

A.C.T. OUT LOUD

CLASSIC PLAYS.
VISIONARY DIRECTORS.

A VIRTUAL PLAY
READING SERIES

Alice Childress's

TROUBLE IN MIND

Directed by Awoye Timpo

A.C.T. AMERICAN
CONSERVATORY
THEATER

WELCOME TO A.C.T.

Welcome to A.C.T.'s Out Loud reading series!

You are about to watch a document of a four-day exploration of Alice Childress's remarkable play. The cast and creative team have knocked it out of the park. Please watch through the ending credits to see their behind-the-scenes commitment to the work.

In *Trouble in Mind*, Childress takes us to a first rehearsal of a play for Broadway in 1955. Patrice Johnson Chevannes plays Wiletta Mayer, a Black actress torn between getting along and speaking her authentic truth. Childress's rehearsal is a racist place; small cuts buried in subtext and text abound. They accumulate over three scenes. Toward the end of act one, Sheldon, played by Steven Anthony Jones, tries to console Wiletta.

SHELDON: . . . You and me . . . we don't mind takin' low because we tryin' to accomplish somethin' . . .

WILETTA: *I mind* . . . I do mind . . . I mind . . . I mind . . .

SHELDON: Well, yeah, we all mind . . . but you got to swaller what you mind. What you mind won't buy beans. I mean, you gotta take what you mind to survive . . . to eat, to breathe . . .

WILETTA (tensely): I mind. Leave me alone.

He does. A beat later, Wiletta now with the Irish theater doorman Henry, played by Dakin Matthews, plants a seed that will grow for all of act two.

WILETTA: Henry, I want to be an actress, I've always wanted to be an actress . . . I want to be an actress 'cause one day you're nineteen and then you're forty and so on . . . I want to be an actress! Henry, they stone us when we try to go to school, the world's crazy.

HENRY: It's a shame, a shame . . .

WILETTA: Where the hell do I come in? Every damn body pushin' me off the face of the earth! I want to be an actress . . . hell, I'm gonna be one, you hear me? (She pounds the table.)

I first listened to the rough recording, eschewing the video for later, as I walked through the storied and overgrown Presidio. The repetition of "I mind," followed by "I want to be an actress" made me stop, stone cold in my tracks. Surrounded by the invasive eucalyptus trees and masked dog walkers, I felt Wiletta's soaring yearning. Later when director Al Manners, played by David Harbour, says "There is no race; just the human race," that erasure hit my ears as contemporary as any.

Childress creates a rehearsal room of negotiation and violence as well as creative joy, ambition, and hope. Who gets to speak without goal or complain with impunity? Who has to listen? Who is allowed without question or cost to show their displeasure? Who has to navigate, always clocking others in earshot?

As Childress reminds us, the work of anti-racism is not new, but remains all-important. There is so much to do. Black Lives Matter.

We go back to brilliant plays like *Trouble in Mind* and masterful writers like Childress—with Shaw and Wilder standing by—to rehear and elevate them as both entertainment and clear windows into essential struggle and celebration. A.C.T.'s Out Loud reading series is our way through the pandemic to touch the canon and add to it. Alice Childress's play is canonical. This reading convinced me more than ever: *Trouble in Mind* is a play for all time. Enjoy!



Pam MacKinnon
Artistic Director

Welcome to *Trouble in Mind*!

American Conservatory Theater has been San Francisco's premier nonprofit theater since 1967, offering dynamic productions, an MFA training program, and education and community engagement opportunities. Our operations have moved online due to the COVID-19 pandemic, and even though we eagerly anticipate the day when we can gather again, this shift to the virtual realm has allowed us to engage with audiences and artists from all over the world. Thank you so much for joining us.

We've taken this opportunity to experiment and continue to share theater with you online, from live performances that you can watch from the comfort of your own home, to on-demand productions that are available at your leisure, to a radio play, to InterACT at Home programs that take you behind the scenes. And now, a reading series!

A.C.T. Out Loud features readings of three classic works written by the greatest minds of generations past, interpreted by visionary directors for today. We believe these plays have the power to reach across time, speaking both to the age in which they were written and the ever-changing currents of today. *Trouble in Mind* is first, brought to life by a stellar company, many with deep A.C.T. ties. Dakin Matthews was a teacher and early company member at our theater, and we're thrilled to continue our collaboration with local artists Steven Anthony Jones, Anthony Fusco, and Lauren Spencer. We welcome the powerhouse talent of Patrice Johnson Chevannes and David Harbour to their A.C.T. debuts. Recent MFA graduate Kadeem Ali Harris and current students Eliza Kaye, Johnny Rice, and Kaiy Watts are also in the cast, showcasing our next generation of talent.

The next two plays presented will be George Bernard Shaw's *Arms and the Man*, directed by Colman Domingo, and Thornton Wilder's *The Matchmaker*, directed by Dawn Monique Williams. If you are not already a season ticket holder, please reserve your tickets soon. As A.C.T. exists to serve our community, and though ticket prices do not cover our full costs to produce and create theater, having accessible pricing is an important part of our mission. For the Out Loud series, we have prices ranging from \$5 to \$50 for any reading. We know the last year has been hard on everyone, so we hope people will choose a price that is affordable for them.

We could not have survived this past year without our community, from artists, donors, staff members, to audiences like you. Every kind message, donation, and ticket purchase has meant the world to us. One of the best ways you can help us navigate this time is to continue your commitment as a ticket buyer, as a donor, and to spread the word to your networks. From the A.C.T. family, we are so grateful for your continued participation!

Enjoy the show,



Jennifer Bielstein
Executive Director

**PAM
MACKINNON**
Artistic Director

**JENNIFER
BIELSTEIN**
Executive Director



Alice Childress's TROUBLE IN MIND

Directed by *Awoye Timpo*

PRESENTS

Alice Childress's
TROUBLE IN MIND
Directed by *Awoye Timpo*

**A.C.T. WOULD LIKE TO
THANK OUR GENEROUS
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STAGE DIRECTIONS	KAIY WATTS

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DIRECTOR	AWOYE TIMPO
PRODUCTION DESIGNER	JASON ARDIZZONE-WEST
VIDEO EDITOR	BERYL BAKER
DRAMATURG	ARMINDA THOMAS
VOCAL SUPPORT	LISA ANNE PORTER
CASTING	ALLIE MOSS
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The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

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ABOUT A.C.T.

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Our mission is to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. We value inclusion, transformational learning, participation, and rigorous fun.

LAND ACKNOWLEDGEMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous theater community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

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THE ENDURING VISION OF ALICE CHILDRESS BY ARMINDA THOMAS

Announcing her death in 1994, the *New York Times* headline read, “Alice Childress, 77, a Novelist,” though the full obituary allowed that she also wrote some plays. While Childress would likely have objected to that order, having devoted the bulk of her life to playwriting, the paper of record’s choice is understandable. As a playwright, Childress’s story is more difficult to measure: hers was a progressive voice too often hemmed in by anxious, benighted producers; a mainstage talent shoehorned into black box realities.

The story began, promisingly enough, at a little Harlem theater with a big mission, the American Negro Theatre—a company so hardworking members called themselves the ANTs, and were expected to function as actors, directors, designers, and box office managers. “The American Negro Theatre Company,” Childress recalled, “worked ten years without salary, four nights per week, keeping the same acting company together, until the boot-straps wore out.”



ALICE CHILDRESS.
PHOTO COURTESY OF ARMINDA THOMAS.



ALICE CHILDRESS.
PHOTO COURTESY OF ARMINDA THOMAS.

When Childress expressed her discontent with the quality of the material in general and with the quality of roles for women past the ingénue stage in particular, her colleagues (including fellow ANT Sidney Poitier) challenged her to write it herself. She came in the next day with her first play, *Florence*—a gem of a piece centered around a character who would seldom be granted more than a line or two in most plays of that era. From the beginning, her work displayed her talent for marrying rich, layered characterization and sharp insight into the political forces shaping those characters.

After ANT disbanded, Childress along with several members joined forces with the Committee for the Negro in the Arts to keep providing opportunities for African American artists and audiences at Club Baron, a Harlem nightclub-turned-community theatre. Her pieces written for this venue spoke to the struggle for freedom (in the US and in Africa), while incorporating song, dance, and live music—a combination that was popular both with the crowds and the few critics who made the trip uptown. “Alice Childress seems to know more about language and drama than most people who write for theatre today,” wrote *Freedom* magazine’s reviewer Lorraine Hansberry in 1952.

*“It’s the man’s theater, the man’s money, so what you gonna do?” (Wiletta, *Trouble in Mind*)*

Then came Childress’s first big break. Greenwich Mews, a downtown theatre with a progressive cachet, had an open slot in their 1955–56 season. Childress had the play to fill it—her first full-length play, *Trouble in Mind*, about an interracial cast and crew who come together to produce a play about racial injustice in the South and instead find themselves caught up in racial tensions of their own. The Greenwich Mews producers snapped it up.

Soon, however, Childress found her play hitting uncomfortably close to home. Deep into the rehearsal process, the producers became uncomfortable with the

play’s ending and demanded that Childress craft a more hopeful resolution, with a unified cast and a redemptive arc for the play’s antagonist (a liberal, white director). It was a resolution Childress could not believe in, but—faced with the prospect of scrapping the production so close to opening—she acquiesced. The play was a hit, with mostly positive reviews (though some made a point of objecting to the “claptrap” ending) and sold-out audiences. Even better, Broadway producers came knocking, and soon it was announced that Alice Childress would be the first African American woman to be produced on the Great White Way.

That announcement, however, turned out to be premature. The new would-be producers, had more conditions (including a new title), and demanded still more rewrites,

until the playwright “couldn’t recognize the play one way or the other.” After two years, Childress withdrew the play and restored her original ending for publication. Also premature was the *New York Times*’s report heralding a Broadway production of her next big work, *Wedding Band*, which had been optioned immediately after its first reading in 1963 for production the next year. Those plans also fell through. And though the play was produced in Michigan and in Chicago—and optioned for Broadway seven times—it took nearly a decade to reach New York. The subject matter was controversial, certainly, but the sticking point seemed to be remarkably similar to the one that stopped her earlier piece: not enough attention being paid to the (white, male) lover, too much Black everywoman at the center.

“The Black writer explains pain to those who inflict it. Those who repress and exclude us also claim the right to instruct us on how best to react to repression. All too often we follow their advice.” (Childress, 1984)

The latter half of the 1960s saw a resurgence of Black theatres across the nation—at least five sprang up in New York City, alone. In the years before *Wedding Band* found a New York home, Childress had three new plays produced: two at



ALICE CHILDRESS. PHOTO COURTESY OF ARMINDA THOMAS.

New Heritage Repertory Company, one at the Negro Ensemble Company. While still deeply personal, deeply political, and deeply committed to telling Black women's stories, Childress's new works shifted these women away from the terrain of interracial relations to explore more fully the navigation of class, gender, and racism-related tensions within African American communities.

From the beginning of her career, Childress had advocated for "a Negro People's Theatre...powerful enough to inspire, lift, and eventually create a complete desire for the liberation of all oppressed peoples," and if her rhetoric tempered, her belief in the necessity of Black theatres remained firm. Still, she was sometimes frustrated by the constraints of writing to fit into the venues in which those companies operated. "I like writing full-length plays," she confessed, "but I saw a need for short plays, because so many little theatres in black communities...need for many reasons, which we can understand, short plays. And also they kept writing me for something for their group of eight people to do or that they had forty minutes on a program or they had an hour."

It was, perhaps, this need to write as expansively as she craved, without having to compromise her vision, which led Childress to take up novel writing. And while Childress never stopped writing or identifying as a playwright, it is nevertheless true that her second path garnered her the attention and acclaim she so richly deserved.



ALICE CHILDRESS IN *ANNA LUCASTA*.
PHOTO COURTESY OF ARMINDA THOMAS.

ⁱ Alice Childress, "But I Do My Thing," *New York Times*, February 2, 1969

ⁱⁱ Alice Childress, "A Candle in a Gale Wind," in Mari Evans, *Black Women Writers* (New York, Harbor), 113

ⁱⁱⁱ Quoted in Childress, *Selected Plays*, xxviii

WHO'S WHO IN TROUBLE IN MIND



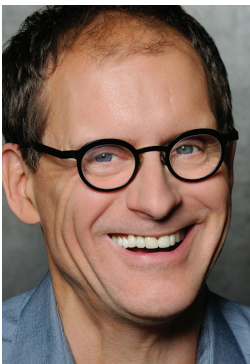
PATRICE JOHNSON CHEVANNES* (Willetta Mayer) is a filmmaker, actress, writer, educator, director, and the founder and executive producer of God-and-all-o-wee Productions. She has worked alongside Liam Neeson and Laura Linney in *The Crucible*, and opposite Sir Patrick Stewart in *Othello* as Desdemona. Other select credits include *Racing Demon* on Broadway, *Pericles* and *Tamburlaine* at Theatre for a New Audience, and Stephen

Adly Guirgis's *Halfway Bitches Go Straight to Heaven*, co-produced by LAByrinth Theater Company and Atlantic Theater Company. For her work in Mfoniso Udofia's *runboyrn & In Old Age*, Johnson Chevannes was nominated for a Drama Desk Award and a Drama League Award. She recently joined the faculty of The New School, where she teaches acting.



KADEEM ALI HARRIS* (John Nevins) is an actor, director, and producer from the Bronx, New York. He was most recently seen as Omari in *Pipeline* at the Cleveland Play House. Harris has acted regionally at American Conservatory Theater, Berkeley Repertory Theatre, California Shakespeare Theater, and Ensemble Theatre Cincinnati. Harris is a graduate of A.C.T.'s MFA program as well as New York University's Tisch School of the Arts. In 2016, he

produced Aleshea Harris's *Crack. Rumble. Fly: The Bayview Stories Project* at the Bayview Arts Festival. Harris is currently working on reinstating his devised piece *Black Masculinity* and his one-person show *Legacy*, about the life and journey of his father and the foster care system. He is the recipient of the Bratt Family Diversity Scholarship and the Litfin Scholarship.



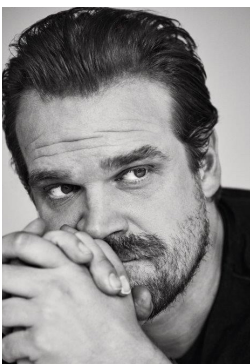
ANTHONY FUSCO* (Bill O'Wray) is a former A.C.T. Core Company member and Associate Artist, and has participated in nearly 50 productions here. Favorites include *Hamlet*, *The Hard Problem*, *Clybourne Park*, *The Homecoming*, Edward Albee's *At Home at the Zoo*, *Love and Information*, and *Ah, Wilderness!* Other local credits include *Marjorie Prime* (Marin Theatre Company); *The Christians* and *Born Yesterday* (San Francisco Playhouse); *The Intelligent*

Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures and *Vanya and Sonia and Masha and Spike* (Berkeley Repertory Theatre); among others. Fusco was in *The Real Thing* and *The Real Inspector Hound* on Broadway. He trained at The Juilliard School and The Barrow Group School. anthonyfusco.actor



STEVEN ANTHONY JONES* (Sheldon Forrester) was the artistic director of The Lorraine Hansberry Theatre from 2011 to 2017. He has worked professionally onstage and in television and film for 42 years. He has performed in the works of Lanford Wilson, Charles Fuller, Anthony Fugard, Tom Stoppard, Philip Kan Gotanda, Samuel Becket, Harold Pinter, Moliere, William Shakespeare, Anton Chekhov, and others. He was in the original cast of *A Soldier's*

Play produced by the Negro Ensemble Company, which won an Obie Award for ensemble acting and the Pulitzer Prize for best drama. He performed, taught, and directed at American Conservatory Theater for 22 years as a member of the Core Acting Company.



DAVID HARBOUR* (Al Manners) most recently wrapped on Steven Soderbergh's *No Sudden Move*, in which he stars as the lead alongside Benicio Del Toro and Don Cheadle. He currently stars as Jim Hopper on Netflix's *Stranger Things*, for which he was nominated for a Golden Globe Award and a Primetime Emmy Award. Harbour will next appear in *Black Widow* as the Red Guardian opposite Scarlett Johansson. His recent credits include *Extraction*, opposite Chris

Hemsworth, 2019's *Hellboy*, as the title character, and David Ayer's *Suicide Squad*, opposite Will Smith, Jared Leto, and Margot Robbie.



ELIZA KAYE* (Judy Sears) is a third-year student in A.C.T.'s MFA program. Past MFA roles include Marianne in *Sense and Sensibility* and Darja in *Ironbound*. She has her BFA from Marymount Manhattan College.

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WHO'S WHO IN TROUBLE IN MIND



DAKIN MATTHEWS* (Henry) appeared in A.C.T.'s productions of *A Christmas Carol*, *Macbeth*, *Translations*, *Opera Comique*, *The School for Wives*, *Dear Liar*, *Angels Fall*, *John Gabriel Borkman*, *Arms and the Man*, *Uncle Vanya*, *Another Part of the Forest*, *Mourning Becomes Electra*, *Black Comedy*, *I Remember Mama*, and *The Three Sisters*. He also directed *The Chalk Garden* at the Geary and a number of projects in the Conservatory (where

he also taught), and in the plays-in-progress program, where his original play *The Great Fugue* had its world premiere. He has appeared extensively on stage and screen over his more than 55-year career.



JOHNNY RICE* (Eddie Fenton) is currently in his final year of A.C.T.'s MFA program. His recent A.C.T. roles include: Peter Cratchit and Mr. Fezziwig in *A Christmas Carol: On Air*, and MFA credits include Jaxton in *The Thanksgiving Play*, Chet in *Rough Magic*, and Romeo in *Romeo and Juliet*. He received his BA from the University of San Diego.



LAUREN SPENCER* (Millie Davis) returns to A.C.T. after performing in *Rhinoceros*, *Men on Boats*, and *King Charles III*. Spencer has also worked with Kansas City Repertory Theatre (*Pride and Prejudice*), Campo Santo (*Candlestick* and *H.O.M.E. (Hookers on Mars Eventually)*), Berkeley Repertory Theatre (*Party People*), Marin Theatre Company (*Anne Boleyn* and *Miss Bennet: Christmas at Pemberley*), Crowded Fire Theater (*Good Goods*,

The Late Wedding, *Blackademics*, and *Mechanics of Love*), San Francisco Shakespeare Festival (*Romeo and Juliet* and *A Midsummer Night's Dream*), Shotgun Players (*The Rover*), and Just Theater (*A Maze*), among others.



KAIY WATTS (Stage Directions) is a Guyanese African-American actress from Long Island, New York. She holds a bachelor's degree from The George Washington University in theatre and is expecting her master's from American Conservatory Theater this May. Her most recent MFA credits include Natalie in *Next to Normal*, Esther in *Moon Man Walk*, Miranda in *Rough Magic*, and Juliet in *Romeo and Juliet*, among others. Other Bay Area performances include

work with the Bay Area Playwrights Festival, TheatreFIRST, and First Fifteen LA.

ALICE CHILDRESS (Playwright) was an American novelist, actress, and playwright. Born in Charleston, South Carolina in 1916, she moved to Harlem at the age of nine and studied acting at the American Negro Theatre. As an actress, she appeared in John Silvera and Abram Hill's *On Striver's Row*, Theodore Browne's *Natural Man*, and received a Tony Award nomination for her role in Philip Yordan's *Anna Lucasta*. In 1949, she began writing for the stage, and her first full-length play *Trouble in Mind* was produced in 1955. From 1966 to 1968, she attended the Radcliffe Institute for Advanced Study at Harvard University. Childress passed away in 1994, and her paper archive is held at the Schomburg Center for Research in Black Culture in Harlem, NY.

AWOYE TIMPO (Director) is a New York-based director. Her off-Broadway credits include *In Old Age* by Mfoniso Udofia (New York Theatre Workshop), *Good Grief* by Ngozi Anyanwu (Vineyard Theatre), *The Revolving Cycles Truly and Steadily Roll'd* by Jonathan Payne (The Playwrights Realm), *The Homecoming Queen* by Ngozi Anyanwu (Atlantic Theater Company), *Carnaval* by Nikkole Salter (The National Black Theatre), *Ndebele Funeral* by Zoey Martinson (59E59, South African tour, Edinburgh Festival), and *Sister Son/ji* by Sonia Sanchez (The Billie Holiday Theatre). Her regional credits include *School Girls; or, the African Mean Girls Play* (Berkeley Repertory Theatre), *Paradise Blue* (Long Wharf Theatre), *Pipeline* (Studio Theatre), and *Skeleton Crew* (Chester Theatre Company). Timpo is the Founding Producer of CLASSIX, a collective exploring classic plays and performance by Black artists, theclassix.org.

JASON ARDIZZONE-WEST (Production Designer) is an Emmy award-winning designer whose work spans the genres of theater, tv, film, concert design, and architecture. Ardizzzone-West is happy to be making his A.C.T. debut with *Trouble in Mind*. Other notable projects include *Jesus Christ Superstar Live* (NBC); *School Girls, Or The African Mean Girls Play* (Berkeley Repertory Theatre); *Bliss* (The 5th Avenue Theatre); *The Michaels* (The Public Theater); *Blue Man Group* (national tour); *Uncle Vanya* (The Old Globe, Hunter Theatre Project, WNET 13 TV); *Once On This Island* (Cincinnati Playhouse in the Park & Actors Theatre of Louisville); *Adele: Live in New York City* (NBC/Radio City Music Hall); *Good Grief* (Vineyard Theatre); *Lana Del Rey* (arena tour); and *Dermot Kennedy* (arena tour). Web: ardizzzonewest.com Instagram: @jasonardizzzonewest (he/him)

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WHO'S WHO IN TROUBLE IN MIND

BERYL BAKER (Video Editor) is a videographer, photographer, writer, sound designer, musician, and illustrator. Baker loves telling stories with rhythm, sound, and comic timing. Favorite works include A.C.T.'s filmed adaptation of *Toni Stone*, a blooper reel of Tony Hale for Will Eno's *Wakey, Wakey*, the music video for the canceled 2020 A.C.T. production of Richard O'Brien's *The Rocky Horror Show*, launching the new A.C.T. podcast *Place: here. Time: now* with Pam MacKinnon, and animating Jim Carpenter's voice saying "bah humbug" this last Christmas. Find more of Baker's work at berylbakermmedia.com.

ARMINDA THOMAS (Dramaturg) is co-producer and resident dramaturg at CLASSIX. Select dramaturgy credits include *Mirrors* (Next Door at New York Theatre Workshop); *A Harlem Triptych of Eulalie Spence*, *Wine in the Wilderness*, and *Soul Struggle: The Works of Georgia Douglass Johnson* (New Perspectives); *Black History Museum... According to the United States of America* (HERE Arts Center); *Jazz* (Marin Theatre Company); *Zora Neale Hurston* (New Federal Theatre); and *The First Noel* (Classical Theatre of Harlem). She has also served as associate artistic director and resident dramaturg for the Going to the River Festival and Writer's Unit.

LISA ANNE PORTER (Vocal Support) is the head of text and dialects at A.C.T. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, the Tepper Semester at Syracuse University, Naropa University, California Shakespeare Theater, and Berkeley Repertory Theatre. She was an associate professor of voice, acting, and text in the BFA program at Syracuse University. She has coached voice and dialect in more than 70 productions nationwide, including the San Francisco production of *Harry Potter and the Cursed Child*. She is a professional actress with an MFA in acting from A.C.T., a BA in theater and American studies from Wesleyan University, and is certified in Linklater voice training. (she/her)

ALLIE MOSS (Casting) is A.C.T.'s literary manager and casting associate, as well as a freelance director and dramaturg in the Bay Area. Her casting work for A.C.T. includes several plays in development, A.C.T.'s annual New Strands Festival, and the 2020 production of *A Christmas Carol: On Air*. As a director, she has worked at San Francisco Playhouse, Cutting Ball Theater, Custom Made Theatre Company, FaultLine Theater, Playwrights Foundation, Left Coast Theater Company, and in A.C.T.'s Conservatory. Favorite directing projects include *Hookman* (A.C.T. Young Conservatory), *Bull in a China Shop* (A.C.T. MFA Skyfest), and *Cloud 9* (Custom Made Theatre Co.). Moss holds a BA in theater from Goucher College. (she/her)

DANI BAE* (Stage Manager) returns to A.C.T. for *Trouble in Mind*. Bae recently assistant directed A.C.T.'s *A Christmas Carol: On Air*. A.C.T. assistant stage management credits: *Testmatch*, *Heisenberg*, *The Birthday Party*, and *A Thousand Splendid Suns*. Local stage management credits: *Culture Clash (Still) in America* (Berkeley Repertory Theatre), *Her Portmanteau* (A.C.T.), *A Year of Magical Thinking*, *Detroit '67*, *Dry Powder*, *Luna Gale*, and *Splendour* (Aurora Theatre Company). Other notable stage management credits include *A Thousand Splendid Suns* (Arena Stage, Seattle Repertory Theatre), the Bard Music Festival (Bard SummerScape), *Urinetown: The Musical* (American Theatre of Actors). Bae has a BFA in stage management from Syracuse University.

Special Thanks

Emilie Talbot

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

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George Bernard Shaw's **ARMS AND THE MAN**

Directed by **Colman Domingo**

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Watch Party: Apr 12**

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Between a hero and a mercenary, who would you choose? In 1885's Bulgaria, young heiress Raina finds herself in the thrillingly romantic situation of finding Bluntschli, a fleeing enemy soldier-for-hire, in her room. Raina is engaged to a Bulgarian war hero but risks her reputation to shelter Bluntschli, despite his annoying habit of undercutting her grand speeches with inveterate pragmatism. When the conflict ends, Raina's fiancé comes home just as the mercenary reappears. Will Raina choose the hero or the cynic? Set against the backdrop of the Serbian-Bulgarian War, *Arms and the Man* is a comedy of manners about the limits of romance and the unexpected allure of practicality.

Thornton Wilder's **The Matchmaker**

Directed by **Dawn Monique Williams**

**Opening Night
Watch Party: Apr 26**

On Demand: Apr 26-May 2



Matchmaker Dolly Levi has promised to help wealthy widower Horace Vandergelder find his next wife and whisks him away to Manhattan to meet his dream woman. But Dolly has an agenda of her own, and Horace soon finds himself embroiled in a comedy-of-errors involving his niece and her lover, as well as two clerks who long for adventure in the city. From one of America's most beloved playwrights Thornton Wilder, this charming farce inspired the popular musical *Hello, Dolly!*, and is an uproarious exploration of the necessity of generosity, the limits of wealth, and the pursuit of the good life.

Tickets available at act-sf.org