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THEATER

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FEB-APR 2018  
SEASON 51, ISSUE 5



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Barbara Bream, joined in 2011

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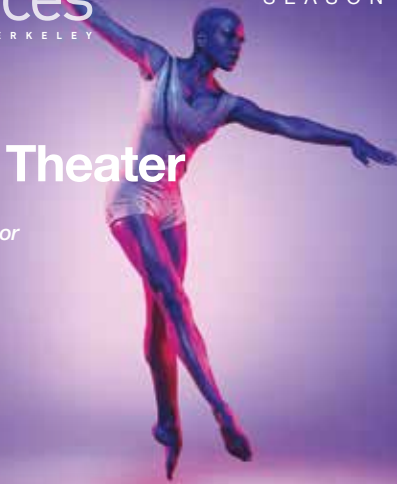
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### Corporate Office

425 North 85<sup>th</sup> Street Seattle, WA 98103  
 p 206.443.0445 f 206.443.1246  
 adsales@encoremidiagroup.com  
 800.308.2898 x105  
**www.encoremidiagroup.com**

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# SAN FRANCISCO'S THEATER COMPANY

American Conservatory Theater, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing 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 commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

A.C.T.'s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America's actor training programs. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include Studio A.C.T.—our expansive course of theater study for adults—and the Professional Development Training Program, which offers actor training for companies seeking to elevate their employees' business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 16,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees the world-famous Young Conservatory (for students ages 8 to 19) and our ACTsmart education programs, including the Student Matinee (SMAT) program that has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the renovation of The Strand Theater and the opening of The Costume Shop Theater, and the recent appointment of Pam MacKinnon as A.C.T.'s Artistic Director Designate, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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**THE NEW YORK TIMES**

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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.

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By Elspeth Sweatman

EDITOR  
SIMON HODGSON

ASSOCIATE EDITOR  
ELSPETH SWEATMAN

CONTRIBUTORS  
MICHAEL PALLER  
CAREY PERLOFF  
TAYLOR STEINBECK

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## DON'T JUST SIT THERE . . .



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

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# 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 Nguyen 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 Shabby 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 playwrighting 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





The background of the poster is a repeating pattern of circles. Each circle is divided vertically into two halves. The left half of each circle is a light blue color, and the right half is a light beige or tan color. The circles are arranged in a grid-like fashion, with some circles slightly offset from others, creating a dynamic, tessellated effect.

**A.C.T.**

# **GALA**

**2018**

**A Celebration in Honor of  
Carey Perloff**

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For more information, please contact  
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# A.C.T.

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

PRESENTS

## VIETGONE

BY QUI NGUYEN  
DIRECTED BY JAIME CASTAÑEDA

### CREATIVE TEAM

SCENIC DESIGNER **BRIAN SIDNEY BEMBRIDGE**  
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STAGE MANAGEMENT FELLOW **MIRANDA ERIN CAMPBELL**

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

### 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,  
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**HELEN M. MARCUS, IN MEMORY OF DAVID WILLIAMSON**  
**RICK AND ANNE RILEY**

*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.

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

**ABOUT THE PLAY**

PHOTO COURTESY QUI NGUYEN



# TWO SIDES TO THE STORY

**AN INTERVIEW WITH PLAYWRIGHT QUI NGUYEN**  
**BY MICHAEL PALLER**

Growing up in Arkansas with Vietnamese refugee parents, Qui Nguyen loved hip-hop, action movies, and comic books. So when he began writing plays, he filled them with these passions: martial arts in *Begets: Fall of a High School Ronin*, superheroes in *Men of Steel*, and zombies in *Alice in Slasherland*. Many of these works were written for Nguyen's Obie Award-winning theater company, Vampire Cowboys. We caught up with Nguyen to chat about *Vietgone*, a play that combines his passions with the story of his parents.

**On the surface, *Vietgone* doesn't resemble your other plays. Where did the idea for it come from?**

It's the play I'd always planned on writing. The first time I tried to write anything about my family was a play called *Trial by Water*, which was a big bag of garbage. My mom saw it and said, "It's interesting but it doesn't sound like you. You're mischievous, you're funny, and you goof around. *None* of that is on the stage." It was one of the most profound criticisms I ever got. So I created Vampire Cowboys to explore who I was as a mischievous artist. When I got "old enough," I thought I'd write my parents' story. My parents are older now, and I have kids. At some point I thought, "I'm never going to become this mature artist. So I'm just going to write this play using all the tools in my toolbox, and see what it sounds like."

---

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

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**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.



## WORDS ON PLAYS

**Want to know more about *Vietgone*?**  
***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](http://act-sf.org/wordsonplays).**



PHOTO BY MAJOR G. L. GILL, OFFICIAL MARINE CORPS PHOTOGRAPH.

# FROM SAIGON TO THE STATES

THE VIETNAMESE REFUGEES WHO CAME TO AMERICA IN 1975

BY SIMON HODGSON

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.



**LEFT**

A Vietnamese refugee family at Fort Chaffee, Arkansas.

**OPPOSITE**

Marine Sergeant J. W. Reed of H & S Company, 3rd Amtrack Battalion, helps a young Vietnamese child learn to write English. The child is one of the refugees being processed through Marine Corps Base, Camp Pendleton, California.

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 porta-potties 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.



# IMAGINATION AND IDENTITY

AN INTERVIEW WITH DIRECTOR  
JAIME CASTAÑEDA  
BY TAYLOR STEINBECK

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 access to this 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.

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

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### 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.



PHOTO BY ELSPETH SWEATMAN

Composer Shammy Dee and director Jaime Castañeda at the first rehearsal for A.C.T.'s 2018 production of *Vietgone*.

### 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 bachelors of music from University of Missouri-Kansas City and her MFA from Yale School of Drama.



## 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.



## 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.



## 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.



## JOMAR TAGATAC\*

**(Playwright, Gai, 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.

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### **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.



### **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.

### **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 Zolof* 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

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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 East West 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 *Turandot* 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



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or contact Amy Dalba  
at [adalba@act-sf.org](mailto:adalba@act-sf.org).

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 *Colm Tóibín* 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.

**MARCY VICTORIA REED\***

**(Stage Manager)**, a stage manager and live events producer, returns to A.C.T. after previously assistant stage-managing *Martin Moran at The Strand*.

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.

**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.

**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

\*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



PHOTO BY ALESSANDRA MELLO

## ***Fuenteovejuna***

by

**Lope de Vega**

Directed by

**Domenique Lozano**

**MAY 9-12, 2018**

**THE RUEFF AT A.C.T.'S**

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# FINE ARTS PROGRAM

PHOTO BY ALESSANDRA MELLO



## ***The Bacchae of Euripides***

by  
**Wole Soyinka**  
Directed by  
**Stephen Buescher**

**MAY 9-12, 2018**  
**THE COSTUME SHOP THEATER**  
**1117 MARKET STREET**

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.

### **OPPOSITE**

Beatriz Miranda and Alan Littlehales  
in *Las Meninas* (2017).

### **ABOVE**

The cast of *The Changeling* (2017).

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# INTRODUCING A.C.T.'S NEXT ARTISTIC DIRECTOR

## GET TO KNOW PAM MACKINNON

BY A.C.T. PUBLICATIONS STAFF

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-



PHOTO BY CHAD BATKA

A.C.T.'s next artistic director Pam MacKinnon.

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!"

## "SHE HAS BURNING CURIOSITY AND BOUNDLESS PASSION."

TRACY LETTS, PULITZER PRIZE WINNER

"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](http://act-sf.org/mackinnon).



# A YEAR OF DISCOVERY

## THE FELLOWSHIP PROGRAM AT A.C.T.

BY ELSPETH SWEATMAN

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.

**OPPOSITE**

The cast of *Orlando* (2017).

**THIS PAGE, FROM LEFT**

Acting Director of Marketing Christine Miller (fellowship class of 2010–11) with Marketing Fellow Miranda Ashland; the 2017–18 Season Fellows.

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](http://act-sf.org/fellowships).

To find out about this year’s Fellowship Project, visit [facebook.com/actfellowship](https://facebook.com/actfellowship).



# WARS AND WORDS

A SNEAK PEEK AT *FATHER COMES HOME FROM THE WARS* (PARTS 1, 2 & 3)

BY ELSPETH SWEATMAN

*Vietgone* playwright Qui Nguyen isn't the only artist at A.C.T. this season to draw inspiration from a father's experience of conflict. When writing *Father Comes Home from the Wars* (Parts 1, 2 & 3), Pulitzer Prize winner Suzan-Lori Parks (*Topdog/Underdog*) recalled memories of waiting for her dad to return from Vietnam. "If you think of your life as a piece of music," says Parks, "the recurring motif in mine was Dad going to war and coming home."

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.



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.

***Father Comes Home from the Wars* runs April 25 to May 20 at The Geary Theater.**

To buy tickets, visit [act-sf.org/father](http://act-sf.org/father).



INSIDE A.C.T.



Thao N. and Jerome L. Dodson.

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

# LOVE IMITATES ART

MEET *VIETGONE* EXECUTIVE PRODUCERS  
JEROME L. AND THAO N. DODSON

BY ELSPETH SWEATMAN

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

# producers CIRCLE

## FRANNIE FLEISHHACKER, CO-CHAIR • ROBINA RICCITIELLO, 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](mailto:tredmon@act-sf.org).

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### SEASON PRESENTERS

#### FRANNIE FLEISHHACKER

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

#### PRISCILLA AND KEITH GEESLIN\*

Priscilla is a vice chair of A.C.T.'s Board of Trustees and 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.

#### FRED M. LEVIN AND NANCY LIVINGSTON\*

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

#### 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.

#### TONI REMBE AND ARTHUR ROCK

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

#### MARY AND STEVEN SWIG

Steven has served on A.C.T.'s board since 1986 and is cofounder of Presidio Graduate School. Mary is on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. They serve on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation.

#### JEFF AND LAURIE UBBEN

Jeff is a founder of ValueAct Capital and a director of 21st Century Fox Inc. and Willis Towers Watson PLC. He serves on the boards of Duke University, Northwestern University, and the E. O. Wilson Biodiversity Foundation. Laurie founded San Francisco's Bird School of Music.

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# A.C.T. STAFF

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*Artistic Director*

## James Haire

*Producing Director Emeritus*

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Anthony Fusco, Dominique Lozano

## Associate Artists

Marco Barricelli, Olympia Dukakis, Giles Haverгал, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

## Playwrights

Pamela Gray, Qui Nguyen, Suzan-Lori Parks, Carey Perloff and Paul Walsh, Harold Pinter, William Shakespeare, Simon Stephens, Bess Wohl

## Directors

Hal Brooks, Jaime Castañeda, Rachel Chavkin, Liz Diamond, Sheryl Kaller, Dominique Lozano, Carey Perloff

## Choreographers

Val Caniparoli, Josh Prince

## Composers/Orchestrators

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## Music Directors

Daniel Feyer, Greg Kenna

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*Executive Director*

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## MELISSA SMITH

*Conservatory Director*

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Stephen Buescher, *Head of Movement, Director*  
Domenique Lozano, *Acting, Director*  
Michael Paller, *Director of Humanities, Director*  
Lisa Anne Porter, *Co-Head of Voice and Dialects*  
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Melissa Smith, *Head of Acting, Director*

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Andy Donald, *Arts Leadership*  
Julie Douglas, *Improv*  
Lauren English, *Business of Acting*  
Daniel Feyer, *Music Director, Accompanist*  
Janet Foster, *Audition, Showcase*  
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A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. company: Dr. Victor Prieto, Dr. Hoylond Hong, Dr. Susan Lewis, Don Kemp, P.A., and Chris Corpus, Clinic Supervisor.

## Accreditation

A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.



# A.C.T. PROFILES



## **CAREY PERLOFF (Artistic Director)**

is celebrating her 25th season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.'s work, helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged

collaborations between A.C.T. and theaters across the United States and Canada. Known for innovative productions of classics and championing new writing and new forms of theater, Perloff has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of *The Invention of Love* and *Indian Ink*, also at Roundabout Theatre Company, and two productions of *Arcadia*), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include *Hecuba*,

*Mary Stuart*, *'Tis Pity She's a Whore*, *The Tosca Café*, *The Voyage Inheritance*, *Scorched*, and *Underneath the Lintel*.

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

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



## **PETER PASTREICH (Executive Director)**

joined A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which

the orchestra increased its endowment from \$12 million to \$120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation.

Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and

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

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



## **MELISSA SMITH (Conservatory**

**Director, Head of Acting)** has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study and the further

integration of the M.F.A. Program faculty and student body with A.C.T.'s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. She also successfully launched the San Francisco Semester, a semester-long intensive designed to deepen students' well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all while immersing them in the multifaceted cultural landscape of

the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University's La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama.

## ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: [act-sf.org](http://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](http://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](http://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/educate](http://act-sf.org/educate) 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](http://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.

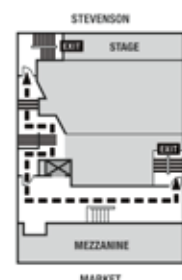
## STRAND THEATER EXITS



G



M1



M2

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

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PART TWO: PERESTROIKA

BY Tony Kushner

DIRECTED BY Tony Taccone

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A poster for the play 'Heisenberg'. It features a blue background with a white circuit-like pattern. Two figures are shown: one at the bottom left and one at the top right, both appearing to be walking or running along a white diagonal line that cuts across the frame. The word 'HEISENBERG' is written in large, white, sans-serif capital letters, with the 'H' and 'B' being significantly larger than the other letters.

# HEISENBERG

MAR 14-APR 8

A poster for the play 'Father Comes Home'. It features a red background with a white, torn-paper-like border at the top. A large, blue, stylized face of a man with a beard is the central focus. To the right, a small, white, two-story house is visible. The title 'FATHER COMES HOME' is written in a white, handwritten-style font at the top.

# FATHER COMES HOME

## FROM THE WARS

PARTS I, II, III

APR 25-MAY 20

A poster for the play 'A Walk on the Moon'. It features a green background with a dense forest of tall evergreen trees. In the foreground, two figures are shown from behind, walking away from the viewer into the forest. The title 'A WALK ON THE MOON' is written in large, white, sans-serif capital letters.

# A WALK ON THE MOON

JUN 6-JUL 1

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