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KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, 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 at the Geary Theater (now known as the American Conservatory Theater) in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996). In 2001, A.C.T. began producing alternative work at Zeum Theater, which serves as a venue for conservatory productions and exciting new plays.

The first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree, A.C.T.'s conservatory, led by Melissa Smith,

serves 3,000 students every year. 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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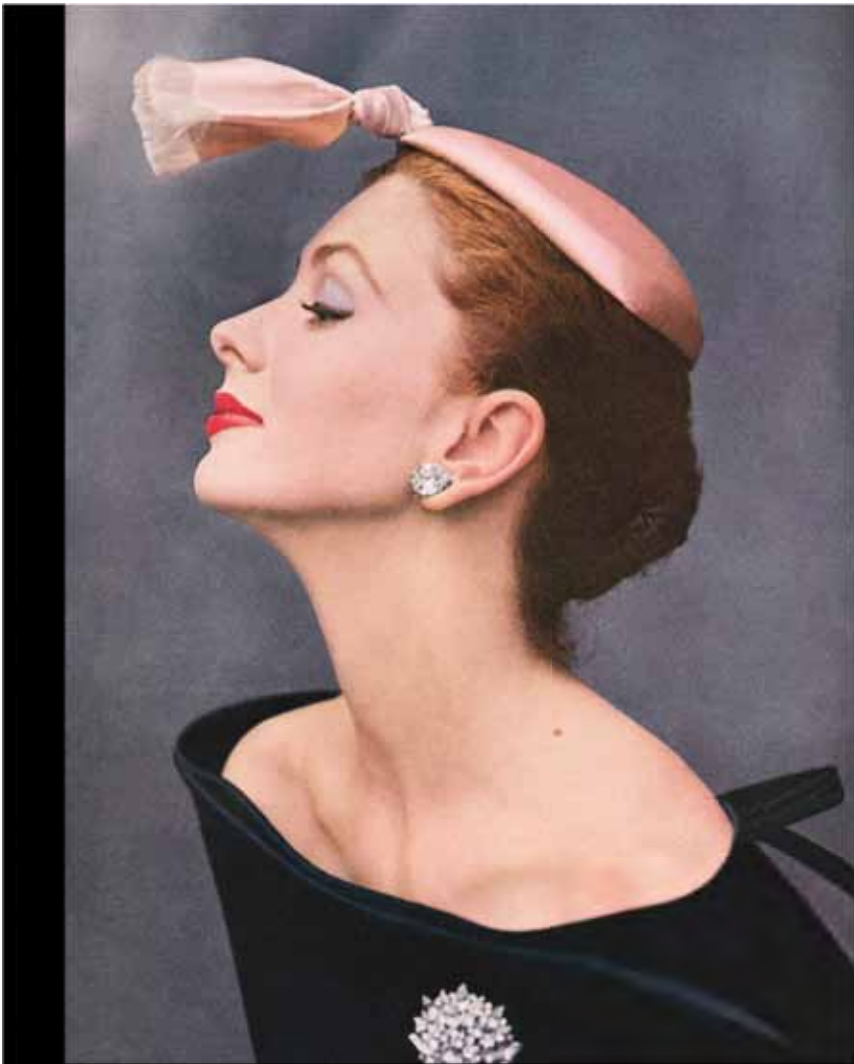
ON THE COVER (CLOCKWISE FROM TOP)
LAARA SADIQ, ANDY THOMPSON, AND
LUCIA FRANGIONE (PHOTOS BY BARBARA
ZIMONICK); JONATHON YOUNG (PHOTO
BY MICHAEL JULIAN BERZ)



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CRISTÓBAL BALENCIAGA, COCKTAIL HAT OF IVORY SILK SATIN, 1953. ORIGINALLY PUBLISHED IN VOGUE, OCTOBER 15, 1953. PHOTO: JOHN RAWLINGS.

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FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

It all started in 2006 when A.C.T. presented *The Overcoat*, an extraordinary Canadian

show based on Gogol's short story and told with breathtaking physical-theater magic by an astonishing company led by Peter Anderson. Anderson, who subsequently played a fundamental role in A.C.T.'s *The Tosca Project*, encouraged us to become familiar with the theater scene in Vancouver, which has in the past decade become an incubator for a huge range of movement theater and for imaginative "devised pieces" that are causing a stir all over Canada. When I was invited in the fall of 2009 to be a keynote speaker at Vancouver's Making a Scene conference, I leaped at the chance to head north and examine the work for myself.

One of the artists whom I met at that conference was the incomparable Kim Collier, a theater/film maker of uncommon vision who had been trained by one of the cocreators of *The Overcoat*, Wendy Gorling. As soon as I met Kim, I began seeking out ways to see her work, and came upon this fascinating version of *No Exit* while it was playing at Theatre Calgary. What thrills me about *No Exit* is that in some essential way it wrestles with exactly what we have been preoccupied with at A.C.T. for many years: the attempt to reexamine and recontextualize great classical plays for our own time. As Michael Paller writes in his eloquent dramaturgical notes (see page 13), Sartre's famous existential play is a product of wartime France and a potent exploration of how our lives are the consequences of the moral choices we make along the way. Few of us have found ourselves in the existential dilemma that preoccupied Sartre during those years, as he wrestled with whether his life in France during the Nazi occupation was a capitulation or a kind of resistance.

In exploring *No Exit* in the 21st century, Collier sensibly asked what lens could be applied to the play to make those questions potent again. *No Exit* was born out of a kind of entrapment that the artists of Vichy France must have felt on a daily basis, as they cohabited with the oppressive Nazi regime. In trapping three actors inside a tiny room and then projecting their faces in huge relief on three video screens, Collier injects Sartre's play with a terrifying immediacy and urgency. She reveals the ways in which we are all trapped inside the limits of our own consciousness and behavior, and how we look to other people to validate our choices. Collier's multidisciplinary *No Exit* is compellingly watchable, using film to reveal our own voyeuristic tendencies and desires. I love her visual imagination and her playful approach to a deeply serious piece of work. And I have loved continuing the rich dialogue with our colleagues up north that began with that auspicious production of Gogol so many seasons ago. In September A.C.T. will make its own Canadian debut when *The Tosca Project* opens at Theatre Calgary (see page 18), and the exchange will have come full circle!

It's been a busy month at A.C.T., as we celebrated Harold Pinter, performed Peter Sinn Nachtrieb's *Litter* at Zeum, began preproduction on our world premiere of the new musical *Armistead Maupin's Tales of the City* (which opens this spring), and planned our 2011–12 season (see page 8). As always, we thank you for your passion and spirit of adventure, as we continue to assert the power of live theater in an age of reproduction. If you are excited about what you see onstage today, we welcome you to come on up, take a look at the dangerous little room, and beam your own image onto the screen.

Welcome to *No Exit*!

Yours,

Carey Perloff
Artistic Director

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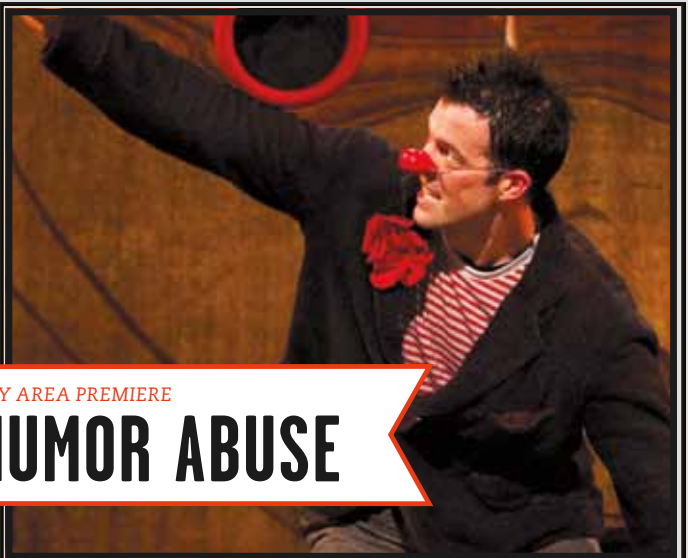
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Lorenzo Pisoni in Humor Abuse. Photo by Mark Garvin.

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presents

The U.S. premiere of
The Virtual Stage and **Electric Company Theatre's** production of

NO EXIT

by Jean-Paul Sartre
Adapted from the French by Paul Bowles
Performed in concert with The Valet, by Jonathon Young
Conceived and directed by Kim Collier

Scenery by Jay Gower Taylor
Lighting by John Webber
Sound Design by Brian Linds
Costumes by Kristen McGhie
Video Design by Andy Thompson

THE CAST

(in order of appearance)

The Valet Jonathon Young
Cradeau Andy Thompson
Inez Laara Sadiq
Estelle Lucia Frangione

STAGE MANAGEMENT STAFF

Jan Hodgson, *Stage Manager*
David Warburton, *Video Technician*
Elisa Guthertz, *Assistant Stage Manager*

SETTING

L'Hôtel

***No Exit* runs without an intermission.**

After the show, you are invited to come onstage and get a behind-the-scenes glimpse of the live film set.

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

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The live-cinematic *No Exit* premiered in May 2008 at Vancouver's Centre for Digital Media. A subsequent 2009–10 production toured to Toronto (presented by Nightwood Theatre at the Buddies in Bad Times Theatre), Calgary (copresented by One Yellow Rabbit and Theatre Calgary), and Kamloops, British Columbia (produced by Western Canada Theatre Company).

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DIRECTOR'S NOTES FROM KIM COLLIER

Welcome to our live-film version of Jean-Paul Sartre's *No Exit*.

When studying the play three years ago, I felt compelled to find out what would happen if we went further with the physical requirements for the production. For those of you who haven't read or seen a production of *No Exit*, typically the entire stage is occupied by the hotel room; the audience watches the action through the traditional, invisible "fourth wall"; and *The Valet* only makes a few brief appearances to escort the characters in. For this production we have turned Sartre's original design inside out. We took the play's minor character, *The Valet*, who normally spends most of the play offstage, and made his domain the "live" space between the room and the audience. By closing off the fourth wall and creating theatrical space around the hotel room that traditionally defined the play's perimeter, we widened the frame and are exploring a possible exit to Sartre's existential masterpiece.

In Sartre's world, who we are is inseparable from what we do, and we are forever defined by the morality of those actions, not by God or Devil, but by ourselves and each other.

Although the existential ideas in the play are still potent (and perhaps always will be), the character types, some of their language, and the inherent "character flaws" they represent have become slightly dated; thus some of what was written in wartime France doesn't necessarily have the same emotional impact or resonance for audiences in San Francisco in 2011. We've changed since then. Jon Young (who plays *The Valet*) and I wondered when working on this play: Might there ever be a time when the rest of the play will also have dated to the point of no longer having its original impact? Sartre's play is full of poignant observations on shame, identity, and self-deception. Will we ever get to a place where we no longer recognize ourselves in this play, but see it as a thing of the past? We gave these questions to *The Valet*, who endures a hell parallel to the one being suffered inside the hotel room. Onstage in front of a crowd, with really nothing to do—and, once his "official" text has been delivered, very little



DIRECTOR KIM COLLIER STANDS ON THE *NO EXIT* SET WITH ACTORS (L TO R) LUCIA FRANGIONE, ANDY THOMPSON, AND LAARA SADIQ PROJECTED BEHIND HER.

NATHAN MEDD

to say—*The Valet* is condemned to show these three people to a room full of onlookers, in the dark, time and time again. He's stuck, repeatedly holding the mirror up to check for a reflection, longing for his position here to be rendered unnecessary, waiting in agony for human nature to change.

In thinking about this piece, I did not set out to create a live film; rather the form emerged from the desire to fulfill the play's demands and truly lock up the three characters together. The problem then to solve was: How can the audience see the play? This led us to using live video feed, which itself was an extension of an ongoing investigation of ours into the relationship between theater and film. When breaking down the filming style and positions of cameras, I felt it was important to deal with the specifics of the medium. I moved towards a very un-filmic approach. Instead of mimicking what good films do—such as cutting between characters and action—I spread the film out and projected each shot side by side. Each character is given their space/frame, like the chairs that Sartre gives them in the room. Then, as we do in theater, we are able to reveal the dynamics and power plays between people by moving the characters into each other's screens. The result, I hope, is a growing sense of stasis and a desire for movement and release from the "gaze of the other."

After the performance today, we invite our audiences to peek into the room for a backstage perspective of the production.



A MATTER OF CHOICE

BY MICHAEL PALLER

Some of the more revealing aspects of a play aren't found in dialogue but in unspoken words: in stage directions and the playwright's choice of where the action is set. As Jean-Paul Sartre describes it, *No Exit* takes place in "a drawing room in Second Empire style." Of all ways to decorate a room in hell, why Second Empire?

A little history: In June 1940, the French division in which Sartre served as a meteorologist surrendered to the Germans, and he spent the next eight months in German POW camps. When he returned to Paris the following March, he found a city ruled by the Nazis, who had divided France into an occupied territory in the north and southeast, and a "free" zone in the south, ruled by a puppet government in Vichy. As did other writers and intellectuals, Sartre chose to resist. He wrote for a resistance publication, *Combat*, edited by Albert Camus. With some students from the École normale supérieure, the Parisian graduate school that educated many of the leaders of French culture and politics (including Sartre himself), he formed a group called Socialism and Liberty. This disparate lot of anarchists, Communists, and Trotskyites wrote and distributed anti-Nazi pamphlets until it ceased operations at the end of 1941. Aside from one or two abortive efforts to get involved in violent resistance, Sartre spent the rest of the war writing.

He wrote a play based on the Elektra myth called *The Flies*, and his major statement on existentialism, *Being and Nothingness*, simultaneously in 1942. *The Flies* turned the Greek tale into an allegory of life under the Nazis, about those who collaborated and those who resisted. In *Being and Nothingness*, he laid out his existentialist philosophy, which says, among many things, that we are flung into a world that is without meaning until our actions give it one; that our choices are made in freedom and that we must acknowledge that fact and not blame them on other people; that we shouldn't rely too heavily on others' opinions to arrive at our own self-image; that we must make choices as if we were acting on everyone else's behalf; and that the only meaning our lives have comes from the sum of the choices that we make. In 1943, he wrote a play titled *Huis clos*. In Britain it was translated as *In Camera*, as in an enclosed space or a legal procedure held in private. In America, it was called *No Exit*. Both *The Flies* and *No Exit* were produced in Paris during the war; *No Exit*, about three people sentenced to spend eternity in hell for the choices they made in life, opened two weeks before D-Day.

It is painful to admit responsibility for one's choices, Sartre believed, and so it was for many in France during the war. Like most people, he found himself hemmed in by a deadly set of circumstances. He said, "During the occupation, we had two choices: collaborate or resist." However, not every one of the

myriad daily choices that writers and artists had to make was so clear-cut.

During and after the war, Sartre was accused of resisting the occupation from a table at the Café de Flore, and there is some truth to this. *The Flies*, though no great popular success, brought him a lucrative screenplay deal with the French studio Pathé, enabling him and his companion, Simone de Beauvoir, to move into commodious rooms in the Hôtel La Louisiane. He taught three days a week at the Lycée Condorcet, a prestigious secondary school whose alumni included Henri de Toulouse-Lautrec, Paul Verlaine, and Marcel Proust. Evenings, Sartre and de Beauvoir hobnobbed with other artists who were surviving the occupation, including Pablo Picasso and his mistress Dora Marr, George Braque, the actor Jean-Louis Barrault, writers George Bataille, Jacques Lacan, and Camus, and others. Sartre would claim that these "fiestas," as they called them, of singing, dancing, and drinking, were examples of resistance: "As an omnipotent police kept forcing silence upon us, every word we uttered had the value of a declaration of rights; as we were constantly watched, every gesture we made was a commitment."

The Flies and *No Exit* had to be submitted to the Nazi censors before they could be produced. That the Germans, who suppressed *Madame Bovary* and burned more than 2,000 tons of French books, gave their approval testified, Sartre's supporters thought, to the subtlety and skill with which he evaded their blue pencils while damning their regime. Those who were less fond of him thought this proof of just how safe and toothless the plays were. No producer could mount a play without agreeing that Jews would be barred from participating in any capacity; Sartre, although a lifelong foe of antisemitism, went along. *The Flies* was produced at a theater that had long been called the Théâtre Sarah Bernhardt but was renamed the Théâtre de la Cité to scrub away any hint of Bernhardt's Jewishness; German officers were in the audience and at the opening night receptions for both plays. However, the Communist newspaper *Action* called *The Flies* a model of "resistance theater," and the Front National du Théâtre, which regularly denounced collaborationist playwrights and actors, protested neither play. Sartre said later that he had sought permission to stage the plays not only from the Nazis but also from the National Resistance Committee and the National Writers Committee, an organization of resistance writers, and that both had agreed. In his desire to see his plays produced, did he make the right choices? Were the accommodations he made justified by the anticollaborationist messages of both plays?

What has any of this to do with a room decorated in Second Empire style? Second Empire-style architecture was based in a Roman Empire-inflected, neoclassical gigantism, often heavily

(L TO R) JONATHON YOUNG AND ANDY THOMPSON IN *NO EXIT*

ornamented, with tendencies toward the bombastic, empty, and vulgar. One well-known example of Second Empire architecture was the Reichstag in Berlin, home to the German parliament, which Hitler burned to the ground in 1933, blaming it on Communists. In the hysteria that followed, he consolidated his power. The Second Empire itself was a repressive regime led by the autocratic Napoleon III, born from the ashes of the 1848 revolution and ending in humiliating defeat during the Franco-Prussian War in 1870. It was a period of economic growth for the wealthy and the bourgeois, and might be seen as a time when people were happy enough to get on with the regime as long as they weren't inconvenienced by the lack of freedoms around them. What better setting for another allegory, albeit a subtler one than *The Flies*, about the choices the French were making under Nazi rule?

"The most moving thing the theater can show is a character creating himself, the moment of choice, of the free decision which commits him to a moral code and a whole way of life," Sartre wrote. In *No Exit*, the characters have made their choices and are dead. Now they examine them: Could they have chosen differently? Will they accept responsibility for their actions? Sartre rejected the notion of regret, but is it possible that in *No Exit*—written in the relative comfort of the Hôtel La Louisiane with plenty of money on hand from Pathé—was he wondering, unconsciously, about some of the choices he'd made (just as the Cradeau-Estelle-Inez triangle reflects his own and de Beauvoir's romantic entanglements of those years)? Cradeau, the journalist and author, claims to have fled his country in wartime in order to continue his pacifist work across the border in Geneva. He is haunted by doubts, however, and wonders if his ideals were the real reason he didn't fight for his country. Afraid of the answer within himself, he seeks it in Estelle: "If there was one, just one soul who would say with all his might that I didn't run away, that I *have* some courage, that I'm a man—I—I know I'd be saved." One notable detail about *No Exit*'s Second Empire room is that it contains no mirrors, so

the characters look for consoling images of themselves in the eyes of their fellow captives: Inez constantly invites Estelle to find herself in her eyes: "Look into my eyes. What do you see?" she asks, and later, "You'll find that in my eyes you'll be the way you really want to be." Justifying oneself through the good opinions of others, Sartre thought, is a sure sign that one is in hell.

In a recent article in *The New Republic*, David Bell quotes a postwar, introspective Sartre: "The whole country both resisted and collaborated. Everything we did was equivocal; we never quite knew whether we were doing

right or wrong; a subtle poison corrupted even our best actions." If these were, indeed, his real thoughts, then Sartre, who called himself "a writer who resisted, not a resistance fighter who wrote," might have wondered in the dark of night whether there was a place reserved for him in that Second Empire room.

WANT TO KNOW MORE ABOUT *NO EXIT*?

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Words on Plays, A.C.T.'s in-depth performance guide series, offers insight into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, artist interviews, and information about the cultural context of the play.

The *Words on Plays* for *No Exit* contains interviews with the show's creators, designers, and actors, taking you behind the scenes to show you how live cinema is created.

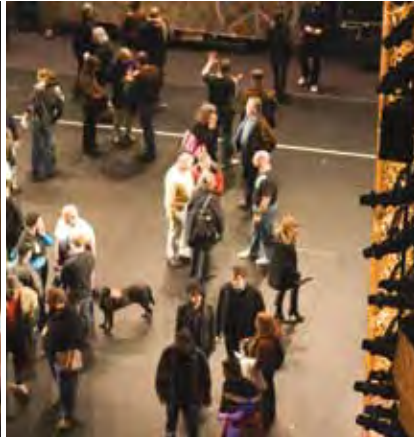
Individual issues of *Words on Plays* for each production are available for purchase in the theater lobby and online, where you can also buy digital versions of this season's editions. Subscriptions to *Words on Plays* are also available at a discounted price that includes postage for mailing each issue to your home.



act-sf.org/wordsonplays | 415.749.2250.

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No Exit

APR 12 PROLOGUE

A free preshow discussion with the director and a member of the A.C.T. artistic team before the first preview performance.

APR 15 THEATER ON THE COUCH

Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

APR 19, 24 & 27 AUDIENCE EXCHANGES

Lively Q&A sessions with the cast and A.C.T. staff after the performance. A ticket to any performance grants you entry!

APR 20 OUT WITH A.C.T.

A.C.T.'s popular LGBT-night party features free cocktails and catered treats directly following the 8 p.m. performance.

Actor Joseph Alessi (center) with A.C.T. audience members; patrons on the A.C.T. stage; guests at A.C.T.'s Sky Bar (photos by Timothy Faust).

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

APR 13 OPENING NIGHT DINNER

Dine with *No Exit* director Kim Collier and learn firsthand about her creative vision for the production.

APR 14 PROP AND SCENE SHOP TOUR

Visit the bustling area where A.C.T. productions are built from the ground up.

APR 16 PROSPERO SOCIETY BRUNCH

This is an annual thank you event for those who have included A.C.T. in their estate plans

APR 30 SATURDAY SALON

Enjoy lunch with a member of the artistic team before a matinee of *No Exit*.

To support A.C.T. and receive invitations to donor events, contact Mindy Lechman at mlechman@act-sf.org or 415.439.2482.

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ESSENTIAL EXISTENCE

A Brief Biography of Jean-Paul Sartre

Jean-Paul Sartre was born in Paris on June 21, 1905, to Anne-Marie and Jean-Baptiste Sartre. His father died when Jean-Paul was still an infant; the realization that he was, in his own words, an ugly “toad” of a boy (he was very short and had a lazy eye), and his mother’s remarriage when he was 12, are generally considered to have been formative blows for the young philosopher. By the time he left home, he had developed the fierce independence that was to form the cornerstone of his notorious, paradigm-shifting philosophy, existentialism.

Sartre began his philosophical studies at the prestigious *École normale supérieure* in 1924, where he met the woman who would become his lifelong companion: famed feminist author Simone de Beauvoir. Though they spent their lives together, the two were never married, often lived apart, and had frequent affairs—often with the same person. Sartre and de Beauvoir’s unorthodox romantic and sexual lives have titillated the public for the past half-century, spawning numerous memoirs and biographies. Their intellectual connection is equally controversial: the debate continues over who was the more inventive and influential thinker.

In 1939, Sartre was drafted into the French army, where he served in the meteorological service, sending balloons into the air to test which way the wind was blowing. In June 1940, he was taken prisoner by the Germans. While in the stalag, he began notes for his major existentialist work, *Being and Nothingness*, in which he refuted determinist accounts of causality, arguing instead that humans are absolutely free and in each moment freely choose and make themselves anew.

In March 1941, Sartre returned to Paris, where he became involved with the French resistance. In 1943 he produced his first play, *The Flies*, which enjoyed a successful run in German-occupied Paris, despite its powerfully anti-Nazi message. On the heels of *The Flies*, Sartre quickly wrote *No Exit*. The playwright; the original director, Albert Camus (who also played the male lead); and the two women rehearsed the play in de Beauvoir’s hotel room, until forced to halt the production when one of the actresses was arrested as a member of the resistance. In May 1944, the play received its first professional production (under the direction of Raymond Rouleau) at the *Théâtre du Vieux-Colombier* and met with critical and popular acclaim. It went on to have more than 600 productions in Europe before opening on Broadway in November 1946 in an English translation by Paul Bowles.

When the war ended, Sartre found himself a major celebrity in France. Existentialism had captured the spirit of the times; Sartre’s



JEAN-PAUL SARTRE WITH SIMONE DE BEAUVOIR (RIGHT), 1959

© GEORGES PIERRE / SYGMA / CORBIS

famous command, “You are free, therefore choose, that is to say, invent,” struck a chord with young people eager to break away from the violence and conservatism of their parents’ generation. Sartre and de Beauvoir were public figures, with the kind of following that in America is reserved for television and film stars. During this period Sartre served as the editor of *Les temps modernes* and delivered his famous “Existentialism Is a Humanism” speech, in which he defended his philosophy against charges of pessimism, nihilism, and elitism and put forward existentialism’s famous slogan: “Existence precedes essence.”

Paradoxically, at the height of existentialism’s postwar popularity, Sartre was already beginning to distance himself from the philosophy that had made him famous, moving ever farther to the left. He made many trips to the USSR and in 1960 published *The Critique of Dialectical Reason*, an attempt to marry existentialist principles with Communist theory. Sartre began to fall out with Communism as Stalin’s abuses became increasingly difficult to ignore. His final break came in 1968, after the Soviet Union’s repression of the Prague Spring in Czechoslovakia.

Sartre was also an outspoken advocate of the student rebellions of 1968 (he was arrested for civil disobedience but pardoned by French President Charles de Gaulle, who scolded, “You don’t arrest Voltaire”), supported the Algerians in the Algerian war, and sat on a tribunal that investigated American war crimes in Vietnam. In 1964 he refused to accept the Nobel Prize in Literature, just as he had refused the Legion of Honor in 1945, writing in an open letter: “A writer must refuse to allow himself to be transformed into an institution, even if it takes place in the most honorable form.”

Sartre continued to write until the end of his life, working on the second volume of his *Critique of Dialectical Reason* and a massive biography of Gustave Flaubert called *The Family Idiot*, both of which remained unfinished. He died on April 15, 1980. It is estimated that between 20,000 and 50,000 people marched in his funeral procession.

—Emily Hoffman

the little Mermaid

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Please Note: This critically acclaimed production of *The Little Mermaid* focuses on the deeper, mature themes of the original story by Hans Christian Andersen and is not recommended for younger children.

Yuan Yuan Tian and Damian Smith in Neumeier's *The Little Mermaid* (© Erik Tomasson)

FULL CAST ANNOUNCED FOR THE A.C.T. WORLD PREMIERE PRODUCTION OF ARMISTEAD MAUPIN'S TALES OF THE CITY

We are thrilled to announce that *Armistead Maupin's Tales of the City* has its cast! Director **Jason Moore** and his creative team have assembled a group that includes both veteran performers boasting decades of experience and some of the freshest faces from the national and Broadway theater scenes.



JUDY KAYE

Tony Award winner **Judy Kaye** will return to A.C.T. to take on the role of **Anna Madrigal**, the iconic landlady of 28 Barbary Lane. Kaye appeared as Mrs. Lovett in John Doyle's *Sweeney Todd: The Demon Barber of Fleet Street* on Broadway and on the national tour that began at A.C.T. in 2007. She came back to A.C.T. in 2009 to play the loveably tone-deaf diva of *Souvenir: A Fantasia on the Life of Florence Foster Jenkins*, a role she originated on Broadway. Other Broadway highlights include productions of *Phantom of the Opera*, *Mamma Mia!*, *On the Twentieth Century*, and *Ragtime*.



BETSY WOLFE

Tales's wide-eyed Midwesterner and San Francisco newcomer, **Mary Ann Singleton**, will be played by **Betsy Wolfe**. Wolfe made her 2007 Broadway debut in *110 in the Shade*; her most recent Broadway appearance was in last summer's *Everyday Rapture*. She has also performed as a solo vocalist with symphonies and orchestras around the country. She returns to San Francisco after appearing at the Post Street Theatre during the national tour of *The 25th Annual Putnam County Spelling Bee*.



MARY BIRDSONG

Award-winning comedienne **Mary Birdsong** will play free-spirited **Mona Ramsey**. Birdsong won a Theatre World Award in 2007 for her Broadway debut in *Martin Short: Fame Becomes Me* and appeared in the Broadway revival of *Hairspray*. Many also recognize Birdsong from her role as Deputy Kimball on *Reno 911!* She was seen at A.C.T. in the 2009 production of John Guare's *Rich and Famous*. Both Wolfe and Birdsong have been with *Tales of the City* since the musical's inception four years ago.



WESLEY TAYLOR

Brave and endearing **Michael "Mouse" Tolliver** will be played by **Wesley Taylor**, who made his 2009 Broadway debut in *Rock of Ages*, winning a Theatre World Award and Outer Critics Circle Award nomination, followed by *The Addams Family's* 2010 Broadway premiere. *Broadwayspace.com* named Taylor one of its 30 Under 30: Broadway's Hottest Young Stars in 2009.



MATTHEW SALDIVAR

Lothario **Brian Hawkins** will be portrayed by **Matthew Saldivar**, who made his Broadway debut in 2006 in *The Wedding Singer* and most recently appeared in the Broadway revival of *Grease*.

Playing mystery man **Norman Neal Williams** will be A.C.T. core acting company member and Tony Award-nominated actor **Manoel Felciano**. Most recently seen in A.C.T.'s hit production of *Clybourne Park*, Felciano played Tobias Ragg in *Sweeney Todd* on Broadway and the national tour; his other Broadway credits include *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*.



MANOEL FELCIANO

Richard Poe—who got his professional start at A.C.T. in the early '70s—will return in the role of **Edgar Halcyon**, Mary Ann's boss (and Anna Madrigal's love interest). Poe's recent Broadway credits include *Present Laughter*, *Cry-Baby*, *Journey's End*, and *The Pajama Game*.

Rounding out the cast are **Josh Breckenridge** (*Scottsboro Boys* on Broadway) as **Jon Fielding**; **Diane Findlay** as **Mother Mucca**; Bay Area actor **Alex Hsu** as **Lionel**; **Kathleen Elizabeth Monteleone** (national tour of *Legally Blonde: The Musical*) as **Dede Halcyon-Day**; and **Andrew Samonsky** (*South Pacific* on Broadway) as **Beauchamp Day**. The ensemble includes **Keith A. Bearden**, **Jessica Coker**, **Kristoffer Cusick**, **Kimberly Jensen**, **Stuart Marland**, **Pamela Myers**, **Julie Reiber**, and **Josh Walden**. Supporting the cast as the male swing will be A.C.T. Master of Fine Arts Program class of 2011 student **Patrick Lane**.



RICHARD POE

Already twice extended due to early ticket sales, *Armistead Maupin's Tales of the City* plays **May 18–July 10, 2011**. Tickets are available by calling the A.C.T. Box Office at **415.749.2228** or at **act-sf.org**. For exclusive first looks, ticket info, and special offers, join **Tale Chasers**, A.C.T.'s email fan club, at **act-sf.org/TaleChasers**.

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A New Musical



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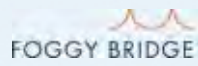
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TOSCA CAFE GOES INTERNATIONAL

As the Canadian companies The Virtual Stage and Electric Company Theatre journey to San Francisco

with their multimedia production of *No Exit*, A.C.T. plans to continue the cultural exchange across our country's northern border next autumn, when our own acclaimed dance-theater collaboration, *The Tosca Project* (now called *Tosca Cafe*), will receive its Canadian premiere at **Theatre Calgary**. Created and staged at A.C.T. by Artistic Director **Carey Perloff** and San Francisco Ballet's **Val Caniparoli**, the extended world premiere run of the show at A.C.T. was an audience and critical favorite. The Canadian production will feature many members of the original cast: A.C.T. core acting company member **Gregory Wallace**, Canadian physical-theater actor **Peter Anderson** (star of *The Overcoat* across Canada and at A.C.T.), former San Francisco Ballet principal dancer **Sabina Allemann**, award-winning modern dancer **Nol Simonse**, and A.C.T. Master of Fine Arts Program alumni **Kyle Schaefer** and **Sara Hogrefe**.

In preparation for this new incarnation of the production, Perloff and Caniparoli have gone back into the studio and made changes to the characters and structure of the piece, which was inspired by San Francisco's legendary Tosca Cafe. Theatre Calgary Artistic Director **Dennis Garnhum** says: "We are excited to partner for the first time with an American company



(FROM LEFT) NOL SIMONSE, KYLE SCHAEFER, AND PETER ANDERSON IN *THE TOSCA PROJECT*

KEVIN BERNE

on this fresh new piece of dance theater. I was at the world premiere in San Francisco last year, and I jumped to my feet and cheered—like the rest of the sold-out crowd." Perloff adds: "We are absolutely thrilled that this unique collaboration is going to have such a robust future life, and particularly excited to have a chance to work on the show again with Canadian partners whom we admire so much. A.C.T. has had a strong relationship with Canadian artists over the past decade, and Theatre Calgary is going to give the whole creative team of *Tosca Cafe* a chance to refine and reimagine the piece in wonderful new ways."

MEET TITUS TOMPKINS, A.C.T. M.F.A. PROGRAM CLASS OF 2013

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.'s remarkable first-year M.F.A. Program students. In this issue, meet **Titus Tompkins**, recipient of the Joan and Bob McGrath Scholarship.



NICKNAME Daytona.

BIRTHPLACE Tifton, Georgia.

HOMETOWN Leesburg, Georgia.

FIRST THEATER EXPERIENCE A children's version of *The Taming of the Shrew* when I was in elementary school.

FAVORITE THEATER EXPERIENCE Seeing *Mary Poppins* in London when I was 18. I've believed in magic ever since.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY any role that involves fighting with swords.

MY STORY I grew up in a small Georgia town and began doing theater my junior year in high school and followed up with going to school at the University of Evansville. A lot of who I am is formed from working construction and agriculture. A lot of who I was was left behind in England when I studied abroad.

RANDOM FACT I can ride a bicycle backwards.

EDUCATION B.S. in theater performance from the University of Evansville with an associated study in philosophy.

SPECIAL SKILLS Playing musical instruments and juggling.

HOBBIES I enjoy writing songs, brewing beer, and relaxing on porches.

RECOMMENDATIONS I have to recommend the band The Good Morning Nags, my band in summer 2010. Find it on iTunes!

THE CONSERVATORY TRIPLE TEAMS HORTON FOOTE'S *THE WIDOW CLAIRE* AND *COURTSHIP*

Actors from A.C.T.'s **Master of Fine Arts Program, Young Conservatory (YC),** and **Studio A.C.T.** are teaming up to present Pulitzer Prize and Academy Award winner **Horton Foote's** *The Widow Claire* and *Courtship*, two one-act plays from his beloved nine-play epic, *The*



CHRISTINE MATTISON

A.C.T. YOUNG CONSERVATORY DIRECTOR CRAIG SLAIGHT (LEFT) WITH PLAYWRIGHT HORTON FOOTE

Orphans' Home Cycle. Directed by YC Director **Craig Slaight**, a longtime friend and collaborator of the late playwright, the plays follow good-natured Horace Robedaux as he vies for the love of two very different women while moving into the uncertain world of adulthood. Capturing the melancholy heartache of young love in small-town America, the production serves as a tribute to the work and legacy of the acclaimed writer, who passed away in 2009.

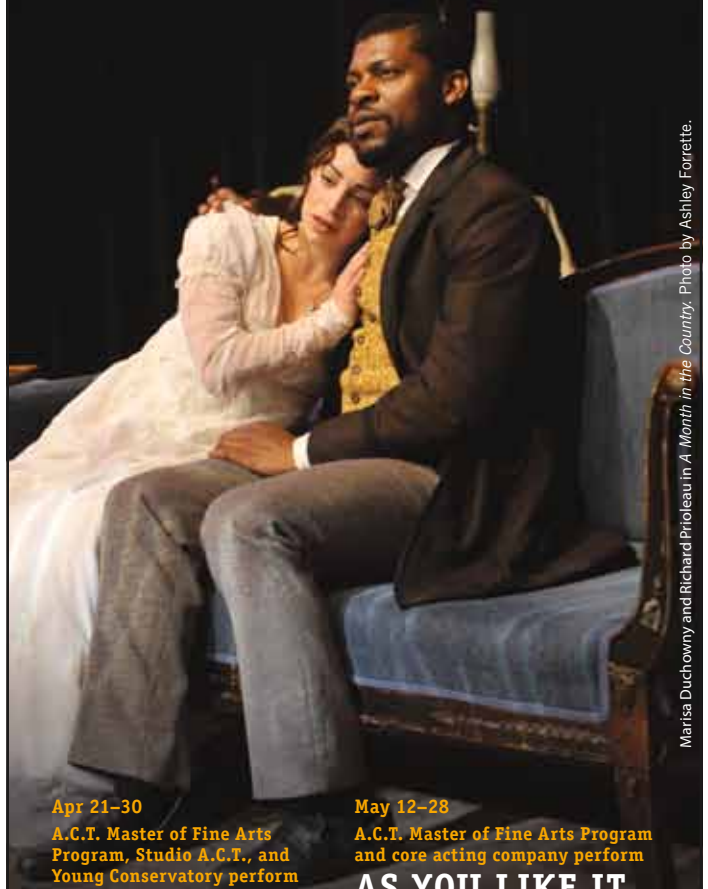
The Widow Claire and *Courtship* are a perfect fit for the actors in the M.F.A. Program, because "the characters' lives are poised at the edge, pushing for the next unknown step," says Slaight. "Throughout the *Orphans'* cycle, as in all of Foote's plays, the constant urge for place, for purpose, flows—turning, restless, and dramatic—like a river." A.C.T. Conservatory Director **Melissa Smith** adds: "Craig and I chose this production with an eye to the first-year focus on realism. Like Chekhov's work, Foote's writing asks the actor for subtlety, delicacy, guts, and heart—you must be authentic for the material to succeed."

Slaight also speaks to the multigenerational casting of the production: "Since Foote is a master at spanning generations, these plays are a perfect choice for blending populations from the A.C.T. training community. We are featuring two young actors from the YC and two older adults from Studio A.C.T. alongside our first-year M.F.A. Program class." **Tyee J. Tilghman**, a member of the first-year class, is excited about this collaboration: "Having the opportunity to work with artists in different stages of their process is an invaluable part of our training as actors. There is no telling what new things will be passed along in both directions as we dive into this process with the YC."

The Widow Claire and *Courtship* run **April 21–30, 2011**, in **Hastings Studio Theater** (77 Geary Street, 6th Floor, San Francisco). Tickets are \$10, or you can enjoy a special two-show package for only \$15, which also includes tickets to *Ion* (see ad at right). Tickets are available at act-sf.org or by calling the A.C.T. Box Office at **415.439.2228**.

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CONSERVATORY PRODUCTIONS Join us for these performances!



Marisa Duchowny and Richard Proleau in *A Month in the Country*. Photo by Ashley Forrette.

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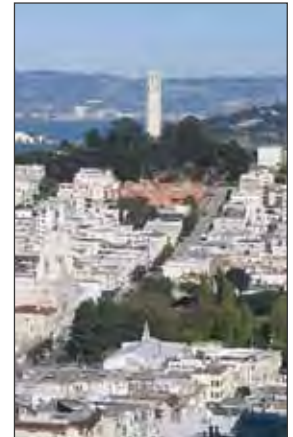
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2828 GREEN ST.

Wonderful Cow Hollow View Home

This bright home with a gated front courtyard boasts six bedrooms including three with water views. The spacious top floor master suite has sweeping water and Alcatraz views. The charming living room appointed with paneling and a fireplace opens onto an enormous kitchen/family/dining space. From here you can directly access the deck leading to the beautifully landscaped patio. The lower-level features a family room directly accessing the patio, a guestroom and full bathroom, the laundry room and good storage. Enjoy a one-car garage plus parking for one small car on the parking pad. Just a short walk from the Presidio, shops and restaurants of Union and Chestnut, Crissy Field, and the waterfront, this home has it all! **Offered at: \$4,100,000**

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Nob Hill View Pied-a-Terre with Income

Eight-unit apartment building in impeccable condition, with three garage spaces and a rear alley parking access. Top location half a block from the Pacific Union Club and across from Grace Cathedral. View of Coit Tower and the Bay from the fabulous owner's unit, with its sophisticated two-level layout and stunning deck. One bedroom and bathroom at the main level along with living room, dining room, kitchen and view nook. The second, larger bedroom or den overlooks the main level and has an ensuite bathroom and direct access to the view deck. Six other units are all spacious one bedrooms in excellent condition, one with a deck and separate entry from Pleasant Street. There is one additional studio unit and three garages affording tandem parking for six cars. **Offered at: \$3,200,000**

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* per MLS individual agent ranking reports for 2009 and 2010



WHO'S WHO IN *NO EXIT*



LUCIA FRANGIONE (*Estelle*) recently starred as Myrtle in Canada's premiere production of *Brief Encounter* with the Vancouver

Playhouse Theatre Company and the Manitoba Theatre Centre. Other credits include Pam in *The Full Monty* with Persephone Theatre (Saskatchewan); PG in *NiX* with Alberta Theatre Projects; Shirley in *Shirley Valentine* for TheatreOne (British Columbia); Diana in the experimental operetta *Via Beatrice* with Fugue Theatre; Leyla in *Paradise Garden* with the Arts Club Theatre Company; Claire in *The Family Way* with Touchstone Theatre; Portia in *Julius Caesar* with Mad Duck Theatre Collective (Vancouver); Stella in *A Streetcar Named Desire* with Chemainus Theatre Festival; Marilyn in *MMM* with Ruby Slippers Theatre; and Rosa in *Espresso* with the Belfry Theatre (Victoria), Prairie Theatre Exchange (Winnipeg), and Pacific Theatre (Vancouver). Frangione is an internationally produced, award-winning author of more than 20 plays, including *Espresso*, *Cariboo Magi*, *Wobbling Madonna*, *Paradise Garden*, *Chickens*, and *Holy Mo*. This production marks Frangione's American debut as an actor.



LAARA SADIQ (*Inez*) is a member of the resident acting company at Canada's National Arts Centre this season; there she has appeared in

Romeo and Juliet, *Nativity: A Coyote's Christmas*, and Michel Tremblay's *Saint Carmen of the Main* (coproduction with Canadian Stage). Sadiq has appeared

across Canada in such shows as *Palace of the End* (Jessie Richardson Theatre Award for Outstanding Performance by an Actress in a Lead Role), *The Age of Arousal*, *Hecuba*, *Noises Off*, *Guys and Dolls*, *An Ideal Husband*, *The Matka King* (Jessie Award for Outstanding Performance by an Actress in a Supporting Role), *Threepenny Opera*, *Life after God*, *15 Seconds*, *The Orphan Muses*, *Crime and Punishment*, *Adrift on the Nile*, *Ali & Ali 7*, *Goodnight Desdemona (Good Morning Juliet)*, *The Passion*, and *Dying to be Thin* (Brooklyn Academy of Music). Feature film credits include *Excited* (Toronto International Film Festival premiere); Leo Award for Best Lead Performance by a Female in a Feature-Length Drama, *A Night for Dying Tigers*, 2012, and *The Invisible*. Television credits include *Fringe*, *Flashpoint*, *Battlestar Galactica*, *Stargate SG-1*, *Wild Card*, and *Dead Like Me*. She holds a B.F.A. from The University of British Columbia.



ANDY THOMPSON (*Cradeau/Video Designer*) is a multi-award-winning theater and film producer, writer, actor, and

filmmaker. A graduate of the class of 1993 at Vancouver's renowned Studio

58 theater program, he is the founding artistic and managing director of The Virtual Stage. A versatile artist with interest and abilities in many different areas, Thompson has been nominated for seven Jessie Richardson Theatre Awards in acting, writing, and design. Thompson's film and television acting credits include *The X-Files*, *The Chronicles of Riddick*, *The New Addams Family*, and *The Long Weekend*. His most recent project was his new multimedia stage adaptation of George Orwell's novel *Nineteen Eighty-Four*, which The Virtual Stage premiered in Vancouver last month.



JONATHON YOUNG (*The Valet/Writer*) is a cofounder of Electric Company Theatre. With the company and as a freelance actor, he

has performed across Canada at the Belfry Theatre (*Sky Light*, *Down Dangerous Passes Road*, *Brilliant! The Blinding Enlightenment of Nikola Tesla*), Vancouver Playhouse Theatre Company (*Tartuffe*, *Romeo and Juliet*), Theatre Calgary (*No Exit*), Festival TransAmériques (*Studies in Motion*), Montreal's Centaur Theatre Company (*The Invisible Life of Joseph Finch*), and Ottawa's National Arts Centre (*Beauty*



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WHO'S WHO

Queen of Leenane). Most recently Young starred in *Tear the Curtain!* (a film/theater hybrid created by Electric Company at the Arts Club in Vancouver) and *Studies in Motion: The Hauntings of Eadweard Muybridge*, which toured to The Citadel Theatre (Edmonton) and Canadian Stage Company (Toronto). On television, Young has a recurring role in the sci-fi series *Sanctuary*.

PAUL BOWLES (*Adaptor*) was born in Queens, New York, in 1910. He studied music with Aaron Copland before moving to Tangier, Morocco, in the 1930s. His early reputation was as a composer, and he wrote the scores for several Tennessee Williams plays before he became known as one of the greatest American prose stylists and a devastatingly imaginative observer of the West's encounter with the East. Bowles is the author of four highly acclaimed novels—*The Sheltering Sky*, *Let It Come Down*, *The Spider's House*, and *Up Above the World*—as well as numerous short stories, poems, translations, musical compositions, and travel pieces. He died in Tangier in 1999.

KIM COLLIER (*Director*) is a cofounder of Electric Company Theatre and currently an associate artist with Toronto's Canadian Stage Company. Recent directing credits for Electric Company include *Tear the Curtain!* (presented as part of the Vancouver 2010 Cultural Olympiad), *Brilliant! The Blinding Enlightenment of Nikola Tesla* (Belfry Theatre), and *Studies in Motion: The Hauntings of Eadweard Muybridge*, which has toured to The Citadel Theatre (Edmonton) and Canadian Stage (Toronto). Other directing credits with Electric Company include *The Wake*, *The Score*, *The One That Got Away*, *The Fall*, and *HIVE 1, 2, and 3*. Collier directed the feature film adaptation of Electric Company's

The Score (Screen Siren Pictures/CBC), *Titus Andronicus* for Bard on the Beach, and *A Doll's House* for Chemainus Theatre Festival. She is the recipient of the 2010 Elinore & Lou Siminovitch Prize in Theatre for directing, the Mayor's Arts Award for Theatre (Vancouver), and three Jessie Richardson Theatre Awards for directing. Collier is a graduate of Vancouver's Studio 58.

JAY GOWER TAYLOR (*Scenic Designer*) started out in theater as a professional dancer, enjoying an international career spanning more than 20 years. Parallel to his dance career, Taylor developed his skills as a designer. Some of his first opportunities designing for theater were with *Dancemakers* (Toronto), collaborating with Serge Bennathan on *Absences*, *The Invisible Life of Joseph Finch*, and the film *Quand les grand-mères s'envolent* for CBC's Opening Night. More recently, Taylor designed Bennathan's *Conversations* and the dramatic adaptation of *The Invisible Life of Joseph Finch*; Crystal Pite's *Plot Point* and *Frontier* for Nederlands Dans Theater; *Emergence* for The National Ballet of Canada; and *Dark Matters* for Kidd Pivot.

KRISTEN MCGHIE (*Costume Designer*) has been designing and building costumes in Vancouver for 15 years. She has worked with many theater and performance companies, including Mortal Coil Performance Society, Leaky Heaven Circus, Newworld Theatre, University of British Columbia's theater department, Studio 58, the Arts Club Theatre Company, and Vancouver Opera, and with such dancers as Lola MacLaughlin and Noam Gagnon. She has worked extensively with Electric Company Theatre, building costumes for many of their shows and designing costumes for

WHO'S WHO

Palace Grand, The One That Got Away (Jessie Richardson Theatre Award), and *No Exit* (Jessie nom.). For the past five years she has also been applying her skills to the visual arts, assisting internationally renowned artists Geoffrey Farmer and Brian Jungen in the execution of their works of art.

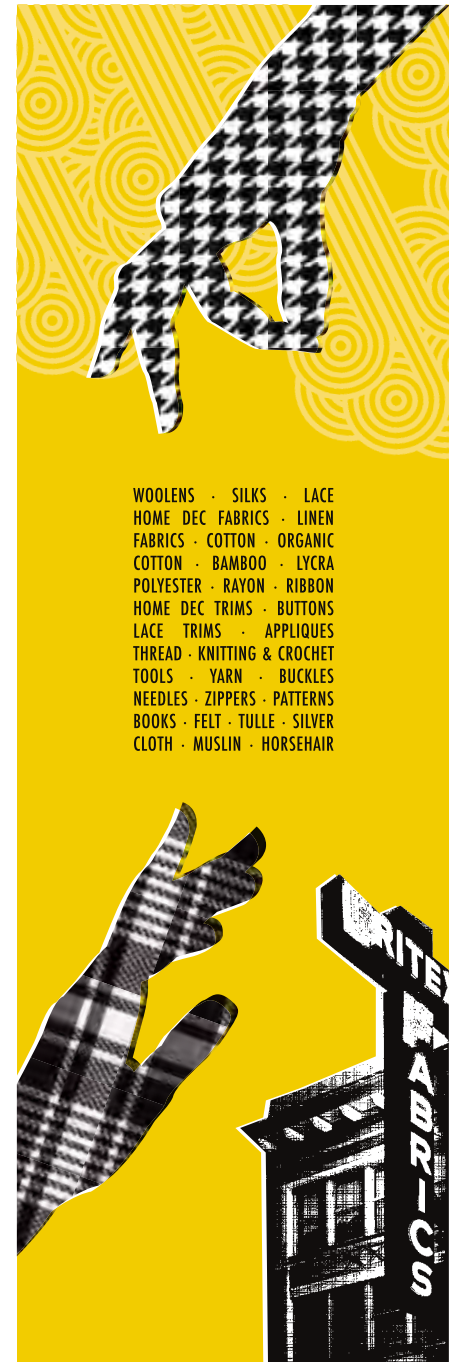
JOHN WEBBER (*Lighting Designer*) designs lighting and sets for theater and dance. His work has been seen across Canada and around the world. Currently on international tour is *Best Before*, a coproduction with Rimini Protokoll of Berlin and the PuSh International Performing Arts Festival in Vancouver. Within Canada, his next project is *Photog: An Imaginary Look*, a Boca del Lupo production. This season his Vancouver design credits include *Who's Afraid of Virginia Woolf?*, *Becky's New Car*, and *The Philanderer* for the Arts Club Theatre Company; *The Rimers of Eldrich* for Douglas College's theater department; and *Bird Brain* for Carousel Theatre. His dance credits include *How Is Sleep Beautiful?*, a Helen Walkley production at the Dance Centre (Vancouver). Other highlights include the award-winning *Edward Curtis Project* at Presentation House Theatre, *Copper Thunderbird* at the National Arts Centre (Ottawa), and *The Miracle Worker* for Vancouver Playhouse Theatre Company. Webber is a recipient of seven Jessie Richardson Theatre Awards.

BRIAN LINDS (*Sound Designer*) is an actor and sound designer from Victoria, British Columbia. Already in 2011 he has designed sound for *1984* (The Virtual Stage), *The Trespassers* (Vancouver Playhouse), and *August: Osage County* (Arts Club Theatre Company), in which he also acted. He was nominated for Jessie Richardson Theatre Awards for *True West* (Vancouver Playhouse) and *The*

History Boys (Arts Club). Designs include *Palace of the End* and *Demon Voice* (Touchstone Theatre), *The Turn of the Screw* and *The Violet Hour* (Belfry Theatre), and *A Doll's House* and *The Miracle Worker* (Chemainus Theatre Festival). His sound installation, *Iso Tank*, was commissioned for the Belfry's 2010 Spark Festival. As an actor he appeared in *The Patron Saint of Stanley Park*, *The 25th Annual Putnam County Spelling Bee*, and *It's a Wonderful Life* (Arts Club); *As You Like It* and *Death of a Salesman* (Blue Bridge Repertory Theatre); *Urinetown: The Musical*, *Art'*, and *Picasso at the Lapin Agile* (Belfry Theatre); and *Einstein's Gift* (Winnipeg Jewish Theatre).

JAN HODGSON (*Stage Manager*) previously stage-managed *The Overcoat* at A.C.T. Recent credits include *Death of a Salesman*, *Dirty Rotten Scoundrels*, and *The Drowsy Chaperone* for the Vancouver Playhouse Theatre Company; Electric Company Theatre's Canadian tours of *Studies in Motion: The Hauntings of Eadweard Muybridge*; the 2010 Cultural Olympiad premiere of *Tear the Curtain!* with the Arts Club and Electric Company; *Everyone*, a seven-act play created by Caravan Farm Theatre with Electric Company, Newworld Theatre, November Theatre, Pound of Flesh Theatre, Theatre Melee, and Theatre Replacement; *Greatest Cities in the World* for Theatre Replacement; and *The Edward Curtis Project*, a PuSh Festival premiere for Presentation House Theatre.

DAVID WARBURTON (*Video Technician*) has worked backstage on *Peter Pan* and *The Nutcracker* at Canada's Royal Winnipeg Ballet. Other stage-management credits include *Photog: An Imaginary Look*, *My Dad*, *My Dog*, and *HIVE 2* with Boca del Lupo; *The Syringa Tree* and *The Clean House* at the Vancouver Playhouse; *The*



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Big League at Carousel Theatre; *The Dissemblers* at Touchstone Theatre; and *Triumph of Love* at Blackbird Theatre. He also stage-managed the 2010 Paralympic Games opening and closing ceremonies, as well as the Experience BC pavilion and Pacific National Exhibition at the 2010 Olympics with Patrick Roberge Productions. Warburton graduated from the production program at Vancouver's Studio 58 in 2007 and has been a member of Canadian Actors' Equity Association since 2009.

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

Formed in 1996, **ELECTRIC COMPANY THEATRE** is a leading force in the English Canadian theater scene, recognized for creating original work rich in spectacle and adventurous in form. Wrapped in layers of visual and physical imagery, their plays, at their core, speak to audiences of an accelerated culture at an exhilarating rate. Electric Company is fascinated by the role of technology in our lives,

especially how it extends or replaces our physical senses. Invention, the obsession to change the world, the impulse to create, the spirit of the pioneer, and the danger and promise of the frontier have been recurring themes in much of their work. The tension between "immediate" and "mediated" performance has inspired a body of work that blends the boundary between stage and screen. The captivating, seductive allure of the ideal cinematic reproduction is in counterpoint with live presence—an athletic attempt at precision and the threat of the accidental. Electric Company has created a dozen original productions and toured throughout Canada, as well as to the United States (San Jose Stage) and Great Britain. The company builds its work through a highly collaborative model at Progress Lab 1422, a shared theater creation center cofounded by four of Vancouver's most dynamic creation-based companies. For more information visit www.electriccompanytheatre.com.

THE VIRTUAL STAGE is a multimedia theater production company based out of Vancouver, Canada. The company was founded in 2000, as the Internet was about to explode, with a unique mandate to investigate cutting-edge technologies in live theater. This production of *No Exit* marks The Virtual Stage's international touring debut. While challenging the traditional border between theater and film with a special focus towards exploring how technology can support storytelling, The Virtual Stage fuses a new script-writing form, new staging practices, and a unique developmental process. The result is a dynamic, hybrid art form that appeals to contemporary sensibilities, while attracting a new audience to discover the magic of live theater. The company is interested in producing both new works and established plays. Since 2000, The

WHO'S WHO

Virtual Stage has produced six mainstage shows, a cross-Canada tour, two short plays, and one short film. It has been nominated for a total of 14 Jessie Richardson Theatre Awards (Vancouver) for production, design, acting, and writing, winning four. Most recently, the company opened its world premiere of Andy Thompson's new multimedia stage adaptation of George Orwell's novel *Nineteen Eighty-Four*. For more information visit www.thevirtualstage.org.

MRS. ALBERT MOORMAN

(Executive Producer) is an avid theatergoer whose late husband served as a trustee of A.C.T. for more than 20 years, including a term as vice president. The balcony level of the American Conservatory Theater is named in honor of the Moormans to recognize their generous support of the capital campaign to rebuild the theater after its destruction in the 1989 Loma Prieta earthquake. Originally from Minnesota, Bette has lived in Atherton, California, for many years.

STEVEN AND MARY SWIG

(Executive Producers) have supported A.C.T. and attended productions since the company's arrival in San Francisco. An A.C.T. trustee since 1986, and the president emeritus of Presidio World College, Steven serves on numerous community boards, including the American Himalayan Foundation, the American Jewish Committee, and Americans for Cures (Stem Cells). The president and CEO of Mary Green/Mansilk, Mary is on the board of, among others, the Solar Electric Light Fund. She is also on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. Together Steven and Mary have recently produced *Phèdre*, *Curse of the Starving Class*, and *Hedda Gabler*.

NO EXIT ADDITIONAL CREDITS

Nathan Medd, *Producer*
Andy Thompson, *Producer*
Adrian Muir, *Touring Technical Director*
Marisa Smith, *Rehearsal Actor*

ELECTRIC COMPANY THEATRE STAFF & BOARD

Kevin Kerr, *Artistic Director*
Nathan Medd, *Managing Producer*
Kim Collier, Jonathon Young, *Resident Artists*
Blake Turner, *Associate Producer*
Jennifer Swan, *Company & Financial Manager*
Stacy Sherlock, *Administrative Assistant*
David Hudgins, *Artistic Associate*
Karen Berkhout, *Board President*
Jessica Bouchard, *Board Vice President*
John Mackenzie, *Board Treasurer*
Margaret Tom Wing, *Board Secretary*
Mitch Anderson, Linda Chinfen,
Mavis Dixon, Eileen Gillette,
Alison Latimer, Julia Mackey,
Nancy Vibert, *At Large*

THE VIRTUAL STAGE

STAFF & BOARD

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Natalie Kardum, *Managing Producer*
Scott Bruce, *Board President*
Michael Brooks, *Board Vice President*
Sanja Boskovic, *Board Vice President*
Stasa Andric, *Board Secretary/Treasurer*
Jonathan Friedrichs, *At Large*

The producers would like to thank Carey Perloff and all of the staff at A.C.T. for embracing this project. The producers also acknowledge generous support from the Canada Council for the Arts, the BC Arts Council, the City of Vancouver, the Melusine Foundation, the Vancouver Foundation, and countless individuals and business partners.

A.C.T. ALUMNI AT A GLANCE



LYNNE SOFFER WITH KEN RUTA IN *THE DRESSER* AT SAN JOSE REPERTORY THEATRE

Congratulations to **Lynne Soffer '75**, recipient of this year's Lucy Jordan Humanitarian Award from Actors' Equity Association. Lynne recently performed with Ken Ruta and Jim Carpenter in *The Dresser* at San Jose Repertory Theatre; this spring and summer she will coach dialects and/or text work for productions at the Aurora Theatre Company, Stanford Theater, Word for Word, and California Shakespeare Theater and will teach in Studio A.C.T. and the Summer Training Congress. **Art Manke '84** will direct *The Three Musketeers* at Shakespeare Santa Cruz this summer. **Andy Alabran '98** performed in the original sketch comedy *The Whole Megillah*, produced by San Francisco's Killing My Lobster and The Hub. **Heidi Armbruster '02** will perform in the world premiere of Tanya Barfield's *The Call* at Intiman Theatre in Seattle, May-June. **James Wagner '08** performed in *Secret Order* at San Jose Rep and has a lead role in the feature film *To Dream of Falling Upwards*. **Mairin Lee '10** will play Ophelia in *Hamlet* and Elizabeth Bennet in *Pride and Prejudice* at the Pennsylvania Shakespeare Festival this summer. **Lakisha May '10** is performing in *Spoon Lake Blues* at the Alliance Theatre in Atlanta. **Philip Mills '10** plays the lead in Dion Boucicault's *Arrah-na-Pogue* off-off Broadway with The Storm Theatre.

A.C.T. PROFILES



CAREY PERLOFF

(Artistic Director) is celebrating her 19th season as artistic director of A.C.T., where she most

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

New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum last November. 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 *Glen Gary 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

A.C.T. PROFILES, *continued*

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 A.C.T.'s 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.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater as an actor and stage manager. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

LOVE AT FIRST SIGHT

THE PASSION AND PLANNING OF A.C.T.'S *TALES OF THE CITY* OPENING NIGHT GALA

LIZ PEREZ



(L TO R) JAMEL PERKINS, MARILEE K. GARDNER, AND ROSELYNE SWIG

For **Marilee K. Gardner**, A.C.T. board member and *Tales of the City* Opening Night Gala chair, it was love at first sight.

"When I found out we were opening this show in San Francisco, I took a deep breath, thanked my lucky stars, and dove in with passion and excitement," says Gardner, a San Francisco native, about the moment

she discovered that *Armistead Maupin's Tales of the City: A New Musical* would be created and produced at A.C.T.

Like so many other love affairs, Gardner's early excitement quickly turned into passion, then action. With the assistance of Barbary Lane Committee co-chairs **JaMel Perkins** and **Roselyne "Cissie" Swig**, she plunged into gala planning headfirst and hasn't looked back.

Dancing to life on June 1, 2011, this year's season gala is part of the opening night celebration of *Tales of the City* and will benefit the development and production of the world premiere production of this new musical, as well as A.C.T.'s many arts education programs.

"Arts are important to a society, and theater has a particular importance," says Gardner, a 25-year A.C.T. subscriber. "Starting with the Greeks and continuing to this day, theater has played an essential role in human history. It matters. It needs to be nourished and protected."

In 2009, Gardner made a bold philanthropic move to protect actor training at A.C.T. by creating the first endowed A.C.T. Master of Fine Arts Program scholarship, ensuring that a rich tradition of excellence in actor training will be available to generations of talented actors who will train in A.C.T.'s acclaimed conservatory.

"I wanted to make a meaningful gift to A.C.T. that would live long beyond our lifetimes," says Gardner about her generous gift to support young actors in San Francisco. "Actors need to be the voices of passion, of beauty, of political upheaval, especially when every other voice has been muted."

Lifelong philanthropists, patrons of theater, and champions of San Francisco, Gardner, Perkins, and Swig are a natural fit to lead this year's gala.

Perkins, a four-time gala co-chair, has worked on behalf of numerous worthy Bay Area organizations, including the San Francisco Education Fund, where she is vice president of the board of directors, the Sonoma Film Festival, and the Arthritis Foundation. She has been a longstanding community volunteer and activist for more than 30 years, serving on the boards of the Ed Fund, Partners Ending Domestic Violence, Planned Parenthood, and UCSF Foundation Relations, to name a few.

For Swig, a longtime leading lady of San Francisco, co-chairing the Barbary Lane Committee is another way to give back to the city's vibrant arts community. Swig is on the board of trustees at the San Francisco Museum of Modern Art, KQED, the Berkeley Art Museum, and the San Francisco Contemporary Jewish Museum, where she led a successful capital campaign while chairing the board of trustees.

"Armistead Maupin's stories speak to the world about my beloved city in such a beautiful and loving way," effuses Gardner. "That I am able to give back to the city through my involvement at A.C.T. is just icing on the cake. It's thrilling!"

Join us for a dazzling event celebrating the must-see show of the season!

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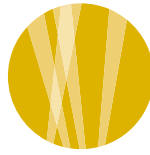
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Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 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 January 1, 2010–February 28, 2011, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current 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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10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats during 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.

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Get free tickets for group leaders and incredible discounts! For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

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

A.C.T. Merchandise

A.C.T.–branded merchandise, as well as books, scripts, and *Words on Plays*, 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 415.439.2396 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.



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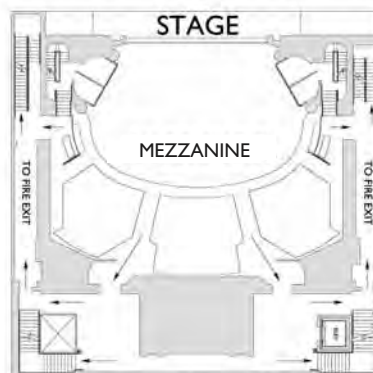
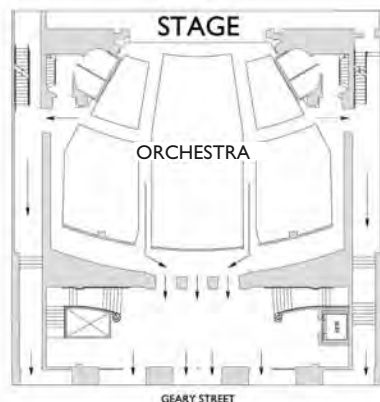


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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American Conservatory Theater Exits



UCSF won two Nobel Prizes for groundbreaking cancer research.

And gave me the chance to read a lot more bedtime stories.

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