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Parts I, II, III
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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 engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Peter Pastreich, we embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions and literatures, while exploring new artistic forms and communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened its first San Francisco season in 1967. We have since performed more than 350 productions to a combined audience of more than seven million people. Every year we reach more than 250,000 people through our productions and programs.

Rising from the wreckage of the earthquake and fire of 1906 and hailed as the “perfect playhouse,” the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans rallied together to raise a record-breaking $30 million to rebuild the theater. The Geary reopened in 1996 with a production of The Tempest directed by Perloff, who took over in 1992 after the retirement of A.C.T.’s second artistic director, gentleman artist Ed Hastings.

Perloff’s 25-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

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. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and 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 their employees’ business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 16,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees the world-famous Young Conservatory (for students ages 8 to 19) and our ACTsmart education 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 our increased presence in the Central Market neighborhood marked by the renovation of The Strand Theater and the opening of The Costume Shop Theater, and the recent appointment of Pam MacKinnon as A.C.T.’s Artistic Director Designate, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.
A WORLD-PREMIERE MUSICAL

BOOK BY
PAMELA GRAY

MUSIC AND LYRICS BY
PAUL SCOTT GOODMAN

ADDITIONAL LYRICS BY
PAMELA GRAY

BASED ON THE MIRAMAX AND VILLAGE ROADSHOW MOTION PICTURE A WALK ON THE MOON

WRITTEN BY PAMELA GRAY

DIRECTED BY
SHERYL KALLER
In the summer of '69, America is on the brink of change. In the cities, crowds are protesting the Vietnam War. In the skies, Apollo 11 is speeding towards the first moon landing. But at a Catskills resort near Woodstock, New York, 31-year-old Jewish housewife Pearl Kantrowitz and her rebellious, teenage daughter Alison feel stuck. All this revolution seems to be passing them by.

Yet, as July turns to August, Pearl and Alison undergo their own transformations. When Pearl falls for the free-thinking traveling salesman and Alison for the guitar-playing boy next door, both embrace a spirit of exploration and sexuality, and realize they have more in common than they thought.

Based on the award-winning film (starring Diane Lane and Viggo Mortensen), this world-premiere musical features Katie Brayben (the Olivier Award–winning star of Beautiful: The Carole King Musical), Zak Resnick (A.C.T.'s Last Five Years), and Jonah Platt (Wicked). Driven by the uplifting stories of cultural and personal awakening, and scored by rock composer Paul Scott Goodman (Bright Lights, Big City), A Walk on the Moon is a soaring new musical that will fill The Geary with love, discovery, and '60s spirit.

JUNE 6–JULY 1
A.C.T.’S GEARY THEATER
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American-made drama of grit and heart

**SWEAT**

by Lynn Nottage
Directed by Loretta Greco
SEP 26–OCT 21, 2018, AT THE GEARY

“A bracingly topical portrait of American dreams deferred”
The New York Times

“A thrilling gender-flipped slice of Manifest Destiny”
Time Out New York

**MEN ON BOATS**

by Jaclyn Backhaus
Directed by Tamilla Woodard
OCT 17–DEC 16, 2018, AT THE STRAND

“Men on Boats is off-the-canyon-walls funny”
Chicago Tribune

A.C.T. kicks off the 2018–19 season with the Pulitzer Prize-winning drama that had Broadway critics and audiences on their feet. In Reading, Pennsylvania—the blue-collar heart of America’s steel industry—a tight-knit group of factory workers has gathered in the local bar for generations to share laughs, hopes, and cold beers. But as recession looms and a union lock-out turns assembly line into picket line, lifelong friends find themselves pitted against each other in the struggle to survive. Inspired by the stories of Rust Belt workers, two-time Pulitzer Prize winner Lynn Nottage (*Ruined*) unites heart and humor to forge a searing drama of the grit, drive, and resilience of our conflicted American dreams.

Spinning historical, theatrical, and gender conventions on their heads, this subversive tale of ten men, four boats, and two rivers contains none of the above. Pack your gear for this contemporary telling of 19th-century American explorer and one-armed Civil War veteran John Wesley Powell, who assembles a brawny band of trappers, adventurers, and soldiers to explore Wyoming’s waterways. Inspired by Powell’s actual travel log from 1869, Jaclyn Backhaus’s ingenious and nimble script is provocative, laugh-out-loud theater, performed by a diverse cast of female-identifying and gender-fluid actors who infuse America’s historic myths of male conquest with a sly blast of subtext.

In her A.C.T. debut, Artistic Director Designate Pam MacKinnon continues her career-long exploration of American theater’s legendary playwright, Pulitzer Prize winner Edward Albee (*Who’s Afraid of Virginia Woolf?*, *A Delicate Balance*). In this wildly imaginative and satirical comedy, a newly retired couple picnic on a beach and squabble when they’re interrupted by two human-sized, English-speaking lizards. Are they an evolutionary miracle, or a threat? And which couple is the greater risk to the other? As the two pairs begin to communicate, they come uneasily together, discovering how life changes can spark terror and restlessness in any creature of habit. Albee returns to The Geary for the first time in a decade, with a sparkling fantasy of growing up and growing old, fear and adventure, love and laughter.

Pulitzer Prize–winning comedy

**EDWARD ALBEE’S SEASCAPE**

Directed by Pam MacKinnon
JAN 23–FEB 17, 2019, AT THE GEARY

“Wry, charming and surprisingly hopeful”
Los Angeles Times

In her A.C.T. debut, Artistic Director Designate Pam MacKinnon continues her career-long exploration of American theater’s legendary playwright, Pulitzer Prize winner Edward Albee (*Who’s Afraid of Virginia Woolf?*, *A Delicate Balance*). In this wildly imaginative and satirical comedy, a newly retired couple picnic on a beach and squabble when they’re interrupted by two human-sized, English-speaking lizards. Are they an evolutionary miracle, or a threat? And which couple is the greater risk to the other? As the two pairs begin to communicate, they come uneasily together, discovering how life changes can spark terror and restlessness in any creature of habit. Albee returns to The Geary for the first time in a decade, with a sparkling fantasy of growing up and growing old, fear and adventure, love and laughter.
An achingly poignant drama about legacy and forgiveness

**HER PORTMANTEAU**

by Mfoniso Udofia
Directed by Victor Malana Maog
**FEB 13–APR 14, 2019, AT THE STRAND**

“Powerful . . . moving . . . extraordinary”
The New York Times

Traveling from Lagos, Nigeria, to visit her mother and American-born sister for the first time in two decades, thirtysomething Iniabasi arrives to a snowy landscape, and even chillier truths inside a small Manhattan apartment. As Nigerian traditions clash with American realities, the family is forced to confront its literal and emotional baggage and its painful legacies across language, continents, and cultures. In spring 2019, A.C.T. and Magic Theatre will each present one, independent chapter from Mfoniso Udofia’s sweeping nine-part saga about a family of Nigerian immigrants and their American-born children.

Buzzer-beating basketball drama

**THE GREAT LEAP**

by Lauren Yee
Directed by Lisa Peterson
**MAR 6–31, 2019, AT THE GEARY**

“[This] imaginative vault over the decades . . . asserts a quiet, beautifully unexpected power”
The Denver Post

When a college basketball team from San Francisco is invited to China for an exhibition game in 1989, a smack-talking American coach faces his protégé—now grown and bent on crushing the Westerners. But after a high school star from Chinatown joins the American team, his actions in Beijing become the accidental focus of attention, escalating the fractured history between the coaches. Funny, urgent, and contemporary, this slam dunk of a sports drama from Bay Area playwright Lauren Yee explores identity, global politics, and the collision of cultures and generations. Soaring across time and continents, from the hardball courts of San Francisco’s Chinatown to a Beijing on the brink of revolution, *The Great Leap* builds tension right up to the buzzer.

Inventive period drama that pops with 21st-century spirit

**VANITY FAIR**

by Kate Hamill
Based on the novel by William Makepeace Thackeray
Directed by Jessica Stone
A coproduction with Shakespeare Theatre Company
**APR 17–MAY 12, 2019, AT THE GEARY**

“A gift to actors and a goody bag for its audience”
The New York Times

From acclaimed playwright Kate Hamill (2017 Playwright of the Year, *Wall Street Journal*) comes a rollicking new stage adaptation of William Makepeace Thackeray’s classic 19th-century novel that pops with 21st-century spirit. Ambitious Becky Sharp may not have been born with wealth or status, but she’s determined to attain both—at any cost. Armed with fierce wit and calculating charm, Becky forges her own path through London’s high society, dealing herself into a game she was never invited to play. Displaying the celebrated audacity and verve that she brought to her adaptation of *Sense & Sensibility*, Hamill conjures an inventive and lively period drama featuring one of literature’s original “nasty women.”

PLUS ONE SHOW TO BE ANNOUNCED!

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STUDIO A.C.T. (AGES 19+)
Whether you’re interested in exploring performance onstage or expanding your executive presence at work, Studio A.C.T. has the class for you. Summer classes include Executive Presence, Stage Combat Intensives (with certification in up to four weapons), and Discipline for Deviants, a workshop dedicated to the craft of drag performance.

Enroll now at act-sf.org/yc or act-sf.org/studio.
A WALK ON THE MOON
(JUN 6–JUL 1)
AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT
JUN 6, 7 PM
Ride your bike to A.C.T. and take advantage of secure bike parking and low-priced tickets at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

KDFC PROLOGUE
JUN 12, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the Walk on the Moon artistic team.

THEATER ON THE COUCH*
JUN 15, 8 PM
Sponsored by Kaiser Permanente, this exciting postshow discussion series addresses audience questions and explores the minds, motivation, and behavior of the characters.

AUDIENCE EXCHANGE*
JUN 17, 2 PM; JUN 19, 7 PM;
JUN 27, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
JUN 20, 8 PM
Mix and mingle at this hosted postshow LGBTQ+ party.

To learn more and order tickets for InterACT events, visit act-sf.org/interact.

*Events take place immediately following the performance.

VOLUNTEER!
A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing arts library and ushering in our theaters. act-sf.org/volunteer

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TAYLOR STEINBECK
A THOUSAND SPLENDID SUNS

BY Ursula Rani Sarma

BASED ON THE NOVEL BY Khaled Hosseini

ORIGINAL MUSIC WRITTEN AND PERFORMED BY David Coulter

DIRECTED BY Carey Perloff

“A great storytelling success”
SAN FRANCISCO CHRONICLE

JULY 17–29 | A.C.T.’S GEARY THEATER

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to The Geary and Father Comes Home from the Wars (Parts 1, 2 & 3)! Producing a Suzan-Lori Parks play has been a dream of mine since I came to A.C.T. 25 years ago, so it’s fortuitous and joyful for me that it’s finally happening now.

Father Comes Home is a play of immense scope and ambition. What you are seeing today represents the beginning of a proposed nine-part cycle, with the first three parts covering the Civil War, slavery, and the American South. Having grown up in a military household, Suzan-Lori has said that her childhood was defined by her father leaving for and coming home from war. In her latest work, she has created a young enslaved man, aptly named Hero, who is agonizing about whether to go off to war himself. His quandary is immeasurably more difficult because he has been promised his freedom in exchange for fighting on the Confederate side. The play asks us to think about the price and nature of freedom. Is freedom something bestowed from the outside, or something we must grant ourselves from within? In times of immense turmoil, what do we owe ourselves, our families, our community? These existential questions are endlessly complex and dramatically thrilling.

Father Comes Home represents a writer at the top of her game. I remember my very first encounter with Suzan-Lori, nearly 30 years ago, when Liz Diamond told me about a play she was directing at BACA Downtown called Imperceptible Mutabilities in the Third Kingdom. We trekked out to Brooklyn to see it, and the swirl of language, laughter, horror, and history was intoxicating. I vowed to follow the work of this major new voice, who had already coined a theatrical language all her own. Turning history on its head, Suzan-Lori looks deep into the hole in which African American stories have disappeared and resurrects them. She asks new questions about things we thought we understood, transforms Abraham Lincoln into a Black man, and watches women reinventing their identities so as to feel that they even exist in the world.

In the case of Father Comes Home, she uses the Odyssey as a loose framework to explore the archetypal hero’s journey. This is an interesting moment for that Homeric reference, as it coincides with the publication of the first major translation of the Odyssey by a female scholar, Emily Wilson. In Wilson’s version, the moral contradictions inherent in Homer’s tale seem particularly vivid. Wilson calls Odysseus “a complicated man,” and he is both admirable and arrogant, heroic and horrifying. He longs to come home, but repeatedly destroys that possibility through his own recklessness. He dreams of reuniting with his beloved wife, Penelope, but is constantly unfaithful. Who is this contradictory man, and what is the nature of his conflict? Suzan-Lori gives us her own speculations in Father Comes Home.

It’s very gratifying to have the imaginative and visionary Liz Diamond at the helm of this production, a director who has a 30-year history with Suzan-Lori Parks. Liz runs the directing program at Yale School of Drama, and we are co-producing this production with Yale Rep, another great pleasure. While we welcome many new artists to A.C.T. with this production, Father Comes Home also serves as a homecoming for beloved A.C.T. actors Gregory Wallace and Steven Anthony Jones, whom we welcome back with great joy.

One epic will follow another, as our acclaimed production of A Thousand Splendid Suns returns to The Geary in July. There are now two companies of Suns, one playing across Canada and the other traveling up the West Coast, and we couldn’t be happier that this adaptation of Khaled Hosseini’s beloved novel is having such an extended life. Suns was commissioned by A.C.T.’s New Works program, which is now hard at work developing another new piece, the musical A Walk on the Moon, which closes our season this year. As with Suns, we have created a custom-made development process for Moon to support the creative team of Pamela Gray, Paul Scott Goodman, and Sheryl Kaller as they shape the original film into a sexy and bittersweet musical about a Borscht Belt bungalow colony in the summer that a man first walked on the moon and hippies took over a field for the Woodstock music festival. While wildly different in tone and location, both Moon and Suns tell the story of three generations of women navigating change in a turbulent world. We hope you’ll have the opportunity to experience them both this summer.

Finally, we’re excited to introduce Pam MacKinnon’s first season as A.C.T.’s next artistic director, which begins with the Pulitzer Prize-winning Sweat. Everyone here looks forward to sharing the next chapter of A.C.T.’s life with you.

And now, enjoy Father Comes Home from the Wars!

All my best,

Carey Perloff
Artistic Director
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Father Comes Home From the Wars, Parts 1, 2 & 3

BY SUZAN-LORI PARKS
DIRECTED BY LIZ DIAMOND
CHOREOGRAPHED BY RANDY DUNCAN

CREATIVE TEAM

SONGS AND ADDITIONAL MUSIC
SUZAN-LORI PARKS
RICCARDO HERNÁNDEZ
SARAH NIETFELD
YI ZHAO
FREDERICK KENNEDY
RICK SORDELET
CHRISTINE ADAIRE
TARA RUBIN CASTING, JANET FOSTER, CSA
CATHERINE MARÍA RODRÍGUEZ, CATHERINE SHEEHY
KAT YEN

STAGE MANAGEMENT

STAGE MANAGER DEIRDRE ROSE HOLLAND*
ASSISTANT STAGE MANAGER CHRISTINA HOGAN*

ASSISTANT DIRECTOR KAT YEN

UNDERSTUDIES

SECOND, THE OLDEST OLD MAN, LEADER, FIRST RUNAWAY
SECOND RUNAWAY, PENNY, THIRD, THIRD RUNAWAY
HOMER, HERO, ODYSSEY DOG, FOURTH
THE MUSICIAN
THE COLONEL, SMITH

CAST

SECOND, SECOND RUNAWAY PENNY
THIRD, THIRD RUNAWAY
THE COLONEL
THE OLDEST OLD MAN
HOMER
THE MUSICIAN
LEADER, FIRST RUNAWAY
SMITH
HERO
ODYSSEY DOG, FOURTH

CASTING DIRECTORS

TARA RUBIN CASTING, JANET FOSTER, CSA
CATHERINE MARÍA RODRÍGUEZ, CATHERINE SHEEHY
KAT YEN

ASSISTANT DIRECTOR

SUZAN-LORI PARKS
RICCARDO HERNÁNDEZ
SARAH NIETFELD
YI ZHAO
FREDERICK KENNEDY
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FATHER COMES HOME FROM THE WARS

Father Comes Home From the Wars, Parts 1, 2 & 3 was developed by The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director) and had its world premiere there on October 27, 2014. The premiere was presented in association with The American Repertory Theater at Harvard University (Diane Paulus, Artistic Director; Diane Borger, Artistic Producer).

Father Comes Home From the Wars, Parts 1, 2 & 3 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 A.C.T.’s M.F.A. Program class of 2018 appearing in this production courtesy of Actors’ Equity Association

415.749.2228
WRITING FROM THE GUT
THE LIFE AND WORK OF SUZAN-LORI PARKS
BY ELSPETH SWEATMAN
Don’t ask playwright Suzan-Lori Parks what her plays mean. “This meaning thing, I think it’s something made up by people who didn’t want to feel anymore,” she says. “They wanted to compartmentalize, they wanted to contain, so they made up meaning.” Parks is a force that refuses to be contained. She is a lover of jazz and opera, William Faulkner and William Shakespeare, Roots and Downton Abbey. Her beaming smile, booming laugh, and rhythmic voice draw you in. She is fiercely intelligent, puckish, meticulous.

Parks was born on May 10, 1963, in Fort Knox, Kentucky. As the middle child in an army family, she moved around a lot, living in Texas, California, North Carolina, Maryland, Vermont, and Germany. From an early age, Parks was an energetic storyteller, but it wasn’t until she was in a college writing class taught by novelist James Baldwin that the idea of being a playwright crossed her mind. Baldwin saw how animated Parks was when she was reading her work for the class, and suggested she try writing plays. “And I was like, ‘What the fuck? Plays?’ I hated theater,” said Parks. “Just fake people doing bullshit. But James Baldwin said try it, so there I was.”

After graduating from Mount Holyoke College, Parks studied acting for a year at Drama Studio London. She wanted to understand the physicality of language onstage. “Language is a physical act,” she says. “It’s something which involves your entire body—not just your head. Words are spells which an actor consumes and digests—and through digesting creates a performance on stage. Each word is configured to give the actor a clue to their physical life.” From this acting training grew her unique, muscular voice; her specificity of language down to each syllable imbues her characters with energy.

In 1986, Parks moved to New York City, where she temped as a paralegal and searched for a home for her work. On a subway ride home, Parks approached Village Voice theater critic Alisa Solomon and asked her where she could send her plays. “They’re kind of unconventional,” Parks told her. Solomon passed her manuscripts on to Mac Wellman, the literary advisor at Brooklyn Arts and Cultural Association (BACA). “He sort of flipped, and sent it to me,” says director Liz Diamond, “and I sort of flipped.”

Diamond directed Parks’s Imperceptible Mutabilities in the Third Kingdom at BACA Downtown in 1989. It was an immediate success, winning the Obie Award for Best New American Play in 1990. “1990 was like a brave-new-world kind of thing,” says Parks. “Everybody and their mama was telling me what they were going to do for me. And talk is cheap.” But one voice rose above the clamor: director and producer George C. Wolfe. As artistic director of The Public Theater, Wolfe played an active role in developing and producing Parks’s next four plays: The America Play (1994), Venus (1996), In the Blood (1999), and the Pulitzer Prize–winning Topdog/Underdog (2003).

Since winning the Pulitzer in 2003, Parks has continued to push the boundaries of her storytelling. She has written several screenplays, a novel, and the book for Unchain My Heart, the Ray Charles Musical. She has edited and updated the libretto for the Tony Award–winning 2012 Broadway production of The Gershwins’ Porgy and Bess. And in 2006, she broke the record for the largest collaboration in American theater history, when roughly 700 theaters premiered 365 Days/365 Plays over the course of a year.

Parks’s latest challenge is Father Comes Home from the Wars, a nine-part play cycle. Parts 1, 2, and 3 feature all of the elements that make Parks’s work so unique: her muscular language; her jazz-inspired rhythms, repetitions, and revisions; and her impeccable timing and sense of humor. In this story of Hero and Homer, Parks fuses her love of the plays and poetry of ancient Greece with her exploration of history—both her own memories of waiting for her father to return from a tour in Vietnam, and unearthed areas of American history—to tackle the big concepts of identity and freedom.

Parks is in no hurry to complete the other six parts of this epic. She knows it will follow the descendants of Hero and Homer into the 20th century, and has written a rough outline. But her gut is telling her to wait. “When you’re pregnant with a baby, when it’s 5 months old, are you going to pull it out and take a look at it? No. It will come in time.”

Following Topdog/Underdog’s Broadway run, many theater critics tried to define Parks as the Black woman playwright. “I don’t mind the label, but I do mind what happens next: Black woman playwright equals some sort of play. People say the black experience is X, and usually the X is the sorrows and frustrations and angers of people who have been wronged. That’s all we get to write about. That’s the black experience. Well, that’s very important, but it’s not my thing.”

“LANGUAGE IS A PHYSICAL ACT. IT’S SOMETHING WHICH INVOLVES YOUR ENTIRE BODY— NOT JUST YOUR HEAD.”

—SUZAN-LORI PARKS
As soon as the first shots rang out on April 12, 1861, the American Civil War was classified, glorified, and romanticized as a white man's war. The voices of the nearly four million Black Americans, more than 90 percent of whom were enslaved, were erased. It is their voices that playwright Suzan-Lori Parks re-earths in *Father Comes Home from the Wars (Parts 1, 2 & 3)*, bringing us face to face with a painful, complicated, and shameful aspect of America's history, one with which we are still coming to terms.
Like Parks’s protagonist, Hero, many enslaved Black men were forced to accompany their owners from the cotton field to the battlefield. Up before dawn, body servants had to polish boots, mend uniforms, clean weapons, forage for food, and cook meals. Throughout all of this, these enslaved men had no agency. Even in uniform, their lives were a never-ending ordeal of surviving the cruelty, humiliation, and brutality of white men.

While it was the battlefields that captured public attention, in a war where railroads, large-scale manufacturing, and logistical campaigns were as vital as soldiers, no Black American survived untouched. Toiling away as laborers, miners, hospital porters, and factory workers were 3.5 million free and enslaved Black people. Some free men volunteered for this dangerous war work, wishing to defend their city or state. But they frequently worked side by side with enslaved men who were impressed, conscripted, or simply offered up by their owners.

For those on the home front, the Civil War was a time of faith and fear. Reports of approaching Union troops buoyed hopes of escape and freedom, but also raised the threat of families being torn apart as owners marched away all able-bodied enslaved men to prevent them falling into the enemy’s hands. The introduction of curfews, travel permits, and local patrols further restricted the daily lives of many Black Americans. Communities were divided as communication with neighboring free men and women was forbidden. Punishments for escape attempts became even more brutal; in many instances, they were death sentences. Those who did manage to reach Union lines quickly discovered that they were no more welcome there; white Union soldiers were just as cruel, with some even turning escapees over to their former owners.

In 1863, President Abraham Lincoln relented to pressure from abolitionists and Black civic leaders and allowed Black Americans to enlist in the Union Army. Over the next two years, 180,000 would serve in the army and see action on more than 50 occasions. Despite proving themselves on the battlefield, Black Union soldiers faced inequity in the provisions and medical care that they received, the promotion opportunities that they were offered, and the punishments that they received. If captured by Confederate soldiers, they faced execution or the terror of being sold into slavery.

Although slavery was technically abolished in the United States in December 1865, Black Americans have continued to face systemic discrimination, racism, and prejudice. The threat of violence, torture, and lynching, as well as the Jim Crow laws—dehumanizing legislation passed in many Southern states that systematically kept Black Americans in de facto slavery—were daily reminders of the limitations of their “freedom.” Even now, 50 years after the passing of the 1964 Civil Rights Act, millions of Black Americans struggle to gain equal access to housing, healthcare, education, social services, fair treatment within the judicial system, and the opportunity to participate in America’s political system.

The repercussions of slavery, segregation, and the Civil War are very much alive in contemporary America. We see this in scholarly research into Post Traumatic Slave Syndrome, the current Black Lives Matter movement, and theatrical explorations of how this history continues to impact Black communities, such as A.C.T.’s 2018 Every 28 Hours Black Arts Festival: A Healing Experience and Parks’s Father Comes Home from the Wars. When Hero raises his arms in the “Hands up, don’t shoot” pose, Parks shows us how her protagonist’s struggle for freedom is one that is ongoing. For millions of Black Americans, the question of what it means to be free in America is yet unanswered.

OPPOSITE, FROM TOP
Dan Hiatt and James Udom in Yale Repertory Theatre and A.C.T.’s 2018 production of Father Comes Home from the Wars (Parts 1, 2 & 3); 44th Mississippi Infantry Regiment Sergeant A. M. Chandler and his enslaved body servant, Silas Chandler.

LEFT
MAKING MYTHS
AN INTERVIEW WITH DIRECTOR LIZ DIAMOND

BY SIMON HODGSON

The first time director Liz Diamond picked up a script by Suzan-Lori Parks, she was smitten. “I fell in love with her work,” says Diamond, “with the stories she was telling, with her voice as a writer, and with Suzan-Lori herself—this blazingly smart, fierce, funny, vibrant, young artist.” In 1989, Diamond directed Parks’s Imperceptible Mutabilities in the Third Kingdom at Brooklyn Arts and Cultural Association (BACA) Downtown, launching a partnership that has lasted 30 years. As she prepared to direct Father Comes Home from the Wars (Parts 1, 2 & 3) at both Yale Repertory Theatre and A.C.T., the chair of directing at Yale School of Drama spoke to us about the images that have inspired her design, her collaboration with the playwright, and why Parks’s play matters now.
What was your initial reaction to Parks's work?
The playwright Mac Wellman sent me her play *Imperceptible Mutabilities in the Third Kingdom*. As I began to read, my understanding of dramatic structure was blown away. Here was a work by an American writer playing with what it means to be a play! Suzan-Lori was using popular and poetic forms of speech—rhythmic wordplay, jokes within jokes, puns—to such a radical degree. She was messing with theatrical time: telling a story across great swaths of history, and through characters who morphed into others from one part of the play to the next. I had never read a play by a writer that so gleefully deconstructed and reconstructed time, space, and character.

“THE QUESTION IS ALIVE IN ALL OF US, AND ACHINGLY SO: WHAT DOES IT COST TO BE FREE? THAT PARADOX—WHY SHOULD FREEDOM COST ANYTHING?—IS AT THE HEART OF THE PLAY.”

Which images or artists have sparked your thinking for this production?
I looked at photographs of war ruins: images of Richmond, Virginia, after it was burned, and of World War I battlefields. I also shared with the design team an image I’ve always held onto: the silhouetted figures on a hill at the end of Ingmar Bergman’s *Seventh Seal* (1957). Also one image that scenic designer Riccardo Hernández brought—a still from *Ivan’s Childhood* (1962), directed by Andrei Tarkovsky, of a Russian boy peering into the war-devastated ruins of his home.

There’s an extraordinary African American artist named Elizabeth Catlett, who did a series of black-and-white linoleum cuts called *The Negro Woman* (1946–47), featuring the figures of African American women renowned and unknown. In using shadow and silhouette in our design, we were inspired by the high contrast between dark and light, and the way Catlett captures the idiosyncrasy of an individual human face but also magnifies it to become universal, representing a much larger human struggle. Yi Zhao’s lighting design is geared toward that. He likens it to a double exposure on a film negative. And Riccardo’s set is a canvas on which the larger shadows of these characters can play.

How do you approach the challenge of playing at both Yale Rep and A.C.T.?
We’re lucky, because in both cases we’re working in proscenium houses with a comparable stage footprint, wings, flyspace, and substantial depth, so the design doesn’t have to undergo radical revision. But The Geary is big. [Laughs] I’ve never worked in a house with two balconies. I’m going to be learning a lot. Happily, some of the cast are Geary veterans. “You’ve got to lift your chin up,” is what [actor] Gregory Wallace tells us.

What impact does the Odyssey have on Father Comes Home?
I think that Suzan-Lori would like us to understand that she’s not just drawing on epics from across the world, but creating a new one, hers and ours. “When you think about this play,” she said to me, “you want to say to yourself: ‘As the *Agamemnon* [the classic Greek play by Aeschylus] was to the Trojan War, so *Father Comes Home* is to the Civil War.’” It’s a kind of myth-making. The Odyssey is telling the story of the return of a hero, and this play is too. Suzan-Lori riffs—on the Homeric epic, the *Bhagavad Gita*, and the American tall tale—and ingeniously mixes lyric poetry with 21st-century vernacular, weaving it together with song to construct a deeply moving and subversively funny story about the struggle of an enslaved African American man to recognize, to understand, and ultimately to *practice* freedom.

Is it that focus on freedom that gives this play its haunting resonance today?
The question is alive in all of us, and achingly so: what does it cost to be free? That paradox—why should freedom cost anything?—is at the heart of the play. With our country so divided by racism, xenophobia, and grotesque economic and social inequality, it feels more important than ever to stage Parks’s great play. We need her unflinchingly honest and humane plays on our stages, to show us, with all her warm humor and fierce compassion, what it costs in America to “own your own self.” Throughout her artistic life, Suzan-Lori has tried to practice freedom, and that commitment is alive in this play, and in all her work.

**WORDS ON PLAYS**

Want to know more about *Father Comes Home from the Wars (Parts 1, 2 & 3)*? *Words on Plays* is full of interviews and original essays 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.
WHO’S WHO IN FATHER COMES HOME FROM THE WARS (PARTS 1, 2 & 3)

Rotimi Agbabiaka* (Second, Second Runaway) is performing on the Geary stage for the first time. He most recently appeared as Pegleg in The Black Rider: The Casting of the Magic Bullets (Shotgun Players). Other credits include Bootycandy (Brava! for Women in the Arts); Sojourners and Runboyrun (Magic Theatre); Choir Boy (Marin Theatre Company); A Raisin in the Sun (California Shakespeare Theater); Once on This Island (TheatreWorks); The Amen Corner (Alter Theater); and several productions with the San Francisco Mime Troupe, of which he is a member. As a director, he helmed the world premiere of VS. (TheatreFIRST). His solo play, Homeless, won Best Solo Performance at the San Francisco Fringe Festival, and his latest solo piece, Type/Caste, received the San Francisco Fringe Festival, and his Homeless, won Best Solo Performance at ACT-SF.ORG A Winter’s Tale, and Lilly’s Purple Plastic Purse (Alabama Shakespeare Festival). She has been seen on television in Blue Bloods, Show Me a Hero, and Friends of the People. She received her bachelor’s degree from Clark Atlanta University, and her MFA from the Alabama Shakespeare Festival/University of Alabama.

Safiya Frederick* (Third, Third Runaway) returns to A.C.T., where she previously appeared in Tom Stoppard’s Hard Problem and as the female understudy in Small Mouth Sounds. Other regional credits include Grandeur at Magic Theatre, the world premiere of Aubergine at Berkeley Repertory Theatre, Once on This Island at TheatreWorks, the Witch in Into the Woods at San Francisco Playhouse, and Much Ado about Nothing and black odyssey at California Shakespeare Theater. Past favorites include The Civilians’ production of In the Footprint at ArtsEmerson in Boston and By Hands Unknown at the New York International Fringe Festival. On screen, she can be seen as the female lead in Black Gold (America Is Still the Place) alongside Mike Colter, Bitter Melon made last fall, and the upcoming movie Sorry to Bother You, which premiered at the 2018 Sundance Film Festival.

Eboni Flowers* (Penny) is making her A.C.T. debut with Father Comes Home from the Wars (Parts 1, 2 & 3). Most recently she was seen in the same production at Yale Repertory Theatre. Her New York credits include Too Heavy for Your Pocket (Roundabout Theatre Company), Dead Dog Park (Bedlam), Paradox of the Urban Cliché (The Wild Project), Miss Julie (August Strindberg Repertory Theatre), and Court-Martial at Fort Devens (Castillo Theater). Other theater credits include Too Heavy for Your Pocket (Alliance Theatre); Times! (Youth Ensemble of Atlanta); and Three Sisters, The Trojan Women, A Winter’s Tale, and Lilly’s

Steven Anthony Jones* (The Oldest Old Man) was the artistic director of the Lorraine Hansberry Theatre, the premier African American theater company in the Bay Area. Most recently, he appeared in A.C.T.’s Hamlet as Claudius/Ghost, and he also directed Philip Kan Gotanda’s After the War Blues at UC Berkeley. He has worked in theater, television, and film for 40 years. He has performed in the works of August Wilson, Charles Fuller, Athol Fugard, Tom Stoppard, Samuel Beckett, Harold Pinter, Molière, Shakespeare, and Anton Chekhov. He was in the original cast of the Pulitzer Prize–winning A Soldier’s Play produced by the Negro Ensemble Company (Obie Award for Distinguished Ensemble Performance). He performed, taught, and directed at A.C.T. for 22 years as a member of the core acting company. His film and television credits include Midnight Caller and Trauma. Jones received his theater training at Karamu House in his hometown, Cleveland, Ohio. He is a graduate of Yankton College.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
JULIAN ELIJAH MARTINEZ*  
(Homer) was most recently seen in Mud with Boundless Theatre Company. Other theater credits include Alligator (New Georges); The Square Root of Three Sisters (The Dmitry Krymov Lab); Adam Geist (Yale Summer Cabaret); 9 Circles (Forum Theatre); Locomotion (The John F. Kennedy Center for the Performing Arts); The Hampton Years (Theater J); Romeo and Juliet and A Midsummer Night’s Dream (Chesapeake Shakespeare Company); Man of La Mancha (The Hangar Theatre); and Hamlet and All’s Well That Ends Well (Orlando Shakespeare Theater). Television credits include Elementary, Big Dogs, High School Lover, and Madam Secretary. Martinez is a former co-artistic director of Yale Cabaret, and a company member of the Chesapeake Shakespeare Company and FullStop Collective. Martinez received his MFA from Yale University and his BFA from Elon University.

MARTIN LUTHER MCCOY*  
(The Musician) is an actor, guitarist, singer-songwriter, producer, and a San Francisco native. One of the prominent figures in the Bay Area’s 1990s neo-soul scene, McCoy continues to create and support socially conscious music today. He tours as lead singer with the interdisciplinary alt-rock performance group Moon Medicin, a project led by keyboardist and visual artist Sanford Biggers. In the near future, he will release his fourth full-length studio album, a self-titled LP focusing on original material. McCoy is best known for his work with the seminal hip-hop collective the Roots, as well as his performance in Julie Taymor’s 2007 film Across the Universe. He has performed with Dave Matthews, Jill Scott, Red Hot Chili Peppers, and many others.

CHIVAS MICHAEL*  
(Leader, First Runaway) is making his A.C.T. debut. His other theater credits include Antony and Cleopatra (The Royal Shakespeare Company; The Public Theater); Brooklyn OMNiBUS (Brooklyn Academy of Music); Romeo and Juliet (Classic Stage Company; Villa La Pietra, Florence); The Broadway Problem (Lincoln Center Out of Doors Festival); Sliding into the Beast (New York Theatre Workshop; Continuum Company); The Caucasian Chalk Circle (Yale Repertory Theatre); Wild with Happy (Baltimore Center Stage); The Servant of Two Masters (The Guthrie Theater); A Doctor in Spite of Himself (Berkeley Repertory Theatre); A Funny Thing Happened on the Way to the Forum (Williamstown Theatre Festival); Much Ado about Nothing and A Midsummer Night’s Dream (Shakespeare on the Sound); Hamlet and The Illusion (New Orleans Shakespeare Festival); and Airline Highway (Southern Rep Theatre). Michael received his BA from Dillard University and his MFA from New York University’s Graduate Acting Program.

TOM PECINKA*  
(Smith) was most recently seen in the world premiere of Adrienne Kennedy’s He Brought Her Heart Back in a Box at Theatre for a New Audience. Other New York theater credits include Troilus and Cressida (The Public Theater’s Shakespeare in the Park), Torch Song (Second Stage Theatre), and A Soldier’s Tale (a collaboration of the Yale School of Music and Yale School of Drama at Carnegie Hall). His regional credits include Arcadia (Yale Repertory Theatre, Connecticut Critics Circle Award nomination); Cloud 9 (Connecticut Critics Circle Award nomination) and A Midsummer Night’s Dream (Hartford Stage); Deathtrap, Design for Living, and The Cat and the Canary (Berkshire Theatre Group); and As You Like It and The Two Gentlemen of
Verona (Shakespeare on the Sound). He received his BA from Fordham University and his MFA from Yale School of Drama.

JAMES UDOM* (Hero) is returning home to the Bay Area to make his A.C.T. debut with Father Comes Home from the Wars (Parts 1, 2 & 3). His off-Broadway credits include Tamburlaine the Great (Theatre for a New Audience), Macbeth (The Public Theater), and The Winter’s Tale (Pearl Theatre Company). Other regional theater credits include Julius Caesar (Shakespeare & Company); Romeo and Juliet (Elm Shakespeare Company); Of Mice and Men and King Lear (Hubbard Hall); Miss Julie (Yale Summer Cabaret); and Macbeth, Twelfth Night, and The Odyssey (We Players), among others. He has trained with Shakespeare & Company, Steppenwolf Theatre Company, and Dell’Arte International Ensemble, and is graduating this year with an MFA in acting from Yale School of Drama. Udom is the recipient of the 2017 Princess Grace Award (Grace LeVine Theatre Award) and the 2012 National Irene Ryan Scholarship Award for Best Actor.

GREGORY WALLACE* (Odyssey, Fourth) was an A.C.T. associate artist and core acting company member for 12 years and has been seen at A.C.T. in more than two dozen productions, including Clybourne Park, The Tosca Project, Gem of the Ocean, and Angels in America (San Francisco Bay Area Theatre Critics Circle Award). Other theater credits include Our Country’s Good (Broadway), Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (The Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theater), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebels (Baltimore Center Stage), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s Cabinet of Dr. Ramirez, The Beverly Hillbillies, Crime Story, and Internal Affairs. Wallace is an associate professor of acting at UC San Diego and a professor of acting at Yale School of Drama.

Michael J. Asberry* (Understudy) was last seen in Red Speedo with Center REPertory Company. Other theater credits include Fences (Pacific Conservatory Theatre); Driving Miss Daisy, The Whipping Man, and “Master Harold” ... and the Boys (Sacramento Theatre Company); Nora (Shotgun Players); The Box (Z Space); Romeo and Juliet (San Francisco Shakespeare Festival); Landless (Alter Theater); the Best of PlayGround; Seven Guitars (Artists Repertory Theatre); Day of Absence, Crumbs from the Table of Joy, King Hedley II, and Fabulation, or the Re-Education of Undine (Lorraine Hansberry Theatre); Superior Donuts (TheatreWorks); Topdog/Underdog (6th Street Playhouse); and Satellites (Aurora Theatre Company). Film appearances include San Andreas, Mr. Incredible and Pals, Chasing Rodriguez, and Portable Storage. Television credits include Chance (Hulu), Trauma (NBC), and Nash Bridges (CBS). Asberry has recorded voiceover spots for Pine Sol, Sweetos, General Motors, and Electronic Arts.

BRITNEY FRAZIER* (Understudy) is a Bay Area actor, director, playwright, and teaching artist. She has collaborated with Campo Santo, The Cutting Ball Theater, Shotgun Players, Brava! For Women in the Arts, Ubuntu Theater Project, Marin Theatre Company, San Francisco International Arts Festival, Berkeley Repertory Theatre, San Francisco Playhouse, and A.C.T. Most recently, Frazier played Hedda in Hedda Gabler at The Cutting Ball Theater and Woman #2 in Home at the Lorraine Hansberry Theatre. As a teaching artist, Frazier has directed for Disney Theatrical Productions, California Shakespeare Theater, the East Bay Center for Performing Arts, StageWrite, Yerba Buena Center for the Arts, and The Marsh. As a playwright, Frazier has written four original plays: Obeah, Dysphoria, Pressure High, and Laveau (a commission from TheatreFIRST). Directing credits include Star Finch’s Take the Ticket in the recent production of Participants at TheatreFIRST.

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KADEEM ALI HARRIS**
(Understudy) is in his third year of the A.C.T. Master of Fine Arts Program and made his Geary debut this past December with A Christmas Carol. His favorite roles in M.F.A. productions have been Zak in Clickshare, Romeo/Tybalt in Romeo and Juliet, and Wong in The Good Woman of Setzuan. Regional credits include Fences (California Shakespeare Theater) and Love and Information (Ensemble Theatre Cincinnati). Harris has appeared in readings with the Bay Area Playwrights Festival and Shotgun Players. He’s a committed teaching artist who has taught in New York City, Cincinnati, and the Bay Area. He is a recipient of the Bratt Family Diversity Scholarship.

MARKER has performed at California Shakespeare Theater, San Jose Repertory Theatre, Portland Center Stage, La Jolla Playhouse, Berkeley Repertory Theatre, San Francisco Shakespeare Festival, Aurora Theatre Company, TheatreWorks, Shotgun Players, the Barbican Centre (UK), Birmingham Repertory Theatre (UK), Edinburgh Festival Fringe, and the International Festival of Ancient Greek Drama. Marker is a graduate of the theater program at California State University, East Bay.

SUZAN-LORI PARKS (Playwright, Songs, Additional Music) was named one of TIME magazine’s “100 Innovators for the Next New Wave,” and is the first African American woman to receive the Pulitzer Prize for Drama (Topdog/Underdog). She is also a MacArthur “Genius Grant” prize recipient. Other awards include the Tony Award for Best Revival of a Musical (The Gershwin’s Porgy and Bess), the Gish Prize for Excellence in the Arts, an Edward M. Kennedy Prize for Drama Inspired by American History, a Horton Foote Prize, and three Obie Awards. Her screenwriting credits include Girl 6 (directed by Spike Lee), Their Eyes Were Watching God (produced by Oprah Winfrey), and Anemone Me (produced by Christine Vachon and Todd Haynes). Parks teaches at New York University and serves at The Public Theater as its Master Writer Chair. She has recently written a screen adaptation of Richard Wright’s Native Son, a new screenplay about Billie Holiday, two new stage plays, and a musical adaptation of the film The Harder They Come. She fronts her band Suzan-Lori Parks & The Band.

RANDY DUNCAN (Choreographer), a native of Chicago, is a three-time recipient of Chicago’s Ruth Page Award for Outstanding Choreographer of the Year. He has received numerous other awards, including the Artistic Achievement Award from the Chicago National Association of Dance Masters and three Black Theatre Alliance Awards. Duncan’s work can be seen in the Joffrey Ballet, Giordano Jazz Dance Chicago, and many others. While working in such theaters as the Goodman Theatre, Manhattan Theatre Club, South Coast Repertory, Court Theatre, and the Oregon Shakespeare Festival, he has created original choreography for Hair, Carousel, Zoot Suit, Once on This Island, The Rose Tattoo, Amadeus, Antigone, Death and the King’s Horseman, The Pirates of Penzance, and the Pulitzer Prize–winning play Ruined. Duncan teaches worldwide and for the past 23 years has been on the faculty of The Chicago Academy for the Arts, where he now serves as Dance Department Chair.
The Gin Game, The Gershwins’ Porgy and Bess, The People in the Picture, Parade, The Tempest, and Bring in ‘da Noise, Bring in ‘da Funk. Hernández has designed over 250 national and international theater and opera productions. His most recent credits include Admissions (Lincoln Center Theater), Oedipus El Rey (The Public Theater), The Invisible Hand (New York Theatre Workshop), Don Giovanni (Santa Fe Opera), Grounded (The Public Theater and Westport Country Playhouse), and The Dead (Abbey Theatre).

Hernández has an Obie Award for Sustained Excellence in Scenic Design.

SARAH NIETFELD (Costume Designer) is making her A.C.T. debut with Father Comes Home from the Wars (Parts 1, 2 & 3). Her recent costume design credits include Everything That Never Happened and Bulgaria! Revolt! (Yale School of Drama); How We Died of Disease-Related Illness (Yale Cabaret); and Antarctica! Which Is to Say Nowhere (Yale Summer Cabaret). Her recent scenic design credits include The Quonsets and This Sweet Affliction (Yale Cabaret). Seattle credits include August: Osage County (Balagan Theatre), Austen Translation (Jet City Improv), and The Old Maid and the Thief (Cornish College of the Arts). Born in Ireland and raised in Seattle, she has worked on both sides of the pond, including Fuel Theatre in London in association with the Royal National Theatre, the Royal Lyceum Theatre in Edinburgh, La Jolla Playhouse, the Guthrie Theater, and Seattle Opera. Sarah holds a BFA from Cornish College of the Arts and an MFA from Yale School of Drama.

YI ZHAO (Lighting Designer) is designing at The Geary for the first time with Father Comes Home from the Wars (Parts 1, 2 & 3), which previously played at Yale Repertory Theatre. His New York credits include Pipeline at Lincoln Center Theater; Actually at Manhattan Theatre Club; Suzan-Lori Park’s In the Blood and The Death of the Last Black Man in the Whole Entire World at Signature Theatre; Red Speedo at New York Theatre Workshop; and Futurity and Revolt. She
Said, Revolt Again, at Soho Repertory Theatre. Regionally, his work is frequently seen at the Oregon Shakespeare Festival, Yale Repertory Theatre, Dallas Theater Center, and The Wilma Theater, and has appeared on the stages of the Guthrie Theater, Mark Taper Forum, Huntington Theatre Company, and Berkeley Repertory Theatre. His designs for opera, music, and dance have been seen at ArtsEmerson, Curtis Institute of Music, and Ballet de Lorraine in France. He is a recipient of the 2016 Vilcek Prize for Creative Promise in Theatre.

FREDERICK KENNEDY (Sound Designer and Music Direction) is making his A.C.T. debut with Father Comes Home from the Wars (Parts 1, 2 & 3). Kennedy is a third-year MFA candidate at Yale School of Drama, where his credits include If Pretty Hurts Ugly Must Be a Muhfucka, 'Tis Pity She's a Whore, and Othello. Other credits include Native Son (Yale Repertory Theatre); The Trojan Women, Adam Geist, Alice In Wonderland, and ENVY: The Concert (Yale Summer Cabaret); and Re:union, Débâcles, Lake Kelsey, Vignette of a Recollection, The Bitter Vignette of a Recollection and Re:union, Lake Kelsey The Concert ENVY:, and Re:union (Yale Cabaret). In addition, he recently wrote, co-directed, and performed in Collisions, also at Yale Cabaret, and was the associate sound designer and music coordinator for Yale Rep’s Scenes from Court Life, or the whipping boy and his prince.

RICK SORDELET (Fight Director) has worked on 72 Broadway shows including The Lion King, Beauty and the Beast, and Indecent. His most recent credits include The Seafarer (Irish Repertory Theatre) and Cyranode Bergerac (Perseverance Theatre). He has 53 international tour credits, including Tarzan, Aida, The Lion King, Beauty and the Beast, and Ben Hur Live. Sordelet has worked for several opera companies, including the Metropolitan Opera, the Royal Opera House, and La Scala in Milan. In addition, he has numerous film and television credits, such as Dan in Real Life, The Game Plan, Kevin Can Wait, and Guiding Light. Sordelet is an instructor at Yale School of Drama, and is the recipient of the Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation and the Jeff Award for Outstanding Fight Director for Romeo and Juliet at the Chicago Shakespeare Theater.

CATHERINE MARÍA RODRÍGUEZ (Dramaturg) names New Orleans and Nicaragua home and calls culture-making her vocation. She is a graduating MFA candidate in dramaturgy and dramatic criticism at Yale School of Drama, where her credits include founding El Colectivo, Yale School of Drama’s Latinx affinity space, as well as dramaturging Seven Guitars (Yale Repertory Theatre); If Pretty Hurts Ugly Must be a Muhfucka and Amy and the Orphans (Yale School of Drama); Antony + Cleopatra (Yale Summer Cabaret); and Camille, This American Wife, and And Tell Sad Stories of the Death of Queens (Yale Cabaret). She currently serves on the Latinx Theatre Commons advisory committee and Literary Managers & Dramaturgs of the Americas board of directors. Past credits include productions at Joe’s Pub/Kimmel Center, Baltimore Center Stage, National Endowment of the Arts, El Circulo Teatral (Mexico), Borderlands Theater, Steppenwolf Theatre Company, and Northwestern University.

CATHERINE SHEEHY (Dramaturg) is resident dramaturg at Yale Repertory Theatre and the chair of dramaturgy and dramatic criticism at Yale School of Drama. Her Yale Rep credits include Happy Days, Elevada, These Paper Bullets!, In a Year with 13 Moons, The Winter’s Tale, Bossa Nova, POP!, Trouble in Mind, and The King Stag. She’s a founding member of New Neighborhood. Her adaptation of Pride and Prejudice has been produced at Asolo Repertory Theatre and Dallas Theater Center. She has worked at Theatre for a New Audience, Royal Shakespeare Company, The Public Theater, Signature Theatre, O’Neill Playwrights Conference, Center Stage, and on a project in development at HBO. She is a former associate editor of American Theatre magazine and a former editor of Theater magazine. She received her doctorate from Yale in 1999 for her dissertation If You Care to Blast For It: Excavating the Lost Comic Masterpieces of the American Canon.

TARA RUBIN ( Casting Director) has been casting at Yale Repertory Theatre since 2004. Her Broadway credits include Falsettos, A Bronx Tale, Dear Evan Hansen, Cats, Disaster!, School of Rock, Doctor Zhivago, It Shoulda Been You, Gigi, Bullets Over Broadway, Aladdin, Les Misérables, Mothers and Sons, Big Fish, The Heiress, How to Succeed in Business Without Really Trying, A Little Night Music, Billy Elliot, Shrek, Guys and Dolls, Young Frankenstein, The Little Mermaid, Mary Poppins, Monty Python’s Spamalot, The 25th Annual Putnam County Spelling Bee, The Producers, Mamma Mia!, Jersey Boys, and The Phantom of the Opera. Off Broadway, Rubin has worked on Here Lies Love, Old Jews Telling Jokes, and Love, Loss, and What I Wore. Her regional credits include productions at Paper Mill Playhouse, La Jolla Playhouse, the Old Globe, and Bucks County Playhouse.

JANET FOSTER, CSA ( Casting Director) has cast for A.C.T. for six seasons including Hamlet, The Hard Problem, King Charles III, John, Arcadia, Stuck Elevator, The Orphan of Zhao, Elektra, Endgame and Play, Scorched, and Napoli! 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

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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.

DEIRDRE ROSE HOLLAND* (Stage Manager) has worked on many regional theater projects and productions, including the 2016 New Strands Festival, John, On Beckett, Chester Bailey, Let There Be Love, and Ah, Wilderness! at A.C.T.; Measure for Measure and The Liar at Santa Cruz Shakespeare; As You Like It, Othello, Twelfth Night, and Lady Windermere’s Fan at California Shakespeare Theater; Cyrano and 2 Pianos 4 Hands at TheatreWorks; The Big Meal, Game On, Next Fall, Next to Normal, A Christmas Carol (2011 and 2012), and Spring Awakening at San Jose Repertory Theatre; The Laramie Project: 10 Years Later and the world premiere of Bonnie & Clyde at La Jolla Playhouse; and the Shakespeare Festival 2011, How the Grinch Stole Christmas! (2010), and The Mystery of Irma Vep at The Old Globe. Holland holds an MFA in stage management from UC San Diego.

CHRISTINA HOGAN* (Assistant Stage Manager) returns to A.C.T. after working on Hamlet, Monstress, and Love and Information. Her other theater credits include The Baltimore Waltz, runboyrun, And I and Silence, Hir, Arlington, Every Five Minutes, The Happy Ones, 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, Much Ado about Nothing, The Verona Project, 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.

FRED M. LEVIN AND NANCY LIVINGSTON (Company Sponsors) are stewards of the Shenson Foundation and theater-goers who have subscribed to A.C.T. for 28 years. They recently supported King Charles III, The Unfortunates, and Between Riverside and Crazy. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is Immediate Past Chair of the A.C.T. Board of Trustees and serves on the dean’s advisory board at the College of Fine Arts at Boston University. Levin serves on the boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). Both Livingston and Levin serve on the Council of Advocates of Boston Arts Academy and on the Advisory Board of the National Museum of Women in the Arts in Washington, DC.

JOHN LITTLE AND HEATHER STALLINGS LITTLE (Executive Producers) have produced A Thousand Splendid Suns, The Last Five Years, Indian Ink, Venus in Fur, and Endgame and Play at A.C.T. Heather is a CPA-turned-writer who worked in investment banking and as the chief financial officer of a company that manages the affairs of professional athletes. 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. Her short fiction has appeared in ZYZYZVA. Heath joined the A.C.T. Board of Trustees in 2011. John previously served on the Asian Art Museum board of trustees. He is an entrepreneur and inventor and enjoys adventure travel, skiing, tennis, and photography.

YALE REPERTORY THEATRE, the internationally celebrated professional theatre in residence at Yale School of Drama since 1966, has championed playwrights including Christopher Durang, August Wilson, Suzan-Lori Parks, Sarah Ruhl, Amy Herzog, and many others. Thirteen Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and ten Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Yale’s Binger Center for New Theatre, established in 2008, has distinguished itself as one of the nation’s most robust and innovative new play programs. To date, the Binger Center has supported the work of more than 50 commissioned artists and underwritten the world premieres and subsequent productions of 27 new American plays and musicals at Yale Rep and theaters across the country. The Tony Award-winning play, Indecent, created by playwright Paula Vogel and director Rebecca Taichman, which was commissioned and first produced by Yale Rep in 2015, was recently broadcast on PBS’s Great Performances.

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When Anne Shonk was young, her mother introduced her to the theater. Her family couldn’t afford to see many shows, but the productions they did attend—such as the San Francisco premiere of *Evita* with Patti LuPone and Mandy Patinkin—had a huge impact on Shonk. Now, she is a mother herself, and shares her lifelong passion for the stage with her daughter. She and Michelle have been A.C.T. subscribers for almost 15 years, and attend everything from mainstage rehearsals to special events to Conservatory performances. We sat down with Shonk to find out more about her enthusiasm for A.C.T., and why she believes that theater transcends generations.

**What drew you to A.C.T.?**
The people, the programming, and The Geary. It’s a wonderful old theater—I look for every opportunity that I can to sit in that jewel of a space.

**You’re also on the board of A.C.T.’s Master of Fine Arts Program. What does that mean to you?**
We’re the only M.F.A. Program in the country unaffiliated with a university, and we’re both highly regarded and well-ranked. I’ve been on the board for four years, and it’s been great getting to know the M.F.A. actors. Michelle and I try to go to every M.F.A. performance. If you’re at all involved with the theater and you want to see good theater continue, how else can you assure that but by training a new generation?

**What is your favorite A.C.T. memory?**
We were producers for *The Unfortunates* (2016) and got to know the cast and creatives well. We still keep in touch with a lot of them. One time we attended a rehearsal that didn’t finish until midnight and the actors were amazed that we were still there. On the closing night of the show, we arrived late, and the ushers squeezed us into the third row. Afterwards, several cast members said, “When we saw you guys come in, we felt like all the family was here,” which was a special feeling.

**Why is it so important that you share this love of theater with your daughter?**
It’s not just my daughter! When I talk about A.C.T. with other people, it’s utterly apparent that it’s something I care about. People comment all the time, “You’re really passionate about that, aren’t you?” The arts are extremely important—it matters that I pass my passion on to everyone I can.

For more information about membership benefits and how you can become a producer of a work on an A.C.T. stage, visit act-sf.org/support or contact A.C.T. Deputy Director of Development Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.
As America reverberated with the murmurs of protests and revolution this spring, a rehearsal room off West 26th Street in New York rang with the sounds of Woodstock and the ’60s. For nine days in March, the cast and creatives of A Walk on the Moon, along with A.C.T. staff, were in town for the workshop of this stunning musical premiering at The Geary in June.

Set in a Catskills bungalow colony in the summer of 1969, A Walk on the Moon follows the awakening of two women—31-year-old housewife Pearl and her rebellious daughter, Alison—as they discover themselves and their place in an era of musical and cultural revolution. Based on the 1999 film of the same name written by Pamela Gray, the book of this world-premiere musical is also written by Gray, with music composed by Paul Scott Goodman, and directed by Sheryl Kaller.

For the creative trio behind Moon, the workshop offered a chance to hear the numbers sung aloud by actors Brigid O’Brien (A.C.T.’s A Little Night Music) and Zak Resnick (A.C.T.’s The Last Five Years) and to work directly with A.C.T.’s artistic team. “The cast and creative team showed me things about this story—a story that is in my DNA—that I hadn’t seen before,” says Gray. “That’s just so exciting for me as a writer.”

For the A.C.T. staff members who traveled to New York for the workshop (including Artistic Director Carey Perloff, Associate Artistic Director Andy Donald, Casting Director Janet Foster, and Production Manager Audrey Hoo), it was an opportunity...
to shape the production—sharpening the storytelling, collaborating with the actors, and organizing the complicated logistics of the production—weeks before the Moon cast arrives in San Francisco for rehearsals on May 1.

“Putting on a new musical is a fascinating and challenging process,” says Foster. “It takes years of collaboration. After seeing the Moon workshop, I was thrilled. It’s in really good shape.” All the A.C.T. staff who went to New York came back with the songs humming in their heads.

The March 2018 workshop for Moon is part of A.C.T.’s tradition of investing in new artists and developing new work. Over the last two decades, this includes David Mamet’s adaptation of The Voysey Inheritance (2005), After the War (2007), The Tosca Project (2010), Armistead Maupin’s Tales of the City (2011), Monstress (2015), and last season’s A Thousand Splendid Suns. Adapted from Khaled Hosseini’s novel by playwright Ursula Rani Sarma, Suns was commissioned and developed at A.C.T. over several years before winning critical and audience acclaim in 2017. Over the last 18 months, it’s played in multiple theaters across North America and returns to The Geary for a two-week run in July.

Just like Suns, many of these beloved productions were painstakingly developed in A.C.T.’s studios and the New Strands Festival. Bay Area audiences can get to know a new cohort of upcoming theater artists in this year’s festival, which features work by Marisela Treviño Orta, Susan Soon He Stanton, Tegan and Sara, and Ngozi Anyanwu. Now in its third year, the festival has attracted thousands of local theater lovers with its multidisciplinary range of readings, master classes, panel discussions, and works in progress.

“The cast and creative team showed me things about this story—a story that is in my DNA—that I hadn’t seen before.”

—PAMELA GRAY

After wowing audiences at last year’s New Strands Festival, The Great Leap is the latest addition to A.C.T.’s growing list of new works, and will be part of our 2018–19 season. Written by rising Bay Area playwright Lauren Yee, the story is loosely based on Yee’s father and focuses on a Chinatown basketball star caught up in a college match between teams from San Francisco and Beijing.
At this time every year, a bittersweet air pervades A.C.T.’s 30 Grant offices as we prepare to say goodbye to our Master of Fine Arts Program graduating class. For three years, our stages, studios, and hallways have been filled with the infectious energy, passion, and dedication of these 12 artists. They have met every challenge, from acting in productions of Love and a Bottle (2016) and Clickshare (2017) to writing and directing Sky Festival performances to working with Bay Area communities as Citizen Artists to bringing festive cheer in this season’s Christmas Carol. As they look ahead to forging their own path as theater-makers, we caught up with some of them to discover what they’ve learned.

RIVKA BOREK
“One of the most thrilling moments of my training was sharing the stage with two of my M.F.A. Program teachers, Anthony Fusco and Domenique Lozano, in Hamlet. To act alongside your teachers is surreal—a cross-generational occurrence that doesn’t happen often. To go from a student to feeling like a true collaborator with professional actors and director Carey Perloff was incredibly fortifying.”

JUSTIN GENNA
“I have learned from my fellow actors that being generous and humble is a must. And when you go onstage, know that everything you need, you already have. It’s right there; you just have to reach out and grab it.”
JUSTIN EDWARD KEIM
“I came into this program thinking that acting was just like walking up to a coat rack and putting on certain coats for certain characters. In our very first class with [acting professor] Melissa Smith, she said, ‘The character comes from inside you. You are the character.’ It was a revelation. All the incredible teachers and mentors have taught me to be okay with being vulnerable, to share a piece of myself with the audience.”

OLIVER SHIRLEY
“A.C.T. has instilled in me a confidence that I will carry with me for the rest of my career. The production staff, stage managers, technical staff, and my amazing classmates have taught me by example how to conduct myself in an artistically satisfying and professional manner.”

BEATRIZ MIRANDA
“Our training is so professional. With the help of our mentors and coaches, we get to explore our bodies and minds in such a playful way that I sometimes forget it is work. Having been a part of a mainstage production this year, I have tangible evidence of the great training I have received in the M.F.A. Program.”

LEONARD A. THOMAS
“I have been exposed to so many things—mainstage productions, master classes, Sky Festival productions—and allowed to grow and stretch myself creatively, personally, artistically. I have learned how to be an artist and how to continue growing into a better performer and human being.”

CONGRATULATIONS, M.F.A. PROGRAM CLASS OF 2018! WE CAN’T WAIT TO SEE WHAT YOU ACCOMPLISH NEXT.

For more information about A.C.T.’s Master of Fine Arts Program, visit act-sf.org/mfa.

LEFT

BELOW
Headshots by Lauren Toub.
A.C.T. CELEBRATES CAREY
A LOOK BACK AT THE 2018 SEASON GALA
BY A.C.T. PUBLICATIONS STAFF
For one night in April, the stars came out to celebrate Artistic Director Carey Perloff. A.C.T. artistic luminaries united with trustees, friends, and family at the Four Seasons Hotel to toast (and roast) the artistic director at our 2018 Season Gala. In the process, they broke all records, not only raising $1.2 million for our actor training and Education & Community Programs, but also establishing the Carey Perloff Classics Fund, ensuring future productions from that canon for generations to come.

Dotted among the tables at the elegant, black-tie event were dozens of recognizable faces, including singer-songwriter Tracy Chapman, renowned actors Marco Barricelli, Anthony Fusco, Brigid O’Brien, Anika Noni Rose, David Strathairn, Shona Tucker, and BD Wong, as well as Sir Tom Stoppard, the Oscar-winning playwright and Perloff’s longtime collaborator, who surprised her with a breakfast-time visit to her home.

In an evening of love and laughter, Stoppard was just one of the artists presenting tributes to Perloff. “Carey possesses an appetite for theater no one else can claim,” he said, “and a complete engagement with the art and theory of theater.” Gregory Wallace, the actor and former A.C.T. company member, paid tribute via video and recalled working with Perloff on The Tosca Project (2010): “She’s like a tsunami,” he said, “but in a good way!”

The event was also a family affair, as husband Anthony Giles, daughter Lexie Perloff-Giles, and son Nick Perloff-Giles took the stage to acknowledge an unparalleled artist, director, playwright, and mother. After the tributes, guests kicked back to an electronic set from Nick Perloff-Giles (aka DJ Wingtip).

Many thanks to event co-chairs Priscilla Geeslin and Nancy Livingston, to the guest artists and M.F.A. Program actors who performed so beautifully, to A.C.T.’s generous board members, to the hardworking gala committee, and to all the theater lovers who supported this year’s gala. It was joyful, celebratory, funny, and irreverent—a fitting send-off to a much loved leader.
SEASON PRESENTERS

JEROME L. AND THA. N. DAVE BRUN†
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.

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PRISCILLA AND KEITH GEESLIN†
Priscilla is a vice chair of A.C.T.’s Board of Trustees and chairs the Development Committee. She serves on the boards of SF General Hospital Foundation, the SF Symphony, Grace Cathedral, and NARAL Pro-Choice America. A principal of Francisco Partners, Keith is the president of SF Opera’s board of trustees.

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.

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.

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Phil Huf In Memory of Mrs. Barbara Rosenblum
Susan Terris In Memory of Barbara Rosenblum

Jane Shurtleff In Memory of John Chapet
Ms. Kathleen Gallivan In Memory of Jack Gallivan
Mr. David J. Pasta In Memory of Gloria Guth
Richard M. and Susan L. Kaplan In Memory of Richard M. Kaplan
Dr. Margaret R. McLean In Memory of Teresa and Phillip McLean
Richard and Victoria Larson In Memory of Dennis Powers
Ms. Peggy Kivel In Memory of Eva Ramos
Wendy, David, Marisa and Jared Robinow In Memory of Barbara Rosenblum
Phil Huf In Memory of Mrs. Barbara Rosenblum
Susan Terris In Memory of Barbara Rosenblum

Judy and Robert Aptekar In Memory of Alan Stein
Fred M. Levin and Nancy Livingston, The Shenon Foundation, In Memory of Alan Stein
Susan Terris In Memory of Alan Stein
Susan and John Weiss In Memory of Alan Stein
Ms. Jay Eaton In Memory of Todd Wees
Helen M. Marcus In Memory of David Williamson

FOR MORE INFORMATION ABOUT PROSPERO SOCIETY MEMBERSHIP

Tiffany Redmon, Deputy Director of Development
415.439.2482
TREDMON@ACT-SF.ORG
Corporate Partners Circle

The Corporate Partners Circle comprises businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences, and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Caitlin A. Quinn at 415.439.2436 or cquinn@act-sf.org.

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.
Gifts in Kind

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

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

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A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is celebrating her 25th season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.’s work, helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged collaborations between A.C.T. and theaters across the United States and Canada. Known for innovative productions of classics and championing new writing and new forms of theater, Perloff has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of The Invention of Love and Indian Ink, also at Roundabout Theatre Company, and two productions of Arcadia), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include Hecuba, Mary Stuart, ’Tis Pity She’s a Whore, The Tosca Café, The Voysey Inheritance, Scorched, and Underneath the Lintel.

Perloff is also an award-winning playwright. Her recent play Kinship premiered at the Théâtre de Paris in 2014; Higher won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award; and Luminescence Dating premiered in New York at The Ensemble Studio Theatre. Perloff’s book, Beautiful Chaos: A Life in the Theater (City Lights Press), was selected as San Francisco Public Library’s One City One Book read for 2016.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the premiere of Ezra Pound’s Elektra, the American premiere of Pinter’s Mountain Language, and many classic works. Named a Chevalier de l’Ordre des Arts et des Lettres by the French government, Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford.

PETER PASTREICH (Executive Director) joined A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which the orchestra increased its endowment from $12 million to $120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation.

Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and six years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, Southbank Centre in London, Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio.

Born in Brooklyn, New York, in 1938, Pastreich received a BA in English literature from Yale University in 1959. In 1999, he was made a Chevalier de l’Ordre des Arts et des Lettres by the French government and was named an honorary member of the International Alliance of Theatrical Stage Employees by Local 16 of the Stagehands Union.

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. She also successfully launched the San Francisco Semester, a semester-long intensive designed to deepen students’ well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all while immersing them in the multifaceted cultural landscape of the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. 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, 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.

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.

PHOTOGRAPHS AND RECORDINGS
of A.C.T. performances are strictly forbidden.

RESTROOMS
are located in Fred’s Columbia Room on the lower lobby level, the Mezzanine Lobby, and the Garret on the uppermost lobby level.

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.
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