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Journey to the original theater town, London—plus an exclusive tour of Highclere Castle, the home of *Downton Abbey!*
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• Receptions and cocktail hours
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—The Boston Globe

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Music by Jean-Claude Acquaviva and Maciej Rychly

This award-winning production retells the tragic king’s story as a dramatic oratorio blending Corsican folk music and Gregorian chant—a production the *New York Times* called “viscerally awe inspiring.”

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“This Russian dancemaker and his dancers are among the most fascinating artists before the public today.”
—San Francisco Chronicle

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calperformances.org/tickets
American Conservatory Theater, San Francisco’s Tony Award–winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing community engagement. We embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions, while exploring new artistic forms and communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened in San Francisco in 1967. We have since performed more than 400 productions to more than seven million people.

Hailed as the “perfect playhouse,” the beautiful Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans raised a record-breaking $30 million to rebuild the theater. The Geary reopened in 1996 with The Tempest, directed by Carey Perloff, who took over as A.C.T.’s third artistic director in 1992 after the retirement of Edward Hastings.

Perloff’s tenure was marked by translations of classical works; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Exploring powerful stories by celebrated artists and introducing audiences to extraordinary emerging voices in American theater continues under A.C.T.’s current artistic director, Pam MacKinnon.

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

A.C.T. brings the benefits of theater-based arts education to more than 20,000 Bay Area students and educators each year. Among our Education & Community Programs are the Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, including the Student Matinee (SMAT) program that has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

With the appointments of Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, our continuing commitment to the development of new work and new artists, and our increased presence in the Central Market neighborhood with The Strand and The Costume Shop theaters, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.
UP NEXT AT THE GEARY

Vanity Fair
by Kate Hamill
Based on the novel by William Makepeace Thackeray
Directed by Jessica Stone
A coproduction with Shakespeare Theatre Company
Some people want love. Others want glory. Becky Sharp wants everything, and she’ll do anything to get it. Bound by the class structure of 1800s London, Becky must wield her sharp wit and sharp tongue in ways that challenge society’s expectations. “I’m not interested in writing characters who exist to get the audience’s approval,” says playwright Kate Hamill. “They exist because they’re a more complicated reflection of how people actually deal with getting what they want.”

Named 2017’s playwright of the year by The Wall Street Journal, Hamill is a master at infusing classic English literature with contemporary verve. She has also adapted Pride and Prejudice, Mansfield Park, and Sense and Sensibility, which our M.F.A. Program actors will present in The Rueff at The Strand Theater May 9–11. “I’m reclaiming these classics with a female gaze,” Hamill says. “Right now we are interrogating women’s roles, how women are judged by society, and the rules that women have traditionally been supposed to follow.”

In Vanity Fair’s colorful, disorienting world of Victorian burlesque, what’s more important: being “good,” or coming out on top?

**APR 17–MAY 12, 2019**
A.C.T.’S GEARY THEATER

[act-sf.org/vanityfair](http://act-sf.org/vanityfair)
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MAY 16–19

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WHAT’S INSIDE

ONSTAGE NOW

11 LETTER FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

14 GAME ON
An Interview with Playwright Lauren Yee and Her Father Larry Yee
By Joy Meads

16 MAO’S GAME PLAN
Understanding the World of The Great Leap
By Ariana Johnson and Annie Sears

A.C.T. TODAY

25 WINTER WARMTH
A.C.T. and Macy’s Partner for Seasonal Fun
By A.C.T. Publications Staff

26 A NEW CANON
A.C.T.’s New Strands Program Enters a New Chapter
By A.C.T. Publications Staff

28 GROUNDING FREEDOM
A Conversation with Associate Conservatory Director Peter J. Kuo
By Elspeth Sweatman

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<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Creator</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wakey, Wakey</strong></td>
<td>Will Eno</td>
<td>What if you had just a few more minutes left to live? Obie Award-winning playwright Will Eno (<em>The Realistic Joneses</em>) crafts an intimate and profoundly moving comedy drama about the pleasure, humor, and sheer absurdity of life.</td>
</tr>
<tr>
<td><strong>Testmatch</strong></td>
<td>Kate Attwell</td>
<td>How can we understand the present, if we won’t acknowledge the past? Viewing race, colonialism, gender, and power through the lens of cricket, this time-traveling world premiere launches an exciting new voice in American theater.</td>
</tr>
<tr>
<td><strong>Top Girls</strong></td>
<td>Caryl Churchill</td>
<td>In 1980s Thatcher’s Britain, Marlene celebrates a promotion in a restaurant with legendary, historical, and mythical women. Each shares her own story of sacrifice and success, but where’s the sisterhood? The most unforgettable dinner party you’ll ever attend.</td>
</tr>
<tr>
<td><strong>Gloria</strong></td>
<td>Branden Jacobs-Jenkins</td>
<td>At a Manhattan magazine, competing twentysomethings Ani, Dean, and Kendra are only interested in scoring a book deal to kick-start a career. But after disaster strikes, who will write the story? This scalpel-sharp dark comedy was a finalist for the Pulitzer Prize.</td>
</tr>
<tr>
<td><strong>Toni Stone</strong></td>
<td>Lydia R. Diamond</td>
<td>To become the first woman to play professional baseball in the Negro Leagues, Toni Stone must confront hostile crowds, ruthless team owners, and players who slide spikes first. Enjoy the real-life story of an extraordinary, trail-blazing Bay Area athlete.</td>
</tr>
<tr>
<td><strong>Richard O’Brien’s</strong></td>
<td></td>
<td>Tony Award–nominated choreographer Sam Pinkleton (<em>Soft Power; Natasha, Pierre &amp; The Great Comet of 1812</em>) reimagines this swirling, sci-fi cult classic for San Francisco 2020. With a dazzling mix of sequins and fishnet stockings, let’s do the Time Warp again!</td>
</tr>
<tr>
<td><strong>Poor Yella Rednecks</strong></td>
<td>Qui Nguyen</td>
<td>After the rollicking success of <em>Vietgone</em> (2018) at The Strand, playwright Qui Nguyen returns to A.C.T. for the second chapter in his kickass, hip-hop trilogy about a Vietnamese family who swap war-torn Saigon for rural ’70s Arkansas.</td>
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</table>
Welcome to A.C.T. and Lauren Yee’s The Great Leap!

Some of you may have seen a reading of this play, also directed by Lisa Peterson, at the New Strands Festival in 2017. Since then, the play had its world premiere directed by California Shakespeare Theater’s Eric Ting at the Denver Center for the Performing Arts along with Seattle Repertory Theatre, both in their smaller spaces, as well as a New York premiere starring BD Wong at Atlantic Theater Company’s 99-seat second stage. We decided to bring this “basketball-court-meets-film-strip” play (in Lisa’s words) up to grand scale. And this deeply personal, wildly playful, and innately political tale is a beautiful fit. Lauren Yee is the first female Asian American playwright to be produced at The Geary Theater, steps away from where she grew up and where this story starts.

I first read The Great Leap shortly after the Marjory Stoneman Douglas school shooting in Parkland, Florida. The play resonated as a call to action, with the teenage characters teaching others that today is your day to step up and make a difference. As a girl growing up in suburban Buffalo, we had a basketball net in our driveway where I used to shoot hoops with my father. Although I was more of an orchestra and drama kid, basketball and soccer were also part of my outlook. I was tall and, while not super athletic, I was fearless and could do some damage in gym class. Title IX, though relatively recent, was in full swing; I benefited, and I valued being a member of a team, as well as personally challenged. I liked the competition; still do.

Six months into living in San Francisco, I am taken with how important sports are to the Bay Area, whether that’s remembering Dwight Clark and “The Catch” at Candlestick Park in 1982, or talking about Steph Curry’s game the night before, or saying good-bye (for now) to the Oakland Raiders. But just as importantly, I see kids and adults in parks in every season, playing on asphalt courts and patches of grass. Basketball, baseball, cricket, football ... we come together for a couple of hours, turn off our cell phones and commit to the present. Sounds like theater.

Enjoy!

Pam MacKinnon
Artistic Director

Dear Friends,

Sports and theater. Both require physicality, fast thinking, and responsiveness from the players. Both bring people together for a shared live experience. Both are influenced by the reactions and energy of their audiences.

Basketball and theater merge in The Great Leap. Lauren Yee’s story explores identity, global politics, and the collision of cultures and generations through sports. In addition to building their characters, actors in The Great Leap sharpened their basketball skills through practice sessions on the courts at the University of San Francisco, only blocks away from the theater!

Soccer and theater merge in Sarah DeLappe’s The Wolves, presented by our Young Conservatory at The Strand Theater in April. We see nine young women on a soccer team, playing ferociously while at the same time thinking about all the things that high schoolers worry about, from weekend house parties to Cambodian politics to college recruiters. The Wolves is a play featuring the kind of characters and issues that our Young Conservatory actors are hungry for, and we’re excited to give them the opportunity to explore and discover all that this incredible play has in store.

We have recently announced our 2019–20 Season. Within that line-up, you’ll find two sports-themed plays: Testmatch in the fall begins by exploring the inter-team dynamics when a cricket match is rained out, and ends up sparking discussion about British colonialism and who gets to take advantage of the rules. Toni Stone, in March 2020, is the true story of Bay Area resident Toni Stone, who beat the odds to become the first woman to play professional baseball at the tail end of the Negro Leagues. Both of these plays draw on all we love about sports, and use the power of storytelling to put it on the stage.

Introduce the sports fans in your lives to the world of theater over the next year and let’s see how much we all have in common!

See you at the theater,

Jennifer Bielstein
Executive Director
A special celebration in support of our artist training and education and community programs

SATURDAY

06.01.19

GEARY THEATER
6pm cocktails · 7pm performance of Rhinoceros

AUGUST HALL
8:30pm dinner + student performances + dancing + games + bowling!

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The Great Leap

CAST
(in alphabetical order)

Saul
ARYE GROSS

Manford
TIM LIU

Connie
RUIBO QIAN

Wen Chang
BD WONG

UNDERSTUDIES

Wen Chang
STEWEN ENG

Saul
ROGER GRUNWALD

Manford
STEWEN HO

Connie
LISA HORI-GARCIA

STAGE MANAGEMENT

Stage Manager
LESLEY M. RADIN

Assistant Stage Manager
CHRIS WATERS

Stage Management Fellow
MIRANDA RAMOS

CREATIVE TEAM

Scenic Designer
ROBERT BRILL

Costume Designer
MEG NEVILLE

Lighting Designer
YI ZHAO

Sound Designer
JAKE RODRIGUEZ

Projection Designer
HANA S. KIM

Voice and Dialect Coach
CHRISTINE ADAIRE

Movement Coach
DANYON DAVIS

Dramaturg
JOY MEADS

Casting Director
JANET FOSTER, CSA

A.C.T. PRODUCING TEAM

Associate Artistic Director
ANDY DONALD

General Manager
LOUISA BALCH

Director of Production
MARTIN BARRON

The Great Leap is presented by special arrangement with Samuel French, Inc.
ONSTAGE NOW

GAME ON
AN INTERVIEW WITH PLAYWRIGHT LAUREN YEE AND HER FATHER LARRY YEE
BY JOY MEADS
Throughout her work, Yee has consistently drawn on the culture of her hometown, San Francisco. In a note in the script of *The Great Leap*, she writes, “Growing up, my father played basketball. Every day, all night, on the asphalt courts and rec centre floors of San Francisco Chinatown. It was the only thing he was good at. He was never good enough that he was going to play for the NBA or even at the college level but for a 6’1” Chinatown kid from the projects, he was good. Really good. I know this because even today, people still stop me on the street and try to explain what a legend he was. They tell me his nickname (Spider), his position (center), and his signature move (the reverse jump shot).” We spoke with Lauren Yee and her father Larry to learn more about the stories that inspired her.

Lauren, how did you take these family legends and turn them into a play for the stage?

Those basketball stories were a part of the family lore I never really investigated. It was only when I was thinking about what I might write for Denver Center for the Performing Arts that I really dug into these tales. And in going back to talk to my dad, I’ve discovered that I wrote some of these things into the script without even knowing it was in his story.

Larry, how did your relationship with basketball begin?

When I was about seven years old, I started playing at a playground in Chinatown. Then I played pick-up basketball at the local rec center, which is now called the Betty Ong Rec Center. They used to put on a Chinese New Year tournament. Well, I won a few tournaments, so I was recruited to play in Taiwan in 1977. They were a professional team, we were a pick-up team.

It sounds like you guys were the underdogs.

Larry: We never looked at ourselves as underdogs. [Laughs] We beat their top team. When we played other teams, they’d call it a friendship game. But when the ball is up in the air, game on. One time, one of our guys went right by this heavyset Chinese guy and made the shot and everybody in the stands said, “Wow!” But the next time he did that, he ended up on the floor.

Lauren, when you decided to write a play about basketball, did you know how you were going to dramatize the sport?

I didn’t, because in spite of my father being very athletic, all three of his kids never took after him. Basketball is a sport I never really appreciated. So there was a lot of catching up I had to do to write this play because, in addition to it being a play about basketball, it is a play where basketball is reflected in the storytelling, the vocabulary, the staging, and the visuals. Even though you know you’re not seeing a traditional basketball game played onstage, there’s the same excitement and tempo and rhythm that you get when you’re watching a game.

How did you build that into the play?

Lauren: The structure of the acts and how quickly characters get into scenes and say what they want—that feels to me very much like changes of possession in basketball. A lot of the scenes feel as though they happen in transition as one team gets the ball and they’re trying to hurl down the court to score.

We think of basketball as an American sport, but it’s just as popular in China.

Lauren: China has had basketball almost as long as America has. It was brought to China in the late 1890s. It’s a sport that in [Chinese Communist Party leader] Mao Zedong’s eyes really reflected communism. Everyone plays with the same goal. And basketball is a great equalizer—all you need is a ball and a hoop. You don’t even need an asphalt court; you can play on a dirt floor or on a road. It’s about people working together—there’s nothing more Chinese than basketball.
When *The Great Leap* characters Saul and Wen Chang first meet in 1971, an air of unease permeates China. The Communist Party of China (CCP) is in control, and it doesn’t tolerate any opposition. “You did not want to be someone,” Wen Chang says. “You wanted to be the person three people behind someone. Because being someone could get you killed.” When he is chosen as Saul’s translator, Wen Chang finds himself under tremendous pressure to prove not only that he’s loyal to the Party, but that he’s loyal *enough*. 
The Great Leap Forward (1958–61)

Wen Chang was three years old in 1949, when the CCP—led by Mao Zedong (1893–1976)—established the People’s Republic of China. Nearly a decade later, Mao launched the Great Leap Forward, an ambitious plan to increase industrial production and jumpstart China’s economy. The Party’s goal was to produce 39 million tons of steel in 1959, a dramatic increase from the 5 million produced in 1957. Inspired by Mao’s ambition to meet this goal, Chinese citizens built furnaces in their backyards and melted whatever steel they could find—pipes, pots, pans, tools. Production increased, but up to a third was useless scrap metal. Because citizens were focusing on steel, few were farming. Decreased grain production and unsustainable Party-recommended farming practices led to widespread famine, causing more than 30 million deaths from 1958–61.

The Great Leap Forward was not only a push for economic growth, but also a deepening of communist ideals. Mao encouraged the working class to take collective ownership of the Chinese economy. He sought an even playing field, putting everyone in the same position, with the same resources, working towards the same goal: an economically sound China. But after the famine, excitement around this system dwindled. In turn, Mao made a push to revive the communist spirit, a campaign that would become known as the Cultural Revolution.

The Cultural Revolution (1966–76)

In 1966, Mao published the May 16 Notification, announcing that capitalist ideals and traditions had infiltrated the CCP and must be purged. Those in positions of power—notably local political leaders and schoolteachers—were harrassed and interrogated until they admitted any anti-communist thoughts, at which point onlookers would verbally abuse, beat, and sometimes execute them. To find state enemies, Mao formed the Red Guards: 11 million high school and college students who reported and punished signs of old ideas, cultures, customs, and habits.

The Red Guards were introduced to equalize power, but Mao quickly lost control of them. In response, he disbanded the Red Guards and sent 16 million students, young people, and intellectuals to the countryside to be reeducated through hard labor. Wen Chang was among these “sent down youths.” Like him, those selected to play on the Chinese basketball team had “survived the past decade by keeping their heads down, their knees bent, and their eyes on the ground in front of them,” he says. But when Wen Chang finds himself on a Beijing basketball court in 1971, he can no longer hide in the masses.

After Mao Zedong

By 1989, when Wen Chang and Saul return to that basketball court as adversaries—Chinese against American, communism against democracy—Mao has died and Deng Xiaoping (1904–97) has become China’s foremost leader. Deng was firmly allied with the CCP, but shifted the Party’s direction. He engaged with Western countries and eased the regime’s intolerance of criticism by journalists and artists, but maintained a strong grip by punishing outright attacks.

Today, capitalism in China isn’t vilified as it was during Mao’s 27-year reign, although government control is still prevalent. Many Party members have accumulated great wealth without threat of public humiliation. But Mao’s presence still infuses the country. The younger Chinese generation is intrigued by the idea of Mao, and some are calling for a return to a “China model” that relies on Party control. As echoed in The Great Leap, history is cyclical; each step forward into the future brings a longing for an idealized past.

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**WORDS ON PLAYS**

Want to know more about *The Great Leap*?

*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 at the box office and lobby, at the bars, and online at [act-sf.org/wordsonplays](http://act-sf.org/wordsonplays).
THE WOLVES

by SARAH DELAPPE  Directed by JESSICA HOLT

Try to keep up with teenage soccer team the Wolves as they stretch, run drills, and size up the opposition. But in between their passes are performance anxieties, family tensions, and complex conversations... Left lunge. Global genocide. Tampons. Do they have Skype in Cambodia? Right lunge. She got Plan B? There’s the college recruiter! You’re coming to the party this weekend?

For these nine young women, becoming an adult doesn’t always come with a game plan.

APR 17–20, 2019  THE RUEFF AT A.C.T.’S STRAND THEATER

To purchase tickets, visit act-sf.org/ycshows.
**WHO’S WHO IN THE GREAT LEAP**

**ARYE GROSS (Saul)** makes his A.C.T. debut with *The Great Leap*. Born in Los Angeles, he recently played the Librarian in Geffen Playhouse’s revival of *Underneath the Lintel*. Also at Geffen, Gross was in the world premiere of Donald Margulies’s *Coney Island Christmas*. It was in Margulies’s *Brooklyn Boy* that he made his Broadway debut, having created the role of Ira Zimmerman in the original production at South Coast Repertory. Other shows at SCR include the world premieres of David Gross’s previous *Mother’s Brief Affair*, directed by Sam Gold; and the world premiere of Richard Greenberg’s *Circle Mirror Transformation*. Gross’s previous collaborations with Lisa Peterson include *Future Thinking* at Baltimore Center Stage; *Revolution* with Amy Herzog’s *After the Future Thinking* at Williamstown Theatre Festival; and *The Learned Ladies*; *A Midsummer Night’s Dream* with the New Jersey Symphony Orchestra. tim-liu.com

**TIM LIU (Manford)** is a New Jersey native. New York credits include *Midsummer Night’s Dream* with The Pearl Theatre Company; *Hedda* at HERE; *Incident at Hidden Temple* and *Baudelaire: La Mort* with Pan Asian Repertory Theatre; and *Twelfth Night: A Folk Musical* for Essential Theatre Group at the 2014 New York City International Fringe Festival. Regional credits include *The Tempest*, *The Winter’s Tale*, *Arabian Nights*, *A Midsummer Night’s Dream*, and *The Salton Sea, Seven Years in Tibet*, *Jurassic Park*, and *Father of the Bride*. He received the Drama Desk, Outer Critics Circle, Theater World, Clarence Derwent, and Tony Awards for his Broadway debut, *M. Butterfly*. Recent television includes *Mr. Robot* (Emmy and Critics’ Choice Award nominations), *Gotham*, *American Horror Story*, and *Comedy Central’s upcoming Awkwafina*. Other television work includes *Law & Order: Special Victims Unit*, *All-American Girl*, *Oz*, and *Awake*. Other Broadway credits include *Pacific Overtures* and *You’re a Good Man, Charlie Brown*. Regionally, he’s appeared in *The Orphan of Zhao* (A.C.T., La Jolla Playhouse) and *Herringbone* (Williamstown Theatre Festival, McCarter Theatre Center, La Jolla Playhouse). He is the author of the critically acclaimed memoir *Following Foo* (Harper Entertainment). He is a board member of The Actors’ Fund and Rosie’s Theater Kids. Wong is a proud San Francisco native, a graduate of Lincoln High School, and holds an honorary M.F.A. from A.C.T. Instagram: @wongbd

**RUIBO QIAN (Connie)** is an actor and musician whose off-Broadway and regional credits include *Bull in a China Shop* (Lincoln Center Theater); *Fucking A* (Signature Theatre Company); *Tiger Style!* (Huntington Theatre Company, Alliance Theatre); *Henry IV, Part 1* (The Pearl Theatre Company); *Water by the Spoonful* (The Old Globe); *The Nether* (San Francisco Playhouse); *Golden Child* (Silk Road Rising); and *You for Me for You* (Woolly Mammoth Theatre Company). Her film and television credits include *Manchester by the Sea*, *Black Mirror*, *Orange Is the New Black*, *Mozart in the Jungle*, *New Amsterdam*, *Broad City*, and *Jessica Jones*. Qian holds a BFA from Boston University and an MFA from New York University’s Tisch School of the Arts Graduate Acting Program. ruiboqian.com

**BD WONG (Wen Chang)** appeared in the films *Bird Box*, *Jurassic World*, *Jurassic World: Fallen Kingdom*, *Focus*, *Mulan*, *The Salton Sea*, and *Seven Years in Tibet*. He recently appeared in the off-Broadway revival of *Pacific Overtures* (2018 Lucille Lortel Award nomination), *Waterfall* (Pasadena Playhouse), and *Paint Your Wagon* (Seattle’s 5th Avenue Theatre). His additional credits include productions in London’s West End, as well as at New York Philharmonic, Ensemble Studio Theatre, Paper Mill Playhouse, Alliance Theatre, Cincinnati Playhouse in the Park, Theatre Under the Stars, Ordway Center for the Performing Arts, ShakespeareNYC, Prospect Theater Company, Pan

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.
Born and raised in the Bay Area, Ho has had the amazing opportunity to work with some fantastic theaters in his hometown, including Berkeley Repertory Theatre, A.C.T. after having been part of Vietgone last year. He has been producing theater and educational programming. He holds an MFA from George Washington University and a BFA from Southern Methodist University. steveneng.us

ROGER GRUNWALD (Understudy) recently starred in The Obligation, his one-person Holocaust drama (2018 Theater Bay Area Award finalist for Outstanding Solo Production). In early 2018, he was the understudy for and appeared several times as Alex Priest in A.C.T.’s production of Heisenberg and, more recently, understudied the role of Charlie in A.C.T.’s production of Edward Albee’s Seascape. Between 2014 and 2018, Grunwald toured in an original presentation he co-created called The Mitzvah Project, a short, Holocaust-themed play and lecture which he presented at over 80 universities, theaters, high schools, and religious organizations in the US, Canada, the UK, and Israel. He co-starred in the premiere episode of the HBO series Vinyl, directed by Martin Scorsese, and has portrayed Otto Frank in numerous productions of the play Anne and Emmett, including a special 2018 production in Amsterdam. A native San Franciscan, Grunwald graduated from UC Berkeley and trained at the London Academy of Music and Dramatic Art.

STEVEN HO (Understudy) is ecstatic and beyond grateful to be returning to A.C.T. after having been part of Vietgone last year. STEVEN HO graduated from UC Amsterdam. A native San Franciscan, including a special 2018 production in Anne and Emmett Otto Frank in numerous productions Martin Scorsese, and has portrayed the HBO series Vinyl co-starred in the premiere episode of Canada, the UK, and Israel. He and religious organizations in the US, which he presented at over 80 Holocaust-themed play and lecture The Mitzvah Project original presentation he co-created 2014 and 2018, Grunwald toured in an Edward Albee’s Seascape Charlie in A.C.T.’s production of Men on Boats. Ho has had the amazing opportunity to work with some fantastic theaters in his hometown, including Berkeley Repertory Theatre, Ubuntu Theater Project, New Conservatory Theatre Center, Theatre of Yugen, San Francisco Shakespeare Festival, Davis Shakespeare Festival, and Silicon Valley Shakespeare. Ho received his training at Foothill College in Los Altos Hills, California. @steven_t_ho

LISA HORI-GARCIA (Understudy) is excited to be working on such an amazing show with this phenomenal company. She was most recently seen on A.C.T.’s Strand stage in Men on Boats. Hori-Garcia is an actress, director, teaching artist, and collective member of the Tony Award–winning San Francisco Mime Troupe (SFMT), where she has been a principal actor and collaborator since 2004. Hori-Garcia has worked for theater companies all over the Bay Area. Her most recent theater credits include The Gangster of Love (Magic Theatre), As You Like It (California Shakespeare Theater), Madame Ho (Eugenie Chan Theater Projects), and Seeing Red: A Time-Traveling Musical (SFMT). She received her BA from Smith College and her MFA in acting from University of Southern California. lisahorigarcia.com

LAUREN YEE (Playwright) is delighted to be in her hometown, San Francisco. Her play Cambodian Rock Band, with music by Dengue Fever, premiered at South Coast Repertory and is currently running at the Oregon Shakespeare Festival, followed by productions at La Jolla Playhouse and Victory Gardens Theater. The Great Leap has been produced at the Denver Center for the Performing Arts, Seattle Repertory Theatre, Atlantic Theater Company, and the Guthrie Theater, with future productions at Arts Club Theatre Company and InterAct Theatre Company. Yee also has an upcoming production of The Song of Summer at Trinity Repertory Company. Honors include the Horton Foote Prize, Kesselring Prize, Primus Prize, a Hodder Fellowship at Princeton University, and the top two plays on the 2017 Kilroys List. She’s a member of New Dramatists and the Ma-Yi Writers Lab, and is an alumni playwright with The Playwrights Realm. She has written for Mixtape (Netflix). Current commissions include Geffen Playhouse, La Jolla Playhouse, Lincoln Center Theater, Portland Center Stage, Second Stage Theater, South Coast Rep, and Trinity Rep. She earned a BA from Yale University and her MFA from UC San Diego. laurenyee.com

LISA PETERSON (Director) is a two-time Obie Award–winning writer/director. Her projects at Berkeley Repertory Theatre, where she is associate director, include Watch on the Rhine, Office Hour (written by Peterson and Denis O’Hare), It Can’t Happen Here, An Iliad, Mother Courage, and Antony & Cleopatra. Other recent West Coast productions include Culture Clash (Still) in America (South Coast Repertory); You Never Can Tell (California Shakespeare Theater); Hamlet (Oregon Shakespeare Festival); and Sweat and Chavez Ravine (Center Theatre Group). Recent New York credits include The Waves (adapted from Virginia Woolf) at Peterson and composers David Bucknam/Adam Gwon at

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.
New York Stage & Film; *Ernest Shackleton Loves Me* (Second Stage Theater); *To the Bone* (Cherry Lane Theatre); *Hamlet in Bed* (Roundtable Playwrights Theater); and *King Liz* (Second Stage). She regularly works at the Guthrie Theater, Actors Theatre of Louisville, the Mark Taper Forum, La Jolla Playhouse, Arena Stage, Vineyard Theatre, New York Theatre Workshop, and many others. Peterson and Denis O’Hare are working on a new play called *The Good Book*, coming up at Berkeley Rep this spring.

**ROBERT BRILL (Scenic Designer)** returns to A.C.T., having previously designed *Love and Information, At Home at the Zoo, Blackbird*, and *The First Picture Show*. His Broadway credits include *Ain’t Too Proud: The Life and Times of The Temptations, Summer: The Donna Summer Musical, Assassins* (Tony Award nomination), *Jesus Christ Superstar, Guys and Dolls* (Tony Award nomination), *Buried Child, Design For Living, A Streetcar Named Desire*, and the set and club design for the critically acclaimed revival of *Cabaret*, among others. Brill’s other credits include *Frozen—Live at the Hyperion* (Disney California Adventure Park), *Faust* (Metropolitan Opera/English National Opera), and *The Laramie Project* (presented throughout the US, including Brooklyn Academy of Music), as well as numerous world-premiere operas, including *Moby-Dick, Cold Mountain, Everest, Doubt, The Manchurian Candidate*, and *It’s a Wonderful Life*. He is a founding member of Sledgehammer Theatre, a recipient of the Michael Merritt Award for Excellence in Design and Collaboration, and professor of scenic design at the UC San Diego. robertbrilldesign.com

**MEG NEVILLE (Costume Designer)** has worked on recent productions including *The Music 21*.

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**KIMONO REFASHIONED**

THROUGH MAY 5

Asian Art Museum

200 Larkin St
San Francisco
www.asianart.org

Tue–Sun
10 AM–5 PM
Open until 9 PM Thu

Kimonos Refashioned is co-organized by the Kyoto Costume Institute and the Asian Art Museum of San Francisco. Presentation is made possible with the generous support of The Bernard Citrin Foundation; The Asako Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations; The Heine and Tomoko Nishiyama charcoal Foundation; Carla Ilion, M.D.; Paul and Sandra C. Bassiano; Michael and Joseph M. Anhe; John L. Dierbergs; Warren Felton and Lucy Sun; Fred Levin and Nancy Livingston, The Shinzen Foundation, in Memory of Sen & A. Jeni Shenone; Alison and Dan Free; and Tanya and Michael Conger. This exhibition is a part of Today’s Asian Voices, which is made possible with the generous support of Sadie L. Yee and Jeffrey P. Gray. Image: Evening dress, Actors (Winter) 1901, by Kim Kwonkadai (Japanese, 1864–1932) for Comme des Garçons NOS. Silk twill with hand painting. Collection of The Kyoto Costume Institute. © The Kyoto Costume Institute, photo by Tatsuya Hatakeyama.
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Other regional credits include The Cocosanuts, Long Day's Journey into Night, The Taming of the Shrew, and Ghost Light (Oregon Shakespeare Festival); numerous Shakespeare and Shaw productions for California Shakespeare Theater as an artistic associate; new works at Magic Theatre; and productions at the Guthrie Theater, Yale Repertory Theatre, South Coast Repertory, Dallas Theater Center, Brooklyn Academy of Music, Baltimore Center Stage, Hartford Stage, Atlantic Theater Company, The Public Theater, and New York Stage and Film. She is a graduate of Brown University and Yale School of Drama.

YI ZHAO (Lighting Designer)
returns to the Bay Area after last season’s Father Comes Home from the Wars (Parts 1, 2 & 3) at A.C.T. and A Doll’s House, Part 2 at Berkeley Repertory Theatre. Previous New York projects include Pipeline (Lincoln Center Theater); Actually (Manhattan Theatre Club); Suzan-Lori Parks’s In the Blood and The Death of the Last Black Man in the Whole Entire World and Lynn Nottage’s Fabulation, or The Re-Education of Undine (Signature Theatre Company); The House That Will Not Stand and Red Speedo (New York Theatre Workshop); and Futurity, Thunderbodies, and Revolt. She Said. Revolt Again. (Soho Rep.). His work is frequently seen at the Oregon Shakespeare Festival, Yale Repertory Theatre, Dallas Theater Center, and The Wilma Theater, and has appeared at the Guthrie Theater, the Mark Taper Forum, Huntington Theatre Company, and Shakespeare Theatre Company, among others. His opera, music, and dance designs have been seen at ArtsEmerson, Hong Kong Arts Festival, Opera Omaha, Curtis Institute of Music, and France’s Ballet de Lorraine. He is a recipient of the 2016 Vilcek Prize for Creative Promise in Theatre. yi-zhao.com

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include Women Laughing Alone with Salad and The Events (Shotgun Players); Sweat, Vietgone, and Her Portmanteau (A.C.T.); Everybody (California Shakespeare Theater); Angels in America and An Octoroon (Berkeley Repertory Theatre); we, the invisibles (Actors Theatre of Louisville); A Thousand Splendid Suns (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); The Christians (Playwrights Horizons, the Mark Taper Forum); Girlfriend (Kirk Douglas Theatre); and Mr. Burns, a post-electric play (A.C.T., the Guthrie Theater). Rodriguez is the recipient of a 2004 Princess Grace Award.

HANA S. KIM (Projection Designer) is a projection designer whose recent credits include Eve’s Song (The Public Theater) and The Untranslatable Secrets of Nikki Corona (Geffen Playhouse), both directed by Jo Bonney; Sweat (A.C.T.) and The Gangster of Love (Magic Theatre), both directed by Loretta Greco; Little Black Shadows, directed by May Adrales (South Coast Repertory); Weightless, directed by Becca Wolff (Z Space); Wonderful Town, directed by David Lee (Los Angeles Opera); and The Christians, directed by Hana S. Sharif (Baltimore Center Stage). She is a recipient of the 2018 Richard E. Sherwood Award from Center Theatre Group and a Princess Grace Award for theater.
CHRISTINE ADAIRE (Voice and Dialect Coach) is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, trained by the world-renowned voice teacher Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Lyric Opera, the Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts–Amherst, University of Wisconsin–Milwaukee, and Roosevelt University. She’s taught workshops in Shanghai, Barcelona, London, Australia, and New Zealand. Her current area of research and writing is transgender voice. She works with transgender/gender-diverse individuals so they can modify their voice to more fully express their gender identity.

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 Yakin, 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, comes to A.C.T. from Center Theatre Group, where she served as literary manager/artistic engagement strategist. Her CTG dramaturgy 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, Radiate by Daniel Alexander Jones, 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. She has also developed plays with the 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 proud co-founder of The Kilroys.

LESLIE M. RADIN (Stage Manager) returns to A.C.T. after working on A Thousand Splendid Suns, Napoli!, and five seasons of A Christmas Carol. She has worked at Aurora Theatre Company, Berkeley Repertory Theatre, California Shakespeare Theater, Center REPertory Company, and Santa Cruz Shakespeare. She has traveled with Berkeley Rep productions to the Hong Kong Arts Festival and The New Victory Theater in New York. Her favorite past productions include Fairview, Angels in America, Aubergine, Wittenberg, Sisters Matsumoto, Passing Strange, The Lieutenant of Inishmore, and In the Next Room (or the vibrator play).

CHRIS WATERS (Assistant Stage Manager) returns to A.C.T. after working on Sweat earlier this season. He has worked off Broadway at The Public Theater and locally at Aurora Theatre Company, Berkeley Repertory Theatre, California Shakespeare Theater, Magic Theatre, Santa Cruz Shakespeare, and Z Space. Favorite past productions include Office Hour, Ain’t Too Proud: The Life and Times of The Temptations, Hand to God, King Lear, Orlando, Black Bottom, and Taking Sides (co-cast). Off-Broadway credits include True Love, Floyd Collins, The Monogamist, A Cheever Evening, 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.

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.
and A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry. Waters holds an MA in theater management from UC Santa Cruz.

KEVIN AND CELESTE FORD (Executive Producers) moved to the Bay Area in 1978 and purchased A.C.T. season tickets to support and watch two classmates from the University of Notre Dame who were enrolled in the A.C.T. M.F.A. Program. The Fords have not missed a production at A.C.T. since. Celeste is the board chair and founder of Stellar Solutions, an aerospace engineering services business, and Kevin is on the board as well. Stellar Solutions was founded in 1995 and has received accolades, including the National Baldrige Award for performance excellence and Fortune magazine’s Great Places to Work list. The company’s engineers work on a variety of satellite projects, including the science mission to Mars, commercial communication satellites, and defense and intelligence satellites. Celeste and Kevin have three grown children who join them at A.C.T. productions whenever they can. Celeste, who was an engineer by day and actress by night in college, currently serves on the A.C.T. Board of Trustees.

PATTI AND MILLEDGE HART (Executive Producers) are long-serving executive leaders in the technology industry. Patti as a serial CEO of numerous public companies and MilTed as an investment banker. Along with their son Dustin, they have created the Hart Family Foundation, which has performing arts as a top priority and, as a result, has chosen to support the mission of A.C.T. For many years, Patti served as a member of the board of trustees in Chicago and is excited to have recently joined the board of A.C.T.

JO S. HURLEY (Executive Producer), a member of the A.C.T. Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee, a member of the board’s Education and Community Programs Committee, Development Committee, the Committee on Trustees and Governance, and a trustee host to an M.F.A. Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the V.I.P. Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony. She is a member of the advisory board for Women Philanthropists for Kansas University and the Kansas University Endowment Association, and a volunteer at Lima Center, a daytime shelter for the homeless and at SF Marin Food Pantry.

NANCY LIVINGSTON AND FRED LEVIN (Executive Producers) are stewards of The Shenson Foundation and theater-goers who have subscribed to A.C.T. for 35 years. They recently supported Father Comes Home from the Wars (Parts 1, 2 & 3), King Charles III, The Unfortunates, and Between Riverside and Crazy. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is chair emerita of the A.C.T. Board of Trustees and serves on the dean’s advisory board at the College of Fine Arts at Boston University. Levin serves on the boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). Both Livingston and Levin serve on the Council of Advocates of Boston Arts Academy and on the Advisory Board of the National Museum of Women in the Arts in Washington, DC.

ADDITIONAL CREDITS

Ariana Johnson, Assistant Director
Justin Humphres,
Associate Scenic Designer
Yi-Chien Lee, Nicholas Kim, Anna Robinson,
Assistant Scenic Designers
Annette McCloskey,
Scenic Design Associate
Jason Vaughan,
Head Video Technician
Haley Miller, Video Assistant
Tim Bohle, Wigs Supervisor
Andrea Falkner, Production Props Artisan
Chi Wan Lee, John O’Connor High School Production Placement

SPECIAL THANKS

Frank Allocco and Scott Sidwell,
USF Athletics Department
Asian Art Museum
Cameron House, San Francisco
Yang Huang
Kenny Lee
San Francisco Playhouse
Larry Yee
Byron Au Yong and Peter Novak,
USF Performing Arts and Social Justice Department

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:

Robert Brill (Scenic Designer),
@robertbrill
Meg Neville (Costume Designer),
@megnevville
Yi Zhao (Lighting Designer),
yi-zhao.com
Jake Rodriguez (Sound Designer),
@sounjaerk
Hana S. Kim (Projection Designer),
hananow.com

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted in the theater at any time.

@ACTSanFrancisco #TheGreatLeap
What do you get if you combine hot chocolate, caroling, Santa Claus, and a seasonal classic by Charles Dickens? The answer: *A Dickens of a Holiday*, A.C.T.’s second annual holiday event that raises essential funds for our artist training and Education & Community Programs, which benefit over 20,000 Bay Area students each year. In an event generously hosted by Macy’s at its Union Square flagship store with lead sponsorship support provided by Hilton Union Square and Parc 55 Hotels, dozens of families enjoyed cookies and cupcakes, crowdpleasing holiday performances by members of A.C.T.’s M.F.A. and Young Conservatory programs, and photo ops with cast members of *A Christmas Carol*, before walking along Geary Street for a matinee performance of the holiday favorite.

The magic of the day kept on giving, as event sponsors provided over 100 complimentary *Carol* tickets to underresourced families throughout the Bay Area, helping to make spirits bright. Our deepest thanks to everyone who took part, from event chair Adriana López Vermut and the event Host Committee to more than 100 participants. Here’s to A.C.T.’s newest seasonal tradition!
The past three years at A.C.T. have seen the launch of the New Strands Festival—a week of workshops, mixers, and public readings—and the world premieres of *A Thousand Splendid Suns* (2017) and *A Walk on the Moon* (2018). Now, with the arrival of new work specialist Artistic Director Pam MacKinnon and the appointment of prominent dramaturg Joy Meads to the newly created position of Director of Dramaturgy and New Works, A.C.T. is entering an exciting chapter of its artistic life: a new investment in artists and projects with the potential to join the American canon.

For the artistic team, the last months have been electric: their shared passion for new work spilling out into animated hallway conversations, emails filled with midnight inspirations, and a few fledgling programmatic experiments all directed towards creating the most robust conversation possible between the greatest artists of generations past and the leading voices of today. “That’s what makes us unique,” says Associate Artistic Director Andy Donald. “A play from a new voice like Mfoniso Udofia can live in the same season—or even playhouse—as Edward Albee and Eugène Ionesco. We want to encourage playwrights to shape work for both the 1,000-seat Geary as well as the brand new 300-seat Strand. Their imagination can go in any direction.”

A.C.T.’s new works department is challenging playwrights to think about any and all possibilities, including writing for our Young Conservatory, M.F.A. actors, or community-based programs, as well as our mainstage. Our current commissions run the gamut from playwright Susan Soon He Stanton writing for the M.F.A. Program, to the multi-disciplinary work *Mi Cuba* (featuring Grammy Award nominee Alfredo Rodriguez and former San Francisco Ballet dancer Lorena Feijoo), to partnerships with other organizations here in the Bay and across the country. Other commissioned artists include Eisa Davis, Casey Lee Hurt, the Kilbanes, and M.F.A. Program alum Udofia (whose play, *Her Portmanteau*, is currently playing at The Strand Theater).

The initial phase of building A.C.T.’s new work development program is grounded in a rigorous interrogation of what artists need to create their best work. The new experimental initiatives designed to meet those needs range from lofty aesthetic issues to the purely practical. “When we have a playwright in town, we ask them if they have everything they need,” says Meads. “How can we help them make the most of their time here? Do they need a quiet place to remove themselves from the demands of their daily lives and write? Do they have new pages that they would like to hear read by our M.F.A. students?” One new initiative is the Hot Desk Residency at our partner, Mozilla. For one week, a playwright will have a quiet, uninterrupted space to work, complete with a beautiful view of the Bay, great wifi, and snacks. They’ll also have the opportunity to engage
with tech workers about the creative process and absorb the rhythms of life in the tech sector. Award–winning playwright David Adjmi recently completed the first of these residencies.

Another tenet of A.C.T.’s New Strands program is grounded in the questioning of the standard methods of new work development. “We want to develop plays in a way that’s different from how you would develop a New Yorker article,” says Meads. “A play is more than just words.” When a playwright works with A.C.T., they partner with Meads, producer Andy Donald, and artistic director Pam MacKinnon. “Right from the beginning of the process, we’re thinking about all of the languages of theater and how we can draw upon the imaginations of set, costume, and sound designers during the developmental process to make the piece richer,” says Meads.

“I love working with a wide variety of playwrights, as an early sounding board and interrogator, as a comrade through rehearsals with actors and designers to mine a story’s deep intent, putting in rewrites up to opening night sometimes,” says MacKinnon. In her second season as artistic director, MacKinnon brings two new works to The Geary and The Strand. Lydia R. Diamond’s Toni Stone, which charts the life of the first woman to play professional baseball at the tail end of the Negro Leagues, arrives in the Bay following its world premiere at Roundabout Theatre Company this summer, directed by MacKinnon (the director has supported and developed this work over the last six years). Another world premiere—Testmatch, by new voice Kate Attwell—explores inequality, power, and the legacy of colonialism through a world-class women’s cricket team. “I’m excited for A.C.T. to develop and launch these two big idea sports plays into the world,” says MacKinnon.

The upcoming New Strands Festival will be another early expression of the promise of this new department, featuring readings of new plays by playwrights Jiehae Park (winner of the Princess Grace and Weissberger Awards) and Emily Feldman (directed by three-time Obie Award winner Daniel Aukin), plus a new performance by Drama Desk Award–nominated mentalist Vinny DePonto, among many other offerings.

These new productions and the creation of A.C.T.’s new works department spell a promising future for A.C.T.’s New Strands program and for emerging voices. “We are creating the best possible environment for the next great works of the American theater to take root and flourish,” says Meads.

Stay tuned for more information about this year’s New Strands Festival, running May 16–19 at The Strand Theater. To learn more about A.C.T.’s New Strands Program, visit act-sf.org/newstrands.
Looking to transition from marketing to directing, he assistant-directed the world premiere of Beau Willimon’s *The Parisian Woman*, directed by Pam MacKinnon. “I remember thinking, ‘There’s Pam. She just directed a show on Broadway, and now I’m her assistant director,’” says Kuo. During those few short weeks of working together, MacKinnon showed Kuo that his artistic instincts were strong. That experience launched him into more artistic work at Geffen Playhouse and the Oregon Shakespeare Festival and into an MFA directing program at The New School in New York. We sat down with Kuo to hear how he found himself back working on the West Coast with MacKinnon as A.C.T.’s associate conservatory director.

**How did you get from The New School to A.C.T.?**

When it was announced that Pam was A.C.T.’s new artistic director, we saw a show one more time before she left New York. I started talking to her about my post-graduation plans. I didn’t quite know what I wanted to do yet, but I really wanted to implement this idea that I’d been developing about how equity, diversity, and inclusion work can affect the artistic process, not just in the plays that we select, the stories that we’re telling, and the people that we’re casting onstage, but also in informing an actor about character and storyline, why a story is the way it is, and why power structures and relationships are the way they are.
During that meeting, Pam was already thinking about you for A.C.T.’s associate conservatory director. What do you do in that role?

I live in both an administrative and an artistic realm. Both are important to me and I wouldn’t want to give either of them up. The administrative work keeps me grounded, and the artistic work keeps me free. What I love the most is teaching, which is rather new to me and I’m learning how much I love it. Right now, my class focuses on building collaboration. How do you communicate with your fellow actors and your director when you need something as an actor? How do you communicate with the playwright and advocate for your character without being critical of the writing or prescriptive about it? How do you engage in the story that the playwright wants to tell?

One of the best lessons I can impart to an actor is how to be comfortable with advocating for themselves and the art. The best thing an actor can do when working on a new play is advocate for the play and how that character does or does not fit in that play and that story. What does the playwright want to do? What is the story the play wants to tell? And how do we get to that as clearly as possible?

In May, you direct the first- and second-year M.F.A. Program actors in Medea. Why did you choose that story to tell in 2019?

Medea has been a passion project for a long time. I love female-centric stories and watching women be empowered. It’s really important for us to be able to see that; it’s something we don’t get to see very often. What I’m looking forward to exploring is Medea as an other. She’s a foreigner. She’s an outsider whom the kingdom is rejecting. That’s something I connect to as someone who has been othered.

And as I was researching more of Medea, I realized that she’s not seeking justice; she’s not seeking something that’s fair for everyone. She wants vengeance. She wants Jason to suffer. The fact that this was written back in Grecian times is insane. A woman is given room to say, “If you’re going to trample me, I’m going to trample you.” What I’m really interested in seeing in the final moments of the play is how that vengeance costs her. When we’re dealing with stories about people who are othered or oppressed, it seems like vengeance is the answer but there’s a cost. I’d love for us to see a moment where she has to live with what she has done.

To purchase tickets for our upcoming M.F.A. Program productions, including Medea (May 8–12) and Sense and Sensibility (May 9–11), visit act-sf.org/mfashows.
FRANIE FLEISHHACKER, CO-CHAIR • ROBINA RICCITIELLO, CO-CHAIR

We are privileged to recognize Producers Circle members’ generosity during the January 1, 2018, to January 1, 2019, period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

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Jersey is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Jersey has also served on the boards of the San Francisco Symphony, Grace Cathedral, and high school education for music education at the San Francisco Conservatory, in addition to work on young professionals programs of the San Francisco Symphony and the San Francisco Film Society.

Keith is president of SF Opera’s board of trustees and a board member of Episcopal Community Services.

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.

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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.

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The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members of $100 or more during the January 1, 2018, to January 1, 2019, period.

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Lavine Luyu Luo, Production Management Fellow

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Cheryly Honarlah, Maggie Manzano, Chris Waters, Hannah Woodward, Assistant Stage Managers
Amada Marshall, Production Assistant
Brianna Grabowski, Miranda Ramos, Noah Usher, Stage Management Fellows

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Wig Shop
Lindsey Saller, Wig Master
Lyse Alston, Wig Fellow

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Executive Director

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Sarah Jacobz, Head Sound
Ana Gabriella Hernandez-Miklig, Head Electrician
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Amanda Williams, Human Resources Director
Amanda Rocuzzo, Human Resources Generalist

General Management
Lausha Bilch, General Manager
Amy Dalba, Associate General Manager
Sabra Jaffe, Company Manager
Christina M. Sturken, Assistant Company Manager
Emma Panny, Company General Management Fellow

Information Technology
Todd Morgan, Director
Joone Paljar, Network Administrator

Operations
Eric Brizee, Operations and Facilities Manager
Jeremy Warren, Assistant Facilities Manager
Leopoldo Benavente, Matt Stewart-Cohn, Facilities Crew Members
Curtis Carr, Jr., Jesse Nightchase, Security
Jaime Morales, Geary Cleaning Foreman
Jamal Alsaidi, Jeanneth Alvarado, Lidia Godinez, Geary Cleaning Crew

Development
Catlin A. Quinn, Director of Development
Tiffany Badrman, Deputy Director of Development
Nicole Chalas, Director of Grants and Foundation Relations
Jody Price, Director of Special Events
Hilary Bray, Donor Relations and Membership Manager
Renee Ghokhlie, Development Research and Prospect Management
Stephanie Swidle, Development Operations Manager
Emily Ramsen, Special Events Associate
Taylor Steinbeck, Development Assistant
Mads Leigh-Faire, Special Events Fellow
Ashlaye Maearia, Development Fellow

Marketing & Public Relations
Joan Rosenberg, Director of Marketing
Sydka Phillips, Associate Director of Marketing
Simone Finney, Digital Content Manager
Simon Hodgson, Publications Manager
Kevin Kopajch/Charls Zuckow Associates, Public Relations Counsel
Matt Mullin, Senior Graphic Designer
Dari Karath, Graphic Designer
Beryl Baker, Digital Content Associate
Elisabeth Sweatman, Publications Associate
Samantha Wong, Conservatory Marketing Associate
Miranda Ashland, Marketing Assistant
Avery Gignard, Marketing Fellow
Antoine Sears, Publications Fellow
Audrey Walter, Graphic Design Fellow

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Ian Truesdell, Director of Ticket Services
Mark C. Peters, Subscriptions Manager
David Engelman, Readtreasurer
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Anthony Millar, Group Sales
Scott Tignor, Subscriptions Coordinator
Anyal Aslan, Liam Blaney, Richard Claar
Peter Davey, Leontyne Mbile-Mbong, Alex Mechanic, Treasurers

MELISSA SMITH
Conservatory Director

Front of House
Kevin Nelson, Theater Manager
David Whitman, House Manager and Volunteer Usher Coordinator
Megan Murray, Genevieve Pabon, Tuesday Play, House Managers
Oliver Sutton, Security
Rahel Zeleke, Facilities, Monica Amill, Shannon Amill, Forest Choy, Bernadette Fons, Nelson Harpel-Malveaux, Anthony Hernandez, Caleb Lewis, Svetlana Karasyova, Susan Monro, Haley Nielsen, Trever Pearson, Scott Phillips, Shylee Pickens, Mick Richmond, Travis Rowland, Trace Sylvester, Cleve Toure, Robyn Williams, Bardeniers
Susan Allen, Rodney Anderson, Brandon Bowman, Serena Broussard, Danette Bu, Bert Olito, Camilla Carey, Barbara Casey, Wendy Chang, Nijahia Cummings, Kathy Dare, John Dolli, Larry Emer, Doris Flam, Claire Gardnt, Liz Glipa, Carol Grace, Blue Kissel, Ryzzard Koprowsky, Sharon Lee, Sadie Li, David Lingel, Joe MacDonald, Maria Markoff, Val Mason, Sam Mesinger, Edviva Moore, Kathy Napoulos, Mary O’Connal, Brandi Pilapil, Mark Saladino, Steve Saltzman, Walter Schoonmaker, Michael Sousa, Melissa Stern, Dona Whitley, Lorraine Williams, Junia Yee, Ushees

The Strand Cafe
Rafael Monge, Cafe Manager
Laila Hazel, Bartender

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Susie Falk, Interim Director of Education and Community Programs
Vincent Amallo, School Community Programs Operations Manager
Vanessa Ramos, School Programs Manager
Stephanie Willborn, Community Programs Manager
Joseph Hallay, School Programs Associate
Elizabeth Halperin, Student Matliness
Hannah Clague, School & Community Programs Fellow

YOUNG CONSERVATORY
Jill McLean, Craig Slight Director of the Young Conservatory
Sophie Nguyen, Young Conservatory & Studio A.C.T. Associate
Rachel Black, Young Conservatory Administrative Assistant
Andy Alabran, Acting
Cristin Kosmol, Acting
Enrico Banson, Musical Theater
Mads Leigh-Faire, On-Camera Acting, Stepan Griffin, Movement
Jamaie Hopp, Musical Theater
W. D. Keith, Director
Dominique Lonazo, Director, Development
Ariana O’Dea, Stage Combat
Drussey Pinkston, Accompanist
Corina Rizzelle, Musical Theater
Lauren Rosi, Musical Theater
Victoria Arce, Musical Theater
Vivian Sam, Musical Theater, Dance
Lauren Carter, Acting
Tish Tillman, Acting
Valerie Weak, Acting
Krista Wigle, Musical Theater

CONSERVATORY
Peter J. Kuo, Associate Conservatory Director
Christopher Harold, Director of Summer Training Congress
Jack Sharrar, PhD, Director of Academic Affairs
Jerry Lopez, Director of Financial Aid
Charlotte Brockman, Conservatory Manager
Sophia Nguyen, Young Conservatory & Studio A.C.T. Associate
Callie Garrett, Conservatory Associate, Academic Programs
Matt Jonas, Bursar/Payroll Administrator
Miranda Reilly, Young Conservatory/Studio A.C.T. Fellow
Hannah Rosenzweig, Conservatory/Academic Fellow

M.F.A. Program Core Faculty
Christine Adaire, Head of Voice
David Whitman, Head of Movement
Peter J. Kuo, Collaborating Building
Joy Maids, Character and Text
Licia Lanae Porter, Head of Text and Dialextics
Jack Sharrar, PhD, Theater History
Melissa Smith, Head of Acting, Conservatory Director

M.F.A. Program Adjunct Faculty
Melissa Carey, Singing, Director
Andy Donald, Arts Leadership
Janet Foster, Associate
Anthony Fusco, Acting
Jasmin Hoo, Cito Artistry
Martha Kelker, Performance Making
Darryl Jones, Acting, Director
W. D. Keith, On-Camera Acting
Philip Charles Mackisc, Jr, On-Camera Acting
Heidi Marshall, On-Camera Acting
Saana McKinn, Acting
Mango Hall, Acting
W. D. Keith, Acting
Drew Khalouf, Speech, Shakespeare
Kari Prinil, Alexander Technique
Mark Rafael, Acting
Katie Ruben, Stand-Up Comedy, Acting
Patrick Russell, Acting, Clown
Naomi Sanchez, Musical Theater
Michael Gane Sullivan, Puppetry
Caitlyn Tella, Movement
Lauren Wayh, Acting, Musical Theater

Professional Development
Liz Anderson, Fontana Butterfield, Mark Rafael, Katie Ruben, Patrick Russell, Rodhika Rao

Conservatory Apprentices
Latoomy James Bay, Daniel Feyer, Christopher Hewitt, Louis Lapaglia, Paul McCardy, Thaddeus Pinkston, Naomi Sanchez

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Joseph Tindall, Head Librarian
G. David Anderson, Theresa Bell, Laurie Bernstein, Helen Jean Bower, Bruce Carlton, Barbara Cossman, William Goldstein, Pat Hunter, Connie Ierk, Ashok Kaldare, Martha Kessel, Nekia Kilguss, Nelda Kess, Marta Kornstein, Patricia O’Connell, Roy Ortopan, Maida Paxton, Connie Polkey, Christyne Paterson, Dana Rees, Roger Silver, Whitney Spaner, Jane Taber, Alison Ying, 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, 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, (510) 748-3000, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.
A.C.T. PROFILES

**PAM MACKINNON (Artistic Director)** is celebrating her inaugural 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 for Excellence in Direction, Tony and Lucille Lortel nominations). After five years as board chair of Clubbed Thumb, a downtown New York theater company dedicated to new American plays, she sits on its advisory board. She is an artistic associate of the Roundabout Theatre Company, a Usual Suspect of New York Theatre Workshop, and an alumna of the Drama League, Women’s Project, and Lincoln Center Theatre’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.

**JENNIFER BIELSTEIN (Executive Director)** joins A.C.T. with more than 25 years of theater management experience. She is currently president of the League of Resident Theatres (LORT)—an organization that represents 74 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 the Lincoln Park Zoo, as well as serving on the boards of the League of Chicago Theatres, Theatre Forward, 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, and has been recognized as one of Louisville’s *Business First’s 40 Under 40*. In 2017, Bielstein was named by *Twin Cities Business* magazine as a Person to Know, and, in 2018, *Minnesota Business* magazine named her as a Real Power 50 member. Bielstein is a graduate of the 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.

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

**BOX OFFICE INFORMATION**
**A.C.T. BOX OFFICE**
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square; or at 1127 Market Street at 7th Street, across from the UN Plaza. Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. (For Strand Box Office walk-up hours, please visit act-sf.org.) Phone hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are only available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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

**SINGLE TICKET DISCOUNTS**
Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/club to sign up. 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 35%! For more information, call Anthony Miller at 415.439.2424.

**AT THE THEATER**
A.C.T.’s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

**ABOUT OUR PLAYS**
Copies of Words on Plays, A.C.T.’s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online at act-sf.org/wordsonplays.

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

**CELL PHONES**
If you carry a pager, beeper, cell phone, or watch with an 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 415.439.2317 in an emergency.

**LATECOMERS**
Performances begin promptly, and late seating is at the house manager’s discretion. Latecomers may have to watch the performance on a video monitor in the lobby when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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Performances begin promptly, and late seating is at the house manager’s discretion. Latecomers may have to watch the performance on a video monitor in the lobby when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

**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.

**RESTROOMS**
Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor.

**GEARY THEATER EXITS**
Wheelchair Seating is located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

A.C.T. operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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

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.
“An invitation to this Home is very much worth saying yes to!”

—BOSTON GLOBE

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ORIGINAL SONGS BY Elvis Perkins

Right before your eyes, a two-story house is conjured from the shadows. Residents past, present, and future rollick through its rooms in an impromptu dance that defies time and space, magically transforming our mundane everyday tasks into a glorious, intimate, and profound celebration.

STARTS MARCH 22 · RODA THEATRE

From the team that brought you the stunning theatrical experience of An Iliad

The Good Book

BY Denis O’Hare and Lisa Peterson
DIRECTED BY Lisa Peterson

This powerful play weaves together three distinct yet connected stories: a devout young man struggling to reconcile his belief with his identity; an atheist biblical scholar trying to find meaning as she faces her own mortality; and the creative journey of the Bible itself.

STARTS APRIL 25 · PEET’S THEATRE
Rhinoceros
The Absurd Is Real
May 29–Jun 23
At The Geary Theater

Tickets on sale now! · act-sf.org/rhino · 415.749.2228