THE ORPHAN OF ZHAO
Living in the now and planning for the later go together nicely in the west.

For Wealth Management services focused on getting the most out of all you’ve worked for, go west.

- Our Private Client Advisors provide highly personalized and dedicated service.
- We can tailor a personalized suite of Banking, Investment, Trust and Estate Services to best fit your goals.
- We’re backed by the global resources of one of the world’s largest banks, BNP Paribas.

Speak to a Private Client Advisor
1-877-899-1003 or visit bankofthewest.com/wm

Equal Housing Lender. Deposit and loan products offered by Bank of the West. Loans subject to credit approval.
© 2014 Bank of the West. Member FDIC

Bank of the West Wealth Management offers products and services through Bank of the West and its various affiliates and subsidiaries. Securities and variable annuities are offered through BancWest Investment Services, a registered broker/dealer, Member FINRA/SIPC. Financial Advisors are Registered Representatives of BancWest Investment Services. Fixed annuities/insurance products offered through BancWest Insurance Agency in California (License #0C52321). through BancWest Insurance Agency in Utah and through BancWest Investment Services, Inc. in AZ, CO, IA, ID, KS, MN, MO, ND, NE, NM, NV, OK, OR, SD, WA, WI, WY, HI, GUAM and CNMI. Bank of the West and its various affiliates are not tax or legal advisors.

BancWest Investment Services is a wholly owned subsidiary of Bank of the West and part of the Wealth Management Group. BancWest Corporation is the holding company for Bank of the West. BancWest Corporation is a wholly owned subsidiary of BNP Paribas.

Investment and Insurance Products:

| NOT FDIC INSURED | NOT BANK GUARANTEED | MAY LOSE VALUE | NOT A DEPOSIT | NOT INSURED BY ANY FEDERAL GOVERNMENT AGENCY |
AMERICAN CONSERVATORY THEATER, San Francisco’s Tony Award–winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, we embrace our responsibility to conserve, renew, and reinvent our relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of our creative work. Founded by pioneer of the regional theater movement William Ball, A.C.T. opened its first San Francisco season in 1967. Since then, we’ve performed more than 350 productions to a combined audience of more than seven million people. We reach more than 250,000 people through our productions and programs every year.

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

Perloff’s 20-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 “locavore” theater— theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

A.C.T.'s 45-year-old conservatory is at the center of our work. Led by Melissa Smith, our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America’s actor training programs, and our intensive Summer Training Congress attracts enthusiasts from around the world. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 25-year veteran Craig Slaight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 9,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which has brought tens of 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 in-depth study materials to Bay Area schools and after-school programs.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater and the current renovation of The Strand Theater across from UN Plaza, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

American Conservatory Theater was founded in 1965 by William Ball.
Edward Hastings, Artistic Director 1986–92

---

**AMERICAN CONSERVATORY THEATER BOARD OF TRUSTEES**

Nancy Livingston  
Chair  

Kirke M. Hasson  
President  

Celeste Ford  
Vice Chair  

Priscilla Geeslin  
Vice Chair  

Jeff Ubben  
Vice Chair  

Lawrence P. Varellas  
Treasurer  

Steven L. Swig  
Secretary  

Alan L. Stein  
Chair Emeritus  

Lesley Ann Clement  
Daniel E. Cohn  
Robyn Coles  
Richard T. Davis  
Michael G. Dowey  
Olympia Dukakis  
Sarah Earley  
Robert F. Ferguson  
Linda Jo Fritz  
Françoise G. Fleishhacker  
Ken Fulk  
Marilee K. Gardner  
Kaatri B. Grigg  
Dianne Hohe  
Jo S. Hurley  
David ibnAle  
Jeri Lynn Johnson  
The Rev. Alan Jones  
James H. Levy  
Heather Stallings Little  
Michael P. Nguyen  
Carey Perloff  
Jennifer Povitz  
Robina Riccitelli  
Ellen Richard  
David Riemer  
Dan Rosenbaum  
Sally Rosenblatt  
Abby Sadin Schnair  
Edward C. Schulz III  
Jeff Spears  
Diana L. Starcher  
Patrick S. Thompson  
Adriana Vermut  
Nola Yee  

**Emeritus Advisory Board**

Barbara Bass Bakar  
Rena Bransten  
Jack Corsis  
Joan Danforth  
Dagmar Dolby  
Bill Draper  
John Goldman  
James Haire  
Kent Harvey  
Sue Yung Li  
Christine Mattison  
Joan McGrath  
Drezed McMurtry  
Mary S. Metz  
Toni Rembe  
Sally Rosenblatt  
Anne Shonk  
Melissa Smith  
Alan L. Stein  
Tara J. Sullivan  
Patrick S. Thompson  
Laurie H. Ubben  

**THE BOARD OF DIRECTORS OF THE M.F.A. PROGRAM**

Abby Sadin Schnair  
Chair  

Nancy Carlin  
Rosemary Cozzo  
Bill Criss  
Françoise G. Fleishhacker  
Christopher Hollenbeck  
Linda Kurtz  
Jennifer Lindsay  
Andrew McClain  
Mary Metz  
Toni Miller  
Dileeep Rao  
Toni Rembe  
Sally Rosenblatt  
Anne Shonk  
Melissa Smith  
Alan L. Stein  
Tara J. Sullivan  
Patrick S. Thompson  
Laurie H. Ubben  

American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings, Artistic Director 1986–92
When you can get delivery from all of your favorite stores in 24 hours or less, nothing is ever more than a few clicks away. google.com/express
LETTER FROM THE ARTISTIC DIRECTOR

WHEN LOYALTIES COLLIDE
by Michael Paller

VOLUNTEER!
A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing arts library and ushering in our theater.

FOR MORE INFORMATION, VISIT ACT-SF.ORG/VOLUNTEER.

BIKE TO THE THEATER NIGHT
June 4, 8pm
In partnership with the SF Bicycle Coalition, ride your bike to A.C.T. and take advantage of secure bike parking, low-priced tickets, and happy hour prices at our preshow mixer.

PROLOGUE
June 10, 5:30pm
Go deeper with a fascinating preshow discussion and Q&A. Can’t make this event? Watch it live—online! Visit act-sf.org/interact for details.

THEATER ON THE COUCH*
June 13, 8pm
Take part in a lively postshow discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at SF’s Kaiser Permanente Medical Center.

AUDIENCE EXCHANGES*
June 17, 7pm
June 22 & 25 at 2pm
Join in an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
June 18, 8pm
Mix and mingle at this hosted postshow LGTB party.

WINE SERIES
June 24, 7pm
Meet fellow theatergoers at this hosted wine tasting event in our third-floor Sky Lounge.

PLAYTIME
June 28, 1pm
Get hands-on with theater at this interactive preshow workshop.

To learn more about attending InterACT events, visit act-sf.org/interact.

*Events take place immediately following the performance.
“Banking with First Republic is a wonderful experience – I forgot this level of service existed anywhere.”

PAUL TAYLOR DANCE COMPANY
Paul Taylor
Choreographer
Dear Friends,

As I write this, we have just finished week one of rehearsals for the fascinating journey that is *The Orphan of Zhao*. At the first read-through, watching the actors weep as their characters struggled with the loss of their children and the impossible moral choices they were being asked to confront, I was struck by the price of heroism and the enormous stakes that occur when a seemingly ordinary person is thrust into extraordinary circumstances. In *Zhao*, an unassuming village doctor suddenly finds a baby that is not his own in his arms. This baby is the last remaining vestige of a noble clan and, as such, the only hope left for a court riven by corruption and violence. The doctor and his wife have just given birth to their own beloved child. Can he be asked to sacrifice the latter in order to rescue the former? When should individual responsibility to one’s own family give way to broader responsibility to one’s community or country? These are not easy questions to answer, but they provide rich dramatic fodder.

Staging an ancient Chinese epic for a contemporary American audience is like building a bridge between distant but entwined cultures. When BD Wong and I first discussed *Zhao* more than a year ago, we realized that many of its deepest values were still central to the Chinese American culture he had grown up in: devotion to family and respect for one’s elders, individual sacrifice for the common good, loyalty and humility. I was very eager to bring this Chinese epic to the heavily Asian American city that is San Francisco.

At the same time, I knew that we couldn’t do the “Peking Opera” version of *Zhao*, even if we wanted to; we had to find a way in that feels authentic to us. Poet and playwright James Fenton had already guided us by writing a number of beautiful songs into his version of *Zhao* and by creating monologues directly addressed to the audience; these choices are based on early Chinese theater conventions and provided a wonderful clue for me. Although *Zhao* has often been called the Chinese *Hamlet*, it could more accurately be described as the Chinese *Caucasian Chalk Circle*—or rather, Brecht’s great play about the moral dilemma surrounding a rescued child is a direct descendant of the theatrical tradition from which *Zhao* comes.

So we took our conceptual cue from Brecht. We chose a company of 12 actors and a cellist, who together share the storytelling duties of the play, playing multiple roles as well as performing the sound score and creating a shared physical vocabulary. This was where it is such a gift to have an M.F.A. program embedded in our theater: we held two workshops with our students over the course of the season to develop our approach to *Zhao*, led by composer Byron Au Yong, movement director Stephen Buescher, and fight director Jonathan Rider. We spent days exploring stylized methods of death and destruction (there are a number of sacrificial suicides in the play); we learned songs and made sounds with stones, bones, and water bowls; we created a violently human Demon Mastiff; we studied contemporary Chinese art and calligraphy; and we built landscapes with our bodies. By the time the company gathered for our first rehearsal, we had a palette to play with that has guided us ever since.

A.C.T. is passionate about exploring large-scale classics from cultures across the globe, and we are thrilled to be partnering on *Zhao* with the La Jolla Playhouse, whose early commitment to the project helped give us the scope and resources to truly realize our vision. This has been a season of global adventure and collaboration, from our Canadian partnership on *Major Barbara* to our political fireworks with Asolo Repertory Theatre and *1776*, from the mysterious wanderings of a passionate librarian in *Underneath the Lintel* to the wartime profiteering of a Neopolitan family in *Napoli!*, from our stunning and heartbreaking visit to Sophiatown in *The Suit* to the sexy middle-European metatheatrical games of *Venus in Fur*. We hope you’ve been as exhilarated as we have been by these cultural and emotional travels.

Next fall, we look forward to welcoming you back with laughter and joy as we open our 2014–15 season with *Old Hats*, an explosive new work by two of the most brilliant clowns in the world, Bill Irwin and David Shiner. Ever since their landmark *Fool Moon*, Bill and David have wanted to create a piece about what happens to clowns when they get older. The hilarious and heartbreaking fruit of their quest is a show (originally developed at Signature Theatre in New York) that takes them into cyberspace and beyond, but always returns them to the totally human anxieties over love and loss, aching bones, and the indelible
memory of what they once were. *Old Hats* is a metaphysical eruption of hilarity and humanity by master artists working at the peak of their craft.

Another kind of memory game is happening in Colm Tóibín’s fiercely lyrical Tony Award–nominated one-woman show, *Testament*, which recounts in riveting detail Mary’s personal narrative of the last days in the life of her son, Jesus. Held under house arrest until she cooperates with the authorities, Tóibín’s unforgettable Mary grieves for her child while questioning the motives of those who would deify him. How do legends form? Who has the right to rewrite history? Whose memory counts in the end? Tóibín, a celebrated Irish novelist, has created in Mary a character of astonishing poignancy, wit, ferocity, and vulnerability—and legendary Canadian actress Seana McKenna (whom many of you saw recently in *Napoli!*) will bring her to blazing life on the Geary stage. With potent contemporary echoes of mothers around the world who have lost sons to the fervor of coercive movements, *Testament* asks us unsettling questions about faith, fanaticism, and family.

Like Tóibín, playwright Anne Washburn asks big questions about the slippery nature of memory in *Mr. Burns*, her dystopian comedy about a group of post-apocalyptic survivors trying to recreate from memory the “Cape Feare” episode of *The Simpsons*. Washburn, a Bay Area native, has written an ingenious salute to the resilience of storytelling, asking us, “If you lost everything, what would it take to rebuild your culture?” A play that was hailed in New York for leaving audiences “dizzy with the scope and dazzle of its ideas,” *Mr. Burns* makes all of us responsible for the preservation of civilization as we watch a fragment of pop culture become the raft on which we float.

Memory also looms large in Tom Stoppard’s exquisite *Indian Ink*, which we are revisiting next season in collaboration with Roundabout Theatre Company in New York, after our American premiere of the play 15 years ago. Of all of Stoppard’s plays, *Indian Ink* is perhaps his most romantic—and also most personal. Stoppard grew up in India during World War II, and out of his memories he has created a stunning time-travel play about the relationship between an English poet and an Indian painter in 1930, and how that relationship is discovered (and misinterpreted) years later by those who love them.

It is fortuitous that we will present this magical play about poetry, passion, and missed opportunities in the same season as a musical that perfectly encapsulates those themes: Stephen Sondheim’s sumptuous *A Little Night Music*, which will be directed by Mark Lamos. Filled with Sondheim’s signature wit and some of his most gorgeous melodies (including the beloved and haunting treasure “Send in the Clowns”), this is a bittersweet tale of lost love, scandalous infidelity, and young passions that intertwine over a midsummer’s eve at a country home in 1900s Sweden. It will be a luscious way to usher in the summer.

When I read Kwame Kwei-Armah’s *Let There Be Love*, I realized how deeply memory and reimagining lie at the heart of every immigrant experience. In this intimate and disarmingly honest play, a West Indian immigrant to London who is estranged from his daughter finds a kind of new awakening, and a new reckoning with his past, when he comes to know a young Polish caregiver assigned to his case. Filled with the sumptuous jazz standards that pour forth from his beloved record player, *Let There Be Love* is about what can happen when we open our minds to the possibility of change.

And finally, I am thrilled to announce the first production at our new Strand Theater! Sitting as it does in the cross hairs of a radically changing neighborhood, The Strand will strive to create a bridge linking longtime neighbors, Bay Area theater lovers, newly arrived tech workers, and first-time audiences. And what better way to begin than with Caryl Churchill’s explosive new play *Love and Information*, a brilliant exploration in 50 short scenes of the relationship between our obsession for data and our longing for meaning. The more numbers we crunch, the more we keep asking, What do they all mean? In a world that seems increasingly virtual, where do we find love? How do we find language to talk about the unquantifiable? Churchill has been rocking the theatrical world for three decades, and we are honored to open our new space with this utterly unique work by one of our greatest pioneers.

Thank you for all your support and enjoy Zhao!

Best,

Carey Perloff, Artistic Director
When Jenny Alden was diagnosed with a brain tumor, she started researching the best places for treatment, and UCSF Medical Center was at the top of the list. At UCSF, Dr. Mitchel Berger, world-renowned neurosurgeon, helped pioneer brain mapping, which revolutionized the field and helped save Jenny’s life. They both came to UCSF for a medical culture that rewards excellence and innovation. That’s why UCSF is one of the top six hospitals in the nation in neurosurgery. UCSF: pioneering care, one patient at a time.

Visit PioneeringCare.com to read more.
A.C.T.’s groundbreaking 2014–2015

SEASON OPENING EVENT!
SIGNATURE THEATRE’S PRODUCTION OF

OLD HATS

From the stars and creators of the A.C.T. hit comedy Fool Moon

Created and Performed by
BILL IRWIN & DAVID SHINER

Music by and Featuring
SHAINA TAUB

Directed by
TINA LANDAU

“EBULLIENT AND CHARMING!”
The New York Times

And Opening in 2015...

THE STRAND THEATER
A.C.T.’S INTIMATE NEW PERFORMANCE SPACE LOCATED IN THE CENTRAL MARKET DISTRICT

Premiere production just announced!
Caryl Churchill’s Love and Information

ONLY A.C.T. SUBSCRIBERS ARE GUARANTEED SEATS TO THE PREMIERE PRODUCTION.

SUBSCRIBE AND SAVE UP TO 33% OFF REGULAR TICKET PRICES
2013 Tony Award Nominee for Best Play  
OCT 29–NOV 23, 2014

Testament

by COLM TÓIBÍN
Directed by CAREY PERLOFF

A mother recounts the last days in the life of her son, Jesus, in this lyrical and daring work.

Sondheim’s Most Rapturous Musical  
MAY 20–JUN 14, 2015

A Little Night Music

Book by HUGH WHEELER
Music and lyrics by STEPHEN SONDHEIM

Stephen Sondheim’s bittersweet tale of lost love, scandalous infidelity, and young passions intertwining over a midsummer’s eve

INDIAN INK

By TOM STOPPARD
Directed by CAREY PERLOFF

Two men, separated by 50 years, explore the mystery of a freethinking erotic poet and the Indian painter she loves.

Mr. Burns – A Post-Electric Play  
FEB 18–MAR 15, 2015

by ANNE WASHBURN
Music by MICHAEL FRIEDMAN
Directed by MARK RUCKER

Will The Simpsons represent our collective memory after humanity has faced its darkest hour?

Let There Be Love  
APR 8–MAY 3, 2015

by KWAME KWEI-ARMAH
Directed by MARIA MILEAF

A scorchingly comic, poignant story of the constraints and complexities of generation gaps among immigrants—and the undeniable forces that connect us all

A.C.T. Subscribers Get the Royal Treatment All Season Long!

• Priority Seating
• Free Ticket Exchanges
• Special Invitations to Exclusive Parties, Discussions, and Behind-The-Scenes Tours
• Guaranteed Access to The Strand Theater Opening Events

A.C.T. 2014–2015 Season

Stopпадд returns to a.c.t.
JAN 14–FEB 8, 2015

Stoppard returns to A.C.T.
JAN 14–FEB 8, 2015

“Electrifying . . . shatteringly, trenchantly human”
Bloomberg

“Witty, entertaining, and romantic”
The New York Times

“[Kwame Kwei-Armah] is one of Britain’s Most Talented and Distinctive Writers”
WYPR/NPR Radio

“A C.T. Subscriber Benefits
• Priority Seating
• Free Ticket Exchanges
• Special Invitations to Exclusive Parties, Discussions, and Behind-The-Scenes Tours
• Guaranteed Access to The Strand Theater Opening Events

Join Today! Learn More at: ACT-SF.ORG/JOIN
LOOKING FOR A UNIQUE SAN FRANCISCO SPACE FOR YOUR UPCOMING EVENT?

HOST YOUR GATHERING AT A.C.T.’S GEARY THEATER!

Whether you are planning a board meeting or a social mixer, a wedding or a product launch, we have an event space that is right for you! Centrally located in San Francisco’s vibrant Union Square area, A.C.T.’s 100-year-old Geary Theater is an exciting destination, rich with personality, versatility, and resources—and without the catering restrictions that drive event planners crazy.

With four venues to choose from—suited for intimate parties, 1,000-person extravaganzas, and everything in between—we’re ready to make your upcoming event one to remember.

OUR SPACES INCLUDE:

THE GARRET
This charming, private space tucked away on the top floor of the theater is ideal for dinner parties, cocktail receptions, and meetings. Capacity: 110

THE SKY BAR
The Sky Bar features a classy backlit lounge and bar overlooking Geary Street, perfect for receptions at which mingling is key. Capacity: 135

FRED’S COLUMBIA ROOM
With a full bar, couches, and table seating that can be configured for any occasion, Fred’s is a comfortable and elegant option with versatile possibilities. Capacity: 228

THE MAIN THEATER
Called the “perfect playhouse” when it opened its doors in 1910, the Geary’s ornate and magnificent theater will make any event unforgettable. With three levels of seating, a large proscenium stage, and state-of-the-art lighting and sound capabilities, the main theater has been impressing audiences for 100 years. Capacity: 1,015

Fully stocked bars, A/V equipment and production staff, onsite convection ovens, and ticketing services are just a few enhancements we can add to your event. For more information about any of our spaces or to schedule a tour, please contact A.C.T. Company Manager Amy Hand at AHAND@ACT-SF.ORG.
NEW ADAPTATION BY James Fenton

DIREC TED BY Carey Perloff

ORIGINAL MUSIC BY Byron Au Yong
MOVEMENT DIRECTOR Stephen Buescher
SET DESIGN BY Daniel Ostling
COSTUME DESIGN BY Linda Cho
LIGHTING DESIGN BY Lap Chi Chu
SOUND DESIGN BY Jake Rodriguez
FIGHT DIRECTOR Jonathan Rider
DRAMATURGY BY Michael Paller
CASTING BY Janet Foster, CSA
ASSISTANT DIRECTOR Danielle O’Dea
ASSISTANT DIRECTOR Ken Savage
ASSOCIATE DIRECTOR Dolores Duran-Cefalu

THE CAST

(IN ALPHABETICAL ORDER)

THE PRINCESS Marie-France Arcilla*
TU’AN GU Stan Egi*
CHU NI, GHOST OF CHENG YING’S SON Philip Estrera†
CHENG YING’S SON, ZHAO DUN Nick Gabriel*
WEI JIANG Cindy Im†
WEI JIANG, THE EMPEROR, THE BALLAD SINGER Orville Mendoza*
CHENG YING’S WIFE Paolo Montalban*
DEMON MASTIFF, GENERAL HAN JUE Brian Rivera*
GONGSUN CHUJIU Sab Shimono*
CHENG YING’S WIFE Juliya Soelistyo*
CHENG BO Daisuke Tsuji†
TI MIMING, CHENG BO BD Wong*

UNDERSTUDIES

THE PRINCESS, PRINCESS’S MAID Anna Ishida*
TU’AN GU, TI MIMING Brian Rivera*
TU’AN GU, GENERAL HAN JUE Sab Shimono*
CHU NI, GHOST OF CHENG YING’S SON, ZHAO DUN Daisuke Tsuji†
WEI JIANG, THE EMPEROR, JAMES JIN SEOUL* GONGSUN CHUJIU, CHENG YING Nick Gabriel*
THE BALLAD SINGER Orville Mendoza*
DEMON MASTIFF Cindy Im†
CHENG YING’S WIFE Philip Estrera†
CHENG BO

MUSICIAN

CELLO Jessica Ivry

STAGE MANAGEMENT STAFF

STAGE MANAGER Dick Daley*
ASSISTANT STAGE MANAGER Megan Sada*
STAGE MANAGEMENT FELLOW Cordelia Miller

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
†Member of the A.C.T. Master of Fine Arts Program class of 2014 and an Equity Professional Theatre Intern

ACT-SF.ORG | 415.749.2228 | CONNECT WITH US | THE ORPHAN OF ZHAO / 15
ABOUT THE PLAY

WHEN LOYALTIES COLLIDE

BY MICHAEL PALLER
The Orphan of Zhao makes almost a fetish of sacrifice. When called upon, characters perform the most extravagant gestures of renunciation. If it weren’t for the resulting toll of blood and death, the play might be considered a riot of altruism. Yet, when all is said and done, when the bodies have been buried and the wrongs made right, another side of sacrifice makes its complex presence felt, as well—loyalty.

The Orphan Goes West

For almost 900 years, The Orphan of Zhao has been one of the most popular plays ever written in China. It was the first Chinese play to appear in the West, in a French translation by a Jesuit missionary, Father Joseph Henri Prémare. Called L’orphelin de la maison de Tchao, it was published in 1735 and appeared in English for the first time the following year. By the middle of the century, an Italian version, with little of the original text remaining (a trait that many subsequent versions would also share), was presented at the Viennese court of the Empress Maria Theresa, while at about the same time, the French philosopher, novelist, and playwright Voltaire produced his own French translation, entitled L’orphelin de la Chine. An English version based on Voltaire’s soon appeared in London called The Orphan of China, written by a popular writer of farces named Arthur Murphy. It was a hit for the star David Garrick in 1759, and eight years later premiered in Philadelphia at the hands of the enterprising itinerant troupe the American Company. Meanwhile, following its initial production, the play went on to appear in hundreds of versions in China, in all manner of theatrical forms. A Chinese film version—titled, significantly, Sacrifice—was released in 2010. James Fenton’s rendition, written for the Royal Shakespeare Company, which debuted it in 2012, is just one of the most recent takes on a story that, perhaps due to the weighty obligations it places on its characters, continues to fascinate.

The Original Orphan

The original Orphan of Zhao was written sometime in the latter part of the thirteenth century, possibly near present-day Beijing, by a playwright named Ji Junxiang. We know little about him other than he apparently wrote a total of six plays, giving him the distinction of being perhaps the least prolific dramatist in an era known for the popularity of its theater and the productivity of its playwrights. What he lacked in speed, though, he seemingly made up for in craft. A Ming dynasty prince writing in the fourteenth century described his lyric-writing as “plum-flowers in the snow,” meaning, according to the scholar Liu Wu-Chi, that “his songs are as pure and delicate as plum flowers and snowflakes.”

The Orphan’s story has its roots in tales as old as the fifth century BCE, but the evidence suggests that Ji was the first to dramatize what was by then a well-known story. Of however many variations he rang on previous versions, one in particular stands out. In Ji’s principal source, a history of ancient China
called *The Records of the Grand Historian*, when the prime minister, Tu'an Gu, orders the infant Orphan put to death, the country physician Cheng Ying and the former court counselor Gongsun Chujiu save him by putting another, anonymous child in his place. In Ji’s version, Cheng Ying sacrifices his own infant son to save the Orphan—raising the stakes for Cheng Ying and adding a layer of complication that raises profound ethical questions.

It was also a large storytelling risk. Male babies were greatly valued in Chinese society; family lineage and property were passed down through males, and it was the male who prayed for deceased ancestors. If a family had no male children, not only would the line end, but so would the worship of its ancestors. To identify with a main character who sacrifices his infant son may have been too much to ask of an audience. So, despite Cheng Ying’s pivotal part in the action, Ji did not make him the central character.

In Chinese drama of the day, the lead actor was given the privilege of singing four suites of songs, one in each act. The songs carried much of a play’s emotional weight and comprised a play’s primary structural element. This actor, who could have been either a woman or a man, didn’t necessarily play only one role; she or he might take a different part in each act, but each one sang the songs and was considered the lead character in that act. In Ji’s *Orphan of Zhao*, the characters with the songs were the Orphan’s father, Zhao Dun; the general Han Jue; Gongsun Chujiu; and the Orphan. Cheng Ying, who has by far the most stage time and makes the play’s most profound moral choices, had no songs to sing, so he wasn’t considered by the audience to be a leading character and wasn’t, it seems, the focus of their identification.

There may well have been another reason for Ji’s seemingly odd treatment of Cheng Ying. As the scholar W. L. Idema suggests, Ji may not have been as interested in character development as in the development of an idea. The notion of sacrifice as an unquestioned ethical necessity is woven tightly into the play, as character after character makes one of a very high-stakes sort: suicide. Ji may be asking, What are we to make of this behavior, as we watch several characters give up their lives out of loyalty to a noble family, while two give up a child?

**LOYALTY VS. LOYALTY**

Liu Wú-Chi suggests that Zhao’s story of noble self-sacrifice might have been what prompted Father Joseph to introduce the play to the West in the first place, but the issue, especially as we have it in Fenton’s version, is complicated. The other side of sacrifice is loyalty, a feeling of obligation so profound that we’re willing to give up something of great value for the sake of something bigger than our own well-being. Indeed, it’s a pale and thin (and dramatically uninteresting) loyalty that doesn’t at some point demand a sacrifice of some significance. The overused word “hero” once signified a person who sacrificed his or her life or well-being for the good of the larger community, and we tend to agree that such an action is an admirable thing.
A.C.T. IS PLEASED TO ANNOUNCE TWO MAJOR NEW COMMISSIONS

THE ASPERN PAPERS

The novelist Henry James’s relationship with the American writer Constance Fenimore Cooper was a complex entanglement of deep feelings. When she died, he burned her letters (not only those to him) and tried to drown her dresses in the Venetian lagoon. Then he wrote the great novella *The Aspern Papers*. From biographical detail, James’s fiction, and his own fertile imagination, award-winning Irish writer Colm Tóibín, author of *The Master* and *Testament* (which will receive its West Coast premiere at A.C.T. in the 2014–15 season), will craft a brand-new tale of ambition and love betrayed set among the crumbling palazzi of glittering, shadowy Venice.

A THOUSAND SPLENDID SUNS

A *New York Times* bestseller for 15 weeks, *A Thousand Splendid Suns* is a heart-wrenching, intergenerational story about two women of divergent backgrounds whose lives intersect to form an inextricable situation in the midst of the unforgiving world of contemporary Afghanistan. Beloved Bay Area author Khaled Hosseini, who also wrote *The Kite Runner*, says that *Suns* is about a love “that draws characters out of their isolation, gives them the strength to transcend their own limitations, to expose their vulnerabilities, and to perform devastating acts of self-sacrifice.” A.C.T. has commissioned Irish Indian playwright Ursula Rani Sarma to adapt the novel.

ONGOING A.C.T. COMMISSIONS: *The Happiness of Fish*, by Dave Malloy * A new play by Christina Anderson * *The Monstress Project*, adaptations of Lysley Tenorio’s collection short stories, *Monstress: The Brother(s)*, by Colman Domingo; *Nado and Vincente: A Love Story*, by Philip Kan Gotanda; *Felix Starro*, by Jessica Hagedorn and Fabian Obispo; *Presenting...The Monstress*, by Sean San José * Australian playwright Lachlan Philpott will join A.C.T. as an artist in residence during the 2014–15 season.

STAY TUNED

For information about presentations of our projects in development, contact A.C.T. Director of New Work Beatrice Basso at newworks@act-sf.org.
WHO’S WHO IN THE ORPHAN OF ZHAO

MARIE-FRANCE ARCILLA*  
(The Princess, Ensemble) returns to A.C.T. after last year’s Stuck Elevator, which reprised its well-received San Francisco run at the International Festival of Arts and Ideas in New Haven, Connecticut. She was previously in Stephen Schwartz’s Working with Prospect Theater Company in New York City, for which she received a Drama Desk Award. Other New York credits include Lizzie Borden, Shout!, The Ark, Sidd, Perfect Harmony, Oklahoma!, and Here Lies Love. Arcilla counts the regional premiere of Sondheim on Sondheim, as well as Julie Andrews’s Simeon’s Gift, as particularly dear experiences. In film and television, she has been seen twice on Law & Order: SVU, as host of Cinema AZN, on Gossip Girl, Cashmere Mafia, Big Time Rush, and in the award-winning short Johnny Loves Dolores.

STAN EGI*  
(Tu’an Gu, Ensemble) performed on Broadway in the Tony Award–winning Anything Goes, directed by Jerry Zaks at Lincoln Center, for two years. Off-Broadway credits include leading roles in Golden Child, by David Henry Hwang and directed by James Lapine at The Public Theater; Day Standing on Its Head, by Philip Kan Gotanda and directed by Oskar Eustis at Manhattan Theatre Club; Yankee Dawg You Die at Playwrights Horizons; and FOB, directed by David Henry Hwang. Regional theater credits include work at Berkeley Repertory Theatre, San Jose Repertory Theatre, South Coast Repertory, Seattle Repertory Theatre, the Guthrie Theatre, Kennedy Center, and Yale Repertory Theatre. Film credits include Rising Sun, with Sean Connery and directed by Philip Kaufman; Paradise Road, with Glenn Close and directed by Bruce Beresford; and Golden Gate, Little Rockers, Come See the Paradise.

Gung Ho, and Boys on the Side. Television credits include CSI, Kickin’ Its Medium, NUMB3RS, Nash Bridges, JAG, and Hiroshima: Out of the Ashes.

PHILIP ESTRERA† (Chu Ni, Ensemble, Violin) graduated from A.C.T.’s Master of Fine Arts Program in Acting in May. He appeared in M.F.A. Program productions of The House of Bernarda Alba, Polaroid Stories, Twelfth Night, Galileo, and most recently Sueño. In 2012 he was in the New York City premiere of Bumbershoot at the New York International Fringe Festival. Estrera holds a B.A. in music and English from Rice University and is a graduate of Interlochen Arts Academy.

NICK GABRIEL* (Zhao Dun, Ensemble), an A.C.T. resident artist, played Clow in Endgame opposite Bill Irwin, Nihad in Scorched, Miss Leighton in Once in a Lifetime, Captain Brice in Arcadia, and Amedeo in Napoli. He has also played principal roles at South Coast Repertory, Milwaukee Repertory Theatre, Shakespeare Santa Cruz, Capital Repertory Theatre, Center REPertory Company, California Shakespeare Theater, New York’s Saratoga Shakespeare Company, and elsewhere. He originated the role of Warren in the West Coast premiere of Ordinary Days, directed by Ethan McSweeny, and was a principal vocalist with the San Francisco Symphony in A Celebration of Leonard Bernstein, conducted by Michael Tilson Thomas. Gabriel is a Sadler Award–winning graduate of the A.C.T. Master of Fine Arts Program and received his B.F.A. in musical theater from the University of Michigan. He is a Ten Chimneys Foundation Lunt-Fontanne Fellow and proudly serves on the faculties of the many educational programs at A.C.T.

CINDY IM*  
(Princess’ Maid, Ensemble) previous A.C.T. credits include 4000 Miles and Stuck Elevator. Other notable theater credits include Twelfth Night at California Shakespeare Theater, The Snow Queen at San Jose Repertory Theatre, The World of Extreme Happiness (workshop production) at Goodman Theatre, 410(Gone) and The Hundred Flowers Project at Crowded Fire Theater, Spring Awakening at Center REPertory Company, Tontiwallad at The Cutting Ball Theater, Phaedra at Shotgun Players, and the U.S. and French national touring companies of 11 Septembre 2001 (Theatre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2013–15 TCG Fox Actor Fellowship with TheatreWorks and the 2010 Theatre Bay Area Titan Award. She holds an M.F.A. in acting from the California Institute of the Arts.

ORVILLE MENDOZA*  
(Wei Jiang, Ensemble, Fight Captain) appeared on Broadway in Roundabout Theatre Company’s revival of Pacific Overtures and last season’s Tony Award–winning Peter and the Starcatcher. He was an original company member of Stephen Sondheim and John Weidman’s Road Show and created the role of Tempura in Christopher Durang and Peter Melnick’s Adrift in Macao, for which he won a Barrymore Award and received a Drama Desk Award nomination. Off-Broadway, he was most recently seen in the 2013 revival of Passion at Classic Stage Company and has appeared in everything from Sondheim to Shakespeare at The Public Theater, Primary Stages, Mint Theater Company, The Pearl Theatre Company, the National Asian American Theatre Company, Pan Asian Repertory Theatre, Ma-Yi Theatre Company, and others. Regional appearances include work at East West Players, La Jolla Playhouse, The Laguna Playhouse, 5th Avenue.

*Member of Actor’s Equity Association, the union of professional actors and stage managers in the United States  
†Member of the A.C.T. Master of Fine Arts Program class of 2014 and an Equity Professional Theatre Intern
Weeks. He holds a pre-med psychology and shorts. My Otter Life with Olivia Two. The Great Raid, American Adobo, and the seen in, The Adjustment Bureau, Theatre of Yugen, and Thick Description. Rivera studied at Oxford University through the British American Drama Academy and earned his B.A. in drama from San Francisco State University.

PAOLO MONTALBAN* (The Emperor, The Ballad Singer, Ensemble) recently appeared as the King of Siam in The King and I at Olney Theatre Center. Prior to that, he was in Richard Greenberg’s adaptation of Breakfast at Tiffany’s on Broadway. Other New York credits include the Broadway revival of Pacific Overtures (in which he first shared the stage with Orville Mendoza), The Public Theater’s Shakespeare in the Park’s Two Gentlemen of Verona, and The Romance of Magno Rubio at Culture Project. His television credits include playing The Prince in ABC’s Cinderella, series regular Kung Lao of Verona, and Baggage, General Han River (Juan Jose the First/Bob Behzad), California Shakespeare Theater’s (Guillem/Mr. Walker in Major Barbara. His Bay Area credits include Berkeley Repertory Theatre’s Yellowjackets (Guillem/Mr. Behzad), California Shakespeare Theater’s American Night (Juan Jose the First/Bob Dylan), and the San Francisco Mime Troupe’s Posibilidad, or Death of the Worker (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company’s Immortal Heart. He has acted with numerous theater companies around Northern California, including Ferocious Lotus Theatre Company, Golden Thread Productions, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tahan, Teatro Visión, Theatre of Yugen, and Thick Description. Mendoza is a proud graduate of California State University, San Bernardinio.

BRIAN RIVERA* (Demon Mastiff, General Han Jue, Ensemble) is making his second A.C.T. appearance this year after appearing as Bill Walker in Major Barbara. His Bay Area credits include Berkeley Repertory Theatre’s Yellowjackets (Guillem/Mr. Behzad), California Shakespeare Theater’s American Night (Juan Jose the First/Bob Dylan), and the San Francisco Mime Troupe’s Posibilidad, or Death of the Worker (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company’s Immortal Heart. He has acted with numerous theater companies around Northern California, including Ferocious Lotus Theatre Company, Golden Thread Productions, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tahan, Teatro Visión, Theatre of Yugen, and Thick Description. Mendoza is a proud graduate of California State University, San Bernardinio.

JULYANA SOELISTYO* (Cheng Ying’s Wife, Ensemble) upon receiving her M.F.A. from A.C.T., originated the title role of Golden Child, by David Henry Hwang and directed by James Lapine at The Public Theater. The show continued on to the Kennedy Center. Prior to that, he was in Richard Greenberg’s adaptation of Breakfast at Tiffany’s on Broadway. Other New York credits include the Broadway revival of Pacific Overtures (in which he first shared the stage with Orville Mendoza), The Public Theater’s Shakespeare in the Park’s Two Gentlemen of Verona, and The Romance of Magno Rubio at Culture Project. His television credits include playing The Prince in ABC’s Cinderella, series regular Kung Lao of Verona, and Baggage, General Han River (Juan Jose the First/Bob Behzad), California Shakespeare Theater’s (Guillem/Mr. Walker in Major Barbara. His Bay Area credits include Berkeley Repertory Theatre’s Yellowjackets (Guillem/Mr. Behzad), California Shakespeare Theater’s American Night (Juan Jose the First/Bob Dylan), and the San Francisco Mime Troupe’s Posibilidad, or Death of the Worker (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company’s Immortal Heart. He has acted with numerous theater companies around Northern California, including Ferocious Lotus Theatre Company, Golden Thread Productions, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tahan, Teatro Visión, Theatre of Yugen, and Thick Description. Mendoza is a proud graduate of California State University, San Bernardinio.

SAB SHIMONO* (Gongsun Chujiu, Ensemble) returns to A.C.T. having previously appeared in Happy End and Philip Kan Gotanda’s After the War. Other collaborations with writer/director Gotanda span more than 30 years and include Avocado Kid, or Zen in the Art of Guacamole; Mansasar: An American Story; The Wind Cries Mary; the feature film Life Tastes Good; and off-Broadway productions of Ballad of Yachio, Yankee Dawg You Die, and The Wash, for which he earned a Drama Desk nomination for outstanding actor. Broadway credits include world premieres of Mame and Pacific Overtures as well as Lovely Ladies, Kind Gentlemen and Ride the Winds. He also appeared regionally in Ken Narasaki’s Ghosts and Baggage, No-No Boy, and Innocent When You Dream. Film and television appearances include Old Dogs, Ben 10: Race Against Time, Gung Ho, Presumed Innocent, Waterworld, Come See the Paradise, The Shadow, Suture, Mad Men, Seinfeld, Two and a Half Men, ER, The Simpsons, Yellow Face, and M*A*S*H. He has received awards from L.A. Weekly and Drama-Logue and a 1975 Clio Award for Best Actor.
DAISUKE TSUJI* (Ti Miming, Cheng Bo, Ensemble) is an actor and clown based in Los Angeles. He was born in Kuwait, lived in Japan as a child, but mostly grew up in Sacramento, California. After receiving his B.A. in theater arts from UCLA, he toured Poland with Meditations on Virginity, toured nationally with Speak Theater Arts’s N*gger Web*cK Ch*rk, and toured Japan with Cirque du Soleil’s Dralion. In four seasons as a company member of Oregon Shakespeare Festival, he has appeared in ten productions, including as the Fool in King Lear, Ravelli in Animal Crackers, and Thomas Diaoferus in The Imaginary Invalid. Other credits include American Night at La Jolla Playhouse and the Kirk Douglas Theatre, Puck in A Midsummer Night’s Dream at Portland Center Stage, and Clint Eastwood’s film Letters from Iwo Jima. You can see Tsuji in A Midsummer Night’s Dream this September at California Shakespeare Theater, this time as Theseus/Oberon. Tsuji is also a writer/director, and he is most proud of his recent clown show, Clowns are Peoples Too, with which he hopes to one day tour the world.

BD WONG* (Cheng Ying, Ensemble) received the Drama Desk, Outer Critics Circle, Theater World, Clarence Derwent, and Tony Awards for his Broadway debut in M. Butterfly—an unprecedented achievement. Television credits include Law & Order: SVU, All-American Girl, Oz, And the Band Played On, and Awake. Film credits include Jurassic Park, The Freshman, Father of the Bride, Seven Years in Tibet, Executive Decision, The Salton Sea, and Mulan. Broadway credits include You’re a Good Man, Charlie Brown and Pacific Overtures. Regional theater credits include Herringbone (Williamstown Theatre Festival, McCarter Theatre, La Jolla Playhouse). He is the author of the critically acclaimed memoir Following Foo: (the electronic adventures of the Chestnut Man) (Harper Entertainment). He has been honored by the Asian American Legal Defense and Education Fund, Asian AIDS Project, GLAAD, National Gay and Lesbian Task Force, The Anti-Violence Project, Lambda Legal, and Marriage Equality New York. He is a board member of The Actors’ Fund, Symphony Space, and Rosie’s Theater Kids. Upcoming projects include Focus (Warner Bros.), The Normal Heart (HBO), and Jurassic World (Universal). He is a San Francisco native, a graduate of Lincoln High School, and holds an honorary M.F.A. from A.C.T.

ANNA ISHIDA* (Understudy) has performed locally with Central Works, Crowded Fire Theater, Impact Theatre, Boxcar Theatre, Shogun Players, and the San Francisco Shakespeare Festival. She recently originated the role of Raina in the new musical The Fourth Messenger, loosely inspired by the life of the historical Buddha reimagined as a woman. Ishida tours regionally/internationally with Beowulf: A Thousand Years of Baggage, which was featured in the New Yorker’s “2009 Top 12 Best Off-Broadway Shows” and was the recipient of the 2012 Edinburgh Fringe Herald Angel Award. She stars in San Francisco director H. P. Mendoza’s critically acclaimed feature film I Am a Ghost (distribution in March 2014). Ishida received the 2012 San Francisco Bay Guardian Outstanding Local Discovery Award for Theatre and a Bay Area Theatre Critics Circle Award (Best Actress in a Musical 2012). She is a graduate of the Pacific Conservatory for the Performing Arts and Mills College.

JAMES JIN SEOL* (Understudy) theater credits include A Naked Girl on the Appian Way (Roundabout Theatre Company’s American Airlines Theatre), Around the World in 80 Days (Davenport Theatre), Thoroughly Modern Millie (Maltz Jupiter Theatre/Papermill Playhouse), Mame (Goodspeed Musicals), Coriolanus (Shakespeare Santa Cruz), and Timon of Athens (The Shakespeare Theatre Company). He is a graduate of The Juilliard School’s drama division (group 34).

JAMES FENTON (Adaptor) was educated at the Durham Choristers’ School, Repton, and Magdalen College, Oxford, where he won the Newdigate Prize for Poetry. He has worked as a political and literary journalist on the New Statesman and a freelance reporter in Indo-China; spent a year in Germany working for the Guardian; and was theater critic for the Sunday Times for five years, chief book reviewer for the Times from 1984 to 1986, South East Asian correspondent for the Independent from 1986 to 1988, and a columnist for the Independent until 1995. He is a regular contributor to the New York Review of Books. Fenton was made a fellow of the Royal Society of Literature in 1983 and he was Professor of Poetry at Oxford from 1994 to 1999.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

**STEPHEN BUESCHER (Movement Director)** is a movement director/choreographer, actor, director, and teaching artist. He has designed movement for *Stuck Elevator* at A.C.T., *A Midsummer Night’s Dream and Private Lives* at Long Wharf Theatre, *A Christmas Carol* at Trinity Repertory Company, *Love’s Labour’s Lost* at Shakespeare Santa Cruz, and *Blues for an Alabama Sky* at Lorraine Hansberry Theater. Buescher is the head of movement in A.C.T.’s Master of Fine Arts Program. In the Conservatory, he has directed *Romeo and Juliet, The Island, The House of Bernarda Alba* (which traveled to Moscow), *Can’t Pay Won’t Pay, Archangels Don’t Play Pinball,* and *Hotel Paradise.* Buescher has taught physical theater at Yale School of Drama, Brown University/Trinity Rep, New York University’s Italy program, University of Connecticut, and University of Missouri—Kansas City. Buescher has performed nationally and internationally as a company member with the physical-based company Dell’Arte International. Buescher is a graduate of the Dell’Arte International School of Physical Theater and the California Institute of the Arts.

**BYRON AU YONG (Original Music/ Music Direction)** combines avant-garde, classical, and folk music. Projects include *Stuck Elevator* (A.C.T./International Festival of Arts and Ideas), *Piano Concerto—Houston* (CounterCurrent Festival), *Occupy Orchestra* 無量園 Infinity Garden (Chicago Composers Orchestra), *Farewell: A Fantastical Contemplation on America’s Relationship with China* (Spectrum Dance Theater), *Ji Mo: The Stillness of Solitude* (Portland Taiko), *Piao Zhu: Flying Bamboo* (Seattle Asian Art Museum), and *YIJU 移居: Songs of Dislocation* (Jack Straw New Media Gallery). His honors include a Creative Capital Award, Ford Foundation Fellowship, and Time Warner Foundation Fellowship, as well as support from Aldeburgh Music in the United Kingdom.
A thrilling orchestra filled with musicians from the Metropolitan Opera Orchestra, New York Philharmonic and beyond – don’t miss a note!

GUEST ARTISTS
Matthew Polenzani, Tenor
Simone Dinnerstein, Piano

LAKE TAHOE SUMMERFEST
AUGUST 1–17 • INCLINE VILLAGE
TAHOESUMMERFEST.ORG  775.832.1606

Join the producers CIRCLE
BE PART of the PROCESS!

Members of the Producers Circle enjoy:

- VIP invites to opening night parties with the cast and creative team
- Private access to table readings and rehearsals
- Opportunities to watch productions from the stage manager’s booth

Benefits begin at $12,000
Learn more: act-sf.org/support

WHO’S WHO IN THE ORPHAN OF ZHAO

Kingdom and the Dragon Foundation in Hong Kong. Au Yong has been artist-in-residence at the NYU Asian/Pacific American Institute, Rutgers University Center for Migration & the Global City, Sundance Institute Theatre Lab, and Yale Institute for Music Theatre. He lives in Seattle.

DANIEL OSTLING (Scenic Designer) is San Francisco based. At A.C.T., his designs include Major Barbara, Stuck Elevator, Endgame and Play, Once in a Lifetime, The Homecoming, War Music, and Brainpeople. Recent designs include Jungle Book (Goodman Theatre/Huntington Theatre Company), the sets and lights for The North China Lover (Lookingglass Theatre Company), A Delicate Balance (McCarter Theatre), the Broadway production of Clybourne Park (2012 Tony nomination), White Snake (Oregon Shakespeare Festival/ Berkeley Repertory Theatre/McCarter), Metamorphoses (2003 Tony nomination; revival at Arena Stage/Lookingglass), and Romeo & Juliet (California Shakespeare Theatre). Regional credits include work at Brooklyn Academy of Music, the New York Shakespeare Festival, Lincoln Center, The Public Theater, Playwrights Horizons, Long Wharf Theatre, Steppenwolf Theatre Company, La Jolla Playhouse, Seattle Repertory Theatre, and Portland Center Stage, among others. Opera designs include Lucia di Lammermoor and La sonnambula (Metropolitan Opera), Merry Widow (Lyric Opera of Chicago), and Philip Glass’s Galileo Galilei (New York City/London/Chicago). Ostling is a Lookingglass ensemble member and teaches at Northwestern University in Chicago.

LINDA CHO’s (Costume Designer) work can currently be seen on Broadway in A Gentleman’s Guide to Love and Murder (Tony nomination, Outer Critics Circle nomination) and The Velocity of Autumn. Off Broadway, she has designed such shows as The Merchant of Venice for Theatre for a New Audience and at Manhattan Theater Club, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Department, The Acting Company, and Atlantic Theater Company. Regionally her designs have been seen at LA Opera, La Jolla Playhouse, Arena Stage, The Old Globe, the Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Oregon Shakespeare Festival, the Willamstown Theater Festival, Goodspeed Musicals, and Opera Theatre of Saint Louis. Internationally Cho has designed costumes at Royal Shakespeare Company in England and the Stratford Festival in Canada. She received her M.F.A. from the Yale School of Drama.

LAP CHI CHU’s (Lighting Designer) regional credits include designs for the Mark Taper Forum, the Geffen Playhouse, South Coast Repertory, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, and Dallas Theater Center. New York credits include designs for The Public Theater, New York Theatre Workshop, Signature Theater, Second Stage Theatre, Performance Space 122, and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor, and Não Me Deixe), which has performed in the United States and Brazil. Awards have included the Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards, a “Drammy” for best lighting, as well as a Lucille Lortel nomination for The Good Negro at The Public. Chu is on the lighting design faculty at the California Institute of the Arts.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for multiple theaters across the San Francisco Bay Area and beyond. Recent credits include Girlfriend at Actors Theatre of Louisville; Underneath the Lintel and Scorched at American Conservatory Theater; Troublemaker, or The Freakin Kick-A Adventures of Bradley Boaright at Berkeley Repertory Theatre;
Hamlet at California Shakespeare Theater; Buried Child and Bruja at Magic Theatre; Emotional Creature at the Pershing Square Signature Center; Care of Trees at Shotgun Players; and The Companion Piece at Z Space. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

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

JANET FOSTER, CSA (Casting) joined A.C.T. as the casting director in the 2011–12 season. On Broadway she cast The Light in the Piazza (Artios Award nomination), Lennon, Ma Rainey’s Black Bottom, and Taking Sides (co-cast). Off-Broadway credits include Lucy, Brundibar, True Love, Endpapers, The Dying Gaul, The Maiden’s Prayer, and The Trojan Women: A Love Story at Playwrights Horizons, Floyd Collins, The Monogamist, A Cheever Evening, Later Life, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include Cosby (CBS), Tracey Takes on New York (HBO), The Deal by Lewis Black, Advice from a Caterpillar, “The Day That Lehman Died” (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and “‘T’ is for Tom” (Tom Stoppard radio plays, WNYC and WQXR).

DICK DALEY* (Stage Manager) became the conservatory producer at A.C.T. after joining the company as a stage manager and then working as the associate production manager for many years. Stage management credits at A.C.T. include 1776, Gem of the Ocean, Happy End, Travesties, A Moon for the Misbegotten, Waiting for Godot, and the world premieres of A Christmas Carol and After the War. Other regional credits include The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Schwartz (Marin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Twelfth Night (Los Angeles Women’s Shakespeare Company); King Lear and Henry V (The Company of Women); The Resistible Rise of Arturo Ui; Ain’t Misbehavin’; and The Night Larry Kramer Kissed Me. Prior to moving to San Francisco, Daley was the production manager at Emerson College in Boston for seven years and oversaw the B.F.A. production/stage management program.

MEGAN SADA’s* (Assistant Stage Manager) most recent credits include A.C.T.’s Napoli!; Underneath the Lintel, Arcadia, Dead Metaphor, Elektra, Endgame and Play, Scorched, Once in a Lifetime, Clybourne Park, Round and Round the Garden, and A Christmas Carol; Magic Theatre’s The Other Place, Bruja, Annapurna, Or, The Brothers Size, Oedipus el Rey, and Goldfish; and California Shakespeare Theater’s Blithe Spirit (assistant director) and The Verona Project. Other professional credits include Lydia

CONNECT WITH US
WHO’S WHO IN THE ORPHAN OF ZHAO

(Narin Theatre Company), *Culture Clash’s 25th Anniversary Show* (Brava Theater Center), and *Fiddler on the Roof* (Jewish Ensemble Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan.

**JO S. HURLEY (Executive Producer),** a member of A.C.T.’s Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee and a trustee host to a second-year M.F.A. Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the V.I.P. Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony and the San Francisco Opera. She is a member of the advisory board for WP4KU, Kansas University Endowment Association, and a volunteer at Lima Center, a daytime center for the homeless near her Marina neighborhood.

**JACK and SUSY WADSWORTH (Executive Producers) live in San Francisco.** Jack is an advisory director at Morgan Stanley, honorary chairman of Morgan Stanley Asia, and sits on numerous boards. He started Morgan Stanley’s technology investment banking practice and venture capital business, leading the Apple IPO. He later became chairman of Morgan Stanley Asia. Jack recently developed Ceyuan Ventures. Susy sits on the boards of the Massachusetts Museum of Contemporary Art and Renaissance Society International. In Hong Kong, she worked at the International Institute of Education, Summerbridge, and the Asia Cultural Council. In Brooklyn, she was a high school teacher, volunteered in the mayor’s office, and worked at the League of Women Voters, besides raising three children. Jack and Susy lead the W. L. S. Spencer Foundation, which focuses on public school and museum education programs that encourage crosscultural understanding. They are enjoying their eight grandchildren.

**NOLA YEE (Executive Producer) is a member of A.C.T.’s Board of Trustees and a first-time executive producer at A.C.T. Raised in Honolulu, Yee remembers her first A.C.T. experience from the mid 1970s, when the company would tour Hawaii in the summer. She holds a B.A. in psychology and an M.S. in information management and systems from UC Berkeley. She currently is a partner at NVC Holdings, and is cofounder of the Pikake Foundation. A former board member of many nonprofit organizations, including Hospice by the Bay, Hospice of Marin, the Center for Women and Religion of The Graduate Theological Union in Berkeley, and the San Francisco Aloha Festival, Yee is a board member of NextCourse.

**Congratulations TO THE GRADUATING MASTER OF FINE ARTS PROGRAM CLASS OF 2014!**

Congratulations, too, to the two recipients of honorary degrees. At the end of every academic year, the M.F.A. Program Board of Directors awards honorary degrees to two individuals who, through their contributions to the field, embody A.C.T.’s commitment to producing the highest quality theater. “We look for artists and citizens who are emblematic of A.C.T.’s values, of reinventing classics and nurturing new forms and the primacy of actor training,” says A.C.T. Head of Acting Melissa Smith, “someone who makes a difference in actors’ lives.” This year, we were thrilled to honor **BD Wong,** who stars in *The Orphan of Zhao,* and **Nancy Livingston,** the chair of A.C.T.’s Board of Trustees, with honorary M.F.A. degrees. Both provided words of wisdom and encouragement to A.C.T.’s class of 2014 at their graduation ceremony on May 19. “I don’t know if there’s anybody who’s done more for A.C.T. than Nancy,” Smith says. “She’s indefatigable. As A.C.T. expands and changes, she is both an innovator and a preservationist. BD Wong and Nancy were wonderful, inspirational speakers—and very different. That is always gratifying and satisfying.”
COPRODUCING THE ORPHAN OF ZHAO

by Dan Rubin

Immediately following the final matinee performance of The Orphan of Zhao at The Geary Theater, the set and the costumes will be packaged up and loaded onto trucks that will travel 500 miles down Highway 5 to San Diego. A week later, the production will begin the second leg of its run at La Jolla Playhouse.

Playhouse Artistic Director Christopher Ashley is excited to partner with A.C.T., an organization that shares his affinity for adventurous work, and to expand the exposure of James Fenton’s heartrending adaptation of this epic play. “By its very nature, theater is an ephemeral experience,” Ashley says. “Coproductions allow a vital show like Orphan to continue its life in other communities.” A.C.T. Artistic Director Carey Perloff agrees: “It is amazing going into rehearsal knowing that the work we do in San Francisco will have a chance to flourish in San Diego after our run.”

Perloff is an enthusiastic proponent of coproductions. “Copers let sophisticated audiences around the country become the center of the theatrical experience, rather than assuming the trajectory of a production is always towards New York,” she says. “They also provide a chance for the artists and trustees of very different organizations to come together to share their passion and their knowledge. They have taught us all new ways of working and made us feel part of a culture bigger than ourselves, introducing us to an extraordinary range of new collaborators.”

This was certainly true of our recent coproduction of Major Barbara with Canada’s Theatre Calgary (TC): half of the designers and actors on the project were Canadian, which created a fascinating international dialogue about the purposes of war and charity in our societies. A.C.T.’s relationship with TC extends back to 2011, when Perloff’s Tosca Café opened its season. “By the time we got to Major Barbara,” remembers Perloff, “the dialogue was strongly in place and the collaboration allowed for a very deep exploration of Shaw’s play in front of very different audiences with very different political and cultural backgrounds.”

Despite the artistic merits of coproductions, from a practical perspective they can be tricky. Season planning is a complicated puzzle of titles, dates, and availabilities; adding another theater’s calendar into the mix requires even more mental gymnastics. “It’s hard to make it work,” admits A.C.T. Production Manager Andrew Nielsen. “If you can’t get the schedules to align, it usually doesn’t make sense.”

Nielsen notes another challenge: ensuring that the production can physically move seamlessly between two different venues. “I have to make sure the Zhao design team pays attention to the dimensions—the apron, the orchestra pit, the wings, the traps, the overall depth—of both stages, because we don’t want to send something to San Diego that doesn’t fit. It has to just drop into place,” he explains. When asked what happens if the set is a foot off, Nielsen responds, “It won’t be. We have to be that dead-on.” Despite the complex logistics, Nielsen believes coproductions are worth every bit of effort: “They allows us to do bigger, bolder productions.”

Next season A.C.T. will partner with Roundabout Theatre Company on Indian Ink and Minneapolis’s Guthrie Theater to produce the dystopian comedy Mr. Burns. “I’ve been wanting to collaborate with Joe Dowling and the Guthrie for so long,” Perloff comments, “and the fact that we were able to find the perfect project next season, which is Joe’s final season as artistic director at the Guthrie, is especially sweet.”

THE ORPHAN OF ZHAO COPRODUCER
LA JOLLA PLAYHOUSE

The nationally-acclaimed, Tony Award–winning La Jolla Playhouse is known for its tradition of creating some of the most exciting and adventurous new work in regional theater. Founded in 1947 by Gregory Peck, Dorothy McGuire, and Mel Ferrer; reborn in 1983 under the artistic leadership of Des McAnuff; and currently led by Artistic Director Christopher Ashley and Managing Director Michael S. Rosenberg, the Playhouse has received more than 300 awards for theater excellence, including the 1993 Tony Award as America’s Outstanding Regional Theater. It is nationally acclaimed for its innovative productions of classics, new plays, and musicals. Twenty-five Playhouse productions have moved to Broadway, earning 35 Tony Awards, including the currently-running hit Jersey Boys, as well as Big River, The Who’s Tommy, How to Succeed in Business Without Really Trying, A Walk in the Woods, Billy Crystal’s 700 Sundays, the Pulitzer Prize–winning I Am My Own Wife, Thoroughly Modern Millie, The Farnsworth Invention, 33 Variations, Memphis, Bonnie & Clyde, Chaplin, Peter and the Starcatcher, and Hands on a Hardbody. Located on the UC San Diego campus, La Jolla Playhouse is made up of three primary performance spaces: the Mandell Weiss Theatre, the Mandell Weiss Forum Theatre, and the Joan and Irwin Jacobs Center for La Jolla Playhouse, a state-of-the-art theater complex which features the Sheila and Hughes Potiker Theatre.
This is what a weekend in New York City with Uncle Craig (Young Conservatory Director Craig Slaight) looks like: On Friday you have lunch with manager/casting director extraordinaire Ellen Novack (who represents, among others, recent Oscar Award winner Lupita Nyong'o) and then attend If/Then, the new Tom Kitt musical starring Idina Menzel. On Saturday it’s lunch at Sardi’s, the famous 90-year-old theater district haunt, with YC alumni Julia Mattison (Godspell on Broadway) and Aaron J. Albano (Newsies! on Broadway) and then off to catch a matinee of Aladdin, starring YC alumnus Adam Jacobs in the title role. Following a two-hour dinner with Jacobs, you attend an 11 p.m. cabaret performance written by Brett Ryback, who wrote the musical Darling for the YC last season, at 54 Below, “Broadway’s supper club.”

For Slaight, this is a fun trip, but for his companions, current YC student Delaney Flanagan and her father, Pat, it’s an important visit, which is why Pat bid on this New York Weekend with Uncle Craig at the auction at last November’s inaugural YC Homecoming. For the Flanagans, Slaight’s New York reunions were opportunities to have face-to-face conversations with artists who had the same start as Delaney, who will be attending New York’s Tisch School of the Arts in the fall. “I tried to focus the weekend on dialogue,” says Slaight. “What is useful for Delaney to know from professional artists who were once in the YC? For example, she wanted to know if it is possible to work in theater and have a family, and Adam Jacobs and his wife, whom he married when she was doing Mary Poppins down the street from where he was doing The Lion King, just had twins.”

“When Craig initially sent me the itinerary that included meals with Broadway actors, I was starstruck,” Delaney admits, “but I could never have imagined how much I would learn from these wonderful people. I feel very prepared to take on the city next year at NYU.”

This whirlwind weekend was a special occurrence, but the contacts made during it are indicative of a growing movement to link current YC students with alumni. In Slaight’s Senior Seminar course, which he has offered for 20 years, he gives his students a list of colleges and training programs that former YC students are attending and a contact sheet. He tells them, “Reach out. Ask them about the programs. They’re expecting your call.” Beyond this advisory role, more and more of our YC alumni are reconnecting with us after they leave, which is why Slaight and the YC Council are exploring ways to formalize relationships and compile information about where our students end up. “We are looking for ways to keep the dialogue going. I knew it would be interesting for our current students, but I am finding that it is also important to our people who are out there, who remember how they felt when they were here.”
As part of this effort, the YC hosted its first ever Homecoming, called Play It Forward, last November. The weekend festivities began on Friday, November 29, with staged readings of Timothy Mason’s Young American Cycle performed by present and past YC students. On Saturday morning, a handful of alumni took part in a candid panel discussion about their journeys and offered advice for younger actors just starting out. That evening at the Alcazar Theatre, patrons gathered for a lighthearted and soulful concert with alumna Angela Lin (Chinglish on Broadway) serving as the master of ceremonies and 13 YC alumni, including Glee’s Darren Criss, singer-songwriter Rozzi Crane, and Julia Mattison performing alongside our current YC Cabaret and Musical Ensembles. A postshow dessert reception followed a live auction and paddle-raise, and the event—attended by more than 200 people—raised more than $100,000 in support of our school.

As invaluable as this support is to the continued success of our YC programs, the event boasted another benefit: the creation of a master alumni contact list, compiled from class rosters and performance programs dating back decades. The Homecoming welcomed students from every YC class, including people who attended decades ago and performed in the very first plays the YC commissioned. Even those students who have moved on to careers having little to do with theater were eager to rekindle their passion for the stage and participated in performances. “They were nervous, just like they had been when they were here, and so thankful they got to relight the feeling of being onstage,” describes Slaight. “And they all really believed in the dialogue that was happening among all of the students who were there.”

Through this dialogue, we hear that YC students are preternaturally prepared for advanced training by the time they leave A.C.T. “We hear from schools that our students come to them very well prepared and professional and generous,” says Slaight. “Those are the cornerstones of our program. There are a lot of divas in the world, even at the college level. I’ve had kids come back and say, ‘You know, some of the people in my class aren’t on time and don’t give anything when we’re working.’ We don’t water down the work we do here. It’s the same work that adult actors do. I don’t know how to do theater any other way.”

Because he treats his students like the professional artists who work within the larger A.C.T. community, Slaight expects them to behave like professionals. YC alumni carry this expectation with them as they pursue college-level training—and beyond. “Maturity, responsibility, generosity, professionalism: that has been a part of what they have seen and been involved with here because the YC is in the living, breathing world of a professional theater,” Slaight says. “A.C.T. is not the utopic art school you see in Fame. That’s not real. Here our students have to have a regular life outside of the YC, because we don’t teach academics. It takes effort to come and be here. My conviction about young people is that they are always primed for that kind of rigor. They’ve just been waiting for someone to take them seriously.”

Soon, Uncle Craig will fulfill another auction item from the YC Homecoming: a weekend in Los Angeles, which will involve visiting the sets of Glee and Two Broke Girls (which stars YC alumna Beth Behrs) and joining a casting director for lunch. Meanwhile, he will continue to facilitate conversations between present and past YC students as he prepares for next November’s Homecoming. “Now the goal is figuring out how we take the information we collected and play it forward. Hopefully people who came last year will come back—and hopefully those who really wanted to come but couldn’t will come, too. We want to hear from everybody.”
For A.C.T.’s education department, this has been a season of creative growth. Taking our cues from the courageous students and community members we’ve engaged over the past nine months, our year has been one of branching out and taking chances.

For the more than 6,000 young people who attended our 2013–14 student matinee (SMAT) series, A.C.T.’s education department helped create rich experiences and enlightening curriculum connections for shows ranging from the mainstage production of *1776* (a musical about the founding fathers of the United States) to the conservatory production of *Sueño* (José Rivera’s contemporary adaptation of a seventeenth-century Spanish classic). Many Bay Area students experienced theater for the first time ever at A.C.T. this year, and we furthered their engagement with pre- and postshow workshops, in-depth study guides, and SMAT Chats.

When Bay Area students were unable to come to us, we brought theater to them—providing a record 25 Will on Wheels (WoW) tour performances of *Romeo and Juliet* and *As You Like It* to 3,500 students in March. As part of the new Citizen Artist curriculum that provides teaching artist training and community engagement opportunities to the accomplished young artists in our top-ranked M.F.A. Program, each second-year M.F.A. actor participated in at least one WoW workshop, enriching the experience for both audience and performer. All M.F.A. Program students received formalized teaching artistry training throughout the year and were encouraged to apply their Citizen Artist skills...
in a variety of apprenticeships and workshops.

“Working with the Downtown High School students has been one of the most enjoyable aspects of my M.F.A. experience,” says second-year actor Dominique Salerno, who volunteers her lunch breaks and weekends to lead improv sessions for Downtown High School (DHS) students.

“Theater creates community, and watching these students grow individually and form an ensemble has been incredibly fulfilling for me as an artist.”

After completing six semesters in residency at DHS and four semesters at Ida B. Wells High School—San Francisco’s two continuation schools for students who have not achieved success in traditional high schools—we know firsthand the power of theater to help young people develop confidence and a new appreciation for learning. To date, we have facilitated 14 exhibition performances of original monologues and short plays and witnessed countless stories of personal challenge and triumph take the stage. The stories, written and performed by these students, have been published by the 826 Valencia literacy initiative, and this year our students received top dramatic honors in the San Francisco Unified School District’s (SFUSD) annual Literary Arts Awards. A.C.T. Lead Teaching Artist Nick Gabriel was also recently honored by the Teachers for Social Justice organization for his outstanding work teaching the DHS students weekly acting classes in our 30 Grant studios.

As we work with an increasingly diverse variety of students in our neighborhood, we also learned that even the youngest members of our community are eager to participate in exploring collective storytelling and modes of playful personal expression. A.C.T. Resident Education Artist Tyrone Davis led a group at the Tenderloin Boys and Girls Club in a retelling of Sleeping Beauty, performed for an invited audience at De Marillac Academy in May. At the Bessie Carmichael/Filipino Education Center K-8 Center (in partnership with the Galing Bata after-school program), Davis was joined by SFUSD Visual and Performing Arts Department drama teacher Peter Sroka and A.C.T. Education Fellow Alec MacPherson in directing third graders in Sroka’s original musical based on the life of San Francisco arts hero Ruth Asawa.

Recognizing that one of the most effective ways to deliver creative learning opportunities to students is to empower their teachers, we provided workshops and free tickets to local educators, principals, and district administrators interested in learning how to bring the educational benefits of theatrical storytelling into their classrooms. In July, a select cohort of teachers from the Bay Area and across the country will attend our third annual Back to the Source educator institute, many on scholarship.

Recognizing that one of the most effective ways to deliver creative learning opportunities to students is to empower their teachers, we provided workshops and free tickets to local educators, principals, and district administrators interested in learning how to bring the educational benefits of theatrical storytelling into their classrooms. In July, a select cohort of teachers from the Bay Area and across the country will attend our third annual Back to the Source educator institute, many on scholarship.

Our commitment to partnering with our neighbors in the Central Market area—where our new Strand Theater is expected to open this time next year—deepened as we continued to welcome residents of the Canon Kip Senior Center to shows at The Geary, augmented by pre- and postshow workshops, and provided them with an onsite WoW performance of Romeo and Juliet. Another new stop on our WoW tour was The Arc of San Francisco, a SOMA nonprofit that provides services for adults and transition-age youth with developmental disabilities. Our residencies will extend this summer to include Oasis for Girls, which provides academic, career-building, and creative learning opportunities for disadvantaged teens from all over the city.

Moving forward, A.C.T.’s education department is pioneering a new form of inclusive, participatory theater, in which public spaces will be transformed into events for intergenerational reflection and celebration, performance and interactive dramatic play. Funded by a generous grant from the James Irvine Foundation, our Stage Coach initiative will launch this summer. It will present performances on our new mobile stage at Off the Grid, Sunday Streets, and other San Francisco neighborhood gatherings. Stage Coach will also deliver sustained theater arts experiences to San Francisco’s most ethnically diverse and socioeconomically disadvantaged neighborhoods, bringing A.C.T.’s M.F.A. Program and residency students and alumni, master teaching artists, and community members together to explore our collective and personal histories as San Franciscans.

“If there is one thing we have learned over the past three years,” says A.C.T. Director of Education Elizabeth Brodersen, “it’s that each and every one of us has a story worth hearing. Sharing those stories through theater is a powerful way for all of us to learn, grow, and connect. We are excited to bring that possibility to San Franciscans all across the city.”
Have you ever wondered what happens in an acting class? Do you have a fantastic idea for a play? Looking for a fun way to build your confidence with public speaking?
A vital and vibrant part of the fully accredited A.C.T. Conservatory, Studio A.C.T. offers theater education and training to adults (age 19 and older). During four busy sessions each year, theater lovers immerse themselves in fun, rewarding courses that enhance their everyday lives and appreciation for the art form. Taught by some of the Bay Area’s leading theater professionals, Studio A.C.T. courses attract students young and old, and as diverse as A.C.T. audiences: from retirees looking to try something new, to theater professionals brushing up on their skills, to couples treating themselves to a unique and memorable shared experience.

“We bring new meaning to the expression ‘academic diversity,’” says Studio A.C.T. Director Nick Gabriel. “Anyone can find something within the curriculum to satisfy a desire for creativity—anyone.” An A.C.T. resident artist and graduate of the Master of Fine Arts Program, Gabriel is currently appearing in *The Orphan of Zhao* and was recently seen on the Geary stage in *Napoli!, Scorched*, and *Endgame*.

After teaching in every educational program A.C.T. offers, Gabriel is perfectly positioned to understand what students are looking for—and how to deliver it. In particular, he has worked to expand the Studio A.C.T. curriculum to include courses beyond actor training. “We have the ability to give the Bay Area community an opportunity to study other aspects of theater practice: playwriting, directing, costume design, stage makeup—eventually we’ll even offer stage management,” he says. To highlight theater’s relevance to everyday life, Studio A.C.T. now also offers courses on how to use theatrical techniques in nontheatrical contexts: The Art of Public Speaking and Acting for the Executive Presence have both been popular choices.

Studio A.C.T. students are an important part of the A.C.T. family, gaining access to our top-flight facilities, studios, and performing arts library. Students also enjoy special invitations to play readings, conservatory productions, dress rehearsals for mainstage productions, and other insider events.

Don’t miss your chance to dive into one of your favorite art forms, meet fellow theater lovers, and challenge yourself in a fun, supportive environment. Studio A.C.T. courses offer something for everyone—whether you want to perform, write, or deepen your appreciation for this incredible art form, we have a place for you.

“All of our instructors are professional theater practitioners: we will illuminate students’ artistry through this educational experience. They don’t have to think of themselves as artists. We’ll show them exactly how artistic they really are.”

Nick Gabriel
Studio A.C.T. Director
When A.C.T. opened a performance venue in our longtime costume shop, we did so primarily out of necessity. As rising costs made renting space for our conservatory productions increasingly impractical, Executive Director Ellen Richard saw a solution in the large storefront section of the building, located in the heart of San Francisco’s Central Market neighborhood. Used occasionally for classes but mostly as a place to store costumes for A.C.T.’s annual holiday classic, *A Christmas Carol*, the street-level space had potential to become the perfect venue in which to develop and showcase experimental work. In 2011, it was transformed into The Costume Shop theater and began hosting Master of Fine Arts Program productions.

Gaps in the conservatory calendar, however, left the space dark for weeks at a time. Meanwhile, other arts organizations were suffering the same rental crisis we were, and city officials were under pressure to accelerate revitalization efforts in Central Market. We saw a way to help both parties: A.C.T. could keep the lights on by giving the space away to other arts organizations. With funding from the city’s Neighborhoods Arts Collaborative and the Kenneth Rainin Foundation, we did just that. We began offering the black box theater to other nonprofits—for free.

Through the Community Space-Sharing Initiative, The Costume Shop quickly assumed a unique identity as a truly communal performance destination for diverse arts experiences. In addition to providing the versatile space, A.C.T. supplies essential equipment and offers much-needed production support. “As a small performance group, we are emblematic of the countless groups desirous for and in need of space,” Campo Santo cofounder Sean San José told us. “For an institution like A.C.T. to take the lead in creating a new center for performance is inspiring.”

The initiative has also helped more established companies, says Magic Theatre’s director of new play development, Dori L. Jacob: “A.C.T.’s Costume Shop has become an epicenter for our community of theater makers to take risks in developing new work. We are so thrilled to be a part of this growing Central Market art mecca and hope that The Costume Shop will continue to be a vibrant curatorial home.”

What started with invitations to other theater companies quickly expanded to accommodate dancers, community choirs, shadow puppeteers, and more. To date, 32 different organizations have rehearsed, performed, and brought life into The Costume Shop.

The Future of Space-Sharing
by Kate Goldstein and Rose Oser

Inside The Costume Shop.
Shortly after we opened The Costume Shop, A.C.T. had the opportunity to purchase The Strand Theater, an abandoned, derelict cinema just two doors away. The Strand represented an opportunity for A.C.T. to realize our longtime dream of opening a true second stage—a venue where we could produce and present a rich variety of new and classical work best suited for an intimate space.

With the tremendous success of the Community Space-Sharing Initiative in The Costume Shop, we are eager to expand the program into The Strand. In addition to housing a 285-seat theater, the building will feature a 120-seat studio space upstairs and a large state-of-the-art LED screen in the double-story windowed lobby, which will be on continuous display to the thousands of passersby who walk down Market Street every day. We look forward to welcoming even more community groups and artists, including partnering with local filmmakers and visual artists to utilize this screen.

Central Market is undergoing a period of rapid change with the influx of large companies and new technology. Longtime residents and new employees alike struggle to find their place in the changing neighborhood as real estate values skyrocket, making renting space nearly impossible for artists and fledgling arts organizations. The Community Space-Sharing Initiative is creating a space in the city’s new hub of innovation where arts experiences will be affordable and accessible to all. We believe supporting a breadth of creative visions will promote a commitment by artists and arts organizations to embrace community engagement as integral to the making of art—and that business, civic, and social leaders will embrace the notion that the arts are essential for our community to thrive.
At A.C.T. we have a saying: “We train students of theater from ages eight to eighty.” Our Young Conservatory nurtures young actors until the end of high school; our world-renowned M.F.A. Program picks up after college with actors who wish to pursue professional careers. Studio A.C.T. is aimed at adults who want to explore and deepen their theater skills but do not necessarily want to devote their lives to the field. And for undergraduate students, the Summer Training Congress offers 2- to 5-week training intensives.

For some undergraduates, however, an intensive weeks-long session is only just enough to whet the appetite for high-caliber theater training. For this reason, A.C.T. is thrilled to introduce the San Francisco Semester (SFS), a study-away opportunity that invites students from around the country to spend several months in our school. For the first time, undergraduates (and recent graduates) will be able to take advantage of the myriad benefits that come with being at this bustling nonprofit theater during its active season, when artists of all kinds work together to bring the highest-quality theater to the Bay Area.

The SFS will be attractive to students who are not already in conservatory programs—students who are getting a solid academic background at their current schools, but who are yearning to stretch their acting muscles in a concentrated program, in which they will be taught by A.C.T.’s celebrated faculty. The SFS’s conservatory-style setting will be invaluable for students who are serious about deepening their acting experience and perhaps interested in pursuing an M.F.A. degree after college.

In addition to incredible performance opportunities and the industry connections SFS students will make, they will also get the chance to learn from the professional actors working on A.C.T. productions. For example, the inaugural fall 2014 class will take master classes with Bill Irwin, who is opening our 2014–15 season with his clown show Old Hats.

Education for SFS students is hardly confined to the classroom; one benefit of training at A.C.T. is being able to experience the vibrant and diverse art the Bay Area has to offer. “For students who are studying theater but don’t live in a major city,” says A.C.T. Associate Conservatory Director Carly Cioffi, “the San Francisco Semester is an opportunity to come learn about art being made in an urban center.” The Bay Area theater community is extremely welcoming to students, and complimentary tickets and discounts are abundant. SFS students will be encouraged to fully immerse themselves in this international cultural center. “We think we can compete with going to Rome and Paris for theater,” says Cioffi. “We are just as international and exotic.”

As A.C.T. began to create the San Francisco Semester, Mills College in Oakland was rebuilding its own theater program. Sonia Delwaid, an associate professor of dance at Mills, was working to give students the opportunity to pursue a theater minor when she heard about A.C.T.’s plans and proposed a collaboration. A.C.T.’s discovery of Mills’s shared interest in creating a high-quality acting program for undergraduate students compelled us to join forces. Starting with the fall 2014 semester, students at Mills will be able to take classes offered in the SFS, allowing the college to offer a theater major once again. “I’m really looking forward to the partnership with Mills,” says A.C.T. Conservatory Director Melissa Smith. “I have a great feeling about the faculty, students, and administrators I’ve met there, and I’m curious to see how our collaboration evolves. It feels like a great fit.”

For more information: visit act-sf.org/sfsemester.
This season, A.C.T. has taken you on a journey around the world, and now it’s time to **COME BACK HOME.**

$100,000
BRING US HOME
CHALLENGE

All donations received before June 30 will be matched dollar for dollar by a generous matching grant—but only if we have your help to reach the $100,000 goal.

Take advantage of this incredible opportunity to double your impact today!

**NOW**
Fill out a gift form in the lobby

**PHONE**
Call 415.439.2353

**ONLINE**
Visit act-sf.org/support
Producers Circle members make annual contributions of $12,000 or more to A.C.T. We are privileged to recognize these members’ generosity during the April 1, 2013–April 1, 2014, period. For information about Producers Circle membership, please contact Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.

Frannie Fleishhacker, Chair

Executive Producer
($25,000–$49,999)
Anonymous
Ms. Joan Danforth
Ray and Dagmar Dolby Family Fund
Sarah and Tony Earley
Kevin and Celeste Ford
Mr. and Mrs. Gordon P. Getty
Jo S. Huley
Christopher and Leslie Johnson
Jeri Lynn and Jeffrey W. Johnson
Mrs. Albert J. Moorman
Lisa and John Pritzker
Toni Rembe and Arthur Rock
Jack and Susy Wadsworth
Nola Yee

Jerome L. and Thao N. Dodson
Mr. and Mrs. John Goldman
Douglas W. and Kaatri Grigg
Kirke and Nancy Sawyer Hasson
Matt Henry
Ron and Dianne Hoge
Marcia and Jim Levy
John Little and Heather Stallings Little
Jan Shrem and Maria Manetti Shrem
Don and Judy McCubbin
Nion T. McEvoy and Leslie Berriman
Mr. Byron R. Meyer
Kenneth and Gisele Miller
Clay Foundation-West
Robina and John Riccitiello
David and Carla Riemer
Sally and Toby Rosenblatt
Mr. and Mrs. Gene Schnair
Ms. Anne Shonk
Dr. and Mrs. Gideon Sorokin
Mr. David G. Steele
Alan and Ruth Stein
Bert and LeAnne Steinberg
Ayn Thorne
Pasha and Laney Thornton
Susan A. Van Wagner
Aaron Vermut and Adriana Lopez Vermut
Mr. and Mrs. Paul L. Wattis III

Diane Hoge, Co-chair · Nola Yee, Co-chair

Directors Circle members make annual contributions of $2,000 to $11,999 to A.C.T. We are privileged to recognize these members’ generosity during the April 1, 2013–April 1, 2014, period. For information about Directors Circle membership, please contact Alica Arenson at 415.439.2482 or aarenson@act-sf.org.

Associate Producer
($6,000–$11,999)
Anonymous
Judith and David Anderson
Romana and John Bracco
Gayle and Steve Brugler
Drs. Devon Char and Valerie Charlton-Char
Lesley Ann Clement
Mr. and Mrs. David Crane
Bill and Cerina Criss
Michael and Marjet Cyrus
Andrew Dahlkemper
James and Julia Davidson
Edward and Della Dobranski
Mrs. Michael Dollinger
Michael Dowey
Anne and Gerald Down
Mr. and Mrs. William Draper III
Dr. Caroline Emmett and Dr. Russell Rydel
Ms. Daniela Faggioni
Darla and Patrick Flanagan
Vicki and David Fleishhacker
Mr. and Mrs. Matthew Barger
Lloyd and Janet Cluff
Daniel E. Cohn and Lynn Brinton
David Coulter and Susan Weeks
Bruce Coszadd and Sharon Hoffman
Mr. and Mrs. Robert Dazhe
Richard T. Davis and William J. Lowell

Tim Mott
Paula and John Murphy
Terry and Jan Opdendyk
Elsa and Neil Pering
Jon and Barbara Phillips
Merrill Randol Sherwin
Richard Rava and Elisa Neipp
Ellen Richard
Dale Schroedel and Lisa Honig
Rick and Cindy Simons
Mr. Laurence L. Spitters
Emmett and Marion Stanton
J. Dietrich and Dawna Stroeh
Roselyne C. Swig
Dr. and Mrs. Martin Terplan
Ian and Olga Thomson
Paul and Barbara Weiss
Carlie Wilmans
Beverly and Loring Wyllie
Kay Yun and Andre Neumann-Loreck
Joy C. Wallenberg, M.D.
Mr. and Mrs. Christopher A. Westover
Dr. and Mrs. Andrew Wiesenthal
Valerie Barth and Peter Booth Wiley
Barry Willimas and Lalita Tadem
Mr. and Mrs. Joseph B. Workman
Mr. and Mrs. Roger Wu

**DIRECTOR**
($2,000–$3,999)
Anonymous (5)
Martha and Michael Adler
Bruce and Betty Alberts
Lyndt Althuser and
Stanley D. Herstein
Sharon L. Anderson
Timothy Anderson and Ellen Kim
Ms. Kay Auciello
Ms. Lynda Barber
Nancy and Joachim Bechtel
David V. Beery and Norman Abramson
Vali Beneshe and Bob Tandler
Donna L. Beers and Terry Dahl
Mr. Kenneth C. Berner
Jane Bernstein and Robert Ellis
Kenneth Berryman
Fred and Nancy Bjork
David and Rosalind Bloom
Roger and Helen Bohl
John Boland and James Carroll
Mr. Mitchell Bolon and
Mr. John Christner
Christopher and Debora Booth
Brenda and Roger Borovoy
Mr. Andrew Bradley and
Mrs. Ellen Bradley
Mr. Benjamin Bratt and Talisa Soto
Tim and Peggy Brown
Mr. and Mrs. John M. Bryan
Tom and Carol Burkart
Patrick and Mary Callan
Ms. Sally Carlson
The Donal and Carole Chaiken
Foundation
Karin and Steven Chase
T.Z. and Irmgard Chu
Susan and Ralph G. Coan, Jr.
Thomas J. and Joan C. Cooney
Jean and Mike Couch
Darren Criss
Ms. Karen T. Crommie
Mr. and Mrs. Ricky J. Curoto
Mr. T.L. Davis and Ms. M.N. Plant
Reid and Peggy Dennis
Mr. William Dickey
Ms. Julie D. Dickson
Joan Eckart
Holly and Ed Eger
Mrs. Delta Fleshacker Ehrlich
Jacqueline and Christian Erdman
Charles and Susan Falady
Mr. Robert Feyer and
Ms. Marsha Cohen
Mr. and Mrs. Richard J. Fineberg
Sue and Ed Fish
Ms. Linda Jo Fritz
Mr. and Mrs. Patrick F. Flannery
Myrna and Thomas Frankel
Ms. Lynda Fu
Mr. Sameer Gandhi and
Ms. Monica Lopez
William Garland and Michael Mooney
Mr. Michael R. Genesereth
Drucilla Gensler
Mr. Arthur Gianoukos
Richard Gibson and Paul Porcher
Susan and Dennis Gilardi
Paula and William Gilmartin
Harvey and Gail Glasser
Jason Goldman
Dr. A. Goldschlager
Mrs. Kenneth Gottlieb
Mark and Renee Greenstein
Ms. Gale L. Grinsell
Ms. Margaret J. Grover
Nadine Guflant and Ed Medford
James Haire and Timothy R. Cole
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Ms. Kendra Hartnett
Mr. and Mrs. R. S. Heinrichs
Ms. Martha Hertlendy
Mr. and Mrs. Jerre Hitz
Chris and Holly Hollenbeck
Ms. Marcia Hooper
Rob Hulteng
Robert Humphrey and Diane Amend
Mr. and Mrs. Robert Huret
Harold and lyn Isbell
Franklin Jackson and Maloos Anvarian
Mr. and Mrs. Michael Kamil
Mr. and Mrs. Ron Kaufman
Sylvia Kaufman
Sheila and Mark Kenney and Family
Alison and Arthur Kern
Ms. Pamela L. Kershner
Ms. Angèle Khachadour
Ms. Nancy Kitse
Mr. R. Samuel Klatshko
Jennifer Langan
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Sue Yang Li
Herbert and Claire Lindenberger
Mr. and Mrs. Alexander Long
Dr. Thane Kreiner and
Dr. Steven Lovejoy
Patrick Machado
Ms. Jill Matichak Handelsman
John B. McCullister
John G. McGehee
Kathleen McLain
Casey and Charlie McKibben
Elisabeth and Daniel McKinnon
Mr. Ken McNeeley and
Mr. Inder Dhillon
Stephanie Mellin and Bill Mellin
Ms. Nancy Michel
Mr. and Mrs. Roger Miles
Mr. Wallace A. Myers
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Mrs. Margaret O’Drain
Emilie and Douglas Ogden
Margo and Roy Ogus
Meredith Orthwein
Janet and Clyde Otstel
Timothy and Rachel Parker
Janine Paver and Eric Brown
Jason Payne
Pease Family Fund
Mr. and Mrs. William Pitcher
Nancy Quintrell
Gordon Radley
Jacob and Maria Elena Ratinoff
Mr. and Mrs. Robert M. Raymer
Mr. and Mrs. John A. Reitan
Albert and Roxanne Richards Fund
Rick and Anne Riley
Sara and Yvonne Rogers
Deborah Romer and William Tucker
Mrs. Barbara Rosenblum
Ms. Mary Ellen Rossi
Riva Rubinitz
Ms. Diane Rudden
Ms. Dace Rutland
Scott and Janis Sachten
Paul Sack
Ms. Monica Salusky and
Mr. John Sutherland
Mr. Curtis Sanford
Bob and Kelly Scannell
Betty and Jack Schafer
Dr. and Mrs. Stephen M. Schoen
Ms. Jean Schultz
Mr. Greg Socon and Mr. Yunor Peralta
Dr. F. Stanley Seifried
Russ Selinger
Mr. and Mrs. John Shankel
Mr. Kristine Soorin and Bryce Ikeda
Mr. and Mrs. Robert S. Spears
Diana L. Starcher
Vera and Harold Stein
Mr. Jack R. Steinmetz
Lillis and Max Stern
Rick Stern and Nancy Ginsburg Stern
Steve and Sum Stone
Richard and Michele Stratton
Tara Sullivan and Jim Horan
Michael Tchao
Susan and David Terris
Dr. Eric Test and Dr. Odellia Braun
Mr. and Mrs. William W. Thomas
Judy and Bill Timken
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Ruthellen Toole
Gavin Turner
Mr. and Mrs. John R. Upton
Kathryn and Robert Vizas
Arnie and Gail Wagner
Mr. and Mrs. James Wagstaffe
Ms. Marla M. Walcott
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Ms. Carol Watts
Mr. William R. Weir
Ms. Allie Weissman
Ms. Beth Weissman
Irv Weissman and Family
Mr. Keith Weismer
Mr. and Mrs. Bruce White
Ms. Linda Ying Wong
Mr. and Mrs. Richard Zitrin

CONNECT WITH US 🔵🔴🔸
Friends of A.C.T. make annual contributions of $75–$1,999 in support of A.C.T.’s operations and programs. We are privileged to recognize these members’ generosity during the April 1, 2013–April 1, 2014, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about becoming a Friend of A.C.T., please contact Leah Barish at 415.439.2353 or lbarish@act-sf.org.

**PATRON** ($1,200–$1,999)
Anonymous (5)
Mr. David N. Barnard
Jeanne and William Barulich
Mr. Clifton L. Bell
Mr. and Mrs. Paul Berg
Mr. Denis Carrade
Dr. and Mrs. Barry Chauer
Mr. Byde Clawson and Dr. Patricia Conolly
Ms. Donna Crabb and Mr. Gustav Laub
Ira and Jerry Dearing
Robert and Judith DeFranco
Linda Dodwell
Leif and Sharon Erickson
Mr. and Mrs. Timothy Ferris
Dr. James and Suzette Hessler
Dr. Allan Kleidon
Ed and Peggy Kavounas
Dr. James and Suzette Hessler
Dr. and Mrs. Delbert H. Meyer
Mr. and Mrs. John McMahan
Dr. Margaret R. McLean
Maureen McKibben
Ms. Dianne McKenna
Mr. and Mrs. Jason McDonell
Mr. Allan W. May
Ms. R. Vernie Mast
Mr. Jon Garber and Mr. Ken Fulk
Elizabeth and Paul Fraley
Dr. Allan and Teri Flach
Dr. and Mrs. M. D. Flamm, Jr.
Harry Bremound and Peggy Forbes
Mr. Daniel R. Bedford
Ms. Pamela Barnes
Mr. Daniel R. Bedford
Mr. Thomas Benet
Ms. Joyce Avery and Mr. Brian A. Berg
Stuart and Helen Bessler
Leslie and Tom Bires
Mr. and Mrs. James R. Blount
Mr. and Mrs. Roger Boas
Marilyn and George Bray
Linda K. Brewer
Mr. Larry E. Brown
Ms. Caitlin Brown
Patricia Brownlie
Martin and Geri Brownstein
Dr. Paula L. Campbell
Ms. Cecily Cassel
Drs. Danton and Susan Lee Char
Mr. Craig Claussen
Aurita Coates
Daniel E. Cohn and Lynn Brinton
Dr. Michael V. Collins
Sue and Gary Conway
Kristen and Charles Correll
Mr. Copely E. Crosby
Ingrid Deiwikts
Richard DeNatale and Craig Laker
Frances and Patrick Devlin
Bob and Jean Dolin
Ms. Joanne Dunn
Ms. Bonnie Elliott
Ms. Winn Ellis and Mr. David Mahoney
Neil and Marilyne Elsvorson
Angela and Miguel Espinosa
Aaron and Maria Esterra
Vicky Estera
Mr. Rodney Ferguson and Ms. Kathleen Egan
Gary and Helen Fitzgerald
Paul Fitzgerald and Linda Williams
Dr. Allan and Teri Flach
Dr. and Mrs. M. D. Flamm, Jr.
Harry Bremound and Peggy Forbes
Elizabeth and Paul Fraley
Alan and Susan Fritz
Mr. Ken Fulk
Ms. Karsleen Gallivan
Mr. Jon Garber and Ms. Bonnie Fought
Marilee K. Gardner
Mr. John Garfinkle
Sydney Ghobadian
Arnie and Shelly Glassberg
Mr. Curtis Wilhelm and Mr. Michael Glover
David B. Goldstein and Julia Vetromile
Ted and Louise Gould
Marlys T. Green
Dr. and Mrs. Gabriel Gregoratos
Bill and Nancy Grove
Zachary Hollander
Mr. and Mrs. Gary G. Harmon
Mrs. Julie Harris
Ginger and Bill Hedden
Lenore Heffernan
Drs. Barbara and William Hershey
Mr. and Mrs. Donald M. Hill
Ariane Romano and Jeffrey Rodman
Julia Holloway
Jing Hsieh
Leslie and George Hume
Mr. and Mrs. Roger A. Humphrey
Ms. Kathryn Hunt and Mr. Keith Herbert
David ibnhAle and Mollie Ricker
Virginia M. Ingham
Ms. Brenda D. Jeffers
Dr. and Mrs. C. David Jensen
Mr. Doug Jensen
Claudia Jofre
Mr. and Mrs. Norman L. Johnson
Blake and Debbie Jorgensen
Richard M. and Susan L. Kaplan
Louise Karr
Jeffrey and Loretta Kaskey
Mr. Dennis Kaump
Mr. John Kemp
Tamsin Kendall and Allan Truebridge
Ms. Josephine Kennedy
George and Janet King
Edward and Miriam Landesman
Mrs. Judith T. Leahy
Robert and Tanya Lebrason-Brown
Alexandra Lee
Ms. Elise S. Liddle
Julia Lobel
Ms. Evelyn Locktron
Mr. and Mrs. Robert W. Logan
Ms. Sally Lopez
Timothy Lucas
Antonio and Ashley Lucio
Richard N. Hill and Nancy Lundeen
Jeff and Susanne Lyons
Malcolm and Liza MacNaughton
Mr. and Mrs. William Manheim
Ms. B. Vernie Mast
Mr. Allan W. May
and Mrs. Jason McDonell
Ms. Dianne McKenna
Maureen McKibben
Dr. Margaret R. McLean
and Dr. Mrs. John Mahan
Dr. and Mrs. Delbert H. Meyer
John Micek
Lillian and James Mitchell
Kathleen Moore
Ms. Roberta Mundie
Joseph C. Naipaver and Deana Logan
Dorotea C. Nathan
Ms. Jeanne Newman
Ms. Lisa Nolan
Ms. Margaret Norton
Jan O’Brien and Craig Hartman
Ms. Joanna Officer and Mr. Ralph Tiegel
Diane Ososke
Melinda and Rick Osterloh
Joyce Palmer
Mr. David J. Pasta
Ms. Madeleine F. Paterson
John Pernick
Matt Porta
Sandi and Mark Randall
Ms. Danielle Rebischung
Gordon and Susan Reetz
Maryalice Reinhuller
Robina and John Riciocelli
Mr. and Mrs. Charles Rino
Mr. Orrin W. Robinson III
James and Lister Robison
Barbara and Saul Rockman
Marguerite Romanello
Mr. and Mrs. David Rosenkrantz
Mr. David S. Wood and Ms. Kathleen Garrison
Ms. Maxine Rosson
Herman Rougier
Antone Sabelia
Mrs. H. Harrison Sadler
Louise Adler Sampson
Drs. Martin E. and Corsee D. Sanders
Ms. Nina M. Scheller
Mrs. Sonja Schmid
Lori Schryer
Darlene Schumacher and Jason Brady
Mr. Howard G. Schutz
Mr. Jim Sciuto
Michelle Shonk
Mr. and Mrs. John Simon
Mrs. Elizabeth C. Smith
Ms. Claire Solot and Mr. St. John Bain
Jeffrey Stern, M.D.
Margaret Stewart and Severin Borenstein
Ian E. Stockdale and Ruth Leibig
Dr. and Mrs. G. Cook Story
Mr. and Mrs. Monroe Strickbein
Mr. John E. Sweeney and Ms. Lana Basso
Ms. Kim Szegol
Marilyn E. Taghon
Ms. Denise Tyson
Dr. Owen S. Valentine
Leon Van Steen
Mr. and Mrs. Ronald G. VandenBerghe
Mr. Andrew Velline
Dr. and Mrs. C. Daniel Venciil
Aaron Vermut and Adriana Lopez Vermut
Katherine and William Volkman
Claire Waithafish
Robert and Emily Warden
Mr. Edward Wasp and Ms. Helena Troy
Ms. Meredith J. Watts
Mr. William C. Webster
Mr. Richard West
Anne and Scott Westbrook
Mr. Robert Weston
Mr. Bob D. Wilder
Geishe Williams
Mr. and Mrs. Kenneth Wilson
Mr. David S. Winkler
Richard Wolitz and Stephen Follansbee
Mr. David S. Wood and Ms. Kathleen Garrison
Gerold and Susan Wunderlich
Elysa and Herbert Yanowitz
Mr. Stephen Young
Mr. and Mrs. Philip Zimbardo
Peter and Midge Zischke

**CONTRIBUTORS** ($300–$599)
Anonymous (5)
Barbara and Fred Abbott
Ms. Susan Adams
Susan Adamson and George Westfall
Vernon Anderson
Ms. Anna Antonucci
Jim Armbuster
Seda and Jerry Arnold
Ms. Gisele Aronson
Mrs. A.V. Augustin
Rebecca and David Ayer
Ms. Christina M. Bailar
Mr. Roderick G. Baldwin
Mr. William Barnard
Mr. Albert J. Bartridge, Jr.
Ms. Gale L. Beach
Robert H. Beadle
Ms. Susan Beech
Mr. and Mrs. Ervin Behrin
Ms. Donna Beldman
Richard and Kim Beleson
Ms. Carla Bell
Ms. Cynthia Bengier
Mr. and Mrs. Marshall Bentley
Mr. Patrick Berdige
Ms. Carole Berg
Ms. Susan R. Bergesen
Carol and David Berluti
Ms. Jacqueline Bertin
Richard and Katherine Berman
Ms. Carole A. Bettencourt
Deborah Bial
Mrs. Fowler A. Biggs

**SUSTAINER** ($600–$1,199)
Anonymous (3)
Mr. Marcus Aaron
Mr. and Mrs. Howard J. Adams
Mr. Paul Anderson
Ms. Patricia Wilde Anderson
Mrs. Audrey Apple

48 / AMERICAN CONSERVATORY THEATER

ACT-SF.ORG | 415.749.2355

Ms. Margaret Warton and Mr. Steve Benting
Mr. Steven Winkel
Marilyn and Irving Yalom

Friends of A.C.T. make annual contributions of $75–$1,999 in support of A.C.T.’s operations and programs. We are privileged to recognize these members’ generosity during the April 1, 2013–April 1, 2014, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about becoming a Friend of A.C.T., please contact Leah Barish at 415.439.2353 or lbarish@act-sf.org.
### GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

- Mr. Peter Burgess in memory of Mr. Michael Green in honor of Ellen Foley in honor of Jill Heavey
- Mrs. Mary Eschen in memory of Agnes Shapiro
- Ms. Joy Eaton in memory of T.odd Wees
- Ms. Mavis DeWees in honor of Carey Perloff
- Ms. Pamela Kershner in memory of Sesh Kannan in memory of sriram kannan
- Ms. Cheryl Jacobs in memory of Barbara Campbell
- Ms. Beth Hurwich in honor of Nancy Livingston
- Jing Hsieh in honor of Zachary Piser
- Ms. Sandra Halladey in honor of Ruth Asawa
- Dr. and Mrs. Sheldon Gross in honor of T. Dow-Gross
- Ms. Sandra Halladay in honor of Ruth Asawa
- Julia Holloway in honor of The Very Reverend Alan Jones
- Mr. Robert Bernheim in honor of Holly Noble
- Mr. Peter Burgess in memory of Peter W. Burgess, MD
- Ms. Mavis DeWees in honor of Carey Perloff
- Ms. Joy Eaton in memory of Todd Wees
- Mrs. Mary Eschen in memory of Agnes Shapiro
- Ellen Foley in honor of Jill Heavey
- Mr. Michael Green in honor of Bert & Leanne Steinberg
- Dr. and Mrs. Sheldon Gross in honor of T. Dow-Gross
- Ms. Sandra Halladay in honor of Ruth Asawa
- Julia Holloway in honor of The Very Reverend Alan Jones
- Jing Hsieh in honor of Zachary Piser
- Ms. Beth Harwich in honor of Nancy Livingston
- Ms. Cheryl Jacobs in memory of Barbara Campbell
- Jana John in memory of Ralph Woosley
- Soh Kannan in memory of stiram kannan
- Ms. Pamela Kerchner in memory of Marian and Richard Kerchner
- Mr. Howard Kuperberg in honor of Craig Slaight
- Mr. Thomas Larsen in honor of Craig Slaight
- Mrs. Sheila Larsen in honor of Craig Slaight
- Alan and Susan Fritz
- Marilee K. Gardner
- Allan Gold
- Arnold and Nina Goldschlager
- Carol Goodman and Anthony Gane
- James Haire and Timothy Cole
- Richard and Lois Halliday
- Mr. Richard H. Harding
- Mr. and Mrs. Kent Harvey
- Mr. William E. Hawn
- Betty Hoener
- Jo S. Hurley
- Ms. Heather M. Kitchen
- Mr. Jonathan Kitchen and Ms. Nina Hatvany
- John and Karen Kopac Reis
- Mr. Patrick Lane
- Philip C. Lang
- Mindy Lechman
- Marcia Lowell Leonard
- Marcia and Jim Levy
- Ines R. Lewandowitcz
- Nancy Livingston and Fred M. Levin
- Dot Loftstrom and Robin C. Johnson
- Ms. Paulette Long
- Dr. Steve Lovejoy and Dr. Thane Kreiner
- Jim and Anne Magill
- Melanie and Peter Maier
- Mr. Jeffrey Malloy
- Michael and Sharon Marron
- Mr. John B. McCallister
- JeNeal Ann Granieri and Alfred F. McDonnell
- Burt and Deedee McMurtry
- Dr. Mary S. and F. Eugene Metz
- J. Sanford Miller and Vinie Zhang Miller
- Milton Mosk and Tom Foutch
- Bill and Pennie Needham
- Walter A. Nelson-Rees and James Coran
- Michael Peter Nguyen
- Dante Noto
- Gail Oakley
- Sheldon Osborne
- Anne and Bertram Raphael
- Jacob and Maria Elena Ratinoff
- Mary L. Renner
- Gerald B. Rosenstein
- Paul and Renae Sandberg
- Mr. Brian E. Savard
- Harold Segelstad
- F. Stanley Seifried
- Ruth Short
- Andrew Smith
- Cheryl Sorokin
- Alan L. and Ruth Stein
- Mr. and Mrs. Bert Steinberg
- Jane and Jay Taber
- Mr. Marvin Tanigawa
- Nancy Thompson and Andy Kerr
- Brian and Ayn Thorne
- Michael E. Tully
- Shirley Wilson Victor
- Ms. Nadine Walas
- Marla Meridoyne Walcott
- Ms. Paulette Long
- Dr. Steve Lovejoy and Dr. Thane Kreiner
- Jim and Anne Magill
- Melanie and Peter Maier
- Mr. Jeffrey Malloy
- Michael and Sharon Marron
- Mr. John B. McCallister
- JeNeal Ann Granieri and Alfred F. McDonnell
- Burt and Deedee McMurtry
- Dr. Mary S. and F. Eugene Metz
- J. Sanford Miller and Vinie Zhang Miller
- Milton Mosk and Tom Foutch
- Bill and Pennie Needham
- Walter A. Nelson-Rees and James Coran
- Michael Peter Nguyen
- Dante Noto
- Gail Oakley
- Sheldon Osborne
- Anne and Bertram Raphael
- Jacob and Maria Elena Ratinoff
- Mary L. Renner
- Gerald B. Rosenstein
- Paul and Renae Sandberg
- Mr. Brian E. Savard
- Harold Segelstad
- F. Stanley Seifried
- Ruth Short
- Andrew Smith
- Cheryl Sorokin
- Alan L. and Ruth Stein
- Mr. and Mrs. Bert Steinberg
- Jane and Jay Taber
- Mr. Marvin Tanigawa
- Nancy Thompson and Andy Kerr
- Brian and Ayn Thorne
- Michael E. Tully
- Shirley Wilson Victor
- Ms. Nadine Walas
- Marla Meridoyne Walcott
- Katherine G. Wallin
- David Weber and Ruth Goldstine
- Paul D. Weintraub and Raymond J. Szcesny
- Tim M. Whalen
- Mr. Barry Lawson Williams
- Anonymous (8)

### GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

- The Estate of Barbara Beard
- The Estate of John Bissinger
- The Estate of Nancy Croyce
- The Estate of Leonie Darwin
- The Estate of Mary Jane Detwiler
- The Estate of Olga Diora
- The Estate of Mortimer Fleishhacker
- The Estate of Mary Gamburg
- The Estate of Phillip E. Goddard
- The Estate of Mrs. Lester G. Hamilton
- The Estate of Sue Hamister
- The Estate of Howard R. Hollinger
- The Estate of William S. Howe, Jr.
- The Estate of Thomas H. Maryanski
- The Estate of Michael L. Mellor
- Bruce Tyson Mitchell
- The Estate of Dennis Edward Parker
- The Estate of Shepard P. Pollock
- The Estate of Margaret Purvine
- The Estate of Charles Sassoon
- The Estate of Olivia Thebus
- The Estate of Sylvia Cole Tolk
- The Estate of Elizabeth Wallace
- The Estate of William Zoller

### MEMORIAL & TRIBUTE GIFTS

- The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the March 1, 2013–March 1, 2014, period.

  - Mr. Robert Bernheim in honor of Holly Noble
  - Mr. Peter Burgess in memory of Peter W. Burgess, MD
  - Ms. Mavis DeWees in honor of Carey Perloff
  - Ms. Joy Eaton in memory of Todd Wees
  - Mrs. Mary Eschen in memory of Agnes Shapiro
  - Ellen Foley in honor of Jill Heavey
  - Mr. Michael Green in honor of Bert & Leanne Steinberg
  - Dr. and Mrs. Sheldon Gross in honor of T. Dow-Gross
  - Ms. Sandra Halladay in honor of Ruth Asawa
  - Julia Holloway in honor of The Very Reverend Alan Jones
  - Jing Hsieh in honor of Zachary Piser
  - Ms. Beth Harwich in honor of Nancy Livingston
  - Ms. Cheryl Jacobs in memory of Barbara Campbell
  - Jana John in memory of Ralph Woosley
  - Soh Kannan in memory of stiram kannan
  - Ms. Pamela Kerchner in memory of Marian and Richard Kerchner
  - Mr. Howard Kuperberg in honor of Craig Slaight
  - Mr. Thomas Larsen in honor of Craig Slaight
  - Mrs. Sheila Larsen in honor of Craig Slaight
  - Ms. Victoria Larson in memory of Dennis Powers
  - Ms. Rivkah Massey in honor of Honey Massey
  - Dr. Margaret McLean in memory of Teresa M. McLean
  - Dr. Margaret McLean in honor of Teresa McLean
  - Ms. Joan Millar in honor of Edmond & Peggy Kavounas
  - Mr. Michael Paller in honor of Melissa Smith
  - Toni Palmer in memory of Holly Noble
  - Ms. Dvora Parker in honor of Holly Noble
  - Ms. Sandra Randall in memory of Mortimer Fleishhacker
  - Lucy Reckseit in honor of Anne Shonk
  - Ms. Irene Rothschild in honor of Cherie Sorokin
  - Peter Scattini in honor of Craig Slaight
  - Melissa Schoen in memory of Barbara Campbell
  - Mrs. Fritz Schoen in honor of Reed Campbell
  - Dr. Jan Schreiber in honor of Craig Slaight
  - Ms. Anne Shonk in honor of Bert and LeAnne Steinberg
  - Mr. Harold Stein in honor of Nancy Livingston
  - Steven Stone in memory of Tom Maryanski
  - Nancy Thompson and Andy Kerr in honor of Bert Steinberg and LeAnne Crouse
  - Mr. William E. Hawn
  - Mr. and Mrs. Kent Harvey
  - Dr. and Mrs. Sheldon Gross in honor of T. Dow-Gross
  - Ms. Sandra Halladay in honor of Ruth Asawa
  - Julia Holloway in honor of The Very Reverend Alan Jones
  - Jing Hsieh in honor of Zachary Piser
  - Ms. Beth Harwich in honor of Nancy Livingston
  - Ms. Cheryl Jacobs in memory of Barbara Campbell
  - Jana John in memory of Ralph Woosley
  - Soh Kannan in memory of stiram kannan
  - Ms. Pamela Kerchner in memory of Marian and Richard Kerchner
  - Mr. Howard Kuperberg in honor of Craig Slaight
  - Mr. Thomas Larsen in honor of Craig Slaight
  - Mrs. Sheila Larsen in honor of Craig Slaight
  - Ms. Victoria Larson in memory of Dennis Powers
  - Ms. Rivkah Massey in honor of Honey Massey
  - Dr. Margaret McLean in memory of Teresa M. McLean
  - Dr. Margaret McLean in honor of Teresa McLean
  - Ms. Joan Millar in honor of Edmond & Peggy Kavounas
  - Mr. Michael Paller in honor of Melissa Smith
  - Toni Palmer in memory of Holly Noble
  - Ms. Dvora Parker in honor of Holly Noble
  - Ms. Sandra Randall in memory of Mortimer Fleishhacker
  - Lucy Reckseit in honor of Anne Shonk
  - Ms. Irene Rothschild in honor of Cherie Sorokin
  - Peter Scattini in honor of Craig Slaight
  - Melissa Schoen in memory of Barbara Campbell
  - Mrs. Fritz Schoen in honor of Reed Campbell
  - Dr. Jan Schreiber in honor of Craig Slaight
  - Ms. Anne Shonk in honor of Bert and LeAnne Steinberg
  - Mr. Harold Stein in honor of Nancy Livingston
  - Steven Stone in memory of Tom Maryanski
  - Nancy Thompson and Andy Kerr in honor of Bert Steinberg and LeAnne Crouse
  - Amy Tucker in honor of Darren Criss
  - Jen Walker in honor of Holly Noble
  - Christy Wise in memory of Harry Press
  - Gifts made in honor of Marilee Gardner:
    - Sheryl Blumenthal
    - Mr. J.W. Chait
    - Mr. Frank Fischer
    - Ms. Ann Griffiths
    - Gayla Lorthridge
    - Beverly Nelson
    - Ms. Joanne Scott
    - Mr. Marilyn Wolper
  - Marilee Gardner in honor of:
    - Arthur S. Becker
    - George Biocini
    - Mr. and Mrs. Charlie Bulanti
    - John Chapat
    - Nancy Greenbach
    - Anne Richard
    - Herb Stone
    - Mr. and Mrs. Boris Wolper

---

Jo S. Hurley, Chair

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about Prospero Society membership, please contact Helen Rigby at 415.439.2469 or hrigby@act-sf.org.
CORPORATE PARTNERS CIRCLE  ·  Diana L. Starcher, Wells Fargo, Chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

SEASON SPONSOR

PRESENTING PARTNER ($25,000–$49,999)

Bank of America Foundation

JP Morgan Chase Bank, N.A.

National Corporate Theatre Fund

U.S. Bank

PERFORMANCE PARTNER ($10,000–$24,999)

BNY Mellon Wealth Management

Bank of the West

Bloomberg

Deloitte LLP

Farella Braun + Martel

Makana Capital Management

Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNER ($5,000–$9,999)

Bingham McCutchen

Ghirardelli Ice Cream and Chocolate Shop

The McGraw-Hill Companies

Pete’s Coffee & Tea

Schoenberg Family Law Group

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

$100,000 AND ABOVE

Anonymous

Grants for the Arts/San Francisco Hotel Tax Fund

The William and Flora Hewlett Foundation

The James Irvine Foundation

The Shubert Foundation

The Virginia B. Toulmin Foundation

$50,000–$99,999

Department of Children, Youth, & Their Families

The Heartst Foundation

Jewels of Charity, Inc.

Koret Foundation

The Bernard Osher Foundation

$25,000–49,999

Anonymous

The Stanley S. Langendorf Foundation

National Endowment for the Arts

San Francisco Neighborhood Arts Collaborative

Mimi and Harold Steinberg Trust

$10,000–24,999

The Moca Foundation

The Kenneth Rainin Foundation

The Sato Foundation

Walls Foundation

$5,000–9,999

Leonard and Sophie Davis Fund

Davis/Daury Family Fund

The Gruiber Family Foundation

Italian Cultural Institute

Edna M. Reichmuth Educational Fund of The San Francisco Foundation

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit corporation created to increase and strengthen support from the business community for this country’s most distinguished professional theatres. The following donors support these theatres through their contributions to NCTF:

LEADERSHIP CIRCLE ($200,000+)

The James S. and Lynne P. Turley

Ernst & Young Fund for Impact Creativity***

CMIT/ABC***

THEATRE EXECUTIVES ($50,000–$99,000)

AOL?

Bank of America

Clear Channel Outdoor***

Ernst & Young

BENEFACTORS ($25,000–$49,999)

BNY Mellon

Cisco Systems, Inc.*

Citi

Cleveland Clinic*

Goldman, Sachs & Co.

Morgan Stanley

Pfizer, Inc.

RVM INC.*

Wells Fargo**

PACESETTERS ($15,000–$24,999)

Acquis Consulting Group†

Bloomberg

Steven Bumson**

MetLife

Theatremania.com/Gretchen Shugart†

James S. Turley

UBS

DONORS ($10,000–$14,999)

American Airlines†

Mitchell J. Auslander**

Bingham McCutchen*

Broadway Across America*

Corporations Matching Annual Fund Gifts

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

CORPORATIONS MATCHING ANNUAL FUND GIFTS

A.C.T. thanks the following donors for their generous contribution of goods and services.

Autodesk

Acorn Winery

The Armory Community Center

Ghirardelli Ice Cream and Chocolate Shop

Grace Street Catering

Hafner Vineyard

Inspiration Vineyards

Piazza Market Catering

CONNECT WITH US  •  Diana L. Starcher, Wells Fargo, Chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

SEASON SPONSOR

PRESENTING PARTNER ($25,000–$49,999)

Bank of America Foundation

JP Morgan Chase Bank, N.A.

National Corporate Theatre Fund

U.S. Bank

PERFORMANCE PARTNER ($10,000–$24,999)

BNY Mellon Wealth Management

Bank of the West

Bloomberg

Deloitte LLP

Farella Braun + Martel

Makana Capital Management

Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNER ($5,000–$9,999)

Bingham McCutchen

Ghirardelli Ice Cream and Chocolate Shop

The McGraw-Hill Companies

Pete’s Coffee & Tea

Schoenberg Family Law Group

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

$100,000 AND ABOVE

Anonymous

Grants for the Arts/San Francisco Hotel Tax Fund

The William and Flora Hewlett Foundation

The James Irvine Foundation

The Shubert Foundation

The Virginia B. Toulmin Foundation

$50,000–$99,999

Department of Children, Youth, & Their Families

The Heartst Foundation

Jewels of Charity, Inc.

Koret Foundation

The Bernard Osher Foundation

$25,000–49,999

Anonymous

The Stanley S. Langendorf Foundation

National Endowment for the Arts

San Francisco Neighborhood Arts Collaborative

Mimi and Harold Steinberg Trust

$10,000–24,999

The Moca Foundation

The Kenneth Rainin Foundation

The Sato Foundation

Walls Foundation

$5,000–9,999

Leonard and Sophie Davis Fund

Davis/Daury Family Fund

The Gruiber Family Foundation

Italian Cultural Institute

Edna M. Reichmuth Educational Fund of The San Francisco Foundation

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit corporation created to increase and strengthen support from the business community for this country’s most distinguished professional theatres. The following donors support these theatres through their contributions to NCTF:

LEADERSHIP CIRCLE ($200,000+)

The James S. and Lynne P. Turley

Ernst & Young Fund for Impact Creativity***

CMIT/ABC***

THEATRE EXECUTIVES ($50,000–$99,000)

AOL?

Bank of America

Clear Channel Outdoor***

Ernst & Young

BENEFACTORS ($25,000–$49,999)

BNY Mellon

Cisco Systems, Inc.*

Citi

Cleveland Clinic*

Goldman, Sachs & Co.

Morgan Stanley

Pfizer, Inc.

RVM INC.*

Wells Fargo**

PACESETTERS ($15,000–$24,999)

Acquis Consulting Group†

Bloomberg

Steven Bumson**

MetLife

Theatremania.com/Gretchen Shugart†

James S. Turley

UBS

DONORS ($10,000–$14,999)

American Airlines†

Mitchell J. Auslander**

Bingham McCutchen*

Broadway Across America*

Corporations Matching Annual Fund Gifts

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

CORPORATIONS MATCHING ANNUAL FUND GIFTS

A.C.T. thanks the following donors for their generous contribution of goods and services.

Autodesk

Acorn Winery

The Armory Community Center

Ghirardelli Ice Cream and Chocolate Shop

Grace Street Catering

Hafner Vineyard

Inspiration Vineyards

Piazza Market Catering

CONNECT WITH US  •  Diana L. Starcher, Wells Fargo, Chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.
ARTISTIC
Mark Rucker, Associate Artistic Director
Michael Palles, Dramaturg
Jared Foster, Director of Casting & Associate Artist
Beatrice Basso, Director of New Work
Samuel Hunter, Artistic Artist

Resident Artists
Anthony Fauci, Nick Gabriel
Domenique Lozano, Craig Slighl

Associate Artists
Marcus Baggett, Olymipa Dakolos, Giles Hargavel, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timmbeale Wethenkert

Playwrights
Alper Inki and Beatrice Basso, Glen Berger, James Fenlon, Eduardo Di Filippo, David Ives, Cary Perlff and Paul Walsh, George Bernard Shaw, Peter Stone

Directors
Peter Brook and Marie-Hélène Estienne, Frank Wiseman, Building Manager/Designer
Jef Valentine, Inventory Manager
Maria Montoya, Head Stichler
Kelly Koch, Accessories & Craft Artist
Alexa West Eck, Jr., tailor
Emily White, Costume Designer
Karly Tufenkijian, Emily West, Costume Fellow

Stage Manager
Erica Mandel, Stage Manager

Production Manager
Jonathan Rider, Jeffrey Crockett, Kevin Kennedy, Scott Killian, Will McCandless

Lighting
Alexander V. Nichols, Nancy Schertler, Robert

Jessie Amoroso, Beaver Bauer, Mara Blumenfeld, John Arnone, Nina Ball, John Lee Beatty, Erik

Designers
Byron Au Yong, Michael Rice, Robert Rutt

Costume Shop
Jay Lasnik, Superviser

Supervisor
Amanda Werley

Costume Fellows
Acting
Margo Hall,
M.F.A. Program Adjunct Faculty

Acting, Director
Anthony Fusco, Jeffrey Crockett, Stephen Buescher, Nancy Benjamin, Master of Fine Arts Program Core

Production Manager
Carly Cioffi, Director of Academic Affairs

Assistant Director
Caryn Sunshine, Assistant Director

Facilities Crew
Jaime Morales, Santiago Hutchins, Facilities Crew

Manager & Technical Director
Sarah Phykitt, Conservatory Production

Manager
Mary Montijo, Flyman

Supervisor
Tim Wilson, Stage Staff

Wig Master
Melissa Smith

Costume Manager
Dana Kline, Costume Manager

Executive Assistant
Sara LaFlamme, Consevatory Program

Core Bursar/Payroll Administrator
Matt Jones, Associate Conservatory Director

Director of Humanities, Director
Anthony Fusco, Jeffrey Crockett, Stephen Buescher, Nancy Benjamin, Master of Fine Arts Program Core

Bursar/Payroll Administrator
Matt Jones, Associate Conservatory Director

Director of Sales & Strategic
Memorial Hospital, for their care of the A.C.T.

Centers for Sports Medicine, Saint Francis
A.C.T. thanks the physicians and staff of the
Library Volunteers
Roy Ortopan, Art Persyko, Dana Rees, Maggi, Ann Morales, Patricia O'Connell, Martha Kessler, Nelda Kilguss, Barbara

G. David Anderson, Elena Balashova, Laurie

Improvisation
Barbara Scott, Improvisation
Lynne Soffer, Text Analysis, Location
Francisco Torres, Acting, Improvisation

Young Conservatory
Christina Anselmo, Acting
Pierce Brandt, Musical Theater

Nancy Carlin, Acting
Nancy Gold, Physical Character, Actor
Cindy Goldfield, Acting
Jane Hammill, Musical Theater
W. D. Keith, Director
Domenique Lozano, Director, Acting
Christine Martinson, Dance, Choreographer
Patrick Russell, Acting, Auditing
Robert Ruth, Musical Director
Vivian Sam, Musical Theater

ACT-SF.ORG | 415.749.2228
CAREY PERLOFF (A.C.T. Artistic Director) recently celebrated her 20th year as artistic director of A.C.T., where she most recently directed Underneath the Lintel, Arcadia, Elektra (coproduced by the Getty Villa in Malibu), Endgame and Play, Scorched, The Homecoming, Toeca Café (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine’s Phèdre in a coproduction with the Stratford Festival. In addition to The Orphan of Zhao, Perloff is in preproduction for Tom Stoppard’s Indian Ink at Roundabout Theatre Company and the world premiere of her play Kinship at the Théâtre de Paris in October, starring Isabelle Adjani and Carmen Maura. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Riveria’s Bolero for the Disenchanted; the world premieres of Philip Kan Gotanda’s After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol; the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration; A.C.T.-commissioned translations/adaptations of Hecuba, The Misanthrope, Enrico IV, Mary Stuart, Uncle Vanya, A Mother, and The Voysey Inheritance (adapted by David Mamet); the world premiere of Leslie Ayvazian’s Singer’s Boy; and major revivals of ‘Tis Pity She’s a Whore, The Government Inspector, Happy End (including a critically acclaimed cast album recording), A Doll’s House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creditors, The Room, Home, The Tempest, and Stoppard’s Rock ‘n’ Roll, Travesties, The Real Thing, and Night and Day. 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. Kinship was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013); Waiting for the Flood has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Higher was developed at New York Stage and Film and presented at San Francisco’s Contemporary Jewish Museum in 2010; it won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award and received its world premiere in February 2012 in San Francisco. Her one-act The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, Timberlake Wertenbaker and Robert O’Hara.

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. Perloff is on the board of the Hermitage Artist Retreat in Sarasota, Florida, and is the proud mother of Lexie and Nicholas.

ELLEN RICHARD (Executive Director) joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway’s nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard’s leadership, Second Stage provided the initial home for the Broadway productions Everyday Rapture, Next to Normal, and The Little Dog Laughed.

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

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

MELISSA SMITH (Conservatory Director, 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; she has also taught and directed in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. Prior to assuming leadership of the Conservatory, Smith was the director of theater and dance at Princeton University, where she taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages at various colleges, high schools, and studios around the 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., California Shakespeare Theater, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep; and in England at the Barbican Theatre (London) and Birmingham Repertory Theatre. Smith holds a B.A. from Yale College and an M.F.A. in acting from Yale School of Drama.
AT THE THEATER
A.C.T.’s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

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

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

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

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

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

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

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

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

GEARY THEATER EXITS

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

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

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 to provide us with the date you attended the performance and your seat location.

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

A.C.T. operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States. The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE. The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

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

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

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

BOX OFFICE INFORMATION
A.C.T. Box Office
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. Phone hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org.

All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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

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 415.439.2473.
NOW PLAYING

The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures

WRITTEN BY
Tony Kushner

DIRECTED BY
Tony Taccone

“That rarest of theater delights—a big, noisy, sexy play in which argument is hot and throbbing.”
—The Nation

FROM THE CREATOR AND PERFORMER OF GEORGE GERSHWIN ALONE

“A captivating performance of a fascinating life!”—LA Weekly

HERSHEY FELDER as
LEONARD BERNSTEIN in
Maestro

Book by Hershey Felder
Music and lyrics by Leonard Bernstein and others
Directed by Joel Zwick
Special Presentation • Now playing

GET TO KNOW...
Kathleen Turner
UNIVERSES
Meow Meow
Tarell Alvin McCraney
Tartuffe
KJ Sanchez
Richard Bean

14–15 SEASON

Berkeley Rep
Call 510 647-2949
Click berkeleyrep.org
“I have complete confidence in City National.”

After my family, my greatest passion is my business. We help companies and individuals navigate through difficult situations.

The last thing I need is to worry about my own finances and investments. With City National, I don’t have that concern. City National is strong and secure – and their service is always exceptional.

City National is The way up® for my business and my family.

Michael Sitrick
CEO, Sitrick Brincko Group

Hear Michael’s complete story at cnb.com/SitrickBrinckoGroup.

Experience the City National Difference™

Call (415) 651-4239 or visit cnb.com to find a Wealth Management advisor near you.

City National Wealth Management

Securities are provided through City National Securities, Inc. Member FINRA/SIPC, a wholly owned subsidiary of City National Bank.