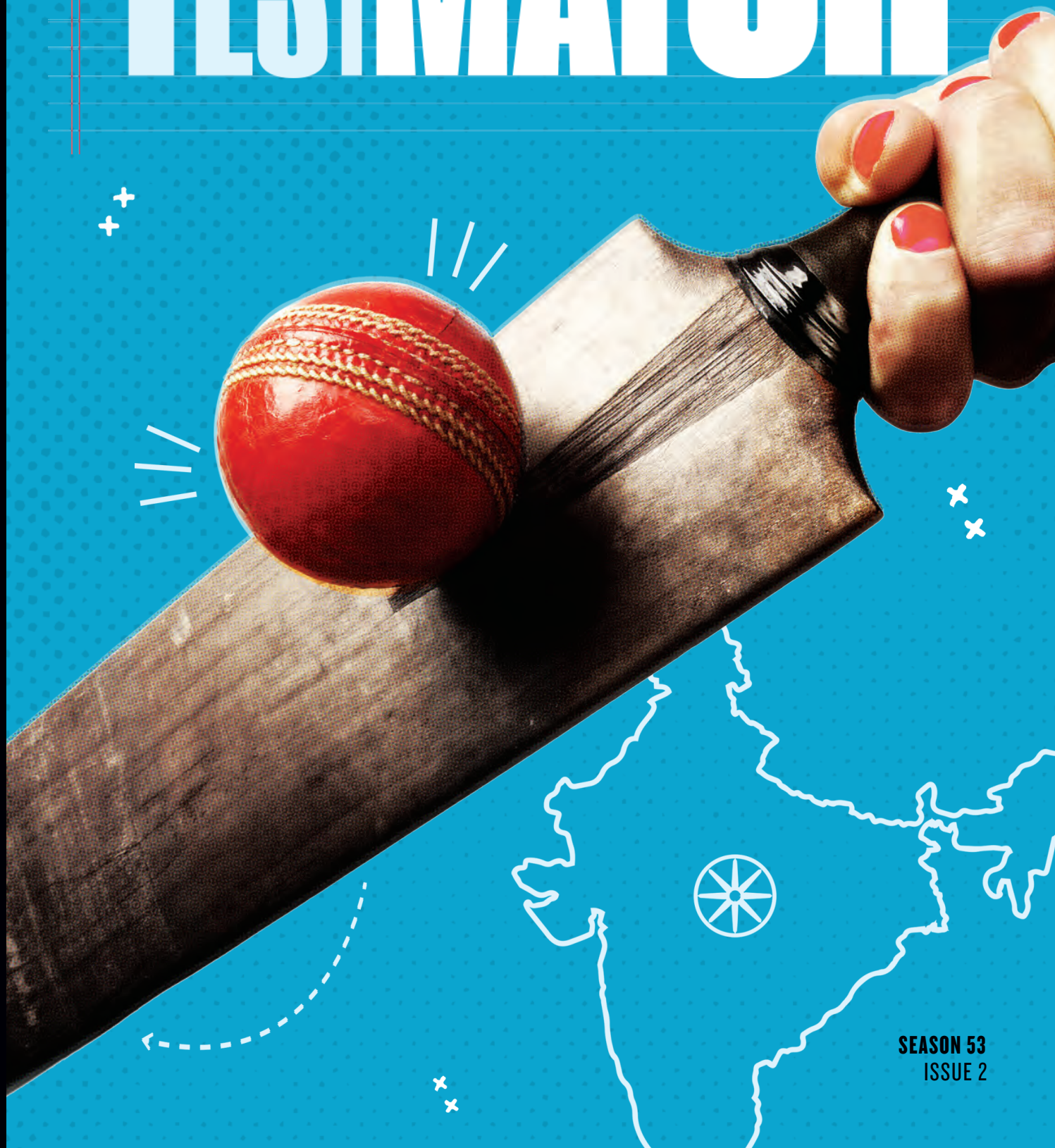


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# SAN FRANCISCO'S THEATER COMPANY

American Conservatory Theater is a Tony Award-winning theater and educational institution dedicated to cultivating the art of live theater through our dynamic productions, intensive actor training in our Conservatory, and an ongoing engagement with our community. Under the leadership of Tony and Obie award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, we embrace our responsibility to refresh, renew, and reinvent the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and communities. Since opening our first San Francisco season in 1967, A.C.T. has presented more than 400 productions to a combined audience of more than seven million people. Today, A.C.T.'s performance, education, and outreach programs reach almost 250,000 people in the Bay Area each year.

A.C.T.'s Conservatory, led by Melissa Smith, is a three-year, fully accredited Master of Fine Arts Program consistently rated as one of America's top actor-training programs. Our Summer Training Congress attracts students from around the world, the San Francisco Semester offers a unique, immersive training opportunity for undergraduates, and Studio A.C.T. helps adults get in touch with their inner artist through part-time, professional-caliber classes. Our alumni are working theater-makers, writing, directing, producing,

and performing on our mainstage and around the Bay Area, as well as on stages and screens nationwide.

A key part of A.C.T.'s dedication to lifelong learning is our Education & Community Programs team, led by Juan Manzo. These programs include our Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, featuring the Student Matinee (SMAT) program, our touring Will on Wheels Shakespeare productions, teaching-artist residences, and workshops at schools and community-based organizations. Every year, these programs provide nearly 20,000 young people and educators from around the Bay Area with opportunities to experience the transformative potential of dramatic storytelling; develop creativity, critical thinking, and collaborative spirit; and foster the artists and audiences of the future.

Now in their second season at the helm, Pam MacKinnon and Jennifer Bielstein continue their commitment to the development of new work and new artists and the creation of an equitable, diverse, and inclusive environment for our employees, students, audiences, and artists. Through this commitment, we aim to impact lives, build community, and train artists who will secure and change the future of theater for San Francisco and the world.

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A Christmas Carol

by Charles Dickens

Adapted by  
Carey Perloff  
and Paul Walsh

Music by  
Karl Lundeberg

Choreography by  
Val Caniparoli

Directed by  
Peter J. Kuo

Based on the original  
direction by Carey Perloff

NOV 29-DEC 24  
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## WAKEY, WAKEY

JAN 23-FEB 16  
GEARY THEATER

Wakey, Wakey

by Will Eno

Directed by Anne Kauffman

Starring two-time  
Emmy Award winner

Tony Hale

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# GLORIA

Gloria  
by Branden Jacobs-Jenkins  
Directed by Eric Ting

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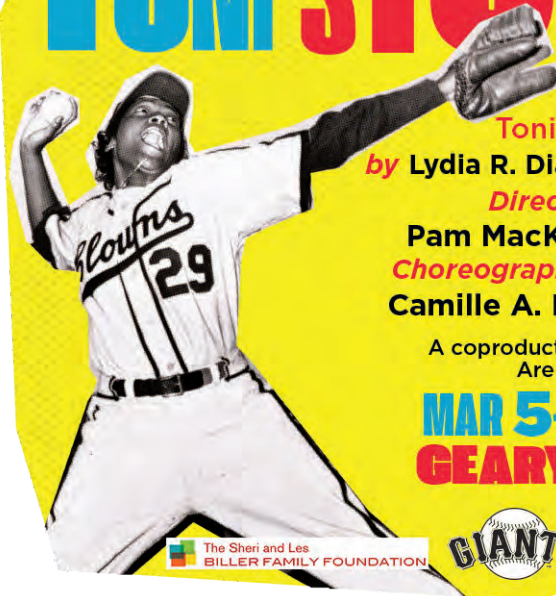


# TONI STONE

Toni Stone  
by Lydia R. Diamond  
Directed by Pam MacKinnon  
Choreographed by Camille A. Brown

A coproduction with  
Arena Stage

MAR 5-29  
GEARY THEATER



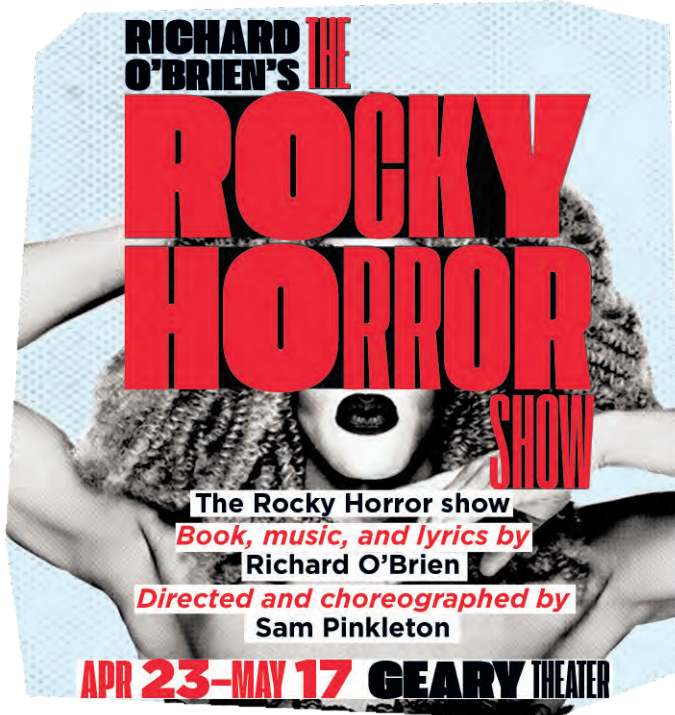
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# ROCKY HORROR SHOW

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Directed and choreographed by  
Sam Pinkleton

APR 23-MAY 17 GEARY THEATER



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Poor Yella Redecks  
by Qui Nguyen  
Directed by  
Jaime Castañeda

JUN 4-28  
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The cast with Tony Award-winning director and A.C.T. Artistic Director Pam MacKinnon at the first rehearsal for A.C.T.'s 2019 production of *Testmatch*.

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## The Drinks & Drama Fridays schedule:

***Wakey, Wakey***, starring two-time Emmy Award winner Tony Hale (Friday, January 24)

***Gloria***, a scalpel-sharp dark comedy from MacArthur “Genius” winner Branden Jacobs-Jenkins (Friday, February 14)

***Toni Stone***, the unforgettable true story of a trail-blazing Bay Area athlete (Friday, March 6)

**Richard O’Brien’s *The Rocky Horror Show***, reimagined by Tony Award-nominated director-choreographer Sam Pinkleton (Friday, April 24)

***Poor Yella Rednecks: Vietgone Part 2***, the next chapter in playwright Qui Nguyen’s rollicking *Vietgone* trilogy (Friday, June 5)



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# FROM THE ARTISTIC + EXECUTIVE DIRECTORS

## WELCOME TO A.C.T.

I am thrilled to direct a world premiere at my still new artistic home and at our Strand Theater. When I asked colleagues to send me their favorite unproduced plays, the wonderfully generous Adam Greenfield at Playwrights Horizons sent me a stack, which included *Testmatch*, a cricket play for six actors—big and about a sport I did not understand (yet). I read it, loved it, and picked up the phone. We reached out to Kate Attwell, a Yale School of Drama grad living in London. In a lovely and substantive conversation, Kate and I talked about the play, her childhood in South Africa, the discussions of “truth and reconciliation” after Apartheid, and her recent revelation that women cricketers looked like armored knights. Associate Artistic Director Andy Chan Donald saw a New York workshop of the play and confirmed my excitement. We decided to produce it.

While in London directing another world premiere (by long-term friend Bruce Norris), I met Kate for tea. Turns out we’d met before when she doing dramaturgical research for our mutual friend, playwright Craig Lucas. As we prepared for a workshop of *Testmatch* at A.C.T., we started a collaboration, building trust.

The workshop went well. I learned how the heightened style of the “play within the play” contrasts with the realism of the conclusion, how fast the play moves, why the world has to change to explore the question, “Why are we stuck?” It was with *Testmatch* that this season’s theme—“Rules of Play”—landed. Starting from the foundation of *Top Girls*, our stories throughout the year would explore the idea of rules to establish, question, and break.

I am so excited for Kate’s bright future career, but more excited to be with her for its launch and for the Bay Area to experience what she has to give. She is a world maker, a student of history and humanity, a provocateur . . . a real-deal playwright. And A.C.T. is here for her and this great play.



Pam MacKinnon, Tony Award winner and Artistic Director

## HELLO FRIENDS, AND WELCOME TO A.C.T.’S STRAND THEATER!

I love theater because our art form is about collaboration—the artists, creative team, and production staff all come together to create the work you see onstage. There are numerous staff working behind the scenes and in support of the production. You, the audience members, become part of the story, and night after night each performance is a brand new experience depending on the very people in the room.


Additionally, A.C.T. is proud to collaborate through partnerships with local organizations. Did you know that for each show, the first preview is Bike to the Theater Night, hosted in collaboration with San Francisco Bicycle Coalition? They’ll park and watch your bike during the show, and as a thank you for taking a greener form of transportation, we’ll give you a free preshow drink.

Our Education & Community Programs team partners with organizations such as Larkin Street Youth Services and Downtown High School, providing theater resources to young people who wouldn’t necessarily be exposed to theater otherwise. We’re so honored to be able to share the arts throughout our Bay Area community.

For the first time, we’re working with Dress for Success San Francisco, a global nonprofit that empowers women to achieve economic independence by providing a network of support, professional attire, and the development tools to thrive in work and life. At our season opener, *Top Girls*, Dress for Success volunteers were on site with some fun activities around career building. And during *Testmatch*, A.C.T. is hosting a handbag drive to add to Dress for Success’s inventory. Dress for Success will be back with A.C.T. for *Toni Stone* in March, as we celebrate International Women’s Day.

All our work requires teamwork. There’s a great exchange about this in *Testmatch* as two players talk about strategy. “You can’t do it alone,” says one of the cricketers, “Everyone has to be there, everyone has to buy in.” Replace “cricket” with theater, and you have a perfect description of A.C.T.

Thank you for coming. Enjoy the show!



Jennifer Bielstein, Executive Director



JENNIFER BIELSTEIN  
AND PAM MACKINNON

## What do cricket uniforms + professional clothing have in common?

Both put the finishing touches on the training and skills built up over time to help women thrive in (and on) their fields.

Dress for Success San Francisco is celebrating 15 years of helping women in the Bay Area achieve self-defined success, from providing unemployed and underemployed women professional clothing for interviews to facilitating access to a network of support and guidance.

A.C.T. and Dress for Success are partnering for Drinks & Drama Fridays during *Testmatch* at the Strand on October 25 and *Toni Stone* at the Geary on March 6. Join us for an evening of drinks, pop-up food, and low-priced performance tickets. Fun, mission-driven activities at Drinks & Drama Fridays will include anything from career networking to donation drives.

PHOTO BY AARON BERMUDEZ



Client Success Ambassador Juthaporn and volunteer Belinda having a Career Center coaching appointment.

Visit [sanfrancisco.dressforsuccess.org](https://sanfrancisco.dressforsuccess.org)  
to learn how to get involved!

**PAM  
MACKINNON**  
Artistic Director

**JENNIFER  
BIELSTEIN**  
Executive Director

**A.C.T.**  
AMERICAN  
CONSERVATORY  
THEATER

PRESENTS

# TESTMATCH

by **KATE ATTWELL**

Directed by  
**PAM MACKINNON**

THIS PRODUCTION MADE  
POSSIBLE BY

**Executive Producer**  
Linda Jo Fitz

**Producer**  
Mr. and Mrs. N. C. Pering

**Associate Producers**  
Scott Delman  
Betty Hoener  
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Community Partner EnActe Arts

This play is a recipient of the Edgerton  
Foundation New Play Award.

Testmatch was workshopped at JAW: A  
Playwrights Festival produced by Portland  
Center Stage.

# TESTMATCH

## CAST

**ARWEN ANDERSON**  
England 2, One

**MILLIE BROOKS**  
England 3, Two

**MEERA ROHIT KUMBHANI**  
India 1, Messenger

**LIPICA SHAH**  
India 2, Abhi

**AVANTHIKA SRINIVASAN**  
India 3, Daanya

**MADELINE WISE**  
England 1, Memsahib

## STAGE MANAGEMENT

**ELISA GUTHERTZ**  
Stage Manager

**DANI BAE**  
Assistant Stage Manager

**GABRIELLE HARPER**  
Stage Management Fellow

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**NINA BALL**  
Scenic Designer

**BEAVER BAUER**  
Costume Designer

**MARIE YOKOYAMA**  
Lighting Designer

**ELISHEBA ITTOOP**  
Sound Designer and  
Original Music

**JACQUELYN SCOTT**  
Props Design Associate

**LISA ANNE PORTER**  
Voice and Dialect Coach

**DANYON DAVIS**  
Movement Coach

**JOY MEADS**  
Dramaturg

**RADHIKA RAO**  
Cultural Consultant

**JANET FOSTER, CSA**  
Casting Director

## A.C.T. PRODUCING TEAM

**ANDY CHAN DONALD**  
Associate Artistic Director

**LOUISA BALCH**  
General Manager

**MARTIN BARRON**  
Director of Production

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



PHOTO COURTESY KATE ATTWELL

**HISTORIES PAST AND PRESENT**

**A CONVERSATION WITH PLAYWRIGHT KATE ATTWELL**

**BY PAM MACKINNON**

## As soon as I read the script for a new play titled *Testmatch*, I fell in love with the writing of its playwright, **Kate Attwell**. Though a new voice for Bay Area audiences, Attwell has produced and developed work at The Public Theater, Playwrights Horizons, and New York Theatre Workshop.

Over several phone calls (and a cup of tea in a wintry London this past February), we began to work together on producing the world premiere of *Testmatch* at A.C.T. During a weeklong workshop in April, the play took shape as we deepened our collaboration. “I felt super excited watching the way you worked with the actors,” says Attwell, “allowing them to feel and swim around within the words and find their way.” As we prepared for rehearsals, I thought it would be interesting to share glimpses of that journey.

### **What was in your head while you were writing *Testmatch*?**

Having lived in South Africa as a child, I have been observing the conversation about race in America over the last few years with interest, particularly the relationship between race, history, and systems of power. I grew up during the Truth and Reconciliation Commission [a restorative justice process in the 1990s following the end of the system of segregation known as Apartheid], which was a difficult, traumatic, and yet exciting time—an entire community investigating and understanding the atrocities of the past in deeply personal ways. That experience made me understand that *feelings* are political.

In America, when the Black Lives Matter movement started and the conversation around race and power returned to public attention, the

legacy of slavery was discussed in a way that felt long overdue. I wrote this play in America and I wrote it with an American audience in mind—to speak about past and present histories, gender, and racism.

### **Why cricket, and especially women’s cricket, as a lens for this story?**

Cricket is tied to the conversation about empire and that dynamic calls to me. There’s no other sport that has the same DNA. Soccer is played all over the world, but it’s more democratic. Cricket has ended up in this weird realm in which it’s only the British and all of its formerly colonized nations who play it. Cricket is also a particularly complicated sport. There’s a *trickiness* to it—a nice parallel with politics.

For me, the play is looking through the sport to the connection between various kinds of (largely male) desires to own and control both land and bodies. That applies, in very different ways, to gender and to race. I played cricket until I was nine years old, when I got ushered into “girls’ sports.” While I was writing *Testmatch*, I was really excited to see the Women’s T20 World Cup. There were women wearing the cricket uniform—they looked fierce, powerful, strong. That felt visually exciting as a place to start.

### **That visual image is one of many extraordinary theatrical elements in *Testmatch*: the way actors take on other guises to tell the story in different ways; the oversized British accents;**

### **the Memsahib character that echoes Ophelia [in *Hamlet*]; the clash of contemporary and classical language.**

I am always drawn to theater that acknowledges its falseness. There’s a long history of that, starting with the Greeks and how they used the chorus as a built-in audience. I’m also interested in the political nature of theatricality—when the play trips you up and says, “Remember, this is a false construct and not concrete.”

### **In the two-part structure of *Testmatch*, you’re asking Strand audiences to acknowledge that structure and then the possibility of breaking it.**

Exactly, and that’s where the metaphor of sport comes in. We’re told what the rules are, so we follow those rules. But what are the really big rules at play that we need to dismantle? I hope people who experience *Testmatch* will walk away feeling there is so much we need to unearth to move forward. There’s this big, tangled knot in our collective brains, and we’re in this place as a society because we haven’t done the untangling. What does the past mean for the present and the future? I want people to have to sit with that feeling. ■

## WEALTH, POWER, GREED

INSIDE THE WORLD OF *TESTMATCH*

BY ELSPETH SWEATMAN

1600 East India Company receives its charter.

1739 Mughal Empire invaded by Persian Emperor.

1757 EIC becomes ruler of Bengal.

1765 EIC turns attention to land revenue.

1770 Bengal famine kills 10 million Indians.

1773 EIC monopoly of opium trade.

1857 Sepoys lead rebellion against EIC.

1858 British government takes over.

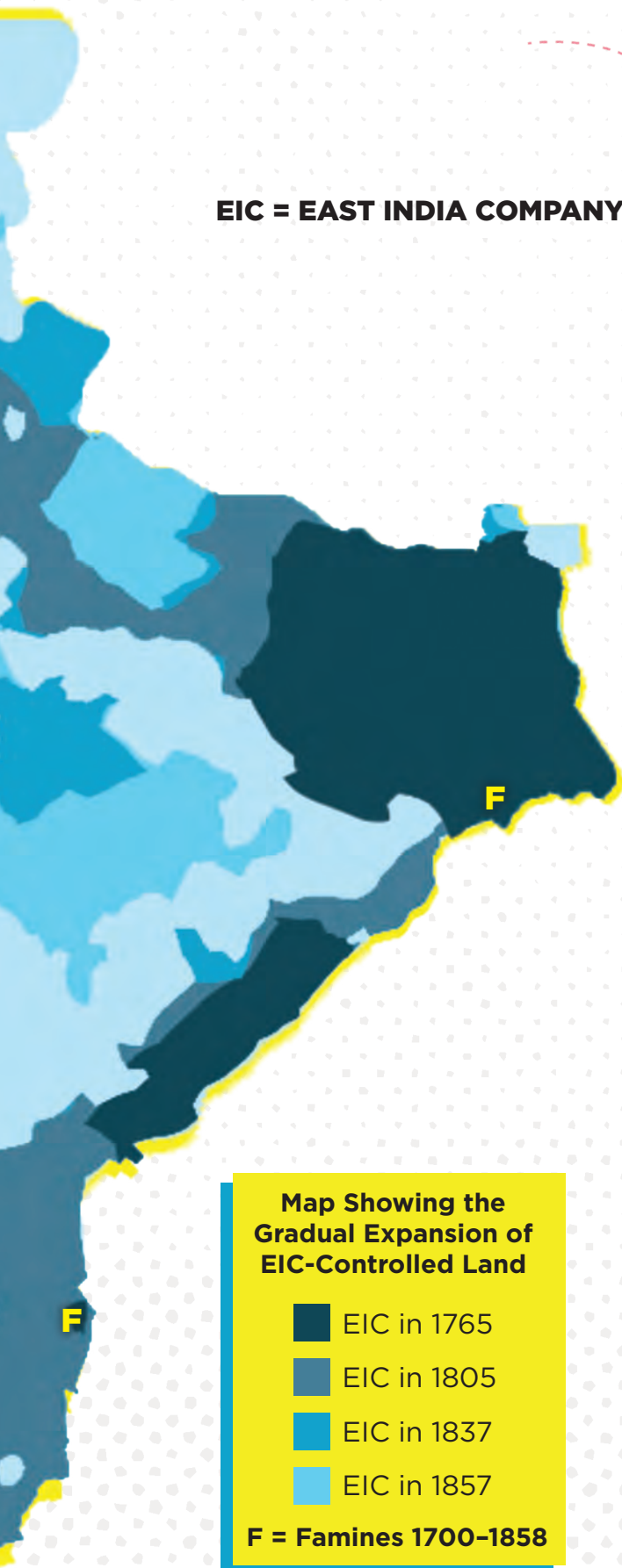
**“Trade languishes—the capital decays—the people are impoverished—the Englishman flourishes, and acts like a sponge, drawing up riches from the banks of the Ganges, and squeezing them down upon the banks of the Thames”—EIC official John Sullivan (1840s)**





## The EIC Turned India from an Exporter of Textiles to an Importer

EIC = EAST INDIA COMPANY

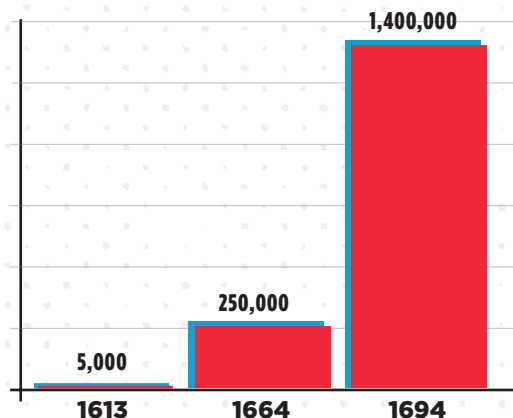


Map Showing the Gradual Expansion of EIC-Controlled Land

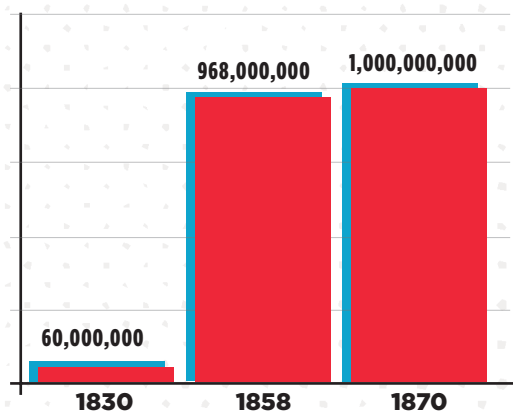
- EIC in 1765
- EIC in 1805
- EIC in 1837
- EIC in 1857

F = Famines 1700–1858

EIC TEXTILE EXPORTS (INDIA TO BRITAIN)



EIC TEXTILE EXPORTS (BRITAIN TO INDIA)



## WORDS ON PLAYS

Want to know more about *Testmatch*? *Words on Plays* is full of interviews and original articles that give you a behind-the-scenes look. Proceeds from sales of *Words on Plays* benefit A.C.T.'s education programs.



Available in the lobby and online at [act-sf.org/wordsonplays](http://act-sf.org/wordsonplays).

# WHO'S WHO IN TESTMATCH



**ARWEN ANDERSON (England 2, One)** returns to A.C.T., where she has worked on *Men on Boats*, *Let There Be Love*,

*Heisenberg*, *A Christmas Carol*, and *Armistead Maupin's Tales of the City: A New Musical* (workshop). Regional credits include *King Lear*, *The Verona Project*, and *Romeo and Juliet* (California Shakespeare Theater); *August: Osage County*, *Anne Boleyn*, *Circle Mirror Transformation*, *Bellwether*, and *A Streetcar Named Desire* (Marin Theatre Company); *An Accident*, *Mrs. Whitney*, *Expedition 6*, *The Rules of Charity*, and *Mauritius* (Magic Theatre); *A White Girl's Guide to International Terrorism*, *The Fit*, and *77%* (San Francisco Playhouse); *Miss Julie* (Stanford Repertory Theater); *Lobby Hero* and *The Shape of Things* (Aurora Theatre Company); *You Know When the Men Are Gone* and *4 Adverbs* (Word for Word Performing Arts Company); and roles with American Stage Festival, San Jose Repertory Theatre, TheatreWorks, Brava! for Women in the Arts, Encore Theatre Company, and Central Works Theater Company. Her film work includes *Hog Island*, *Ashley 22*, and *Dark Retreat*. Anderson is a graduate of Wesleyan University. (she/her)



**MILLIE BROOKS (England 3, Two)** is a local Bay Area actor. After spending her college career in Chicago, Brooks moved to San

Francisco to live a creative life in a tech world. Past credits include *Marla in Good. Better. Best. Bested.* (The

Custom Made Theatre Co.), *Billie Dawn* in *Born Yesterday* and *Congregant* in *The Christians* (San Francisco Playhouse), *Peddler* in *A Very Old Man with Enormous Wings* (Chicago Playworks), and *Tiffany* in *The Shakespeare Bug* (PlayGround and *Killing My Lobster*). Brooks can also be seen in episode eight of *13 Reasons Why* on Netflix. She also hosts a pop culture podcast called *Me, Myself & Millie*. Listen free on Apple Podcasts. (she/her) milliebrooks.com



**MEERA ROHIT KUMBHANI (India 1, Messenger)** is proud to be making her A.C.T. debut with *Testmatch*. Her theater credits

include shows at Ensemble Studio Theatre, Playwrights Horizons, Classic Stage Company, Ma-Yi Theater Company, and more, including the world premiere of Ayad Akhtar's *The Who & The What* at La Jolla Playhouse. On screen, she starred in FOX's *Weird Loners*, USA's *Donny!*, and indie hit *Dave Made a Maze*. Her other television/film credits include Netflix's *A Futile and Stupid Gesture*, *This Is Us*, *Shameless*, *Life in Pieces*, *The Mindy Project*, and Netflix's upcoming *Uncorked*. She is a faculty member of Wet the Hippo, a clown/comedy collective in Los Angeles, with whom she performs regularly. She has degrees in neurobiology and theater from UC Berkeley and an MFA in acting from Columbia University. (she/her) @meertastic



**LIPICA SHAH (India 2, Abhi)** is a New York-based actor, singer, and voice actor with a passion for new play development. She recently closed

the world premiere of *House of Joy* (California Shakespeare Theater) and is thrilled to stay in California for her A.C.T. debut! Select credits include the world premieres of *India Pale Ale* and *Cost of Living* (Manhattan Theatre Club), *Heartland* (Luna Stage), *Bunty Berman Presents...* (The New Group), *The Lake Effect* (Geva Theatre Center), and *The Curious Incident of the Dog in the Night-Time* and *Orange* (Mixed Blood Theatre). She also simultaneously originated the title roles in Mixed Blood's *The Chronicles of Kalki* and *Shiv*. Her screen work includes *Admission*, *The Following*, and *Limitless*, as well as English dubs for *Pokémon*, *A Silent Voice*, and the *Mobile Suit Gundam: The Origin* series, among others. Shah is on the leadership team of Kalakars, an organization supporting South Asian talent in front of and behind the camera. Catch her next in *Shruti Gupta Can Totally Deal* at Luna Stage! (she/her) lipicashah.com



**AVANTHIKA SRINIVASAN (India 3, Daanya)** is excited to return to the Strand this fall in *Testmatch*. Srinivasan is a

recent graduate of A.C.T.'s MFA Program. Recent acting credits include *Sakina* in *The Fit* (San Francisco Playhouse) and *Tasha* in *Both Your Houses*, *Natasha* in *Three Sisters*, *Laurencia* in *Fuente Ovejuna*,



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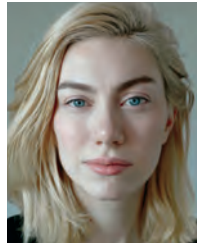


Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.



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and Feste in *Twelfth Night* (A.C.T.). Srinivasan also played Perdita in *The Winter's Tale* at Livermore Shakespeare Festival (2018) and the role of Indian goddess Namagiri in *Partition* at Indra's Net Theater in Berkeley. She holds a BA in French and theater from Princeton University. This one's for you, Appa! (she/her) [avanthikasrinivasan.com](http://avanthikasrinivasan.com)



**MADELINE WISE (England 1, Memsahib)** is a New York City-based actor and co-founder of New Saloon Theater Co.

Her theater credits include *Minor Character* at The Public Theater's Under the Radar Festival and elsewhere, *The Bridge of San Luis Rey* at Two River Theater, *Cute Activist* at

the Bushwick Starr, *Choice* at Huntington Theatre Company, *Far Away* at Sharon Playhouse, and more. Wise's film and television credits include season three of HBO's *Crashing*; *Whatever This Is*; *Snow Day*; *Places*, *Thank You Places*; and the upcoming *Lapsis*. She is a member of The Actors Center and is very happy to be making her A.C.T. debut. (she/her) @wise\_dumb

**KATE ATTWELL (Playwright)** is a playwright, television writer, and devised theater-maker. She is a commissioned writer with Playwrights Horizons, Ensemble Studio Theatre (EST), and WRAPT Films; a Mabou Mines Resident Artist; and was a member of Ars Nova's Play Group, Page 73's writers' group, and The Public Theater's Devised Theater Working Group. Recently, her plays have been developed at Playwrights Horizons, A.C.T., Portland Center Stage, New York Theatre Workshop, and the Bushwick Starr. *Jesus in Manhattan* premiered as part of EST's Marathon of One-Act Plays festival this year. Her devised work, *Demonstrating the Imaginary Body*, was presented at REDCAT Roy and Edna Disney/CalArts Theater in Los Angeles, The Public's Under the Radar Festival (2016), and JACK Arts. She holds a BA in performance from the University of Bristol in the UK and an MFA from Yale School of Drama. (she/her)

**PAM MACKINNON (Director)** See page 37.

**NINA BALL (Scenic Designer)** has designed here at A.C.T. (*Top Girls*, *The Birthday Party*, *Men on Boats*, *Monstress*, *Chester Bailey*, and *Underneath the Lintel*), as well as at the Oregon Shakespeare Festival,

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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California Shakespeare Theater, Shotgun Players, San Francisco Playhouse, San Jose Repertory Theatre, Aurora Theatre Company, Center REpertory Company, Z Space, and Santa Cruz Shakespeare, among many others. Recent honors include a Theatre Bay Area Award for *Blasted* (Shotgun) and *The Nether* (SF Playhouse); a San Francisco Bay Area Theatre Critics Circle Award for *An Entomologist's Love Story* (SF Playhouse); and a Shelley Award for *Tenderly: The Rosemary Clooney Musical* (Center REP), among many others. She is a company member of both Shotgun Players and TheatreFirst. In addition to theater, Ball also works as a production designer in film and television. Her current and upcoming projects include *Hairspray* (OSF), *Vinegar Tom* (Shotgun), and *Bull in a China Shop* (Aurora). (she/her) ninaball.com

**BEAVER BAUER (Costume Designer)** has designed costumes for numerous A.C.T. productions, including *Armistead Maupin's Tales of the City*, *The Government Inspector*, *The Imaginary Invalid*, *The Gamester*, *The Beard of Avon*, *Three Sisters*, *Uncle Vanya*, *Edward II*, *Insurrection: Holding History*, and *Edward Albee's The Goat, or Who Is Sylvia?* She was resident costume designer for Teatro ZinZanni SF, and now designs for its venues near Seattle and Chicago. She has also designed for Berkeley Repertory Theatre, Roundabout Theatre Company, Arena Stage, San Francisco Ballet, Oberlin Dance Collective, California Shakespeare Festival, and San Jose Repertory Theatre, among others. Recently, she designed *A Mob Story* for the Plaza Hotel in Las Vegas, as well as previous shows at the Desert Inn and Riviera hotels. She was a designer, performer, and founder of The Angels of Light 1971-84. Bauer has won several San Francisco Bay Area Theatre Critics Circle Awards.

**MARIE YOKOYAMA (Lighting Designer)** is a Japanese lighting designer based in New York, where she spends the majority of her time designing for new plays and dabbles in film lighting for commercials. Recently, she has designed *Tiny Beautiful Things: Advice on Love and Life from Dear Sugar* with Merrimack Repertory Theatre, *Do You Feel Anger?* with Vineyard Theatre, *Wilder Gone* with Clubbed Thumb, and *Pillowtalk* with Kyoung's Pacific Beat. She is also the guest artist at Redhouse Arts Center in Syracuse, New York, where she enjoys designing for classic musicals and plays including *On Golden Pond*, *Ragtime*, *Passion Play*, *Bloody Bloody Andrew Jackson*, and *Almost, Maine*. She is a graduate of California State University, Long Beach (BFA in theater) and Yale School of Drama (MFA). (she/her)

**ELISHEBA ITTOOP (Sound Designer & Original Music)** has created designs and compositions for The John F. Kennedy Center for the Performing Arts, the Guthrie Theater, The Public Theater, American Repertory Theater, Playwrights Horizons, Manhattan Theatre Club, New York Theatre Workshop, Williamstown Theatre Festival, Steppenwolf Theatre Company, Signature Theatre, the Oregon Shakespeare Festival, National Gallery of Art, Soho Rep., The Playwrights Realm, WP Theater, Woolly Mammoth Theatre Company, Folger Theatre, Arena Stage, Alliance Theatre, Cleveland Play House, Children's Theatre of Charlotte, Bonnaroo Music & Arts Festival, and Center for Puppetry Arts, among others. Ittoop was resident sound designer at the Eugene O'Neill Theater Center's National Playwrights Conferences (2010, 2011), a recipient of the William R. Kenan Jr. Fellowship at Kennedy Center, and the winner of the 2008 USITT Rising Star Award. She has produced podcasts

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and written music for NPR, CNN, Audible, WGBH, and Wondery. She is a graduate of New York University and North Carolina School of the Arts. (she/her) [elishebaittoop.com](http://elishebaittoop.com)

**LISA ANNE PORTER (Voice and Dialect Coach)** is the head of text and dialects at A.C.T. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, and Berkeley Repertory Theatre. Prior to A.C.T., she was an associate professor of voice, acting, and text in the BFA program at Syracuse University, where in her first year teaching she was awarded the Most Inspirational Faculty Award. She has coached voice and dialect in more than 70 productions nationwide. As a professional actor, she has performed with numerous repertory companies and Shakespeare festivals throughout the country. Most recently, she has been seen in *Eureka Day* at Aurora Theatre Company, *The Eva Trilogy* and *Bright Half Life* at Magic Theatre, and *Twelfth Night* at California Shakespeare Theater. She has an MFA from A.C.T., a BA in theater and American Studies from Wesleyan University, and is certified in Linklater voice training. (she/her)

**DANYON DAVIS (Movement Coach)** is the head of movement at A.C.T. He formerly served as the head of movement at Stella Adler Studio of Acting, and he's also a former faculty member at the Neighborhood Playhouse, Circle in the Square Theatre School, and HB Studio's Hagen Core Training program. Davis assisted Moni Yakim, founding faculty member and head of movement at the Juilliard Drama Division, for many years. He also performed, taught, and directed with the Guthrie Theater. He is a former collaborator with the SITI Company and a former associate with Bill T. Jones. Davis has coached individuals and taught group workshops in a

variety of settings, including school programs, correctional facilities, Middlebury College, the 52nd Street Project, and The Public Theater.

**JOY MEADS (Dramaturg)**, a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *Sweat*, *Men on Boats*, Edward Albee's *Seascape*, *Her Portmanteau*, *The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke*, by Rajiv Joseph; *Good Grief*, by Ngozi Anyanwu; *Appropriate*, by Branden Jacobs-Jenkins; *Forever*, by Dael Orlandersmith; *Marjorie Prime*, by Jordan Harrison (2015 Pulitzer Prize finalist); *A Parallelogram*, by Bruce Norris; *The Royale*, by Marco Ramirez; and *Sleep*, by Naomi Iizuka (a co-commission with Ripe Time, Brooklyn Academy of Music, and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads has also developed plays with Oregon Shakespeare Festival, New York Theatre Workshop, Berkeley Repertory Theatre, Denver Center for the Performing Arts, the Eugene O'Neill Theater Center, Ojai Playwrights Conference, Portland Center Stage, South Coast Repertory, and Campo Santo, among others. Meads is a co-founder of The Kilroys. (she/her)

**RADHIKA RAO (Cultural Consultant)** is an actor, improviser, storyteller, director, writer, and arts educator/consultant. She was last seen onstage this summer in Eugène Ionesco's *The Bald Soprano* at Cutting Ball Theater. She earned an EdD from Harvard Graduate School of Education, where she focused on theater and the performance

of citizenship. She specializes in creating curricula that integrate theater into diverse learning situations for various populations and organizations. Her work is steeped deeply in respect for life and social justice. Rao's work partners include organizations such as A.C.T., California Shakespeare Theater, Cutting Ball, Young Audiences of Northern California, Noorani Dance, Leela Improv, EnActe Arts, San Francisco Shakespeare Festival, Eth-Noh-Tec, Berkeley Repertory Theatre, New Conservatory Theatre Center, Larkin Street Youth Services, Life Theatre Services, Peers and Players, Green Art Workshop, University of San Francisco, Santa Clara University, Samuel Merritt University, Stanford University, Adyen, Cisco, and HCL America. [radhikarao.org](http://radhikarao.org). (she/her)

**JANET FOSTER, CSA (Casting Director)** has cast for A.C.T. for eight seasons, including *Top Girls*, *The Great Leap*, *Her Portmanteau*, Edward Albee's *Seascape*, *Men on Boats*, *Sweat*, *Hamlet*, *A Thousand Splendid Suns*, *The Hard Problem*, *King Charles III*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napoli!*, and *Endgame and Play*. 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 *True Love*, *Floyd Collins*, *A Cheever Evening*, *The Monogamist*, and *Later Life*. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include *Cosby*, *Tracey Takes On New York*, *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (Peabody, SONY, and Wincott awards), and

"T" *Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR). She also cast *LifeAfter*, a GE Theater podcast, and the mystery-thriller podcast *Passenger List*, starring Patti LuPone.

**ELISA GUTHERTZ (Stage Manager)** has been a Bay Area stage manager for over 25 years. Her most recent A.C.T. credits are *Rhinoceros*, Edward Albee's *Seascape*, and *Sweat*. She stage-managed *A Thousand Splendid Suns* at A.C.T., The Old Globe, and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *Love and Information*, *Testament*, *Major Barbara*, *Underneath the Lintel*, *Arcadia*, *The Normal Heart*, *The Scottsboro Boys*, *Clybourne Park*, *The Caucasian Chalk Circle*, *The Rainmaker*, *A Number*, and *Eve Ensler's The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Big Love*, *Collected Stories*, and *Cloud Tectonics* (Berkeley Repertory Theatre); *The Good Body* (Broadway); *Big Love* (Brooklyn Academy of Music); and *The Vagina Monologues* (Alcazar Theatre).

**DANI BAE (Assistant Stage Manager)** returns to A.C.T. for *Testmatch*. Recent A.C.T. credits include *Her Portmanteau*, *Heisenberg*, *The Birthday Party*, and *A Thousand Splendid Suns*. Local stage management credits include *The Year of Magical Thinking*, *Detroit '67*, and *Dry Powder* (Aurora Theatre Company). Other stage management credits are *A Thousand Splendid Suns* (Seattle Repertory Theatre), the Bard Music Festival (Bard SummerScape), and *Urinetown: The Musical* (American Theatre of Actors). She completed a stage management fellowship at A.C.T. Bae has a BFA in stage management from Syracuse University. (she/her)

**LINDA JO FITZ (Executive Producer)** currently serves as A.C.T.'s treasurer on the Board of Trustees. She recently retired from Aspiriant, the wealth management firm which she co-founded in 1992. There she worked with high-net-worth families to help them define, plan for, and achieve their financial objectives. Fitz served for nearly 20 years on the board of directors of San Francisco Heritage where she was board president, and more recently she chaired the board of directors of San Francisco Bay Area Planning and Urban Research Association. Her passion for the environment and good planning lead also to the NRDC and Greenbelt Alliance, where she received a Championship Award in 2017. In 2011, she was named one of the Top 50 Women in Business by *Wealth Management* magazine. As an avid theater-goer, she began subscribing to A.C.T. over 40 years ago when she moved to San Francisco.

**THE EDGERTON FOUNDATION NEW PLAYS PROGRAM** is directed by Brad and Louise Edgerton. It was piloted in 2006 with Center Theatre Group in Los Angeles when it offered two musicals in development an extended rehearsal period for the entire creative team, including the playwrights. The Edgertons launched the program nationally in 2007, and to date, it has supported 421 plays at more than 50 different art theaters across the country, totaling \$12,898,000 in grants. The Edgerton Foundation received the 2011 Theatre Communications Group National Funder Award. [tcg.org/edgertonfoundation/newplayawards.aspx](http://tcg.org/edgertonfoundation/newplayawards.aspx)

## ADDITIONAL CREDITS

Gracie Brakeman, *Assistant Director*  
Danielle O'Dea, *Fight Director*  
Matthew Reynolds, *Head Carpenter*  
Haley Miller, *Lighting Design Associate*  
Bert Hebbert-Castillo, *Head Audio*  
Piper Ferguson, *Wardrobe Crew*  
Helen Frances, *Wardrobe Swing*  
Lyre Alston, *Wig Crew*  
California Shakespeare Theater, *Scenic Construction*

## SPECIAL THANKS

Sourav Ghosh,  
*UC Berkeley, History Consultant*  
Raj Padhi, *Cricket Consultant*

## PHOTOGRAPHS AND RECORDINGS

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the following names:

Nina Ball (Scenic Designer),  
[ninaball.com](http://ninaball.com)

Beaver Bauer (Costume Designer)

Marie Yokoyama (Lighting Designer),  
[marieyokoyama.com](http://marieyokoyama.com)

Elisheba Ittoop (Sound Designer and Original Music), [elishebaittoop.com](http://elishebaittoop.com)

Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

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## IMMERSING IN THE IMMEDIATE

MASTER OF FINE ARTS AND YOUNG

CONSERVATORY 2019–20 SEASON

BY CLAIRE L. WONG

### The MFA Season

What do 1890s sexual oppression, literary superpowers, and patriotism have in common? This season, A.C.T.'s Master of Fine Arts Program delivers classical and fantastical productions. Immerse yourself in fin-de-siècle Germany in November with the second-years in *Spring Awakening: The Play*. "With conversations about teenagers coming into their sexuality and questioning what is good and bad," says Associate Producer Ken Savage, "the play feels incredibly timely."

Catch the third-years this winter in A.C.T.'s seasonal favorite *A Christmas Carol*. The third-years are onstage again in February for *Passage* by Christopher Chen, a Bay Area Obie Award-winning playwright. "It's a fantastical examination of colonialism and xenophobia," says Savage, "and it's in conversation with *Testmatch*. *Passage* looks at what our relationship is to race and class and what patriotism means."

A crucial part of the second-years' citizen artist training is the March performance of *Romeo and Juliet* for the Will on Wheels Tour. Mobile and adaptive, Will on Wheels is designed for classroom performances to engage the community in Shakespeare and the arts. On the heels of *Romeo and Juliet*, the second-years will dive into a Shakespeare-themed production for *Rough Magic* by Roberto Aguirre-Sacasa. *Rough Magic* is about a dramaturg who conjures Shakespeare's characters to thwart *The Tempest*'s Caliban and save New York from inclement weather. "Stylistically, it falls between *Rocky Horror* and *Poor Yella Rednecks*," says Savage. "It's in conversation with those two A.C.T. mainstage shows that have surreal, comic book elements."

"This is an eclectic season," says Conservatory Director Melissa Smith, "where students will experience German expressionism, magical realism, fantasy, and Shakespearean tragedy. We challenge MFA actors to grasp how each genre requires a specific acting style, or how each work has particular *rules of play*. By hopping from one genre to another, our actors become more flexible and transformative."

## MASTER of FINE ARTS MFA PROGRAM

### THE 2019–20 MFA PROGRAM SEASON

Second-Year Play  
**SPRING AWAKENING: THE PLAY**

by Frank Wedekind  
Adapted by Joel G. Fink  
Directed by Christine Adaire  
NOV 14-16 & 21-23

Third-Year Play  
**PASSAGE**

by Christopher Chen  
Directed by Victor Malana Maog  
FEB 20-23 & FEB 28-MAR 1

Second-Year Will on Wheels Tour  
**ROMEO AND JULIET**

by William Shakespeare  
Directed by Michael Wayne Rice  
A.C.T. Performance MAR 8  
Tour MAR 9-13 & 15-20

Second-Year Play  
**ROUGH MAGIC**

by Roberto Aguirre-Sacasa  
Directed by M. Graham Smith  
MAY 6-10

More shows to be announced soon!



# YOUNG CONSERVATORY YC

## The YC Season

Rapid and immediate, lyrical and musical, the Young Conservatory productions run the gamut. “I want to look at the whole season from the perspective of a young person and see what range of aesthetic styles they can be exposed to,” says Director of the Young Conservatory Jill MacLean. “I want YC actors to reflect on A.C.T.’s new House Rules of Play and consider, ‘What are my own rules of play?’ I want them to give themselves permission to explore as young artists.”

For the Student One-Minute Play Festival, YC students went on an artistic writing retreat to produce the plays, and will put them on in October with direction from local working artists. “There’s an immediacy and a relevance to the content of the plays,” says MacLean. “Because the students are writing the material, they’re invested in it, it’s their own.”

Next up in April is *Anon(ymous)* by Naomi Iizuka, an entrancing adaptation of Homer’s *Odyssey* in which a young refugee called Anon journeys through the United States after being separated from his mother. “This production will allow students to dig into more poetic text and stretch those lyric muscles,” MacLean says. In November, March, April, and May, high school and middle school students will hone their musical theater artistry in the YC’s renowned cabaret program. Performances will include *Broadway’s Golden Age*, *Miscast*, *Singer’s Choice*, and *Best of the Best*.

Summer 2020 brings to fruition *The Code*, a collaborative work between A.C.T. and commissioned artists the Kilbanes, an indie rock band that creates experimental musical theatrical experiences. Written for a diverse young cast, *The Code* follows present-day boarding school students who unravel a hundred-year-old mystery. *The Code* first hooked audiences at A.C.T.’s New Strands Festival in 2019, so be sure to experience it for yourself this summer. ■

## THE 2019–20 YC PROGRAM SEASON

### **STUDENT ONE-MINUTE PLAY FESTIVAL**

Artistic direction by  
Dominic D’Andrea  
Directed by Karina Fox, Jill MacLean,  
Nikki Meñez, Ely Sonny Orquiza,  
& Stephanie Wilborn  
OCT 22–28

### **CABARET PROGRAM**

Directed by Kimberly Braun,  
Jill MacLean, & Ken Savage  
High school cabaret vocal  
direction by Krista Wigle  
Accompanied by Thaddeus  
Pinkston & Lou Lagalante  
NOV, MAR, APR, & MAY

### **ACTORS ENSEMBLE PROGRAM**

Making Physical Theater  
Directed by Josh Matthews  
NOV 16  
Chekhov and Ibsen  
Directed by Domenique Lozano  
APR 4

### **ANON(YMOUS)**

by Naomi Iizuka  
Directed by Robert Shryock  
APR 15–18

### **THE CODE**

An Original Musical by The Kilbanes  
Directed by Jessica Holt  
SUMMER 2020



PHOTO BY CLAIRE L. WONG

## A HERE AND NOW ART FORM

TONY AWARD-WINNING DIRECTOR

PAM MACKINNON ON NEW WORKS

AND BUILDING COMMUNITY

BY CLAIRE L. WONG

A.C.T. Artistic Director Pam MacKinnon has been working with contemporary playwrights and new works since the beginning of her career. She has 25 years of freelance experience spanning Broadway, off Broadway, nationally, and internationally, but when she first moved to New York, MacKinnon had only a few directing credits under her belt. There she quickly became involved with Clubbed Thumb, then a new downtown theater company, and directed seven of its first nine productions, working side-by-side with playwrights as they developed their plays and their voices. This season at A.C.T., MacKinnon breaks ground with the world premiere of Kate Attwell's *Testmatch* and the West Coast premiere of Lydia R. Diamond's *Toni Stone*.

**You started out working with Clubbed Thumb and now serve on its advisory board. Why are you drawn to collaborate with playwrights on new work?**

Clubbed Thumb keeps me current. It's a purposefully small company with big reach and great taste. Artists playing with form, 21st-century playwrights; it was foundational, and important to my thinking about what a play is, what a play can do. I never studied theater formally, so this was my school. I love the revolutionary act of making a story together, mining the intent of a writer, helping to give voice and muscle to words on a page, inviting an audience into something new.

**You've worked with emerging playwrights and their new works. You've also received a Tony Award for your direction of a revival of Edward Albee's *Who's Afraid of Virginia Woolf?* and an Obie Award for the world premiere of Bruce Norris's *Clybourne Park*. Does your directing process change when working on new work versus extant, even famous, work?**

It's about mining the *intent* of the original storyteller. I tend to work with plays that are written on the page and are there to be unlocked. Every rehearsal process is different, as the constellation of artists is different. As director, I am the proxy for the audience, so we gather—writer, actors, designers, and I—to figure out how to convey the spine of the story. How best to get that across. With a new play, certainly, the playwright can rewrite as late as opening night, but hopefully it's akin to how a conversation with my lighting designer about a lighting cue change can better reveal a moment. What is the story? How do we best tell it for today? Those questions are the same for stories new or old, unknown or established. Why now for this story?

***Testmatch* audiences will see A.C.T.'s new "House Rules of Play" in their programs. How do you hope audiences engage with shows this season?**

I think sometimes audiences can get nervous about missing things, or nervous because, if you haven't seen play after play, our theater spaces can be intimidating. There's an assumption that there are right and wrong ways to respond to stories. That there are unwritten rules to follow. We decided this season to write down some basic rules of engagement, to wrestle with them and say, "Oh, right! Right! Laughter is good!" Let's step into a room and allow big laughter. Or nervous laughter. Laughter can mean many things. So, we want to say to audience members, "You don't have to know what's going on until the story unfolds in front of you. Relax your shoulders. Please know that we've built this story with *you* in mind. You don't have to prep for it, unless you want to. You don't have to do anything except just be present." I want to get back to, or start to create, a community with each performance. We come into these rooms together and respond to stories in our own ways while being respectful of each other's responses. Let's get away from policing and back to enjoying that we are together in this.

**What conversations are you interested in sparking this season?**

The season's theme, "rules of play," is a lens through which to watch all the plays. I am curious what that means for each person, and hopeful that the audience will feel compelled to see more than one play, maybe take in the whole season, in order to talk about deep structures that are social, political, and artistic and to recognize that rules are artificially and intentionally created and can be transformed. ■



PHOTO BY CLAIRE L. WONG



PHOTO BY BERYL BAKER

**OPPOSITE PAGE LEFT TO RIGHT** Actor Lipica Shah, Production Fellow Annie Kao, actor Meera Rohit Kumbhani, actor Avanthika Srinivasan (MFA class of 2019), and Voice and Dialect Coach Lisa Anne Porter working in the *Testmatch* rehearsal room.

**THIS PAGE, FROM LEFT** Stage Management Fellow Gabrielle Harper, Kumbhani, Assistant Stage Manager Dani Bae, Shah, Stage Manager Elisa Guthertz, and Srinivasan; Playwright Kate Attwell, Director of Dramaturgy and New Works Joy Meads, and Director Pam MacKinnon.



PHOTO BY BERYL BAKER

## SUPPORTING THE NEW

Director Pam MacKinnon (far right) working with her cast and creative team in rehearsals for the world premiere of *Testmatch*.

### HOW THE EDGERTON FOUNDATION HELPS *TESTMATCH*

BY SIMON HODGSON

Bringing a world premiere to life requires time, talent, theatrical alchemy, and, on special occasions, an Edgerton Foundation New Play Award. A.C.T. received Edgerton Awards—which fund one invaluable extra week of rehearsal—for *A Thousand Splendid Suns* in 2017 and, most recently, for Kate Attwell’s *Testmatch*. We sat down with Brad Edgerton to learn more about the foundation he set up with his wife Louise.

#### What’s the thinking behind the Edgerton Foundation’s funding for additional rehearsal time for new works?

Most theaters budget the same rehearsal time for a revival and a world premiere. A play that has never been staged before is more likely to benefit from extra rehearsal time—that additional week will help producers polish the play and increase the chances of future productions. All too often, world premieres are produced once and then forgotten. The Edgerton Foundation New Play Awards are designed to help excellent plays get even better initial productions, so that those plays will be produced subsequently at other theaters.

#### How does a new play, such as *Testmatch*, win an Edgerton Foundation Award?

Our awards are given following a strong nationwide competition and solely on the quality of the script. The reading process is “blind,” which means our experienced readers never know the name of the playwright or the theater.

We really liked *Testmatch*. We applauded the enthusiasm for new work that Pam MacKinnon has brought to A.C.T.

#### What drives your interest in new work for the American theater?

If regional theaters only stage established, popular plays, the art form will die. New work needs to be created—and produced—to keep the art alive. Too many plays are workshopped to death and never produced.

#### What have you learned from producing new works?

In the 13 years that we’ve supported Edgerton Foundation New Play Awards, we’ve learned that some of the best new plays originate in London, so we’ve expanded our pool of theaters to include several in the United Kingdom. We’ve also learned that the failure rate is still quite high for world premieres being subsequently produced. Despite that, we’ve had 36 new plays move on to Broadway—including *In the Next Room (or The Vibrator Play)* and *Hamilton*—and many others become widely popular across the country. We’ve been impressed and gratified to observe a golden age of playwriting in the UK and United States. The future is bright. ■

If you’re interested in learning more about how you can support new works at A.C.T., please contact A.C.T.’s Director of Development Caitlin A. Quinn at [cquinn@act-sf.org](mailto:cquinn@act-sf.org) or 415.439.2436.



## GETTING DOWN TO BUSINESS

Attendees in A.C.T.'s Strand Theater for the Women's Leadership Conference in 2016.

### A.C.T. BUILDS LINKS WITH BAY AREA COMPANIES

BY SIMON HODGSON

Just as the cast and creative team of *Top Girls* explore the world of women in business onstage, A.C.T. is building connections offstage with companies across the Bay Area. Launched last year, our Business Leadership Council helps corporate and business organizations partner with A.C.T.

“For corporate firms large and small,” says Business Leadership Council Co-Chair Nancy Livingston, “teaming up with A.C.T. provides an innovative way to build a sense of community among their employees. Immediate benefits include access to discounted tickets for productions at A.C.T.’s Strand and Geary theaters, as well as competitive rental rates at A.C.T. venues.”

The bigger picture, however, is about backing the arts in San Francisco and committing to the region. Businesses that support A.C.T. are not only sustaining theater arts education for 20,000 Bay Area students every year, but also investing in the future by developing empathy and creativity in thousands of young people who will become the entrepreneurs, audiences, and theater-makers of tomorrow. Along the way, businesses benefit from A.C.T.’s robust set of branding and promotional assets, unique hospitality opportunities, and exclusive creative experiences.

Where the members of the Business Leadership Council really make a difference is in forging connections between A.C.T.’s leadership and their own corporate contacts. “It’s one of the most effective ways for council members to help,” says Livingston. “When you have a group which has the inside track, it gives our team a foot in the door.”

For the determined Livingston, chair emerita of A.C.T.’s Board of Trustees, the Business Leadership Council is the latest step in three decades of board leadership. “I get immense satisfaction from taking people and matching them with their dreams,” she says. “Everyone loves to help people. And at A.C.T., we offer business partners a way to help that they may never have thought possible.”

The key to connecting potential partners with A.C.T. is getting them as close to theater as possible. “You’ve got to touch the art,” she says. “When you meet an actor, feel the fabric of a costume, or take a backstage tour, it’s *transformative*.” ■

If you want to learn about how your company can partner with A.C.T. or how you can become a member of our Business Leadership Council, please contact Caitlin A. Quinn at [cquinn@act-sf.org](mailto:cquinn@act-sf.org) or 415.439.2436.

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Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

### PRISCILLA AND KEITH GEESLIN◊†

Priscilla is a vice chair of A.C.T.'s Board of Trustees and Development Committee chair. She is vice president of the SF Symphony, Grace Cathedral, and past chair of NARAL Pro-Choice America's Foundation Board. A principal of Francisco Partners, Keith is president of SF Opera's board of trustees and a board member of Episcopal Community Services.

### JAMES C. HORMEL AND MICHAEL P. NGUYEN-HORMEL◊†

James, the first openly gay US ambassador, founded the James C. Hormel Gay & Lesbian Center at the San Francisco Public Library (SFPL). Michael works alongside James on their charitable giving foundation, and has served on the SFPL Commission for two terms. A trustee of A.C.T., Michael is profoundly passionate about the arts and humanities.

### KENNETH AND GISELE MILLER

### TONI REMBE AND ARTHUR ROCK†

Past chair of A.C.T.'s Board of Trustees, Toni is a retired partner at Pillsbury Winthrop Shaw Pittman. Arthur was one of America's first venture capitalists. Along with other community endeavors, they are cofounders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

### ROBINA RICCIHELLO◊†

Robina is communications director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

### MARY AND STEVEN SWIG◊†

Steven has served on A.C.T.'s board since 1986 and is cofounder of Presidio Graduate School. Mary is on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. They serve on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation.

### JEFF AND LAURIE UBBEN

Jeff is a founder of ValueAct Capital and a director of 21st Century Fox Inc. and Willis Towers Watson PLC. He serves on the boards of Duke University, Northwestern University, and the E. O. Wilson Biodiversity Foundation. Laurie founded San Francisco's Bird School of Music.

### KAY YUN AND ANDRE NEUMANN-LORECK◊†

President of A.C.T.'s Board of Trustees, Kay is a partner at private equity fund Health Evolution Partners. She is a trustee of Parnassus Funds and a board member of San Francisco University High School. Andre, the founder of On Tap Consulting, has held executive roles in startups and Fortune 500 companies.

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As the Bay Area's leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders' experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.'s investment in helping to develop the next generation of the Bay Area's creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Caitlin A. Quinn at [cquinn@act-sf.org](mailto:cquinn@act-sf.org) or 415.439.2436.

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List as of May 2019

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### **Artistic Director Emerita** Carey Perloff

### **Producing Director Emeritus** James Haire

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Andy Chan Donald, *Associate Artistic Director*  
Janet Foster, *Director of Casting and Artistic Associate*  
Joy Meads, *Director of Dramaturgy and New Works*  
Allie Moss, *Literary Manager and Artistic Associate*  
Ken Savage, *Associate Producer*  
Gracie Brakeman, *Artistic Fellow*  
Andrea van den Boogaard, *Producing Fellow*

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Danyon Davis, *Movement*  
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Daniel Feyer, *Music*

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Jack Horton, *Production Manager*  
Marlena Schwartz, *Associate Production Manager*  
Emma Penny, *Production Office Coordinator*  
Michael Anderburg, *Conservatory Production Manager*  
Ariana Johnson, *Conservatory Production Associate*  
Morgan Badillo, *Conservatory Design and Production Associate*  
Miranda Erin Campbell, *Conservatory Production and Stage Management Coordinator*  
Annie Kao, *Production Fellow*

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Amanda Marshall, *Production Assistant*  
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Rayna Weil, *Wig Fellow*

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Suzanna Bailey, *Head Sound*  
Amy Domjan, *Head Electrician*  
Candace Druelle Shankel, *Head of Props*  
Mary Montijo, *Wardrobe Supervisor*  
Diane Cornelius, *Assistant Wardrobe Supervisor*  
Loren Lewis, Joe Nelson, *Stage Door Monitors*

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Amanda Rocuzzo, *Executive Assistant*  
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Amanda Rocuzzo, *Human Resources Generalist*

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Margo Hall, *Acting*  
W. D. Keith, *Acting, On-Camera Acting*  
Drew Khalouf, *Speech, Shakespeare*  
Dave Maier, *Stage Combat*  
Michelle Maxon, *Acting, On-Camera Acting*  
Carolina Morones, *Acting*  
Kari Prindl, *Alexander Technique*  
Mark Rafael, *Acting*  
Radhika Rao, *Improv*  
Katie Rubin, *Stand-Up Comedy, Acting*  
Naomi Sanchez, *Musical Theater*  
Caitlyn Tella, *Movement*  
Laura Wayth, *Acting, Musical Theater*  
Valerie Weak, *Acting*  
Beth Wilmurt, *Acting, Movement, Voice*

**Professional Development**  
Ben Quinn, Mark Rafael, Katie Rubin, Patrick Russell, Radhika Rao, Dominique Salerno

**Conservatory Accompanists**  
Daniel Feyer, Christopher Hewitt, Louis Lagalante, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez, Katelyn Tan

**Library Staff**  
Joseph Tally, *Head Librarian*  
G. David Anderson, Theresa Bell, Laurie Bernstein, Helen Jean Bowie, Bruce Carlton, Barbara Cohrsen, William Goldstein, Pat Hunter, Connie Ikert, Ashok Katdare, Martha Kessler, Nelda Kilguss, Barbara Kornstein, Gail McGowan, Vineet Mishra, Lynnnda Means, Maida Paxton, Connie Pelkey, Christine Peterson, Dana Rees, Roger Silver, Jane Taber, Aileen Thong, Susan Torres, Joyce Weisman, Jean Wilcox, Marie Wood, *Library Volunteers*

**Accreditation**  
A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the US Department of Education.

# A.C.T. PROFILES



## **PAM MACKINNON (Artistic Director)**

is celebrating her second season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 70 productions around the country, off-Broadway, and on Broadway. Her Broadway credits

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), *Amelie: A New Musical*, David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony Award, Drama Desk Award, and Outer Critics Circle nomination), and Bruce Norris's *Clybourne Park* (Obie Award, Tony and

Lucille Lortel nominations). Her most recent credits include Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company), and Edward Albee's *Seascape* (A.C.T.). She is an artistic associate of the Roundabout Theatre Company, an advisory board member of Clubbed Thumb, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She is also the executive board president of the Stage Directors and Choreographers Society (SDC). She grew up in Toronto, Canada, and Buffalo, New York, acted through her teens, but majored in economics and political science at the University of Toronto and briefly pursued a PhD in political science at UC San Diego, before returning to her true passion: theater. (she/her)



## **JENNIFER BIELSTEIN (Executive Director)**

joined A.C.T. in 2018 with more than 25 years of theater management experience. She serves on the board of Theatre Forward, is a member of the International Women's Forum, and is president of the League of Resident Theatres (LORT)—an

organization that represents 75 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for

Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and Lincoln Park Zoo, as well as served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, has been recognized in Louisville's *Business First's* 40 Under 40, and was named by *Twin Cities Business* as a Person to Know and a Real Power 50 member by *Minnesota Business* magazine. Bielstein is a graduate of University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and earned an MBA from Bellarmine University, where she received the MBA Faculty Merit Award and was inducted into Beta Gamma Sigma, the honor society for business programs. (she/her)



## **MELISSA SMITH (Conservatory Director, Head of Acting)**

has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study

and the further integration of the M.F.A. Program faculty and student body with A.C.T.'s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. In 2013, she launched the San Francisco Semester, a semester-long intensive that deepens students' acting. In 2016, she was honored by Theatre Bay Area as one of 40 individuals who have changed the face of Bay Area theater. Prior to assuming

leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University's La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama. (she/her)

## 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](http://act-sf.org)

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Address: 405 Geary Street and 1127 Market Street

Tel: 415.749.2228

Fax: 415.749.2291

Online: [act-sf.org](http://act-sf.org)

Visit our website for hours of operation

### SPECIAL SUBSCRIPTION DISCOUNTS

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

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

### GROUP DISCOUNTS

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

### AT THE THEATER

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

### REFRESHMENTS

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

## CELL PHONES

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

## PERFUMES

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

## EMERGENCY TELEPHONE

Leave your seat location with those who may need to reach you and have them call 415.439.2397 in an emergency.

## LATECOMERS

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

## LISTENING SYSTEMS

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

## 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 Grants for the Arts.



Support for Open Captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

**RESTROOMS** are located on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2. Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity. If preferred, single-user restrooms can be found at the rear of the lobby.



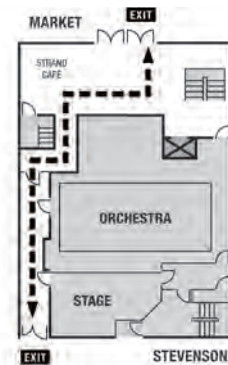
Wheelchair Seating is located at the main cross aisle on the orchestra level, at Box A on the orchestra level, and in the mezzanine.

An **Automatic External Defibrillator (AED)** is available in the Strand box office.

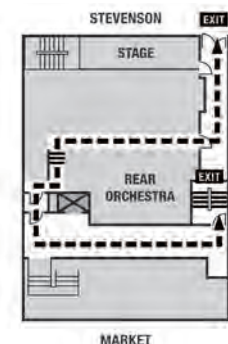
## LOST AND FOUND

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 will be taken there. If you've left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

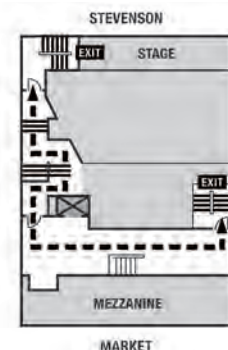
## STRAND THEATER EXITS



G



M1



M2



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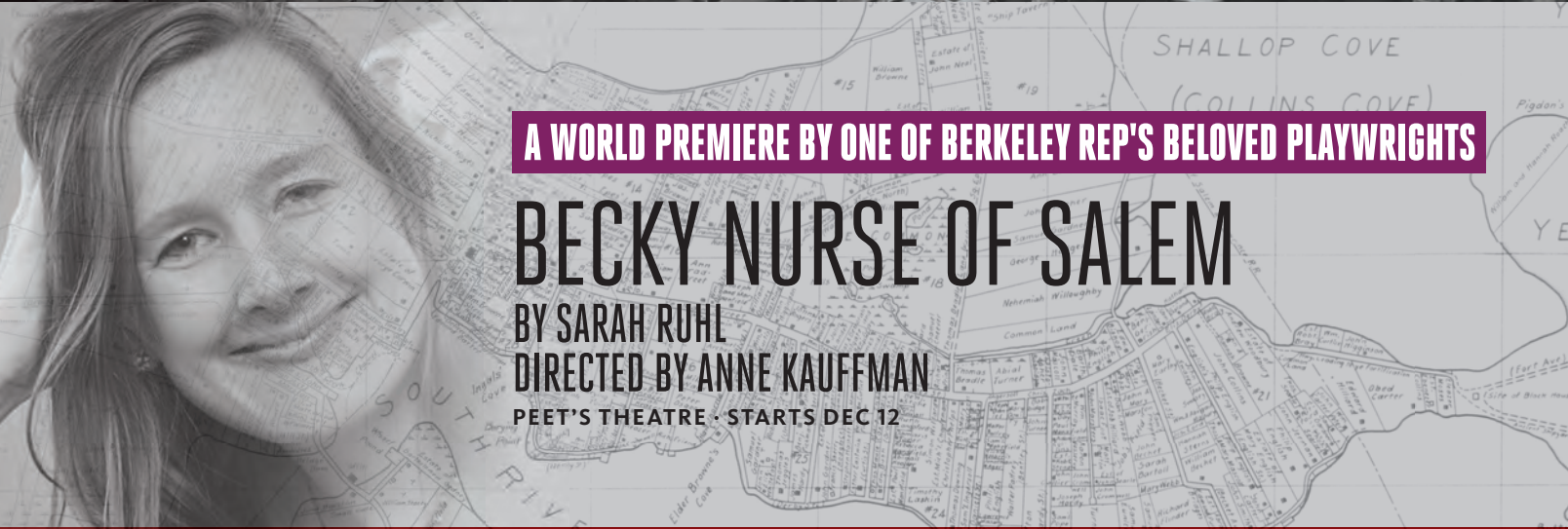
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THE CAST OF A CHRISTMAS CAROL  
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