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SAN FRANCISCO'S
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THEATER COMPANY

Edward Albee's **SEASCAPE**



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JAN-FEB 2019
SEASON 52, ISSUE 5



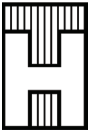
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SAN FRANCISCO'S THEATER COMPANY

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 17,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees 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 appointment 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.

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UP NEXT AT THE STRAND

HER PORTMANTEAU

BY MFONISO UDOFIA

DIRECTED BY VICTOR MALANA MAOG



“Masterfully written . . . defies preconceptions and expectations”

Los Angeles Times

“Powerful . . . moving . . . extraordinary”

The New Yorker

Ten years after Mfoniso Udofia graduated from A.C.T.'s M.F.A. Program, she returns with this tender, funny, and heartbreakingly human drama.

Traveling from Lagos to visit her mother and half sister for the first time in two decades, Iniabasi discovers a freezing Manhattan and even chillier truths. As Nigerian traditions clash with US realities, this family must confront literal and emotional baggage across continents and cultures.

Her Portmanteau is “a reminder that most Americans share a common origin story” (*The New York Times*). “In 500 years,” says director Victor Malana Maog, “someone’s going to open up this time capsule and, because of these plays, better understand the complexity of the American story.”

FEB 15–MAR 31, 2019

A.C.T.'S STRAND THEATER

act-sf.org/her
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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 *Her Portmanteau* and InterACT with us!

BIKE TO THE THEATER NIGHT

FEB 20, 6:30 PM

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

PROLOGUE

FEB 26, 5:30 PM

Go deeper with a fascinating preshow discussion with a member of the *Her Portmanteau* artistic team.

AUDIENCE EXCHANGE*

MAR 5, 7 PM; MAR 10, 2 PM;
MAR 13, 2 PM

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

OUT WITH A.C.T.*

MAR 6, 7:30 PM

Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

MAR 12, 6:30 PM

Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

MAR 16, 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**.



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Scholarship Application Deadline: March 26 | Final Application Deadline: April 2



PHOTOS BY JAY YAMADA

A.C.T. AMERICAN
CONSERVATORY
THEATER



WHAT'S INSIDE

LEFT TO RIGHT Sarah Nina Hayon, Seann Gallagher, Ellen McLaughlin, and James Carpenter—the cast of A.C.T.'s production of Edward Albee's *Seascape*.

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A.C.T.'S MASTER OF FINE ARTS PROGRAM PRESENTS

BOTH YOUR HOUSES

by Susan Soon He Stanton | Directed by Mina Morita

Romances blossom, resentments fester, and rumors spread at a performance of *Romeo and Juliet*. And that's just onstage. Last-minute changes and inflated egos—as well as the artistic director's inappropriate advances—reveal that in the 21st century, holding someone accountable and being complicit are the two warring factions.

A co-commission with Crowded Fire Theater.

FEB 21–MAR 2

The Rueff at A.C.T.'s Strand Theater

TICKETS \$20–25
act-sf.org/csv

FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

Welcome to A.C.T. and Edward Albee's *Seascape*,

The morning after I won the Tony Award for directing *Who's Afraid of Virginia Woolf?*, Edward left me a voicemail: "Isn't it nice when things go the way they're supposed to? Congratulations, congratulations, congratulations. I love you. Will you marry me? Please say no."

He was a friend, a collaborator, and a colleague. Two years after his death I still miss him, but I'm happy to continue my work with him, on his mysterious play *Seascape*. It will be the 11th time I am directing Albee. Having this supportive and challenging artist at my side feels like the perfect way to land in the Bay Area and learn about The Geary as a director.

Edward's plays remain provocative. His characters are vital; they provoke each other. They even wound, altering chemistry, initiating each other into new phases of awakens. Through tears and howls can come truth or uncertainty, which is the beginning of really listening, really living, rather than passing time or role-playing. *Seascape* does this gently and, by its end, with an unambiguous sense of hope. At this time, we can use hope.

In *Seascape*, the surreal and metaphorical are loud and fun and messy, but the play is also an upper-middle-class marriage play—easy to consume, but hopefully something that lingers, prompting thought in the wee hours. What's next? What's possible? Am I brave? How do I define love? Big questions all.

This leads me directly to Mfoniso Udofia, an A.C.T. M.F.A. Program alum who's now a playwright as well as a wonderful actor. We are thrilled to be producing play four in her nine-part Ufot Family cycle—*Her Portmanteau*, playing next at The Strand—in conjunction with Magic Theatre, which is producing play five. We have also commissioned, and will develop in coming seasons, play eight in that cycle. This is an artist to grab hold of, to celebrate, and to support. Edward would be happy.

Finally, a thought from María Irene Fornés, who passed away this fall a few days before Ntozake Shange, theater titans both: "If theater is to be successful it must be loved like one loves an animal that one wonders at."

Enjoy! See you at the theater.



Pam MacKinnon
Artistic Director

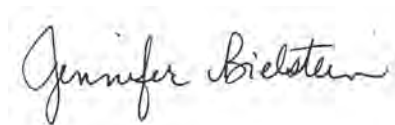
Dear Friends,

Happy New Year! Welcome to 2019, and to *Seascape*, Pam MacKinnon's directorial debut at A.C.T.! One of the many reasons I came to A.C.T. was the chance to work with Pam, and I cannot wait to experience her artistry along with you. Earlier this year she directed Bruce Norris's *Downstate* at Steppenwolf Theatre Company in Chicago, for which she was recognized in the *New York Times*'s Best Theater of 2018 list, and she'll head to London next month to direct it at the National Theatre. Before then, she makes her A.C.T. bow with *Seascape*, a play which offers a great opportunity for personal reflection, as it's a piece that resonates with relationships and the state of being at a crossroads—how do we relate to and diverge from those closest to us when facing these moments in life?

The new year brings new voices and new work to our stages as well. We are thrilled to share our upcoming production of *Both Your Houses*, running February 21–March 2 in The Rueff at The Strand Theater. Written by Hawaiian playwright Susan Soon He Stanton, and presented by our M.F.A. Program class of 2019, this play is set backstage at a performance of *Romeo and Juliet*. Mixing snippets of Shakespeare, thought-provoking plotlines, laugh-out-loud comedy, and insight into life in theater, this is a smart, contemporary story from one of American theater's rising young talents. *Both Your Houses* was co-commissioned with Crowded Fire Theater and workshopped at our 2018 New Strands Festival, where it was a runaway hit. We're thrilled to bring it back for a fully staged performance with our M.F.A. actors, so that more people can experience it.

You are an important part of the process in creating new work. As a member of the audience, your reactions shape the performance and the subsequent development of the script. Your participation, paired with our incredibly strong M.F.A. students, will lead to great things. Our students are citizen artists, who share a passion for theater, an entrepreneurial spirit, and a deep commitment to making the world a better place. If you haven't come to an M.F.A. production at A.C.T. yet, why not make it one of your New Year's resolutions?

I hope to see you there.



Jennifer Bielstein
Executive Director

Introducing A.C.T.'s Leadership Circle

IT'S AN IMPORTANT MOMENT OF TRANSITION FOR A.C.T. AND WE INVITE YOU TO EXPERIENCE IT, PARTICIPATE IN IT, AND CELEBRATE IT.

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PHOTO BY DREW ALTIZER

PAM
MACKINNON
Artistic Director

JENNIFER
BIELSTEIN
Executive Director

A.C.T.
AMERICAN
CONSERVATORY
THEATER

PRESENTS

Edward Albee's
SEASCAPE

by **EDWARD ALBEE**

Directed by
PAM MACKINNON

THIS PRODUCTION MADE
POSSIBLE BY

Executive Producers
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SAWYER HASSON**

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FEDERMAN**
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MERRILL RANDOL
ABBY AND GENE SCHNAIR
CHERIE SOROKIN

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PAUL ANGELO
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Edward Albee's **SEASCAPE**

CAST

(in order of appearance)

Nancy
ELLEN MCLAUGHLIN*

Charlie
JAMES CARPENTER*

Leslie
SEANN GALLAGHER*

Sarah
SARAH NINA HAYON*

UNDERSTUDIES

Nancy
TRISH MULHOLLAND*

Charlie
ROGER GRUNWALD*

Leslie
GÖRAN NORQUIST**

Sarah
ASH MALLOY**

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ELISA GUTHERTZ*

Assistant Stage Manager
CHRISTINA HOGAN*

Stage Management Fellow
NOAH USHER

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DAVID ZINN

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ISABELLA BYRD

Sound Designer
BRENDAN AANES

Movement Coach
DANYON DAVIS

Dramaturg
JOY MEADS

Casting Director
JANET FOSTER, CSA

Vocal Support
CHRISTINE ADAIRE

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ANDY DONALD

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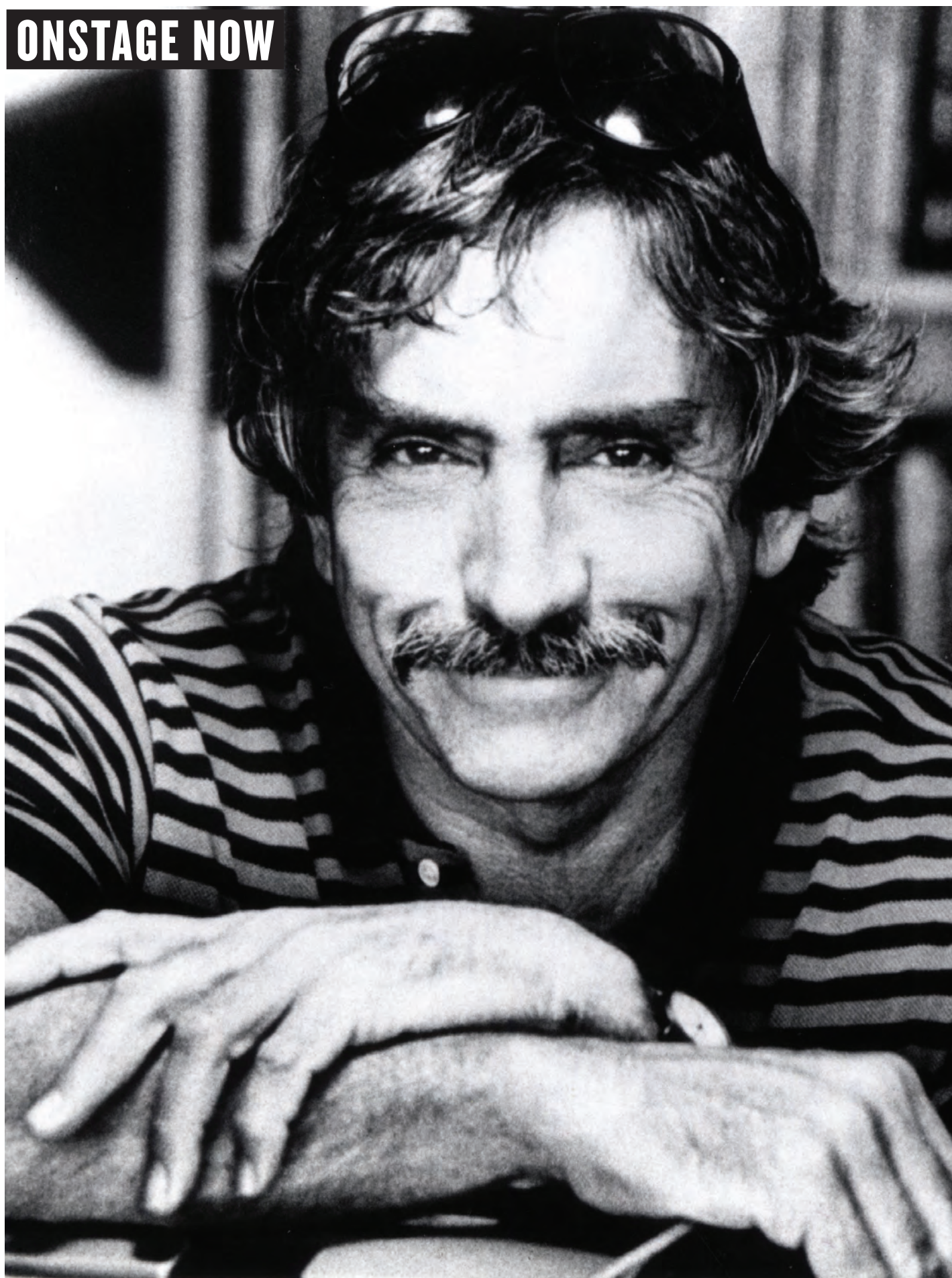
Director of Production
MARTIN BARRON

Seascape (Albee) is presented by special
arrangement with Samuel French, Inc.

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

**Member of the A.C.T. Master of Fine Arts Program class of 2019 and appearing in this production courtesy of
Actors' Equity Association

ONSTAGE NOW



I WRITE LIKE ME

A BRIEF INTRODUCTION TO PLAYWRIGHT EDWARD ALBEE

BY ELSPETH SWEATMAN

“Art is not pacification,” said playwright Edward Albee. “It’s disturbance.” Albee’s 34 plays do not pacify; each in its own way pushes its audience to reevaluate their perceptions and reexamine their lives. “You either affect people or you leave them indifferent,” said Albee. “And I would loathe to leave an audience indifferent. I don’t care whether they like or hate, so long as they’re not indifferent.”

Albee knew he wanted to be a writer from an early age. He began drafting poems at six, plays at 12, and novels in his teens. Yet it wasn’t until his 30th birthday that he created his first quintessential Albee play: *The Zoo Story* (1959). It was quickly followed by the overtly political *The Death of Bessie Smith* (1960) and the more absurdist *The American Dream* (1961). To outsiders, it may have looked like Albee was searching for his voice. But Albee knew that he already had it. “A playwright’s voice is the sound that he makes,” said Albee, “the style that he works in doesn’t determine that at all.”

In 1962, Albee made a splash with *Who’s Afraid of Virginia Woolf?* and its iconic, warring couple George and Martha. Continuing his exploration of marriage and the American dream, the play lays bare our petty quarrels, quirks, and the lies we create to survive. This exposing style didn’t sit well with some critics. While the *New York Post*’s Richard Watts declared it “the most shattering drama I have seen since O’Neill’s *Long Day’s Journey into Night*,” the *Daily Mirror*’s Robert Coleman called it “a sick play for sick people.” The unfavorable reviews only fueled box office sales. Albee made enough money to buy a property in Montauk, Long Island, and establish the Playwrights Unit to support emerging writers. *Virginia Woolf* received the Tony Award for Best Play and almost the Pulitzer Prize for Drama; the drama jury put forward Albee for the prize, but Columbia University’s trustees and the award’s advisory board overruled them. There was no prize awarded that year, and two jury members resigned in protest.

For those who expected Albee to produce more plays like *Virginia Woolf*, his next works—*Tiny Alice* (1964), the Pulitzer Prize-winning *A Delicate Balance* (1966), *Box* and *Quotations from Chairman Mao Tse-Tung* (1968), and *Seascape* (1975)—were a real shock. Each used different theatrical techniques to shake the audience up, a sensation to which Broadway audiences were unaccustomed.

They didn’t come to the theater to be challenged; they just wanted to be entertained.

Despite garnering his second Pulitzer Prize for *Seascape*, Albee found the New York theater community increasingly hostile during the 1970s and ’80s. Knowing that he needed a safe space to experiment with bold theatrical and thematic ideas, Albee broke ties with Broadway. He began teaching at the University of Houston and premiering a series of one-act plays at universities across the United States.

In 1989, Albee’s mother died. Though mother and son had never been close—Frances Albee refused to acknowledge her son’s homosexuality—her death provided the inspiration for *Three Tall Women* (1991). The play was a critical success, winning the Drama Critics’ Circle Award for Best Play, the Lucille Lortel Award for Outstanding Play, and the Pulitzer Prize for Drama. Having now received three (or as Albee was fond of saying, “three-and-a-half”) Pulitzer Prizes, Albee was back on top.

As the American theater entered a new millennium, Albee’s place as one of the country’s master playwrights was secure. Yet between teaching, lecturing, supporting young playwrights, and attending rehearsals for his plays around the world, he kept writing: *The Play About the Baby* (1998); *The Goat, or Who Is Sylvia?* (2000); *Peter and Jerry: Homelife and The Zoo Story* (2004, later called *At Home at the Zoo*); and *Me, Myself and I* (2007). He never wavered in his demand that audiences engage fully with his art.

“All my plays are about people missing the boat, closing down too young, coming to the end of their lives with regret at things not done,” said Albee. “I find that most people spend too much time living as if they’re never going to die. They skid through their lives. Sleep through them sometimes. Anyway, there are only two things to write about—life and death.” ■

ONSTAGE NOW

PAM AND EDWARD

A WONDERFUL COLLABORATION



EDWARD ALBEE

1-22-03

Dear Pam:
Can we make this "Directing Albee
thing" more of a habit?
Ed

“The morning after I won the Tony Award for directing *Who’s Afraid of Virginia Woolf?*, Edward left me a voicemail: ‘Isn’t it nice when things go the way they’re supposed to? Congratulations, congratulations, congratulations. I love you. Will you marry me? Please say no.’”

—Pam MacKinnon



PHOTO BY BERYL BAKER

PAM’S ALBEE CREDITS

- 2002** *The Play About the Baby* (Philadelphia Theatre Company)
- 2003** *The Goat, or Who Is Sylvia?* (Alley Theatre)
- 2003** *The Goat, or Who Is Sylvia?* (Vienna’s English Theatre)
- 2003** *The Play About the Baby* (Goodman Theatre)
- 2004** *Peter and Jerry* (premiere, Hartford Stage)
- 2007** *Peter and Jerry* (Second Stage)
- 2008** *Occupant* (premiere, Signature Theatre)
- 2009** *A Delicate Balance* (Arena Stage)
- 2010–11** *Who’s Afraid of Virginia Woolf?* (Steppenwolf Theatre Company, Arena Stage)
- 2012–13** *Who’s Afraid of Virginia Woolf?* (Broadway)
- 2014** *A Delicate Balance* (Broadway)
- 2019** *Seascape* (A.C.T.)

At the 2001 Eugene O’Neill Playwriting Conference, Pam MacKinnon directed a workshop that would change her life. The Philadelphia Theatre Company was looking for a director to helm its production of Edward Albee’s *The Play About the Baby*, and spotted MacKinnon. A few months later, MacKinnon met Albee for lunch. Across a Tribeca table, the two theater-makers recognized a shared passion for truth and theatricality.

When Houston’s Alley Theatre showed Albee a list of potential directors for its 2003 production of *The Goat, or Who Is Sylvia?*, he didn’t hesitate. He pointed to Pam’s name. Over the next 15 years, MacKinnon would go on to direct *Who’s Afraid of Virginia Woolf?* and *A Delicate Balance* on Broadway, and the premieres of *Occupant* and *Peter and Jerry*. “I was incredibly fortunate to have first met Edward to direct his newer plays,” says MacKinnon. Now, she shares Albee with us.



PHOTOS BY BRIAN HARKIN

LEFT Playwright Edward Albee and director Pam MacKinnon at the opening night performance of *Who’s Afraid of Virginia Woolf?* at the Booth Theatre in New York City on October 13, 2012.



BREAKING DOWN BARRIERS

DIRECTOR PAM MACKINNON ON *SEASCAPE* AND ALBEE

BY SIMON HODGSON



FROM TOP TO BOTTOM Scenic and Costume Designer David Zinn and Director Pam MacKinnon; MacKinnon and A.C.T. Executive Director Jennifer Bielstein at the first rehearsal for Edward Albee's *Seascape*.

Everyone wants a piece of **Pam MacKinnon**. No sooner had the Tony Award-winning director kicked off her opening season as artistic director of A.C.T. than she directed the acclaimed premiere of Bruce Norris's *Downstate* at Steppenwolf Theatre Company in Chicago. In March, she'll be taking that production to London's National Theatre, then flying back over the Atlantic to direct the premiere of *Toni Stone* at Roundabout Theater Company in New York.

Right now, however, MacKinnon is focused on **Edward Albee's *Seascape***, continuing the collaboration with the great American dramatist she began in 2002. As she approached rehearsals for her A.C.T. directing debut (and her 11th Albee production), she talked about the production, her plans for *The Geary*, and her thoughts about the playwright.

What is Albee exploring in *Seascape*?

This play is about love and marriage and what you want to do with your life. It's an accessible play. All his plays feel richly funny, but *Seascape* feels much more comedy than tragedy, with an ending that looks ahead. I think the end of *Virginia Woolf* is hopeful, though it's a hopeful that takes your breath away. *Seascape* feels unambiguously hopeful. I can picture what Edward was looking at when he wrote it—the waves of the Atlantic at the tip of Long Island. He had a house on the beach at Montauk that he built with the money he made from *Virginia Woolf*. I'm sure he wrote the bulk of *Seascape* there.

So how does the setting influence the storytelling?

Seascape feels like a beach play, a very relaxed play. If a character is saying, "There was a time in our marriage when I felt you were cheating on me," that's a heavy-duty conversation. But if you say it at the beach, as opposed to one a.m. in a faculty housing living room with a bar cart behind you, that's different. There's something more side-by-side about the couple in *Seascape*, instead of being in opposition to each other. This is a play about transition. It felt appropriate, as I swap life as a freelance director in New York for the city by the bay with my partner of 11 years, John. I'm interested in the next challenge. Not just to continue but to jolt ourselves into a next chapter.

Over the course of your 11 Albee productions, you've worked with dozens of actors. What have you learned about casting an Albee play?

There is something great about having at least one actor in a company who is also a writer, someone like Tracy Letts or Bill Pullman. And I'm working with playwright and actor Ellen McLaughlin on *Seascape*. These actors understand that you can't play a metaphor. Writers write metaphors, but actors have to ground them, to massage those lines into something that will hit your ear as nothing but human.



MacKinnon talking with Producers Gene and Abby Schnair.

Audiences haven't seen Albee at A.C.T. in a decade. What are your thoughts about bringing him back to *The Geary*?

Edward wrote *Seascape* thinking about the theaters in which they were going to be performed. This was written for a Broadway house. *The Geary* is a jewel box, a turn-of-the-century proscenium house; *Seascape* is written for that stage. I want to both honor that, and push it a bit further—to own *The Geary* as a new home for me as a director.

I'm interested in breaking down the barriers between actors and audiences. With *Sweat* [which opened at *The Geary* in September], I encouraged director Loretta Greco to really push the action far downstage, to be close to us. And for *Her Portmanteau* in *The Strand* [running February 15–March 31], I know director Victor Malana Maog is thinking the same way. I am taking that charge myself.

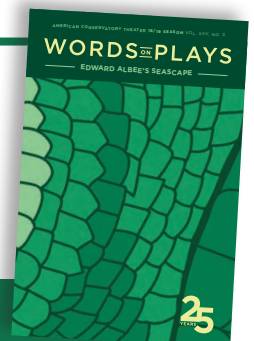
To confront the audience with the storytelling?

Yeah. You're in that room. That's important to me. Theaters can feel grand and presentational, at a remove. How do we mix that up? In *Seascape*, we have the opportunity to take over *The Geary*. I'm curious about the moments when the play pours into the laps of the audience. How can we make these rooms our own? ■

WORDS ON PLAYS

Want to know more about Edward Albee's *Seascape*? *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.





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WHO'S WHO IN EDWARD ALBEE'S *SEASCAPE*



JAMES CARPENTER*
(Charlie) is an

A.C.T. veteran actor with credits including 12 years as Scrooge in *A Christmas Carol*,

Heisenberg, *Rock 'n' Roll*, *Cat on a Hot Tin Roof*, *A Doll's House*, and *Glengarry Glen Ross*. He is an associate artist with California Shakespeare Theater and a former associate artist with Berkeley Repertory Theatre. Other credits include work at Aurora Theatre Company, Magic Theatre, Marin Theatre Company, Shotgun Players, TheatreWorks, the Mark Taper Forum, The Old Globe, the Oregon Shakespeare Festival, Yale Repertory Theatre, Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing* and *For the Coyotes*, and the television series *Nash Bridges*. Carpenter is the recipient of many San Francisco Bay Area Theatre Critics Circle Awards, including the 2007 Award for Excellence in the Arts and the 2013 Lifetime Achievement Award. In 2010, he was named a Ten Chimneys Foundation Lunt-Fontanne Fellow.

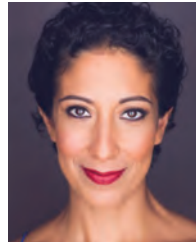


SEANN GALLAGHER*
(Leslie) is proud

to be making his A.C.T. debut as a lizard. It is the first time he will be playing a lizard, so

there are a lot of exciting firsts for him in this production. Some of his recent, favorite theater credits include *Straight White Men* with Marin

Theatre Company, *The Real Thing* with Aurora Theatre Company, *Frost/Nixon* and *The Vertical Hour* with Neptune Theatre, *Hamlet* with Soulepper Theatre Company, *The Glass Menagerie* with Canadian Stage Company, and *Love's Labour's Lost* with Repercussion Theatre. Gallagher has also appeared in numerous television and film productions, including *Beautiful Boy*, *Designated Survivor*, *Good Witch*, *Rogue*, and *Hannibal*, among others. He is a graduate of the National Theatre School of Canada and studied under Uta Hagen at Herbert Berghof Studio in New York.



SARAH NINA HAYON* (Sarah)

is a bicoastal actress now based in her hometown, San Francisco. A three-time Drama Desk Award

nominee, Hayon first fell in love with theater studying in A.C.T.'s Young Conservatory, and she's pleased to return to The Geary after making her A.C.T. debut earlier this season in *Sweat*. She is a member of LAByrnth Theater Company, Partial Comfort Productions, and Rising Phoenix Repertory. Recent theater highlights include *We Swim*, *We Talk*, *We Go to War* (Golden Thread Productions); *The Gangster of Love* (Magic Theatre); *Swimmers* (Marin Theatre Company; Theatre Bay Area Award nomination); and *Water by the Spoonful* (The Old Globe). Her television and film credits include Netflix's *13 Reasons Why*, *Succession*, *Pose*, Danny DeVito's *Curmudgeons*, *Heirloom*, *Unforgettable*, *Parker & Maggie*, *Are We There Yet?*, *The Green*, *Law &*

Order, and *Avatar*. She is a proud graduate of New York University's Tisch School of the Arts.



ELLEN MCLAUGHLIN*
(Nancy) has

worked extensively in regional and New York theater, both as a playwright and as

an actor. Bay Area credits include *For Peter Pan on her 70th birthday*, *Ghosts*, and *Hedda Gabler* at Berkeley Repertory Theatre; and many roles at the former Eureka Theatre Company, including the original Angel in *Angels in America*, a role she performed in every workshop and production through its Broadway run in 1993–94. Other favorite work includes Margie in *Good People* (George Street Playhouse, Seattle Repertory Theatre), the Homebody in *Homebody/Kabul* (Intiman Theatre), Pirate Jenny in *The Threepenny Opera* (Trinity Repertory Company; Elliot Norton Award), and Claire in Edward Albee's *A Delicate Balance* (Arena Stage, Yale Repertory Theatre). Her plays have been performed off Broadway, regionally, and internationally; her producers include The Public Theater, National Actors Theatre, Classic Stage Company, New York Theatre Workshop, the Guthrie Theater, Intiman Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, and London's Almeida Theatre. ellenmclaughlin.com



ROGER GRUNWALD*
(Understudy)

recently starred in *The Obligation*, his one-person Holocaust drama (2018 Theater Bay

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

Area Award finalist for Outstanding Solo Production), directed by Nancy Carlin. In early 2018, he was the understudy for and appeared several times as Alex Priest in A.C.T.'s production of *Heisenberg*. Between 2014 and 2018, Grunwald toured in an original presentation he co-created with Annie McGreevey 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 formally trained at the London Academy of Music and Dramatic Art.



ASH MALLOY**
(Understudy) is an actor, writer, and teaching artist from Windsor, Connecticut. Malloy was last on the Geary stage in

A Christmas Carol (Annabelle). Recent A.C.T. M.F.A. Program credits include *Three Sisters* (Irina), *Fuente Ovejuna* (Pascuala), and *Twelfth Night* (Maria). Professional credits include *A Streetcar Named Desire* (Stella) at Majestic Theater and *Luna Gale* (Karl) at New Century Theatre in Massachusetts. This past August, Malloy revived her touring performance of the one-person show *My Name Is Rachel Corrie* in The Costume Shop Theater. Malloy has also taught a variety of classes in A.C.T.'s Young Conservatory. @ashmalloy44



TRISH MULHOLLAND*
(Understudy) is a member of Berkeley's Shotgun Players and has appeared on stages around the Bay

Area including A.C.T., Aurora Theatre Company, and the San Francisco Shakespeare Festival. Favorite roles include Mother Courage in *Mother Courage and Her Children*, Agave in *The Bacchae*, and the updated diva in *A Seagull in the Hamptons*. She is a graduate of Australia's National Theatre Drama School and was a top-rating, award-winning radio host in Melbourne, Australia. Mulholland lived in Europe, hosting radio shows in Italy and France, before finally settling in the Bay Area. She is a

casting director, and she coaches actors and non-actors on presentation skills.



GÖRAN NORQUIST**
(Understudy) is so excited to be working on such an amazing show with this phenomenal company. Norquist

was most recently seen on the Geary stage in *A Christmas Carol* as Dick Wilkins. Regionally, you might have seen him at Summer Repertory Theatre as Dan/Russ in *Clybourne Park* and Amos Hart in *Chicago*, or in A.C.T.'s Young Conservatory production of *Urinetown: The Musical* as Caldwell B. Cladwell. Norquist would like to dedicate this run to his amazing mother. Thank you for all you have done to help get me here. @gorantenneynorquist

EDWARD ALBEE (Playwright)
was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961–62, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize; 1996, Tony Award), *All Over* (1971), *Seascape* (1975, Pulitzer Prize), *The Lady From Dubuque* (1977–78), *The Man Who Had Three Arms* (1981), *Finding the Sun* (1982), *Marriage Play* (1986–87), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Play About the Baby* (1998), *The Goat, or Who Is Sylvia?* (2000, 2002 Tony Award), *Occupant* (2001), *Peter and Jerry: Act 1, Homelife; Act 2, The Zoo Story* (2004), and *Me, Myself and I* (2007). Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and

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**Member of the A.C.T. Master of Fine Arts Program class of 2019 and appearing in this production courtesy of Actors' Equity Association

Letters in 1980, and in 1996 received the Kennedy Center Honors and the National Medal of Arts. In 2005 he was awarded the Special Tony Award for Lifetime Achievement.

PAM MACKINNON

(Director) See page 37.

DAVID ZINN (Scenic and

Costume Designer) has recently designed set and costumes on Broadway for *Choir Boy*, *The Boys in the Band*, *SpongeBob SquarePants: The Broadway Musical*, *Fun Home*, *Amélie: A New Musical*, and *The Last Ship*; scenery for *Torch Song*, *The Waverly Gallery*, and *The Humans*; and costumes for *A Doll's House, Part 2*. Off Broadway, Zinn has recently designed scenery for *Hamlet* at The Public Theater and *Hir* at Playwrights Horizons; costumes for *Othello* at New York Theatre Workshop; and set and costumes for *The Flick* and *Circle Mirror Transformation* at Playwrights Horizons. In California, Zinn's designs have been seen at Berkeley Repertory Theatre, La Jolla Playhouse, The Old Globe, Center Theatre Group, San Francisco Opera, and Los Angeles Opera. Zinn has received Tony, Drama Desk, Obie, and Hewes awards for his work. mrdavidzinn.work

ISABELLA BYRD (Lighting

Designer) is a Brooklyn-based designer. Her recent New York credits include *Light Shining in Buckinghamshire* at New York Theatre Workshop (Henry Hewes Design Award nomination), *The Thanksgiving Play* at Playwrights Horizons, *The Hello Girls* with Prospect Theater Company at 59E59 Theaters, and *Plano* at Clubbed Thumb, as well as productions at Juilliard and Ars Nova. Regionally, she's recently designed at Williamstown Theatre Festival, Actors Theatre of Louisville, People's Light, and Portland Center Stage. Notable associate work includes *The Hairy Ape* (Park Avenue Armory), *Othello* (NYTW), and world-premiere

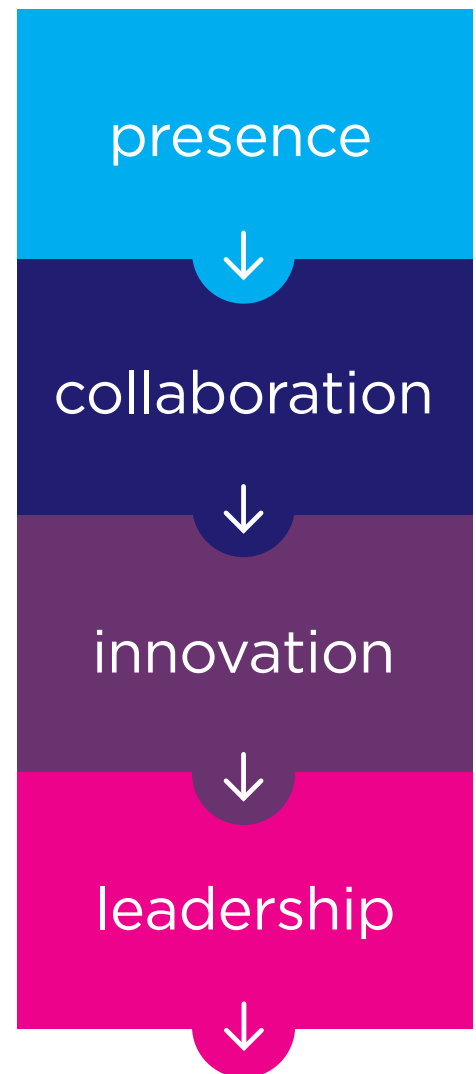
productions of Annie Baker's *The Flick* in New York and at London's National Theatre. Her upcoming projects include *Continuity* at Manhattan Theatre Club, *The Tale of Despereaux* with PigPen Theatre Co. at The Old Globe, and Jeremy O. Harris's *Daddy* for The New Group/Vineyard Theatre. isabellabyrd.design

BRENDAN AANES (Sound

Designer) has designed sound for recent A.C.T. productions including *Heisenberg*, *The Unfortunates*, *John*, *The Hard Problem*, and *Chester Bailey*. His other recent credits include *Fire in Dreamland* at The Public Theater (sound design and original music); *Balls* with One Year Lease (Drama Desk Award nomination); *Wild Abandon* at Irish Repertory Theatre; *{my lingerie play}* at Rattlestick Playwrights Theater; *Beep Boop* at HERE; *Cowboy Bob* at Ars Nova and New York Stage and Film; *Zurich* with Colt Coeur; *The Curious Incident of the Dog in the Night-Time* at Kansas City Repertory Theatre (sound design and original music); *The War of the Roses*, *The Glass Menagerie* and *Othello* at California Shakespeare Theater; and *The Music Man* at Sharon Playhouse. Aanes received his MFA in music from Mills College. aanes.org

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



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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 *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.

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

CHRISTINA HOGAN* (Assistant Stage Manager) returns to A.C.T. after working on *Men on Boats*, *Father Comes Home from the Wars (Parts 1, 2 & 3)*, *Hamlet*, *Monstress*, and *Love and Information*. Her other theater credits include *The Baltimore Waltz*, *runboyrun*, *And I and Silence*, *Hir*, *Arlington*, *Terminus*, *Se Llama Cristina*, and *Any Given*

Day (Magic Theatre); *It Can't Happen Here* (Berkeley Repertory Theatre); *Skeleton Crew* and *The Wolves* (Marin Theatre Company); *A Raisin in the Sun*, *Blithe Spirit*, and *The Pastures of Heaven* (California Shakespeare Theater); and *very still & hard to see* (A.C.T. Master of Fine Arts Program). Hogan has a BA in theater arts from Saint Mary's College of California.

KIRKE HASSON AND NANCY SAWYER HASSON (Executive Producers) have been A.C.T. subscribers for 26 years, and Kirke is a trustee on A.C.T.'s board and its immediate past chair. They have enjoyed serving as hosts for seven students in A.C.T.'s Master of Fine Arts Program, and their daughter Kathryn is a frequent flier in A.C.T.'s Young Conservatory. They are particularly pleased to be executive producers for this production because it is the first where Pam MacKinnon is both artistic director and director.

ADDITIONAL CREDITS

Kayla Minton Kaufman,
Assistant Director
Candace Shankel,
Head Props

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:

David Zinn (Scenic and Costume Designer), @misterdavidzinn

Isabella Byrd (Lighting Designer), www.isabellabyrd.design

Brendan Aanes (Sound Designer), @brendanaanes

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 #ACTSeascape



A.C.T. TODAY



KICKING BACK

A.C.T. CELEBRATES THE ARRIVAL OF PAM AND JENNIFER BY A.C.T. PUBLICATIONS STAFF

The corner of Howard and 10th is quiet now, but on November 15, the Saint Joseph's Arts Society—A.C.T. Trustee Ken Fulk's amazing new arts space—was hopping with theater devotees and guest artists at our Fall Celebration, an extravaganza to officially welcome Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein to San Francisco. Event co-chair Robina Riccitiello described the event as “energetic, elegant, and so much fun!” Among the highlights were expert emceeing by Tony Award winner BD Wong, heartfelt speeches by Academy Award winner Ellen Burstyn and Golden Globe winner Judd Hirsch, and an awesome set by Grammy Award-nominated percussionist Sheila E., who brought Pam and Jennifer onstage for an impromptu boogie. The evening was a smash hit! Huge thank-yous to our co-chairs Ken Fulk, Robina Riccitiello, and Jeff and Laurie Ubben, and to all our supporters who helped raise \$900,000 for A.C.T.'s artistic, artist training, and education and community programs.



CLOCKWISE, FROM TOP M.F.A. Program actors dancing with Sheila E.; Percussionist Sheila E.; A.C.T. Trustees Priscilla Geeslin and Ken Fulk; Judd Hirsch, Jennifer Bielstein, Ellen Burstyn, Pam MacKinnon, and BD Wong; M.F.A. Program actors dancing; Pam MacKinnon and Jennifer Bielstein.



A.C.T. TODAY

A DEEP DIVE

25 YEARS OF **WORDS ON PLAYS**

BY ELSPETH SWEATMAN

When I was searching for my theatrical home, there was one thing above all that drew me to A.C.T.: *Words on Plays*. A unique, in-depth guide to each of our mainstage shows, this publication has made my love for theater grow. Through it, I have discovered the minimalism of Peter Brook, the language of Shakespeare, and the theatrical hijinks of *Men on Boats*. I have explored the history of silent retreats, the uncertainty principle, and the little-known stories of enslaved people during the Civil War. No matter the play, *Words on Plays* has transformed it into my latest favorite.





25 YEARS IN NUMBERS

175 EDITIONS

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1,158 ORIGINAL ARTICLES

8,643 PAGES

3.2 MILLION WORDS

SELECT INTERVIEWS

- Director **Rachel Chavkin**
- Playwright **David Henry Hwang** (*M. Butterfly*)
- Tony Award-winning actor and clown **Bill Irwin**
- Playwright **David Mamet** (*Glengarry Glen Ross*)
- Playwright **Tarell Alvin McCraney** (*Moonlight*)
- Two-time Pulitzer Prize winner **Lynn Nottage** (*Sweat*)
- Former artistic director of Shakespeare's Globe Theatre **Emma Rice**
- Playwright **José Rivera** (*Boleros for the Disenchanted*)
- Five-time Tony Award winner **Susan Stroman**
- Actor **John Douglas Thompson** (*Hamlet*; *Satchmo at the Waldorf*)

Words on Plays was created in 1994 by Education & Community Programs Director Elizabeth Brodersen (then A.C.T.'s publications editor). She saw our audiences devouring the dramaturgy in the program and asking the house manager to mail them a copy of the next program so they could read it before seeing the show. Taking the material her team was compiling for the teacher guides used in Bay Area schools, Brodersen founded a new publication, one dedicated to all things dramaturgy. She put them together herself, gluing the photos on by hand before photocopying the pages.

Since then, *Words on Plays* has grown into a sleek print and online publication, read by thousands of teachers, students, and audience members each year. While its look may have changed in 25 years, it remains our primary education tool and your go-to place for a behind-the-scenes look at the art created on A.C.T.'s stages. There are exclusive interviews with playwrights and directors, designers and actors, as well as original articles about everything from lizards and the history of Central Park to *The Simpsons* and the life of a sniper.

"*Words on Plays* can often make the difference between a squirmy, uneasy launch with an audience and an early-on feeling of engagement—of synch," says Tony Award winner Bill Irwin. "For an actor, the feeling is palpable. This group of people I'm stepping in front of has a feeling for what we're up to here. We're in the same room together."

A.C.T. remains one of the few theaters in America to create such a unique publication. Proceeds from *Words on Plays* directly support our ACTsmart theater arts education programs, which serve more than 17,000 students and educators every year. Join us in celebrating 25 years of *Words on Plays*! ■

Pick up your copy of *Words on Plays* for **Edward Albee's *Seascape*** at any of our bars or at our merchandise stand. And check out our brand-new archive at act-sf.org/wordsonplays.

NEVER STOP LEARNING

A.C.T. GEARS UP FOR OUR 48TH SUMMER TRAINING CONGRESS

BY ANNIE SEARS

There's a whole lot of newness happening at A.C.T.—a new year, new leadership, a new season soon to be announced. But we're also gearing up for one longstanding tradition, the annual return of A.C.T.'s very first Conservatory program: the Summer Training Congress (STC). Established in 1967 for actors who want to deepen their craft, the STC is an immersive learning experience that propels actors toward “finding their voice and becoming the artists they want and hope to be,” says STC Director Christopher Herold.

When Herold moved to the Bay Area to earn his PhD in directing from UC Berkeley, he found a home in its thriving arts community. He's acted, directed, and taught all over the Bay Area, including 25 years as an instructor and director in our STC, M.F.A., and Studio A.C.T. programs, before assuming his role as STC director in 2008. “Christopher is dedicated to teaching,” says Kim Hollkamp, a 2016 STC alum and current second-year M.F.A. Program actor. “He's specific and honest, which is exactly what you need if you're going to improve. I was amazed by how much I learned about acting and about myself in such a short period of time.”

The STC is divided into two separate but interconnected sessions. Students can participate in a five-week foundational skills Congress, a two-week Shakespeare intensive, or both. Whatever option students select, “They'll grasp foundational notions of acting that will serve them

“WE NEVER STOP LEARNING, BUT THERE ARE SOME IDEAS THAT ARE ETERNALLY RELEVANT.”

well in the present moment and in all of their future acting endeavors,” says Herold. “We never stop learning, but there are some ideas that are eternally relevant. That's what we're giving students here at A.C.T.”

For this reason, the STC attracts a variety of actors, from 19-year-olds just beginning their careers to Equity actors in their 50s and 60s. Students vary not only in age, but also in origin, with students from all 50 states and more than 30

countries. “An eclectic assortment of excellent people,” says Herold.

After completing a rigorous application process and being admitted to the Congress, this diverse group of participants audition in person on their first day of class. Based on their individual performance, Herold sorts them into smaller companies of 14–18 actors “who will be mutually helpful to each other,” he says. “Every company is consciously constructed from a mix of actors with a range of experiences, so that cross-pollination can take place.”

Over the last 10 years, Herold has developed an expansive network of local teaching artists to lead these companies and share their wisdom with STC students. “They are teaching it, but also living it and doing it,” he says. “That essential connection keeps them knowledgeable and their coursework vibrant.” These award-winning artists offer world-class expertise, having worked at the Oregon Shakespeare Festival, Dell'Arte International School of Physical Theatre, Theatre Rhinoceros, and the John F. Kennedy Center for the Performing Arts, among others. Many have studied under world-renowned artists, such as voice teacher Kristin Linklater and clowning artist Jacques Lecoq.



Director Christopher Herold teaching a Summer Training Congress class in The Garret at A.C.T.'s Geary Theater.

FOUNDATIONAL COURSES INCLUDE:

- Acting
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- Classical acting
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"All the teachers are amazing," says Hollkamp. "The head of my company was Lisa Anne Porter, who also teaches in the M.F.A. Program. She made me feel confident about what I have to offer as an actor. Wanting to keep learning from her is a large part of why I applied for A.C.T.'s M.F.A. Program."

Like Hollkamp, many STC alumni pursue master's degrees following the STC. "The STC taught me the demand and the discipline that it takes to be an actor," says Summer Brown, a 2016 STC alum and second-year M.F.A. Program actor. "It gives you a great idea of what it's like to be in an immersive, intensive study. That's what made me decide to go to grad school." In addition to attending our M.F.A. Program, recent STC alumni have studied at Yale School of Drama, The Juilliard School, Brown University, New York

University, Columbia University, DePaul University, and London Guildhall University, among others.

"Every great actor is a trained actor," says Herold. "I have faith in training, in art, and in A.C.T.'s ability to train actors of the highest caliber. I believe the work they're doing is relevant and will alter the terrain of the world." ■

The 2019 STC five-week session starts June 10, and the two-week Shakespeare intensive starts July 15.

To learn more about the application process, visit act-sf.org/stc or contact **Callie Garrett** at conservatory@act-sf.org or **415.439.2426**.

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

FRANNIE FLEISHHACKER

has supported A.C.T. for more than 21 years. She has chaired season galas and serves on A.C.T.'s Board of Trustees and several committees. She funded the Mort Fleishhacker M.F.A. Scholarship and multiple capital campaigns. She has held board positions at the SF Junior League and the Franciscan Club.

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. HORMEL-NGUYEN*

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

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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.

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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.

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

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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-curtain) on performance days, and Monday-Friday (noon-6 p.m.) and Saturday-Sunday (noon-4 p.m.) on nonperformance days. (For Strand Box Office walk-up hours, please visit act-sf.org.) Phone hours are Tuesday-Sunday (10 a.m.-curtain) on performance days, and Monday-Friday (10 a.m.-6 p.m.) and Saturday-Sunday (10 a.m.-4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are 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.

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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.

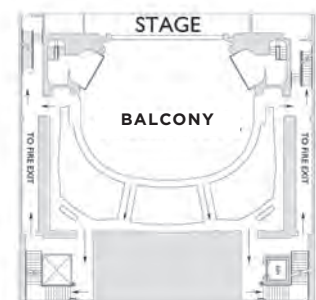
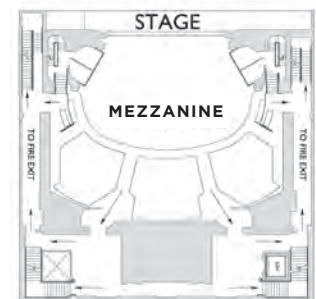
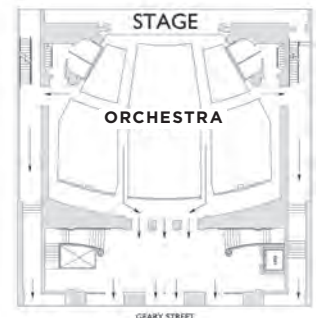


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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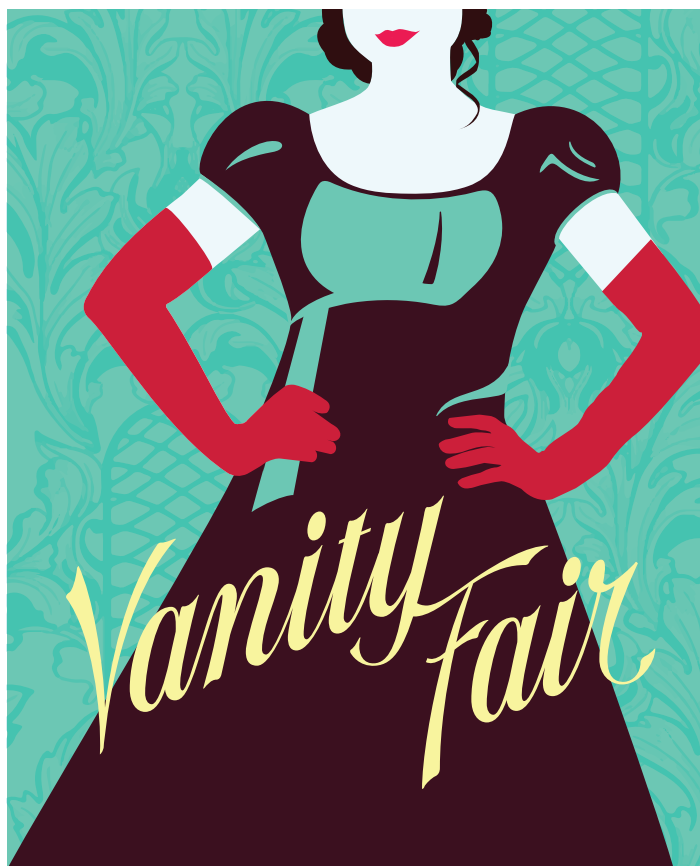
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