTERACT

Prologue*

JUNE 26, 5:30PM

Come early for a preshow discussion with with *Scottsboro Boys* associate director and choreographer Jeff Whiting and a member of the A.C.T. artistic team.

Theater on the Couch*

JUNE 29, 8PM

Explore the minds and motives of the characters with the chief of psychiatry from San Francisco's Kaiser Permanente Medical Center.

OUT with A.C.T.

JULY 11, 8PM

The best LGBT night in town! Mingle with the cast and enjoy drinks and treats at this popular afterparty.

PlayTime

JULY 14, 1PM

New this season! Join us for a lively, interactive workshop before the Saturday matinee performance.

*All discussions are free for *Scottsboro Boys* ticket holders. Please note that performance times vary.

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Engage with the artists, attend exclusive behind-the-scenes events, and take an inside look at the theatrical process.

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Conservatory Awards Luncheon OCT 29

Please join us for our second annual Conservatory Awards Luncheon, honoring outstanding alumni of A.C.T. and paying tribute to donors who have provided significant support to the M.F.A. Program Scholarship Fund. Honorees will include alumni Benjamin Bratt, Anika Noni Rose, and Ryan Rilette; donors Deedee and Burt McMurtry; and The Bernard Osher Foundation.



KEVIN BERNIE

The star-studded event will raise much-needed support for scholarships while bringing like-minded supporters of the Conservatory together with award winners and current M.F.A. Program students.

For more information, please contact Helen Rigby, Associate Director of Development, Conservatory, at 415.439.2469 or hrigby@act-sf.org.

Volunteer

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ASHLEY FORRETT

IMAGES (TOP TO BOTTOM): WIG SHOP FELLOW NICOLE RICCIO SHARES THE SECRETS OF WIG MAKING DURING A.C.T.'S 2010 LANDMARK CELEBRATION; THE CAST OF ARMISTEAD MAUPIN'S TALES OF THE CITY; AN A.C.T. VOLUNTEER TAKES TICKETS AT THE AMERICAN CONSERVATORY THEATER.

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“Do it again, Lorenzo.”

After dazzling audiences and critics last winter, Lorenzo Pisoni’s hilarious and poignant one-man show returns for a special two-week engagement.

Some people fantasize about running away to join the circus; **Lorenzo Pisoni** was born and raised in one. And not just any circus—Pisoni spent his formative years as the youngest member of San Francisco’s beloved Pickle Family Circus, cofounded in 1974 by his mother and father, Peggy Snider and Larry Pisoni. Lorenzo gives A.C.T. audiences a tantalizing peek at behind-the-big-top life with his family-friendly show, *Humor Abuse* (cocreated with college friend and longtime collaborator **Erica Schmidt**). Born and raised in San Francisco, Pisoni mixes touching reminiscences with hilarious virtuoso clowning to offer an insightful and wildly entertaining look at his childhood—and his coming of age as an artist.

“*Humor Abuse* is about growing up in the circus and having a clown for a father,” Pisoni says. “But it’s mostly about a relationship between a child and a parent—a parent that the child doesn’t know very well.” He continues, “I’ve always wanted to do this show in San Francisco. The Pickle Family Circus was always so familial, and now

this show has taken on some of those same qualities. In coming to A.C.T., I get to be part of bringing this show back to so many people for whom my parents’ circus was a big part of their lives.”

Unlike many stage memoirs, *Humor Abuse* is filled with intensely physical staging that balances Pisoni’s poignant memories with the daring acrobatic and vaudevillian feats that shaped his childhood. He opens a window onto his relationship with his father, while showing off many of the tricks he learned at his knee (and in his stage trunk)—proving his prowess in juggling, backflips, and beyond.

“The ride that this play has been has taught me a great deal,” Pisoni says. “I can’t really think of anything better—to have successes and failures, and now to bring the show to an apex back at the American Conservatory Theater is a wonderful story unto itself.”

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

Who's Who in The Scottsboro Boys



DAVID BAZEMORE (*Olen Montgomery*) most recently appeared in *The Scottsboro Boys* at The Old Globe and Philadelphia Theatre Company. His

favorite credits include Leading Player in *Pippin* (Tri-County Performing Arts Center), Seaweed in *Hairspray* (Shenandoah Summer Music Theatre), Four-Eyed Moe in *Five Guys Named Moe* (Wilmington Drama League), and Belize in *Angels in America* (Shenandoah Conservatory). He graduated summa cum laude from Shenandoah Conservatory with a B.F.A. in musical theater.



CORNELIUS BETHEA (*Willie Roberson*) has toured the United States, Canada, and Asia with *Chicago* as swing and understudy for Mary Sunshine.

Aside from performing, he cherishes his chances to nurture future talent working with such programs as Students Live in New York City, Rising Stars in Boston, Broadway Connection, and as guest choreographer for Stratford High School in Stratford, Connecticut.



NILE BULLOCK (*Eugene Williams*) reprises the role he played in the San Diego and Philadelphia runs of *The Scottsboro Boys*. He has attended

Broadway Dance Center for three years studying jazz, hip hop, and ballet. He was awarded the Gregory Hines Youth Scholarship at the American Tap Dance Foundation. Bullock has performed in many productions at the Garage Theatre. He has also appeared in numerous commercials, including ads for Honda and Xbox.



CHRISTOPHER JAMES CULBERSON (*Andy Wright*) has appeared in New York in *Scandalous People* (Minetta Lane Theatre),

Bathory: The Musical, and as Tiger Woods, Serena Williams, and a host of other characters in *Chuckleball*. Some of his other favorite theater credits are Bernardo in *West Side Story*, Adrian in *Smokey Joe's Cafe*, Matthew Henson in *Ragtime*, a New Rhythm Boy and Mrs. O'Malley in *My One and Only*, and Stephen Sondheim's 75th birthday concert at the Hollywood Bowl. Culberson's television credits include *Jimmy Kimmel Live!*, *Bill Nye, the Science Guy*, and portraying Billy Dee Williams on the Biography Channel's *Celebrity Ghost Stories*. He studied at the Hamilton Academy of Music and UCLA.



CLIFTON DUNCAN (*Haywood Patterson*) has appeared off Broadway in *Lost in the Stars* (New York City Center's *Encores!*), *Twelfth*

Night (The Public Theater), and as a featured artist at Ars Nova's ANT Fest in his hip-hop solo piece *The uniVERSE Project*. His numerous regional credits include productions at Yale Repertory Theatre, Arena Stage, Barrington Stage Company, Williamstown Theatre Festival, CENTERSTAGE, Signature Theatre Company, The Shakespeare Theatre Company, The Eugene O'Neill Theater Center, The Shakespeare Theatre of New Jersey, and others. He has also appeared on Comedy Central's *Onion SportsDome*. Duncan received his M.F.A. from New York University's Graduate Acting Program.



ERIC JACKSON (*Clarence Norris, Dance Captain, Fight Captain*) was seen on Broadway in *Young Frankenstein* and *Thoroughly Modern Millie*. He

also performed in the national tours of *Dreamgirls*, *Ragtime*, and *Chicago*. His off-Broadway and regional credits include *Show Boat* (Carnegie Hall); Howard in *Finian's Rainbow* (Irish Repertory Theatre); Paul in *Kiss Me, Kate* (Weston Playhouse Theatre Company); Mereb in *Elton John and Tim Rice's Aida* (Westchester Broadway Theatre); *The Wiz* and *Xanadu* (Maine State Music Theatre); *Rent*, *Les Misérables*, *Sunset Boulevard*, *Miss Saigon*, and *Chicago* (Pioneer Theatre Company); and *Tales from the Tunnel* (New York International Fringe Festival). His film and television credits include *Romance & Cigarettes* and *As the World Turns*. Jackson received a B.F.A. from the University of Michigan.



JARED JOSEPH (*Mr. Bones*), a native of Houston, Texas, recently completed the national tour of *Dreamgirls* (dir. Robert Longbottom). Since then he has

worked with such artists as Bill T. Jones (*Superfly*), Maurice Hines (*Josephine Tonight*), Charles Randolph-Wright (*Motown*), and Susan Stroman (*The Scottsboro Boys*). He holds a B.F.A. in theater from New York University and currently resides in New York City.



JAMES T. LANE (*Ozie Powell, Understudy for Haywood Patterson*) has appeared on Broadway in *The Scottsboro Boys*, *Chicago*, and as

Richie Walters in *A Chorus Line*. His

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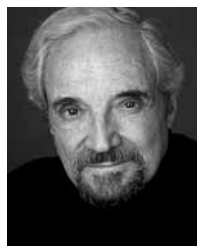
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Cindy Sherman, Untitled #415 (detail), 2004; Courtesy the artist and Metro Pictures, New York; © 2012 Cindy Sherman

Who's Who

tours include *Cinderella* with Eartha Kitt and *Fame*, as Tyrone Jackson. His regional credits include *Josephine Tonight* (dir. Maurice Hines), *Scarecrow* in *The Wiz* (Dallas Theater Center), and more. Lane has appeared twice at Carnegie Hall with The New York Pops. He has made concert appearances with the Indianapolis, Naples, Baltimore, and Ottawa symphonies. He also played James Brown on *One Life to Live* and made three appearances at the Tony Awards. He once was the dance double for Whoopi Goldberg.



HAL LINDEN
(*The Interlocutor*) is an actor/singer/musician who has earned three Emmy Awards and a Tony Award (Lead Role in a Musical, *The*

Rothschilds). Linden recently appeared in Broadway productions of *Cabaret*, *The Gathering*, and *The Sisters Rosensweig*. He has appeared on most of the major television shows, but is best known for the title role of *Barney Miller*. He has also completed the national 19-week "Hal Linden Tour," played Scrooge in *A Christmas Carol* at Madison Square Garden, and starred with Jack Lemmon and Walter Matthau in *Out to Sea*. Some of his other accomplishments include 44 weeks on Broadway as a cantankerous octogenarian in *I'm Not Rappaport*; a role as Alan Alda's sexy, shallow sidekick in the Paramount feature *A New Life*; a nine-city tour of *Man of La Mancha*; and performances (on clarinet) with the Dallas, St. Louis, and Atlanta symphonies. Linden began his career as a clarinet player and singer with the bands of Sammy Kaye, Bobby Sherwood, and Boyd Raeburn. Linden is a graduate of New York's American Theatre Wing and later studied with Paul Mann and Lloyd Richards. His Broadway debut was in the 1958 production of *Bells Are Ringing*.



JC MONTGOMERY
(*Mr. Tambo*, *Understudy for The Interlocutor*) was part of the original Broadway production of *The Scottsboro*

Boys. He also appeared on Broadway in *Bye Bye Birdie*, *The Little Mermaid*, *The Color Purple*, *Thou Shalt Not, Swing!*, *Parade*, *Smokey Joe's Cafe*, and *The Boys from Syracuse*. His regional credits include *The Color Purple* (Alliance Theatre) and *Chess* (Paper Mill Playhouse). Montgomery has had recurring roles on *Law & Order* and *Another World*. He has appeared in more than 30 national and regional commercials.



CLIFTON OLIVER (*Charles Weems*), a native of Jacksonville, Florida, has appeared on Broadway as Benny in *In the Heights* opposite Jordin

Sparks and as Fiyero in *Wicked*. His off-Broadway credits include *Wig Out!* and *Miracle Brothers* (Vineyard Theatre), and his tours include Benny in *Rent* (Australia) and Teen Angel in *Grease* (second national tour). He originated the role of Simba in the Las Vegas and Los Angeles casts of *The Lion King*. He also appeared in the Los Angeles company of *Ragtime*. His television credits include *Law & Order: Criminal Intent*, *Good Morning America*, and *The Oprah Winfrey Show*.



CLINTON ROANE (*Roy Wright*, *Understudy for Olen Montgomery and Eugene Williams*) performed in *The Scottsboro Boys* with The Old Globe in

San Diego, the Philadelphia Theatre Company, and on Broadway. His New

Who's Who

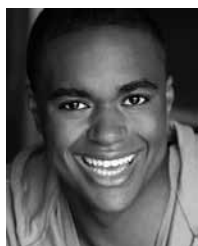
York credits include Icarus in *The Sporting Life of Icarus Jones*, and his regional credits include Noble T. Jones in *Hello! My Baby* and Joey in *Frosty the Snowman*, as well as readings and workshops. He received a B.F.A. from Howard University and trained at Collaborative Arts Project 21.



C. KELLY WRIGHT (*The Lady*) makes her A.C.T. debut. Wright recently appeared in *The Scottsboro Boys* at The Old Globe. Off

Broadway, Wright's performance as Madam in *Langston in Harlem* at Urban Stages earned her a Vivian Robinson/AUDELCO Award nomination for Best Supporting Actress, and her portrayal of Pearl Johnson in *Black Pearl Sings!* at InterAct Theatre Company earned her a Barrymore Award nomination for Best Actress. For work on various Northern California stages, Wright garnered numerous Dean Goodman and Bay Area Theatre Critics Circle nominations and awards.

Regional favorites include *Caroline, or Change*, *Radio Golf*, *Gem of the Ocean*, *Bricktop*, and *Crowns*. She has appeared in world premieres of *A Little Princess* and *Memphis*, both with TheatreWorks. In New York, Wright continues in the development of two new musicals: as Rosa Parks in *Red Clay* and Betty Jo in *On Kentucky Avenue*. She currently appears on BET in *Everyday Black Man*.



SHAVEY BROWN (*Understudy*) made his West Coast premiere in *The Scottsboro Boys* at The Old Globe. His tours include *Radio City Christmas*

Spectacular and *The Pajama Game*. Regionally he has appeared in *Smokey Joe's Cafe* (Arts Center of Coastal Carolina), *The Producers* (Maine State

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Photo credit: San Francisco History Center, San Francisco Public Library

Groundbreaking ceremony performed by W.P. Filmer, Mayor Rossi, and J.B. Strauss for construction of the Golden Gate Bridge, February 1933.



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Music Theatre and Walnut Street Theatre, Barrymore Award nomination for Outstanding Ensemble in a Musical), *Cats* and *Jesus Christ Superstar* (Maine State Music Theatre), *Big River: The Adventures of Huckleberry Finn* (Human Race Theatre Company), and *Disney's High School Musical* (Beef & Boards Dinner Theatre). Brown trained at Wright State University.



MAX KUMANGAI (*Understudy*) was last seen as a hippie in the Broadway national tour of *Hair*. His off-Broadway credits include *What's That Smell: The Music*

of *Jacob Sterling* and *Lysistrata Jones*. His other New York credits include *Where's Charley?*, *Bells Are Ringing*, and *Anyone Can Whistle* (New York City Center's *Encores!*). Some roles he has enjoyed playing include Jetsam in *The Little Mermaid* and Paul in *Kiss Me, Kate* (The Muny). He also filmed an episode of *Boardwalk Empire*. Kumangai received a B.F.A. in musical theater from the University of Michigan. He hails from Spokane, Washington.



AUDREY MARTELLS (*Understudy*) has built a successful career as a songwriter for such gifted legends as George Benson and Randy

Crawford. Martells has sung background with Whitney Houston, Jewel, Britney Spears, and Joan Osborne, among many others. Her music has been spotlighted in many popular movies and television programs, such as *Save the Last Dance*, *Keeping Up with the Kardashians*, and *All My Children*, among many others. This is her theater debut.

JOHN KANDER AND FRED EBB (*Music and Lyrics*) collaborated for the theater on *Flora, the Red Menace*, *Cabaret*

(Tony Award, Best Composer and Lyricist), *The Happy Time*, *Zorba, 70*, *Girls, 70*, *Chicago*, *The Act*, *Woman of the Year* (Tony Award, Best Original Score), *The Rink*, *Kiss of the Spider Woman* (Tony Award, Best Original Score), *The World Goes Round*, *Steel Pier*, *Curtains*, *All About Us*, *The Visit*, and *The Scottsboro Boys* (Tony Award Nomination). Their film work includes *Funny Lady*, *Lucky Lady*, *Cabaret*, *New York, New York*, *Steppin' Out*, *Chicago*, *Kramer vs. Kramer*, *Places in the Heart*, *Still of the Night*, and *Blue Skies Again*. Their television credits include *Liza with a 'Z'*, *Steppin' Out* (Emmy Awards); *Baryshnikov on Broadway*, *Goldie and Liza Together*, *Breathing Lessons*, *The Boys Next Door*, and *An Early Frost*. In 1985, "New York, New York" became the official anthem of New York City.

DAVID THOMPSON (*Book*) wrote the books for the Broadway productions of *The Scottsboro Boys* (Tony and Drama Desk Award nominations, Hull-Warriner Award, Outer Critics Circle and Lucille Lortel Awards for Best Musical), *Steel Pier* (Tony Award nomination), and *Thou Shalt Not*, as well as the script adaptation for the current revival of *Chicago*, now in its 15th year on Broadway; *Prince of Broadway* is upcoming. His off-Broadway credits include *And the World Goes 'Round* (Drama Desk and Outer Critics Circle Awards) and the revival of *Flora, the Red Menace* (Drama Desk nomination). Thompson's adaptation of *A Christmas Carol* is now in its 20th season at McCarter Theatre Center. This past spring, Thompson produced and wrote James Taylor's critically acclaimed *Perspective* series for Carnegie Hall. His television work includes *Sondheim: A Celebration at Carnegie Hall*; the PBS specials *The Music of Kander and Ebb: Razzle Dazzle*, *Bernstein on Broadway*, and *The Music of Richard Rodgers*; and, for *Great Performances*, *My Favorite Broadway: The Leading Ladies*. Thompson is a graduate of Northwestern University's Medill School of Journalism.

Who's Who

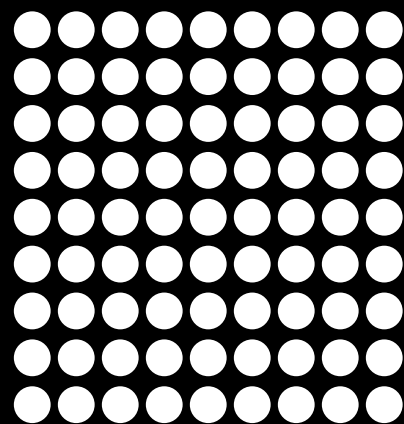
SUSAN STROMAN (*Director and Choreographer*) won critical acclaim for her direction and choreography of the Broadway production of *The Scottsboro Boys*. Broadway credits also include *Contact*, *Oklahoma!*, *Young Frankenstein*, *Thou Shalt Not*, *The Music Man*, *The Frogs*, *Steel Pier*, *Big*, *Show Boat*, *Picnic*, *Crazy for You*, and *The Producers*, winner of a record-making 12 Tony Awards. Off-Broadway credits include *And the World Goes 'Round*, *Flora, the Red Menace*, *Happiness*, and *A Christmas Carol* at Madison Square Garden. She created the ballets *Double Feature* and *For the Love of Duke* for New York City Ballet, *But Not for Me* for the Martha Graham Company, and *Take Five...More or Less* for Pacific Northwest Ballet. Stroman directed and choreographed *The Producers: The Movie Musical*, nominated for four Golden Globes, and received the American Choreography Award for her work on the feature film *Center Stage*. A five-time Tony Award winner, her work has been honored with Olivier, Drama Desk, Outer Critics Circle, Lucille Lortel, George Abbott, and a record five Astaire Awards.

JEFF WHITING's (*Associate Director and Choreographer*) Broadway credits include *The Scottsboro Boys* (associate director/choreographer), *Hair* (associate director), *Wicked's* fifth anniversary (associate director), and *Young Frankenstein* (assistant choreographer). His national tour credits include *Young Frankenstein* (director), *Hairspray* (associate director), and *The Producers* (associate director). His other New York credits include *James Taylor at Carnegie Hall* (director), *Happiness* (assistant director/choreographer, Lincoln Center Theater), *We Open in Paris* (director, Glimmerglass Opera), and *Tarantella: Spider Dance* (director/choreographer). His other credits include *Jersey Boys* on the West End (assistant choreographer) and *Hairspray* in Brazil (director/choreographer). Whiting is the founder and artistic director of Open Jar Productions, dedicated to the development and direction of new plays,

musicals, and special events around the world. Stage Write iPad App, designed and developed by Whiting, is a digital method for documenting staging and choreography and is already in use for many Broadway shows and tours.

BEOWULF BORITT (*Scenic Designer*) designed *The 25th Annual Putnam County Spelling Bee* in San Francisco. He has designed the Broadway productions of *The Scottsboro Boys* (Tony Award nomination), *Rock of Ages*, *Sondheim on Sondheim*, *The 25th Annual Putnam County Spelling Bee*, *LoveMusik*, and *Jay Johnson: The Two and Only*. He has designed more than 50 off-Broadway shows, including *The Last Five Years*, *The Toxic Avenger*, *Miss Julie*, and productions at The Public Theater, Roundabout Theatre Company, Manhattan Theatre Club, Second Stage Theatre, Vineyard Theatre, MCC Theater, The New Group, Pearl Theatre Company, The American Place Theatre, and Keen Company. His other designs include *The Seven Deadly Sins* (New York City Ballet), *Paradise Found* (London), *Reel to Real* (Beijing), and two editions of the Ringling Bros. and Barnum & Bailey Circus. He received a 2007 OBIE Award for Sustained Excellence of Set Design.

TONI-LESLIE JAMES (*Costume Designer*) has designed the Broadway productions of *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight: Los Angeles, 1992*, *Angels in America: Millennium Approaches* and *Perestroika*, *Chronicle of a Death Foretold*, and *Jelly's Last Jam*. Her television credits include *Whoopi* for NBC, five specials for PBS's *Great Performances* series, *As the World Turns* (1995–1998), and *A Huey P. Newton Story*. She is the recipient of a Tony Award nomination, three Drama Desk Award nominations, two Lucille Lortel Award nominations, the American Theatre Wing Henry Hewes Design Award and three additional Hewes



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Who's Who

nominations, the Connecticut Critics Circle Award, the TDF Irene Sharaff Young Master Award, the 2009 OBIE Award for Sustained Excellence in Costume Design, and the 2011 National Black Theatre Festival Outstanding Costume Designer of the Year Award.

KEN BILLINGTON (*Lighting Designer*) has designed 97 Broadway shows, including this season's *Don't Dress for Dinner*, *Shatner's World: We Just Live in It*, and *Hugh Jackman, Back on Broadway*. Past seasons have included *Chicago*, *The Scottsboro Boys*, *Sondheim on Sondheim*, *White Christmas*, [title of show], *The Drowsy Chaperone*, *The Search for Signs of Intelligent Life in the Universe*, *Footloose*, *Sweeney Todd*, the Broadway revivals of *Bye Bye Birdie*, *Finian's Rainbow*, *Sunday in the Park with George*, *Annie*, *Hello, Dolly!*, *Fiddler on the Roof*, *My Fair Lady*, and hundreds of touring production, from *High School Musical* to *Fiddler on*

the Roof. His other credits include *Shamu One Ocean* and *Shamu Rocks* for the three SeaWorld parks and *Jubilee!* at Bally's Las Vegas. He has received Tony, Drama Desk, Outer Critics Circle, Lumen, and CableACE Awards.

JON WESTON (*Sound Designer*) most recently designed The Old Globe's production of *A Room with a View*. He has designed the Broadway productions of *How to Succeed in Business Without Really Trying*, *13*, *Les Misérables*, *The Color Purple*, *The Glass Menagerie*, *Caroline, or Change* (Vivian Robinson/AUDELCO Award), *Nine*, *Imaginary Friends*, *Thoroughly Modern Millie*, *The Green Bird*, *It Ain't Nothin' but the Blues*, *On the Town*, *Company* in concert at Lincoln Center Theater, and *Man of La Mancha*, starring Raul Julia and Sheena Easton. His off-Broadway and regional credits include *The First Wives Club* (dir. Francesca Zambello, The Old Globe),

Dangerous Beauty (Pasadena Playhouse), *Limelight: The Story of Charlie Chaplin* (dir. Warren Carlyle, La Jolla Playhouse), *Parade* (dir. Rob Ashford, Mark Taper Forum), *Rooms: A Rock Romance* (dir. Scott Schwartz), *A Little Night Music* (Los Angeles Drama Critics Circle Award), *Himself and Nora*, *The Thing About Men*, *tick, tick... BOOM!*, *Bright Lights*, *Big City*, and *Family Guy Sings!* (Carnegie Hall).

ERIC EBBENGA (*Music Director*) music directed *The Scottsboro Boys* at The Old Globe and Philadelphia Theatre Company, where he has also music directed *The Light in the Piazza* (Barrymore Award) and *Grey Gardens* (Barrymore nomination). His other recent shows include *Ordinary Days*, *The Threepenny Opera*, *Sunday in the Park with George* (Barrymore nomination), *See What I Wanna See*, *Candide*, *Assassins* (Barrymore Award), *Caroline, or Change*

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Who's Who

(Barrymore nomination), and *Sweeney Todd* (Barrymore nomination). He is also on the music theater faculty of University of the Arts. Next he will music direct *Next to Normal* and *A Little Night Music* (Arden Theatre Company).

RICK SORDELET (*Fight Director*) has worked on 53 Broadway shows, including *The Lion King*, *Beauty and the Beast*, *The Scottsboro Boys*, *Urinetown*, and *A Streetcar Named Desire*, and the national tours of *Beauty and the Beast* and *Les Misérables*. His international credits include 52 productions worldwide, such as *Tarzan*, *Aida*, *The Lion King*, *Beauty and the Beast*, and *Ben Hur Live* in Rome and on European tour. His opera credits include *Cyrano de Bergerac*, starring Plácido Domingo (Metropolitan Opera, Royal Opera House, and La Scala), *Don Carlo* (dir. Nicholas Hytner, Metropolitan Opera), and the new opera *Heart of the Soldier* (San Francisco Opera). His regional credits include *Sucker Punch* (Studio Theatre) and *King Lear*, starring Stacy Keach (dir. Robert Falls, Goodman Theatre). Sordelet has worked on the films *The Game Plan*, starring Dwayne "The Rock" Johnson, and *Dan in Real Life*, starring Steve Carell and Juliette Binoche. For television he was stunt coordinator for *Guiding Light* for 12 years and worked on *One Life to Live*. He is an instructor at Yale School of Drama and The New School for Drama and is a board member of The Shakespeare Theatre of New Jersey. He has received an Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation and a Joseph Jefferson Award for Best Fight Direction for *Romeo and Juliet* at Chicago Shakespeare Theater.

JANET FOSTER, CSA's (*Casting Director*) A.C.T. credits include *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*



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Ties, Brundibar, True Love, Endpapers, The Dying Gaul, The Maiden's Prayer, Dream True: My Life with Vernon Dixon, The Trojan Women: A Love Story, and, at Playwrights Horizons, *Floyd Collins, The Monogamist, A Cheever Evening, Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards),

and "T" is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

JOSHUA HALPERIN (*Production Stage Manager*) was the Production Stage Manager for the Broadway run of *The Scottsboro Boys*. His other credits include the Broadway productions of *West Side Story, LoveMusik, The Drowsy Chaperone, Movin' Out, Anna in the Tropics, The Graduate, Seussical: The Musical, Parade, Miss Saigon, The Phantom of the Opera, Bring in 'da Noise, Bring in 'da Funk*, and *Candide*.

ELISA GUTHERTZ (*Stage Manager*) most recently worked on *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.

LESLEY ANN CLEMENT (*Executive Producer*) has supported A.C.T. since 1989. Currently secretary of the A.C.T. Board of Trustees, Clement joined the board in 2004, co-chaired the 2010 Crystal Ball Season Gala, and serves on the Development Committee as co-chair of the Producers Circle. She was an executive producer on A.C.T.'s productions of *Armistead Maupin's Tales of the City* and *The Tosca Project*. Her last role on the American Conservatory Theater stage was as a walk-on in the

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AMBASSADOR JAMES C. HORMEL AND MICHAEL P. NGUYEN (*Executive Producers*)

recently produced *Armistead Maupin's Tales of the City* and *The Tosca Project* at A.C.T. Appointed U.S. Ambassador to Luxembourg by President Bill Clinton, Jim Hormel was the first openly gay man to represent the United States as an ambassador. He was a member of the 1995 U.N. Commission on Human Rights and the 1996 U.S. delegation to the U.N. General Assembly. He serves on numerous governing boards, including those of Swarthmore College, People For the American Way, The Commonwealth Club of California, and Grace Cathedral. Michael Nguyen works closely with Hormel on numerous nonprofit and political initiatives. In 2010, Mayor Gavin Newsom appointed Nguyen to the San Francisco Public Library Commission. As a musician, dancer, and choreographer, he performs locally and around the country, and has worked with the Albany Park Theatre Project, European American Musical Alliance in Paris, The Walden School, San Francisco Conservatory of Dance, Tisch Dance Summer Festival, and Bates Dance Festival. Nguyen and Hormel are graduates of Swarthmore College.

BARRY LAWSON WILLIAMS AND LALITA TADEMY (*Executive Producers*) have supported A.C.T. for many years. Williams founded Williams Pacific Ventures, Inc., a real estate and private equity investment and consulting firm, in 1987. As a member of the National Park Foundation board, Williams cofounded the African American Experience Fund to support the foundation's African American parks and historic sites. Williams is on A.C.T.'s Emeritus Advisory Board and served as a board member from 1998 to 2010. Tadem, a former vice president of Sun Microsystems, left the corporate world to immerse herself in tracing her



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family's history and writing her first historical novel, *Cane River*, which Oprah Winfrey selected as her summer book group pick in 2001. Tademy's second historical novel, *Red River*, another *New York Times* Best Seller, debuted in 2007.

THE OLD GLOBE's (*Coproducer*) mission is to preserve, strengthen, and advance American theater by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; and providing an environment for the growth and education of theater professionals, audiences, and the community at large.

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Remembering Joseph A. Rosenthal

The A.C.T. family is saddened by the loss of Joseph A. Rosenthal, who volunteered as our chief librarian from 1989 to 2005, developing the collections of our professional theater library. "Joe was a treasure and a beloved member of the A.C.T. family," said A.C.T. Artistic Director Carey Perloff. "He was enormously creative about turning a play collection into a truly valuable library for acting students, and he kept me abreast of everything being published. I never minded paying my library fines because it meant a chance to catch up with Joe! We will miss him enormously."

Rosenthal enjoyed a distinguished career in three of the nation's top libraries before retiring from his position as University Librarian at UC Berkeley in 1991. His *San Francisco Chronicle* obituary reads:

[Joe] will be best remembered for initiating major programs in conservation, automation, and private funding that guided the library through a turbulent decade in the 1980s and became increasingly crucial to the intellectual well-being of the Berkeley campus. Joe was one of the first to recognize the need to save the great Berkeley collections from ravages of time, use, and environmental deterioration. He was instrumental in starting one of the first conservation departments in a major university library. Today the Berkeley Conservation Department is considered one of the finest in that nation.

Rosenthal's life included service in the U.S. Army as a medical corpsman, and his interests included education, music, opera, literature, theater, and art. He was a generous philanthropist to many local organizations.

Rosenthal passed away in April at the age of 81. He leaves behind many friends and former colleagues.

What It Means to Be an A.C.T. Prospero Society Member



Karen Kopac Reis and John Reis (left) share a long and rich history with A.C.T. and the art of theater. This connection inspired them to join the

Prospero Society, a group of supporters who have provided for A.C.T. in their estate plans. Their support will have a profound impact on A.C.T.'s future, ensuring that the company will continue to produce the work they so enjoy.

As a teenager in the late 1960s, John was first introduced to A.C.T. through the Student Matinee program. A.C.T.'s productions inspired him to pursue a minor in theater at Lewis & Clark College while obtaining his B.A. in business. After graduating, John served on the boards of Eureka Theatre and TheatreWorks.

In 1979, John and Karen married and began subscribing to A.C.T. together. Their favorite productions include *Scorched*, *The Tosca Project*, *Hamlet*, *Angels in America*, and *The Black Rider*. "We love coming to A.C.T. because of the wide variety of productions—not just classical pieces and new contemporary work, but a rich blend of edgy, relevant, and thought-provoking shows. We find that refreshing," says John.

"Our involvement in the theater arts throughout the Bay Area is the core of our social life. We always invite others to share the theatrical experience with us," John continues. "Once we invited new friends, who had just moved here and had never even been to San Francisco before, to *The Tosca Project*. What a great way to experience San Francisco for the first time!" Over the years, John and Karen have brought many friends and family to the theater. They always treasure sharing conversations about the shows over dinner following curtain.

"We talk about the sets, the casting, and which actor was the strongest. Often we don't agree, but it's interesting to disagree," says Karen. "Like John, I've always had theater in my life. My mom was a native San Franciscan, and we regularly went to the ballet and theater. When John and I realized we have been going to the theater together for more than half our lives now, we thought about what is important to us long term and decided to join the Prospero Society."

John says, "To me the Prospero Society is about legacy. Both my parents were very involved in supporting the performing arts. My father's family business recorded opera stars on vinyl. My mother had a career as a concert pianist. At least once a week we would go to the theater or opera. My family has subscribed since the day A.C.T. opened, and I am proud to continue that tradition."

Prospero Society membership includes invitations to special A.C.T. events including an annual brunch. Contact Matt Henry at mhenry@act-sf.org or 415.439.2436 for more information or to enroll.

A.C.T. Profiles



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.



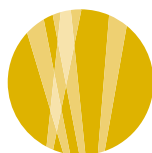
ELLEN RICHARD
(Executive Director) joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

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 the Yale School of Drama.



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Producers Circle members make annual gifts of \$12,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the April 1, 2011-April 30, 2012 period. For information about membership, please contact Matt Henry at 415.439.2436 or mhenry@act-sf.org.

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Directors Circle members make annual contributions of \$2,000 to \$11,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the VIP ticket line to purchase or exchange premium tickets, and use of the VIP Lounge during performance intermissions. We are privileged to recognize these members' generosity during the April 1, 2011-April 30, 2012 period. For information about membership, please contact Matt Henry at 415.439.2436 or mhenry@act-sf.org.

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

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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 subscribers enjoy ticket exchange privileges and ticket insurance. 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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Educators, administrators, and students receive a 50% discount with valid ID. **10UP subscribers** get priority access to Balcony seats at certain performances for just \$10 each. **Seniors** (65+) save \$40 on eight plays, \$35 on seven plays, \$30 on six plays, \$25 on five plays, or \$20 on four plays for Saturday and Sunday matinee packages.

Single Ticket Discounts

10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats for select performances. **Half-price student and senior rush tickets** are available at the A.C.T. Box Office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$20. All rush tickets are subject to availability, one ticket per valid ID.

Group Discounts

The bigger the group, the bigger the savings—save up to 50%! For groups of 10 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 auditorium 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 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 auditorium.

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

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



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



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



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



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

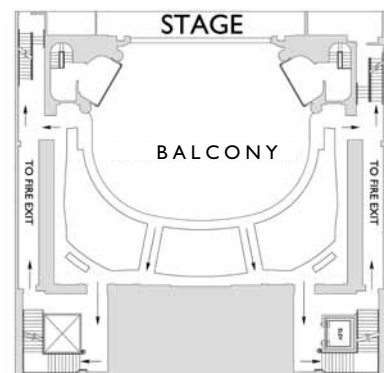
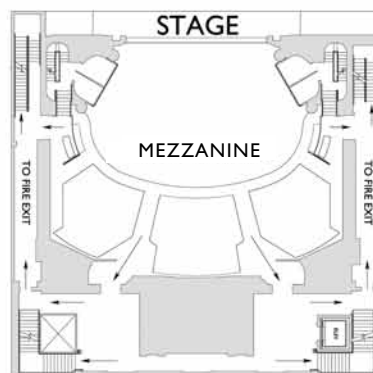
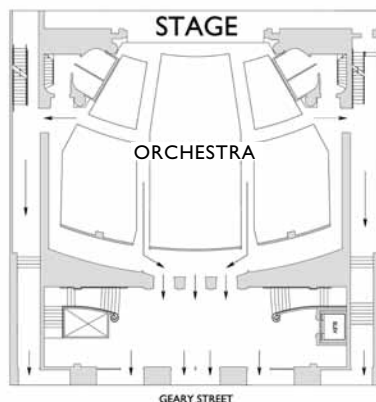


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American Conservatory Theater Exits





“I say ‘bravo’ to my bank—First Republic’s performance has been extraordinary.”

YUAN YUAN TAN

*Principal Dancer
San Francisco Ballet*



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