

A.C.T.
AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S
PREMIER NONPROFIT
THEATER COMPANY

THE GREAT LEAP



encore
arts programs

MARCH 2019
SEASON 52, ISSUE 7

A.C.T. PRESENTS THEATER TOURS 2019

BROADWAY IN NEW YORK CITY



Experience the bright lights of Broadway, plus optional tickets to *Harry Potter and the Cursed Child, Parts One and Two*!

May 14–20, 2019

THE OREGON SHAKESPEARE FESTIVAL



Explore charming Ashland at the Oregon Shakespeare Festival, plus an optional vineyard tour!

July 16–21, 2019

DUBLIN THEATER TOUR



Uncover the performing arts of Ireland and the Dublin Theatre Festival, plus a tour of Ireland's glorious West!

Sep 23–30, 2019

LONDON THEATER TOUR



Journey to the original theater town, London—plus an exclusive tour of Highclere Castle, the home of *Downton Abbey*!

Oct 1–7, 2019

ALL THEATER TOURS ARE LED BY A.C.T. ARTISTIC STAFF AND INCLUDE:

- Tickets to world-class productions
- Luxury accommodation
- Discussions with guest artists
- Welcome and farewell dinners
- Receptions and cocktail hours
- Complimentary breakfast each morning in our hotel
- Sightseeing excursions and walking tours
- Travel companions who love theater

For more information, visit act-sf.org/theatertours or contact Caitlin A. Quinn at cquinn@act-sf.org or 415.439.2436.



My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Vartan Shahijanlian

Private Wealth Advisor

vartan.shahijanlian@unionbank.com

415-705-7258



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



©2019 MUFG Union Bank, N.A. All rights reserved. Member FDIC.

Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.

Shakespeare's *Julius Caesar*

Théâtre National de Bretagne
 by William Shakespeare
 Directed by Arthur Nauzyciel

French director Arthur Nauzyciel revives his production of *Julius Caesar*, highlighting the continuing relevance of Shakespeare's great political tragedy—with costumes and design that evoke the era of JFK, a live jazz trio, and provocative staging.

"Visually stunning, musically moody, and unceasingly stylish."

—*The Boston Globe*

April 26–28 ZELLERBACH HALL



Song of the Goat Theatre *Songs of Lear*

Directed by Grzegorz Bral
 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."

May 11 & 12 ZELLERBACH PLAYHOUSE



Eifman Ballet *The Pygmalion Effect* (US Premiere)

For 40 years, the defiantly controversial choreographer Boris Eifman has created productions punctuated by sumptuous costumes, exquisite dancing, and riveting drama. Here, the company presents the United States premiere of his brand new ballet, set to a score by Johann Strauss Jr.

"This Russian dancemaker and his dancers are among the most fascinating artists before the public today."

—*San Francisco Chronicle*

May 31–Jun 2 ZELLERBACH HALL

calperformances.org/tickets



Season
 Sponsor: **WELLS FARGO**

March 2019
 Volume 17, No. 7

encore
 arts programs

Paul Heppner
 President

Mike Hathaway
 Senior Vice President

Kajsa Puckett
 Vice President, Sales & Marketing

Genay Genereux
 Accounting & Office Manager

Production
 Susan Peterson
 Vice President, Production

Jennifer Sugden
 Assistant Production Manager

Ana Alvira, Stevie VanBronkhorst
 Production Artists and Graphic Designers

Sales
 Marilyn Kallins, Terri Reed
 San Francisco/Bay Area Account Executives

Devin Bannon, Brieanna Hansen,
 Amelia Heppner, Ann Manning
 Seattle Area Account Executives

Carol Yip
 Sales Coordinator

Marketing
 Shaun Swick
 Senior Designer & Digital Lead

Ciara Caya
 Marketing Coordinator

Encore Media Group
 425 North 85th Street
 Seattle, WA 98103
 p 800.308.2898 | 206.443.0445
 f 206.443.1246
 info@encoremidiagroup.com
 www.encoremidiagroup.com

Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved. ©2019 Encore Media Group. Reproduction without written permission is prohibited.



SAN FRANCISCO'S THEATER COMPANY

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 mainstage and perform around the Bay Area, as well as on stages and 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.

American Conservatory Theater Board of Trustees

David Riemer
Chair
Kay Yun
President
Kirke M. Hasson
Immediate Past Chair
Nancy Livingston
Chair Emerita
Celeste Ford
Vice Chair
Priscilla Geeslin
Vice Chair
Robina Riccitiello
Vice Chair
Steven L. Swig
Vice Chair
Linda Jo Fitz
Treasurer
Adriana López Vermut
Secretary

Jennifer Bielstein
Lesley Ann Clement
Jerome L. Dodson
Olympia Dukakis
Rod Ferguson
Frannie Fleishhacker
Ken Fulk
Patti Hart
Dianne Hoge
Jo S. Hurley
Alan Jones
David L. Jones
Jascha Kaykas-Wolff
James H. Levy
Heather Stallings Little
Janet V. Lustgarten
Pam MacKinnon
Jamie Martin
Rodman Marymor
Katherine McGee
Jeffrey S. Minick
Marcy S. Nathan
Michael P. Nguyen-Hormel
Gerine Ongkeko
Toni Rembe
Michael Richter
Sally Rosenblatt
Rusty Rueff

(As of February 2019)

Abby Sadin Schnair
Lori Halverson Schryer
Jeff Spears
Patrick S. Thompson
Joaquin Torres
Jeffrey W. Ubben
Nola Yee

Emeritus Advisory Board


Barbara Bass Bakar
Rena Bransten
Jack Cortis
Joan Danforth
Dagmar Dolby
William Draper III
John Goldman
Kaatr Grigg
James Haire
Kent Harvey
Sue Yung Li
Christine Mattison
Joan McGrath
Deedee McMurtry
Mary S. Metz
Cherie Sorokin
Barry Lawson Williams
Carlie Wilmans

The Board of Directors of the M.F.A. Program

Abby Sadin Schnair
Chair
Patrick S. Thompson
Vice Chair

Norman Abramson
Sara Barnes
Carlotta Dathe
Frannie Fleishhacker
Arnie Glassberg
Dianne Hoge
Christopher Hollenbeck
Luba Kipnis
Linda Kurtz
Jennifer Lindsay
Toni Ratner Miller
Mary Ann Munro
Joseph Ratner
Toni Rembe
Lori Halverson Schryer
Anne Shonk
Melissa Smith

UP NEXT AT THE GEARY



Vanity Fair

Vanity Fair

by **Kate Hamill**

Based on the novel by **William Makepeace Thackeray**

Directed by **Jessica Stone**

A coproduction with **Shakespeare Theatre Company**

“A show of great charm, with a sharpened feminist edge and a lively sense of contemporary relevance”

Philadelphia Inquirer

“Scandalous, relentless and heartbreaking”

Broadway World

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

415.749.2228

DON'T JUST SIT THERE . . .



At A.C.T.'s free InterACT events, you can mingle with cast members, join interactive workshops with theater artists, and meet fellow theatergoers at hosted celebrations in our lounges. Join us for *Vanity Fair* and InterACT with us!

BIKE TO THE THEATER NIGHT

APR 17, 7 PM

Take advantage of secure bike parking, low-priced tickets, and our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

PROLOGUE

APR 23, 5:30 PM

Go deeper with a fascinating preshow discussion with a member of the *Vanity Fair* artistic team.

AUDIENCE EXCHANGE*

APR 30, 7 PM; MAY 5, 2 PM; MAY 8, 2 PM

Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*

MAY 1, 8 PM

Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

MAY 7, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

MAY 11, 12:45 PM

Get hands-on with theater at this interactive preshow workshop.

*Events take place immediately following the performance.

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

NEW STRANDS FESTIVAL 2019



MAY 16–19

THE STRAND THEATER

1127 MARKET STREET

Join us at The Strand for a week of free readings, master classes, panel discussions, art installations, happy hours, and performances of new work!

VISIT ACT-SF.ORG/NEWSTRANDS FOR MORE INFORMATION



LEFT TO RIGHT Actors Arye Gross, BD Wong, Tim Liu, and Ruibo Qian at the first rehearsal for A.C.T.'s 2019 production of *The Great Leap*.

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

EDITOR
SIMON HODGSON

ASSOCIATE EDITOR
ELSPETH SWEATMAN

CONTRIBUTORS
JENNIFER BIELSTEIN
ARIANA JOHNSON
PAM MACKINNON
JOY MEADS
ANNIE SEARS

VOLUNTEER!

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

act-sf.org/volunteer

SEE A SHOW OR TAKE A CLASS WITH AMERICAN CONSERVATORY THEATER PROGRAMS

STUDIO
A.C.T.

MASTER of
FINE ARTS PROGRAM

the
SAN FRANCISCO SEMESTER

YC YOUNG
CONSERVATORY

PROFESSIONAL
DEVELOPMENT
TRAINING

SUMMER TRAINING CONGRESS

Learn more at act-sf.org/conservatory.

A SNEAK PEEK AT THE 19/20 SEASON

JOIN THE COMMUNITY, EXPERIENCE A NEW SEASON OF INCREDIBLE THEATER, AND
BECOME A PART OF THIS EXCITING SEASON TODAY — LEARN MORE AT [ACT-SF.ORG/JOIN](https://act-sf.org/join)

WAKEY, WAKEY

BY WILL ENO

What if you had just a few more minutes left to live? Obie Award-winning playwright Will Eno (*The Realistic Joneses*) crafts an intimate and profoundly moving comedy drama about the pleasure, humor, and sheer absurdity of life.

TESTMATCH

BY KATE ATTWELL
DIRECTED BY PAM MACKINNON

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.

TOP GIRLS

BY CARYL CHURCHILL

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.

GLORIA

BY BRANDEN JACOBS-JENKINS
DIRECTED BY ERIC TING

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.

TONI STONE

BY LYDIA R. DIAMOND
DIRECTED BY PAM MACKINNON
A COPRODUCTION WITH ARENA STAGE

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.

RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

BOOKS, MUSIC, AND LYRICS BY RICHARD O'BRIEN
DIRECTED AND CHOREOGRAPHED BY SAM PINKLETON

Tony Award-nominated choreographer Sam Pinkleton (*Soft Power*; *Natasha*, *Pierre & The Great Comet of 1812*) 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!

POOR YELLA REDNECKS VIETGONE PART 2

BY QUI NGUYEN
DIRECTED BY JAIME CASTAÑEDA

After the rollicking success of *Vietgone* (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.

FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

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.

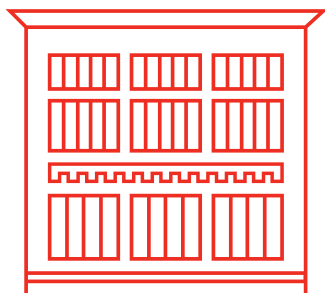
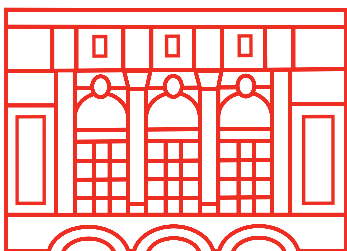
I first read *The Great Leap* shortly after the Marjory Stoneman Douglas school shooting in Parkland, Florida. The play resonated as a call to action, with the teenage characters teaching others that today is your day to step up and make a difference. As a girl growing up in suburban Buffalo, we had 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.

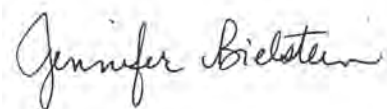
Basketball and theater merge in *The Great Leap*. Lauren Yee's story explores identity, global politics, and the collision of cultures and generations through sports. In addition to building their characters, actors in *The Great Leap* sharpened their basketball skills through practice sessions on the 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

SPRING FL!NG

A.C.T.'S

*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!

EVENT CO-CHAIRS

ABBY SADIN SCHNAIR &
LORI HALVERSON SCHRYER

LEAD SPONSOR

CITY NATIONAL BANK
AN RBC COMPANY



FOR FURTHER INFORMATION, VISIT act-sf.org/fling.

PAM
MACKINNON
Artistic Director

JENNIFER
BIELSTEIN
Executive Director

A.C.T.
AMERICAN
CONSERVATORY
THEATER

PRESENTS

**THE
GREAT
LEAP**

by **LAUREN YEE**

Directed by
LISA PETERSON

**THIS PRODUCTION MADE
POSSIBLE BY**

Executive Producers
KEVIN AND CELESTE FORD
PATTI AND MILLEDGE HART
JO S. HURLEY
NANCY LIVINGSTON AND
FRED LEVIN, THE SHENSON
FOUNDATION

Producers
LLOYD AND JANET CLUFF
MARCY AND PAUL NATHAN
DAVID AND CARLA RIEMER

OFFICIAL HOTEL PARTNER

Hilton **PARC55**
SAN FRANCISCO UNION SQUARE — SAN FRANCISCO —
A HILTON HOTEL

THE GREAT LEAP

CAST

(in alphabetical order)

Saul
ARYE GROSS

Connie
RUIBO QIAN

Manford
TIM LIU

Wen Chang
BD WONG

UNDERSTUDIES

Wen Chang
STEVEN ENG

Manford
STEVEN HO

Saul
ROGER GRUNWALD

Connie
LISA HORI-GARCIA

STAGE MANAGEMENT

Stage Manager
LESLIE 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.*

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

ONSTAGE NOW



PHOTO BY JOEY YEE. COURTESY LAUREN YEE.

GAME ON

AN INTERVIEW WITH PLAYWRIGHT LAUREN
YEE AND HER FATHER LARRY YEE

BY JOY MEADS

From her first published play—*Ching Chong Chinaman* (2008), winner of the Paula Vogel Award for Playwriting—**Lauren Yee** has been raising the bar. In this season alone, her work will be seen by audiences at the Oregon Shakespeare Festival, the Guthrie Theater, and New York’s Atlantic Theater Company.

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 heavysset 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 hurtle 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. ■

ONSTAGE NOW



PHOTO BY HOU BO. COURTESY WIKIMEDIA COMMONS.

Chairman of the Central People's Government Mao Zedong speaks at the founding of the People's Republic of China, October 1, 1949.

MAO'S GAME PLAN

UNDERSTANDING THE WORLD OF *THE GREAT LEAP*

BY ARIANA JOHNSON AND ANNIE SEARS

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*.

CHINA-US RELATIONS



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 harassed 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

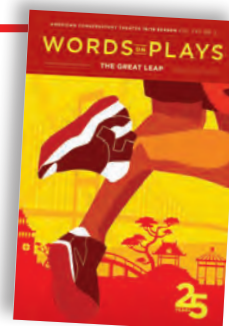
By 1989, when Wen Chang and Saul return to that basketball court as adversaries—Chinese against American, communism against democracy—Mao has died and Deng Xiaoping (1904–97) has become China’s foremost leader. Deng was firmly allied with the CCP, but shifted the Party’s direction. He engaged with Western 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. ■

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.



A.C.T.'S YOUNG CONSERVATORY
PRESENTS



the **WOLVES**

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 *Future Thinking*, directed by Lila Neugebauer (with whom he'd worked in Amy Herzog's *After the Revolution* at Baltimore Center Stage); *Circle Mirror Transformation*, directed by Sam Gold; and the world premiere of Richard Greenberg's *Our Mother's Brief Affair*, directed by Pam MacKinnon. Gross's previous collaborations with Lisa Peterson include the world premieres of David Henry Hwang's chamber opera *The Silver River* and CTG/Asian Theatre Workshop's *The Square*.



TIM LIU (Manford) is a New Jersey native. New York credits include *A 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*

Book of Will (reading) with Hudson Valley Shakespeare Festival; *Start Down* (Centenary Stage Company); *A Moving Day* (B Street Theatre); and *They Built America: The Workers of the Erie Canal* (Capital Repertory Theatre). Liu also spent two seasons with The Shakespeare Theatre of New Jersey (*The Learned Ladies*; *A Midsummer Night's Dream* with the New Jersey Symphony Orchestra). tim-liu.com



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*, *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



STEVEN ENG (Understudy) is excited to make his debut with A.C.T. 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.

Asian Repertory Theatre, and Dallas Theater Center, as well as in Germany, Austria, and Cambodia. Eng serves on the faculty of New York University's Tisch School of the Arts, Atlantic Theater Company, and HB Studio. He is also a proud co-founder of National Asian Artists Project, a nonprofit serving theater artists of Asian descent through performance, outreach 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.

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, 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](https://twitter.com/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 by Peterson and composers David Bucknam/Adam Gwon at

New York Stage & Film); *Ernest Shackleton Loves Me* (Second Stage Theater); *To the Bone* (Cherry Lane Theatre); *Hamlet in Bed* (Rattlestick 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*



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

Kimono 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 Osher Foundation; The Akiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations; The Henri and Tomoyo Takahashi Charitable Foundation; Karla Juvetson, M.D.; Paul and Sandra C. Bessieres; Michele and Joseph M. Alioto; Joan L. Danforth; Warren Felson and Lucy Sun; Fred Levin and Nancy Livingston, The Shenson Foundation, in Memory of Ben & A. Jess Shenson; Allison and Dan Rose; and Tania and Michael Stepanian. This exhibition is a part of *Today's Asian Voices*, which is made possible with the generous support of Salle E. Yoo and Jeffrey P. Gray. Image: Evening dress, Autumn/Winter 1991, by Rei Kawakubo (Japanese, b. 1942) for Comme des Garçons Noir. Silk taffeta with hand painting. Collection of The Kyoto Costume Institute. © The Kyoto Costume Institute, photo by Takashi Hatakeyama.

THE BERNARD
OSHER
FOUNDATION The Henri and Tomoyo Takahashi
Charitable Foundation

Proud to Support A.C.T.

PERSONAL ATTENTION
THOUGHTFUL LITIGATION
FINAL RESOLUTION

Our goal is to preserve our
client's dignity and humanity.



575 Market Street, Suite 4000
San Francisco, CA 94105
415.834.1120
www.sflg.com

FAMILY LAW

THEATRE RHINOCEROS PRESENTS

DEATHTRAP

BY IRA LEVIN



The Classic Thriller!

MARCH 22 thru
APRIL 13, 2019

at THE GATEWAY THEATRE
215 Jackson St. • San Francisco

Tix: www.TheRhino.org

Man (Arizona Theatre Company), *Heisenberg* (A.C.T.), *Imaginary Comforts* (Berkeley Repertory Theatre), and *Reel to Reel* (Magic Theatre). Among her Berkeley Rep credits are *Hand to God*; *It Can't Happen Here*; *One Man, Two Guvnors*; *Macbeth*; *X's and O's* (A Football Love Story); *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*; *Party People*; *Pericles*, *Prince of Tyre*; and *Eurydice*. Other regional credits include *The Cocoanuts*, *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

design. Her designs have won San Francisco Bay Area Theatre Critics Circle awards, a Helen Hayes Award, Stage Raw Theater awards, and StageSceneLA awards. hananow.com

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 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, 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.

JANET FOSTER, CSA (Casting) has cast for A.C.T. for seven seasons, including Edward Albee’s *Seascape*, *Men on Boats*, *Sweat*, *Hamlet*, *A Thousand Splendid Suns*, *The Hard Problem*, *King Charles III*, *John*, *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*, *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.

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*,

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 Milledge 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 Steppenwolf Theatre Company 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 SFMarin Food Pantry.

NANCY LIVINGSTON AND FRED LEVIN (Executive Producers) are stewards of The Shenson Foundation and theatergoers 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
Angrette 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),
@megneville

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





PHOTOS BY HALEY SEPPA.

A.C.T. TODAY WINTER WARMTH

A.C.T. AND MACY'S PARTNER FOR SEASONAL FUN

BY A.C.T. PUBLICATIONS STAFF

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 under-resourced 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! ■



CLOCKWISE FROM TOP LEFT Christmas ornament-decorating; wreath-making; *A Christmas Carol* actors Sophia Koshland, Emma Berman, and Jomar Tagatac, with A.C.T. Board of Trustees Chair David Riemer; M.F.A. Program actor John Chukwudelunzu (class of 2021).

A NEW CANON

A.C.T.'S NEW STRANDS PROGRAM ENTERS A NEW CHAPTER

BY A.C.T. PUBLICATIONS STAFF

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 multidisciplinary 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





PHOTO BY STEFAN COHEN.

FROM LEFT Actors Andrew Humann, Taylor Iman Jones, and Nikita Burshteyn in *Untitled Tegan and Sara Musical*, part of A.C.T.'s New Strands Festival at The Strand Theater in 2018.

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 rehearsal 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.

GROUNDING FREEDOM

A CONVERSATION WITH ASSOCIATE CONSERVATORY DIRECTOR PETER J. KUO

BY ELSPETH SWEATMAN

In 2013, theater-maker **Peter J. Kuo** sat down in a rehearsal hall at South Coast Repertory and made a connection that would change his life.



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.



ABOVE Associate Conservatory Director Peter J. Kuo working with students in the San Francisco Semester.
OPPOSITE Peter J. Kuo.

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 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.

producers CIRCLE

FRANNIE 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.

[†] A *Dickens of a Holiday* event sponsor/lead supporter

^{*} Lead Gala supporter

^{*} Leadership Circle Member

^{**} Deceased

Season Presenters

JEROME L. AND THAO N. DODSON[†]

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.

FRED M. LEVIN AND NANCY LIVINGSTON, THE SHENSON FOUNDATION^{*}

Nancy is the Chair Emerita of A.C.T.'s Board of Trustees. She serves on the boards at the College of Fine Arts at Boston University and the National Council for the American Theatre. Fred serves on the boards of the San Francisco Symphony, the Asian Art Museum, and the SF Film Society.

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 RICCITIELLO[†]

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.

Company Sponsors

Lesley Ann Clement and Karl Lukaszewicz^{*}
Ray and Dagmar Dolby Family Fund
Frannie Fleishhacker
Kevin and Celeste Ford
Mr. and Mrs. Gordon P. Getty
Kirke and Nancy Sawyer Hasson^{*}
Jeri Lynn and Jeffrey W. Johnson
Mr. and Mrs. Robert McGrath
Burt^{**} and Deedee McMurtry
Kenneth and Gisele Miller
David and Carla Riemer[†]
Patti and Rusty Rueff^{*}
Aaron Vermut and Adriana López Vermut[†]
Jack and Susy Wadsworth^{*}
Barry Williams and Lalita Tadey^{*}

Executive Producers

Mrs. Barbara Bakar
Bill Draper
Sakana Foundation
Linda Jo Fitz[†]
The Milledge and Patti Hart Family
Dianne and Ron Hoge[†]
Jo S. Hurley^{*}
Christopher and Leslie Johnson
John Little and Heather Stallings Little
Janet V. Lustgarten
Nion McEvoy and Leslie Berriman^{*}
Barbara Ravizza and John S. Osterweis
Sally and Toby Rosenblatt^{*}
Abby and Gene Schnair[†]
Lori Halverson Schryer[†]

Matthew and Lisa Sonsini
Barbara and Stephan Vermut
Diane B. Wilsey
Nola Yee

Producers

Paul Asente and Ron Jenks
Lloyd and Janet Cluff
Daniel E. Cohn and Lynn Brinton
The New Ark Fund
Concepción and Irwin Federman
Luba Kipnis and David Russel^{*}
Marcia and Jim Levy[†]
The Marymor Family Fund
Don and Judy McCubbin
Mr. and Mrs. J. A. McQuown

Mary and Gene Metz^{*}
Donald J. and Toni Ratner Miller[†]
Clay Foundation - West
Rich Rava and Elisa Neipp
Norman and Janet Pease
Elsa and Neil Pering
Merrill Randol
Kathleen Scutchfield
Anne and Michelle Shonk^{*}
Cherie Sorokin
Emmett and Marion Stanton
Valli Benesch and Bob Tandler

Associate Producers

Paul Angelo
Sara and Wm. Anderson Barnes Fund
Dr. Barbara L. Bessey
Linda K. Brewer
Linda Joanne Brown
Gayle and Steve Brugler
Carlotta and Robert Dathe
James and Julia Davidson
Richard Davis-Lowell and Bill Lowell

Carol Dollinger
Vicki and David Fleishhacker
Marilee K. Gardner
Dr. and Mrs. Richard E. Geist
Arnie and Shelly Glassberg
Glasser Family Fund
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Marcia and John Goldman
Stephen and Diane Heiman
Hilton San Francisco[†]
Betty Hoener

Alan and Cricket Jones[†]
Mr. Joel Kaskuska and Ms. Patricia Fox
Linda Kurtz^{*}
Ken Lamb
Mr. and Mrs. John P. Levin
Ann McNamee
Milton Mosk and Thomas Foutch
Marcy and Paul Nathan
The Bernard Osher Foundation
Mr. and Mrs. Tom Perkins
Barbara Phillips

Joseph E. and Julie Ratner[†]
Sara Eisner Richter and Michael Richter^{*}
Rick and Cindy Simons
Vera and Harold Stein
Dr. Martin and Elizabeth Terplan
Mrs. Katherine G. Wallin and Mr. Homer Wallin^{*}
Beverly and Loring Wyllie

directors CIRCLE

DIANNE HOGE, CO-CHAIR • NOLA YEE, CO-CHAIR

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

* A *Dickens of a Holiday* event sponsor/lead supporter

• Lead Gala supporter

** Deceased

Benefactors

Susan and Ralph G. Coan, Jr.
Philip and Judy Erdberg
Tom Frankel
Dr. and Mrs. Fred N. Fritsch
Mr. and Mrs. Thomas A. Gallagher
Kaatari and Doug Grigg
Sue Yung Li and Dale K. Ikeda
Marmor Foundation/Drs Michael
and Jane Marmor
Jeffrey and Elizabeth Minick
Terry and Jan Opdendyk
Lisa and John Pritzker Family Fund
Gordon Radley
Dr. James Robinson and
Ms. Kathy Kohrman
Matt and Yvonne Rogers
Mr. Laurence L. Spitters
Patrick S. Thompson*

Playwrights

Anonymous (3)
Ray and Jackie Apple
The Tournesol Project
Paul Blake
Roger and Helen Bohl
Ms. Donna Bohling and
Mr. Douglas Kalish
Christopher and Debora Booth
Ed Brakeman
Richard DeNatale and Craig Latker
Ms. Roberta Denning
William H. Donner Foundation
Anne and Gerald Down
Charles and Susan Fadley
Nancy and Jerry Falk
Mr. Rodney Ferguson and
Ms. Kathleen Egan*
Sue and Ed Fish
Lynda Fu
Sameer Gandhi and Monica Lopez
Bruce Golden
Kenneth Hitz
Alex Ingersoll and Martin Tannenbaum
Sy Kaufman and Kerstin Edgerton
Paola and Richard Kulp
Jennifer S. Lindsay
Melanie and Peter Maier, John Brock-
way Huntington Foundation
Christine and Stan Mattison
Mr. and Mrs. Roger Miles
Mr. Daniel Murphy

Paula and John Murphy
Peter Pastreich and Jamie Whittington
John Riccitiello
Susan Roos
Scott and Janis Sachtjen
George and Camilla Smith
Lee and Carolyn Snowberg
The Somekh Family Foundation
Laura Spivy †
Laura and Gregory Spivy
Diana L. Starcher
Roselyne C. Swig*
John and Sandra Thompson*
Pasha and Laney Thornton
Mrs. Helena Troy Wasp
Ms. Allie Weissman
Katherine Welch
Barbara and Chris Westover
Mr. and Mrs. Bruce White
Kenneth and Sharon Wilson

Directors

Anonymous (4)
Mr. Howard J. Adams
Martha and Michael Adler
Bruce and Betty Alberts
Lynn Altschuler and Stanley D. Herzstein
Sharon L. Anderson
Ms. Kay Auciello
Jeanne and William Barulich
Mr. Michael Bassi and Ms. Christy Styer
David V. Beery and Norman Abramson*
Donna L. Beres and Terry Dahl
David and Rosalind Bloom
Peter Blume
Mr. Mitchell Bolen and
Mr. John Christner
Brenda and Roger Borovoy
Benjamin Bratt and Talisa Soto
Susan Breyer
Mrs. Libi Cape
Steven and Karin Chase
Teresa Clark and Martin Lay
Mr. and Mrs. David Crane
Ms. Karen T. Crommie
Joan T. Dea and Lionel F. Conacher
Madeline and Myrkle Deaton
Robert and Judith DeFranco
Ingrid M. Deiwiaks
Mrs. Julie D. Dickson
Art and JoAnne Dlott
Bonnie and Rick Dlott

Ms. Kathleen Dumas
Robert Ellis
Barb and Gary Erickson
Joseph Fanone
Mr. Alexander L. Fetter and
Ms. Lynn Bunim
Mr. Robert Feyer and Ms. Marsha Cohen
Mr. and Mrs. Patrick F. Flannery
Mr. and Mrs. Richard Fowler
Mrs. Susan Fuller
William Garland and Michael Mooney
Mr. Michael R. Genesereth
Susan and Dennis Gilardi
Dr. A. Goldschlager
Barbara Grasseschi and Tony Crabb
Marcia and Geoffrey Green
Mark and Renee Greenstein
Mr. Bill Gregory
Raymond and Gale L. Grinsell
Naren and Vinita Gupta
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Ms. Kendra Hartnett and Robert Santilli
Kent Harvey
Lenore Heffernan
Mrs. Deirdre Henderson
Mr. and Mrs. Henry Paul Hensley
Ms. Marcia Hooper
Bannus and Cecily Hudson
Rob Hulteng
Robert Humphrey & Diane Amend
Robert and Riki Intner
Harold and Lyn Isbell
Franklin Jackson & Maloos Anvarian
Anne Jamieson
Phil and Edina Jennison
Stephanie and Owen Jensen
Ms. Pamela L. Kershner
Mr. R. Samuel Klatchko
Harold L. Wyman Foundation
Harold and Leslie Kruth
Harriet Lawrie
Julius Leiman-Carbia
Mr. Michael Levy and
Mr. Michael Golden
Ms. Helen S. Lewis
Ms. Gayla Lorthridge
Dr. Thane Kreiner and
Dr. Steven Lovejoy
Richard N. Hill and Nancy Lundeen
John B. McCallister

Elisabeth and Daniel McKinnon
Mr. Byron R. Meyer
Ms. Nancy Michel
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Barbara O'Connor
Ms. Mary Jo O'Drain
Emilie and Douglas Ogden
Don and Sally O'Neal
Janet and Clyde Ostler
Mr. and Mrs. William Pitcher
Sandi and Mark Randall
Jeff and Karen Richardson
Gary and Joyce Rifkind
Rick and Anne Riley
Mr. Orrin W. Robinson, III
Deborah Romer and William Tucker
Gary Rubenstein and Nancy Matthews
Betty and Jack Schafer
Kent and Nancy Clancy
Mr. and Mrs. John Shankel
Mr. James Shay and Mr. Steven Correll
Te Smith and Dennis Cress
Kristine Soorian and Bryce Ikeda
Ms. Valerie Sopher
Mr. Richard Spaete
Mr. and Mrs. Robert S. Spears
Steven and Chris Spencer
Vibeke Strand, MD and Jack Loftis, PhD
Richard and Michele Stratton
Mr. Jay Streets*
Dawna Stroeh
Mr. M. H. Suelzle
Susan Terris
Nancy Thompson and Andy Kerr
John R. Upton Jr. and
Janet Sassoon-Upton
Arnie and Gail Wagner
Mr. and Mrs. James Wagstaffe
Joy and Ellis Wallenberg,
Milton Meyer Foundation
Ms. Margaret Warton and
Mr. Steve Benting
Ms. Carol Watts
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Irv Weissman and Family
Ms. Beth Weissman
Marie and Daniel Welch
Andrew and Billie Wiesenthal
Mr. and Mrs. Roy B. Woolsey
Mr. and Mrs. Roger Wu

EXPLORE. DREAM. DISCOVER.

Did you know?

- Ticket sales cover 40% of the costs to bring bold theatrical productions of artistic excellence to the Bay Area.
- A.C.T. is one of the largest providers of arts education in the region, reaching over 20,000 young people each year.
- Many Bay Area students experience their first live performance through A.C.T.'s diverse community outreach efforts.

Please consider making a **tax-deductible donation** when you renew your subscription or **call 415.439.2353 to donate over the phone.**



Patrons

Anonymous (3)
Mr. and Mrs. Harold P. Anderson
Mr. Paul Anderson
Ms. Patricia Wilde Anderson
Mr. David N. Barnard
Mr. and Mrs. Paul Berg
Fred and Nancy Bjork
Mr. John Blankenship and
Ms. Linda Carter
Ben and Noel Bouck
Mr. and Mrs. Bernard Butcher
Denis Carrade and Jeanne Fadelli
Cecily Cassel & Larry Cassel
Todd Charles in memory of
Robert E. Scheid
Drs. James and Linda Clever
Mr. Edward Conger
Jean and Mike Couch
Mr. and Mrs. Ricky J. Curotto
Reid and Peggy Dennis
Ron Dickel
Elizabeth Eaton
Michael Kalkstein and Susan English
Leif and Sharon Erickson
Dr. Angela Sowa and
Dr. Dennis B. Facchino
M. Daniel and Carla Flamm
Elizabeth and Paul Fraley
Ms. Susan Free
Alan and Susan Fritz
Lisa Fung†
John L. Garfinkle
Ms. Nonie Greene and Mr. Todd Werby
Ms. Ann M. Griffiths
Bill and Nancy Grove
Ms. Margaret J. Grover
Mr. Kim Harris and Bennet Marks
Mr. John F. Heil
Leni and Doug Herst
Tracy Brown and Greg Holland
Richard and Cheryl Jacobs
Dr. and Mrs. John E. Jansheski
Ms. Carolyn Jayne
Jeffrey and Loretta Kaskey
Michael Kim
George and Janet King
Jennifer Langan
Thomas and Barbara Lasinski
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Mrs. Gary Letson
Dr. Lois Levine Mundie
Julia Lobel

Mr. and Mrs. Robert W. Logan
Mr. and Mrs. Alexander Long
Jeff and Susanne Lyons
Mr. and Mrs. Bruce A. Mann
Amelia Lis
Karen and John McGuinn
Dr. Margaret R. McLean
Maris Meyerson*
Trudy and Gary Moore
Thomas and Lydia Moran
Jane and Bill Neilson
Nancy and Bill Newmeyer
Bruce Noble and Diane Elder
Melodee and Lee Nobmann
Ms. Lisa Nolan
Ms. Susan O'Brien
Mrs. Margaret O'Drain
Margo and Roy Ogus
Shelly Osborne
Barbara Paschke and
David Volpendesta
Janine Paver and Eric Brown
Caitlin A. Quinn and Peter C. Garenani
Ms. Diane Raile
Mr. and Mrs. Jacob Ratinoff
Ms. Danielle Reischung
Maryalice Reinmuller
Mr. and Mrs. John A. Reitan
Albert and Roxanne Richards Fund
Barbara and Saul Rockman
Marguerite Romanello
Ms. Mary Ellen Rossi
Michele and John Ruskin
Sonja Schmid
Andrew and Marva Seidl
Ms. Ruth A. Short
Dr. Elliot and Mrs. Kathy Shubin
Ms. Patricia Sims
Mr. Earl G. Singer
Mr. Mark Small
Richard and Jerry Smallwood
Candrah Smith
Dr. Gary Stein and Jana Stein
Joe Tally and Dan Strauss
Robert Tufts
Steven and Jacqueline Tulskey
Mr. Douglass J. Warner
Mr. David S. Wood and
Ms. Kathleen Garrison
Jacqueline L. Young
Mr. and Mrs. Philip Zimbardo
The Arthur and Charlotte
Zitrin Foundation

Sustainers

Anonymous (3)
Mr. and Mrs. James Michael Allen
Robert Anderson
Ms. Gwynn August
Donna and Dan Aykroyd
Dick Barker
Mr. William Barnard
Ms. Linda J. Barron
Mr. Daniel R. Bedford
Monique and Avner Ben-Dor
Mrs. Fowler A. Biggs
Mr. Igor R. Blake
Mr. Noel Bloss
John Boland and James Carroll
Mr. Roland E. Brandel
Marilyn and George Bray
Ms. Angela Brunton
Jaime Caban and Rob Mitchell
Ms. Jean Cardoza
Susan Austin and Michael Charlson*
Rebecca Coleman
Mr. Copley E. Crosby
James Cuthbertson
Ms. Kathleen Damron
Ira and Jerry Dearing
William Dewey
Edward and Della Dobranski
Ms. Kirsty Ellis
Ms. Winn Ellis and Mr. David Mahoney
Marilynne Elverson
Mrs. Samuel Engel
Mr. Albert M. Everitt
Dr. Marcus Feldman and
Mrs. S. Shirley Feldman
Karen and Stuart Gansky
Frederick and Leslie Gaylord
David and Betty Gibson
Kathleen Goldman
David B. Goldstein and Julia Vetromile
Dr. and Mrs. Gabriel Gregoratos
Mr. Harry Hamlin and Ms. Lisa Rinna
Ms. Margaret Handelman
Dr. James and Suzette Hessler
Kathy Hart
Ginger and Bill Hedden
Ms. Rebecca Helme
Susana Hernandez
Ms. Sandra Hess
Adrienne Hirt and Jeffrey Rodman
Edward L. Howes, MD
Allan and Rebecca Jergesen
Mrs. Zeeva Kardos
Dan and Gloria Kearney Fund
Jody Kelley Wypych
Dr. and Mrs. David Kessler
Ms. Nancy L. Kittle
Ms. Peggy Kivel
Mr. and Mrs. Kevin Klotter
Edward and Miriam Landesman
Carlene Laughlin
Barry and Ellen Levine
Thomas Lange and Spencer Lockson
Ms. Evelyn Lockton
Harold and Diane Lunde
Mr. and Mrs. William Manheim

Helen M. Marcus, in memory of
David Williamson
Marina and Andy Martin
Marsha Mason
Robert McCleskey
Carol McCutcheon-Aguilar and
Luis Aguilar
Linda McPharlin and Nick Nichols
Sue and Ken Merrill
Ms. Jane E. Miller
Sharon and Jeffrey Morris
John and Betsy Munz
Joseph C. Najpaver and Deana Logan
Jon Nakamura
Ms. Berna Neumiller
Jeanne Newman
Ms. Joanna Officier and Mr. Ralph Tiegel
Jillian C. Robinson
Mr. L. Kyle Rowley
Ms. Diane Rudden
Laura Jo Ruffin
Mr. Joshua Rutberg
Ms. Monica Salusky and Mr. John
Sutherland
Louise Adler Sampson
Mr. James J. Scillian
Mr. Jim Sciuto
Mr. Jon Shantz
Catharine Shirley
Donna and Michael Sicilian
Jeffrey Stern, M.D.
Margaret Stewart and
Severin Borenstein
Mr. and Mrs. Monroe Strickberger
Mr. Jason Surles
Mr. John E. Sweeney and
Ms. Lana Basso
Ms. Kim Szelog
Jane and Jay Taber*
Catherine Tait
Marvin Tanigawa
Ian and Olga Thomson
Michael and Shirley Traynor
Leon Van Steen
Susan A. Van Wagner
Mr. and Mrs. Ron Vitt
Anita Watkins
Ms. Meredith J. Watts
Mr. Richard West
Mr. Robert Weston
Judie and Howard Wexler
Tim M. Whalen
Mr. Laird Williamson
Mr. Steven Winkel
Susan Wojcicki
Timothy Wu
Marilyn and Irvin Yalom
Nancy and Kell Yang
Ms. Emerald Yeh

Leadership Circle Donors under \$750

Ms. Denise Brosseau*
Ceil Cirillo*
Mr. Ronald Steininger*

For a full list of member benefits or to make a donation, visit act-sf.org/memberships or contact A.C.T.'s Development Department at 415.439.2353.



Providing a Legacy for A.C.T.

JO S. HURLEY, CHAIR

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans.

**Deceased

For more information about Prospero Society membership, please contact

Tiffany Redmon,
Deputy Director of
Development

415.439.2482

tredmon@act-sf.org



Gifts Designated to A.C.T.

Anonymous
Mr. Anthony Alfidi
Judith and David Anderson
Ms. Kay Auciello
Nancy Axelrod
Ms. Mary Lou Baird
Mr. Eugene Barcone
Teveia Rose Barnes and Alan Sankin
Robert H. Beadle
Ms. Susan B. Beer
David V. Beery and Norman Abramson
Leo and J. Michael Berry-Lawhorn
Dr. Barbara L. Bessey
Mr. Arthur Bredenbeck and
Mr. Michael Kilpatrick
Linda K. Brewer
Ms. Agnes Chen Brown
Martin and Geri Brownstein
Gayle and Steve Brugler
Christine Bunn and William Risseuw
Mr. Bruce Carlton
Florence Cepeda and Earl Frick
Ms. Paula Champagne and
Mr. David Watson
Steven and Karin Chase
Lesley Ann Clement and
Karl Lukaszewicz
Lloyd and Janet Cluff
Mr. James L. Coran and
Mr. Walter A. Nelson-Rees
Patricia Corrigan
Jack and Susan Cortis
Ms. Joan Danforth
Richard Davis-Lowell and Bill Lowell
Mrs. Carl Degler
Sharon Dickson
Jerome L. and Thao N. Dodson
Bill Draper
Drs. Peter and Ludmila Eggleton
Linda Jo Fitz
Frannie Fleishhacker
Kevin and Celeste Ford
Mr. and Mrs. Richard Fowler
Alan and Susan Fritz
Mr. and Mrs. Russell Fudge

Marilee K. Gardner
Michele Garside, PhD
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Dr. A. Goldschlager
Ruth Goldstine and David Weber
Ms. Carol A. Goodman and
Mr. Anthony Gane
Ms. JeNeal Granieri and Alfred F.
McDonnell
Mr. Bill Gregory
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday
Ms. Terilyn Hanko
Richard H. Harding
Kent Harvey
William E. Hawn
Betty Hoener
Dr. and Mrs. Richard W. Horrigan
Jo S. Hurley
Alex Ingersoll and Martin Tannenbaum
Mr. Barry Johnson
Ms. Robin Johnson and
Ms. Dottie Lofstrom
Carol and Paul Kameny
Dr. and Mrs. Stewart Karlinsky
Nelda Kilguss
Heather M. Kitchen
Nina Hatvany and Jonathan Kitchen
Catherine Kuss and Danilo Purlia
Stephanie Hencir Lamey and
Patrick Lamey
Mr. Philip C. Lang
Mindy Lechman
Ms. Marcia Leonhardt
Marcia and Jim Levy
Jennifer S. Lindsay
Fred M. Levin and Nancy Livingston, The
Shenson Foundation
Ms. Paulette Long
Dr. Thane Kreiner and Dr. Steven Lovejoy
Mr. and Mrs. Jim Magill
Melanie and Peter Maier, John Brockway
Huntington Foundation
Mr. Jeffrey P. Malloy
The Kenneth and Muriel Marks
Living Trust

Mr. and Mrs. Michael R. Marron
John B. McCallister
John G. McGehee
Burt** and Deedee McMurtry
Dr. Margaret R. McLean
Mary and Gene Metz
J. Sanford Miller
Milton Mosk and Thomas Foutch
Pennie Needham
James C. Hormel and Michael P.
Nguyen-Hormel
Mr. Dante Noto
Shelly Osborne
Ms. Patricia Patton
Elsa and Neil Pering
Barbara Phillips
Robert and Marcia Popper
Kellie Raines
Bert and Anne Raphael
Mr. and Mrs. Jacob Ratinoff
John and Karen Kopac Reis
Arthur Rock and Toni Rembe
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Ms. Andrea Rouah
Dr. David Rovno
Ms. Pamela Royse
Mr. and Mrs. Paul Sandberg
Andrew Smith and Brian Savard
Sonja Schmid
Mr. Harold E. Segelstad
Dr. F. Stanley Seifried
Ms. Ruth A. Short
Dr. Elliot and Mrs. Kathy Shubin
Cherie Sorokin
Ruth and Alan L.** Stein
Bert and LeAnne Steinberg
Jasmine Stirling
Mr. John E. Sweeney and Ms. Lana Basso
Jane and Jay Taber
Marilyn E. Taghon
Marvin Tanigawa
Nancy Thompson and Andy Kerr
Mr. Dayton E. Torrence

Michael E Tully
Herman Victor
Ms. Nadine Walas
Ms. Marla M. Walcott
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Paul Weintraub and Raymond Szczesny
Ms. Beth Weissman
Tim M. Whalen
Barry Williams and Lalita Tademey
Kay Yuen and Andre Neumann-Loreck

Gifts Received by A.C.T.

The Estate of Barbara Beard
The Estate of John Bissinger
The Estate of Ronald Casassa
The Estate of Rosemary Cuzzo
The Estate of Nancy Croley
The Estate of Leonie Darwin
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Mortimer Fleishhacker
The Estate of Mary Gamburg
The Estate of Rudolf Glauser
The Estate of Phillip E. Goddard
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Ines R. Lewandowitz
The Estate of Thomas H. Maryanski
The Estate of Michael L. Mellor
The Estate of Bruce Tyson Mitchell
The Estate of Gail Oakley
The Estate of Dennis Edward Parker
The Estate of Rose Penn
The Estate of Shepard P. Pollack
The Estate of Margaret Purvine
The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
The Estate of Olivia Thebus
The Estate of Ayn and Brian Thorne
The Estate of Sylvia Coe Tolk
The Estate of Elizabeth Wallace
The Estate of Frances Webb
The Estate of William Zoller

Memorial & Tribute Gifts

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

Susan Medak and Gregory S. Murphy In Honor of Louisa Balch
and Jennifer Bielstein
Patrick Hobin In Honor of Giles Havergal
Dr. Sandra L. Lillie In Honor of Dakota Lillie
Anne Jamieson In Honor of Nancy Livingston and Fred Levin
Ms. Roberta Denning In Honor of Carey Perloff
Bill Draper In Honor of Carey Perloff
Dorothy Saxe In Honor of Carey Perloff
Kristina Veaco In Honor of Carey Perloff
Jacqueline L. Young In Honor of Carey Perloff and Linda Jo Fitz
The Kellners & The Bunises In Honor of David A. Riemer
Peter Blume In Honor of Hannah Roth-Evans
Joan W. Sadler Trust In Honor of the Joan Sadler Award
Jon Nakamura In Honor of Craig Slight
Eric and Susan Nitzberg In Honor of Craig Slight
Mr. and Mrs. Sandy Dean In Honor of Adriana Vermut

Anonymous In Memory of Ruth Asawa
Ms. Sandra H. Lanier In Memory of Ruth Asawa
Michael Kim In Memory of Youngmee Baik
Marilee K. Gardner In Memory of Winnie Biocini, Joey Chait, Joe Greenbach,
and Roland Lampert

Ms. Agnes Chen Brown In Memory of Robert Elliott Brown
Carol and Don Hardesty In Memory of Bart Cannon
Mr. David J. Pasta In Memory of Gloria J. A. Guth
Susan L. Kaplan In Memory of Richard M. Kaplan
Dr. Margaret R. McLean In Memory of Teresa and Phillip McLean
Richard and Victoria Larson In Memory of Dennis Powers
Ms. Peggy Kivel In Memory of Eva Ramos
Philip Huff In Memory of Mrs. Barbara Rosenblum
Wendy, David, Marisa and Jared Robinow In Memory of Barbara Rosenblum
Barbara C. Ross In Memory of Barbara Rosenblum
Rosenblum - Silverman - Sutton, SF Inc. In Memory of Mrs. Barbara Rosenblum
Susan Terris In Memory of Barbara Rosenblum and Alan Stein
Ms. Carol Tessler In Memory of Barbara Rosenblum
Alan P. Winston In Memory of Deborah Rush
Richard Gibson and Paul Porcher In Memory of Robert Simpson
Judy and Robert Aptekar In Memory of Alan Stein
Sally-Ann and Ervin Epstein, Jr. In Memory of Alan Stein
Dan and Gloria Kearney Fund In Memory of Alan Stein
Susan and John Weiss In Memory of Alan Stein
Ms. Joy Eaton In Memory of Todd Wees
Helen M. Marcus In Memory of David J. Williamson

Corporate Membership Program

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 or 415.439.2436.

Business Leadership Council

Nancy Livingston, *Co-Chair*
A.C.T. Chair Emerita

Jamie Martin, *Co-Chair*
VP, Business Finance, PG&E

Lesley Clement, *Clement & Associates*

Jerome L. Dodson, *Parnassus*
Investments

Celeste Ford, *Stellar Solutions*

Kirke M. Hasson, *Pillsbury Winthrop*
Shaw Pittman LLP

Jascha Kaykas-Wolff, *Mozilla*

Janet V. Lustgarten, *Kx Systems, Inc.*

Jeffrey Minick, *Bank of America*

David Riemer, *UC Berkeley*

Steven L. Swig, *Presidio World College*

Patrick S. Thompson, *Perkins Coie LLP*

Jeffrey W. Ubben, *ValueAct Capital*

Kay Yun, *Health Evolution Partners*



EXECUTIVE PARTNERS (\$50,000 +)



PRESENTING PARTNERS (\$25,000–\$49,999)



PRODUCING PARTNERS (\$15,000–\$24,999)

BNY Mellon Wealth Management
Theatre Forward

DIRECTING PARTNERS (\$10,000–\$14,999)

Farella Braun & Martel
Perkins Coie LLP
Pillsbury Winthrop Shaw
Pittman LLP

STAGE PARTNERS (\$5,000–\$9,999)

RBC Wealth Management
Schoenberg Family Law Group

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T.
For more information, please contact Director of Grants and Foundation Relations Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.

\$100,000 and above

Department of Children,
Youth & Their Families
Doris Duke Charitable
Foundation
The William Randolph Hearst
Foundations
The William and Flora
Hewlett Foundation
Jewels of Charity, Inc.
Koret Foundation
San Francisco Grants
for the Arts
The Shubert Foundation

\$50,000–\$99,999

The Edgerton Foundation
National Endowment for
the Arts
The Bernard Osher
Foundation

\$25,000–\$49,999

Anonymous
Walter and Elise Haas Fund
The Kimball Foundation
MAP Fund
The Harold & Mimi
Steinberg Charitable Trust
The Virginia B. Toulmin
Foundation

\$10,000–\$24,999

California Arts Council
The Stanley S. Langendorf
Foundation
Laird Norton Family
Foundation
The Kenneth Rainin
Foundation
San Francisco Arts
Commission
The Sato Foundation
The Zellerbach Family
Foundation

\$5,000–\$9,999

Anonymous
Davis/Dauray Family Fund
The Bill Graham Memorial
Foundation
Edna M. Reichmuth
Educational Fund of
The San Francisco
Foundation

Theatre Forward Current Funders

List as of October 2018

Theatre Forward advances the American theater and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and its theaters are most grateful to the following funders:

THEATRE EXECUTIVES (\$50,000+)

AT&T*
Bank of America*
Citi*
The Hearst Foundations*
The Schloss Family Foundation**
James S. & Lynne P. Turley**
Wells Fargo*

BENEFACTORS (\$25,000–\$49,999)

Buford Alexander & Pamela Farr*
The Augustine Foundation*
BNY Mellon
Steven & Joy Bunson*
EY
Goldman, Sachs & Co.
MetLife
Morgan Stanley
Patti & Rusty Rueff Foundation*
Stephanie Scott*

PACESETTERS (\$15,000–\$24,999)

American Express
AudienceView
Bloomberg Philanthropies
Paula A. Dominick*
The Estée Lauder Companies Inc.
Alan & Jennifer Freedman*
Frank & Bonnie Orlowski*
Marsh & McLennan Companies, Inc.
The Music Man Foundation*
Meltwater
Pfizer, Inc.
Thomas C. Quick*
Southwest Airlines*
TD Charitable Foundation*
George S. Smith, Jr.*
UBS

DONORS (\$10,000–\$14,999)

Aetna
Mitchell J. Auslander*
DELL
Dorsey & Whitney Foundation
Bruce R. & Tracey Ewing*
Mary Kitchen & Jon Orszag*
KLDDiscovery
Anthony & Diane Lembke*
Lisa Orberg*
Presidio
RBC Wealth Management
Daniel A. Simkowitz & Mari Nakachi*
S&P Global
Evelyn Mack Truitt*
Isabelle Winkles*
Willkie Farr & Gallagher

SUPPORTERS (\$2,500–\$9,999)

Joe Baio & Anne Griffin*
Sheri and Les Biller Foundation
Sue Ann Collins*
Dramatists Play Service, Inc.
Kevin & Anne Driscoll*
John R. Dutt*
Jessica Farr
Lucy Fato & Matt Detmer*
Foresight Theatrical
Steven & Donna Gartner*
Glen Gillen & Michael Lawrence
Richard K. Greene*
Nancy Hancock Griffith*
Joyce & Gregory Hurst*
Jujamcyn
Rob Kauffman*
Jonathan Maurer & Gretchen Shugart*
Louise Moriarty & Patrick Stack*
Robin and Bob Paulson Charitable Fund

Leslie C. Quick, Jr. and Regina A. Quick Charitable Trust Foundation
Sarah Robertson
Elliott Sernel & Larry Falconio*
Ten Chimneys Foundation
Theatermania
John Thomopoulos*
Ubiñas Family Charitable Trust
Michael A. Wall*
Mary Beth Winslow & Bill Darby*
Terrence P. Yanni*
Westlake Reed Leskosky*

*National Society Membership

†Includes in-kind support

•Educating through Theatre Support

*Advancing Strong Theatre Support

For a complete list of funders visit, theatreforward.org.

Gifts in Kind

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



KEN FULK



ACORN Winery
CyberTools for Libraries
Joe Tally and Dan Strauss
Kryolan Professional Make-up

The Marker Hotel
Piedmont Piano Company
Premium Port Wines, Inc.

Corporations Matching Annual Fund Gifts

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

Axiom Corporation
Adobe Systems Inc.
Apple, Inc.
Applied Materials
AT&T Foundation
Bank of America
Bank of America Foundation
Bank of New York Mellon
Community Partnership

BlackRock
Charles Schwab
Chevron
Chubb & Son
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
Federated Department Stores
The Gap

GE Foundation
Google
Hewlett-Packard
IBM International Foundation
JPMorgan Chase
Johnson & Johnson Family of Companies
Levi Strauss Foundation
Lockheed Martin Corporation

Macy's, Inc.
Merrill Lynch & Co. Foundation, Inc.
Northwestern Mutual Foundation
Pacific Gas and Electric
Arthur Rock
Salesforce
State Farm Companies Foundation

The Clorox Company Foundation
The James Irvine Foundation
The Morrison & Foerster Foundation
TPG Capital, L.P.
Verizon
Visa International
John Wiley and Sons, Inc.

A.C.T. STAFF

PAM MACKINNON

Artistic Director

Artistic Director Emerita

Carey Perloff

Producing Director Emeritus

James Haire

ARTISTIC

Andy 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*

Ariana Johnson, Kayla Minton Kaufman, *Artistic Fellows*

Associate Artists

Marco Barriacelli, Olympia Dukakis, Anthony Fusco, Giles Havergal, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

Coaches

Christine Adaire, Lisa Anne Porter, *Voice and Text*

Danyon Davis, *Movement*

Dave Maier, Danielle O'Dea, *Fights*

Daniel Feyer, *Music*

PRODUCTION

Martin Barron, *Director of Production*

Robert Hand, *Production Manager*

Jack Horton, *Production Manager*

Marlena Schwartz, *Assistant Production Manager*

Chris Lundahl, *Design and Production Associate*

Michelle Symons, *Conservatory Production Manager*

Haley Miller, *Conservatory Design and Production Associate*

Sean Key-Ketter, *Conservatory Technical Director*

Miranda Erin Campbell, *Conservatory Production and Stage Management Coordinator*

Lavine Leyu Luo, *Production Management Fellow*

Stage Management

Elisa Guthertz, *Head Stage Manager*

Dani Bae, Samantha Greene, Elisa Guthertz, Christina Hogan, Leslie M. Radin,

Cristine Reynolds, *Stage Managers*

Cheryle Honerlah, Maggie Manzano,

Chris Waters, Hannah Woodward,

Assistant Stage Managers

Amanda Marshall, *Production Assistant*

Brianna Grabowski, Miranda Ramos,

Noah Usher, *Stage Management Fellows*

Prop Shop

Abo Greenwald, *Supervisor*

Costume Shop

Jessie Amoroso, *Costume Director*

Callie Floor, *Rentals Manager*

Keely Weiman, *Build Manager/Draper*

Jef Valentine, *Inventory Manager*

Maria Montoya, *Head Stitcher*

Kelly Koehn, *Accessories & Crafts Artisan*

Chanterelle Grover, *First Hand*

Victoria Mortimer, *Costume Administrator*

NJ Bice, Kinsey Thomas, *Costume Fellows*

Wig Shop

Lindsay Saier, *Wig Master*

Lyre Alston, *Wigs Fellow*

STAGE STAFF

The Geary:

Miguel Ongpin, *Head Carpenter*

Suzanna Bailey, *Head Sound*

Amy Domjan, *Head Electrician*

Candace Druelle Shankel, *Head of Props*

Colin Wade, *Flyman*

Mary Montijo, *Wardrobe Supervisor*

Diane Cornelius, *Assistant Wardrobe Supervisor*

Loren Lewis, Joe Nelson, *Stage Door Monitors*

JENNIFER BIELSTEIN

Executive Director

The Strand:

Sarah Jacquez, *Head Sound*

Ana Gabriella Hernandez-Mikig, *Head Electrician*

Dante Clark, *Head Carpenter*

ADMINISTRATION

Coralyn Bond, *Executive Assistant and Board Liaison*

April Andrickson, *Receptionist*

Human Resources

Amanda Williams, *Human Resources Director*

Amanda Rocuzzo, *Human Resources Generalist*

General Management

Louisa Balch, *General Manager*

Amy Dalba, *Associate General Manager*

Sabra Jaffe, *Company Manager*

Christina M. Sturken, *Assistant Company Manager*

Emma Penny, *General/Company Management Fellow*

Finance

Rob Fore, *Chief Financial Officer*

Sharon Boyce, *Accounting Manager*

May Chin, Matt Jones, Ryan Jones, *Finance Associates*

Information Technology

Thomas Morgan, *Director*

Joone Pajar, *Network Administrator*

Operations

Eric Brizee, *Operations and Facilities Manager*

Jeffrey 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, Jeaneth Alvarado, Lidia Godinez, *Geary Cleaning Crew*

Development

Caitlin A. Quinn, *Director of Development*

Tiffany Redmon, *Deputy Director of Development*

Nicole Chalas, *Director of Grants and Foundation Relations*

Jody Price, *Director of Special Events*

Hillary Bray, *Donor Relations and Membership Manager*

Renée Gholikely, *Development Research and Prospect Manager*

Stephanie Swide, *Development Operations Manager*

Emily Remsen, *Special Events Associate*

Taylor Steinbeck, *Development Assistant*

Mads Leigh-Faire, *Special Events Fellow*

Ashley Mareira, *Development Fellow*

Marketing & Public Relations

Joan Rosenberg, *Director of Marketing*

Syche Phillips, *Associate Director of Marketing*

Simone Finney, *Digital Content Manager*

Simon Hodgson, *Publications Manager*

Kevin Kopjak/Charles Zukow Associates, *Public Relations Counsel*

Matt Mullin, *Senior Graphic Designer*

Dani Karonis, *Graphic Designer*

Beryl Baker, *Digital Content Associate*

Elsbeth Sweatman, *Publications Associate*

Samantha Wong, *Conservatory Marketing Associate*

Miranda Ashland, *Marketing Assistant*

Aaron Higareda, *Marketing Fellow*

Annie Sears, *Publications Fellow*

Audrey Walker, *Graphic Design Fellow*

Ticket Services

Ian Fullmer, *Director of Ticket Services*

Mark C. Peters, *Subscriptions Manager*

David Engelmann, *Head Treasurer*

Elizabeth Halperin, *Assistant Head Treasurer*

Anthony Miller, *Group Sales*

Scott Tignor, *Subscriptions Coordinator*

Andy Alabran, Liam Blaney, Richard Claar,

Peter Davey, Leontyne Mbele-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 Ray, *House Managers*

Oliver Sutton, *Security*

Ramsey Abouremeleh, Monica Amitin,

Shannon Amitin, Forrest Choy, Bernadette

Fons, Nailah Harper-Malveaux, Anthony

Hernandez, Caleb Lewis, Svetlana Karasyova,

Susan Monson, Haley Nielsen, Trever

Pearson, Scott Phillips, Pete Pickens, Miki

Richmond, Travis Rowland, Tracey Sylvester,

Cevie Toure, Robyn Williams, *Bartenders*

Susan Allen, Rodney Anderson, Brandon

Bowman, Serena Broussard, Danica Burt,

Jose Camello, Barbara Casey, Wendy Chang,

Niyale Cummings, Kathy Dere, John Doll,

Larry Emms, Doris Flamm, Claire Gerndt, Liz

Githuka, Carol Grace, Blue Kesler, Ryszard

Koprowski, Sharon Lee, Sadie Li, David

Linger, Joe MacDonald, Maria Markoff, Val

Mason, Sam Mesinger, Evida Moore, Kathy

Napoleone, Mary O'Connell, Brandie Pilapil,

Mark Saladino, Steve Salzman, Walter

Schoonmaker, Michael Sousa, Melissa Stern,

Dale Whitmill, Lorraine Williams, June Yee,

Ushers

The Strand Cafe

Rafael Monge, *Cafe Manager*

LaRina Hazel, *Barista*

EDUCATION & COMMUNITY PROGRAMS

Susie Falk, *Interim Director of Education & Community Programs*

Vincent Amelio, *School & Community Programs Operations Manager*

Vanessa Ramos, *School Programs Manager*

Stephanie Wilborn,

Community Programs Manager

Jarrett Holley, *School Programs Associate*

Elizabeth Halperin, *Student Matinees*

Hannah Clague, *School & Community Programs Fellow*

YOUNG CONSERVATORY

Jill MacLean, *Craig Slight Director of the Young Conservatory*

Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*

Rahel Zeleke, *Young Conservatory Administrative Assistant*

Andy Alabran, *Acting*

Cristina Anselmo, *Acting*

Enrico Banson, *Musical Theater*

Denise Blase, *Musical Theater*

Kimberly Braun, *Musical Theater*

Nancy Gold, *Physical Character, Acting*

Dan Griffith, *Movement*

Jane Hammett, *Musical Theater*

W. D. Keith, *Director*

Domenique Lozano, *Director, Acting*

Danielle O'Dea, *Stage Combat*

Thaddeus Pinkston, *Accompanist*

Corinna Rezzelle, *Musical Theater*

Lauren Rosi, *Musical Theater*

Vivian Sam, *Musical Theater, Dance*

Lauren Spencer, *Acting*

Trish Tillman, *Acting*

Valerie Weak, *Acting*

Krista Wigle, *Musical Theater*

CONSERVATORY

Peter J. Kuo, *Associate Conservatory Director*

Christopher Herold, *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 Jones, *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*

Danyon Davis, *Head of Movement*

Peter J. Kuo, *Collaboration Building*

Joy Meads, *Character and Text*

Lisa Anne Porter, *Head of Text and Dialects*

Jack Sharrar, PhD, *Theater History*

Melissa Smith, *Head of Acting, Conservatory Director*

M.F.A. Program Adjunct Faculty

Milissa Carey, *Singing, Director*

Andy Donald, *Arts Leadership*

Julie Douglas, *Improv*

Lauren English, *The Actor's Work*

Daniel Feyer, *Accompanist*

Janet Foster, *Audition*

Anthony Fusco, *Acting*

Jasmin Hoo, *Citizen Artistry*

Mark Jackson, *Performance Making*

Darryl Jones, *Acting, Director*

W. D. Keith, *On-Camera Acting*

Philip Charles MacKenzie, *On-Camera Acting*

Heidi Marshall, *On-Camera Acting*

Seana McKenna, *Acting*

Danielle O'Dea, *Combat*

Caymichael Patten, *On-Camera Acting*

Kari Prindl, *Alexander Technique*

Stacey Printz, *Dance*

Tiffany Redmon, *Fundraising*

Lindsay Saier, *Stage Makeup*

Virginia Scott, *Clowning*

Elyse Shafarman, *Alexander Technique*

Lisa Townsend, *Director, Choreographer*

Stephanie Wilborn, *Citizen Artistry*

Studio A.C.T.

Mark Jackson, *Program Director*

Liz Anderson, *On-Camera Acting, Improv*

Heidi Carlsen, *Acting, Voice, Movement*

Julie Douglas, *Acting, Clown*

Francie Epsen-Devlin, *Musical Theater*

Paul Finocchiaro, *Acting*

Margo Hall, *Acting*

W. D. Keith, *Acting*

Drew Khalouf, *Speech, Shakespeare*

Kari Prindl, *Alexander Technique*

Mark Rafael, *Acting*

Katie Rubin, *Stand-Up Comedy, Acting*

Patrick Russell, *Acting, Clown*

Naomi Sanchez, *Musical Theater*

Michael Gene Sullivan, *Playwriting*

Caitlyn Tella, *Movement*

Laura Wayth, *Acting, Musical Theater*

Professional Development

Liz Anderson, Fontana Butterfield, Mark

Rafael, Katie Rubin, Patrick Russell,

Radhika Rao

Conservatory Accompanists

Lynden James Bair, Daniel Feyer, Christopher

Hewitt, Louis Lagalante, Paul McCurdy,

Thaddeus Pinkston, Naomi Sanchez

Library Staff

Joseph Tally, *Head Librarian*

G. David Anderson, Theresa Bell, Laurie

Bernstein, Helen Jean Bowie, Bruce Carlton,

Barbara Cohrsen, William Goldstein, Pat

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 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.



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* 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-6 p.m.) 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 available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

SPECIAL SUBSCRIPTION DISCOUNTS

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

SINGLE TICKET DISCOUNTS

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub 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 until intermission. Latecomers and those who leave the theater during the performance may be seated in alternate seats (especially if they were in the first few rows) and can take their assigned seats at intermission.

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.



Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available in the house management closet in the lobby of The Geary.

LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

AFFILIATIONS

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



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



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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



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

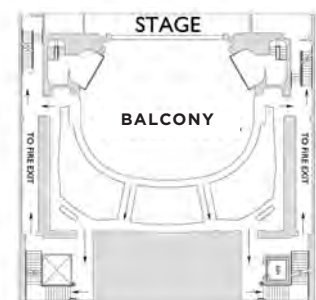
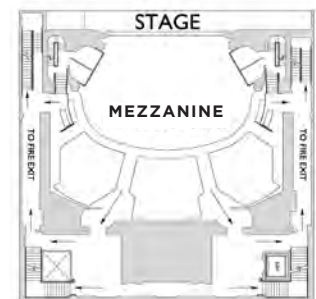
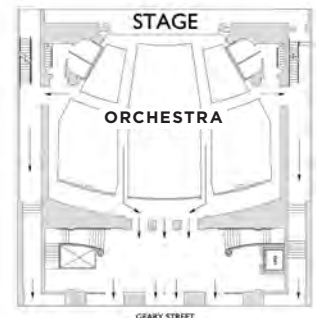


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

GEARY THEATER EXITS



"An invitation to this *Home* is very much worth saying yes to!"

— BOSTON GLOBE

HOME

CREATED BY Geoff Sobelle
SCENIC CONCEPT BY Steven Dufala
DIRECTED BY Lee Sunday Evans
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

Call 510 647-2949 • Click berkeleyrep.org



Berkeley Rep

Be a Rep



WELLS
FARGO

SEASON SPONSORS

RHINOCEROS

THE ABSURD IS REAL

MAY 29-JUN 23

AT THE GEARY THEATER



RHINOCEROS
BY **EUGÈNE IONESCO**
TRANSLATED BY **DEREK PROUSE**
DIRECTED BY **FRANK GALATI**

TICKETS ON SALE NOW! • ACT-SF.ORG/RHINO • 415.749.2228