VIETGONE
Smarter Sized

LIVING

Less is more. Downsizing is the new smart sizing. Minimize to maximize. Just ask Barbara. After all, her parents lived here. In fact, the painting she’s holding once hung in their apartment; it now lives in her spacious apartment. St. Paul’s Towers is the East Bay’s most appealing Life Plan Community and offers maintenance-free living, weekly linen service, and extensive amenities that give her the freedom to do what she wants—aerobics, walking, and the theater. See why 94% of our residents highly recommend living here. To learn more, or for your personal visit, please call 510.891.8542.

St. Paul’s Towers
Making you feel right, at home.
You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

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

To learn more, please visit unionbank.com/theprivatebank or contact:
Vartan Shahijanian
Private Wealth Advisor
vartan.shahijanian@unionbank.com
415-705-7258

My legacy. My partner.
Alvin Ailey
American Dance Theater
Robert Battle, artistic director
Masazumi Chaya, associate artistic director

Celebrating 50 years with Alvin Ailey American Dance Theater!

April 10–15
Zellerbach Hall

Boston Pops at the Greek
Lights, Camera...Music!
Six Decades of John Williams
Keith Lockhart, conductor

Featuring selections from some of Williams’ most iconic Hollywood film scores, including music from Star Wars, Jaws, E.T., and the Indiana Jones and Harry Potter films.

April 21
Greek Theatre

Ex Machina

887
Written, designed, directed, and performed by Robert Lepage

Acclaimed Canadian director, actor, and playwright Robert Lepage focuses his latest work down to the most intimate scale—a one-man show steeped in his own childhood memories.

“Touching, intimate, powerful”
—The Guardian (London)

May 4 & 5
Zellerbach Hall

Performed in English and French with English supertitles.

kalperformances.org

Season Sponsor: Wells Fargo
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 new 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 disciplinary performances and international collaborations; colliding with exceptional contemporary theater; cross-productions of classical works and new translations creatively influencing theater for San Francisco and the nation.

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.
Taught by acting professionals from A.C.T., our program develops workshops customizable to clients’ needs. Whether you’re preparing for the next pitch, motivating your team, or answering post-presentation questions, our program will give employees the techniques to engage any audience.

CLIENTS INCLUDE:

LEARN MORE
Visit act-sf.org/growth or contact Program Director Dan Kolodny at dkolodny@act-sf.org.

Taught by A.C.T. professional artists and leading arts educators, this comprehensive course integrates voice, movement, text, and performance to generate creative approaches applicable to all subject areas.

ENROLL NOW! JULY 29–AUGUST 4, 2018 act-sf.org/backtothesource

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

PHOTOS BY JAY YAMADA
“A soaring, suspenseful, thrilling and wondrously stealthy play . . . vibrant and emotionally charged!”

THE NEW YORK TIMES

HEISEN

BY SIMON STEPHENS  
DIRECTED BY HAL BROOKS

“The less one knows, the better!”

NEWS DAY
BERG

For Tony Award–winning playwright Simon Stephens, human beings are infinitely mysterious. “If it’s possible to understand where someone really is,” he says, “then it’s much more likely they’ll do something that will completely astonish you.”

In *Heisenberg*, an electric new drama opening on March 14, we meet two very different people. Alex is an Irish butcher who lives alone in London. Georgie is a free-spirited woman from New Jersey, who spots him in the middle of a train station, kisses him on the neck, and rocks his world in an instant. As the characters get to know each other—and we get to know them—they surprise us, each other, and themselves.

In writing the play, Stephens was inspired by physicist Werner Heisenberg’s Uncertainty Principle, specifically the tension it reveals between the precision of science and the aspects of our world which are unknowable. How can we know so much about our world but not the first thing about the person sitting beside us? “Science is not something that’s alien or strange or geeky or weird,” says Stephens. “It’s the essence of what it is to be alive.”

*Heisenberg* is not only alive, it’s pure theater—a two-person play featuring outstanding performers reacting moment-to-moment to each other and the audience. In the soaring Geary Theater, come and see Bay Area favorite James Carpenter and award-winning New York–based actor Sarah Grace Wilson explore the oldest mystery of all—human beings.

ACT-SF.ORG/HEISENBERG
415.749.2228

“Quirky, lovely, funny and powerful!”
ASSOCIATED PRESS
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

Vietgone director Jaime Castañeda talks to the cast and creative team at the first rehearsal.

ABOUT THE PLAY

13 LETTER FROM THE ARTISTIC DIRECTOR

16 TWO SIDES TO THE STORY
An Interview with Playwright Qui Nguyen
By Michael Paller

18 FROM SAIGON TO THE STATES
The Vietnamese Refugees Who Came to America in 1975
By Simon Hodgson

20 IMAGINATION AND IDENTITY
An Interview with Director Jaime Castañeda
By Taylor Steinbeck

INSIDE A.C.T.

33 INTRODUCING A.C.T.’S NEXT ARTISTIC DIRECTOR
Get to Know Pam MacKinnon
By A.C.T. Publications Staff

34 A YEAR OF DISCOVERY
The Fellowship Program at A.C.T.
By Elspeth Sweatman

36 WARS AND WORDS
A Sneak Peek at Father Comes Home from the Wars (Parts 1, 2 & 3)
By Elspeth Sweatman

37 LOVE IMITATES ART
Meet Vietgone Executive Producers Jerome L. and Thao N. Dodson
By Elspeth Sweatman

DON’T JUST SIT THERE... interACT

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 Heisenberg and InterACT with us!

HEISENBERG (MAR 14–APR 8)
AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT
MAR 14, 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
MAR 20, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the Heisenberg artistic team.

AUDIENCE EXCHANGE*
MAR 25, 2 PM; MAR 27, 7 PM; APR 4, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
MAR 28, 8 PM
Mix and mingle at this hosted postshow LGBTQ+ party.

THEATER ON THE COUCH*
MAR 30, 8 PM
Take part in a lively conversation with Dr. Mason Turner, director of outpatient mental health and addiction medicine at The Permanente Medical Group, Inc.

PLAYTIME
MAR 31, 12:45 PM
Get hands-on with theater at this interactive preshow workshop.

WENTE VINEYARDS WINE SERIES
APR 3, 7 PM
Meet fellow theatergoers at this hosted wine-tasting event.

*Events take place immediately following the performance.

To learn more and order tickets for InterACT events, visit act-sf.org/interact.
A.C.T. PRESENTS
THEATER TOURS FOR 2018

BROADWAY IN NEW YORK CITY

Experience the bright lights of Broadway (and Hamilton!)

JUN 12–18, 2018

THE OREGON SHAKESPEARE FESTIVAL

Explore quaint and charming Ashland at the Oregon Shakespeare Festival

JUL 11–16, 2018

LONDON THEATER TOUR

Discover the cultural legacy of London, plus a trip to the real-life Downton Abbey

OCT 15–21, 2018

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

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

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

Dear Friends,

It’s been over 40 years since the end of the Vietnam War, and in some ways we are only now beginning to reckon with its impact and aftermath both in Southeast Asia and America. So Qui Nguyen’s Vietgone comes at a fascinating cultural moment. It is first and foremost a personal play, based on the story of his own parents, who met in a refugee camp in the United States, sustained a long and happy marriage, and raised children in America. But it is also the story of the shifting allegiances of young people caught up in a bizarre global struggle that often seemed contradictory and manipulated. Because the story of the fall of Saigon and the aftermath for many South Vietnamese refugees is such a complicated one, it’s thrilling when a truly imaginative artist chooses to wrestle with it and refuses to succumb to any one answer or narrative. The Pulitzer Prize-winning novelist Viet Thanh Nguyen has mined this territory brilliantly in his novel The Sympathizer, and Qui Nyugen does the same in Vietgone. Using every theatrical tool available to him, from hip-hop to heartbreak, Qui takes us on a wild road trip through the eyes of young people fleeing a misguided war. His lens on 1970s America is both hilarious and confounding, and his father’s journey into old age in America is extremely poignant.

We were excited to create an all-new production of this irreverent new play, directed by Jaime Castañeda, for The Strand Theater. We searched across the country for a wonderful cast able to bring to life Qui’s energy, humor, and language, and along the way we heard so many stories. Jenelle Chu, who plays Tong, is the daughter of Vietnamese “boat people” and shared her remarkable story with our casting team right after her audition in New York. We’ve commissioned a new score for the show from LA–based DJ Shammy Dee, and imagined a design that grounds us firmly in the reality of refugee camp life while exploding into the madness of a road trip on the turn of a dime. Along the way, A.C.T.’s Education & Community Programs team has convened story circles with Vietnamese Americans living in the Bay Area, exploring the complicated feelings that still exist so many years after the war.

To further celebrate playwright Qui Nguyen across A.C.T.’s many programs, our Young Conservatory will perform his play Begets: Fall of a High School Ronin upstairs in The Rueff at the same time that Vietgone is playing in The Rembe. Begets tells the story of teenage bullying and of a girl who learns to buck the tide through her own martial arts powers! It’s always wonderful when multiple generations of artists can collaborate on similar material, and we look forward to exploring the range of Qui Nguyen’s work as interpreted by teens and professional actors alike.

One of the exciting things about contemporary playwriting is its gleeful use of alternative forms to tell a story, and its refusal to be locked into conventional narrative structures. Vietgone leaps effortlessly from song to scene to poetry in its pursuit of the story. In a similar way, Heisenberg, playing at The Geary March 14 through April 8, tears apart a conventional man-meets-woman narrative and replaces it with a deeply mysterious and fascinating puzzle, in which a seemingly random encounter between an Irish butcher and a younger woman from New Jersey turns into the mystery of a slowly evolving relationship. Each scene adds to our questions: Is she playing him or really in love with him? Does he know he is being played and succumbs or has she convinced him of her innocence? Make sure you join us for this fascinating and beautifully written Simon Stephens script, directed by A.C.T. alumnus Hal Brooks and starring beloved Bay Area actor James Carpenter.

And if epic storytelling calls to you, you’ll want to join us for the encore production of our 2017 hit A Thousand Splendid Suns, which received such an overwhelming response that we are bringing it back to The Geary in July. This beautiful adaptation of Khaled Hosseini’s best-selling novel tells the story of three generations of Afghan women struggling to survive the political crisis of their country and hold onto hope. Don’t miss it!

Finally, if the infectious energy of Vietgone inspires you, remember that we have fantastic improv classes in our Studio A.C.T. program, and myriad other ways to experiment with making theater. Under the new leadership of Mark Jackson, Studio A.C.T. is bursting with life and ready to provide you with everything from further training in your craft to first-time theatrical adventures.

Welcome to Vietgone, and thank you as always for joining us,

Carey Perloff
Artistic Director
Four Seasons Hotel  
Saturday, April 7, 2018  

GALA CHAIRS  
Priscilla Geeslin and Nancy Livingston  

A star-studded, black-tie gala with a cocktail reception, elegant dinner, special performances featuring A.C.T. guest artists, and dancing. 
Proceeds will go to A.C.T.’s education and training programs, serving over 16,000 young people in the Bay Area each year. 

For more information, please contact Jody Price at 415.439.2470 or jprice@act-sf.org.
# Vietgone

**Presents**

**CAREY PERLOFF**, Artistic Director  
**PETER PASTREICH**, Executive Director

---

**VIETGONE**

**By Qui Nguyen**  
**Directed by Jaime Castañeda**

---

## Creative Team

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scenic Designer</td>
<td>Brian Sidney Bembridge</td>
</tr>
<tr>
<td>Costume Designer</td>
<td>Jessie Amoroso</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>Wen-Ling Liao</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>Jake Rodriguez</td>
</tr>
<tr>
<td>Projection Designer</td>
<td>Chris Lundahl</td>
</tr>
<tr>
<td>Composer</td>
<td>Shamy Dee</td>
</tr>
<tr>
<td>Props Master</td>
<td>Michael Paller</td>
</tr>
<tr>
<td>Dramaturg</td>
<td>Jacquelyn Scott</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Janet Foster, CSA</td>
</tr>
<tr>
<td>Fight Director</td>
<td>Jonathan Rider</td>
</tr>
<tr>
<td>Vocal Coach</td>
<td>Lisa Anne Porter</td>
</tr>
<tr>
<td>Movement Support</td>
<td>Stephen Buescher</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>Natalia Duong</td>
</tr>
</tbody>
</table>

---

## Cast

**In Alphabetical Order**

- **Tong**  
  - Jenelle Chu*

- **Asian Guy, American Guy, Nhan, Khue**  
  - Stephen Hu*

- **Asian Girl, American Girl, Thu, Huong, Translator, Flower Girl**  
  - Cindy Im*

- **Quang**  
  - James Seol*

- **Playwright, Giai, Bobby, Captain Chambers, Redneck Biker, Hippie Dude**  
  - Jomar Tagatac*

---

## Stage Management

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td>Marcy Victoria Reed*</td>
</tr>
<tr>
<td>Assistant Stage Manager</td>
<td>Christina Elizabeth Larson*</td>
</tr>
<tr>
<td>Stage Management Fellow</td>
<td>Miranda Erin Campbell</td>
</tr>
</tbody>
</table>

---

## Understudies

- Rinabeth Apostol*
- Steven Ho

---

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

---

This production is supported in part by an award from the National Endowment for the Arts.

---

*Vietgone was originally commissioned and developed by South Coast Repertory as part of SCR CrossRoads, with funding from the Time Warner Foundation. This play is a recipient of the Edgerton Foundation New American Play Award.

Vietgone received a world premiere co-production by South Coast Repertory (Marc Masterson, Artistic Director; Paula Tomei, Managing Director) and Manhattan Theatre Club (Lynne Meadow, Artistic Director; Barry Grove, Executive Producer) at South Coast Repertory on October 4, 2015, and at Manhattan Theatre Club’s Stage I Theatre on October 4, 2016.*
TWO SIDES TO THE STORY

AN INTERVIEW WITH PLAYWRIGHT QUI NGUYEN

BY MICHAEL PALLER
You grew up in a primarily African American neighborhood in El Dorado, Arkansas. How did that experience create the artist you’ve become?

It was one of the major influences in my life. Before I realized that I was different—which sounds silly, because I could look at myself and see that I was different—I just felt like a kid from that neighborhood. When my Black friends and I did realize we were different from each other, I remember a very distinct thing happened: we used to watch a lot of kung fu double features and Blaxploitation films [a 1970s movie genre featuring crime-based plots and African American actors in leading roles] in this small theater called the Rialto. All my Black friends would say, “I wish I was like Bruce Lee because he knows kung fu.” And I’d say, “I’d rather be like Shaft. He gets to say cool stuff and gets the ladies.” That crisscross admiration still influences who I am as an artist today.

What kind of collaboration have you had with director Jaime Castañeda?

I’ve known Jaime for seven or eight years, since our New York days, when he was still at the Atlantic Theater and I was doing downtown theater. We dreamed up a bunch of projects together, and talked about fusing hip-hop and theater before it became a thing. One of his early ideas was to get me and Kristoffer Diaz and Lin-Manuel Miranda and Will Power, and all of these artists who are known for doing hip-hop, and throw us all together. But we could never line up our schedules. This was before Hamilton and before Vietgone and Jaime already had all these ideas. He’s such a smart, creative, innovative director.

Why did you choose to use rap as a major part of the musical landscape?

My brain doesn’t think in terms of melody. It’s an extension of being a writer and picking up words and seeing how I can play with the rhythms. I first fell in love with rap when I was freestyling on the corner with my friends. It’s part of who I am.

In a time when the issue of refugees is more charged than it’s been for generations, what might an audience take away from Vietgone?

Politics can quickly dehumanize people, while the goal of art, stories, and plays is to remind people of our humanity. I want to remind people that refugees are people. They’re not terrorists or rapists. Most of them, if not all, are just people trying to escape a situation in which they’re victims. Like my parents, they aren’t running to this country for a better job, they’re coming because it’s life and death.

With the Young Conservatory also doing your play Begets: Fall of a High School Ronin, playing in The Rueff this April, what can we learn about your work by seeing both plays side by side?

I like fights! And I write with a lot of slang. Artistically, I look at the world in very different colors. I try to find a fun angle for everything. I can write realism but I don’t really like doing it, especially in theater. I like to move an audience while also having fun with them. So a lot of my shows are about having a party.

THE GOAL OF ART, STORIES, AND PLAYS IS TO REMIND PEOPLE OF OUR HUMANITY. I WANT TO REMIND PEOPLE THAT REFUGEES ARE PEOPLE.”

Words on Plays is full of original essays and interviews 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 bar, and online at act-sf.org/wordsonplays.
As Communist tanks rumbled south toward Saigon in April 1975, American strategists raced to implement Operation Frequent Wind, the plan to evacuate at-risk Vietnamese allies and US civilians. Despite opposition to the American military presence in Vietnam, thousands of Vietnamese had worked alongside US personnel in the war—as military servicemen (such as Vietgone’s pilot protagonist Quang Nguyen), interpreters, administrators, doctors, drivers, nurses, and analysts. When the Americans evacuated, more than a million Vietnamese—fellow soldiers, co-workers, spouses, children—were in danger.

Tan Son Nhut Air Base was the main route out of Saigon; planners had scheduled dozens of flights by military transport aircraft. But when the North Vietnamese started shelling the airstrip, the Americans were forced to use helicopters, carrying far smaller numbers. Thirty thousand Vietnamese were eventually airlifted to safety, with a hundred thousand more escaping on US warships. Almost all the departing Vietnamese believed they would come back soon, when it was safer. Most would never return.
What did America look like to the newcomers? Nguyen Qui Duc landed in Arkansas and recalls “flat miles of rain-blurred green fields.” At El Toro Marine Corps airfield in Southern California, then 13-year-old Hoang Chi Truong remembers “miles of orange groves . . . the highest concentration of vehicles and skylines I’ve ever seen . . . and the blinding sunlight.” Refugees went to four military bases: Camp Pendleton, California; Fort Chaffee, Arkansas; Eglin Air Force Base, Florida; and Fort Indiantown Gap, Pennsylvania. Between April and December 1975, more than 130,000 Vietnamese would pass through these four camps.

In the camps, the new migrants found a strange and regimented new world. Rows of olive green canvas tents stretched out for miles, surrounded by fences. Green portapotties at regular intervals. Lines of water faucets, with Vietnamese bent over them, washing their clothes in cold water using the blue plastic washbasins that each family was issued. White, wooden administration buildings with queues of people waiting to fill out resettlement forms.

Mealtimes could be challenging, with American food proving plentiful but unfamiliar and not always tasty. Some children and teenagers adapted relatively easily to the new diet. “[We] didn’t take much coaxing” to eat bacon and applesauce, said Truong. But for many of the adults, the memory of leaving home was very raw. Former refugee Andrew Lam remembers, “The long line for food under a punishing sun in a green city made of army tents. People weeping themselves to sleep.”

From the first days, administrators and American camp volunteers set up English language classes to prepare the Vietnamese for their entry into American life. Adult Vietnamese learned how to fill in forms, apply for employment, and request housing. The Vietnamese also found ways to make their temporary home into a community. At Fort Chaffee, refugees set up a Vietnamese-language newspaper; other camps featured bilingual radio stations. In the evenings, children would gather to watch movies and television shows.

For most refugees, the resettlement process started with sponsorship letters from American families, small-business owners, community organizations, and churches across the nation. After exchanging information about the size of the household, each Vietnamese family would travel to the sponsor’s hometown. In Vietgone, Tong is sponsored by a family in El Dorado, Arkansas. Some Vietnamese families would find support, generosity, and love. Others would encounter greed and cruelty, as small-business owners exploited the newcomers. For many refugees, assimilation would continue to be marked by enduring discrimination, prejudice, racism, and intolerance.

The 130,000 Vietnamese who arrived in 1975 represented a sizable demographic addition, yet they were just the tip of the iceberg. By 2014, the Vietnamese American population in the US had grown to 1.3 million, most of them refugees in the 1980s and ’90s who had braved danger and piracy to flee by sea. While their backgrounds and their journeys were different to the wave of 1975, almost all shared a drive for a life free from fear and oppression. Today, the Vietnamese American community is primarily based in three metropolitan areas: Los Angeles and San Jose in California, and Houston, Texas. San Francisco, Dallas, Seattle, San Diego, and Atlanta also have substantial Vietnamese communities.

In a nation founded by migrants and at a moment when the issue of refugees and deportation is more divisive than ever, the Vietnamese who came to America in the last five decades continue to show resilience and resourcefulness in the face of ongoing challenges.
When theater-makers Jaime Castañeda and Qui Nguyen were both living in New York, they’d seek out each other’s work. Castañeda was the artistic associate at Atlantic Theater Company, while Nguyen was writing for his downtown theater company, Vampire Cowboys. “Qui and I were always plotting to hatch a project together,” says Castañeda. “We have similar tastes and we’re both hip-hop theater nerds.” Their similarities run deeper than music. Like Nguyen, Castañeda is a first-generation American—raised in Texas by parents who emigrated from Mexico. “A lot of Qui’s story relates to my own experiences,” he says. “It really has me thinking about my parents and how their history informs me as a person.” As Castañeda prepared to stage Vietgone, we spoke to him about hip-hop as a theatrical device, origin stories, and what it means to be a first-generation storyteller.
What drew you to *Vietgone*?

I had known about *Vietgone* before it was produced at South Coast Repertory and it’s one of my favorite new plays in the last several years. It’s a story about seeking refuge in the United States; being a first-generation American myself, I have found a story through my own experiences of growing up in this country and trying to understand the difficult circumstances that led my parents to flee their own country.

“WE'RE AT THIS MOMENT WHEN ARTISTS ARE ASKING THESE QUESTIONS ABOUT THEIR PLACE IN THIS COUNTRY.”

How would you describe Qui Nguyen’s voice?

It’s compelling, it’s fun, and there’s really no pretension—it’s very direct, very honest. Qui loves putting really interesting characters onstage in really interesting circumstances, and he’s pretty irreverent about his theater and I love that.

What part does the music play in supporting the storytelling?

I’ve been having a lot of conversations with my amazing music team, sound designer Jake Rodriguez and Shammy Dee, our composer who is creating the songs. We haven’t been talking about the music as only rap or hip-hop. We’ve been trying to think of it as song and story—every song contains its own action within the story. Sometimes the emotion will be expressed through rap, sometimes it may be sung, sometimes it may be spoken under a melody. In this play, the songs serve as breaks in reality where the characters can step out of the scene to communicate their thoughts. The only way they can do this is through song, and if they can’t confide in another character onstage, then they can turn to us, the audience. So, in some ways, this “play with music” resembles a traditional musical theater piece.

How does the Vietnam War fit into this narrative, and what research have you done on it?

My assistant director and dramaturg, Natalia Duong, and I have been looking at the documentaries and literature about the Vietnam War and the refugee camps set up as a result of the fall of Saigon. So I’ve been doing my reading, but I also want to allow the play to be the meal itself, since Qui tells us exactly what we need to know.

I always describe any theatrical event or story that’s based in reality as just one person’s truth, and this is Qui’s truth. This is the pursuit of his truth within his own family, and it feels honest and raw because he’s asking real questions. *Vietgone* strips away the politics of the war and our historical baggage because it’s not really about the war itself. It’s a story about Vietnamese immigrants dealing with difficult circumstances. And it’s these circumstances that are the foundation for what brings two people together, and brings about Qui’s birth.

*Vietgone* is a funny show set in a not-so-funny time. How do you plan on navigating these tone shifts?

One of the best ways to cope with something tragic is by not only embracing what’s dark about a moment, but also welcoming humor to it, and that’s Qui’s natural sensibility as a writer. What makes *Vietgone* uniquely Qui is that he takes what seems like a traditional immigrant story and turns it into this wild, epic road-trip fantasia. There’s fights and there’s music and there’s dancing and there’s sex. It’s all in Qui’s head—that’s what makes this a fun ride.

What’s your approach to storytelling?

I always aim to create theater that is inclusive and accessible to many different cultures. I try to approach a play by looking at the intersections of race and story, while staying true to a specific cultural point of view. My hope is that a lot of communities will be able to interact with *Vietgone*, but I’d be especially happy if it generated some excitement within the Vietnamese community.

A lot of my colleagues and I are a part of a whole generation of artists who are either first or second-generation American, who straddle different countries and different identities. It’s in that tension that we’ve seen a lot of new cultural productions grappling with race and identity and culture and history over the last ten years. We’re in a moment when artists are asking these questions about their place in this country through family stories. That feels fascinating and complex; no matter what race or background you’re from, there’s access to those ideas. Those are the stories that excite me most.
**WHO’S WHO IN VIETGONE**

**JENELLE CHU**
(Tong) makes her A.C.T. debut with Vietgone. Most recently she was seen in Junk by Ayad Akhtar at Lincoln Center Theater.

Other New York theater credits include Stuff and Nonsense: Plays from the Prop Closet (The 52nd Street Project); Scorched: A Fiery New Musical (The Araca Project); and Serials @ The Flea, Nectarine EP, a cautionary tail, and These Seven Sicknesses (The Flea Theater).

Other theater credits include The Comedy of Errors (Shakespeare & Company); and Don Juan, Paradise Lost, In Arabia We’d All Be Kings, and This Flat Earth, among others, at Yale School of Drama. Chu’s television credits include Elementary and Instinct. She received her bachelor’s of music from University of Missouri-Kansas City and her MFA from Yale School of Drama.

**CINDY IM**
(Asian Girl, American Girl, Thu, Huong, Translator, Flower Girl) returns to A.C.T. with Vietgone. Previous A.C.T. credits include The Orphan of Zhao, 4000 Miles, and Stuck Elevator. Other notable credits include Hannah and the Dread Gazebo, Julius Caesar, Great Expectations, and The Winter’s Tale (Oregon Shakespeare Festival); The World of Extreme Happiness (Manhattan Theatre Club); The Orphan of Zhao (La Jolla Playhouse); Twelfth Night (California Shakespeare Theater); The Snow Queen (San Jose Repertory Theatre); The World of Extreme Happiness (Goodman Theatre); The Hundred Flowers Project (Crowded Fire Theater); Spring Awakening (Center REPertory Company); and the US and French national touring companies of 11 Septembre 2001 (Théâtre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2013 Theatre Communications Group Fox Foundation Resident Actor Fellowship for Extraordinary Potential with TheatreWorks, and the 2018 RHE Fellowship (a grant program of Theatre Bay Area). She holds an MFA in acting from California Institute of the Arts.

**STEPHEN HU**
(Asian Guy, American Guy, Nhan, Khue) returns to the Bay Area with his A.C.T. debut in Vietgone. He was last seen in Drama League’s DirectorFest production of F.O.B., Hamlet (Repertory Theatre of St. Louis), and Puzzle the Will (Midtown International Theatre Festival). Recent credits include Antigone, Much Ado about Nothing, Tartuffe, and Measure for Measure (The Old Globe/University of San Diego MFA Program), and Othello, A Midsummer Night’s Dream, The Merchant of Venice, and Rosencrantz and Guildenstern Are Dead (The Old Globe).

His Los Angeles credits include Macbeth and Richard III (Theatricum Botanicum) and the title role in Ching Chong Chinaman (Artists at Play). Past Bay Area credits include Over the Asian Airwaves (Ferocious Lotus Theatre Company), Concerning Strange Devices from the Distant West (Berkeley Repertory Theatre), and Beijing, CA (Asian American Theater Company). Hu has an MFA in acting from The Old Globe/University of San Diego.

**JOMAR TAGATAC**
(Playwright, Giai, Bobby, Captain Chambers, Redneck Biker, Hippie Dude) most recently appeared in A.C.T.’s Hamlet as Fortinbras. His recent Bay Area credits include Jacques in As You Like It (California Shakespeare Theater), Doctor/Smuggler/Well Inhabitants in You For Me For You (Crowded Fire Theater), and Fortunado/Mata in Monstress (A.C.T.). Other credits include Samurai in Rashomon (Ubuntu Theater Project); Lin Bo in Caught (Shotgun Players); Clarin in Life Is a Dream (California Shakespeare Theater); Jesus in India, Every Five Minutes, The Happy Ones, and Perlita/General Ledesma in Dogeaters (Magic Theatre); and Rights of Passage (New Conservatory Theatre Center). He was also the male understudy for Small Mouth Sounds (A.C.T.). Tagatac has been in workshops for A.C.T., Magic Theatre, Marin Theatre Company, Oregon Shakespeare Festival, TheatreWorks, and Playwrights Foundation. Tagatac earned a BA in theater from San Diego State University and an M.F.A. from A.C.T.

**JAMES SEOL**
(Quang) returns to A.C.T., where he was last seen in The Orphan of Zhao. Seol appeared recently in The Four Immigrants: An American Musical Manga and Tokyo Fish Story at TheatreWorks. This past season, he appeared off Broadway in KPOP, a coproduction from Ars Nova, Ma-Yi Theater Company, and the Woodshed Collective. He has a single Broadway credit: Richard Greenberg’s A Naked Girl on the Appian Way, directed by Doug Hughes for Roundabout Theatre Company. Other recent regional credits include Thoroughly Modern Millie at Goodspeed Musicals, Robert O’Hara’s Zombie: The American at Woolly Mammoth Theatre Company, and Hamlet, directed by Darko Tresnjak at Hartford Stage. Other off-Broadway credits include Small Mouth Sounds directed by Rachel Chavkin, and Around the World in 80 Days at the Davenport Theatre. He is a graduate of The Juilliard School and the University of Virginia.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States*
EXPERIENCE, DEDICATION, RESULTS.

Simply the Best!

-partnered with Natalie, Vanessa and Paul Hatvany Kitchen

2624 GREEN STREET
Grand, inviting home on a coveted Pacific Heights block. Stunning Golden Gate Bridge views from kitchen and adjacent family room, master bedroom and top floor family room. Wonderful floorplan with four bedrooms on one level including a view master suite, plus an additional top floor with two bedrooms, a view family room, and an office. A Guest room down with bath and family/rec room opening onto the deck and yard, 4 fireplaces throughout, three decks, a 2-car garage, garden/sport court and ample storage. Perfect for both entertaining and comfortable family living in a fabulous location! List price $13,500,000

2624Green.com

2985 WILD TURKEY
Nestled on approx. 23 of rolling hills in Sonoma Wine Country, this residence is reminiscent of an Old World Italian villa. The main house offers 3 bedrooms, 4 bathrooms, and an office. Pathways wind their way through the compound to separate, special locations; a 1 bedroom guest house, an infinity pool, a high-tech media room with a wine cellar, a bocce ball court, multiple patios, and a wine barn for wine-tasting and formal dining, all while offering in the views of your own 10-acre vineyard. A respite of relaxation and bucolic enjoyment, yet close to Glen Ellen, Kenwood and Sonoma. List price $7,800,000
2985WildTurkey.com

325 JACKSON STREET
Sleek and stylish home in a prime location! The formal living room opens to a chic formal dining room and powder room. A stunningly renovated eat-in kitchen opens to a wonderful side yard, perfect for outdoor entertaining. Upstairs are three bedrooms and three bathrooms including an integrated master suite. On the top floor is the fourth bedroom and bathroom with Golden Gate views and roof access. 2-car (side-by-side) garage plus parking pad, a home office and a mudroom complete this contemporary family home. List price $4,500,000
325Jackson.com

2700 BRYANT STREET
Incredible converted warehouse property in a coveted Mission location! The current configuration includes a deluxe 2/2 owner’s residence, a 1-bedroom apartment, a guest studio suite, a large multi-purpose room, a workshop and two separate garages. Infinite possibilities for live/work or a family compound. List price $3,495,000
2700Bryant.com

1070 GREEN STREET #201
Situated atop Russian Hill on one of San Francisco’s best blocks, this condominium is a stunning view minimalist masterpiece! Expansive windows frame sweeping Bay, Alcatraz & East Bay views. The meticulous renovation features an open floor plan; Italian porcelain floors; radiant heat; rift sawn oak cabinetry & wall panels; acoustical upgrades; top appliances; Lutron lighting, thermostats & shades; & abundant storage. 1070 Green is a premier, pet-friendly building w/resident manager, 24/7 doorman, 1-car parking + guest parking. List price $2,995,000
1070Green201.com

3354 CLAY STREET
Beautiful house-like upper condominium in a 2-unit building. Three bedrooms, including a large top-floor master suite. Wonderful sun-lit formal living room, bright formal dining adjacent to remodeled kitchen with large family eating area opening to a deck, and stairs to the deeded view roof deck. 1-car parking plus a separate storage room in a fabulous location. Price on Request
3354Clay.com
RINABETH APOSTOL* (Understudy) returns to A.C.T. after A Thousand Splendid Suns, The Hard Problem, and Monstress. Recent projects include the world premieres of Madame Ho (EXIT Theatre), The Four Immigrants: An American Musical Manga (TheatreWorks), and peerless (Marin Theatre Company). She originated principal roles in The Kite Runner (San Jose Repertory Theatre, Arizona Theatre Company), The Cable Car Nymphomaniac (FOGG Theatre), Fire Work (TheatreFIRST), FIRST (Aluminous Collective, PlayGround), and Imelda: A New Musical (East West Players). Select credits include My Mother’s Lesbian Jewish Wiccan Wedding (TheatreWorks New Works Festival), Dogeaters (Magic Theatre), Untitled Cambodia Pop Play (The Ground Floor at Berkeley Repertory Theatre), Othello (Marin Theatre Company), Aliens With Extraordinary Skills (B Street Theatre), Of Mice and Men (San Jose Repertory), Avenue Q (San Jose Stage Company), and Red (TheatreWorks), as well as collaborations with Playwrights Foundation, Crowded Fire Theater, Skirball Center for the Performing Arts, and The Groundlings, among others. Apostol is a member of PlayGround, Ferocious Lotus Theatre Company, and Screen Actors Guild–American Federation of Television and Radio Artists.

QUI NGUYEN (Playwright) is a playwright, screenwriter, and co-founder of the Obie Award–winning Vampire Cowboys Theatre Company. His plays include Vietgone (Harold and Mimi Steinberg/American Theatre Critics Association New Play Award, Los Angeles Drama Critics Circle’s Tim Schmitt Award); War is F**king Awesome (Frederick Loewe Award); She Kills Monsters (American Alliance for Theatre and Education Distinguished Play Award); Soul Samurai (GLAAD Media Award nomination); and, with Vampire Cowboys, Begets: Fall of a High School Ronin, The Inexplicable Redemption of Agent G, Alice in Slasherland, Fight Girl Battle World, Men of Steel, Six Rounds of Vengeance, and Living Dead in Denmark. Recent awards include a 2016 Daytime Emmy Award for Outstanding Writing in a Pre-school Children’s Animated Program (Peg + Cat) and a 2015 New York Community Trust Helen Merrill Playwriting Award. He is a member of the Writers Guild of America, Dramatists Guild of America, Ensemble Studio Theatre, and the Ma-Yi Writers Lab. For television, he’s written for Incorporated, Silent History, and Dispatches from Elsewhere. He’s a recent alum of the Marvel Studios Writers Program.

JAIME CASTAÑEDA (Director) is currently the associate artistic director at La Jolla Playhouse, where he has directed Guards at the Taj by Rajiv Joseph, Tiger Style! by Mike Lew, At the Old Place by Rachel Bonds, and the upcoming world premiere of Seize the King by Will Power. Castañeda has also directed The Elaborate Entrance of Chad Deity by Kristoffer Diaz (Dallas Theater Center), Chimichangas and Zoloft by Fernanda Coppel (Atlantic Theater Company), The Motherf**ker with the Hat by Stephen Adly Guirgis (Kitchen Dog Theater), Welcome to Arroyo’s by Kristoffer Diaz (The Old Globe), The Royale by Marco Ramirez (American Theater Company), Red Light Winter by Adam Rapp (Perseverance Theatre), How We Got On by Idris Goodwin (Cleveland Play House), and The Royal Society of Antarctica by Mat Smart (Portland).

STEVEN HO (Understudy) makes his A.C.T. debut with Vietgone. A Vietnamese American actor born and raised in the Bay Area, Ho has been acting professionally for the past three years. Past credits include work with San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Ubuntu Theater Project, New Conservatory Theatre Center, and Silicon Valley Shakespeare. Ho received his training at Foothill College in Los Altos Hills, California.
Geek gurl Emi Edwards is a righter of wrongs, the slayer of her school's cruel shoguns. But, as she journeys to dethrone each clique leader, will her own cravings for popularity and power corrupt her quest to establish a new world order? An action-packed samurai story set inside the halls of an all-American high school, *Begets: Fall of a High School Ronin* explores whether violence always begets more violence.
Center Stage JAW Playwrights Festival). Castañeda is a Drama League fellow, a Princess Grace Award recipient, and holds an MFA in directing from the University of Texas at Austin.

BRIAN SIDNEY BEMBRIDGE (Scenic Designer) has designed off Broadway at The Public Theater, Second Stage Theater, Jean Cocteau Repertory, Kids With Guns Theater Company, and Theatre at St. Clement’s, as well as internationally at Theatre Royal Stratford East, Town Hall Theatre Galway, Illawarra Performing Arts Centre, and Sydney’s Platform Hip Hop Festival. Regional credits include the Guthrie Theater, Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, California Shakespeare Theater, ACT Theatre, The Second City, Arden Theatre Company, Actors Theatre of Louisville, Alliance Theatre, Geffen Playhouse, Northlight Theatre, Drury Lane Theatre, Children’s Theatre Company, Asolo Repertory Theatre, Milwaukee Repertory Theater, City Theatre Company, Pittsburgh Public Theater, Circle X Theatre Co., and Route 66 Theatre Company. Bembridge has six Jeff Awards, two Gregory Awards, two LA Drama Critics Circle Awards, two LA Weekly Theater Awards, three Back Stage Garland Awards, and an Ovation Award. Film production designs include Marie and Bruce, Holding Out, Stray Dogs, and Late for Church, and sets for Muppets from Space.

JESSIE AMOROSO (Costume Designer) is in his ninth season at A.C.T. and is currently the company’s costume director. Bay Area theater design and styling credits include work at the California Theatre Center, New Conservatory Theatre Center, Berkeley Playhouse, Solano College Theatre, Central Works Theater Company, Marines’ Memorial Theatre, Herbst Theatre, the Herbst Pavilion at Fort Mason Center, and the Palace of Fine Arts Theatre. A.C.T. credits are Ah, Wilderness!; Love and Information; Testament with Seana McKenna; Underneath the Lintel; Chester Bailey; and last season’s John with Georgia Engel. Other highlights include designing two world premieres for Brad Erickson at New Conservatory Theatre Center, most recently American Dream. At Project Artaud he designed Caligula, featuring Nancy Carlin, and at Z Space he designed A Round-Heeled Woman, starring Sharon Gless. Volunteer designs for Broadway Cares/Equity Fights AIDS include Broadway Bares 23; United Strips of America and Broadway Bares SF: Tech Tails. He is a graduate of California State University, Hayward (now California State University, East Bay).

WEN-LING LIAO (Lighting Designer) makes her A.C.T. debut with Vietgone. Her selected credits include Reel to Reel with Magic Theatre; Barbecue with San Francisco Playhouse; The Boy Who Danced on Air with Abingdon Theatre Company; Chill with Merrimack Repertory Theatre; Milk Like Sugar with Huntington Theatre Company; Sense and Sensibility with Dallas Theater Center; Precious Little, Marjorie Prime, and Grounded with The Nora Theatre Company; Mr. Burns, a post-electric play with The Lyric Stage Company of Boston; Appropriate with SpeakEasy Stage Company; Luna Gale with Stoneham Theatre; A Nice Indian Boy with West End Players; and I and You with Marin Theatre Company. Her international credits include The Scarlet Stone at the Tirgan Festival in Toronto; BodyParts/In Spite of It at Tanz in Olten Festival in Switzerland; and Riz Flambé and Riz Soufflé at Festival OFF d’Avignon in France. She earned her MFA from UC San Diego and BA from National Taiwan University.

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based out of the San Francisco Bay Area. Recent credits include Hamlet at A.C.T.; An Octoroon at Berkeley Repertory Theatre; The Events at Shotgun Players; A Thousand Splendid Suns at A.C.T. and Theatre Calgary; The Christians at Playwrights Horizons and the Mark Taper Forum; Monstress at A.C.T.; Girlfriend at the Kirk Douglas Theatre; Mr. Burns, a post-electric play at A.C.T. and the Guthrie Theater; Thieves at the El Portal Theatre; X’s and O’s (A Football Love Story) at Berkeley Rep and Center Stage in Baltimore; Superheroes at The Cutting Ball Theater; The Christians and brownsville song (b-side for tray) at Actors Theatre of Louisville; and Emotional Creature at Signature Theatre Company. Rodriguez is the recipient of a 2004 Princess Grace Award.

CHRIS LUNDAHL (Projection Designer) is a video and lighting designer new to the Bay Area who is currently A.C.T.’s design and production associate. As a lighting designer, his credits include Disney’s The Little Mermaid, Rock of Ages, and Titanic: The Musical at Rocky Mountain Repertory Theatre; The Ballad of Baby Doe and Turnadot at Opera Fort Collins; and Hamlet, Drums in the Night, and A Lie of the Mind at UC San Diego. He has assisted Broadway veteran lighting designer Howell Binkley on several productions, such as My Fair Lady at Bay Street Theater, and A Bronx Tale and The Hunchback of Notre Dame at
SPEND A SUMMER AT A.C.T.!

Classes for adults of all levels—from acting, voice, and improv to dialect and movement workshops

**STUDIO A.C.T.**

Spring Session
April 4–May 28

Summer Session
June 5–August 6

**YC YOUNG CONSERVATORY**

A theater-training program for young actors between the ages of 8 and 19

**Spring Session**
March 21–May 13

**Summer Session**
June 12–July 7

**SUMMER TRAINING CONGRESS**

Intensive actor training for ages 19+

**5-Week Intensive**
June 12–July 14

**2-Week Shakespeare Intensive**
July 17–28

Visit [act-sf.org/conservatory](http://act-sf.org/conservatory) to learn more and sign up!
Paper Mill Playhouse. Most recently, he assisted lighting designer James F. Ingalls on A.C.T.’s 2017 production of Hamlet. Lundahl holds an MFA in lighting design from UC San Diego and a BA in theater design and technology from the University of Northern Colorado.

SHAMMY DEE (Composer) likes to move people. His preferred medium is through music, specifically as a DJ. He’s toured the nation three times and played music for many globally recognized companies, including Louis Vuitton and Jimmy Choo, music artists such as Alicia Keys and Michael Bublé, and celebrities like the Kardashians. As an artist and producer, he’s produced and released multiple projects, including his debut album, Transcribed Thoughts (2006), and is constantly working on new material. He has also appeared in the television show How I Met Your Mother. As a music director, he’s worked on Welcome to Arroyo’s at The Old Globe, How We Got On at Cleveland Play House, and Tiger Style! at La Jolla Playhouse. He makes his A.C.T. debut with Vietgone.

JACQUELYN SCOTT (Props Master) is thrilled to return to A.C.T. after having previously worked on John. She works as props master, set designer, and art director for theaters and film companies throughout the Bay Area. Her previous credits include She Loves Me, Seared, Stage Kiss, Company, Tree, Into the Woods, Jerusalem, Abigail’s Party, and A Behanding in Spokane (San Francisco Playhouse); Fool for Love, A Lie of the Mind, Buried Child, The Happy Ones, Annapurna, The Lily’s Revenge, The Brothers Size, Goldfish, and Octopus (Magic Theatre); Stories by Emma Donoghue and Coif Tóbin and Stories by Alice Munro (Word for Word Performing Arts Company); Assassins and God’s Plot (Shotgun Players); Hundred Days and The Companion Piece (Z Space); American Hwangap (The Play Company, New York); and as art director for Park Pictures, Paper Dog Video, and Heist.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in 2005, where he has been the dramaturg for more than 70 productions and workshops. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as script consultant for Manhattan Theatre Club and the Eugene O’Neill Theater Center, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at Moscow’s Sovremennik Theater. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama; Williams in an Hour; and A Five-Act Play: 50 Years of A.C.T. He has also written theater and book reviews for the Washington Post, Village Voice, and Newsday magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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, Napoli!, Elektra, Endgame and Play, and Scorched. On Broadway she cast The Light in the Piazza (Artios Award nomination), Lennon, Ma Rainey’s Black Bottom, and Taking Sides (co-cast). Off-Broadway credits include True Love, Floyd Collins, The Monogamist, A Cheever Evening, and Later Life. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include Cosby, Tracey Takes On New York, The Deal, Advice from a Caterpillar, The Day That Lehman Died (Peabody, SONY, and Wincott awards), and “T” Is for Tom (Tom Stoppard radio plays, WNYC and WQXR). She also cast LifeAfter, a GE Theater podcast.
JONATHAN RIDER (Fight Director) has choreographed fights regionally, nationally, and internationally for more than 20 years. In his seven years with A.C.T., he has choreographed numerous shows for the mainstage and the M.F.A. Program. Highlights include The Birthday Party, Hamlet, A Thousand Splendid Suns, Between Riverside and Crazy, The Unfortunates, Dead Metaphor, Scorched, The Homecoming, Armistead Maupin’s Tales of the City, and The Orphan of Zhao (San Francisco Bay Area Theatre Critics Circle Award). Other regional credits include work with the Lorraine Hansberry Theatre, The Crucible, and a dozen projects with TheatreWorks. Rider was the resident fight director for San Francisco Opera for 12 years. He has also directed fights for Gran Teatre del Liceu in Barcelona, Spain (Tristan und Isolde); Teatro Massimo in Palermo, Italy (La Fanciulla del West); Los Angeles Opera (Tristan und Isolde); and Santa Fe Opera (Maometto II, Wozzeck, and Tosca). Rider holds a BA from Santa Clara University.

LISA ANNE PORTER (Vocal Coach) is the co-head of voice and dialects at American Conservatory Theater. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, The Tepper Center (New York City), Naropa University, California Shakespeare Theater, and Berkeley Repertory Theatre. She was an associate professor of voice/acting/text in the BFA program at Syracuse University, where in her first year of teaching she was awarded the Most Inspirational Faculty award. She has coached voice and dialect in more than 70 productions nationwide. As a professional actor, she has performed with numerous repertory companies and Shakespeare festivals throughout the country. Porter has an M.F.A. in acting from A.C.T., a BA in theater and American studies from Wesleyan University, and is certified in Linklater voice training.

Other credits include TheatreWorks (The Four Immigrants: An American Musical Manga and Sweeney Todd: The Demon Barber of Fleet Street), California Shakespeare Theater (Measure for Measure), The Old Globe (Fiasco Theater’s Into the Woods), McCarter Theatre Center (Into the Woods, The Convert, Sleeping Beauty Wakes, A Christmas Carol, The How and the Why, An Iliad, and Are You There, McPhee?), San Jose Repertory Theatre (The Big Meal and Crime and Punishment), New York Theatre Workshop (An Iliad and Belleville), Milwaukee Repertory Theater (The Whipping Man), La Jolla Playhouse (Sleeping Beauty Wakes and An Iliad), Transcendence Theatre Company (Broadway Under The Stars in 2013 and 2014), and The 24 Hour Musicals in New York City from 2010–13. She is a graduate of the University of Wisconsin–Whitewater and holds a BFA in stage management.

NOLA YEE (Executive Producer) is a member of A.C.T.’s Board of Trustees and was recently an executive producer for A Night with Janis Joplin, The Unfortunates, Love and Information, and The Orphan of Zhao. Raised in Honolulu, Yee remembers her first A.C.T. experience from the mid-1970s, when the company toured Hawaii every summer. She holds a BA in psychology and an MS in information management and systems from UC Berkeley. She is currently a partner at NVC Holdings and is cofounder of the Pikake Foundation. She is a former board member of many nonprofit organizations.

ADDITIONAL CREDITS
Scenic Construction by California Shakespeare Theater
Roger Chapman, Stage Supervisor

SPECIAL THANKS
Berkeley Repertory Theatre
California Shakespeare Theatre
Oregon Shakespeare Festival

CHRISTINA ELIZABETH LARSON* (Assistant Stage Manager) most recently assistant stage-managed John, The Hard Problem, The Last Five Years, and The Unfortunates at A.C.T. Her favorite shows as production assistant have been King Lear (California Shakespeare Theater), Sister Play (Magic Theatre), Tribes (Berkeley Repertory Theatre), and Macbeth (California Shakespeare Theater).

JEROME L. AND THAO N. DODSON (Executive Producers) have been A.C.T. supporters for many years. Jerry, a graduate of UC Berkeley and the Harvard Business School, is president of Parnassus Investments, the nation’s largest mutual fund complex committed to ethical and environmental guidelines in all the funds it manages, which he founded in 1984. He currently serves on the boards of A.C.T. and San Francisco Opera. Thao and Jerry have established scholarship funds for music education at the San Francisco Symphony, for undergraduate education at UC Berkeley, and for high school education for 135 girls in Vietnam.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
UP NEXT IN

A.C.T.’S MASTER OF

Resistance. Dishonor. Torture. Power. The citizens of Fuenteovejuna are fed up. Their commander is taking advantage of their women, and murdering anyone who stands in his way. In a small town caught between two armies, to whom can the citizens turn except each other? An exploration of honor, morality, and leadership from Renaissance Spain’s most beloved playwright.

Fuenteovejuna

by
Lope de Vega

Directed by
Domenique Lozano

MAY 9-12, 2018
THE RUEFF AT A.C.T.’S STRAND THEATER
1127 MARKET STREET

PHOTO BY ALESSANDRA MELLO
A battle is raging in Thebes. On one side, a king. On the other, a god. It’s man versus nature in Nobel Prize–winning Nigerian playwright Wole Soyinka’s visceral drama of vengeance and defiance. Brimming with Soyinka’s poetic, muscular voice, *The Bacchae of Euripides* is a dark, unflinching look at humanity’s power to imprison, test, and endure.
Join us at The Strand for a week of free readings, master classes, panel discussions, art installations, happy hours, and performances of new work!

THE STRAND THEATER
MAY 17–20
1127 MARKET STREET

VISIT ACT-SF.ORG/NEWSTRANDS FOR MORE INFORMATION
A.C.T.’s next artistic director, Pam MacKinnon, is no stranger to the Bay Area. The Tony and Drama Desk award–winning theater-maker directed Victor Lodato’s 3F, 4F at Magic Theatre in 2005 and Amélie, A New Musical at Berkeley Repertory Theatre in 2015. MacKinnon grew up in Toronto, Canada, as well as just outside Buffalo, New York. She majored in economics and political science at the University of Toronto and UC San Diego, and briefly pursued a PhD in political science, before turning to her other passion: theater.

Since then, MacKinnon has become one of American theater’s most beloved directors, a supporter of new American playwrights, and a leading interpreter of playwright Edward Albee’s work. She is an alumna of the Drama League, Women’s Project Theater, and Lincoln Center Theater’s directors labs. She is also executive board president of the Stage Directors and Choreographers Society (SDC).

MacKinnon has directed multiple plays on Broadway, including Who’s Afraid of Virginia Woolf? by Edward Albee. MacKinnon won a Tony Award for her direction, and the production received the Tony Award for Best Revival of a Play. Other Broadway productions include Bruce Norris’s Clybourne Park (Obie Award for Excellence in Directing); Amélie, A New Musical; the world premiere of David Mamet’s China Doll, with Al Pacino; Wendy Wasserstein’s The Heidi Chronicles, with Elisabeth Moss; and Edward Albee’s A Delicate Balance, with Glenn Close and John Lithgow.

MacKinnon has also directed off Broadway at Playwrights Horizons, Manhattan Theatre Club, and Roundabout Theatre Company, as well as around the country at Chicago’s Steppenwolf Theatre Company, San Diego’s Old Globe, and Washington, DC’s Woolly Mammoth Theatre Company. “Pam is not only a great theater director,” says Pulitzer Prize–winning actor-playwright Tracy Letts, “she has burning curiosity and boundless passion. She’s also a lot of fun. All of the above I consider qualities necessary to run a theater. I can’t wait to see what she does with A.C.T.” “New York’s loss,” says actor Uma Thurman, who’s currently performing in MacKinnon’s production of The Parisian Woman on Broadway. “Pure gold, Pam MacKinnon, to whom I am forever grateful. Congratulations, San Francisco!”

“I am thrilled and honored to be named artistic director of American Conservatory Theater,” says MacKinnon. “I am eager to build on the company’s rich legacy of artistic excellence and expand the vision and achievements of Carey Perloff, Edward Hastings, and founder William Ball to ensure that A.C.T. remains at the forefront of American theater. I look forward to furthering A.C.T. as a creative home for world-class artists and a place of rigorous artistic exploration and commitment in the Bay Area.”

For more information about A.C.T.’s next artistic director, visit act-sf.org/mackinnon.
A.C.T. isn’t just a bastion of actor training; it is also a hub for aspiring directors and general managers, costume designers and theater educators. Every year, young theater-makers and administrators from across the country arrive at A.C.T. to learn the ins and outs of a variety of disciplines; they help fit costumes, assist in contract negotiations, edit the mainstage programs, read script submissions, process M.F.A. Program audition materials, plan donor events, and teach in local schools, all under the mentorship and guidance of A.C.T.’s professional staff. “My fellowship has taken me all around our offices and our theaters,” says Marketing Fellow Miranda Ashland. “I love that I’ve been able to get to know so many people who make up A.C.T.”

It is through this exposure to professionals at work—and A.C.T.’s audiences—that the fellows learn what drama means to the life of a community, and how the life of a community enriches its theater. “Working with youth to navigate a broken educational system through arts education has been one of the most rewarding and challenging experiences of my life,” says Education Programs Fellow Lealani Drew Manuta.
Opportunities for learning are everywhere. Every month, fellows attend meetings with senior staff to learn about all aspects of running a major regional theater. These blossoming young artists and theater-makers are also exposed to a wide variety of theatrical forms. “It was great to get to see a range of projects in development during my first week here, from a devised piece featuring the dance, music, and poetry of Cuba to Hamlet,” says Conservatory Fellow Ilyssa Ernsteen. “My favorite experience has been hearing Artistic Director Carey Perloff talk about her encounters with Harold Pinter during the first rehearsal for The Birthday Party.”

There are some opportunities every season to which only fellows have access, such as helping to decorate The Geary Theater in the weeks leading up to A Christmas Carol. Each cohort of fellows also puts on its own production in The Costume Shop—a supervised project in which they make every decision from the script and the poster, to the funding and the casting, to the lighting design and the ticket sales. Past productions include Orlando (2017), Top Girls (2016), Stop Kiss (2015), and The Glass Menagerie (2014).

A.C.T.’s year-long fellowships provide a springboard to a professional life in the theater. Former fellows have gone on to renowned graduate programs at New York University, Carnegie Mellon, and Columbia University, as well as arts organizations throughout the Bay Area and the country. Former fellows now work as grant writers at Z Space and San Francisco Jazz, development associates at Marin Theatre Company and Center Theater Group, in the marketing team at San Francisco Opera, and as a stage manager at Dubai Parks and Resorts. Former fellow Ariel Craft was recently named the new artistic director of San Francisco’s Cutting Ball Theater. And some, including the writer of this article, are fortunate enough after their fellowship concludes to find their professional home right here at A.C.T.

To learn more about A.C.T.’s Fellowship Program, visit act-sf.org/fellowships.

To find out about this year’s Fellowship Project, visit facebook.com/actfellowship.
This aspect of Father Comes Home hit Parks during the play’s world premiere at The Public Theater in New York. At one point in the play, Hero asks, “So if I’m free, and a patroller comes up to me asking who I belong to, I’m going to say I belong to myself?” Actor Sterling K. Brown then made a simple move. “He held up his hands in the air, and we all gasped,” said Parks. “We all thought, Oh my god, it’s ‘Hands up, don’t shoot.’”

Bristling with contemporary relevance, Father Comes Home is more than a retelling of a Greek epic. It sparkles with Parks’s characteristic quick-fire dialogue and features her unique mix of contemporary wit, folk ballads, and classical traditions. It also reveals her wicked sense of humor in the character of Odd-See, a talking dog played in this production by A.C.T. favorite Gregory Wallace. A coproduction with Yale Repertory Theatre, Father Comes Home from the Wars is a haunting new work from one of American theater’s leading voices.

Inspired by Homer’s Odyssey, Parks’s play follows Hero, an enslaved man faced with a terrible choice: earn his freedom by fighting for the Confederacy in the Civil War, or stay at home with the woman and family he loves and remain enslaved. Confronted with this decision, Hero wonders: Is freedom something that must be earned, or is it something he has always had within himself?

Like Hero, Parks’s father believed that serving in the armed forces would lead to better opportunities. “It was the way that a person of color could get a fair shake,” says Parks. “The thinking was that he could have a chance if he was in the service.” But, like Parks’s protagonist, he discovered that freedom is elusive. The racial divides that Hero confronts are the same ones that Parks’s father had to confront, and the same that African Americans still battle today.
When Jerome L. and Thao N. Dodson heard that A.C.T. was producing *Vietgone*, they knew they had to be a part of it. It was in Vietnam that Jerry met his wife Thao, when he was working on political and developmental programs in the region. Just like the love story at the center of *Vietgone*, their relationship blossomed. But at the end of Jerry’s project, he was reassigned to the United States and the two were split apart.

All that changed in April 1975, when North Vietnamese forces closed in on Saigon. “I knew it was my last chance to see Thao,” says Jerry. “I got on the last Pan Am flight on April 23 with the idea of trying to find her. Fortune was with me. I found Thao and she agreed to marry me. We left on an evacuation flight just before the fall of Saigon. We’ve been married now almost 43 years and have four children together.”

The couple returned together to the Bay Area, where Jerry became the founder and CEO of Parnassus Investments. They have been part of A.C.T.’s family ever since. Some of their favorite productions have been William Ball’s *Cyrano de Bergerac* (1972) and *Sunday in the Park with George* (1986), as well as anything by playwright Tom Stoppard or featuring actors John Douglas Thompson and Marco Barricelli—Jerry’s favorites.

Fifteen years ago, Jerry and Thao decided to further support the theater that they loved, first as donors, then as board members and executive producers—providing financial support for specific productions to help bring important stories to the stage. The Dodsons have served as executive producers for contemporary plays including Stoppard’s *Arcadia* and *The Hard Problem*, and this season’s opener, *Hamlet*, starring Thompson. “A.C.T. is a great community resource,” says Thao. “It enriches the cultural life of San Francisco.”

One of the reasons they love A.C.T. is a shared commitment to nurturing young people. Jerry and Thao are passionate about education; they have established scholarship funds with the San Francisco Symphony and UC Berkeley, as well as a fund to support 135 high school students in Vietnam.

“A.C.T. is such a nurturing place. It does a wonderful job of supporting and growing young artists through its M.F.A. Program, Young Conservatory, and Education & Community Programs,” says Jerry. “It’s great to see how your support enriches your life—the donor’s life—as well as the life of this company.”

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](http://act-sf.org/support) or contact A.C.T. Deputy Director of Development Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.
SEASON PRESENTERS

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

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.

BURT AND DEEDEE MCMURTRY*†
DeeDee is on A.C.T.'s Emeritus Advisory Board. She serves on the art committee for Lucile Packard Children’s Hospital and the arts advisory and director’s advisory boards for Stanford Cantor Art Center. Burt has served on the boards of Stanford University, Rice University, and Carnegie Institution for Science.

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 Americas for Cures Foundation.

COMPANY SPONSORS

Jerome L. and Thao N. Dodson
Ray and Dagmar Dolby Family Fund* Mr. and Mrs. Gordon P. Getty Jeri Lynn and Jeffrey W. Johnson*† Barbara Ravizza and John S. Osterweis Patti and Rusty Ruff Jack and Susy Wadsworth Barry Williams and Lalita Tademy Kay Yun and Andre Neumann-Loreck**

EXECUTIVE PRODUCERS

Lesley Ann Clement and Karl Lukaszewicz Bill and Phyllis Draper Sakana Foundation Kevin and Celeste Ford Jo S. Hurst Christopher and Leslie Johnson John Lilttle and Heather Stallings Little Janet V. Lustgarten† Nion McEvoy and Leslie Berriman Kenneth and Gisele Miller James C. Horneil and Michael P. Nguyen Robina Ricciottio Saltly and Toby Rosenblatt† Lori Halverson Schrroy † Mr. and Mrs. Charles R. Schwab Vaili Benesh and Bob Tandler Susan A. Van Wagner Aaron Vermut and Adriana López Vermut† Barbara and Stephan Vermut† Nola Yee

PRODUCERS

Paul Asente and Ron Jenks Nancy and Joachim Bechtle Lloyd and Janet Cluff Daniel E. Cohn and Lynn Brinton Carlotta and Robert Date* Concepcion and Irwin Federman Linda Jo Fitz* Vicki and David Fleishhacker Kirke and Nancy Sawyer Hasson* Stephen and Diane Heiman* Dianne and Ron Hoge*† The Marymor Family Fund Don and Judy McCubbin Mr. and Mrs. J. A. McQuown Mary and Gene Metz Clay Foundation - West Donald J. and Toni Ratner Miller* Rich Rava and Elisa Neipp LeRoy Orloa Elsa and Neil Pering

ASSOCIATE PRODUCERS

Paul Angelo Mrs. Barbara Bakar Kenneth Berryman Dr. Barbara L. Bessey Ben and Noel Bouck Linda Joanne Brown Gayle and Steve Brugler James and Julia Davidson Carol Dollinger William H. Donner Foundation The New Ark Fund Barb and Gary Erickson Nancy and Jerry Falk Mr. Rodney Ferguson and Ms. Kathleen Egan Tom Frankel Mr. and Mrs. Thomas A. Gallagher Dr. and Mrs. Richard E. Geist Arnie and Shelly Glassberg* Dr. Allan P. Gold and Mr. Alan C. Ferrara Marcia and John Goldman Marcia and Geoffrey Green Betty Hoener Chris and Holly Hollenbeck Luba Kipnis and David Russel* Mr. Joel Krauska and Ms. Patricia Fox Linda Kurtz* Marcia and Jim Levy Jennifer S. Lindsay

FRANIE FLEISHHACKER, CO-CHAIR • ROBINA RICCIOTTO, CO-CHAIR
We are privileged to recognize Producers Circle members’ generosity during the January 1, 2017, to January 1, 2018, 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

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.

DIANNE HOGE, CO-CHAIR • NOLA YEE, CO-CHAIR
We are privileged to recognize these members’ generosity during the January 1, 2017, to January 1, 2018, period. For information about Directors Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

Mr. and Mrs. Tom Perkins* Merrill Randol Sherwin David and Carla Riemer* Dr. Caroline Emmett and Dr. Russell Rydel Abby and Gene Schinas† Kathleen Scutchfield Anne and Michelle Shonk* Cherie Sorokin Doug Tilden

An Evening at Elsinore event sponsor/lead supporter

Helen M. Marcus, in memory of David Williamson Drs. Michael and Jane Marmor Christine and Stan Mattison Mr. and Mrs. Robert McGrath Mr. Byron R. Meyer Milton Mosk and Thomas Foutch Tim Matt and Pegan Brooke Paula and John Murphy Terry and Jan Opdendyk
The Bernard Osher Foundation
Norman and Janet Pease
Marjorie Perloff
Ms. Carey Perloff and Mr. Anthony Giles
Ms. Sagar Perry and Mr. Frederick Perry
Barbara Phillips
Lisa Pritzker
John Riccitiello
Rick and Anne Riley
Dr. James Robinson and Ms. Kathy Kohman
Matt and Yvonne Rogers
Susan Roos
Paul and Julie Seipp
Rick and Cindy Simons
Lee and Carolyn Snowberg
Mr. Laurence L. Spitters
Emmett and Marion Stanton
Vera and Harold Stein
Dr. Martin and Elizabeth Terplan
John and Sandra Thompson
Patrick S. Thompson
Mrs. Katherine G. Wallin and Mr. Homer Wallin
Katherine Welch
Mr. and Mrs. Bruce White
Beverly and Loring Wyllie

BENEFACTOR
Diane B. Wilsey

PLAYWRIGHTS
Ray and Jackie Apple
Mr. Eugene Barcone
Sara and Wm. Anderson Barnes Fund
The Tournesol Project
David V. Beery and Norman Abramson
Donna L. Beres and Terry Dahl
Roger and Helen Bohi
Ms. Donna Bohling and Mr. Douglas Kalish
Mr. Mark Casagranda
Dolly Chamas
Madeline and Myrkle Deaton
Richard DeNatalie and Craig Latker
Ms. Roberta Denning
Michael G. Davey
Emerald Gate Charitable Trust
Philip and Judy Erdberg
Jacqueline and Christian Erdman
Sue and Ed Fish
Mr. and Mrs. Patrick F. Flannery
Dr. and Mrs. Fred N. Fritsch
Mr. Douglas Kalish
Mr. Earl G. Singer
Mr. James Shay and Mr. Steven Correll
Russ Selinger
Betty and Jack Schafer
Ms. Irene Rothschild
Marieke Rothschild
Susan Rosin and Brian Bock
Dr. Thane Kreiner and Ms. Evelyn Lockton
Bonnie Frank and Michele Bear
Jane Bernstein and Robert Ellis
Larry and Lisbeth Blum
Peter Blume
J. Sanford Miller and Vinie Zhang Miller
Craig and Kathy Moody
Mr. and Mrs. Roger Wu
Carlie Wilmans
Dr. and Mrs. Andrew Wiesenthal
Carlie Wilman
Mr. and Mrs. Roger Wu
DIRECTORS
Anonymous (3)
Martha and Michael Adler
Bruce and Betty Alberts
Lynn Altshuler and Stanley D. Herzstein
Mr. and Mrs. Harold P. Anderson
Sharon L. Anderson
Ms. Kay Auficci
Jeanne and William Barulich
Bonnie Frank and Michele Bear
Jane Bernstein and Robert Ellis
David and Rossalind Bloom
Larry and Lisbeth Blum
Peter Blume
John Boland and James Carroll
Mr. Mitchell Bolen and Mr. John Christner
Christopher and Debora Booth
Brenda and Roger Borovoy
Nicholas and Janice Brathwaite
Benjamin Bratt and Taisia Soto
Jean L. Brenner
Mr. Libi Cape
Denis Carrade and Jeanne Fadelli
Steven and Karin Chase
Susan and Ralph G. Coan, Jr.
Rebecca Coleman
Mr. and Mrs. David Crane
Mr. and Mrs. Ricky J. Curoto
Tiffanie DeBartolo and Scott Schumaker
Robert and Judith DeFranco
Ingrid M. Deiwiks
Reid and Peggy Dennis
William Dewey
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Mr. and Mrs. David M. Hartley
Ms. Kendra Hartnett and Robert Santilli
Kent Harvey
Ms. Deirdre Henderson
Mr. and Mrs. Jerre Hiltz
Ms. Marcia Hooper
Rob Hulteng
Robert Humphrey & Diane Amend
Judy and Bob Huret
Robert and Riki Intner
Harold and Lyn Isbell
Franklin Jackson & Maloos Anvarian
Stephanie and Owen Jensen
Russell and Mary Johnson
Sy Kaufman and Kerstin Edgerton
Ms. Pamela L. Kershner
Miss Angele Khachadour
Ms. Nancy L. Kittle
Mr. R. Samuel Klatchko
Mr. Brian Kliment
Harold L. Wyman Foundation
Thomas and Barbara Lasinski
Hamet Lawrie
Mr. Richard Lee and Ms. Patricia Taylor Lee
Ms. Pamela D Lee
Dr. Lois Levine Mundie
Mr. Michael Levy and Mr. Michael Golden
Ms. Helen S. Lewis
Sue Yung Li and Dale K. Ikeda
Ron and Mary Loar
Ms. Gayla Lorthouse
Dr. Thane Kreiner and Dr. Steven Lovejoy
Richard N. Hill and Nancy Lundeen
Patrick Machado
Stephanie and Jim Marver
John B. McCallister
Elisabeth and Daniel McKinnon
Sue and Ken Merrill
Ms. Nancy Michel
Mr. and Mrs. Roger Miles
J. Sanford Miller and Vinie Zhang Miller
Craig and Kathy Moody
Mr. and Mrs. Roger Wu
Carlie Wilmans
Janine Paver and Eric Brown
Kenneth Preston
Gordon Radley
Sandi and Mark Randall
Mr. and Mrs. Jacob Ratinoff
Albert and Roxanne Richards Fund
Jeff and Karen Richardson
Victoria and Daniel Rivas
Ms. Marianne B. Robinson
Mrs. Sheleigh Rohlen
Barbara G. Rosenblum
Sue Rosin and Brian Bock
Mariane Rothschild
Ms. Irene Rothschild
Ms. Dace Rutland
Ms. Monica Salusky and Mr. John Sutherland
Betty and Jack Schafer
Russ Selinger
Mr. and Mrs. John Shankel
Mr. James Shay and Mr. Steven Correll
Mr. Earl G. Singer

Richard and Jerry Smallwood
Ms. Judith O. Smith
Mr. and Mrs. Robert S. Spears
Steven and Chris Spencer
Mr. Paul Spiegel
Lillis and Max Stern
Vibeke Strand, MD and Jack Leftis, PhD
Richard and Michele Stratton
Mr. Jay Streets
Mr. M. H. Suelzle
Susan Terris
Dr. Eric Test and Dr. Oddia Braun
Nancy Thompson and Andy Kerr
Ms. Helen Troy Wasp
John R. Upton Jr. and Janet Sassoon-Upton
Arnie and Gail Wagner
Mr. and Mrs. James Wagstaffe
Ms. Margaret Warton and Mr. Steve Benting
Ms. Carol Watts
Ms. Patricia Tomlinson and Mr. Bennet Weintraub
Irv Weissman and Family
Ms. Beth Weissman
Marie and Daniel Welch
Mr. and Mrs. David Wilcox
Kenneth and Sharon Wilson
Mr. David S. Wood and Ms. Kathleen Garrison
Mr. and Mrs. Roy B. Woolsey
The Arthur and Charlotte Zitrin Foundation

The Arthur and Charlotte Zitrin Foundation
ALAN JONES, CHAIR

We are privileged to recognize Friends of A.C.T. members’ generosity during the January 1, 2017, to January 1, 2018, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about Friends of A.C.T. membership, please contact Sarah Armstrong-Brown at 415.439.2353 or sarmstrong@act-sf.org.

*An Evening at Elsinore event sponsor/lead supporter
* A Dickens of a Holiday event sponsor/lead supporter

friends of A.C.T.

PATRONS
Anonymous (2)
Mr. Howard J. Adams
Mr. Michael Bassi and Ms. Christy Styer
Mr. and Mrs. Paul Berg
Fred and Nancy Bjork
Jaime Caban and Rob Mitchell
Teresa Clark
Mr. Byde Clasen and Dr. Patricia Conolly
Ms. Linda R. Clem
Paul and Deborah Cleveland
Jean and Mike Couch
Ms. Karen T. Crommie
Mr. Copley E. Crosby
Ira and Jerry Dearing
Elizabeth Eaton
Michael Kalkstein and Susan English
Leif and Shannon Erickson
Ms. Angela Sowa and Dr. Dennis B. Facchino
Mr. and Mrs. Richard Fowler
Elizabeth and Paul Fraley
Ms. Susan Free
Alan and Susan Fritz
Kathy Hart
Mr. John F. Heil
Leni and Doug Herst
James and Helen Hobbs
Gregory Holland
Dr. and Mrs. John E. Jansheski
Ms. Carolyn Jayne
Dr. Margaret R. McLean
Amelia Lis
John G. McGehee
Mr. and Mrs. Alexander Long
Mr. and Mrs. Robert W. Logan
Julia Lobel
Jeffrey and Loretta Kaskey
Ed and Peggy Kavounas
George and Janet King
Eileen Landauer and Mark Michael
Julius Leiman-Carbajal
Julia Lobel
Mr. and Mrs. Robert W. Logan
Mr. and Mrs. Alexander Long
Jeff and Susanne Lyons
John G. McGehee
Amelia Lis
Dr. Margaret R. McLean
Jeffrey and Elizabeth Minick
Thomas and Lydia Moran
John and Betsy Munz
Jane and Bill Neilson
Cindy Nicola
Ms. Lisa Nolan
Ms. Susan O’Brien
Ann Parra
Caitlin A. Quinn and Peter C. Garenani
Ms. Diane Raile
Helen Hilton Raiser
Mr. Orin W. Robinson, Ill
Barbara and Saul Rockman

SUSTAINERS
Anonymous (4)
Mr. Paul Anderson
Ms. Patricia Wilde Anderson
Rebecca and David Ayer
Dick Barker
Mr. David N. Barnard
Mr. William Barnard
Ms. Pamela Barnes
Robert H. Beadle
Mr. Daniel R. Bedford
David and Michele Benjamin
Ms. Joyce Avery and Mr. Brian A. Berg
Richard and Katherine Berman
Stuart and Helen Bessler
Mr. Igor R. Blake
Mr. John Blankenship and Ms. Linda Carter
Mr. Noel Blos
Carol M. Bowen and Christopher R. Bowen
Mr. Roland E. Brandel
Martin and Geri Brownstein
Mr. and Mrs. Bernard Butcher
Glenn Chapman
Mr. Edward Conger
Ms. Shirley Cookston
James Cuthbertson
Yogen and Peggy Dalal
Jill and Stephen Davis
Kelly and Olive DePonte
Edward and Della Dobranski
Ms. Joanne Dunn
Mr. and Mrs. John L. Elman
Marilynne Elverson
Mr. Robert G. Evans
Mr. James Feuille and Ms. Nancy J. Murray
M. Daniel and Carla Fiamm
Mrs. Dorothy A. Flanagan
Karen and Stuart Gansky
Mr. John Garfinkle
Frederick and Leslie Gaylord
Kathleen and Paul Goldman
Dr. James and Suzette Hessler
Mr. Kim Harris and Bennet Marks
David Hawkinson
Mr. John Heisse and Ms. Kari Scholz-Grace
Ms. Dixie Hersh
Ms. Sandra Hess
Edward L. Howe, MD
Richard and Cheryl Jacobs
Anne and Ed Jamieon
Allan and Rebecca Jergensen
Mr. and Mrs. Norman L. Johnson
Ms. Zeeva Kardos
Jacsha Kaykas-Wollf
Jody Kelley Wypych
Michael Kim
Kari Kirkegaard
Mr. and Mrs. Kevin Klotter
Harold Kruth
Edward and Miriam Landesman
Carlene Laughlin
Mrs. Judith T. Leahy
Mrs. Gary Letson
Barry and Ellen Levine
Kathleen Anderson and Jeff Lipkin
Ms. Linda Lonay
Timothy Lucas
Christian and Sandy Macfarlane
Mr. and Mrs. William Manheim
Alan Markle
Robert McCleskey
Karina and Gregory McClune
Karen and John McGuinn
Trudy and Gary Moore
Michael Morgan
Sharon and Jeffrey Morris
Mr. Ronald Morrison
Jon Nakamura
Dorotea C. Nathan
Jeanne Newman
Nancy and Bill Newmeyer
Ms. Nancy F. Noe
Ms. Joanna Officer and Mr. Ralph Tiegel
Pamela Orloff
Mr. James O’Toole
Barbara Paschke and David Volpendesta
Mr. David J. Pasta
Richard and Donna Perkins
Ms. M. N. Plant
Mr. and Mrs. Mark O. Rand
Ms. Joyce Ratner
Ms. Danielle Rebischung
Maryalice Reinmuller
Mr. and Mrs. Charles Rino
Mr. and Mrs. Richard Rogers
Marguerite Romanello
Deborah Romer and William Tucker
Mr. L. Kyle Rowley
Ms. Diane Rudden
Mr. Joshua Rutberg
Louise Adler Sampson
Sonja Schmid
Mr. James J. Scillian
Mr. Jim Scuito
Ms. Karen Scussel and Mr. Curt Riffle
Catharine Shirley
Michelle Shonk
Dr. Elliot and Mrs. Kathy Shubin
Donna and Michael Siciliano
Ms. Patricia Sims
Raven Sisco
Mr. Mark Small
Bert and LeAnne Steinberg
Jeffrey Stern, M.D.
Mr. and Mrs. Monroe Strickberger
Mr. Jason Surles
Marvin Tanigawa
Maggie Thompson
Melita Wade Thorpe
Robert Tufts
Ms. Leslie Tyler
Leon Van Steen
Mr. and Mrs. Ronald G. VandenBerghe
Marsha Veit
Mr. Douglass J. Warner
Mr. Richard West
Mr. Robert Weston
Timothy Wu
Marilyn and Irvin Yalom
Nancy and Kell Yang
Ms. Emerald Yeh
Jacqueline L. Young
Mr. and Mrs. Philip Zimbardo

ACT-SF.ORG
MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members of $100 or more during the January 1, 2017, to January 1, 2018, period.

Marilee K. Gardner in Honor of Winnie Biocini, Joey Chait, Joe Greenbach, and Roland Lampert
Susan Medak In Honor of Louisa Balch
Karen Blodgett In Honor of Linda Jo Fitz and her service to A.C.T. Mr. Robert G. Evans In Honor of Linda Fitz Mr. and Mrs. David M. Hartley In Honor of Linda Fitz
Jacqueline L. Young In Honor of Linda Fitz
Sandi and Mark Randall In Honor of Frannie Fleshacker
Sakana Foundation In Honor of Priscilla Geeslin
Mary Cathryn Houston In Honor of Arnie Glassberg
Vicki and Stephen Hoffman In Honor of Skylar Goldberg
Patrick Hobin In Honor of Giles Havergal
Elizabeth Mason In Honor of Luba Kipnis
Daniel E. Cohn and Lynn Brinton In Honor of Nancy Livingston
Anne and Ed Jameson In Honor of Nancy Livingston Ms. Carey Perloff and Mr. Anthony Giles In Honor of Nancy Livingston
Helen Hilton Raier In Honor of Nancy Livingston
Anat Pilovsky In Honor of Janet Lustgarten Ms. Roberta Denning In Honor of Carey Perloff
Dorothy Saxe In Honor of Carey Perloff
Roseyne C. Swig In Honor of Carey Perloff

FOR MORE INFORMATION ABOUT PROSPERO SOCIETY MEMBERSHIP

TIFANY REDMON,
DEPUTY DIRECTOR OF DEVELOPMENT 415.439.2482
TREDMON@ACT-SF.ORG

GIFTS DESIGNATED TO CANTERBURY THEATER
Anonymous (8)
Anthony J. Alifidi
Judith and David Anderson
Kay Aucilie
Ms. Nancy Axelrod
M. L. Baird, in memory of Travis and Marion Baird
Theresa L. Belsky-Degler
Ms. Teveia Rose Barnes and Mr. Alan Sankin
Eugene Barcone
Robert H. Beadle
Susan B. Beer
David Beery and Norman Abramson
J. Michael and Leon Berry-Lawhorn Dr. Barbara L. Bessey and Dr. Kevin J. Gilartin**
Lucia Brandon
Mr. Arthur H. Breedenbeck and Mr. Michael Kilpatrick
Linda K. Brewer
Agnes Chen Brown
Martin and Geraldine Brownstein
Gayle and Steve Brugler
Christine Bunn and William Risseeuw
Bruce Carlton and Richard McCall** Florence Cepeda and Earl Frick
Paula Champagne and David Watson
Mr. and Mrs. Steven B. Chase
Lesley Ann Clement
Lloyd and Janet Cluff
Patricia Corrigan
Susan and Jack Cortis Ms. Joan Danforth
Richard T. Davis-Lowell
Susan L. Davis
Sharon Dickson
Jerome L. and Thao N. Dodson
Dr. Peter and Ludmila Eggleton
Mr. Alan Sankin
Mr. Jonathan Kitchen and Ms. Nina Hvatvany
John and Karen Kopac Reis
Catherine Kuss and Danilo Purlia
Mr. Patrick Lame
Philip C. Lang
Mindy Lechman
Marcia Lowell Leonhardt
Marcia and Jim Levy
Ines R. Lewandowitz
Jennifer Lindsay
Nancy Livingston and Fred M. Levin
Dot Lofstrom and Robin C. Johnson
Ms. Paulette Long
Dr. Steve Lovejoy and Dr. Thane Kreiner
Melanie and Peter Maier
Jasmine Stirling Malaga and Michael William Malaga
Mr. Jeffrey Malloy
Michael and Sharon Marron
Mr. John B. McCallister
John McGehee
Burt and DeeDee McMurtry
Dr. Mary S. and F. Eugene Metz
J. Sanford Miller and Vinie Zhang Miller
Milton Mosk and Tom Foutch
Bill* and Pennie Needham
Walter A. Nelson-Rees and James Coran
Michael Peter Nguyen
Dante Noto
Sheldee Osborne
Elsa and Nei Pering
Marcia and Robert Popper
Kellie Yvonne Raines
Anne and Bertram Raphael
Jacob and Maria Elena Ratinoff
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Andrea Rouah
David Rosno, MD
Paul and Renae Sandberg
Harold Segelstad
F. Stanley Seifried
Ruth Short
Dr. Eliot and Mrs. Kathy Shubin
Andrew Smith and Brian Savard
Cherie Sorokin
Alan L. and Ruth Stein
Mr. and Mrs. Bert Steinberg
Jane and Jay Taber
Mr. Marvin Tanigawa
Martin Tannenbaum and Alex Ingersoll* Nancy Thompson and Andy Kerr
Phyllis and Dayton Torrence
Michael E. Tully
Ms. Nadine Walas
Maria Meridoyne Walcott
Katherine G. Wallin
David Weber and Ruth Goldstone
Paul D. Weintraub and Raymond J. Szczesny
Beth Weissman
Tim M. Whalen
Mr. Barry Lawson Williams

JO S. HURLEY, CHAIR

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

** Deceased

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

Presenting Partners
($25,000–$49,999)
- Bank of America Foundation
- City National Bank
- Mozilla
- Theatre Forward
- U.S. Bank/Ascent

Performance Partners
($10,000–$24,999)
- BNY Mellon Wealth Management
- Bank of the West
- Deloitte LLP
- Farella Braun + Martel
- Perkins Coie LLP
- Pillsbury Winthrop Shaw Pittman LLP

Stage Partners
($5,000–$9,999)
- Burr Pilger Mayer, Inc.
- S&P Global
- Schoenberg Family Law Group

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T.
For more information, please contact Caitlin A. Quinn at 415.439.2436 or cquinn@act-sf.org.

$100,000 AND ABOVE
- Jewels of Charity, Inc.
- Doris Duke Charitable Foundation
- San Francisco Grants for the Arts
- The William Randolph Hearst Foundation
- The William and Flora Hewlett Foundation

$50,000–$99,999
- The Bernard Osher Foundation
- Department of Children, Youth & Their Families
- The Edgerton Foundation
- National Endowment for the Arts

$25,000–$49,999
- Anonymous
- The Kimball Foundation
- The Harold and Mimi Steinberg Trust
- MAP Fund
- Saint Francis Foundation
- San Francisco’s Office of Economic and Workforce Development
- The Virginia B. Toulmin Foundation
- Walter and Elise Haas Fund

$10,000–$24,999
- The Kenneth Rainin Foundation
- Laird Norton Family Foundation
- The Sato Foundation
- The Stanley S. Langendorf Foundation
- Wallis Foundation
- The Zellerbach Family Foundation

$5,000–$9,999
- Davis/Dauray Family Fund
- Edna M. Reichmuth Educational Fund of the San Francisco Foundation
Gifts in Kind

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

Autodesk®

Donors ($10,000–$14,999)

Emma A. Dominick**
Dorsey & Whitney Foundation
Epiq Systems*
Karen A. & Kevin W. Kennedy Foundation
Lisa Orberg*
Presidio*
Thomas C. Quick*
RBC Wealth Management*
Daniel A. Simkowitz**
S&P Global
TD Charitable Foundation*
Isabelle Winkles**

Supporters ($2,500–$9,999)

Mitchell J. Austlander**
Sue Ann Collins
Disney/ABC Television Group*
Dorman and Kaish Family Foundation, Inc.*
Dramatists Play Service, Inc.*

Corporations Matching Annual Fund Gifts

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

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

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

GE Foundation
Google
Hewlett-Packard
IBM International Foundation
JPMorgan Chase
Johnson & Johnson Family of Companies
Levi Strauss Foundation
Lockheed Martin Corporation
Macy’s, Inc.
Merrill Lynch & Co. Foundation, Inc.
Northwestern Mutual Foundation
Pacific Gas and Electric
Arthur Rock
Salesforce
State Farm Companies Foundation

The Clorox Company Foundation
The James Irvine Foundation
The Morrison & Foerster Foundation
TPG Capital, L.P.
Verizon
Visa International
John Wiley and Sons, Inc.
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*, *The Trojan Women*, *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, Perloff 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 1127 Market Street at 7th Street, across from the UN Plaza; or at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Walk-up hours are Tuesday–Sunday (10 a.m.–15 minutes after curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. (For Geary 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
Seniors (65+) save $40 on 8 plays, $35 on 7 plays, $30 on 6 plays, $25 on 5 plays, and $20 on 4 plays. Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educe for details.

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 for details. 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 50%! For more information call Anthony Miller at 415.439.2424.

AT THE THEATER
A.C.T.’s Strand Theater is located at 1127 Market 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.

A.C.T. MERCHANDISE
Copies of Words on Plays, A.C.T.’s in-depth performance guide, are on sale in the main lobby, at the box office, and online.

REFRESHMENTS
Strand Cafe hours are Thursday–Tuesday (8 a.m.–4 p.m.) and Wednesday (7 a.m.–noon) for the general public. Full bar service, sweets, and savory items are available to patrons one hour before performances. You can avoid the long lines at intermission by preordering food and beverages. Bar drinks are now permitted in the theater.

CELL PHONES
If you carry a pager, beeper, cell phone, or watch with 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 415.439.2397 in an emergency.

LATECOMERS
A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

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 on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2. Wheelchair Seating is located at the main cross aisle on the orchestra level, at Box A on the orchestra level, and in the mezzanine.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available in the Strand box office.

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

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

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

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

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

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

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

A.C.T. is supported in part by a grant from the Grants for the Arts Tax Fund.
Hiding in the back of the classroom, Dennis’ sullen presence has his fellow students and professors on edge. But during an office visit, his writing instructor seeks to break through Dennis’ silence and earn his trust—with shocking results. A deeply personal story of empathy and redemption, Office Hour explores otherness and paranoia while revealing our essential human need for connection.

OFFICE HOUR

BY Julia Cho
DIRECTED BY Lisa Peterson
Co-production with Long Wharf Theatre
FEB 22–MAR 25 · PEET’S THEATRE

THE GROUNDBREAKING EPIC COMES HOME TO THE BAY AREA

ANGELS IN AMERICA

A Gay Fantasia on National Themes

PART ONE: MILLENNIUM APPROACHES
PART TWO: PERESTROIKA

BY Tony Kushner
DIRECTED BY Tony Taccone
APR 17–JUL 22 · RODA THEATRE

Call 510 647-2949 · Click berkeleyrep.org

Berkeley Rep
EXPERIENCE A.C.T.’S 17 | 18 SEASON
PACKAGES START AT $14 A PLAY

HEISENBERG
MAR 14–APR 8

A WALK ON THE MOON
JUN 6–JUL 1

FATHER COMES HOME FROM THE WARS
APR 25–MAY 20

Returning for a two-week encore presentation

A Thousand Splendid Suns
JUL 17–29

Current subscribers get first access to tickets for encore performances of this beloved hit play! Subscribe today.