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Rising from the wreckage of the earthquake and fire of 1906 and hailed as the “perfect playhouse,” the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans rallied together to raise a record-breaking $30 million to rebuild the theater. The Geary reopened in 1996 with a production of The Tempest directed by Perloff, who took over in 1992 after the retirement of A.C.T.’s second artistic director, gentleman artist Ed Hastings.

Perloff’s 25-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

A.C.T.’s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America’s actor training programs. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include Studio A.C.T.—our expansive course of theater study for adults—and the Professional Development Training Program, which offers actor training for companies seeking to elevate their employees’ business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 16,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees both the world-famous Young Conservatory (for students ages 8 to 19), and our ACTsmart education programs, including the Student Matinee (SMAT) program that has brought thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

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Music by Karl Lundeberg    Choreography by Val Caniparoli
Directed by Domenique Lozano       Based on the original direction by Carey Perloff
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The 2016 cast of *A Christmas Carol*. Photo by Kevin Berne.
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WHAT’S INSIDE

ABOUT THE PLAY

11 LETTER FROM THE ARTISTIC DIRECTOR
By Carey Perloff

14 THE PURSUIT OF HAPPINESS
An Interview with Playwright Bess Wohl and Director Rachel Chavkin
By Simon Hodgson

16 THE MEDITATION MARKET
A Brief History of Mindfulness in America
By Elspeth Sweatman

INSIDE A.C.T.

24 THE STRAND HITS ITS STRIDE
Your Stories, Your Space, Your Theater
By Taylor Steinbeck

26 VINTAGE AND VANGUARD
M.F.A. Actors Mix It Up in a New Season
By Simon Hodgson

28 SILENCE SHATTERED
Harold Pinter’s The Birthday Party
By Elspeth Sweatman

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Above Photo: Carmen Steele and James Carpenter in the 2016 production of A Christmas Carol. Photo by Kevin Berne.
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Silence is a mysterious phenomenon—it seems to compel and frighten us in equal measure. Harold Pinter famously said, “There are two types of silence. One when no word is spoken. The other when perhaps a torrent of language is being employed. . . . When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.” Imagine the dramatic possibilities of putting a group of characters into a heightened situation in which they must co-exist for a week in the nakedness of silence. This is what Bess Wohl does so beautifully in Small Mouth Sounds. She asks us to watch the incredibly complex, surprising relationships and mysteries that can develop between people when they can’t or won’t relate to each other through language.

In our hyper-scheduled, digitally aggressive culture, there is an ever greater longing for silence, stillness, spiritual peace, and moral or emotional clarity. And because that has become harder to come by, we often go to great lengths to find it. The Bay Area is home to several acclaimed retreat centers, including Spirit Rock in Marin County, where those seeking solace and enlightenment can go for weeks or even months as they are guided in meditation on a variety of subjects. Among the fascinating things about these silent retreats is the intimacy of spending time with people whose voices you never hear. Small Mouth Sounds lets us inside the minds of a group of anxious people at one such retreat. Its comedy and heartbreak come from the extreme situation of needing connection and hope from total strangers in total silence, with no guideposts about how to behave. This play seems perfectly suited to the condition in which we find ourselves in contemporary San Francisco, and we are delighted to have this opportunity to share the work of one of the most original new voices in the American theater.

If silence is a theme of the fall at A.C.T., then so is time: in November an absolutely unique piece will arrive at The Geary called Refuse the Hour, by visual art giant William Kentridge. This brilliant South African painter, videographer, filmmaker, and director has created a new work in collaboration with Harvard science historian Peter Galison that explores the mysterious nature of time in human experience. Starring Kentridge himself—in collaboration with exceptional dancers and musicians and surrounded by Kentridge’s astonishing visual imagination—Refuse the Hour is a once-in-a-lifetime event that builds on A.C.T.’s history of presenting astonishing multimedia work, from The Black Rider: The Casting of the Magic Bullets to last season’s Needles and Opium. For three performances in November, The Geary will be home to a magical confluence of great international artists in an astonishing work of music-theater you won’t want to miss.

Meanwhile, we have wonderful news from our Young Conservatory. In August, we hired Jill MacLean to become A.C.T.’s new Young Conservatory director. Following upon the acclaimed 29-year tenure of Craig Slaight, MacLean arrives at the YC with a major pedigree of her own: she is an educator, director, arts leader, and advocate of young people, with an extensive resume that includes distinguished teaching experience at institutions across the Bay Area. One of MacLean’s goals is to align the YC more closely with A.C.T.’s Education & Community Programs so that young people of every background and level of interest can find a creative home at A.C.T. She will be working in collaboration with Education & Community Programs Director Elizabeth Brodersen and Conservatory Director Melissa Smith as she develops her vision for the Young Conservatory, and we are delighted to welcome her to A.C.T.

Welcome to Small Mouth Sounds!

Warmly,

Carey Perloff
Artistic Director
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DIRECTED BY RACHEL CHAVKIN

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JOAN
JUDY
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BEN BECKLEY
EDWARD CHIN-LYN
ORVILLE MENDOZA
BRENNA PALUGHU
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THE PURSUIT OF HAPPINESS

AN INTERVIEW WITH PLAYWRIGHT BESS WOHL AND DIRECTOR RACHEL CHAVKIN
BY SIMON HODGSON

Small Mouth Sounds started life at a silent retreat, though playwright Bess Wohl didn’t know that at the time. She only showed up at the retreat to spend time with a friend. “I didn’t even realize that we were going to be in silence,” she says. But the experience triggered her storytelling instincts. By the end of the first day, the playwright was secretly making notes. After workshopping the play at Ars Nova, a New York-based incubator of new work, Wohl was paired with Rachel Chavkin, a young director with an eye for innovative productions. The pair hit it off, working together to develop Small Mouth Sounds into an off-Broadway hit. As the production’s national tour arrives on the West Coast, we caught up with Wohl and Chavkin.

How did the storytelling of Small Mouth Sounds go from secret notes to a fully staged production?

Bess Wohl: I first tried a draft with lots of “cheating” in the form of dialogue. Then one with absolutely no speech. After erring too far in both directions, I found a middle path that felt right. Then I workshopped the play three times with actors and a director.

Rachel Chavkin: Once we had a cast, it became about doing scenes again and again in rehearsal. For the first production of this play, Bess was out of town a lot because her television show [ABC’s Broad Squad] had been picked up. The actors and I would make two or three different versions of a scene and then Bess would come in and we would run it and then she and I would talk. Bess has done some directing, she’s done a lot of acting, she’s multidisciplinary. So she and I can have great conversations around this character’s skewing a little this way or that way. What’s so crazy is that the entire meaning of a scene can feel radically different depending on what direction a character is looking when she puts her bag down.

BW: Seeing a play embodied in space for the first time is always revelatory, but in this case it was especially important, since there’s no way to do a reading of the piece. As we moved from rehearsals into production, it was fascinating to see how audiences searched for clues about the story. I began to think of the play as a mystery, with the audience as the detectives trying to uncover who these characters are.
“MY HOPE IS THAT THE PLAY CREATES A SENSE OF COMMUNITY AMONG THE PEOPLE WHO GO SEE IT, AND THAT BEYOND HAVING PASSIVELY WITNESSED SOMETHING, THEY’VE PARTICIPATED IN AN ACTIVE EXPERIENCE TOGETHER.”
—BESS WOHL

Why do you think Small Mouth Sounds resonates with audiences?

RC: It’s the humor. Bess’s work is so beautiful, but it’s also rooted in the absolute pain and mortification of being human. Each of the characters is living inside that while being sort of a fool. There’s something about the horror show of the moment that we’re in, mingled with the extreme vulnerability of living our very short and very tiny lives.

BW: The epigraph at the beginning of the script is the first of Buddhism’s Four Noble Truths: “Life is suffering.” While that might sound like a daunting way to begin a play, there’s something freeing and universal in coming together, acknowledging that obvious fact, and letting it unite us. Within that suffering, of course, there’s tons of humor, joy, and nobility in continuing the struggle. When I began work on this play, a colleague noted that every time an audience goes to a play, they’re expected to sit and be quiet—essentially they’re on a “silent retreat.” My hope is that the play creates a sense of community among the people who go see it, and that beyond having passively witnessed something, they’ve participated in an active experience together.

RC: Small Mouth Sounds raises a deep question about the pursuit of happiness and whether we should be happy. Those questions are really at the heart of California, which is such a pioneer in mindfulness.

What’s your own experience of mindfulness, wellness, and silent retreats?

RC: It’s my existential nightmare. [Laughs] Bess has done a number of meditation retreats. I have not. I sometimes think I’ll try yoga, because I know it’d be good in terms of flexibility. But it’s not where I live. I do think I’m quite present most of the time; I’m a long-distance runner, which is very meditative.

BW: I have benefited a great deal from my study of mindfulness, which has been intertwined with the making of this play. Though I was a novice when I started writing this, and in many ways still am, through the play I’ve come into contact with people and teachers who have transformed me and my relationship to spirituality. A mindfulness teacher told me about the Tibetan idea that the success of a work of art should be measured by the degree to which the process of making it changed the artist. I love that way of thinking of art-making, and am always seeking to be a different person when I’m done with a play than I was when I began it.
Mindfulness is seemingly everywhere: touted by celebrities, your boss, your best friend, online, at the gym, and in your local bookstore. Like the characters in Small Mouth Sounds, many of us are searching for ways to disconnect from our increasingly busy lives and reconnect with ourselves. But mindfulness in America today seems a contradiction in terms; it is not only a means to help us relax and recharge, but also a business powerhouse, raking in an estimated $4.2 billion a year. This juxtaposition of relaxation and commerce, however, has only appeared in the last 50 years.

Mindfulness first arrived in America in the 1840s, as Buddhist Asian immigrants poured into California in search of gold, and East Coast academics became enamored of the religion and the esoteric man at its center, the Buddha. For these academics, mindfulness was just another aspect of Buddhism to be studied, not practiced in its own right. However, as the nineteenth century gave way to the twentieth, increasingly stringent laws brought Asian-US immigration to a standstill and rising ethnic tensions curtailed interest in Buddhism.

After World War II, the position of mindfulness changed dramatically in the United States. Many colleges and universities established religious studies departments, educating each new generation about Buddhism. The US government relaxed many of the immigration laws, opening new channels of communication and outreach between America and Asia. Increasing political and military involvement in Asian affairs kept media attention on Asian culture. And young adults, disillusioned by the Korean and Vietnam wars, turned to Asian culture for solace and guidance.

Among these young adults were the Beats, a literary counterculture movement. Writer Jack Kerouac was particularly taken with mindfulness. The protagonist of his novel The Dharma Bums (1958) meditates and even secludes himself in the wilderness for a summer to reconnect with himself and the world around him. Soon, Kerouac’s book was joined on bookstore shelves by nonfiction works recounting the experiences of Westerners who had traveled to Asia to train with leading Buddhist monks.
It wasn’t until the 1970s that mindfulness and Buddhism began to diverge. Buddhist monks teaching in America, as well as American-born Buddhist practitioners and psychologists, all saw ways to apply mindfulness to the stresses of suburban life and modern medical practices. They started to market mindfulness as a way to increase concentration and productivity, reduce stress, and deal with chronic pain and mental illnesses.

The summer of 1974 marked the beginning of one major aspect of the growing business of mindfulness: silent retreats. At Vajradhatu in Boulder, Colorado, mindfulness disciples gathered for a retreat run by former monk Chogyam Trungpa. Among the attendants were the composer John Cage, poet Allen Ginsberg, and American-born mindfulness practitioners Jack Kornfield and Joseph Goldstein. It was this silent retreat that inspired Kornfield and Goldstein to found Insight Meditation Society in Barre, Massachusetts, and Spirit Rock Meditation Center in Woodacre, California, just 25 miles north of the Golden Gate Bridge.

By the 1980s, it was American mindfulness practitioners, not Buddhist monks, who were leading the growth of the industry. High-profile advocates such as rocker Leonard Cohen, actor Richard Gere, basketball coach Phil Jackson, and author Alice Walker touted the benefits of mindfulness, bringing new awareness to the practice. And the Baby Boomers who had participated in mindfulness’s blossoming in the middle of the twentieth century were settling down in the suburbs and searching for ways to apply mindfulness to daily lives filled with packing school lunches, carpooling children, and weekend DIY. Meditation teachers adjusted their offerings to meet these new needs.

With the turn of the millennium, the mindfulness industry received a boost from the resurgence of another industry in America: self-help. As Americans sought to improve every aspect of their lives, from clean eating to decluttering to breaking bad habits, mindfulness practitioners were ready with suggestions and support. Mindfulness’s increasing exposure caught the attention of big business; Target, Aetna, Hearst Publications, eBay, General Mills, and Ford incorporated mindfulness training into their programs to boost the happiness and productivity of their employees.

While these recent changes have significantly increased mindfulness’s presence in our daily lives, they have also affected other aspects of the industry. Mindfulness is now an activity that more and more people are taking up on their own, rather than in group sessions and retreats. With all the books, apps, websites, and instructional YouTube videos available at the click of a button, mindfulness can now be done anywhere. But will these changes result in mindfulness becoming more firmly entrenched in our daily routines, or will it send us, like the characters in Small Mouth Sounds, to escape our gadget-filled lives in the silence of a meditation retreat?
WHO’S WHO IN SMALL MOUTH SOUNDS

CONNOR BARRETT (Jan)
makes his A.C.T. debut with Small Mouth Sounds. Barrett has acted in several of writer and director Adam Rapp’s works, including The Purple Lights of Joppa Illinois (Atlantic Theater Company), Finer Noble Gases (Rattlestic Playwrights Theater), The Metal Children (Vineyard Theatre), and Sam Shepard’s True West (Actors Theatre of Louisville). He has also performed in productions at Geva Theatre Center, McCarter Theatre Center, Williamstown Theatre Festival, Summer Play Festival, and the New York Fringe Festival. His film and television credits include The Runaround, Hot in Cleveland, True Blood, Parks and Recreation, CSI: NY, Harry’s Law, Rita Rocks, Do Not Disturb, The Jury, and Guiding Light. Barrett holds a BFA in acting from Northwestern University and an MFA in acting from New York University’s Tisch School of the Arts.

EDWARD CHIN-LYN (Rodney) was born in Toronto, but now calls New York City home. He has appeared in the television series Jessica Jones, Feed the Beast, Limitless, Elementary, Person of Interest, The Mysteries of Laura, and Mysteries at the Museum. He is also a supporting actor in the upcoming Netflix film Set It Up. His theater credits include KPOP (workshops at Ars Nova, Ma-Yi Theater Company, and Woodshed Collective), True West (Curious Frog Theatre Company), Reconstruction (International WOW Company), Leviticus (Theatre 4the People, Ohio Theatre), The Brig (The Living Theatre), Wake (Connelly Theater), You Can’t Take It with You (T. Schreiber Studio), A Grimm Reality (Theatre 4the People), and A Year in the Life of Twenty-Five Strangers Living in a City by the Lake (Algonquin Theater).

BEN BECKLEY (Ned) recently appeared in Dying For It at Atlantic Theater Company and the first national tour of Peter and the Starcatcher. Beckley has performed in plays at Clubbed Thumb, New Georges, The Actors Company Theatre, and Berkshire Theatre Group; musicals with Prospect Theater Company, Joe’s Pub (The Public Theater), and Playhouse on Park; four international tours with Temporary Distortion; and five original works with The Assembly. His on-camera credits include The Onion, The Jew of Malta, and Easy Living.

PALUGHI has appeared on Broadway in A Time to Kill as well as off Broadway in Scared of Sarah (La MaMa Experimental Theatre Club), and Naked in a Fishbowl and King Lear (Cherry Lane Theatre). Her regional theater credits include Phèdre, Orlando, and Three Sisters (Yale Repertory Theatre), and World Builders (Contemporary American Theater Festival). Palughi has acted in television series and films such as High Maintenance, The Family, The Mysteries of Laura, Royal Pains, Mozart in the Jungle, She She and Synecdoche, New York. Also a filmmaker, she wrote and directed a short film called Close. She has an MFA from Yale School of Drama, founded Virago Theatre Company, and is a proud company member of The Actors Center.

EDWARD CHIN-LYN
(Man) was born in Toronto, but now calls New York City home. He has appeared in the television series Jessica Jones, Feed the Beast, Limitless, Elementary, Person of Interest, The Mysteries of Laura, and Mysteries at the Museum. He is also a supporting actor in the upcoming Netflix film Set It Up. His theater credits include KPOP (workshops at Ars Nova, Ma-Yi Theater Company, and Woodshed Collective), True West (Curious Frog Theatre Company), Reconstruction (International WOW Company), Leviticus (Theatre 4the People, Ohio Theatre), The Brig (The Living Theatre), Wake (Connelly Theater), You Can’t Take It with You (T. Schreiber Studio), A Grimm Reality (Theatre 4the People), and A Year in the Life of Twenty-Five Strangers Living in a City by the Lake (Algonquin Theater).

BRENNNA PALUGH (Alicia) has appeared on Broadway in A Time to Kill as well as off Broadway in Scared of Sarah (La MaMa Experimental Theatre Club), and Naked in a Fishbowl and King Lear (Cherry Lane Theatre). Her regional theater credits include Phèdre, Orlando, and Three Sisters (Yale Repertory Theatre), and World Builders (Contemporary American Theater Festival). Palughi has acted in television series and films such as High Maintenance, The Family, The Mysteries of Laura, Royal Pains, Mozart in the Jungle, She She and Synecdoche, New York. Also a filmmaker, she wrote and directed a short film called Close. She has an MFA from Yale School of Drama, founded Virago Theatre Company, and is a proud company member of The Actors Center.

ORVILLE MENDOZA (Teacher) was last seen at A.C.T. in The Orphan of Zhao as General Wei Jiang. He is a Drama Desk Award nominee and Barrymore Award winner who has performed on Broadway in Peter and the Starcatcher and Pacific Overtures. His off-Broadway credits include Pacific Overtures and Passion (Classic Stage Company); Found (Atlantic Theater Company); and Romeo and Juliet, Timon of Athens, and Road Show (The Public Theater). Mendoza has also acted at several regional theaters such as La Jolla Playhouse, Philadelphia Theatre Company, Kansas City Repertory Theatre, East West Players, Goodspeed Musicals, and Long Wharf Theatre. His television credits include The Blacklist, Law & Order: Criminal Intent, and many commercials.

SOCORRO SANTIAGO (Joan) has performed at several prominent New York theaters, including Roundabout Theatre Company, Clubbed Thumb, Rattlestic Playwrights Theater, The Public Theater, INTAR Theatre, Ensemble Studio Theatre, Brooklyn Academy of Music, Ma-Yi Theater Company, 59E59 Theaters, and The Lark. She was also in the chorus for the Broadway production of The Bacchae. Regionally, she has worked at Long Wharf Theatre, Goodman Theatre, Victory Gardens Theater (Joseph Jefferson Award), Huntington Theatre Company (IRNE nomination), Shakespeare Theatre Company, and Guthrie Theater. Santiago has appeared in the television series Mozart in the Jungle, Seven Seconds, Law & Order, Characters, Blue Bloods, and All My

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.
Children (ALMA award), as well as the films Freedomland, Heaven’s Prisoners, The Devil’s Advocate, and iCreep. Recently, she finished filming on Steve McQueen’s Widows.

**CHERENE SNOW (Judy)**


**SAFIYA FREDERICKS (Understudy)** returns to A.C.T., where she previously appeared onstage in Tom Stoppard’s The Hard Problem. Other recent credits include the world premiere of Aubergine at Berkeley Repertory Theatre, Much Ado about Nothing at California Shakespeare Theater, Blackademics at Crowded Fire Theater, Once on This Island at TheatreWorks, and the title role in Antigone at San Jose Repertory Theatre. Past favorites include The Civilians’ production of In the Footprint and By Hands Unknown at the New York International Fringe Festival. Fredericks received a Bay Area Theatre Critics Circle Award nomination for her role as the Witch in Into the Woods at San Francisco Playhouse. She plays the female lead in the film America Is Still the Place and can be heard as the voice of PBS’s Independent Lens. She studied at the London Academy of Music and Dramatic Art (LAMDA) and UC Irvine.

**BESS WOHL (Playwright)** is a playwright and screenwriter from Brooklyn, New York. Her plays include Small Mouth Sounds (Top Ten of 2015 in The New York Times, The Guardian, New York Post, and others; Best of 2016 in New York Magazine and others), Continuity (Goodman Theatre’s New Stages Festival), American Hero, Barcelona (Ovation Award nomination), Touch(ed), In, Cats Talk Back, and the original musical Pretty Filthy in collaboration with Michael Friedman and The Civilians (Lucille Lortel and Drama Desk Award nominations for Outstanding Musical). Her work has been produced and developed at Second Stage Theater, Ars Nova, Williamstown Theatre Festival, Geffen Playhouse, and many other theaters. She is the recipient of Drama Desk’s Sam Norkin Off-Broadway Award for “establishing herself as an important voice in New York theater” and Outer Critics Circle’s John Gassner Award. Wohl has also developed projects for HBO, ABC, USA, Disney, Paramount, and others.

**JOMAR TAGATAC (Understudy)** most recently appeared in A.C.T.’s Hamlet as Fortinbras. His recent Bay Area credits include Jacques in As You Like It (California Shakespeare Theater), Doctor/Smuggler/Well Inhabitants in You For Me For You (Crowded Fire Theater), and Fortunado/Mata in Monstress (A.C.T.). Other credits include Lin Bo in Caught (Shotgun Players); Clarín in Life Is a Dream (California Shakespeare Theater); Perlita/General Ledesma in Dogeaters (Magic Theatre); Jesus in India, Every Five Minutes, and The Happy Ones (Magic Theatre); and Rights of Passage (New Conservatory Theatre Center). He has also been in workshops for A.C.T., Magic Theatre, Marin Theatre Company, Oregon Shakespeare Festival, TheatreWorks, and Playwrights Foundation. Tagatac earned a BA in theater from San Diego State University and an MFA from A.C.T.
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.

**JELINEK** (Scenic Designer) is an Obie Award–winning designer who recently designed the set for Marvin’s Room on Broadway. Her off-Broadway credits include The Antipodes, Everybody, The Wolves, A Life (Lucille Lortel Award, Drama Desk Award nomination), Marjorie Prime, The Nether (Lucille Lortel Award nomination), The Village Bike, and Buzzer. She has worked on multiple projects with The Debate Society and The Mad Ones. Regionally, she has designed for Yale Repertory Theatre, Bard SummerScape, Cincinnati Playhouse in the Park, Oregon Shakespeare Festival, Williamstown Theatre Festival, and South Coast Repertory. She has also designed for several operas such as Opera Theatre of Saint Louis, Boston Lyric Opera, Opera Philadelphia, The Atlanta Opera, and Juilliard. Jellinek has an Obie Award for Sustained Excellence in Set Design.

**Grimes** (Costume Designer) designed the off-Broadway premieres of Small Mouth Sounds (Signature Theatre Company), Hir (Playwrights Horizons), Stupid Fucking Bird (The Pearl Theatre Company), Out Cold/Zippo Songs (Brooklyn Academy of Music), Half Moon Bay (Lesser America, Cherry Lane Theatre), and Miles for Mary (The Mad Ones). He has worked regionally with Boston Lyric Opera, Philadelphia Theatre Company, Magic Theatre, Pittsburgh Opera, Perseverance Theatre, Company of Fools, and Hudson Valley Shakespeare Festival. He received an Emmy Award in 2010 for NBC’s coverage of the Vancouver Olympic Games.
STOWE NELSON (Sound Designer) has designed sound for several New York productions, including Animal at Atlantic Theater Company; The Skin of Our Teeth at Theatre for a New Audience; The Wolves at The Playwrights Realm; Miles for Mary and Samuel & Alasdair: A Personal History of the Robot War at The Mad Ones (Drama Desk Award nominations); Indian Summer at Playwrights Horizons; and The Painted Rocks at Revolver Creek and The Wayside Motor Inn at Signature Theatre Company. His regional credits include The Roommate at Williamstown Theatre Festival; What Would Crazy Horse Do? at Kansas City Repertory Theatre; Cry it Out and I Now Pronounce at Humana Festival of New American Plays; and The Book of Will at the Denver Center for the Performing Arts.

NOAH MEASE (Props Designer) has worked as a designer on numerous off-Broadway productions such as John (Signature Theatre Company, Obie Award); Hadestown (New York Theatre Workshop); Natasha, Pierre & the Great Comet of 1812 (American Repertory Theater); Small Mouth Sounds (Ars Nova); An Octoroon (Soho Rep., Theatre for a New Audience); The Nether (MCC Theater); Jacuzzi (Ars Nova); and Blood Play (The Bushwick Starr, The Public Theater). As a playwright, Mease’s works include Republic (JACK, Manbites Dog Theater) and Omega Kids (Dixon Place).

ANDREW SCHNEIDER (Video Designer) is an award-winning performer, writer, and interactive electronics artist. His performance works include YOURENOWHERE (2015 Obie Award, 2016 Drama Desk Award nomination), Dance/Field (Roulette Intermedium, Inc.), and WOW+FLUTTER (The Chocolate Factory). Schneider has designed videos for The Wooster Group and was a company member from 2007 to 2014.

HENRY RUSSELL BERGSTEIN, CSA (Casting Director) cast the original New York productions of Small Mouth Sounds with Lauren Port. Other New York productions he has cast are The Lyons (Broadway), Gloria, Kid Victory, Middletown, Wig Out!, Preludes, 3C, Gorilla Man, and Natasha, Pierre & the Great Comet of 1812 (Ars Nova). His film and television credits include the US casting of Black Mirror (seasons 3-4), Mozart in the Jungle, The Sinner, Saturday Church, Love After Love, Beauty Mark, It Felt Like Love, Grandma, and the New York casting of Spider-Man: Homecoming. As a casting associate, Bergstein worked on Manchester by the Sea, The Grand Budapest Hotel, Frances Ha, and Two Lovers. He is the former manager of East Coast casting for Warner Bros. in New York.

LAUREN Z. ADLEMAN (Associate Director) is a Brooklyn-based director who has an affinity for stories exploring the nature of identity colliding with an external culture. Recent credits include the premiere productions of Black Hollow (Columbia University School of the Arts), Journey to the Center of a Black Hole (Alchemical Theatre 

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MEGAN MCCLINTOCK (Assistant Stage Manager) returns to A.C.T. with Small Mouth Sounds. Past A.C.T. credits include assistant stage-managing King Charles III, Between Riverside and Crazy, A Little Night Music, and Indian Ink. She stage-managed the US tour of 946: The Amazing Story of Adolphus Tips with Kneehigh Theatre Company. Other Bay Area credits include productions at Berkeley Repertory Theatre, California Shakespeare Theater, The Curran, Aurora Theatre Company, Marin Theatre Company, Center REPertory Company, and San Francisco Opera. Her favorite Berkeley Rep credits include Mary Zimmerman’s Treasure Island; Girlfriend, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, The Arabian Nights, The White Snake, No Man’s Land, Dear Elizabeth, and How to Write a New Book for the Bible. She has a BA in theater and history from Willamette University.

J. MICHAEL STAFFORD (Production Manager) joins the production as a freelance production manager and technical director based in Brooklyn. Over the past decade, he has worked in production departments with various touring and New York City-based companies such as Maximum Entertainment, Technical Producing Group, Troika Entertainment, Big League Productions, Williamstown Theatre Festival, The Juilliard School, and Mind the Gap, Inc. Stafford received a BFA in theatre design and technology from University of the Arts in Philadelphia, Pennsylvania.

MAXIMUM ENTERTAINMENT (General Management) is a producing, developing and management company founded by Avram Freedberg, Mary Beth Dale, and Eva Price, and is joined by Managing Director/General Manager Carl Flanigan. General management credits on Broadway, off Broadway, and on tour include Born For This; Cruel Intentions: The Musical; Frankie Valli and the Four Seasons On Broadway!; Carefree: Dancin’ With Fred & Ginger; The Lion; The Hip Hop Nutcracker; 50 Shades! The Musical; Ivy + Bean, The Musical; Blank! The Musical; and Colin Quinn: Long Story Short.

EVA PRICE (Producer) is a Tony Award-winning producer whose credits include over 15 Broadway plays, musicals, and concerts. She is a member of The Broadway League’s Board of Governors and was named one of Crain’s New York Business 40 Under 40 honorees. She is executive producer for Maximum Entertainment, a producing and general management company located in New York. Recent Broadway and off-Broadway productions include Dear Evan Hansen (six Tony Awards); On Your Feet!: Frankie Valli and the Four Seasons on Broadway; Peter and the Starcatcher; Found; Hershey Felder as Irving Berlin; John Grisham’s A Time To Kill; Lewis Black: Running on Empty; Annie; Kathy Griffin Wants a Tony; Colin Quinn: Long Story Short; The Merchant of Venice, starring Al Pacino; The Addams Family; Carrie Fisher’s Wishful Drinking; and Dr. Seuss’ How the Grinch Stole Christmas! The Musical. Price has also produced a number of international productions and national tours.

MAXIMUM ENTERTAINMENT PRODUCTIONS STAFF
Eva Price
Carl Flanigan
Andrew Hartman
Danielle McGarry
Avram Freedberg
Mary Beth Dale

SMALL MOUTH SOUNDS NATIONAL TOUR STAFF
You-Shin Chen, Associate Set Designer
Caity Mulkearns, Assistant Costume Designer
Cecilia Durbin, Associate Lighting Designer
Beth Lake, Associate Sound Designer
Gil Sperling, Associate Video Designer
Satchel Buck Jones, Casting Associate
Ben Arons, Production Photographer

ADDITIONAL CREDITS
Aaron Clark, Stage Supervisor

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.
Taught by acting professionals from A.C.T., our program develops workshops customizable to clients' needs. Whether you’re preparing for the next pitch, motivating your team, or answering post-presentation questions, our program will give employees the techniques to engage any audience.

CLIENTS INCLUDE:

LEARN MORE
Visit act-sf.org/growth or contact Program Director Dan Kolodny at dkolodny@act-sf.org.
Since its sparkling renovation in 2015, A.C.T.’s Strand Theater has become a beacon of theatrical innovation and community engagement. From presenting new plays in the New Strands Festival to providing space for local artists to showcase their work with ArtShare, A.C.T. has reinvented this historic theater. As The Strand turns 100 years old this October, we celebrate this theater’s Bay Area story and look ahead to its next chapter.

Located in San Francisco’s old vaudeville district, dubbed the “Great White Way” for its marquee lights, The Strand has been rooted in the arts since its 1917 foundation. Despite changes in the building’s name (it started life as The Jewel) and its offerings (it was once a silent film cinema), this venue was always a theater. But when operations closed in 2003, the building became derelict. In October 2013, A.C.T. began a two-year, $35-million transformation guided by architects Skidmore, Owings & Merrill, converting the 700-seat cinema into a community destination featuring the Strand Cafe, the 283-seat Rembe Theater, and the 140-seat performance space, The Rueff. The reconstruction not only represented growth for A.C.T. as an institution, but also marked the revitalization of the Central Market neighborhood.

From the moment A.C.T. moved in, The Strand was envisioned as an incubator of new theater in the Bay Area. Nowhere is that more visible than with the New Strands Festival, a weeklong exploration of new work. During the 2017 festival, San Franciscans experienced master classes in songwriting, playwriting, and clowning; saw staged readings of work from three Ma-Yi Theater Company playwrights; and attended the reading of Black Butterflies, Darren Canady’s new play commissioned for A.C.T. about girls and young women of color trapped in the incarceration system. Several of the works in New Strands have become full productions—Lauren Yee’s The Great Leap will play this season at Atlantic Theater Company in New York City, while Black Butterflies was staged at The Strand this summer by actors from the Young Conservatory, A.C.T.’s Education & Community Programs, and Destiny Arts in Oakland. From workshopping plays in development to producing innovative productions such as The Unfortunates, Love and Information, Monstress, and Chester Bailey, The Strand has provided a home for thrilling untold stories from diverse communities.

Both artists and audiences have responded to The Strand’s storytelling possibilities. Through ArtShare, A.C.T.’s space-sharing initiative supporting local artists and arts organizations, different communities (including Campo Santo, Magic Theatre, and Teatro Pachuco) have added their own storytelling flavor to A.C.T.’s stages. And with the introduction last season of our @TheStrand series—world-class entertainment from around the country—new audiences filled The Rembe for productions including Bill Irwin’s On Beckett, Martin Moran’s solo show The Tricky Part, and concerts from The Skivvies. Look out for comedian Colin Quinn (Saturday Night Live, Trainwreck) playing a weeklong @TheStrand set in December.

As The Strand evolves, San Franciscans continue to discover this multidisciplinary venue, from a morning coffee in the Strand Cafe, to an M.F.A. Program matinee, to a night of stand-up comedy. This coming season will be full of innovative theater, featuring Qui Nguyen’s hit comedy Vietgone and the third rendition of the New Strands Festival. By developing groundbreaking work and reinvigorating the arts in Central Market, The Strand is making San Francisco history all over again.
CLOCKWISE FROM UPPER LEFT
The cast of The Unfortunates (2016); Ogie Zulueta, Jomar Tagatac, and Rinabeth Apostol in Monstress (2015); David Strathairn and Dan Clegg in Chester Bailey (2016); Tiana Bishop and Citlali Perez in Black Butterflies (2017); Young Conservatory student Walker Brinskele in Punk Rock (2016); M.F.A. Program actor Emily Brown in The Rocky Horror Show (2016).

OPPOSITE FROM TOP
The Strand Theater (1950); The Strand Theater (2015).
VINTAGE AND VANGUARD
M.F.A. ACTORS MIX IT UP IN A NEW SEASON
BY SIMON HODGSON
While fall heralds a new theatrical season on the stages of The Strand and The Geary, it also raises the curtain on a new academic year at A.C.T. At 30 Grant Avenue, 37 young actors from our Master of Fine Arts Program throng the studios and corridors. Many have been performing over the summer in festivals and theaters or teaching in A.C.T.’s Education & Community Programs. All of them are looking forward to appearing in this year’s M.F.A. Program productions, which range from The Changeling—a Jacobean tragedy first performed in 1622—to Malicious Animal Magnetism, a brand new play about a landmark moment of gay history in 1970s San Francisco.

That range speaks to the breadth of the M.F.A. Program and mirrors the way A.C.T. uses contrasting content to inspire mainstage audiences. Training in the Conservatory inspires young actors by challenging them with productions from different eras. “Actors cut their teeth on the classics to better perform contemporary work,” says Conservatory Director Melissa Smith. By developing a critical understanding of classic theater-making techniques, M.F.A. candidates can bring that insight and knowledge to new work, understanding how a contemporary playwright may be influenced by twentieth-century theater-maker Bertolt Brecht, for example, or how a modern-day scene has echoes of sixteenth-century playwright Christopher Marlowe.

The first M.F.A. classic coming up this season at The Strand is The Changeling, a seventeenth-century revenge tragedy written by Thomas Middleton and William Rowley. It’s directed by Nancy Benjamin, A.C.T.’s longtime head of voice and dialect who has wanted to stage the play for years. This season’s second-year actors, says Smith, are a perfect fit. “Revenge tragedy is not about dry wit. It’s really visceral—this class of actors has the emotional range and the temperaments to tackle this play.”

By contrast, Malicious Animal Magnetism (playing at The Strand this winter) is a contemporary new drama by Jeremy Cohen and Dipika Guha, co-commissioned by A.C.T. and Z Space. Workshopped in the New Strands Festival earlier this year, Malicious Animal Magnetism provides A.C.T.’s student actors with an opportunity to participate in the creation of a world premiere. While acting in a new work can be freeing, “That freedom comes with a different responsibility to contribute,” says Smith. “With his or her work in the rehearsal room, an actor might influence the writing of the play—that role might become more important to the story, for example.”

These two productions represent just a slice of this year’s eclectic M.F.A. season. Also in the mix are multiple musical revues, plus a pair of plays featuring dynamic female-led stories—seventeenth-century Spanish drama Fuenteovejuna and Greek tragedy The Bacchae. It was Stephen Buescher, head of movement in the M.F.A. Program, who suggested these timeless stories in the wake of the women’s marches across the country in January 2017. “We are living in a time of renewed protest,” says Buescher. “These plays are classics whose themes are resonant with our times.”

Audiences eager to see these new works and classics told anew can buy tickets for any of these productions on A.C.T.’s website. And if you’re in a hurry to see these talented performers on the mainstage, you’re in luck—all our third-year actors will be appearing in A Christmas Carol, which opens December 1 at The Geary.
SILENCE SHATTERED
HAROLD PINTER’S THE BIRTHDAY PARTY
BY ELSPETH SWEATMAN
Some playwrights are drawn to silence for its humorous potential. British playwright and Nobel Prize recipient Harold Pinter was drawn to it for its danger. In his work—including the contemporary classic *The Birthday Party*, which opens at The Geary in January—silence is a weapon: a means of gaining tactical advantage, psychological power, and domination.

But silence is just one of the many weapons in his characters’ arsenals. “In a Pinter play, the movement of a glass from one side of a table to another or the simple crossing and uncrossing of a pair of legs” becomes a way of establishing advantage and control, said theater critic Michael Billington. Add in dialogue in which characters’ identities are continuously shifting, and you get a play that seethes with mystery, menace, and sudden humor.

Pinter is a playwright that A.C.T. Artistic Director Carey Perloff has returned to throughout her career. During her 25-year tenure at A.C.T., she has directed *Old Times* (1998), *Celebration* and *The Room* (2001), and *The Homecoming* (2011). Now, in her last year as artistic director, she revisits Pinter’s tale of refuge and resistance that she first directed in 1988 at New York’s Classic Stage Company. Joining her on this journey are A.C.T. favorite Marco Barricelli, Tony Award winner Judith Ivey, and Stratford Festival star Scott Wentworth.

In *The Birthday Party*, the inhabitants of a ramshackle boarding house in an undisturbed English seaside town find themselves in a lethal psychological battle with two unsettling strangers, Goldberg and McCann. Petey, Meg, and Stanley must now resist: resist the two strangers who have upended their lives; resist the terror of the present and the reminders of the past; resist society’s dead ideas and traditions. It is telling that one of Pinter’s favorite lines from *The Birthday Party* is “Stan, don’t let them tell you what to do!”

“We are in a moment in American history in which there are many ‘knocks on the door’—interrogations in which you’re not sure what the crime is or why the person is singled out,” says Perloff. “That’s what *The Birthday Party* is about: the absurdity and horror of people trying to take power over each other. What has Stanley done that he deserves to be tormented by Goldberg and McCann? And who are they working for? It’s a fascinating theatrical event, totally alive in the moment. That’s what I’ll be going for: the vivid, real-time explosion of the play.”

**LEFT**
From left, Adam O’Byrne, René Augeesen, and Jack Willis in *The Homecoming* (2011).

**BELOW**
Carey Perloff and Harold Pinter in rehearsal in 1989 at Classic Stage Company.

*The Birthday Party* runs JAN 10–FEB 4 AT THE GEARY THEATER.
Learn more at act-sf.org/birthday
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- Emergency BBQ Company
- First Crush Restaurant and Wine Bar
- Joe Tally and Dan Strauss
- 35

415.749.2228
PETER PASTREICH
Executive Director

PRODUCTION
Audrey Honegger, Production Manager
Robert Hard, Associate Production Manager
Jack Horton, Associate Production Manager
Chris Lundahl, Design and Production Associate
Michelle Symons, Assistant Production Manager
Walter Ryon, Conservatory Production Manager
Halley Millot, Conservatory Design and Production Coordinator
Sparken Jorgensen, Production Fellow

Stage Management
Elisa Guthertz, Head Stage Manager
Elisa Guthertz, Drienne Rose Holland
Marcy Reed, Jame Steele, Karen Spiller, Stage Managers
Danni Rae, Christina Hogan, Christina Larson, Megan McClintock, Leslie M. Radin, Assistant Stage Managers
Hal Day, Production Assistant
Miranda Campbell, Erin Sweeney, Bri Owens, Stage Management Fellows

Musical Theater
Andrew Adams, Director
Sarah Naef, Assistant Director
Giles Haraguchi, Technical Director
Peter Peterson, Technical Director

CAREY PERLOFF
Artistic Director

Resident Artists
Anthony Fusco, Domenique Lozano

Associate Artists
Marco Barricelli, Olympia Dukakis, Giles Havergal, Bill Irwin, Steven Anthony Jones, Andrew Pols, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

Playwrights
Pamela Gray, Gui Nguyen, Susan-Lori Parks, Carey Perloff and Paul Walsh, Harold Pinter, William Shakespeare, Simon Stephens, Bau Wohl

Directors
Hal Brooks, Jaime Caastañeda, Rachel Chakvin, Liz Diamond, Sheryl Kaller, Domenique Lozano, Carey Perloff

Choreographers
Val Camparno, Josh Prince

Composers/Orchestrators
David Coulter, Shenny De, Paul Scott Goodman

Music Directors
Dan Feyer

Designers
John Appel, Rina Ball, Brian Bembridge, Riccardo Hernandez, Laura Jellinek, Alexander V. Nichols, David Israel Reynolds, Srenci, Jessie Amoross, Beaver Bauer, Candice Donnelly, Tilly Grimes, Meg Neville, David Israel Reynolds, Costumes
Robert Hard, James F. Ingalls, Weinhingo, Mike Inwood, Alexander V. Nichols, Nancy Schertler, Robert Wierzel, Yi Zhao, Lighting
Breandin Aanes, Stowe Nelson, Jake Rodriguez, Darren L. West, Sound
Tal Yarden, Chris Luhland, Video

Coaches
Nancy Benjamin, Lisa Anne Porter, Voice and Text

Stephan Busscher, Movement

Jonathan Rider, Daniele O’Dea, Fight

Dan Feyer, Music

ARTISTIC
Andy Donald, Associate Artistic Director
Michael Palmer, Dramaturg
Janet Foster, Director of Casting and Artistic Associate
Allie Moss, Associate Artistic Director
Ken Savage, Associate Producer
Nora Zahn, Artistic Fellow

PRODUCTION
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Robert Hard, Associate Production Manager
Jack Horton, Associate Production Manager
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Hal Day, Production Assistant
Miranda Campbell, Erin Sweeney, Bri Owens, Stage Management Fellows

Prop Shop
Ryan L. Parham, Supervisor
Abo Greenwell, Assistant

PETER PASTREICH
Executive Director

Costume Shop
Jesse Armisola, Costume Director
Callie Flood, Rentals Manager
Kealy Weilman, Build Manager/Draper
Jeff Nocentini, Inventory Manager
Maria Montoya, Head Stitcher
Kelly Klaoh, Accessories & Crafts Assistant
Chasmine Groove, First Hand
Victoria Mortimer, Intern Costume Administrator

Tessanella deFrisco, Brea Dolls, Costume Fellows

Wig Shop
Lindsay Sailer, Wig Master
Melissa Kallstrom, Wig Supervisor

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Meg Portugal, Building Carpenter
Susanna Bailey, Head Sound
Mark Pugh, Head Properties
Daniel Swelack, Head Electrician
Collin Wade, Flyman
Mary Montijo, Wardrobe Supervisor
Diane Galialis, Assistant Wardrobe Supervisor
Loren Lewis, Joe Nelson, Stage Door Monitors

The Strand:
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Sarah Jacquez, Strand Sound Engineer

ADMINISTRATION
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Corylin Bond, Executive Assistant and Board Liaison

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Alpa Shah, Human Resources Generalist

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Amy Dalba, Company Manager
Sabrina Jaffe, Intern Company Manager
Mia Carey, General/Company Management Fellow

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Sharon Bayca, Maya Chin, Matt Jones, Finance Associates

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Joanne Pajar, Network Administrator

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Jeffery Warren, Assistant Facilities Manager
Leopoldo Banaquita, Facilities Crew Member
Curtis Carr, Jr., Victor Newman, Jesse Nigh, George Security

Jaime Morales, Geary Cleaning Foreman
Jamal Alsaidi, Jeanaval Alvarado, Lidia Godinez, Geary Cleaning Crew

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Tiffany Radmon, Deputy Director of Development
Bethany Harron, Associate Director of Development, Institutional Partnerships
Halyn Rigby, Director of Legacy Giving
Jody Price, Director of Special Events
Renée Ghidukley, Development Research and Prospect Management
Sarah Armstrong, Donor Relations and Membership Manager
Stephanie Swide, Development Operations Manager
Chasagne Hughes, Special Events Manager
Jordan Nickels, Development Projects Manager
Emily Reisman, Special Events Fellow
Rachel Stuart, Development Fellow

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Brad Amorossi, Senior Graphic Designer
Simone Hamilton, Publications Coordinator
Simone Finnay, Digital Content Manager
Kevin Kopiach/Charles Zukow Associates, Public Relations Counsel
Elisabeth Sweatman, Publications Associate
Miranda Ashland, Marketing Fellow
Taylor Stanbridge, Publications Fellow
Tabriana Willard, Graphics Fellow

MELISSA SMITH
Conservatory Director

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Mark C. Patters, Subscriptions Manager
David Engelmann, Head Treasurer
Anthony Miller, Group Sales
Scott Tignor, Stephanie Arora, Subscriptions Coordinators
Alexandra Hillary Bray, Peter Davey, Elizabeth Halperin, Alex Mechanic, Johnny Moreno, Katharine Torres, Treaurers

Front of House
Kevlin Nelson, Theatre Manager
Carla Chisman, David Whitman, Hospitality Managers
Leonytia Mibele-Mbong, Megan Murray, Genevieve Pabon, Tuesday Ray, Associate House Managers
Kevin Hoskins, Lead Barber
Oliver Sutton, Security

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Susan Allen, Rodney Anderson, Brandon Bowerman, Serena Brossard, Danica Burt, Margaret Cahill, Jose Cemello, Barbara Casey, Wendy Chang, Nijalle Cummings, Kathy Dare, John Doll, Larry Errnis, Dori Flam, Claire Gooding, Blue Kesler, Ryszard Koprowski, Sharon Lee, Sadie Li, Joseph Macdonald, Val Mason, Sam Mogren, Elsen Murphy, Kathryn Napoleon, Lily Narbonne, Brandee Pipali, Mark Saladino, Steve Salzman, Walter Schoonmaker, Stephanie Solomon, Michael Sousa, Melissa Stern, Claire Trembleay, Dal Whittmille, Lorraine Williams, Ur

John Arnone, Nina Ball, Brian Bembridge, Music Directors
David Coulter, Shammy Dee, Paul Scott Goodman

CAREY PERLOFF
Directors
PETER PASTREICH

Executive Director

M.P.A. Program Core Faculty
Christine Adkins, Hon, Director
Nancy Benjamin, Co-head of Voice and Dance, Director
Stephen Busscher, Head of Movement, Director
Domenique Lozano, Acting, Director
Michael Paller, Director of Humanities, Director
Lisa Christiansen, Co-head of Voice and Dance and Jack Sharratt, PhD, Theater History
Melissa Smith, Head of Acting, Director

M.P.A. Program Adjunct Faculty
Melissa Carey, Singing, Director
Andra Donald, Arts Leadership
Julie Douglas, Improv
Lauren English, Business of Acting
Dan Feyer, Music Director, Accompanist
Janet Foster, Audition, Showcase
Giles Haraguchi, Director, Acting
Gregory Hoffman, Combat
Jasmin Hoo, Citizen Artistry
Mark Jackson, Devised Theater
Danni Rae, Acting
Sean Kana, Singing
W. D. Keith, On-Camera Acting
Philip Charles MacKenzie, On-Camera Acting
Heidi Marshall, On-Camera Acting
Sara McCann, Acting
Caymian Marshall, Patien, Audition
Carey Parloff, Arts Leadership
Kari Prindl, Alexander Technique
Stacy Repsher, Movement
Tiffany Redmon, Fundraising
Lindsay Sailer, Stage Makeup
Ken Savage, Acting
Elyse Shafarian, Alexander Technique
Liz Tenuto, Dance
Lisa Tomlison, Director, Choreography
James Wagner, Business of Acting

Studio A.C.T.
Mark Jackson, Program Director
Liz Anderson, Filmmaking
Heidi Karlstein, Voice

Julie Douglas, Music, Choir, and Movement
Franci Epsen-Davlin, Musical Theater
Paul Finochiaro, Acting
W. D. Keith, On-Camera Acting
Drew Khalouf, Speech and Diction
Jessica Kitchens, Acting
Kari Prindl, Alexander Technique
Mark Rafael, Acting
Katie Rubin, Acting, Stand-By

Sarah Naef, Acting
Jonathan Sperber, Director,Instruction
Laury Wayth, Acting

Conservatory Accompanists
Lynden James Bair, Dan Feyer, Christopher Hewitt, Paul Stanford, Thaddeus Pinkston, Naomi Sanchez

Library Staff
Joseph Tally, Head Librarian
G. David Anderson, Theresa Bell, Laurie Bernstein, Helen Jean Bowie, Bruce Carlton, Barbara Cohrssein, William Goldstein, Pat Hunter, Connie Iker, Ashok Kadrat, Martha Kessler, Nelda Kligus, Barbara Kornstein, Anilisa Leiva, Ines Lewandwitz, Patricia O’Connell, Roy Ortopan, Maida Paxton, Camille Pelkey, Christine Peterson, Dana Rees, Roger Silver, Jane Taber, Susan Torres, Joyce Weilman, Jan Wilcox, Marie Wood, Library Volunteers

A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, and the staff of the A.C.T. company: Dr. Victor Prieto, Dr. Hoyland Hong, Dr. Susan Lewis, Don Kemp, P.A., and Dr. Chris Conti, Medical Supervisor.

Accreditation
A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WSCS), 585 Atlantic Avenue, Suite 100, Alameda, CA 94501-510. 748.9001, an institutional accrediting body recognized by the U.S. Department of Education and the U.S. Department of Education.
CAREY PERLOFF (Artistic Director) is celebrating her 25th season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.’s work, helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged collaborations between A.C.T. and theaters across the United States and Canada. Known for innovative productions of classics and championing new writing and new forms of theater, Perloff has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of The Invention of Love and Indian Ink, also at Roundabout Theatre Company, and two productions of Arcadia), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include Hecuba, and for its acoustical renovation. the construction of Davies Symphony Hall in San Francisco, million. Pastreich was the chief administrator responsible for the orchestra increased its endowment from $12 million to $120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation. Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and six years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, Southbank Centre in London, Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio. Born in Brooklyn, New York, in 1938, Pastreich received a BA in English literature from Yale University in 1959. In 1999, he was made a Chevalier de l’Ordre des Arts et des Lettres by the French government, Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford.

PETER PASTREICH (Executive Director) joins A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which the orchestra increased its endowment from $12 million to $120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation. Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and six years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, Southbank Centre in London, Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio. Born in Brooklyn, New York, in 1938, Pastreich received a BA in English literature from Yale University in 1959. In 1999, he was made a Chevalier de l’Ordre des Arts et des Lettres by the French government, and was named an honorary member of the International Alliance of Theatrical Stage Employees by Local 16 of the Stagehands Union.

MELISSA SMITH (Conservatory Director, Head of Acting) has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study and the further integration of the M.F.A. Program faculty and student body with A.C.T.’s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. She also successfully launched the San Francisco Semester, a semester-long intensive designed to deepen students’ well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all while immersing them in the multifaceted cultural landscape of the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University’s La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in Acting Teachers of America: A Vital Tradition. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama.
F.Y.I.

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

BOX OFFICE INFORMATION
A.C.T. BOX OFFICE
Visit us at 1127 Market Street at 7th Street, across from the UN Plaza; or at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Walk-up hours are Tuesday–Sunday (10 a.m.–15 minutes after curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. (For Geary Box Office walk-up hours, please visit act-sf.org.) 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 a day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

SPECIAL SUBSCRIPTION DISCOUNTS
Seniors (65+) save $40 on 8 plays; $35 on 7 plays, $30 on 6 plays, $25 on 5 plays, and $20 on 4 plays. Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details.

SINGLE TICKET DISCOUNTS
Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just $20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

GROUP DISCOUNTS
Groups of 15 or more save up to 50%! For more information call Anthony Miller at 415.439.2424.

AT THE THEATER
A.C.T.’s Strand Theater is located at 1127 Market Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

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

REFRESHMENTS
Strand Cafe hours are Thursday–Tuesday (8 a.m.–4 p.m.) and Wednesday (7 a.m.–noon) for the general public. Full bar service, sweets, and savory items are available to patrons one hour before performances. You can avoid the long lines at intermission by preordering food and beverages. Bar drinks are now permitted in the theater.

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

PERFUMES
The chemicals found in perfumes, colognes, and scented aftershave 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 415.439.2397 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 on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2.

Front of Stage Seating is located in the lower orchestra and in the mezzanine.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available in the Strand box office.

LOST AND FOUND
The chemicals found in perfumes, colognes, and scented aftershave 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.

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 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.

A.C.T. is supported in part by a grant from the Grants for the Arts Tax Fund.

STRAND THEATER EXITS

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

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