

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

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STUCK ELEVATOR

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A.C.T.
AMERICAN
CONSERVATORY
THEATER

encore
arts programs

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2224 SACRAMENTO STREET

www.2224Sacramento.com

Grand and special Victorian, generous in all aspects. Double lot, soaring ceilings, eight-car parking, gorgeous detailing, tall windows and hardwood floors, and above all, plenty of space! This detached home has spectacular public rooms, a very large kitchen and adjoining family room, five-plus bedrooms, a fabulous office with southern views, a great downstairs pool room, large garden with multiple seating/entertaining areas, and an additional separate one bedroom apartment opening onto a level patio. This home has been meticulously remodeled and updated and is in move-in condition just two blocks from Fillmore Street's shops and restaurants and right near Lafayette Park. Offered at \$5,900,000



2400 STEINER STREET #4

Exquisite top-floor condominium overlooking Alta Plaza Park, just one block to Fillmore Street! Incredible Park views from the large private terrace. 2 bedrooms, 2 baths, recently remodeled kitchen, 1-car parking and deeded storage room. This home has loads of charm in an architecturally significant building, and it is in an amazing location! Offered at \$1,250,000



1953 WEBSTER STREET

This wonderful house has been remodeled to be remarkably bright, spacious and well-laid out, while maintaining all its charm and character. Three spacious bedrooms, three and one half remodeled bathrooms, a family room off the gourmet renovated eat-in kitchen, a formal dining room and living room and a large office/media room. A charming garden, four wood-burning fireplaces, one car parking in the garage plus one in the driveway and ample storage make this house a real find in a terrific location, one block from Fillmore Street. Offered at \$1,995,000



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www.1998Vallejo.com

Elegant full floor co-op apartment in a prestigious corner building. Views of the Bay from the living room, dining room and master bedroom. Gracious public rooms and three bedrooms with ensuite baths. Indoor parking, storage and onsite manager. Top location near the shops and restaurants of Union Street. Offered at \$2,050,000



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COMING SOON AT A.C.T.

ARCADIA

BY TOM STOPPARD
DIRECTED BY CAREY PERLOFF

“Stoppard’s richest,
most ravishing comedy”
The New York Times

“Profound, mercilessly funny,
and moving”
San Francisco Chronicle

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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 an ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, we embrace our responsibility to conserve, renew, and reinvent our relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of our creative work. Founded by pioneer of the regional theater movement William Ball, A.C.T. opened its first San Francisco season in 1967. Since then, we've performed more than 320 productions to a combined audience of more than seven million people. We reach more than 250,000 people through our productions and programs every year.

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together to raise a record-breaking \$30 million to rebuild it. The theater reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over after A.C.T.'s second artistic director, gentleman artist Ed Hastings, retired in 1992.

DID YOU KNOW?



This production of *Stuck Elevator* is the recipient of a NEA Art Works grant, which is given to “extraordinary examples of creativity in our country.”

Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; crossdisciplinary performances and international collaborations; the reintroduction of a core acting company; and “locavore” theater— theater made by, for, and about the San Francisco 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.

Perloff also put A.C.T.'s conservatory and educational programs at the center of our work. A.C.T.'s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs. Our M.F.A. Program students often grace our mainstage and perform around the Bay Area as alumni. Other programs include the world-famous Young Conservatory for students ages 8 to 19; Studio A.C.T. for adults; and the Summer Training Congress, an intensive program that attracts enthusiasts from around the world.

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which since 1968 has brought tens of thousands of young people to A.C.T. performances. We also provide touring Will on Wheels Shakespeare productions, teaching artist residencies, in-school workshops, and in-depth study materials to Bay Area schools and after-school programs.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater and the current renovation of The Strand Theater across from UN Plaza, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

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by Dan Rubin and Cait Robinson



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SPECIAL DONOR EVENTS

STUCK ELEVATOR OPENING NIGHT DINNER

Celebrate with the creators of this unique music-theater work.
Apr 10, 6pm
A.C.T.'s Geary Theater
Producers Circle, Directors Circle

COSTUME SHOP TOUR

Take a tour behind the scenes of our costume shop.
Apr 11, 5:30pm
A.C.T.'s Costume Shop
Producers Circle, Directors Circle, Annual Fund, Prospero Society

PROP AND SCENE SHOP TOUR

Take a tour behind the scenes of our Prop and Scene shop.
Apr 18, 5:30pm
A.C.T.'s Prop and Scene Shop
Producers Circle, Directors Circle, Annual Members, Prospero Society

2013 SEASON GALA

Join the A.C.T. community in supporting the actors and theater audiences of tomorrow.
Apr 28, 5pm
The Regency Center

To support A.C.T. and receive invitations to donor events, please contact Allison Day at aday@act-sf.org or 415.439.2482.

Dan Rubin, Editor; Beatrice Basso, Cait Robinson, Contributors

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CALENDAR OF EVENTS

Activities are **FREE** for ticket holders. For more about InterACT events, visit act-sf.org/interact.

PROLOGUE | 5:30pm

Go deeper with a fascinating preshow discussion.

Stuck Elevator | **Apr 9**

THEATER ON THE COUCH | 8pm

Discuss the minds and motives of the characters with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.

Stuck Elevator | **Apr 12**

Black Watch | **May 10**

AUDIENCE EXCHANGES | 2pm & 7pm

Join in a lively Q&A with the cast following the show.

Stuck Elevator | **Apr 14, 2pm***

Apr 16, 7pm; Apr 21, 2pm

Apr 24, 2pm

Black Watch | **May 14, 7pm**

May 19, 2pm; May 22, 2pm

Jun 4, 8pm

*With the *Stuck Elevator* creators

OUT WITH A.C.T. | 8pm

The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.

Stuck Elevator | **Apr 17**

Black Watch | **May 15**

WINE SERIES | 8pm

Raise a glass before the show at this wine tasting event featuring leading sommeliers from the Bay Area's hottest local wineries.

Stuck Elevator | **Apr 23**

Black Watch | **May 21**

PLAYTIME | 2pm

Get hands-on with theater at these interactive preshow workshops.

Stuck Elevator | **Apr 27**

Black Watch | **May 25**

VOLUNTEER!

A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater.

For more information, visit act-sf.org/volunteer.

This year's Will on Wheels production, *Twelfth Night*, is visited 16 Bay Area schools!



FROM THE ARTISTIC DIRECTOR

Dear Friends,

Every once in a while in my job as artistic director, I walk into a rehearsal room and hear something truly magical—something unlike anything I have experienced before. Such was the case at the 2010 Sundance Institute Theatre Lab when I heard Aaron Jafferis and Byron Au Yong's *Stuck Elevator* for the first time.

Going in, I had no idea what to expect—how do you make a musical out of the heartbreaking tale of a Chinese deliveryman who gets stuck between floors in the elevator of a Bronx apartment building for 81 hours? What I discovered was the incredible power of the artistic imagination to take a piece torn from real life and turn it into a hugely complex, entertaining, and moving piece of theater. Aaron, Byron, and their inimitable director, Chay Yew, went deep inside their hero Guang's mind to discover what lay hidden there: his fantasies about his home in China and his longing for the wife and son he had left behind; his competitive collisions with his fellow deliveryman, Marco, and the boss who torments him; his fear of being trapped. All of these thoughts and feelings became characters and songs in this extraordinary new musical.

Stuck Elevator is a tribute to the ferocity of the human spirit in the face of endless disappointment, and to the lure of America as a potentially better place, in spite of the huge obstacles that immigrants face when coming here. It has been thrilling to watch this beautiful company shape this material, and we offer it up in salute to the many remarkable Chinese and Chinese Americans who make the Bay Area their home, led by our mayor, Ed Lee.

Doing brand-new work in a 1,000-seat theater is a daunting enterprise, but it has been an exhilarating spring for new work at A.C.T., with Amy Herzog's *4000 Miles*, George F. Walker's *Dead Metaphor*, and now *Stuck Elevator*. These pieces have inspired our thinking as we begin planning our new Strand Theater, set to open in Central Market in January 2015. In anticipation of opening this thrilling new venue, works by Philip Kan Gotanda, Colman Domingo, Christina Anderson, Sean San José, Jennifer Haley, Dave Malloy, and many more are already under

commission. Our new series, *New Strands*, will weave projects together in original and exciting ways—with strands made up of songs, plays, dance, and spoken word; strands that are local and strands that are international; strands that are cutting edge and strands that are classical; strands that are live action and strands that embrace the technology of our new neighborhood.

Meanwhile, our beloved Geary will continue to embrace vivid theatricality and language of scope. With that in mind, we have chosen productions for **A.C.T.'s 2013–14 season** that are filled with big dreams, big conflict, and big journeys. It is a season of international exchange and a season of American politics. It is a season that explores the longing of parents to secure a better life for their children, and the outrageous things that happen when money and war drive decision-making. And it is a season filled with some of A.C.T.'s favorite actors. Here is a quick summary of some of what is in store for you:

We are delighted to open with Frank Galati's remarkable interpretation of one of the best and most iconic musicals ever penned about American politics, *1776*. I had the good fortune to see this production at the Asolo Repertory Theatre in Florida a few weeks after last November's presidential election and just before seeing Spielberg's *Lincoln*. The brilliant way in which *1776* weaves a complex and suspenseful tale about the beginning of our democracy resonated so powerfully with our own deeply divided Congress and with the thrilling and difficult political navigations of Lincoln's quest to ratify the Thirteenth Amendment. Galati has a wonderful gift for making every moment and every character matter, no matter how small, and I was so captivated by his humane and lively vision that I asked him to bring it to San Francisco. It will be an honor to welcome this legendary director to A.C.T. with a production that will fascinate the entire family.

Since his beautiful performance in *Scorched*, I have been working with beloved A.C.T. favorite David Strathairn on finding the perfect project to bring him back. It was A.C.T. Artistic Associate and *Stuck Elevator* dramaturg Beatrice Basso who thought of *Underneath the Lintel*, a riveting ghost story by



Glen Berger about a librarian whose discovery of a library book that is overdue by more than a century sends him on a quest around the world that eventually leads him straight back to his own identity. *Lintel* is a magical piece of storytelling that, in the hands of a consummate actor like Strathairn, will leave you breathless and transported.

By now it has become a running joke in the A.C.T. offices about how much I love Canadians, but I am so happy to report that the love affair continues with our next big international exchange, a collaboration with Theatre Calgary on one of Shaw's greatest plays about women, war, and money: *Major Barbara*. This idea began brewing in the summer of 2010 when Theatre Calgary invited A.C.T.'s *Tosca Cafe* to open their season, and indeed the lead in our Canadian version of *Tosca*, Dean Paul Gibson, will play Undershaft in *Major Barbara*. Featuring a mix of Canadians and Americans and directed by Theatre Calgary's artistic director, Dennis Garnhum, this is a rare example of how international dialogue can become an incredibly fruitful annual event.

If we had to list actors who are dearest to our hearts, A.C.T. Associate Artist Marco Barricelli would certainly be central to that list; and when we read Beatrice Basso and Linda Alper's brilliant version of Italian playwright Eduardo De Filippo's *Napoli Milionaria!*, we knew we had found the perfect vehicle for Marco. This is a deeply moving and richly humorous play about a Neapolitan family that descends into black marketeering in order to survive during World War II. Like Brecht's *Mother Courage*, *Napoli!* follows a resourceful mother, Amalia (who will be played by *Phèdre's* incomparable Seana McKenna), who desperately tries to keep her family together while the world around her is falling apart. This is A.C.T.'s salute to the Year of Italian Culture in the United States—and to San Francisco's rich Italian heritage. (And it will show you how to stockpile coffee in your mattress for the lean years ahead.)

So much discovery has already happened in and around *Stuck Elevator* that we were anxious to continue our exploration of Chinese theater, and what better way to do that than to go back

to the most enduring Chinese epic of all, *The Orphan of Zhao*, a remarkable tale from the fourth century BCE that has been dubbed "the Chinese *Hamlet*." Telling the story of a humble Chinese doctor—portrayed in our production by the inimitable Bay Area native BD Wong—who sacrifices his own son to keep alive the only surviving member of the decimated Zhao clan, *Zhao* is at once both personal and vast. Filled with suspense, sorrow, court intrigue, and compassion, *Zhao* provides a window into China that feels as vivid as when it was first written.

And because no season is complete without a dose of sizzling sex, we will bring you David Ives's *Venus in Fur*, one of the hottest tickets in New York last season and a wildly theatrical take on how far one actress will go to inhabit a role. We invite you to unlock the mysteries of this cat-and-mouse thriller.

One more title will follow shortly, but we couldn't wait to share this much with you and give you a taste of what's in store for you in this magnificent space as we continue to push the boundaries, travel the globe, and create theater for the Bay Area that is both immediate and surprising.

And before I let you go: I have just finished casting *Arcadia* and I am bursting with excitement at the opportunity to revisit this most luscious, heartfelt, and romantic of Stoppard's plays with a remarkable company and design team. At the same time, we are taking over The Drill Court at the Armory Community Center in the Mission for the incomparable *Black Watch* and The Regency for our spectacular Season Gala.

It will be an inspirational spring at A.C.T. We hope you'll be there to share it all with us!

All my thanks,

Carey Perloff
Artistic Director

A FIRST LOOK AT THE 2013-14 SEASON

go GLOBAL

FOR THE 2013-14 SEASON, A.C.T.
INVITES YOU TO GO GLOBAL.

1

THE TONY AWARD-WINNING MUSICAL

1776 THE MUSICAL

MUSIC AND LYRICS BY Sherman Edwards
BOOK BY Peter Stone
DIRECTED BY Frank Galati

The new season begins with passionate (and patriotic) fireworks as A.C.T. presents the West Coast premiere of acclaimed director Frank Galati's triumphant production of *1776*. One of the most beloved musicals of all time, *1776* is a vivid, rousing, and suspenseful adventure into the fascinating first chapter of American history.

"**CLIFF-HANGING** drama ...
as **MAGICAL** as a fairy tale"

THE NEW YORK TIMES

"**EXCITING** and suspenseful ...
BEAUTIFULLY STAGED"

SARASOTA MAGAZINE

All titles and artists are subject to change.

2

THE CAPTIVATING MYSTERY

Underneath the Lintel STARRING David Strathairn

BY Glen Berger
DIRECTED BY Carey Perloff

For this magical piece of storytelling, Academy Award nominee David Strathairn (*Lincoln*, *Scorched* at A.C.T.) returns to A.C.T. in an acclaimed solo drama. In this riveting ghost story, an eccentric librarian discovers a weather-beaten book in a return bin—113 years overdue. Sparked by a message left in its margins, he embarks on a quest that takes him around the world.

"A **THEATRICAL MIRACLE** ...
a cosmic puzzle that makes *The Da Vinci Code* seem like a game of hide-and-seek"

VARIETY

"[Filled with] **INTELLIGENT WRITING** and quirky humor"

LOS ANGELES TIMES

3

SHAW'S MASTERWORK

MAJOR BARBARA

BY George Bernard Shaw
DIRECTED BY Dennis Garnhum
A COPRODUCTION WITH Theatre Calgary

One of Shaw's most topical and richly invigorating works has its first showing at A.C.T. In this intriguing tangle of religion and business, a Salvation Army officer becomes disillusioned when her church accepts money from a whiskey distiller and an armaments manufacturer—her own father.

"**ELEGANT**, eloquent,
and **VERY FUNNY**"

THE NEW YORK TIMES

"A genteel **FIREBOMB** of a play"

VARIETY

From theatrical sensations to spellbinding epics, this season is filled with productions that will shift your worldview, electrify your senses, and ignite your imagination with extraordinary stories, visionary stagecraft, and distinctive artists.

Dive into a sweeping Chinese tale featuring inimitable stage and screen star BD Wong, frolic in 1940s Italy with a hilarious comedy, and experience one of the most famous moments in U.S. history—this season we're challenging perspectives, and opening up the world in surprising new ways.

SUBSCRIBERS RECEIVE PRIORITY SEATING, FREE TICKET EXCHANGES, AND A HOST EXCLUSIVE BENEFITS.

LEARN MORE AT ACT-SF.ORG



4

THE HILARIOUS ITALIAN COMEDY

Napoli!

FEATURING
MARCO BARRICELLI AND SEANNA MCKENNA

BY **Eduardo De Filippo**
TRANSLATED BY **Linda Alper and Beatrice Basso**
DIRECTED BY **Mark Rucker**

A.C.T. favorite Marco Barricelli (*Vigil* at A.C.T.) and Stratford Shakespeare Festival star Seana McKenna (*Phèdre* at A.C.T.) return in *Napoli!*, a bittersweet WWII Italian comedy about an enterprising woman who sets up a small-time black market business to keep her family afloat.

“**[BARRICELLI is] GIFTED** with one of the grand vocal instruments of the American theater.”

SAN FRANCISCO CHRONICLE

“Filled with **EARTHY SPIRIT** and **COMIC GUSTO**”

THE NEW YORK TIMES

5

NORTHERN CALIFORNIA PREMIERE

Venus IN FUR

BY **David Ives**

When a young actress auditions for a gifted but demanding playwright/director's adaptation of a classic novel about sexual domination, their encounter explodes into a playful, witty, and erotic game of cat and mouse, dangerously blurring the lines between fantasy and reality—and seduction and power.

“Seriously **SMART** and very **FUNNY**... a suspense-packed study of the erotics of power”

THE NEW YORK TIMES

“A **SEXY** and **DANGEROUS** tango”

TIME OUT NEW YORK

6

THE EPIC CHINESE LEGEND

THE ORPHAN OF ZHAO 趙氏孤兒

FEATURING
BD WONG

NEW ADAPTATION BY **James Fenton**
DIRECTED BY **Carey Perloff**

The inimitable stage and film star BD Wong (*M. Butterfly, Law & Order: Special Victim Unit*) makes his A.C.T. debut in this luminous Chinese myth of self-sacrifice and revenge that plays out as a young orphan discovers the shattering truth behind his origins.

“**HAUNTING**... [a] drama hewn out of a myth that speaks across the centuries”

THE GUARDIAN

“An **EMOTIONALLY PIERCING** marvel”

THE TIMES OF LONDON

Plus **ONE MORE SHOW** soon to be announced

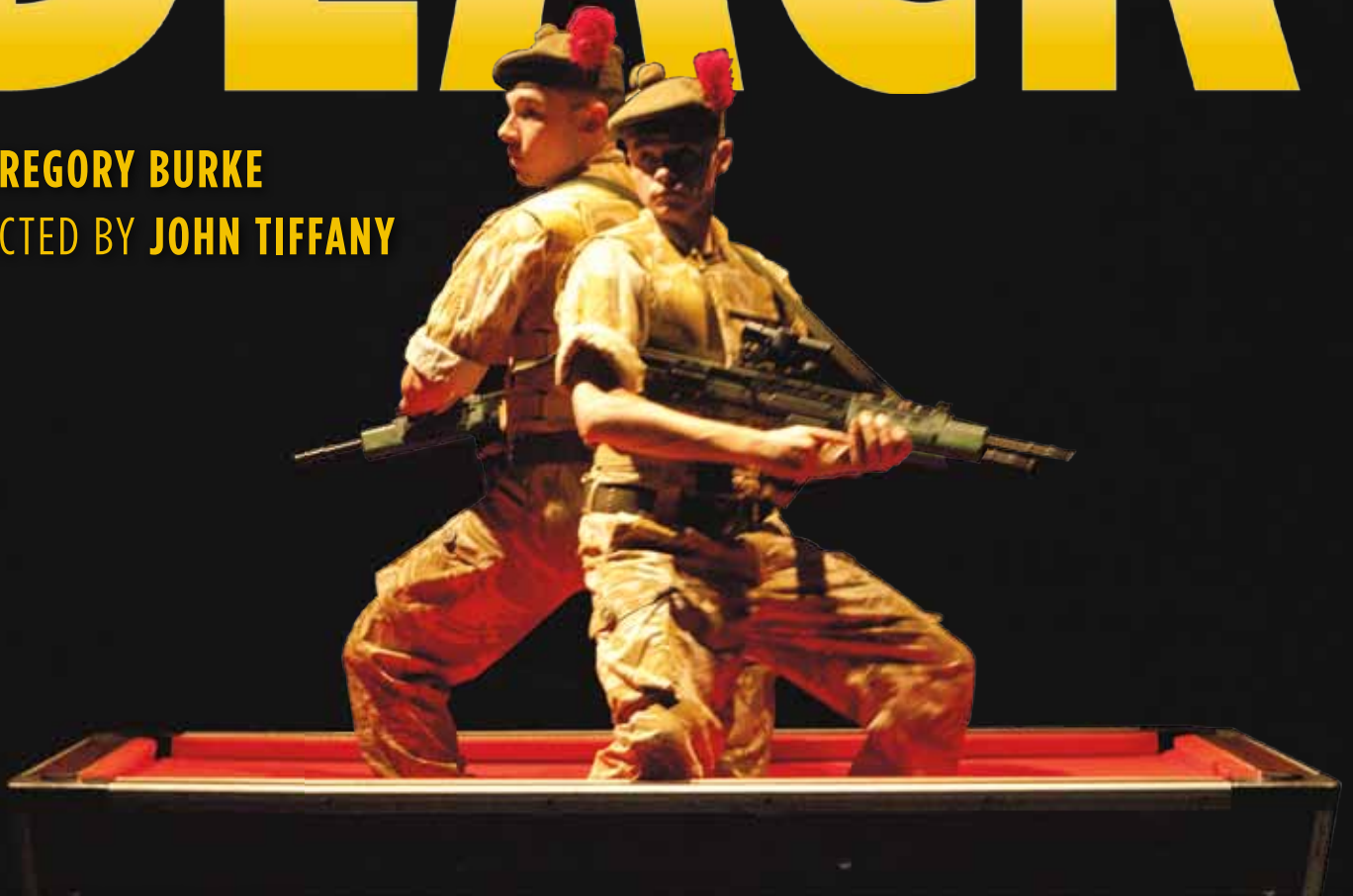
UP NEXT AT A.C.T.

FROM THE CREATORS OF THE TONY AWARD-WINNING BROADWAY MUSICAL *ONCE*
NATIONAL THEATRE OF SCOTLAND'S

BLACK

BY GREGORY BURKE

DIRECTED BY JOHN TIFFANY



“#1 THEATRICAL EVENT OF THE YEAR!”

THE NEW YORK TIMES

A.C.T.
AMERICAN
CONSERVATORY
THEATER

LIMITED ENGAGEMENT BEGINS **MAY 9**

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GROUPS OF 15+, call 415.439.2473.

Executive Producers Dan Cohn and Lynn Brinton; Sally and Toby Rosenblatt; Jeff and Laurie Ubben
Producers Celeste and Kevin Ford; Nola Yee

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UP NEXT AT A.C.T.

“ELECTRIFYING”

INDEPENDENT ON SUNDAY

“PULSE-POUNDING”

NEW YORK MAGAZINE

“ENTHRALLING”

THE WASHINGTON POST

WATCH

After transfixing audiences around the globe and receiving worldwide critical acclaim, National Theatre of Scotland's revolutionary production of *Black Watch* makes its highly anticipated Bay Area premiere.

Inspired by interviews with soldiers who served in Iraq with Scotland's nearly 300-year-old Black Watch regiment, this hauntingly powerful depiction of war unleashes inventive, groundbreaking stagecraft—from choreographed marches and Scottish ballads to searing video news footage. *Black Watch* captures the layered state of being at war, from moment to gripping moment, delivering a visceral, unforgettable theatrical experience.



Black Watch photos by Scott Suchman



THE TIMES OF LONDON • THE GUARDIAN • THE HERALD (Scotland) • DAILY MAIL • FINANCIAL TIMES

PERFORMING AT THE DRILL COURT AT THE ARMORY COMMUNITY CENTER

LOCATED IN SAN FRANCISCO'S MISSION DISTRICT

Located two blocks from the 16th Street BART station, the Mission Armory's 39,000-square-foot Drill Court originally housed the California National Coast Guard Artillery and the California Naval Militia; it later served as a social center for the city's National Guard. It will be transformed into a thrilling performance space with state-of-the-art stadium-style seating and a cocktail lounge for preshow events.



The Drill Court at the Armory Community Center, 2011 (© ArmoryStudios.com)

啊! 電梯卡住了!
**STUCK
ELEVATOR**

Music by Byron Au Yong
Libretto by Aaron Jafferis
Directed by Chay Yew

<i>Set Design by</i> Daniel Ostling	<i>Costume Design by</i> Myung Hee Cho	<i>Lighting Design by</i> Alexander V. Nichols	<i>Sound Design by</i> Mikhail Fiksel
<i>Projection Design by</i> Kate Freer, IMA	<i>Orchestrations by</i> Byron Au Yong	<i>Music Director</i> Dolores Duran-Cefalu	<i>Choreography by</i> Stephen Buescher
<i>Dramaturg</i> Beatrice Basso	<i>Casting by</i> Janet Foster, CSA	<i>Assistant Director</i> Naya Chang	

THE CAST

(in order of appearance)

Wáng Yuè (王岳), Snakehead, Nephew, Mugger, Dealer, Customer, Young Guāng	Guāng (光) Julius Ahn *
Míng (茗), Waitress, Fortune Cookie Monster, Guard Marco, Bladder, Player, Resident	Raymond J. Lee * Marie-France Arcilla * Joel Perez *
Boss' Wife, Dancer, Elevator Monster, Old Guāng, General Tso, Zhōng Yì (忠毅)	Joseph Anthony Foronda *

UNDERSTUDIES

*For Julius Ahn and Joseph Anthony Foronda—Perry Aliado**; *For Raymond J. Lee—Lowell Abellon**
*For Marie-France Arcilla—Cindy Im**; *For Joel Perez—John R. Lewis**

STAGE MANAGEMENT STAFF

Karen Szpaller*, *Stage Manager*; Danielle Callaghan*, *Assistant Stage Manager*; Betsy Norton, *Stage Management Fellow*

ORCHESTRA

Cary Koh, *Violin*; Michael Graham, *Cello*; Allen Biggs, *Percussion*

** Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
All musicians are represented by the American Federation of Musicians of the United States and Canada.*

LOCATION

A Bronx elevator, 2005

***Stuck Elevator* is performed without an intermission.**

Stuck Elevator is a project of Creative Capital and was developed, in part, with the assistance of the Sundance Institute Theatre Program, Asian/Pacific/American Institute artist-in-residence program at NYU, and Yale Institute for Music Theatre. Touring is made possible with funding by the New England Foundation for the Arts' National Theater Pilot, with lead funding from The Andrew W. Mellon Foundation. Support for earlier versions from 4Culture, Artist Trust, API/2, City of Seattle Office of Arts & Cultural Affairs, Hand2Mouth's Risk/Reward New Performance Festival, Museum of Chinese in America, On the Boards' NW New Works Festival, and Wing Luke Museum of the Asian Pacific American Experience. *Stuck Elevator* is the recipient of an Edgerton Foundation New American Plays Award.

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The Carey Perloff Creative Venture Fund

Total raised to date: \$1,725,000

In honor of Artistic Director Carey Perloff's legacy at A.C.T. and her leadership within the Bay Area performing arts community, A.C.T.'s board of trustees has launched an ambitious fundraising campaign to raise **\$2.5 million** to support important initiatives that are part of Perloff's 20th Anniversary Season.

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To find out more about The Carey Perloff Creative Venture Fund, contact Matt Henry, Director of Development, at 415.439.2436 or mhenry@act-sf.org.

The Story of *Stuck Elevator*

6:55 p.m. Friday.

Song “Holla”

Guang hurries into a Bronx elevator after making a delivery. Tonight he can finally close one of his debts. The elevator plunges and grinds to a halt between the third and fourth floors.

7:00 p.m. Five minutes later.

Song 門沒有開 “*Men Meiyou Kai*” (“Doors Don’t Open”)

Guang is about to press the intercom button to call for help, but useful English words are not coming to him. And he’s afraid to be caught by the police. Guang can’t afford this: deliveries await; his bicycle awaits; his angry boss awaits.

8:13 p.m. Into the Night.

Songs “Go,” “Growing Awareness,” “At Least It’s Quiet,” “Bellyache,” “*Esperar*,” “Orange Beef”

Guang waits for a repairman. Memories of his son, Wang Yue, and wife, Ming, enter his consciousness; the Snakehead to whom he is indebted demands his payment.

9:00 a.m. Saturday. 14 hours.

Songs “Your Food,” “It Could Be Worse”

Guang is getting hungry and thirsty. He yells for help and bangs on the elevator. Nothing. The elevator becomes a suffocating ship container, with memories of his passage to America and his young nephew’s death during it.

6:15 p.m. 23 hours.

Songs “Stickup,” “Shame”

Guang dreams. He fights off the demands of a mugger, his boss’s wife, then Ming—but cannot control his bursting bladder. He wets himself. No one can know.

1:20 a.m. Sunday. Into Dawn. 30 hours.

Songs “Atlantic City,” “Delivery,” “Giant White Balloon,” “Takeout Man”

Guang imagines gambling in Atlantic City. As he tries to assure Ming that he has remained true, she faces temptation back in China. Guang must fight Snakehead and Elevator Monster as “Takeout Man.”



▲ **TRAPPED** Composer Byron Au Yong expresses the anguish of being stuck in an elevator (photo by Tim Summers).

9:00 a.m. Sunday. 38 hours.

Songs “Real,” “Three Hungers,” “How to Get Out,” “Big Guang’s Long Island Chinese Buffet”

Guang decides to press the intercom button. Images of his past, present, and future self crowd his mind. General Tso of Homeland Security arrives to deport him. He dreams of a new, fancy life, but his hunger consumes his fantasy.

9:00 a.m. Monday. 62 hours.

Songs “Hunger,” “Useful,” “Alive”

Time becomes confusing. Guang wants to be useful, but is he just being used? He crushes his last fortune cookie: the fortune is blank. Guang joins a vast chorus of immigrants.

4:01 a.m. Tuesday. 81 hours.

Song “Rise”

The elevator doors open.



A NOTE FROM THE DIRECTOR

Part of what makes A.C.T. such a wonderful theater is that it both produces classical plays and takes chances on complicated, tough, and relevant new work—stories that need to be heard right now. When the creative team behind *Stuck Elevator* and I were trying to find a home for the play, we found that many theaters just did not know how to categorize it. In this country, where theater often has to be categorized, being unclassifiable can be a pretty unfortunate fate.

A.C.T.'s artistic director, Carey Perloff, saw beyond categories. She saw a story that needed to be told, especially in this country. I believe that today the story of one American belongs to all Americans. The white stories are not for the white people only; they are also for black people, Latinos, and Asians. Asian American stories belong to black and white Americans, and so on. The question is, When do we start coming together to tell the stories we need to hear so that we can grow as a nation? When do we start learning from each other to make this city and this country what they need to be?

The work begins, as usual, in the theater, where we take risks—sometimes brilliant, sometimes horrifying. No matter which, we are always here to tell stories.

The story of *Stuck Elevator* is not completely unique. It is basically the story of the person who has always been the backbone of America: the immigrant. What is really unique is the perspective it is told from: that of a Chinese immigrant

“I believe ... the story of one American belongs to all Americans.”

who delivers food. He is someone whom we see frequently—someone whom we occasionally tip—but someone whom we do not know at all. It is my hope that once you leave the theater having experienced Aaron Jafferis and Byron Au Yong's work, you may walk out into the street and see someone differently.

As I was working on this project, a certain phrase came to mind: “ordinary people living extraordinary lives.” This is it. This story is not only his, it's yours. It's ours.

Chay Yew

▲ **DIRECTOR CHAY YEW** directs Julius Ahn (Guang) during A.C.T.'s *Stuck Elevator* workshop in August 2012; stage manager Karen Szpaller looks on (photo by Kevin Berne).

Creating *Stuck Elevator*

A Conversation with Aaron Jafferis and Byron Au Yong

by Beatrice Basso

Stuck Elevator's Aaron Jafferis defines himself as a “hip-hop poet and playwright”; Byron Au Yong, “a composer of songs of dislocation.” These definitions, which appear on their websites and electronic signatures, point to the very origins of their creative impulses.

Jafferis grew up in New Haven, Connecticut, where he currently resides, having lived in the Bay Area during college, Mexico City for two years (overstaying his tourist visa), and New York City for graduate school. A “white kid” in New Haven, he went to a primarily black high school; he also attended a lot of theater. It was from the discrepancy between what he saw on professional stages and what he lived daily that his need to make art emerged.

Attending UC Berkeley, Jafferis began to write poetry under the leadership of June Jordan, who started the Poetry for the People Program, which is still active today. Jafferis wove hip-hop elements into his poems because, as he says, “that was the poetry I knew and was most drawn to growing up.” He created his own interdisciplinary major with a focus on arts and social change. His thesis was a collection of his hip-hop poems strung together into a play in which “the characters were rapping back and forth to each other.” From these seeds and his further training at New York University grew musical works that are unafraid to make social statements and challenge the literary status quo.

The Pittsburgh-born, Seattle-raised Au Yong grew up on musical theater and action flicks; he then became interested in drama and the martial arts, alongside classical music. As he started his training as a composer, however, he found he was defined not by his interests, but by his ethnicity: his Chinese parents arrived in the United States in the mid 1960s via the Philippines, to which his grandparents had emigrated from China 30 years prior. Au Yong remembers, “When I was studying, there actually wasn’t necessarily a connection between my music and my family, and yet whatever I wrote, no matter what it was inspired by, it would be considered Chinese or Asian because the faculty would look at me and expect that.”

In searching for relevancy and identity, Au Yong discovered a “fascination for people who migrate around the world and what they carry with them.” His musical creations are inspired

by the ideas of movement and songs and people who have been separated from their origins. His works are compilations of diasporas, scored for voices accompanied by Asian, European, and handmade instruments. (*Stuck Elevator* features an amplified bicycle wheel.). Thus came about his intriguing self-title: composer of songs of dislocation.

Neither Jafferis nor Au Yong sound like typical musical theater students, but they met in the graduate musical theater program at NYU. They were in different graduating classes, but after being paired together on a project, they started to collaborate on a piece called *Axis*, which explored George W. Bush’s “axis of evil” through song and rap.

Often school collaborations end at graduation, but the partnership between Jafferis and Au Yong has continued strong, as the creators of *Stuck Elevator* explained to us the week before rehearsals started at A.C.T.

What was the motivation to find each other again after school? Is *Stuck Elevator* your first professional collaboration?

JAFFERIS: Yes. When Byron proposed a few different ideas for collaboration, *Stuck Elevator* was the one that really jumped out at me. I’d been thinking about immigration and language and work a lot; I found myself living in Mexico City for a while. I came back eventually because I felt like a part of me was being lost, because of things I couldn’t express in Spanish, and I also felt the distance from my family and friends back here. So I was interested in the dislocation that had happened in me. That connected to the dislocation that Byron was talking about in his music, which then connected in its most extreme form to the story of Ming Kuang Chen, which was the basis of this show.

Byron, this project started for you when you read an article about Ming Kuang Chen being stuck in a Bronx elevator for 81 hours.

AU YONG: Yes, and there were earlier articles in which Ming Kuang Chen was reported missing. It was in the newspapers they would hand out in the subway in New York City,



▲ **HARD AT PLAY** (L to R) Librettist Aaron Jafferis, assistant director Naya Chang, composer Byron Au Yong, and music director Dolores Duran-Cefalu during A.C.T.'s August 2012 workshop of *Stuck Elevator* (photo by Kevin Berne)

where I was still a student. Whenever I see a Chinese guy in the newspaper I'm curious, and so I was drawn to this, probably also because, at the time, a number of Chinese-food deliverymen had been killed. There was a famous case of one who had been beaten to death by two teenagers with a baseball bat when he was delivering food, so everyone was really concerned about not being able to find Chen.

When they found him [discovering he had survived being trapped in an elevator for almost four days], that's when the news really caught on. It came out that Chen had paid \$60,000 to be smuggled here, that he had a wife and son back in China, that he's from Fujian Province, that he rode a bicycle to work. This man's life really resonated with me, because here I was in New York City, also with a \$60,000 debt because of grad school. My grandparents left Fujian Province, and Chen and I are from the same generation, and so I thought, "If my grandparents had never left China, if circumstances were different, I could actually be this guy." So I started to imagine that and asked Aaron if he was interested in working on *Stuck Elevator*.

Does the music come first? Do the words? Do you shoot ideas back and forth?

AU YONG: I think fairly early on I knew that the music for *Stuck Elevator* would become "stuck" and it wouldn't be able

to get out of itself for a while. The melody would hang out on one note or just cycle through a number of pitches. Then we identified different moments, and characters grew out of that. Stylistically we were not sure what it was. I remember at one point I thought it might have to be a guy screaming in Chinese for an hour onstage. And I think Aaron was open to that.

What is really great about collaborating with Aaron is getting to have those conversations, figuring out what the really dramatic theatrical moments are onstage that I would enjoy sitting through, and then figuring out logistically how to make those moments come alive with words and music.

You both seem to be unafraid to show the connection between art and social awareness and change.

AU YONG: For me it's a challenging topic, because as a composer I realize that music is abstract, and I don't believe that music is a universal language; I do feel that music can be misinterpreted and can serve multiple functions. That's actually why I'm invested in working with writers such as Aaron, because words can be really direct and they can hit viscerally—they can surround an issue in ways that are as complex as the issue itself, whereas music can hide things that actually need to be much more transparent. With *Stuck Elevator*, having both the words and the music is crucial, even

though our main character is not an activist, but a guy who is just trying to make a living.

“Make art like our lives depend on it.” That’s what you said upon receiving the Arts Award from The Arts Council of Greater New Haven in 2011, Aaron. I’d love for you to expand on this statement.

JAFFERIS: The first thing that I ever wrote came out of a need to express myself in response to friends of mine at UC Berkeley who would talk disparagingly about cities like New Haven and inject fear about the black and brown people who live in cities like New Haven. Two things made those moments very difficult for me: on one hand, my difficulty in expressing myself clearly in arguments, and, on the other hand, my experience growing up in New Haven as a young white kid at my [primarily black] high school, and having this really positive experience, a very personal experience that belied the things that my white friends at Berkeley were telling me. And so, unable to respond in words in the moment, I tried to write my personal story in a way that connected to a major issue like racism.

With that quote, I was talking about all the murders that had happened in New Haven that year. Especially of young people. I feel like it’s the artist’s job to point out the beauty and value of human life. Especially in a violent time in a violent country. If I feel okay about killing somebody, maybe it’s partly because I don’t feel the value and beauty of their life in my gut. I think art can, over time, build that empathy in our guts. And nonviolence takes that kind of guts.

As serious as the topics *Stuck Elevator* addresses are, you two are clearly having a lot of fun with this show.

AU YONG: To figure out what it meant to be trapped literally and figuratively, Aaron wrote while inside an elevator and locked himself in the bathroom. I watched Buster Keaton movies. As only children, both Aaron and I learned early on how to amuse ourselves. This carries through in *Stuck Elevator*, where the only way to survive the dreary situation is through humor.

JAFFERIS: On the dreary plane ride to San Francisco, I told the urologist sitting next to me about the show. She asked about the character’s bodily functions and proceeded to draw me pictures of a full bladder—walking around on legs. We laughed. Guang feels disconnected in this country, like I did from that urologist, so he uses humor to connect.

Where do you think *Stuck Elevator* fits in the world of musical theater? We used to call it a “hip-hop opera”; we are now calling it a “musical.” Does it matter?

JAFFERIS: Calling it an opera will turn off a bunch of people or will only speak to another bunch of people; calling it a musical will also only speak to a specific group. Because I

believe that the piece will speak to all of these people, it has been hard to name. It’s hard to think of a label that doesn’t conjure up a particular audience.

AU YONG: I think that’s one of the really sad aspects of the music world: that there are these genres. As musicians, that is our continual struggle: Where are we going to be filed? Is it classical, or indie, or world music? I have so many influences, I don’t know if there is one specific category. Hopefully the work will resonate with a lot of audiences.

“The only way to survive the dreary situation is through humor.”

What does it mean to you that this show will have its world premiere in San Francisco?

AU YONG: I think A.C.T. is amazing and I’m really excited to work here. *Stuck Elevator* is an incredible leap of faith. I realize that it is a wild card in a lot of senses. But San Francisco seemed the perfect place to launch this work, because San Francisco has been a port of entry for Chinese for generations. There are certain things that San Francisco understands as a port of entry for Asians, and as a major international city. And it’s also a city that has elevators!

JAFFERIS: The Bay Area is where my belief in the connection between arts and social justice was born with the activist poets of Poetry for the People, and I feel like the environment is a really live one for art that speaks to social justice.

My final question is, Do you imagine a journey after A.C.T. for *Stuck Elevator*?

JAFFERIS: I would love to see it in New Haven—connecting the ideas in the play with the various immigrant movements that are happening in New Haven. I think there’s a lot of potential there.

AU YONG: I think the A.C.T. production will reveal a lot of what’s to come down the line. Audiences here will teach us, they will show us more possibilities of what *Stuck Elevator* prompts, what the conversations around the work are, and then I think we’ll have a clearer understanding of where it can go from here.

To read the complete interview with the creators, purchase Words on Plays in our lobby, at the bars, or online. Words on Plays for Stuck Elevator also includes articles about the history of snakeheads and the true event that inspired Stuck Elevator (see page 23). For more information, visit act-sf.org/wordsonplays.

A.C.T. NOW

How well do you know A.C.T.?

In addition to our mainstage season, A.C.T. offers a variety of programs that make art accessible to the public, contributing to San Francisco's thriving arts scene with new venues, new voices, and new ideas. Here's a peek at some of what's happening offstage and behind the scenes.



A.C.T. celebrated the opening of The Costume Shop theater in Central Market in 2011. Mayor Ed Lee hailed the venture as "a wonderful example of the spirit that has taken hold on Central Market to transform and infuse the area with art, performance, and gathering spaces."

Photo by Orange Photography



Community

While A.C.T. is an internationally recognized institution that has presented world-class theater in San Francisco since 1967, we've also been a gathering place for the Bay Area arts community.

— This season, A.C.T. has hosted a wide variety of local performing arts organizations in our new experimental performance venue in the Central Market neighborhood, **The Costume Shop**. Thanks to a partnership with the San Francisco Neighborhoods Arts Collaborative and the Kenneth Rainin Foundation, A.C.T. has offered the space at no charge to an incredible lineup of performances, from such established institutions as Magic Theatre and Lorraine Hansberry Theatre to smaller organizations including Singers of the Street, a community choir of San Franciscans affected by homelessness.

— A.C.T.'s **ACTsmart** education programs not only bring our artists into public schools around the Bay Area, they also connect us with community youth groups such as the Tenderloin Boys & Girls Club, the Mission-based 826 Valencia literary initiative, and Oakland's Destiny Arts Center. These partnerships help extend the depth and reach of A.C.T.'s programs to youth across the region.

— Around each of the shows in our subscription season, we also provide a series of **InterACT** events, from interactive family workshops with theater artists to lively discussions with local experts. These events bring audiences and artists together to meet, mingle, and learn more about the show.

— A.C.T. is currently renovating Central Market's **Strand Theater**, scheduled to open in 2015 as a new 299-seat theater with a 2,500-square-foot event/performance space, which will also serve as a classroom and meeting hall. Designed to set Market Street aglow, The Strand will be a nucleus for the San Francisco arts community.



Access & Education

A.C.T. offers a variety of programs that engage our community in meaningful arts experiences, providing a safe yet dynamic space in which students of all ages can creatively explore social and personal issues. Our education programs aim to empower citizens of today, while developing the artists and audiences of tomorrow.

— A.C.T. launched our **Student Matinee** program in 1968, making it one of the oldest in the country. This affordable and accessible program has since seen more than half a million students attend mainstage and conservatory productions. The experience comes complete with interactive pre- and postshow workshops, lively postshow discussions with the actors, and in-depth study guides.

— Each year A.C.T. offers thousands of **free tickets and theater-based workshops** to social service agencies and community-based organizations in our community, including the Canon Kip Senior Center, La Voz Latina, and Tenderloin Neighborhood Development Corporation, among many others.

— Now in its second year, our **ACTsmart Intensive Residency** program engages youth in San Francisco's public continuation high schools in theatrical writing and performance. Our residencies provide the skills and opportunity for teenagers from across San Francisco to express their powerful voices through the dramatic art form.

— The A.C.T. Master of Fine Arts Program's annual **Will on Wheels** outreach tour brings Shakespeare to schools and community venues across the Bay Area, often performing for youth who have never before experienced a live theater production.

— Last summer, A.C.T. piloted **Back to the Source**, a professional development program for educators who are committed to using theater techniques in the classroom. The week-long intensive allows teachers to immerse themselves in the art of theater to acquire tools to engage students in a variety of subjects using drama techniques. Thanks to the generosity of the Moca Foundation, Bay Area public school teachers receive priority for scholarships, making the program accessible to educators who serve our community.



(L to R) Teachers Michael Givier, Joseph Ritsch, and Mariah Castle connect with their inner artistry in Back to the Source.
Photo by Dan Rubin



Students in Downtown High School's 2012 Acting for Critical Thought project enjoy a workshop while in residence at A.C.T.

Photo by Kevin Berne



Many Voices

A.C.T. is committed to nurturing artists from all backgrounds and to presenting stories that reflect the unique cultural landscape of San Francisco, as well as the complex makeup of the global society in which we live.

— Whether considering immigration rights (*Stuck Elevator*), queer politics (*Tales of the City*; *The Normal Heart*; "8"), or the birth of the civil rights movement (*The Scottsboro Boys*), A.C.T. strives to produce work that is relevant to the lives of a broad cross-section of San Francisco and captures the Bay Area's particular zeitgeist.

— In League of Resident Theatre (LORT) professional nonprofit organizations today, women make up just 19 percent of artistic directors and 31 percent of executive directors. With women holding the positions of artistic director, executive director, conservatory director, director of education, and chair of the board of trustees, A.C.T. is leading the charge to more equitable theater leadership.

— A.C.T. maintains a number of international partnerships, collaborating and exchanging work across cultures and bringing you perspectives from around the world. In the current and upcoming seasons, A.C.T. has or will work with artists from Italy, France, Scotland, and Canada.



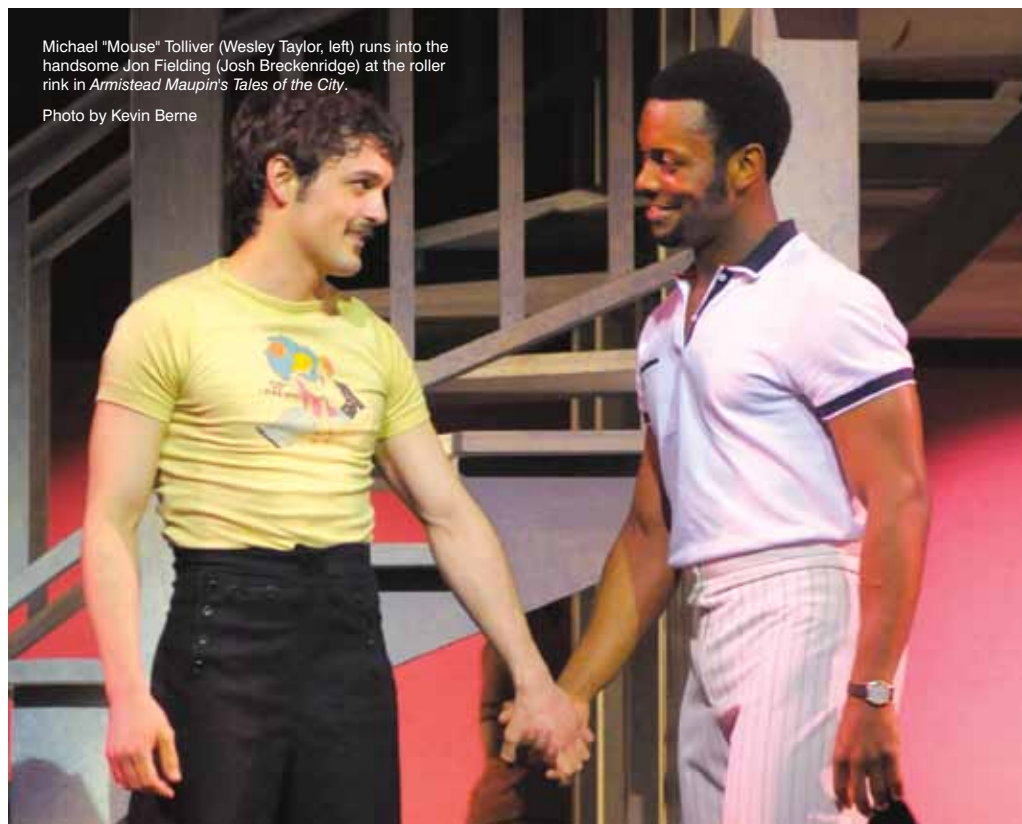
Best friends Shaunta Iyun (A.C.T. Master of Fine Arts Program alumna Omozé Idehenre, left), Marcus (A.C.T. M.F.A. Program student Richard Prioleau), and Osha (A.C.T. M.F.A. Program student Shinelle Azoroh) enjoy themselves in A.C.T.'s 2010 *Marcus; or The Secret of Sweet*.

Photo by Kevin Berne



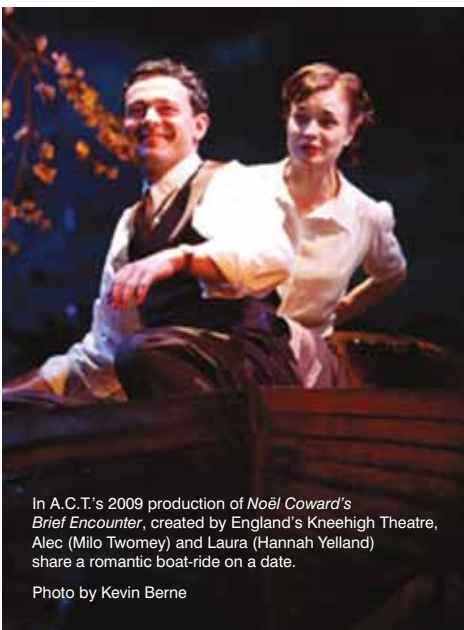
In Philip Kan Gotanda's 2007 play *After the War*, set in San Francisco's Fillmore District in 1948, Chester (Hiro Kanagawa) proudly reveals a television set to his sister-in-law Lillian (Sala Iwamatsu), as his friend Earl (Steven Anthony Jones, kneeling) and Benit (Ted Welch, standing) assist.

Photo by Kevin Berne



Michael "Mouse" Tolliver (Wesley Taylor, left) runs into the handsome Jon Fielding (Josh Breckenridge) at the roller rink in Armistead Maupin's *Tales of the City*.

Photo by Kevin Berne



In A.C.T.'s 2009 production of Noël Coward's *Brief Encounter*, created by England's Kneehigh Theatre, Alec (Milo Twomey) and Laura (Hannah Yelland) share a romantic boat-ride on a date.

Photo by Kevin Berne



First mate Starbuck (A.C.T. M.F.A. Program student Max Rosenak) and the *Empowerment's* motley crew of students in the Young Conservatory commission of Karen Hartman's *Wild Kate*

Photo by Alessandra Mello



New Works

A.C.T. is committed to illuminating dramatic classics while providing a rich and fruitful home for new plays and new theatrical forms and voices.

— This season, A.C.T. produced two world premieres in a 1,000-seat house, something extremely rare in American theater.

— Each year, A.C.T. commissions new plays written specifically for the graduate-level students in our M.F.A. Program and the teenage performers in our Young Conservatory.

— With the opening of The Strand Theater on Market Street in 2015, A.C.T. will introduce **New Strands** to increase the visibility of works commissioned, developed, or first produced by A.C.T. The annual New Strands Festival will bring playwrights, musicians, dancers, and multidisciplinary artists together with the public through free workshop presentations and readings.

— A portion of our New Strands commissions will be dedicated to works exploring the history and community of San Francisco.



A rendering of the renovated Strand Theater scheduled to open in 2015

Image by Skidmore, Owings & Merrill LLP



Innovation

A.C.T. is an organization that fosters collaboration and conversation across generations and boundaries throughout the company.

— A.C.T. employs a full-time artistic company, including local actors, directors, dramaturgs, and teaching artists. Many of our professional artists mentor young actors both in our Conservatory and in the community. M.F.A. Program students also mentor Young Conservatory students and students in our ACTsmart Intensive Residency programs.

— Our M.F.A. Program is designed to train generative artists and gives students the opportunity to experience all aspects of developing and presenting their own work in a professional context.



Philip Estrera, a member of the M.F.A. Program class of 2014, teaches in the Young Conservatory.

Photo by Dan Rubin

For more information about A.C.T.'s programs and the role you can play, contact Amory Sharpe at asharpe@act-sf.org or 415.439.2472.

Lost When Found

The True Story That Inspired *Stuck Elevator*

by Dan Rubin and Cait Robinson

At 8:30 p.m. on the evening of Friday, April 1, 2005, Ming Kuang Chen, a 35-year-old deliveryman for the Bronx's Happy Dragon Chinese takeout counter, biked to Tracey Towers, a high-rise apartment complex just a few blocks away. When Chen did not return to the restaurant by 9:30 p.m., his coworkers knew something was wrong and called the police. Since 2000, there had been two high-profile murders of Chinese-food deliverymen and everybody assumed the worst. The NYPD pulled 100 officers from around the borough to look for Chen. They canvassed Tracey Towers's 871 apartments and scoured the nearby park and reservoir; the search lasted all weekend, but turned up nothing.

By Saturday, the media had caught wind of the story. It soon came out that Chen was an undocumented immigrant from Fujian Province in southeast China. He worked 12-hour days and six-day weeks, earning him about \$300 a week. He sent some back to his wife and 12-year-old son in China. The rest he used to pay down his debt. He owed \$60,000 for his illegal passage to New York City.

The Fujianese immigration boom began in the early 1980s, when young disenfranchised men learned that a dishwasher in New York's Chinatown could make in a month what a peasant in Fujian might make in a year. Early attempts in the 1960s and '70s to emigrate unassisted had mixed results: many were discovered and deported back to China. They wanted a more certain method, and from this desire emerged the *shétóu*, or snakehead: an immigration broker of sorts, whose clients—sometimes called “snakes,” “snaketails,” or “ducks”—willingly accepted their terms in exchange for safe passage to the States.

The field was relatively small in the beginning, usually just family helping family and friends helping friends. But as it became clear there was money to be made, the relationship between snakeheads and their clients grew less familial. The once-intricate process originally involved forged documents, plane tickets, and a network of operatives called “little snakeheads,” but these complications were costly. Soon snakeheads delivered their fares in the bellies of overcrowded boats. Later, they shipped them over in poorly ventilated container ships. Even as the conditions of transportation grew more dangerous, the snakehead's price increased: in the mid 1980s, each immigrant paid around \$18,000 apiece; by 2004, the going rate was \$75,000.

For the first five years after arriving in New York, undocumented immigrants did little besides work long shifts in hard jobs to pay off their debts, which they typically owed to friends and relations who helped them pay the snakeheads upon arrival. Snakeheads who did not receive what they were owed would resort to intimidation and violence. Lest the police suspect this was the fate of Chen, his family assured them he had already paid off what he owed.

Shortly after 4:00 a.m. on Tuesday, April 5 (three and half days after Chen went missing), an elevator alarm sounded at Tracey Towers. Express elevator no. 2, which was not supposed to make stops between the 2nd and 21st floors, had become stuck between the 3rd and 4th—boxed in on four sides by the concrete shaft. When firefighters got the doors open at 6:05 a.m., Chen stepped out, a little unsteady but under his own power. He had been trapped without food and water for 81 hours.

Chen was taken to a hospital, where he was treated for dehydration but otherwise deemed fine. When reporters caught up with him five months later, he reported suffering from PTSD, which made it hard for him to work. But more problematic was the fact that the newspapers had announced his immigration status and he was afraid to return to the Happy Dragon. As of February 2006, he was known to be working in the kitchen of a Chinese restaurant outside the city; after that, he fell off the radar.

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WHO'S WHO IN STUCK ELEVATOR



JULIUS AHN* (*Guāng*) is making his debut with American Conservatory Theater in the world premiere of *Stuck Elevator*. Ahn began

the 2012–13 season as Pang in Puccini's *Turandot* with Seattle Opera, followed by Goro in Puccini's *Madama Butterfly* with Nashville Opera, Mark in Tippet's *The Midsummer Marriage* in concert with Boston Modern Orchestra Project, and Monostatos in the Jun Kaneko production of Mozart's *The Magic Flute* with Opera Carolina and Opera Omaha. Other recent operatic engagements include Padre Ruffiano in Musto's *The Inspector* with Boston Lyric Opera, Basilio and Curzio in Mozart's *Le nozze di Figaro* with Lyric Opera Baltimore, and Goro in *Madama Butterfly* with Opera Carolina and Palm Beach Opera. Ahn's musical theater credits include the King of Siam in Rodgers and Hammerstein's *The King and I* and roles in *Titanic*, *Man of La Mancha*, *Ragtime*, and *Camelot*. Ahn attended the New England Conservatory of Music, where he studied with the world-renowned tenor Vinson Cole.



MARIE-FRANCE ARCILLA* (*Ming, Waitress, Fortune Cookie Monster, Guard*) is making her San Francisco debut at A.C.T. after having delivered a critically

acclaimed performance in Stephen Schwartz's *Working* in New York. Selected New York credits include *Lizzie Borden*, *Shout!*, *The Ark*, *Sidd*, *Perfect Harmony*, *Oklahoma!*, and *Here Lies Love*. Arcilla counts the regional premiere of *Sondheim on Sondheim*, as well as Julie Andrews's *Simeon's Gift*, as particularly dear experiences. In film and television, she has been seen twice on *Law & Order: SVU*, as host of *Cinema AZN*, on *Gossip Girl*, *Cashmere Mafia*, and *Big Time Rush*, and in the award-winning short *Johnny Loves Dolores*; in her spare time, she

performs a ukulele "Song a Day" series on YouTube. Arcilla is a proud Manileña.



JOSEPH ANTHONY FORONDA* (*Boss' Wife, Dancer, Elevator Monster, Old Guāng, General Tso, Zhōng Yi*), a graduate of San Jose State University,

is a Chicago-based actor. Chicago credits include *Yellow Face* at Silk Road Rising; *The King and I* at Drury Lane Theatre; *The Romance of Magno Rubio* at Victory Gardens Theater; and *Let the Eagle Fly* at Goodman Theatre's Latino Theatre Festival. He is the recipient of three Joseph Jefferson Awards. Recently seen in the world premiere of James Still's *The House That Jack Built* at Indiana Repertory Theatre, Foronda's regional credits include *The Golden Dragon* at The Studio Theatre (Washington, D.C.) and *Les Misérables* with the Weston Playhouse Theatre Company (Vermont). California credits include *Miss Saigon* at La Mirada Theatre for the Performing Arts, *Flower Drum Song* at American Musical Theatre of San Jose, and *The Fantasticks* with East West Players in Los Angeles, directed by Mako. Foronda appeared on Broadway in *Pacific Overtures* (2004 revival), *Shōgun: The Musical*, *Miss Saigon* (including both national tours), and in London's Donmar Warehouse's 2004 Olivier Award-winning production *Pacific Overtures*.



RAYMOND J. LEE* (*Wáng Yuè, Snakehead, Nephew, Mugger, Dealer, Customer, Young Guāng*) is making his American Conservatory Theater

debut with *Stuck Elevator*. Lee most recently appeared as John in Roundabout Theatre Company's Tony Award-winning revival of *Anything Goes*. Other New York credits include *Mamma Mia!* (Broadway), *Applause* (New York City Center's Encores!), and *Two Gentlemen of Verona* (The Public Theater). Regional credits

include *The 25th Annual Putnam County Spelling Bee*, *The Fantasticks*, and *The King and I*. Film and television credits include *Ghost Town*, *The Mikado Project*, *Fame*, *The 65th Annual Tony Awards*, and *Smash*. Lee has also directed several viral YouTube videos, including the *Anything Goes* "What Makes You Beautiful" backstage music video. His web series "Thank You Next" won numerous awards at the 2011 LAWEBFEST, including Outstanding Mockumentary. He is a proud graduate of Northwestern University.



JOEL PEREZ* (*Marco, Bladder, Player, Resident*) is making his A.C.T. debut. In New York City he has performed in *Fun Home* (The Public

Theater), *The Harmonious Pimps of Harmony* (Ars Nova), and *Tetralogy* (INTAR). He has also performed nationally and internationally with *In the Heights* (First Broadway National Tour) and *Fame* (Macau International Music Festival). His regional credits include *Puerto Rico... ¡fuá!* (GALA Hispanic Theatre), *Pirates!* (Huntington Theatre Company), and *Coriolanus* (Actors' Shakespeare Project). Perez has participated in developmental workshops at the Sundance Institute's Theatre Lab, Williamstown Theatre Festival, Soho Rep, Atlantic Theater Company, and others. He is an ensemble member of Broken Box Mime Theater. His television credits include *The Big C* (Showtime). He holds a B.A. from Tufts University and has studied at the British American Drama Academy (London) and Upright Citizens Brigade Improvisational and Sketch Comedy Training Center.



LOWELL ABELLON* (*Understudy*) was last seen in San Jose Repertory Theatre's 50-minute version of *A Christmas Carol* as part of the

ArtSPARK arts education program. His credits include: *Spring Awakening* at San Jose Rep, *The Kite Runner* (world premiere) at San Jose Rep and Arizona Theatre Company, *Falsettoland* with StirFry Theatre, *Evil Dead: The Musical* and *Jesus Christ Superstar* at Willows Theatre Company, *The Pirates of Penzance* with Woodminster Summer Musicals, Ray of Light Theatre Company's *High School Musical*, Ohlone College Summerfest's *Miss Saigon*, and *Man of La Mancha* with Puppet Art Theatre Company.



PERRY ALIADO*
(*Understudy*) is resident dramaturg of Custom Made Theatre Company and casting director of Bindlestiff Studio, San Francisco's Filipino American

theater and performing arts space. Past productions include *Miss Saigon* (Engineer), *Next to Normal* (Dr. Madden, Dr. Fine), *Assassins* (Zangara), *You're a Good Man, Charlie Brown* (Schroeder), *The 25th Annual Putnam County Spelling Bee* (Chip), and *West Side Story* (Chino). Aliado has worked with Berkeley Repertory Theatre, Shotgun Players, Impact Theatre, Willows Theatre Company, and Campo Santo Theatre Company at Intersection for the Arts. He holds a degree in Asian American Studies from UC Berkeley.



CINDY IM*
(*Understudy*) returns to A.C.T. after appearing in *4000 Miles* earlier this season. Other notable theater credits include *The World of*

Extreme Happiness at Goodman Theatre, *The Hundred Flowers Project* at Crowded Fire Theater, *24 Hour Plays* (Festival del Sole), *Spring Awakening* (Center REPeritory Company), *Tonilwald* (The Cutting Ball Theater), *Phaedra* (Shotgun Players), *Songs of the Dragons Flying to Heaven* (Crowded Fire), *White Christmas* (Diablo Theatre Company), *The 25th Annual Putnam County Spelling Bee*

(Willows Theatre Company), *Ching Chong Chinaman* and *Twelfth Night* (Impact Theatre), and the U.S. and French national touring companies of *11 Septembre 2001* (Théâtre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2010 Theatre Bay Area Titan Award, holds an M.F.A. in acting from California Institute of the Arts and a B.A. from UC Berkeley, and is a resident artist with Crowded Fire and 2by4.



JOHN R. LEWIS*
(*Understudy*) is proud to be working with American Conservatory Theater for the first time since *A Christmas Carol* in 1997,

when he was in the seventh grade. A Bay Area native and former A.C.T. Young Conservatory member, Lewis attended Southern Oregon University in Ashland. Favorite recent local credits include The King in *The Underpants* (Center REPeritory Company), Seymour in *Little Shop of Horrors*, and Hedwig #2 in *Hedwig and the Angry Inch* (Boxcar Theatre), John Hinckley understudy in *Assassins* (Shotgun Players), Balthazar in *Much Ado About Nothing* (California Shakespeare Theater), Walter Anderson in *Chess* (Willows Theatre Company), and General Schmitz in *Seussical The Musical* (Berkeley Playhouse).

BYRON AU YONG (*Music*) creates events the *Seattle Weekly* calls "as exquisite and imaginative as they are unclassifiable." Works include *Farewell: A Fantastical Contemplation on America's Relationship with China* (Spectrum Dance Theater), *Kidnapping Water: Bottled Operas* (Bumbershoot®: Seattle's Music & Arts Festival), *Occupy Orchestra* 無量園 *Infinity Garden* (Chicago Composers Orchestra), and *YIJU 移居: Songs of Dislocation* (Jack Straw New Media Gallery). His music is in the touring repertoire of Ōn Ensemble, Portland Taiko, and TAIKOPROJECT. Honors include a Creative Capital Award and Ford Foundation Fellowship, as well as support from Aldeburgh Music in the UK, the Dragon Foundation in Hong Kong,

the Darmstadt Institute in Germany, and the Gaudeamus Foundation in Holland. Au Yong was an artist in residence with Aaron Jafferis at NYU's Asian/Pacific/American Institute, Sundance Institute Theatre Lab, and Yale Institute for Music Theatre. Recordings of his music are available on New World Records, Periplus, and Present Sounds Recordings.

AARON JAFFERIS (*Libretto*) is a hip-hop poet and playwright whose honors include a Creative Capital Award, Richard Rodgers Award, Sundance Institute/Time Warner Fellowship, New England Foundation for the Arts National Theatre Pilot Grant, MacDowell Colony Fellowship, Thomas Barbour Playwright's Award, New York Musical Theatre Festival's Most Promising New Musical Award, and The Dramatist Guild's "50 to Watch." His musicals *Kingdom*, *How to Break, Blood Magic*, *Shakespeare: The Remix*, *No Lie*, and *Stuck Elevator* have been produced, presented, or developed by The Old Globe, The Public Theater, Sundance Institute Theatre Lab, Atlantic Theater, Oregon Shakespeare Festival, and many others. A former Open Rap Slam champion at the National Poetry Slam Championships, Jafferis teaches poetry and hip-hop theater in schools and health centers in his hometown of New Haven, Connecticut. He earned his B.A. from UC Berkeley and his M.F.A. from NYU's Graduate Musical Theatre Writing Program.

CHAY YEW (*Director*) has directed productions at The Public Theater, Playwrights Horizons, New York Theatre Workshop, Mark Taper Forum, Goodman Theatre, American Conservatory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre, Huntington Theatre Company, Long Wharf Theatre, Humana Festival at Actors Theatre of Louisville, Kennedy Center, Cincinnati Playhouse, Woolly Mammoth Theatre Company, Round House Theatre, Northlight Theatre, East West Players, Portland Center Stage, Geva Theatre Center, Empty Space Theater, Curious Theatre Company,

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Southern Rep, and Singapore Repertory Theatre, amongst many others. He also directed the world premieres of Osvaldo Golijov and David Henry Hwang's *Ainadamar* (Tanglewood, Lincoln Center, and Los Angeles Philharmonic) and Rob Zuidam's *Rage d'Amours* (Tanglewood). For his direction, he was awarded OBIE and Drama-Logue Awards. He recently edited *Version 3.0*, an anthology of contemporary Asian American plays for TCG publications. Yew is an executive board member of the Society of Directors and Choreographers and an alumnus of New Dramatists. He is also the artistic director of Victory Gardens Theater in Chicago.

DOLORES DURAN-CEFALU (*Music Director/Conductor/Keyboard*) is a San Francisco Bay Area-based music director, keyboardist, arranger, composer, and visual artist. She most recently was the music director for San Jose Repertory Theatre/Arizona Theatre Company's production of *Next to Normal*. Other recent credits include *Spring Awakening* at San Jose Rep (Bay Area Theatre Critics Circle Award nomination); *The 25th Annual Putnam County Spelling Bee* at San Jose Rep; *Some Enchanted Evening* and *The Marvelous Wonderettes* at Broadway By the Bay; *All Shook Up* at Center REPeritory Company (Bay Area Theatre Critics Circle nomination); and music director at California's Great America. Duran-Cefalu was associate conductor/keyboardist for A.C.T.'s *Tales of the City*. She music directed the workshop of A.C.T.'s *The Difficulty of Crossing a Field*. Keyboardist credits for Shorenstein Hayes Nederlander productions include *The Book of Mormon*, *Mamma Mia!*, *Shrek*, *Wicked*, *In the Heights*, *Dreamgirls*, *Hairspray*, and many more. She has written and arranged two original holiday shows. In 1987 she was voted Outstanding Rock Keyboardist at the Yamaha Sound Check Awards in Santa Monica. Duran-Cefalu is also a visual artist, currently creating animations and children's book characters.

STEPHEN BUESCHER (*Choreographer*) joined A.C.T. in 2009 as the head of movement and

physical theater. Choreography credits include *A Midsummer Night's Dream* and *Private Lives* at Long Wharf Theatre, *A Christmas Carol* at Trinity Repertory Company, *Black Maria* at Providence Black Repertory Company, *Love's Labor's Lost* at Shakespeare Santa Cruz, *Blues for an Alabama Sky* at Lorraine Hansberry Theatre, and a workshop of Christopher Chen's *100 Flowers Project* at Crowded Fire Theater. He has taught at Brown University/Trinity Rep, Yale School of Drama, NYU (La Pietra, Italy), University of Connecticut, University of Missouri-Kansas City, and the Dell'Arte International School of Physical Theatre, where he was a company member for more than a decade. Buescher has performed internationally with the National Theater of Greece, Danz Theater Heidelberg, and Oktana Dance and locally with Deborah Slater Dance Theater, Inferno, and Shotgun Players. He is a recipient of TCG's New Generations Program grant, a board member of the Network of Ensemble Theaters, a member of the Stage Directors and Choreographers Society, and a graduate of the Dell'Arte International School of Physical Theatre and California Institute of the Arts.

DANIEL OSTLING (*Scenic Designer*) is San Francisco based. At A.C.T., his designs include *Endgame* and *Play, Once in a Lifetime, The Homecoming, War Music, and Brainpeople*. Other recent designs include *Clybourne Park* (Broadway; 2012 Tony nomination), *Eastland* (Lookingglass Theatre Company), *White Snake* (Oregon Shakespeare Festival/Berkeley Repertory Theatre), *Metamorphoses* (2003 Tony nomination; revival at Arena Stage/Lookingglass), and *The Convert* (McCarter Theatre/Goodman Theatre/Kirk Douglas Theatre; Ovation Award). In 2011, he made his professional directing debut with *Jacques Brel Is Alive and Well and Living in Paris* with Two River Theater Company. Regional credits include the Brooklyn Academy of Music, New York Shakespeare Festival, Lincoln Center, The Public Theater, Playwrights Horizons, Long Wharf

Theatre, Steppenwolf Theatre Company, La Jolla Playhouse, Seattle Repertory Theatre, Arena Stage, and Portland Center Stage, among many others. Opera designs include *Lucia di Lammermoor* and *La sonnambula* (Metropolitan Opera), *Merry Widow* (Lyric Opera of Chicago), and Philip Glass's *Galileo Galilei* (New York City/London/Chicago). Ostling is a Lookingglass ensemble member and an associate professor at Northwestern University in Chicago.

MYUNG HEE CHO (*Costume Designer*) is a set and costume designer for theater, opera, dance, and other special productions. She recently designed sets and costumes for Eve Ensler's *Emotional Creature* at Berkeley Repertory Theatre, *The Other Place* at Magic Theatre, and *The Magic Flute* at Canadian Opera Company. Her designs have been seen at The Market Theatre (Johannesburg), Ciné 13 Théâtre (Paris), TheaterWorks (Singapore), Landestheater Linz (Austria), Singapore Theatre Festival, Geffen Playhouse, Center Theatre Group, Signature Theatre, South Coast Repertory, Nai-Ni Chen Dance Company, The Kennedy Center, Chicago Opera Theater, The Pasadena Playhouse, Deaf West Theatre, McCarter Theatre, La Jolla Playhouse, Long Wharf Theatre, Classic Stage Company, Intiman Theatre, The Public Theater, Union Square Theatre, Manhattan Class Company, Vineyard Theatre, Music Theatre Group, East West Players, Singapore Repertory, Women's Project & Productions, CENTERSTAGE, the Prince Music Theater, New York Stage & Film, New York Theatre Workshop, Children's Theatre Company, Second Stage Theatre, and many more. She is the recipient of a Princess Grace Award and a professor of stage design at UCLA School of Theater, Film and Television.

ALEXANDER V. NICHOLS (*Lighting Designer*) returns to A.C.T. for his 14th production. Theater credits include the Broadway productions of *Wishful Drinking*, *Hugh Jackman Back on*

Broadway, and *Nice Work If You Can Get It* and off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation *Circle of Memory*, presented in Stockholm, and video and visual design for *LIFE: A Journey Through Time*, presented at the Concertgebouw, Amsterdam.

MIKHAIL FIKSEL (*Sound Design*) is a Chicago-based sound designer, composer, DJ, and performer. Recent credits include *Black n Blue Boys/Broken Men* (Berkeley Repertory Theatre, Goodman Theatre); *The Elaborate Entrance of Chad Deity* (Dallas Theatre Center, Second Stage Theatre, Geffen Playhouse); *In the Next Room (or the vibrator play)* (The Repertory Theatre of St. Louis); *Hamlet, Hesperia, The Real Thing*, and *Travels with My Aunt* (Writers' Theatre); *Oedipus El Rey* (Victory Gardens Theater); *Concerning Strange Devices from the Distant West* and *My Kind of Town* (TimeLine Theatre Company); dance collaborations with The Seldoms, DanceWorks Chicago, and Lucky Plush Productions; and film scores for *The Wise Kids*, *In Memoriam*, and *both/and*. He has received seven Jeff Awards, a Lucille Lortel Award, an After Dark Award, and the Michael Maggio Emerging Designer Award. Fiksel is an associate artist with 2nd Story, Teatro Vista, Redmoon Theatre, and Albany Park Theatre Project, and is on the faculty at Loyola University.

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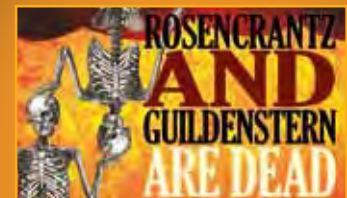
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WHO'S WHO

KATE FREER, IMA (*Projection Designer*), creates video for theater, film, and installation. Off-Broadway and downtown projection design credits include *P. S. Jones and the Frozen City* (New Ohio Theatre), *Cry for Peace: Voices from the Congo* (La MaMa's Undesirable Element Festival), *Bullet for Adolph* (New World Stages), *Chimera* (HERE, Under the Radar 2012), *The Pig, or Václav Havel's Hunt for a Pig* (3LD, Ice Factory Festival 2011), and *Seed* (National Black Theatre). Regional credits include *The Mountaintop* (CENTERSTAGE), *The Clean House* (Syracuse Stage), and *Holiday Review* (Oregon Ballet Theatre). Her installation work has been exhibited at the National Building Museum, The Hammond Museum, 3LD, Front Room Gallery, and the World Wide Words Festival (Denmark). Current productions in development include *Healing Wars* (dir. Liz Lerman), to premiere at Arena Stage in spring 2014, and *Love Machine* (dir. Andrew Scoville), to premiere at Incubator

Arts Project/Ontological-Hysteric Theater in May. She has taught workshops at Harvard University, Syracuse University, Wesleyan University, and New York University. Freer is a founding partner of Imaginary Media Artists.

BEATRICE BASSO (*Dramaturg*) serves as artistic associate at A.C.T., focusing on season planning, new work development, and production dramaturgy (*Elektra*, *The Tosca Project*, *Clybourne Park*). She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new works by Julia Cho, Noah Haidle, Craig Lucas, Dael Orlandersmith, and David Cale, among others. As a freelance dramaturg, she has collaborated on a number of new-play festivals around the country, as well as various theaters in the United States, including the Oregon Shakespeare Festival (OSF), Milwaukee Repertory Theater, Seattle's A Contemporary Theatre, and Theatre Calgary in Canada. Basso's translations from Italian have been produced by OSF and Shakespeare Santa Cruz. A.C.T. is producing her translation *Napoli!* in 2014. Basso graduated summa cum laude in classics and theater studies from the University of Padua in Italy after studying acting at Royal Holloway, University of London. She completed her thesis at UC Berkeley.

JANET FOSTER, CSA (*Casting Director*), has cast *4000 Miles*, *Elektra*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine* for A.C.T. 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 *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, *The Trojan Women: A Love Story*, and, at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory

Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and "T" is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

KAREN SZPALLER'S* (*Stage Manager*) A.C.T. credits include *Armistead Maupin's Tales of the City*, *The Normal Heart*, *Maple and Vine*, *A Christmas Carol* (2006–12), *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; Anna Deavere Smith's newest work, *On Grace*, at Grace Cathedral; *The Wild Bride*, *Let Me Down Easy*, *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Wheelhouse* and *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks.

DANIELLE CALLAGHAN'S* (*Assistant Stage Manager*) previous A.C.T. credits include *4000 Miles*, *Higher*, *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and six productions of *A Christmas Carol*. Other favorite shows include *What We're Up Against* and *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; and *Lohengrin*, *I Capuleti e i Montecchi*, and *Nixon in China* with San Francisco Opera.

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NANCY LIVINGSTON AND FRED LEVIN (*Executive Producers*) are directors of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 27 years. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is chair of the A.C.T. Board of Trustees and also serves on the executive board of the National Alumni Council at Boston University. She was recently tapped for the board of the National Council for the American Theatre (NCAT). A former importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). He is a past chair of the San Francisco Performances board. Both Livingston and Levin serve on the Council

of Advocates of the Boston Arts Academy and on the National Advisory Board of Washington, D.C.'s National Museum of Women in the Arts (NMWA).

ADDITIONAL CREDITS

Alice Chang, Naya Chang, Mike Au Yong,
Translators
Naya Chang, *Supertitle Creator*
Stephanie Parry, *Supertitles Operator*
Kevin Porter, *Contractor*
Rebecca Guzzi and Hannah Greene,
Costume Design Assistants
Desirae Hepp, *Costume Design Intern*
Brendan Aanes, *Assistant Sound Designer*

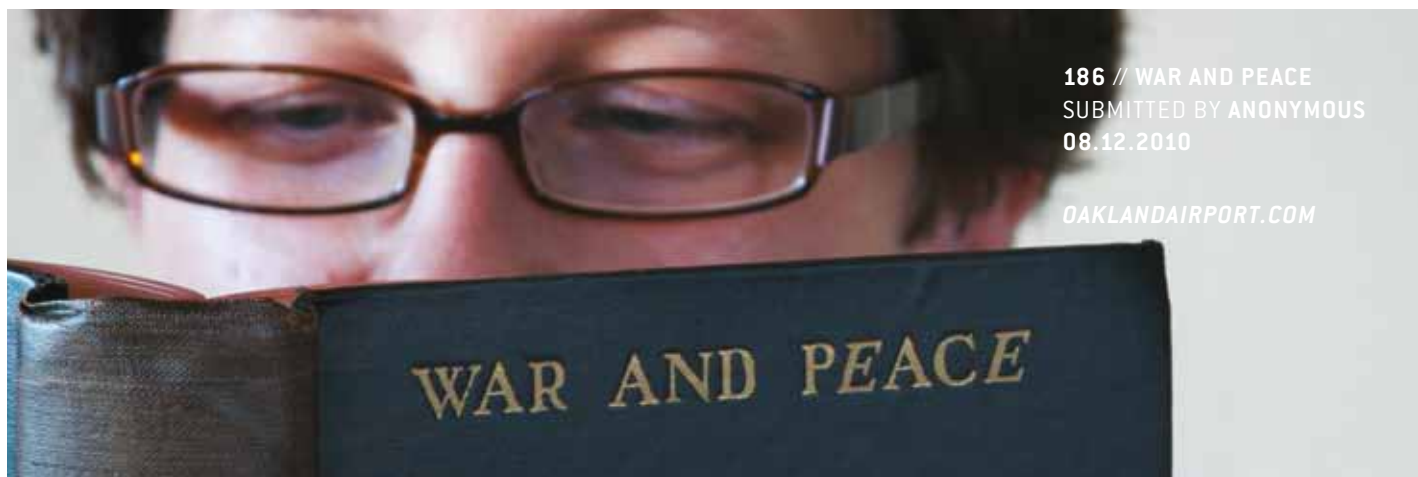
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CAREY PERLOFF

(Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *Elektra*, *Endgame* and *Play, Scorched*,

The Homecoming, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.–commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum

in 2010; it won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award and received its world premiere in February 2012 in San Francisco. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also directed *Elektra* for the Getty Villa in Los Angeles.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



ELLEN RICHARD

(Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

MELISSA SMITH (Conservatory Director)

oversees the administration of the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from Yale School of Drama.

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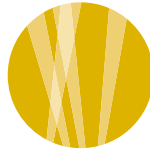
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Frances Epsen Devlin, *Singing*
Paul Finocchiaro, *Acting*
Marvin Greene, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech*
Francine Landes, *Acting*
Marty Pistone, *On Camera*
Mark Rafael, *Acting*
Patrick Russell, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Acting*

Young Conservatory

Christina Anselmo, *Acting*
Dan Clegg, *Acting*
Stephanie DeMott, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting, Shakespeare*
Jane Hammett, *Musical Theater,*
Directing, Acting
W. D. Keith, *Director*
Domenique Lozano, *Director, Acting, Dialects*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting, Audition Technique*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists

Thaddeus Pinkston, Robert Rutt

Library Staff

Joseph Tally, *Head Librarian*
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Sullivan, Jane Taber, Sam Thal, Steve
Watkins, Jean Wilcox, Nancy Zinn,
Library Volunteers

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. James Garrick, Dr. Victor Prieto,
Dr. Minx Hong, Don Kemp, P.A., and
Chris Corpus.

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **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/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details. Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays.

Single Ticket Discounts

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub 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 Edward Budworth at 415.439.2473.

AT THE THEATER

A.C.T.'s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

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 theater bars, at the box office, and online.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

Cell Phones!

If you carry a pager, beeper, cell phone, or watch with 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 after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

Latecomers

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 in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



Wheelchair Seating are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

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.

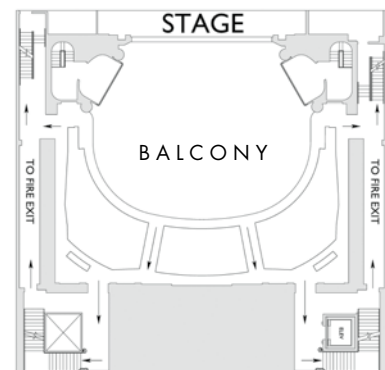
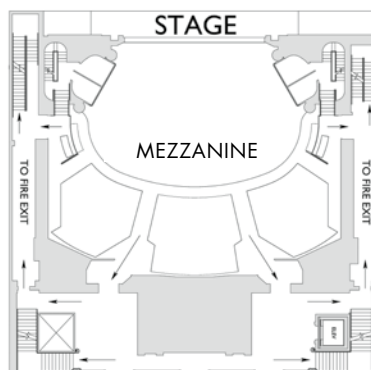
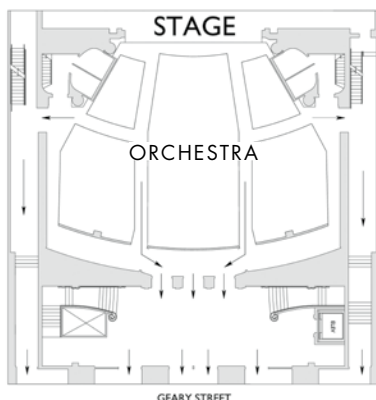


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Geary Theater Exits





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