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APR–MAY 2019
SEASON 53, ISSUE 8



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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 refresh, 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.

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UP NEXT AT THE GEARY

RHINOCEROS



Rhinoceros

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**“Roars with power and humor . . . fascinating . . .
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Sarasota Herald-Tribune

**“Sharp as ever! Ionesco’s seminal absurdist
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we take for granted”**

Los Angeles Times

Was that *really* a rhinoceros in the village square? As townspeople shed their clothes for hides and horns, ruffled office worker Berenger faces a desperate choice: stand against the armored beasts or join the mindless herd?

Romanian playwright Eugène Ionesco’s inspiration for *Rhinoceros* “was the encroaching shadow of fascism and Hitler in the 1930s,” says Tony Award-winning director Frank Galati (1776 at A.C.T.). “He couldn’t believe that intellectual men and women, whom he loved and admired, kept their mouths shut, acquiesced, and were complicit. The terror of observing that contagion was the kernel of the story.”

Uniting riotously funny comic moments with chillingly resonant satire about power and propaganda, *Rhinoceros* thunders into The Geary on May 29.

MAY 29–JUN 23

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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 *Rhinoceros* and InterACT with us!

BIKE TO THE THEATER NIGHT

MAY 29, 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

JUN 4, 5:30 PM

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

THEATER ON THE COUCH*

JUN 7, 8 PM

This exciting postshow discussion addresses the minds, motivation, and behavior of the characters.

SAN FRANCISCO ZOO DAY

JUN 9, 1–7 PM

Check our website for more details!

AUDIENCE EXCHANGE*

JUN 11, 7 PM; JUN 16, 2 PM; JUN 19, 2 PM

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

OUT WITH A.C.T.*

JUN 12, 8 PM

Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

JUN 18, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

JUN 22, 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.

Come explore the

Rules of *play*

A

8

TOP GIRLS

BY CARYL CHURCHILL

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BY KATE ATTWELL

DIRECTED BY PAM MACKINNON



Scorching world premiere about the rules of play on and off the field

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DIRECTED BY ERIC TING



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BY QUI NGUYEN

DIRECTED BY JAIME CASTAÑEDA



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COMPASS



WHAT'S INSIDE

LEFT TO RIGHT Actors Alyssa Wilmoth Keegan, Maribel Martinez, Rebekah Brockman (M.F.A. Program class of 2013), Adam Magill, Anthony Michael Lopez, and Vincent Randazzo (M.F.A. Program class of 2018) in *Vanity Fair*.

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Darren Criss
Golden Globe winner
and YC alum

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FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

Welcome to A.C.T. and *Vanity Fair*!

I am writing this program note while directing a new play by Bruce Norris at the National Theatre in London. On a day off, I headed to the National Portrait Gallery and stumbled upon a medium-sized oil painting of *Vanity Fair* novelist William Makepeace Thackeray, age 28. His was an arresting face, full of ambition, maybe even a little smug, with a firm chin tilted up, dark eyes fixed on the viewer. I felt a bit challenged by his gaze. I felt I had come face to face with Becky Sharp herself and I suppose I had, for he created her. His striking creation continues to resonate today.

I have long loved the novel *Vanity Fair*, with its mysterious narrator who attempts to categorize and moralize but seems to have little power; with the dozens of side stories about not only the London social set but also foreign war campaigns; and of course with its unabashedly forward-moving and steadily climbing heroine. Becky Sharp is a wonder who feels as recognizably contemporary as she is specific to her time. I'm very excited to have this satirical tale of intrigue and shocking ambition in flesh and blood, realized for the stage by Kate Hamill and directed by the marvelous Jessica Stone in a coproduction with Washington, DC's Shakespeare Theatre Company.

Kate Hamill is rapidly becoming one of the most produced playwrights in America. Her swirling big book adaptations have taken off, and alongside *Vanity Fair* on our mainstage, A.C.T. presents *Sense and Sensibility* in our M.F.A. Program Spring Season. I encourage you to see both to really marvel in what Kate gives to actors and audiences alike.

We've recently announced the 2019–20 A.C.T. season as an exploration of the theme “rules of play.” These seven plays explore the rules we take for granted, how rules tilt the playing field, who transgresses when and how. *Vanity Fair* could certainly fall under this umbrella too. To quote the tagline of the recent *Vanity Fair* mini-series on Amazon, “Their World. Her Rules.”

Enjoy!



Pam MacKinnon
Artistic Director

Thank you for coming to A.C.T.!

We are so pleased to welcome you to our production of *Vanity Fair*. I am particularly excited to be part of producing a play by Kate Hamill. Kate adds a strong, contemporary lens to her adaptations of classics, ensuring that they are resonant with audiences today. You are in for a treat as Kate brings to life the adventures of Becky Sharp and Amelia Sedley in England during the 19th century.

It's been a whirlwind of theater-making at A.C.T. this spring. In early April, our Fellows presented Lauren Gunderson's *The Revolutionists*, a brutal, comedic quartet of four real-life women living in France during the French Revolution. Our Young Conservatory gave us a ferocious production of Sarah DeLappe's *The Wolves*, about a high school girls' soccer team warming up to face the challenges of adult life. And our M.F.A. Program students are putting on *Medea* and *Sense and Sensibility* in May, showing us two very different stories of women interacting with their own families. It's inspirational to experience so many different voices and stories onstage.

In the midst of these productions, we have also announced the 2019–20 season! We will be bringing you a world premiere, a Pulitzer finalist, a legendary immersive rock musical, an exciting super-sized sequel, a modern classic, and more. And, of course, we continue with our annual tradition of *A Christmas Carol*. The season is filled with exciting work that reflects the rich diversity of stories and human experience from throughout the world. To learn more about our 2019–20 season, check out act-sf.org/join. And keep an eye on your mailbox (or email) for more insider information from Pam and me about the new season!

We are thrilled to create and share these productions with you. We also need your help to spread the word. Please encourage friends and family who don't currently attend the theater to try us out at some point in the coming months. You are our best advocates and we thank you in advance.

Enjoy *Vanity Fair*!



Jennifer Bielstein
Executive Director



SPRING FLING

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!

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Vanity Fair

by **KATE HAMILL**

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

Directed by
JESSICA STONE

THIS PRODUCTION MADE POSSIBLE BY

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HEATHER STALLINGS LITTLE
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MARCY S. AND PAUL NATHAN
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*Vanity Fair received its New York City
premiere by The Pearl Theatre Company
(Hal Brooks, Artistic Director).*

*Vanity Fair is presented by special
arrangement with Dramatists Play Service,
Inc., New York.*

Vanity Fair

CAST

(in alphabetical order)

REBEKAH BROCKMAN*
Becky Sharp

DAN HIATT*
Manager, Miss Matilda Crawley,
Lord Steyne, General Tufto

ALYSSA WILMOTH KEEGAN*†
George, Lesser Pitt, Miss Briggs,
Lady Bareacres, and others

ANTHONY MICHAEL LOPEZ*
Dobbin, Miss Pinkerton,
Rose Crawley, and others

ADAM MAGILL*
Rawdon, Mr. Sedley,
and others

MARIBEL MARTINEZ*
Amelia Sedley

VINCENT RANDAZZO*†
Jos, Sir Pitt, Mr. Osborne,
Miss Jemima, Lady Chesterton,
King George

UNDERSTUDIES

ADAM DONOVAN**
Rawdon, Mr. Sedley, Jos, Sir Pitt,
Mr. Osborne, Miss Jemima,
Lady Chesterton, King George,
and others

AYELET FIRSTENBERG*
George, Lesser Pitt, Miss Briggs,
Lady Bareacres, and others

JASMINE OSBORNE*
Becky Sharp

MICAH PEOPLES**
Dobbin, Miss Pinkerton,
Rose Crawley, and others

AVANTHIKA SRINIVASAN**
Amelia Sedley

HOWARD SWAIN*
Manager, Miss Matilda Crawley,
Lord Steyne, General Tufto

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Assistant Stage Manager
CHRIS WATERS*

Stage Management Fellow
MIRANDA RAMOS

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Scenic Designer
ALEXANDER DODGE

Costume Designer
JENNIFER MOELLER

Lighting Designer
DAVID WEINER

Sound Designer
and Original Music
JANE SHAW

Fight Choreographer
CLIFF WILLIAMS III

Voice, Text,
and Dialect Coach
LISA NATHANS

Choreographer
CONNOR GALLAGHER

Dramaturg
DREW LICHTENBERG

Casting Directors
**CARTER C. WOODDELL
JANET FOSTER, CSA**

Vocal Support
LISA ANNE PORTER

A.C.T. PRODUCING TEAM

Associate Artistic Director
ANDY DONALD

General Manager
LOUISA BALCH

Director of Production
MARTIN BARRON

*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 class of 2019 appearing courtesy of Actors' Equity Association, the union of professional actors and stage managers in the United States

†Fight Captain
‡Dance Captain

ONSTAGE NOW

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NEVER STOP STRIVING

AN INTERVIEW WITH PLAYWRIGHT
KATE HAMILL

BY SIMON HODGSON

Kate Hamill grew up in a family of six children on a farm in upstate New York. The remote location and her parents' belief in literature to expand horizons engendered a love of storytelling and a curiosity for the theater. "When you grow up in a small town, you get interested in other people's stories," says Hamill. "I spent a lot of time reading and making up things in my head."

After working exclusively as an actor for a number of years, she drew on her love of classic novels to write her own play. Her adaptation of *Sense and Sensibility*, a universal tale told with razor-sharp theatricality, dazzled audiences. Hamill went on to adapt several more classics, including *Mansfield Park*, *Pride and Prejudice*, *Little Women*, and *The Odyssey*. As she looked forward to rehearsals for *Vanity Fair*, we caught up with the playwright to learn more.

What draws you to these 19th-century stories?

I love stories that are big and epic and sweeping. I'm interested in class and social structures, which were more delineated in the 1800s. When I started working on Jane Austen, I realized that all the stage adaptations of *Sense and Sensibility* were by men. So many of these female-centric classics continue to be filtered through a male gaze. I'm interested in reclaiming them with a *female* gaze.

How do you adapt stories such as *Vanity Fair* for a 2019 audience?

I'm completely disinterested in adapting things unless I feel like they're relevant to today. Right now, we are interrogating women's roles in society, how women are judged, and the rules that women are traditionally supposed to follow. In my more optimistic moments, I tend to think we're on the brink of something changing.

How do you transform an 800-page novel for the stage?

I keep what's dramaturgically interesting. I love how dark and funny and twisted *Vanity Fair* is. But there's tons you can't fit in. A lot of my process is just new playwriting. I wholly invent quite a bit, to be honest; I believe in a radical approach, in stretching the concept of "adaptation." I want to take these stories out in the air and let them play and breathe and change. In *Vanity Fair*, I aim to blend in new dialogue so seamlessly that you can't tell what's Thackeray and what's me.

I feel comfortable changing things because the play is separate from the novel; it's not meant to be a copy. It's meant to surprise, shake up expectations, and bring new angles to an old story. Some people write me emails who feel I'm drawing on their altars with crayon. But I'm okay with that, because these stories are cultural touchstones. We can take them out and play with them and see what happens.

Did you always want to be a playwright?

I became a playwright because I was frustrated by seeing women drop out of the business because there weren't roles for them, onstage and off. I was constantly auditioning to be the *idea* of a woman, instead of women I knew—who were funny or flawed or vulgar or sexual. Although I'd written some short plays, I felt that playwrights weren't like me. In my mind, a playwright was like George Bernard Shaw. [Laughs] Then one night, I split a bottle of wine with my friend Andrus Nichols [an actor and cofounder of Bedlam theater company]. And I told Andrus, "I bet you a hundred dollars I can write a play." I wrote her a check and said she could cash it if I didn't get her a draft. That's how it started.

"I'M INTERESTED IN RECLAIMING THE CLASSICS WITH A FEMALE GAZE."

You played Becky Sharp in the original production of *Vanity Fair* at The Pearl Theatre Company in 2017. Why does this character attract you?

Becky believed that she could change her circumstances in a way that felt completely unrealistic [to those around her]. For someone like myself, from a small town without access to professional theater, it was a crazy dream to become an actor. I felt a connection to Becky and to her sometimes exhausting drive to make something of herself. There was something about her ambitiousness that I liked. And of course, I love to play characters who speak the uncomfortable truth, and I think Becky tells a *lot* of truths.

As the playwright, I don't care if you think Becky is always scrupulous or appealing. It's powerful for people to see a woman onstage who is not meant to be likable, and who we cannot easily judge. Both of these characters—Becky and Amelia—are not meant to be always likable. I was interested in writing characters who exist not to get the audience's approval, but because they're more complicated reflections of how people deal with getting what they want in life. ■

ONSTAGE NOW

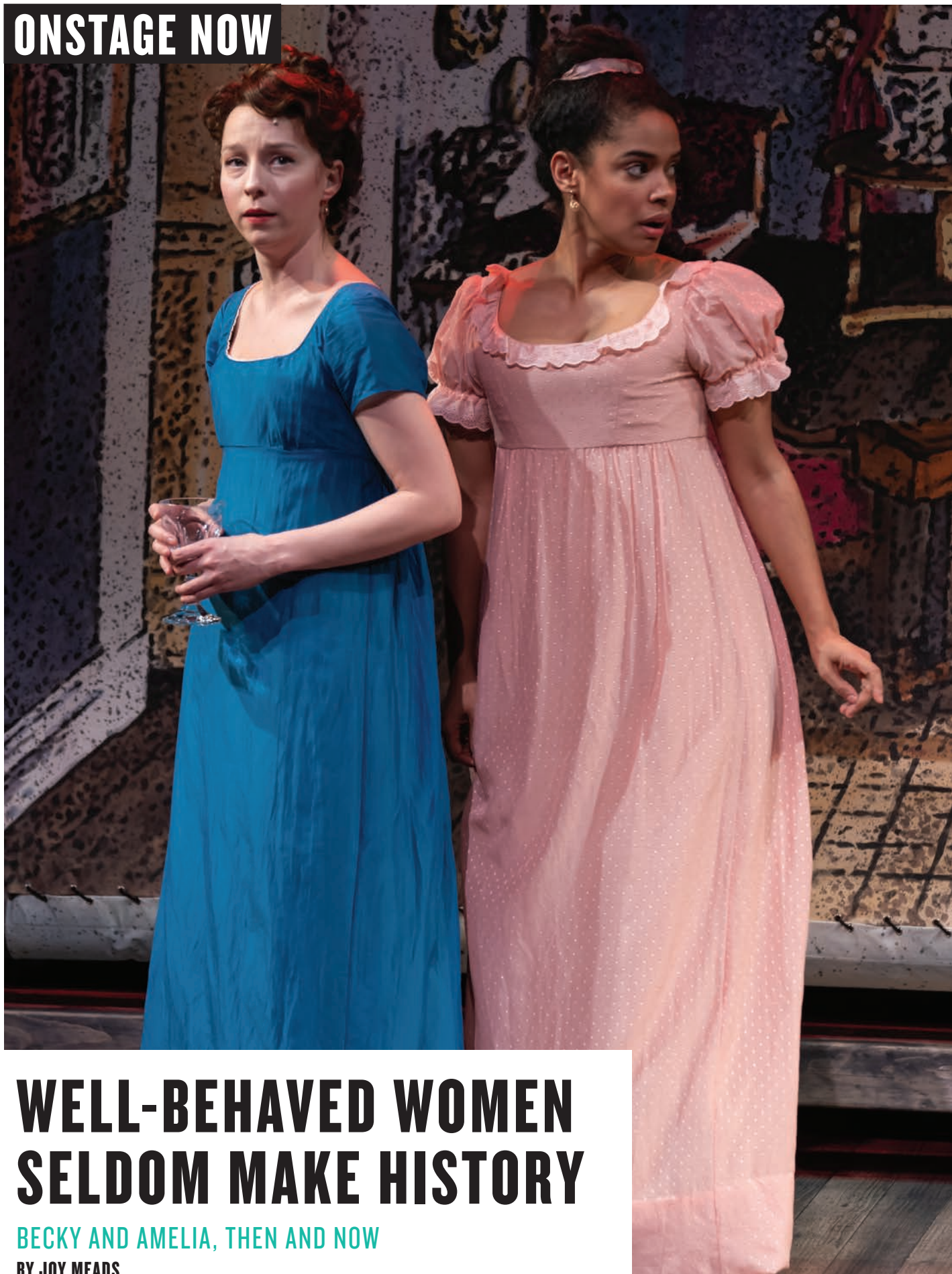


PHOTO BY SCOTT SUCHMAN

WELL-BEHAVED WOMEN SELDOM MAKE HISTORY

BECKY AND AMELIA, THEN AND NOW

BY JOY MEADS

The 19th-century novel *Vanity Fair* begins with Becky Sharp hurling a dictionary—the farewell gift representing her years at Miss Pinkerton’s Academy for Young Ladies—out of the coach carrying her away from the school. With that single gesture, Becky rejects her society’s rules of feminine behavior and becomes one of literature’s most badass women.

The conventions that she trashes throughout the novel crushed women’s independence and ambition then and still influence the perception of women today. The values taught in 19th-century Britain and America, says historian Barbara Welter, represented a “cult of domesticity . . . men were the movers, the doers, the actors. Women were the passive, submissive responders.”

These expectations of young men and women’s behavior shaped the literature of the time too. In a study of 19th-century novels at the University of Nevada, researchers discovered a stark difference between the verbs associated with male and female fictional characters. Verbs connected with emotion (cry, love, weep) were generally related to female characters, but verbs referring to action (advance, approach, ride) were typically related to male characters.

Becky Sharp’s agency and ambition broke the mold for this vision of 1800s heroines. But ever since William Makepeace Thackeray introduced her to the world in 1848, people have debated whether or not she is “likable.” In his novel, the author himself often seems in two minds about his wickedly vivacious creation, praising her go-getting energy yet criticizing her naked ambition. Even his editor at the time chided him for “enjoying Becky” too much, and urged him to redirect his sympathies toward Amelia.

The question over whether powerful, independent women like Becky are likable is much more than a literary debate. There is a vast body of research demonstrating that women in the real world are stigmatized when they prioritize their own ambitions instead of others’ needs. In one Columbia University study, researchers gave two groups of MBA students the same profile of an ambitious executive, naming the person Howard for one test group and Heidi for the other. Although both Heidi and Howard were viewed as competent, Howard was judged to be far more *likable* than Heidi.

Women who are the opposite of Becky and put others before themselves, such as Becky’s best friend Amelia, hardly fare better, according to research. Though they are more liked, they are also perceived as less *competent* than their ambitious counterparts. Feminist scholars call this behavioral trap “the double bind”—women are damned if they do aspire,

and damned if they don’t. This isn’t the only risk of abiding by Miss Pinkerton’s code of etiquette. Amelia’s passiveness leaves her dependent upon external circumstances and others to provide for her, while Becky’s agency makes her more resilient against changes of fortune.

This fact alone may be the hidden root of our societal stigma against female ambition. “What is likability if not a deference to men—with a self-deprecating smile?” asks Katha Pollitt in an article for *The Nation*. “A likable woman doesn’t talk too loud or too much. She doesn’t take up too much space, isn’t too sexy or too dowdy, and gracefully eludes confrontation. In short, she doesn’t demand anything that men would rather keep for themselves, be it political power or sexual autonomy or the right to be safe after having a couple of drinks.”

Even in the first few months of the 2020 presidential season—with a campaign featuring six female candidates to date—the enduring force of these old dynamics is hard to deny. After Elizabeth Warren declared her candidacy, an article in online magazine *Politico* questioned how the candidate could “avoid a [Hillary] Clinton redux—written off as too unlikely before her campaign gets off the ground.”

Much has changed since Thackeray presented readers with Becky Sharp and Amelia Sedley in 1848. In contemporary America, most people believe in the concept of gender equity. Our society has worked hard to break down the structural barriers to women’s advancement, resulting in real—if incomplete—progress. In continuing to shake up outdated gender binaries, *Vanity Fair* playwright Kate Hamill asks us to perceive her characters and our leaders, friends, and colleagues afresh, in all their complicated humanity. ■

LEFT Rebekah Brockman and Maribel Martinez in Shakespeare Theatre Company and A.C.T.’s 2019 production of *Vanity Fair*.

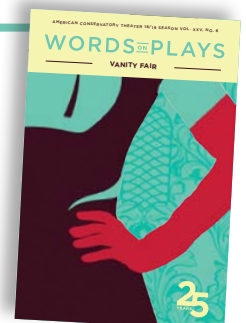
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WHO'S WHO IN VANITY FAIR



**REBEKAH
BROCKMAN***
(Becky Sharp)

returns to A.C.T., where she performed in *Arcadia*, *Dead Metaphor* (world premiere), *A Christmas Carol*, *Elektra* (with Olympia Dukakis), and *Happy to Stand*. Other regional credits include *Mrs. Miller Does Her Thing* (Signature Theatre), *The Liar* (Westport Country Playhouse), *Arcadia* (Yale Repertory Theatre; Connecticut Critics Circle Award for Outstanding Featured Actress in a Play), *Our Town* (Actors Theatre of Louisville), *Romeo and Juliet* and *Blithe Spirit* (California Shakespeare Theater), *The Children* (The Gift Theatre), and *The Winter's Tale* and *The Comedy of Errors* (Kingsmen Shakespeare Company). In New York, she has appeared in *A Taste of Honey* (The Pearl Theatre Company) and *Burial at Thebes* (Irish Repertory Theatre). She has trained at Rince na Tiarna School of Irish Dance, and she earned her M.F.A. from A.C.T., where she received the Joan Sadler Award.

rebekahbrockman.com



DAN HIATT*
(Manager and others) returns for his second coproduction with A.C.T. and Shakespeare Theatre Company,

after *King Charles III* in 2016. Other productions at A.C.T. include *Father Comes Home from the Wars (Parts 1, 2 & 3)*, *Hamlet*, *Love and Information*, *Round and Round the Garden*, *The Rivals*, *Rosencrantz and Guildenstern Are Dead*, *The Matchmaker*, *The Cherry Orchard*, and *Ah, Wilderness!*

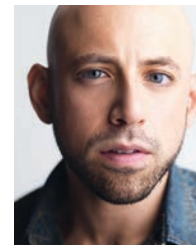
His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* (Berkeley Repertory Theatre); *As You Like It*, *Romeo and Juliet*, *Hamlet*, *Man and Superman*, *The Life and Adventures of Nicholas Nickleby* (California Shakespeare Theater); *A Flea in Her Ear* and *This Wonderful Life* (San Jose Repertory Theatre); *Anne Boleyn* (Marin Theatre Company); *The 39 Steps* (TheatreWorks); and *Breakfast with Mugabe* (Aurora Theatre Company). Other regional work includes *The Way of the World* and *Mary Stuart* (Huntington Theatre Company); *The Two Gentlemen of Verona* and *Dirty Blonde* (Arizona Theatre Company); and *Picasso at the Lapin Agile* (Ford's Theatre; Helen Hayes Award nomination).



**ALYSSA
WILMOTH
KEEGAN***
(George and others) has performed internationally in *Thomas and*

Friends Live Onstage (ThemeSTAR) and off-Broadway in *Agamemnon* (Eleventh Hour Theatre Company). Her regional credits include *How I Learned to Drive*, *Cat on a Hot Tin Roof* (Helen Hayes Award for Outstanding Lead Actress in a Play), and *Becky Shaw* (Round House Theatre); *Gloria* and *Botticelli in the Fire* (Woolly Mammoth Theatre Company; Helen Hayes Award nominations); *Digging Up Dessa* (John F. Kennedy Center for the Performing Arts); *Bad Dog* (Helen Hayes Award nomination) and *Fickle: A Fancy French Farce* (Olney Theatre Center); *Come From Away* (Ford's Theatre; Helen Hayes Award for Outstanding Acting Ensemble and nomination for

Best Supporting Actress in a Musical); *Richard III* (Folger Theatre); *Late: A Cowboy Song* and *Stop Kiss* (No Rules Theatre Company); *The History of Invulnerability* (Theater J); *The Container* (Baltimore Center Stage); and more than 30 productions at American Shakespeare Center. Keegan's film credits include *Kringle Time* (2019). She received her MFA from Shakespeare Theatre Company's Academy for Classical Acting at George Washington University.



**ANTHONY
MICHAEL
LOPEZ***
(Dobbin and others) has performed off-Broadway in *Light Shining in*

Buckinghamshire (directed by Rachel Chavkin), *Othello* (starring Daniel Craig and David Oyelowo, directed by Sam Gold), and *Dessert* (directed by Whitney White) at New York Theatre Workshop; *The Artificial Jungle* at Theater Breaking Through Barriers; and *Agatha Christie's The Unexpected Guest* at Theatre Row. His other New York credits include *The Penalty* (with the Apothetae theater company at The Public Theater), *A Midsummer Night's Dream* (with the Apothetae at Queen's Theatre), and *All The Rats & Rags* (Joe's Pub; reading). Lopez also played Vice Principal Douglas Panch in the national tour of *The 25th Annual Putnam County Spelling Bee*. His regional credits include *Henry V* (Hartford Stage) and the reading of *Nike, or We Don't Need Another Hero* (A.C.T.). Lopez has appeared on screen in the films *Mapplethorpe* (starring Matt Smith; Tribeca Film Festival), *Anomaly*, and *Pop Meets the Void*, and on television in *Broad City*, *Homeland*, *The Knick*, and *Half Life* (pilot).

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

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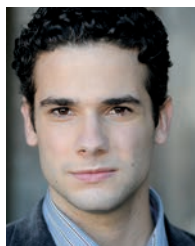
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ADAM MAGILL*
(**Rawdon and others**) is a Bay Area actor who has been seen at Berkeley Repertory Theatre (*Macbeth*), Marin Theatre

Company (*Shakespeare in Love*, *The Legend of Georgia McBride*, *Native Son*, *Miss Bennet: Christmas at Pemberley*, and *The Whale*), San Francisco Playhouse (*Stupid Fucking Bird*), Shotgun Players (*Dry Land*), and Cutting Ball Theater (*Uncle Vanya*). He trained at Foothill Theatre Conservatory and Seydways Acting Studios.



MARIBEL MARTINEZ*
(**Amelia Sedley**) has performed off-Broadway in *Julius Caesar* at The Public Theater's

Shakespeare in the Park. Her regional credits include *Miss Bennet: Christmas at Pemberley* (Cincinnati Playhouse in the Park), *Rip Van Winkle; Or, Cut the Old Moon into Stars* (Hudson Valley Shakespeare Festival); *The Merry Wives of Windsor*, *As You Like It*, and *The Beard of Avon* (Santa Cruz Shakespeare); and *Hamlet* and *As You Like It* (New Swan Shakespeare Festival). She has participated in workshops for *the journey between*, by Korde Arrington Tuttle (JAGfest); *Bees and Honey*, by Guadalís Del Carmen (The Sol Project's SolFest: A Latinx Theater Festival); *Citrus* (Northern Stages's New Works Now); and LAByrinth Theater Company's Barn Series. Martinez received her MFA in acting from UC Irvine.
maribel-martinez.com



VINCENT RANDAZZO*
(**Jos and others**) returns to A.C.T., where he has performed in *A Walk on the Moon*, *Hamlet*, and *A*

Christmas Carol. Other Bay Area credits include *Washed Up on the Potomac* at San Francisco Playhouse. Other credits include projects with The Shylock Project in Venice, Italy (*Orson Welles/Shylock—A Documentary Radio Play*), St-Ambroise Montreal Fringe Festival, Toronto Fringe Festival, and Franklin Stage Company. Randazzo earned his BA in theatre from Le Moyne College and his M.F.A. from A.C.T.



ADAM DONOVAN**
(**Understudy**) is a third-year student in A.C.T.'s Master of Fine Arts Program. He was last

seen on the Geary stage as Fred in *A Christmas Carol*. His Bay Area credits include Tarzan in *Tarzan* at Berkeley Playhouse and Gus in *White* at Shotgun Players, as well as Josh in a reading of *Seas Between Us Braid* at San Francisco Playhouse. A.C.T. M.F.A. credits include Solyony in *Three Sisters*, Dionysos in *The Bacchae of Euripides*, and Sir Andrew Aguecheek in *Twelfth Night*. Donovan toured nationwide performing Orlando in *As You Like It*, Sebastian in *The Tempest*, and Jem in *To Kill a Mockingbird* in repertory.

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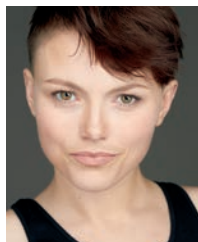
**Member of the A.C.T. Master of Fine Arts class of 2019 appearing courtesy of Actors' Equity Association, the union of professional actors and stage managers in the United States



**AYELET
FIRSTENBERG***
(Understudy)

was most recently seen in *Yoga Play* at San Francisco Playhouse, *Fun Home* at

TheatreWorks, and a workshop reading of Carey Perloff's *Bastiano* at Playwrights Foundation. Bay Area credits include the world premiere of Stephen Schwartz's *The Prince of Egypt* at TheatreWorks; *The Effect*, *Sunday in the Park with George*, and *She Loves Me* at San Francisco Playhouse; *Noises Off* at Pacific Coast Repertory Theatre; *The Wild Party* at Ray of Light Theatre; and workshop readings at American Conservatory Theater, Shotgun Players, Custom Made Theatre, and Golden Thread. Off-Broadway credits include *Pinkalicious* and *Angelina Ballerina* at the McGinn/Cazale Theatre. This summer, Firstenberg can be seen at Davis Shakespeare Festival in *A Gentleman's Guide to Love and Murder*.
AyeletFirstenberg.com



**JASMINE
OSBORNE***
(Understudy) is

honored to join the San Francisco production of *Vanity Fair* at A.C.T. Some Bay Area credits include *The Jungle Book* (Marin Theatre Company), *The Wolves* (Capital Stage Company), and *Kano + Abe: A Daly City Bible Story* (PlayGround at Potrero Stage). Before relocating to California, she lived and worked in New York City, where she was in *Kris Kringle* (Manhattan Theatre Club). You can see her on screen in the feature film *How to Be a Man* (Fox 20th Century Digital Studios), as well as in *One Life to Live* (The Online Network) and *What Would You Do?* (ABC). Osborne holds a BFA in acting from the University of

North Carolina School of the Arts, where she was awarded the Sarah Graham Kenan Scholarship of Excellence. She is grateful to her parents, her 15-year-old cat Lulu, and her partner Jeff for their love and support.



**MICAH
PEOPLES****
(Understudy)

is in his final year as an A.C.T. M.F.A. Program candidate. He was last seen on the

Geary stage as Topper in *A Christmas Carol*. Peoples has been in many M.F.A. productions. Some of his favorites include Lynn Nottage's *Las Meninas*, *Othello*, *Fuente Ovejuna*, and *Three Sisters*. Regionally, he has worked at Nevada Conservatory Theatre in Las Vegas, as well as Chautauqua Theater Company in its productions of *Detroit '67* and *Romeo and Juliet*. He hopes you enjoy the show. @peeeeeepulz



**AVANTHIKA
SRINIVASAN****
(Understudy) is

excited to return to

The Geary this spring in *Vanity Fair*. Srinivasan is a third-year student in A.C.T.'s M.F.A. Program. Recent acting credits at A.C.T. include Tasha in *Both Your Houses*, a new play by Susan Soon He Stanton co-commissioned by A.C.T. and Crowded Fire Theater; Natasha in *Three Sisters*; Laurencia in *Fuente Ovejuna*; Feste in *Twelfth Night*; and Tartuffe in *Tartuffe* (Sky Festival). Last summer, Srinivasan played Perdita in *The Winter's Tale* at Livermore Shakespeare Festival. She also recently played the role of Indian goddess Namagiri in the play *Partition* at Indra's Net Theater in Berkeley. She holds a BA in French and theater from Princeton University.
avanthikasrinivasan.com



**HOWARD
SWAIN***
(Understudy)

returns to A.C.T., where his credits include *Curse of the Starving Class*, *Taking Steps*, *A Lie*

of the Mind, and *The Seagull*. He has worked off-Broadway at New York Theatre Workshop and on the national tours of *Picasso at the Lapin Agile* and *Love, Janis*. Local credits include Berkeley Repertory Theatre, TheatreWorks, Aurora Theatre Company, West Edge Opera, San Jose Stage Company, Magic Theatre, TheatreFIRST, San Francisco Playhouse, Center REpertory Company, Marin Theatre Company, Intersection for the Arts, PlayGround, and Symmetry Theatre Company, as well as the Oregon Shakespeare Festival, Colorado Shakespeare Festival, Santa Cruz Shakespeare, Marin Shakespeare Company, and California Shakespeare Theater. Screen credits include *Nash Bridges*, *Midnight Caller*, *Partners in Crime*, *Kiss Shot*, *Bed of Lies*, *Hill Street Blues*, *Cherry 2000*, *Miracle Mile*, *Metro*, *Dog and the Dogma*, *Bartleby*, *Golden Gate*, *Just One Night*, *Teknolust*, *Frameup*, *Night of the Scarecrow*, *Valley of the Heart's Delight*, and *Smoke and Mirrors*.

**WILLIAM MAKEPEACE
THACKERAY (Author)** was

born in 1811 in Calcutta, India, to British parents. At the age of five, he was sent back to Britain to attend school. After squandering his inheritance and trying several other professions (including visual art and law), Thackeray became a writer, contributing criticism, prose sketches, and satirical pieces to *Fraser's Magazine*, *The Times*, and *Punch*, among others. He also wrote travel books and fiction, including *Catherine* (1840), *The Book of Snobs* (1848), *Pendennis* (1850), and his most famous work, *Vanity Fair*

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(1848). He was considered second only to fellow Victorian novelist Charles Dickens. Thackeray's writing career was cut short in 1863, when he suffered a stroke at the age of 52.

KATE HAMILL (Playwright) is an actor and playwright who was named *Wall Street Journal's* 2017 Playwright of the Year. Her plays include *Sense & Sensibility* (in which she originated the role of Marianne; Off-Broadway Alliance Award); *Vanity Fair* at The Pearl Theatre Company (in which she originated the role of Becky Sharp; Off-Broadway Alliance Award nomination); *Pride & Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival (in which she originated the role of Lizzy); *Mansfield Park* at Northlight Theatre; and *Little Women* at Jungle Theater. Her plays have been produced off-Broadway, at American Repertory Theater, the Oregon Shakespeare Festival, the Guthrie Theater, Seattle Repertory Theatre, Folger Theatre, Pittsburgh Public, and others. She has upcoming productions at Trinity Repertory Company, Portland Center Stage, Syracuse Stage, Pittsburgh Public Theater, Kansas City Repertory Theatre, and more. She is currently developing new adaptations of *The Odyssey* and *The Scarlet Letter*; a Christmas play called *Scrooge for Senate*; and new plays *In the Mines*, *The Prostitute Play*, and *The Piper*. Hamill was one of the top five most produced playwrights nationwide in 2018–19. kate-hamill.com

JESSICA STONE (Director) has directed at Williamstown Theatre Festival, The Old Globe, Huntington Theatre Company, Two River Theater, Bucks County Playhouse, and George Street Playhouse, among others. Her credits include *Barefoot in the Park*, *Dancing at Lughnasa*, *Bad Dates*, *Ken Ludwig's Robin Hood!* (world premiere), *Ripcord*, *Bad Jews*, *Arms and the Man*, *Vanya*

and *Sonia and Masha and Spike*, *Charlotte's Web*, *June Moon*, *Last of the Red Hot Lovers*, *The 25th Annual Putnam County Spelling Bee*, and *Absurd Person Singular*, as well as the upcoming production of *As You Like It* at The Old Globe.

ALEXANDER DODGE (Scenic Designer) makes his A.C.T. debut with *Vanity Fair*. His Broadway credits include *Anastasia* (Outer Critics Circle Award nomination), *A Gentleman's Guide to Love and Murder* (Tony, Drama Desk, and Outer Critics Circle Award nominations), *Present Laughter* (Tony Award nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. Off-Broadway credits include *Harry Clarke* (Vineyard Theatre, Minetta Lane); *Ripcord* (Manhattan Theatre Club); *Lips Together Teeth Apart*, *Modern Terrorism*, *All New People*, and *Trust* (Second Stage Theater); *Rapture Blister Burn* (Playwrights Horizons); *The Understudy* (Roundabout Theatre Company); *Measure for Pleasure* (The Public Theater); and *Observe the Sons of Ulster* (Lincoln Center Theater; Lucille Lortel Award). Dodge has designed Disney's *The Hunchback of Notre Dame* (La Jolla Playhouse, Paper Mill Playhouse, Japan, Germany); *All New People* (London's West End); *Samson et Dalila* (Metropolitan Opera); *The Ghosts of Versailles* (LA Opera); *Dinner at Eight* (Minnesota Opera, Wexford Festival); and *Il trittico* (Deutsche Oper Berlin). He trained at Yale School of Drama.

JENNIFER MOELLER (Costume Designer) is an affiliated artist with Shakespeare Theatre Company, where she has designed costumes for *Twelfth Night*, *King Charles III*, *The Tempest*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Richard II*, *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*, *Tamburlaine*, and *Richard III*. Her New York credits

include *Sweat* on Broadway; *Love's Labour's Lost* (Shakespeare in the Park); *Mlima's Tale*, *Sweat*, and *Tiny Beautiful Things* (The Public Theater); *Aubergine* (Playwrights Horizons); *Cardinal* (Second Stage Theater); and *The Dance and the Railroad* (Signature Theatre). Regionally, Moeller has designed costumes for *Candide* and *La bohème* (Washington National Opera); *Bachelorette* and *Venus in Fur* (Studio Theatre); *Romeo and Juliet* and *King Lear* (Guthrie Theater); *The Last Goodbye* (The Old Globe); *The How and the Why* (McCarter Theatre Center); *Six Degrees of Separation* (Williamstown Theatre Festival); and *The Winter's Tale* (Yale Repertory Theatre). Moeller has an MFA from Yale School of Drama.

DAVID WEINER (Lighting Designer) has designed *The Price*, *Misery*, *Romeo and Juliet*, *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *reasons to be pretty*, *Butley*, *The Real Thing*, *Dinner at Eight*, and *Betrayal* on Broadway. His off-Broadway credits include work at The Public Theater, Manhattan Theatre Club, Second Stage Theater, Playwrights Horizons, MCC Theater, New York Theatre Workshop, Vineyard Theatre, and Atlantic Theater Company. His regional credits include productions at the Oregon Shakespeare Festival, Steppenwolf Theatre Company, Goodman Theatre, the Guthrie Theater, La Jolla Playhouse, McCarter Theatre Center, Huntington Theatre Company, American Repertory Theater, Williamstown Theatre Festival, and Berkeley Repertory Theatre. Weiner has designed for theme parks (*Frozen—Live at the Hyperion* and Disney California Adventure Park), music festivals (Bonnaroo, Outside Lands, and Grandoozy), and the Michelin Star Award-winning restaurant Cote. He has received three Lucille Lortel Awards (for *Guards at the Taj*,

Through a Glass Darkly, and *Rodney's Wife*), an LA STAGE Alliance Ovation Award (*Venice*), a Drama Desk Award nomination (*A Small Fire*), and seven Hewes Design Award nominations. DavidWeinerDesign.com.

JANE SHAW (Sound Designer and Original Music) has recently worked on *They Promised Her the Moon* (The Old Globe), *The Engagement Party* (Hartford Stage), and *The Price of Thomas Scott* (Mint Theater Company). Her New York credits include *I Was Most Alive with You* (Playwrights Horizons), *Actually* (Manhattan Theatre Club), *Measure for Measure* (Theatre for a New Audience), *Blood* (National Black Theatre), *Ironbound* (Women's Project Theater, Rattlestick Playwrights Theater), and *In the Time of Butterflies* (Repertorio Español). She has designed and composed for Cleveland Play House, the Mark Taper Forum, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Triad Stage, Capital Repertory Theatre, Arena Stage, and the Williamstown Theatre Festival. Shaw is a member of United Scenic Artists Local 829 and Theatrical Sound Designers and Composers Association, and has been honored with awards including a Drama Desk, Bessie, Henry, Premios Asociación de Cronistas del Espectáculo (2012), Theatre Communications Group Career Development grant, and two Connecticut Critics Circle Awards. She was raised in Kansas and lives in Brooklyn.

CONNOR GALLAGHER (Choreographer) recently choreographed the Broadway production of *Beetlejuice*. Off-Broadway, his credits include *The Robber Bridegroom* at Roundabout Theatre Company (Astaire Award, Lucille Lortel Award for Outstanding Revival) and *Into the Woods* at The Public Theater (assistant director and choreographer). His regional work includes *Beauty and the Beast* and *Tangled* (world premiere) for Disney Creative Entertainment; *Dancing at Lughnasa* at Two River Theater; *The 25th Annual Putnam County Spelling Bee* at Bucks County Playhouse; *Found* at Philadelphia Theatre Company; *The Twelve* at Denver Center for the Performing Arts; and work at Westport Country Playhouse, Goodspeed Opera House, TheatreWorks, Northern Stage, and Mint Theater Company. He choreographed the national tour of *Elf the Musical* (Madison Square Garden) and directed the national tour of *The Magic School Bus*. He once spent a year on Broadway as a dancing rug. Gallagher has a BFA from University of Cincinnati College-Conservatory of Music. connorgallagher.com.

DREW LICHTENBERG (Dramaturg) has worked on 40 productions with Shakespeare Theatre Company, including 19 Shakespeare plays and world premieres by David Ives, Robert Pinsky, Jeffrey Hatcher, Yaël Farber, and Heather Raffo. He has worked on *Time and the Conways* on Broadway, directed by Rebecca Taichman (Roundabout Theatre Company). His regional credits include *The Arsonists* (Woolly Mammoth Theatre Company); *The Taming of the Shrew* (Oregon Shakespeare Festival); *The Winter's Tale* (McCarter Theatre Center); *Cyrano*, *Around the World in 80 Days*, and *Caroline, or Change*

(Baltimore Center Stage); *Lulu*, directed by Mark Lamos, and the US premiere of Tarell Alvin McCraney's *In the Red and Brown Water* (Yale Repertory Theatre); *The Front Page*, *The Physicists*, and *The Corn is Green* (Williamstown Theatre Festival); and *Macbeth*, directed by Moisés Kaufman (New York Shakespeare Festival). Internationally, Lichtenberg has dramaturged for *Salomé* and *Les Blancs* at London's National Theatre. He teaches at The Catholic University of America and The New School. He has a doctorate in dramaturgy and dramatic criticism from Yale School of Drama.

CARTER C. WOODDELL (Casting) has cast many productions for Shakespeare Theatre Company, including *The Panties*, *The Partner*, and *The Profit*; *Camelot*; *Waiting for Godot*; *Noura*; *The Lover* and *The Collection*; *The School for Lies*; *King Charles III*; *The Secret Garden*; *1984*; *The Critic* and *The Real Inspector Hound*; *Kiss Me, Kate*; *Salomé*; *Tartuffe*; *Dunsinane*; *Man of La Mancha*; *The Metromaniacs*; and 16 Shakespeare productions. Other casting experience includes *End of the Rainbow* and *High* on Broadway, and *Tribes*, *Our Town*, *Freud's Last Session*, *A Perfect Future*, *The Irish Curse*, and *An Error of the Moon* off-Broadway. Some other New York credits are *Hamlet*, *Fly*, and *Sheila's Day* (Lincoln Center Institute). Wooddell has cast national tours for The Acting Company and Riverdance, and regionally at Alley Theatre, Baltimore Center Stage, The Broad Stage, Crossroads Theatre Company, George Street Playhouse, the Guthrie Theater, Pittsburgh Public Theater, and TheaterWorks (Hartford). Her radio credits include *The Piano Lesson* (BBC) and screen credits include *The Electric Company*, *27 East* (pilot), *Premium Rush*, and *Junction*.

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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 Theatre, 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.

CRISTINE ANNE REYNOLDS*

(Stage Manager) is a Seattle-based stage manager who is thrilled to be at A.C.T. for this project. Some of her regional theater credits include 20 seasons of productions at Seattle Repertory Theatre, Seattle Opera (including Wagner's *Ring Cycle* in 1995 and 2000–13), and Seattle Children's Theatre, as well as productions at Shakespeare Theatre Company, Arena Stage, and South Coast Repertory. Her international tours include *A Midsummer Night's Dream* (Macau Arts Festival) and *Frankie and Johnny in the Clair de Lune* and *Misalliance* (Singapore Festival of the Arts). In addition to her theater and opera credits, Reynolds has also been the production stage

manager for Pacific Northwest Ballet for three seasons. She studied at College of Marin and has a BA in theater arts from California State University at Long Beach.

CHRIS WATERS* (Assistant Stage Manager)

returns to A.C.T. after working on *The Great Leap* and *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*, 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.

FRANNIE FLEISHHACKER

(Company Sponsor) has been actively involved with A.C.T. for more than 21 years. She has chaired several season galas and currently serves on the A.C.T. Board of Trustees and on the board of directors of the M.F.A. Program. She is also co-chair of the Producers Circle, leads A.C.T.'s annual Producers' Circle dinner, and is an active member on the Development Committee. She has been a major financial supporter of A.C.T., funding an M.F.A. Program scholarship in Mort Fleishhacker's name and making additional contributions to support the refurbishment of The Garret at The Geary Theater, as well as A.C.T.'s Strand Theater. She was the treasurer of the Junior League of San Francisco for two years; the treasurer, first vice president, and president of The Francisca Club; and on the board of directors of "That Man May See," which supports the Ophthalmology Department at UCSF.

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

MARY AND STEVEN SWIG (Company Sponsors) have supported A.C.T. and attended productions since the company's arrival in San Francisco. Steven Swig has served as an A.C.T. trustee since 1986 and is the cofounder and president emeritus of Presidio Graduate School. The Swigs have co-founded and are co-chairs of Freedom to Prosper, a campaign designed to cancel all existing student debt in the US. They also serve together on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation (stem cells). Mary Swig is also on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. At A.C.T., the Swigs have produced *Curse of the Starving Class*, *Hedda Gabler*, *The Last Five Years*, and *A Walk on the Moon*.

KAY YUN AND ANDRE NEUMANN-LORECK (Company Sponsors) have supported A.C.T.'s *Hamlet*, *King Charles III*, *Indian Ink*, *Battlefield*, and *Love and Information*. Yun is the president of the A.C.T. Board of Trustees, serves on several committees, and hosts an M.F.A. Program actor. Yun and Neumann-Loreck are passionate about supporting A.C.T., in particular its education programs. Yun also serves on the board of San Francisco University High School. She is a partner at a private equity firm and Neumann-Loreck is a founder and managing partner of a consulting company working with hardware start-ups.

MRS. BARBARA BAKAR (Executive Producer) has been involved with A.C.T. for three decades and has produced numerous plays, including *Vigil*, *Gem of the Ocean*, *After the War*, *Souvenir: A Fantasia on the Life of Florence Foster Jenkins*, *A Streetcar Named Desire*, and *Satchmo at the Waldorf*. Bakar is founder and president of Achieve, a high school scholarship and enrichment program for underserved students from low-income families. She was chair of and is currently on the UC San Francisco board of overseers, and she is on the board of visitors at UC Berkeley. She has been president and CEO of Emporium-Weinstocks; CEO and chair of I. Magnin; and a director of Starbucks Corporation and DFS Group, Ltd. Bakar is an emerita trustee of A.C.T. and was on the Board of Trustees from 1992 to 2010.

JOHN LITTLE AND HEATHER STALLINGS LITTLE (Executive Producers) have produced *Father Comes Home from the Wars (Parts 1, 2 & 3)*, *A Thousand Splendid Suns*, *The Last Five Years*, and *Indian Ink* at A.C.T. Heather Stallings Little is a CPA-turned-writer who worked in investment banking and as the CFO of a company that manages the affairs of professional athletes. She has an MFA from NYU Paris. A frequent adventure traveler, she writes travel stories as well as fiction. She is the author of *Click City* (the novel and fiction serial seen in the *San Francisco Chronicle*) and the novel *False Alarm*. She joined the A.C.T. Board of Trustees in 2011. John Little is a technology entrepreneur and inventor. He is currently working with a Texas oil company on an energy venture using artificial intelligence and blockchain. In his spare time, he enjoys adventure travel, skiing, photography, and collecting art and cowboy boots.

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NION MCEVOY AND LESLIE BERRIMAN (Executive Producers) are longtime subscribers to A.C.T. McEvoy is the chairman and CEO of Chronicle Books and of the McEvoy Group. He is a graduate of UC Santa Cruz and UC Hastings College of the Law. He serves on the boards of San Francisco Museum of Modern Art, UCSF, and McSweeney's, and he is currently president of the board of SFFILM. He is the founder and president of McEvoy Foundation for the Arts in San Francisco. Berriman is a publishing professional in the higher education arena and was most recently executive editor at Pearson Education in San Francisco. She has a BA in linguistics from Binghamton University and an MA in French from Middlebury College. She serves on the board of UC Berkeley Art Museum and Pacific Film Archive.

SARA EISNER RICHTER AND MICHAEL RICHTER (Executive Producers) Sara Eisner Richter is an attorney and serves on several nonprofit boards that support music, arts, and education, including the San Francisco Symphony's Mid-Peninsula League. Michael Richter is an award-winning screenwriter and film producer and the former chief privacy officer of Facebook. He is currently producing *Borough of Churches*, a gritty police drama, which he wrote. His last film, *Torn*, received a theatrical release after winning multiple awards at film festivals, including two awards for best feature film. Michael Richter is a member of A.C.T.'s Board of Trustees, and this is the second play they have produced for A.C.T.

SHAKESPEARE THEATRE COMPANY, recipient of the 2012 Regional Theatre Tony Award, is the nation's leading premier classical theatre company. Today, Shakespeare Theatre Company (STC) is synonymous with artistic excellence and making classical theater more accessible to audiences in and around the nation's capital. Under the leadership of Artistic Director Michael Kahn and Executive Director Chris Jennings, STC's innovative productions inspire dialogue that connects classic works to the modern human experience. The company focuses on works with profound themes, complex characters, and poetic language written by Shakespeare, his contemporaries, and the playwrights he influenced in order to preserve and promote classic theater—ambitious, enduring plays with universal themes—for all audiences. A leader in arts education, STC has a stable of initiatives that teach and excite learners of all ages, from school programs and adult acting classes to accessible community programming like play-relevant discussion series and the annual Free For All, two weeks of free performances. In 2019, Simon Godwin will assume leadership of the Company as its new artistic director, with a debut season that includes Branden Jacobs-Jenkins's *Everybody*, Emma Rice's *Romantics Anonymous*, and James Baldwin's *The Amen Corner*, alongside a world-premiere adaptation of *Peter Pan* by Lauren Gunderson and two Shakespearean classics, *Timon of Athens* and *Much Ado about Nothing*.

ADDITIONAL CREDITS

Zachary Flick, Kayla Minton
Kaufman, *Assistant Directors*
Ann Beyersdorfer, *Associate Set Designer*
Chandon Jones, *Associate Choreographer*
Brandon Adams, *Vocal Music Coach*
Daniel Feyer, *Music Support*
Traci Peace-Greco, *Wardrobe Crew*
Ksenia Antonoff, *Wigs Crew*

SPECIAL THANKS

The music in this production was recorded by:
Robert Curto, *Accordion*
Bruno Nasta, *Violin/Contractor*
Anne Ament, *Clarinet/Bass Clarinet*
Karl Hovey, *Tuba*

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:

Alexander Dodge (Scenic Designer),
Instagram: @alexanderdodgedesign

Jennifer Moeller (Costume Designer),
jenmoeller.com

David Weiner (Lighting Designer),
Instagram: @dwlighing

Jane Shaw (Sound Designer
and Original Music),
Facebook: jane.shaw.5832

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.

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IN MEMORIAM: A.C.T. LIBRARY VOLUNTEER ROY ORTOPAN (1925–2019)

Born in Kenmore, Ohio, as one of seven children, Roy Ortopan was a bookworm from the start. His Serbian-born father worked on the railroads and his mother was a homemaker. Roy served as a radioman in the US Navy during World War II; as soon as he got out, he signed up for college, earning a BA in humanities at the University of Akron, along with a master's degree in English and a master's in liberal arts from Case Western Reserve University in Cleveland.

From the day Roy graduated, he never had a single day of unemployment. His career spanned employment at several high-ranking educational institutions, including Northwestern University, University of Wisconsin–Madison, and UC Berkeley, from which he retired in 1992.

In addition to his specialization in the bibliography of African Studies, he worked in multiple languages, including French, German, Italian, Norwegian, and Russian. He also had a great love of theater, which he

pursued by volunteering in the Allen Fletcher performing arts library at A.C.T., a short commute from his home in Noe Valley.

Established in 1967 when A.C.T. moved to San Francisco, the Allen Fletcher library houses more than 15,000 items in print, online, and other electronic formats, including nearly 13,000 plays. Everything in the library is ordered using the principles Roy developed during his tenure at A.C.T., where he continued to refine the library's organization as a volunteer until the age of 90. Roy was beloved by generations of A.C.T. acting students seeking plays or monologues.

“Roy was a vanishing breed of librarian,” says A.C.T. Head Librarian Joe Tally. “His dedication to precision and clarity ensured every person found their book, even when they didn't know they were looking for it.”

For more information about the A.C.T. library or to make a donation, please contact Joe Tally at jtally@act-sf.org.

Go Behind the Scenes with A.C.T.

PHOTOS BY ANSLEY BRAVERMAN



Get an inside look at what it takes to produce high-quality plays at a historic venue. Join us for a behind-the-scenes tour of A.C.T.'s Geary Theater, led by a member of our production team.

Our Annual Backstage Tour is a benefit of Supporter Level (\$300) members and above.

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For more information about our donor membership levels and benefits, please visit **act-sf.org/memberships** or contact **415.439.2353**.



PHOTOS BY MIRANDA ASHLAND

A.C.T. TODAY

A NEIGHBORHOOD PARTNERSHIP

MEET A.C.T.'S OFFICIAL HOTEL PARTNERS,
HILTON SAN FRANCISCO UNION SQUARE
AND PARC 55

BY A.C.T. PUBLICATIONS STAFF

To put on an A.C.T. production such as *Vanity Fair*, it takes a village: actors, stage managers, crew members, administrative staff—and of course, our official hotel partners, Hilton San Francisco Union Square and Parc 55. Located only a few blocks from The Geary Theater, Hilton helps support A.C.T.'s mainstage, artist-training, and audience engagement programs. “We’re neighbors,” says Area Director of Sales and Marketing Frank Manchen. “Together, we can bring each other more exposure, improve our patrons’ experiences, and enhance our community initiatives.”

Hilton and Parc 55’s support allows A.C.T. to continue to dream big. By providing A.C.T. access to some of their 3,000 rooms, they make it possible for us to free up space in our budget to fund productions with larger casts and invite more than 100 artists to our annual New Strands Festival. This season, Hilton will help us house approximately 50 artists.

But Hilton doesn’t just support A.C.T.’s large-scale endeavors; they also champion our education and community programs. This past December, Hilton served as lead sponsor of our second annual “A Dickens of a Holiday” event hosted at

Macy’s Union Square. As well as spreading festive cheer through caroling, cookie decorating, and wreath-making, Hilton helped the event provide over 100 complimentary tickets to *A Christmas Carol* for under-resourced families. “Hilton and A.C.T. are aligned in community engagement and outreach,” says Manchen. “To be able to fulfill that aspect of our mission alongside A.C.T. and Macy’s for the holidays was great.” Hilton also engaged Edward Albee’s *Seascape* audiences with an amazing giveaway: a five-night stay at their premier hotel in Waikiki.

It’s not only theater-makers but also theater-lovers who are benefiting from this partnership. Hilton and Parc 55 are ideal places to grab a preshow bite, postshow drink, or celebrate alongside cast members at our opening night parties. “We have eight restaurants and lounges between the two hotels,” says Manchen. “Enjoy dinner before the show, or maybe cocktails afterwards in our Cityscape Lounge on the 46th floor. It was great having the opening night party for *A Walk on the Moon* (2018) and the opening night dinner for Edward Albee’s *Seascape* in January in our spaces.”

“A.C.T. and Hilton—it’s a win-win partnership,” says Manchen. “By working together, we can elevate each other.” ■

For more information about partnering with A.C.T., visit act-sf.org/support or contact A.C.T. Director of Development Caitlin A. Quinn at 415.439.2436 or cquinn@act-sf.org.

NEW PLAYS, NEW PARTNERS, NEW STRANDS

A.C.T. AND PAGE 73 BRING EXCITING VOICES
TO THE 2019 NEW STRANDS FESTIVAL

BY ANNIE SEARS



LEFT TO RIGHT Actors Leonard Thomas (M.F.A. Program class of 2018) and Dahlak Brathwaite in *Nike, or We Don't Need Another Hero* in the 2018 New Strands Festival.

It's nearly here. Come May 16, The Strand Theater will be "buzzing with conversation and creativity, activity and excitement, and a spirit of experimentation," says Joy Meads, A.C.T.'s Director of Dramaturgy and New Works. It's our annual New Strands Festival—four days of staged readings, master classes, pop-up kitchens, DJs, and an infectious sense of possibility.

For the last four years, A.C.T. has partnered with new play incubators across the country to give up-and-coming artists a chance to hear their work read aloud and to collaborate with other artists as they fine-tune their writing. This year, we're excited to partner with Page 73, a New York City nonprofit that nurtures promising voices in American theater who have yet to receive their big break in New York. By providing career guidance, financial assistance, and production opportunities for committed playwrights, Page 73 offers "a warm embrace in what can be a very caustic, critical environment," says Meads. "It's wonderful that this organization exists to give people a good launch and a creative home."

Page 73 has a record of discovering playwrights who go on to be important voices in American theater, including artist Susan Soon He Stanton (who workshopped *Both Your Houses* at the 2018 New Strands Festival before our M.F.A. students staged it this past February) and Mfoniso Udofia (an A.C.T. M.F.A. alum and the playwright of *Her Portmanteau*, which played at The Strand this season). "I love Page 73's taste," says Meads. "They have a good eye for playwrights who have their own distinct voices and aren't in thrall to the influence of the artists who came before them."

One of those playwrights is Jiehae Park, a member of Page 73's Writers Group who will be joining us for this year's New Strands Festival. Park will bring her script *Untitled*



PHOTO BY STEFAN COHEN

FROM LEFT Actors Solea Pfeiffer and Kayla Foster in *Untitled Tegan and Sara Musical* at the 2018 New Strands Festival.

Storytelling Project, sparked by her desire to reconnect with her love of storytelling. Why do we have a primal urge to share stories? What's the relationship between young women and storytelling? And how does that relationship shift when the artist encounters marketplace pressures? *Untitled Storytelling Project* will be directed by Eric Ting, the California Shakespeare Theater artistic director who'll be directing *Gloria* at The Strand next season.

A.C.T. has also invited another Page 73 playwright, Emily Feldman, to explore what happens when the cultural zeitgeist and personal beliefs come into conflict in her father-daughter road trip story, *The Best We Could (a family tragedy)*. Three-time Obie Award winner Daniel Aukin will direct this inventive script, which employs a unique storytelling structure sure to engage theatergoers.

Exposing audiences to a breadth of theatrical styles, aesthetics, and subjects is one of the primary goals of our New Strands Festival. "Imagine all these new plays are contributing to a stew," says Meads. "Each adds a different flavor note that complements the others."

Between readings and master classes, the Strand lobby will be busy with drinks at the bar, sound mixing by four local DJs, and conversations about the art-in-progress. "If you see one play in the morning," says Literary Manager Allie Moss, "you're primed to think about the next play differently. It's one thing to see a play and talk about it, and it's another thing to see a chunk of readings and have a conversation about multiple pieces. The connections that people see and make because of the work we've paired together—that's unique to a new play festival."

Here in 2019, "We're in a golden age of American playwriting," says Meads. "Organizations such as Page 73 are filling a vital niche because there is an abundance and diversity of artistic excellence in the field of new play creation right now. New Strands will channel that electricity." ■

A.C.T.'s New Strands Festival is free and open to everyone—artists and theater lovers, veterans and first-timers! Visit act-sf.org/newstrands to learn more, and join us May 16–19 for an exciting weekend of experimentation.

A.C.T. TODAY

WHEN WOMEN TAKE MATTERS INTO THEIR OWN HANDS

THE M.F.A. SPRING SEASON

BY ELSPETH SWEATMAN



PHOTOS BY BERYL BAKER



LEFT M.F.A. Program actors Jeff Wittekiend and Emma Van Lare (class of 2020) in *Medea*. **ABOVE** M.F.A. Program actors Eliza Murphy (class of 2021) and Dinah Berkeley (class of 2020) in *Sense and Sensibility*.

A.C.T.'s stages this spring are filled with strong women making bold choices and taking fate into their own hands. At The Geary, Master of Fine Arts Program alum Rebekah Brockman (class of 2013) plays Becky Sharp, a woman climbing the 19th-century social ladder in *Vanity Fair*. And over on Market Street, current M.F.A. Program actors are tackling the iconic roles of Euripides's eponymous heroine in *Medea* and Jane Austen's beloved sisters in *Sense and Sensibility* (adapted by *Vanity Fair* playwright Kate Hamill).

In The Costume Shop Theater, second-year M.F.A. Program actor Emma Van Lare plays Medea, an immigrant struggling against discrimination, misogyny, and patriarchy in this production set against the backdrop of 1930s New Orleans. When her husband abandons her, she must face a world where the system is rigged against her and vengeance seems like her only means of restoring the balance. "The fact that this story was written in Grecian times is insane," says A.C.T. Associate Conservatory Director Peter J. Kuo, who is directing *Medea*. "A woman saying, 'If you're going to trample me, I'm going to trample you

Medea runs May 8-12 at The Costume Shop Theater. Sense and Sensibility runs May 9-11 at The Rueff at A.C.T.'s Strand Theater. For tickets, visit act-sf.org/mfashows.

back,' feels as revolutionary now as it was back then."

Next door at The Strand, first- and second-year actors are also exploring a world run by patriarchal rules in *Sense and Sensibility*. When their father's death leaves the Dashwood sisters penniless, homeless, and vulnerable to gossip, they must rely on each other to discover what it takes to follow their hearts. Filled with Hamill's unique playful theatricality, this immersive production invites audiences inside Austen's world of balls, courtships, and advantageous matches. "It's imperative for female-identifying actors to play roles that are flawed, complicated, and fully human," says second-year M.F.A. Program actor Dinah Berkeley, who plays Elinor Dashwood. "Kate Hamill's ability to write humorous, complicated, full-of-life characters is such a skill. I'm thrilled and honored to have the opportunity to play in this world."

These two stories of powerful women also speak to the tenets at the center of A.C.T.'s actor training. "In my training, I have been working to claim my space as a performer, make bold choices as an artist, and eradicate timidity from my work," says first-year actor Eliza Murphy. "A character like Marianne is the perfect way to explore this boldness; she refuses to settle, she fights with her whole heart, and she is a genuine, generous, and fierce sister, lover, and friend. The women in Hamill's *Sense and Sensibility* do not apologize for the way they feel, despite the pressure and judgment that is placed on them."

"When selecting our M.F.A. Program season, we consider how to test and take advantage of our training," says Conservatory Director Melissa Smith. "The first- and second-year M.F.A. actors are focusing on dialects and texts that are rich in imagery and poetry. They are exploring the Greek chorus in their voice classes. What better way to celebrate the culmination of another year than our actors putting their newly acquired skills to work in *Medea* and *Sense and Sensibility*."

"Part of our M.F.A. curriculum is Citizen Artistry, where we teach our students how to empower themselves and others both on and off the stage," says Kuo. "These plays spotlight a female narrative, by embodying not only the women but also the characters who work against them. Showcasing these barriers is necessary to telling these stories. I can't wait to see the actors rise to the challenge of creating worlds that feature these badass women." ■

For more information about our Master of Fine Arts Program, as well as our other actor-training programs, visit act-sf.org/conservatory.

producers CIRCLE

FRANNIE FLEISHHACKER, CO-CHAIR • ROBINA RICCITIELLO, CO-CHAIR

We are privileged to recognize Producers Circle members' generosity during the March 1, 2018 to March 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.

KENNETH AND GISELE MILLER

TONI REMBE AND ARTHUR ROCK*

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

ROBINA 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.

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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 serves on the board of Theatre Forward and is 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 Lincoln Park Zoo, and served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, and has been recognized in 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 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.

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.

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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.

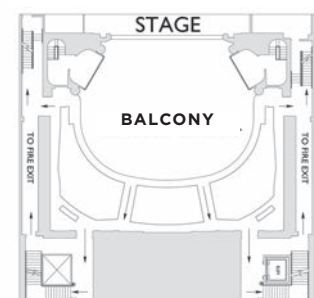
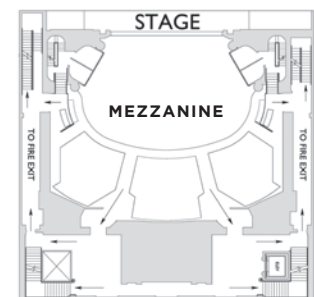
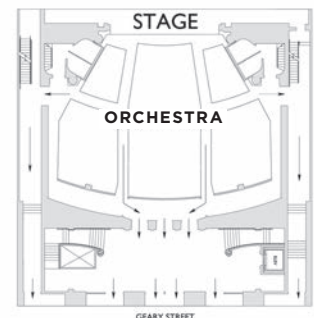


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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