WORLD PREMIERE

After the War

by PHILIP KAN GOTANDA
Directed by CAREY PERLOFF

40 YEARS

A.C.T.

American Conservatory Theater

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Who’s Afraid of Virginia Woolf?

with
Kathleen Early  David Furr
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AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its 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 A.C.T.'s creative work.

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Edward Hastings
"Artistic Director 1986-1992"
FROM THE ARTISTIC DIRECTOR

Dear Friends,

I am writing this letter on the day of our first rehearsal of *After the War*, February 19, which happens to be Remembrance Day. This was the date in 1942 that Roosevelt signed the order to intern Japanese Americans during World War II, so it is a fitting if deeply sad moment to begin rehearsals for Philip Kan Gotanda’s beautiful new play about San Francisco’s Japantown, 1948.

We have been collaborating with Philip on this play for more than three years. It is a deeply complex weave of stories and characters set against the backdrop of an America desperately searching for clarity after the trauma of the war years. For me, Philip’s singular achievement with this play is the way he explores the tiny, subtle human moments that made up a huge historical transition. World War II cranked open dozens of societal conventions and expectations: suddenly women were left on their own to raise their families and assume the role of primary breadwinner; African Americans were fighting abroad and migrating north and west to find work; Japanese Americans were being told that despite their years of commitment to the American dream, they were no longer welcome in the fabric of American life.

And then what happened? The war ended, the men came home. Women struggled to figure out how to reconcile their newfound independence with male expectations. African Americans lost many of the jobs generated by the war, and in the case of California, found themselves suddenly unemployed and far from home. And Japanese Americans were released from camp to return to communities that had appropriated their property and were ambivalent at best about their presence.

While history moved forward, a million wrenching human moments played themselves out in this climate of change. Philip Gotanda has always been a master of these moments-cultural collisions between two people in love but unable to understand each other, attempted friendships between people with no history of trust, ruptures between parents and children over changing customs and expectations.

In a sense, *After the War* is a highly political play, throwing a spotlight on race relations and civil rights in postwar America. But it is also a deeply personal play that attempts to understand individual people’s longings and frustrations in a new world that promised more than it ever delivered. The play is filled with exquisite love stories, hilarious misunderstandings about food, music, and behavior, and enormous heartache. As such, it gives us a glimpse into a world that is both distant and extremely familiar. So many of the issues we are facing today about immigration, cultural identity, cross-cultural relationships, and the definition of race can be found in Chet Monkeawa’s boarding house in 1948.

Philip writes scenes that are delicate and intimate, so designer Donald Eastman and I wanted to create a visual world in which many activities in the boarding house could be seen at once, but the primary encounter would remain close to the audience. In Eastman’s slowly spinning, beautifully fractured sculpture of a set, accompanied by Anthony Brown’s jazz-and-blues-inflected score filled with Japanese influences, many tantalizing lives can be glimpsed, and many hopes and losses are hidden just around the corner. We hope *After the War* draws you into its magical world and that you leave it enriched and perhaps even enlightened.

Enjoy!

Carey Perloff
Artistic Director
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Enjoy!

Carey Perloff
Artistic Director
After the War
by Philip Kan Gotanda (2007)
Directed by Carey Perloff

Scenery by Donald Eastman
Costumes by Lydia Tanji
Lighting by James F. Ingalls and Nancy Schertler
Sound by Jerry Scieszka
Music by Anthony Brown
Dance Sequences Choreographed by Julia Adam
Dramaturg by Michael Faller
Dialect Coach Deborah Sussel
Casting by Meryl Lind Shaw
Assistant Director Lala Librando

THE CAST
Chester Manhawan—Hiroya Kamagawa
Earl T. Worthing—Steven Anthony Jones
Lillian Okamura—Sala Iwamoto
Mary-Louise Tucker—Carole Paff
Mr. Oji—Tetsuya Sato
Leona Hitchings—Harriett D. Foy
Olga Mikhail—Debra MacDougall
Benji Tucker—Ted Welch
Mr. Goto—Sub Shimono

UNDERSTUDIES
Chester Manhawan, Mr. Oji, Mr. Goto—Ogie Zaldua; Earl T. Worthing—Ronnie Washington
Lillian Okamura—Tina Chilip; Mary-Louise Tucker, Olga Mikhail—Allison Jean White
Leona Hitchings—Down-Elon Fraser, Benji Tucker—Craig Marker

STAGE MANAGEMENT STAFF
Kimberly Webb, Stage Manager
Dick Daley, Assistant Stage Manager
Joan Wallenstrom, Intern

AFTER THE WAR IS DEDICATED TO JOHN OKADA AND AUGUST WILSON.

TIME AND PLACE
Japanese Town, San Francisco, 1948

There will be one intermission.

*Member of the A.C.T. Master of Fine Arts Program Class of 2007

AFTER THE WAR was developed in part by the Sundance Institute Theatre Program.

ADDITIONAL CREDITS
Assistant Sound Designer—Yoshinori Tanakura
Assistant to the Lighting Designer—Tom Ontiveros, Matthew Stiles
Fight Choreographer—David Maier
Dance & Fight Captain—Francis Joe

SPECIAL THANKS TO
San Francisco History Center, San Francisco Public Library, Delphine Hirasuna, San Francisco Museum of Craft and Folk Art; Peter Finsmoonsen, Fillmore Jazz Center; Ruth Morgan, Community Works; San Francisco Opera; Martin Schwartz, Susan Palermo, Karen Nelson; Phil Maves, Vahid Vany; East-West Players, Adam Belcove, Erika Sellin, Alicia Jeffery, Marsha Cheesley, Bonnie Green, Leslie Martinson, Amy Potokzin, Jessica Heidt, April Webster, Richard E. T. White, Jack Bowland, Shari Orr, Erica Daniel, Phyllis Schurings, Ellen Novack, Jeff Steinzer, Kyle Donnelly, Elizabeth Pepin, Lewis Wart
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This production is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

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Mr. Qii Francis Jue
Lena Hitchings Harriet D. Foy
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Assistant to the Lighting Designer Tom Ontiveros, Matthew Stiles
Fight Choreography David Mazer
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TIME AND PLACE
Japanese Town, San Francisco, 1948

There will be one intermission.
FROM THE PLAYWRIGHT

NO ONE IS EVER JUST ONE THING: THE LABEL THAT'S BEEN GIVEN TO THEM, THE DEFINITION THAT ONE HAS ACCEPTED AND LIVES WITHIN. NONETHELESS, SO MUCH OF WHAT WE WORK AND LIVE BY SEEMS BASED ON THESE SEEMINGLY TRANSPARENT ASSUMPTIONS. ... IN THE END WE ARE ALL BEINGS IN FLUX, IN CONTINUOUS INVENTION AND REFORMATION. WE MUST USE SOCIAL LABELS AND SELF-DEFINING NAMES AS THEY SHOULD BE USED, AS CONVENIENT CONSTRUCTS TO GET A HANDLE ON THE SHIFTING WORLD, TO BE REPLACED BY MORE SUITABLE ONES AS THE WORLD ShiftS AGAIN, AS WE SHIFT AGAIN.

—Philip Kan Gotanda,
in the preface to No More Cherry Blossoms

As happens when I write, sometimes the story develops in a straight line, and other times, it veers off in another direction. This happens often with me. That's how we started with Rashomon and ended up with After the War. To Carey's and A.C.T.'s credit, they were fine with that. If you look closely you'll see some of Rashomon in there.

I'd never written for a company before and I was excited about the challenge of writing characters tailored for specific actors. Initially the play had roles for all the company. But as the current season took shape, Marco [Baricelli] had moved on, René [Augusten] was fully committed to Hedda Gabler, Allison [Jean White] had yet to join the company, and Gregory [Wallace] was just too good for the role of the Japanese-American accountant (he almost pulled it off). It's fitting that Steven is the sole company actor in the production. Steven and I had developed a good working relationship in Yosemite and it's been the anchor for this play from its inception. I still would love the challenge of writing a piece involving the entire core company.

Now that we've well into rehearsal, I'm more than enthused with our cast. Some I've worked with more than 20 years, others more recently, and several for the first time. Having a cast with a balance of established talent and new talent works to help the rehearsal process. What I do appreciate about this company is that they're all strong contributors to the writing process. All their questions and ideas have urged this play along immeasurably.

Though the writing is now voring on four years, it's all been forward movement. Each meeting, conference, reading, retreat, and workshop, whether by phone from Tokio or Sheridan, Wyoming, whether in person at Sundance, Asia Society in New York, or here at A.C.T., has moved the show ahead steadily so the work has never felt labored or redundant. And Carey Perloff, who as the director has been working on this piece from the beginning, has given incalculable insight, support, and friendship throughout.

PLAYWRIGHT'S ACKNOWLEDGMENTS FOR AFTER THE WAR


FROM THE PLAYWRIGHT

Philip Kuri Gotaeda is a Sansei, a third-generation Japanese American. During World War II, his parents—both American citizens—were forced to leave their home and his father's medical practice in Stockton, California, and sent to the internment camp in Rohwer, Arkansas. After the war they returned to Stockton, where Gotaeda was born in 1951. He grew up with Japanese and American influences co-existing side by side. His perception of this country and its culture filtered through the lens of the Japanese-American community was a part of, always tacitly aware of the painful legacy of the internment camp experience. At a young age, while developing their professional skills at university and then law school, he also began to pursue an artistic life, first as a musician and then, in an unexpected turn, as a writer for theater and film.

Gotaeda's stories are steeped in an Asian-American sensibility, in their broad embrace of issues of tradition, identity, transition, racism (both internal and external), and ambition; however, they remain inclusive and unquestionably American. In his remarks to the cast on the first day of rehearsal of After the War at A.C.T., Gotaeda said: "In my writing, I am in essence always trying to understand who I am in relationship to America and the fact that I come from, as we all do, some very complicated origins. As a playwright, you struggle to try to figure out where these threads all go in terms of the past and where they are going in the future. This is a play about what it means to be American, what it means to be a Japanese American, and from what it means to be American to America. All of these things are explored in this play, and I'd like to think they have a great deal of contemporary relevance for some of these issues going on now."

Gotaeda's plays, written with a compassionate appreciation for both history and biography, have covered generations of Japanese-American life: a young girl's romantic passions setting 1919 Hawaii aloha in Ballad of Yachiyo (1995); a family of strong women returning from the camps to their abandoned farm in Sisters Matsuzawa (1999); an ardent college student caught up in American-Asian identity and gender politics in the 1960s in The Wind Cries Mary (2002); two sisters defying Asian-American stereotypes of the 1980s in Yankee Doodle You Die (1987); in 1992 a reprise of an earlier play, The Wash (1985), Gotaeda said, "Traditions which we believe are under siege is the winds of change. I wanted to depict people struggling to live their lives after a serious rupture in the way things are." The same could be said about After the War.

In a recent small interview with Margaret Malouf, Gotaeda described the process of creating After the War for A.C.T. and what it means to give voice to these characters facing a historically momentous and radical transition unique to San Francisco.

I always carry themes, ideas, and snippets of stories around in my body, sometimes for years. Then at some point while working with one of those threads, I'll find the disparate elements have woven themselves into a single narrative. In the case of After the War, there were several themes and areas of interest:

I had wanted to do something on the No-Bo Boys. I'd written about some of the heroes of the all-Niijii fighting units—the 442nd, the 100th Battalion and others—and now wanted to look at the lesser-known, perhaps controversial side of that picture, those who did not serve as a form of protest, in this case, the No-Bo Boys. Interestingly, there is currently a Japanese-American soldier, Lieutenant Ehren Watada, who is being court-martialed for refusing deployment to Iraq on the grounds that it is an unconstitutional war. This incident has again brought up similar issues that surrounded the No-Bo Boys within the Japanese-American community more than 60 years ago. It is a coward and a traitor or a true patriot?

Another area of interest was the Sansei jazz musicians—poet and postwar. Though not a well-known story, as a next-generation Sansei musician, I was fascinated by them and the sense of lineage they gave me. How they exemplified the degree to which Niijii were Americanized, participating in the popular cultural expression of this country, in particular, with an African-American idiom.

I didn’t want to do a piece that was the idea of there being a moment of intersection of the Japanese-American and African-American communities in a postwar, San Francisco neighborhood, and what that might have meant to them. At that time there was growing discontent in the African-American community. They had lost their wartime jobs, returning soldiers found country as racist as when they left it. Japanese Americans, in turn, were ambivalent about their place in America. After being imprisoned by their own country, they resettled into their old neighborhood only to have shop windows broken, racist epithets scribbled across storefronts, and in extreme cases, beatings and shootings. Would these two groups, living side by side, develop a sense of crosscultural community built on the commonality of exclusion from the center? Or would the distrust that marginalized communities have of each other win out? This time, this place in San Francisco history, is a unique American story.

I was also interested in the challenge of putting this boardhouse with a variety of peoples whom I had yet to write about in great detail. And having these peoples mix it up, get into each other’s lives, see relationships, affairs of peoples whom the American stage has not seen before. I found it both worthy of telling and exciting to write about.

As to the process and evolution of this play, in 2003 I had done my play Yoko (about an elderly African American-Japanese intercultural couple) with A.C.T. It was a staging of a week. I was anxious to revisit, and Carey [Perloff] and A.C.T. were supportive of the idea of revisiting that work with a fresh approach. The production was a critical success. I worked with Steven [Anthony Jones], we all had fun, and Carey asked if I’d like to write a new work for them. She suggested adapting the Akataugas-based film Rashomon. As an admirer of Akataugas and it being one of my favorite Kurosawa films, I readily agreed.

The film is actually based on a combination of two of Akataugas' short stories. As far as I can determine that name, the script I read appears to simply be a direct copy of the film without credit to the screenwriter. I initially tried several approaches to the Kurosawa adaptation. Someone had related a story to me about an elderly woman whose heirs were trying to get the court to declare her mentally unfit to care for herself. Various versions of a critical moment in her life seemed a promising way to go. No luck. Then I thought I’d try updating the storyline to the present. No luck. Then replacing the story in a historical context. No luck. Then an idea for a play I’d been working on, off and on, found legs as I worked on one of these approaches. That’s how the writing of After the War came about.

As happens when I write, sometimes the story develops in a straight line, and other times, it veers off in another direction. This happens often with me. That’s how we started with Rashomon and ended up with After the War. To Carey’s and A.C.T.’s credit, they were fine with that. If you look closely you’ll see some of Rashomon in there.

I’d never written for a company before and I was excited about the challenge of writing characters tailored for specific actors. Initially the play had roles for all the company. But as the current season took shape, Marco [Baricelli] had moved on, René [Augesen] was fully committed to Hedda Gabler, Allison [Jean White] had yet to join the company, and Gregory [Wallace], though wonderful in so many ways, was not quite right for the role of the Japanese-American accountant (he almost pulled it off). It's fitting that Steven is the sole company actor in the production. Steven and I had developed a good working relationship in Yoko, and it's him who has been the anchor for this play from its inception. I still would love the challenge of writing a piece involving the entire core company.

Now that we’re well into rehearsal, I’m more than enthused with our cast. Some I’ve worked with more than 20 years, others more recently, and several for the first time. Having a cast with a balance of people who already work well helps the rehearsal process. What I do appreciate about this company, they are all strong contributors to the writing process. All their questions and ideas have urged this play along immeasurably.

Though the writing is now varying on four years, it’s all been forward movement. Each reading, conference, reading, retreat, and workshop, whether by phone from Texas or Shiner, Wisconsin, whether in person at Sundance, Asia Society in New York, or here at A.C.T., has moved the show ahead steadily so the work has never felt labored or redundant. And Carey Perloff, who as the director has been working on this piece from the beginning, has given incalculable insight, support, and friendship throughout.

PLAYWRIGHT'S ACKNOWLEDGMENTS FOR AFTER THE WAR


Writing Acknowledgments: Carey Perloff, Steven Anthony Jones, Michael Palen, Paul Walsh, Diane Taite, Stephanie Solomon, George Yoshida, Tom Bryant, Mame Hune, Robert Black, Sab Shimono, Stan Kuriyama, Yoko Takenaka, Tatsuro Suzuki, Anthony Brown, Hori Atsue, Peter Finnstrom, Jadi Nishi, Kika Funakoshi, Chizu Iwamoto, Hiroshi Shimizu, Jaki Lippard, Jeff Rowlings, Jimi Yamashita.

After the War 11
"THE FILLMORE WAS TOUGH, BUT HAPPENIN'"

BY ELIZABETH BRODERSEN

"THIS IS MY HOUSE, YOU HEAR ME? THIS IS MY HOUSE. AND NO ONE'S TAKING IT AWAY FROM ME EVER AGAIN."
—Chester Moskow, in an early draft of After the War

The story of San Francisco's Fillmore district—like that of the characters of Philip Kan Gotanda's newest play—is one of continuing migration, exile, transition, and renewal. Offering a haven, at least temporarily, to the "buddled masses" and displaced minorities who have made their way to America's western shore, the neighborhood has for more than a century been home to generations of wanderers seeking to find a better place in this strange and often hostile land.

AN EARLY MEETING POT

Before 1906, the Fillmore district—roughly defined as the 20 square blocks around the street from which the neighborhood takes its name—was a quiet, largely white, middle-class community with a multicultural blend of Jews, immigrants, and a few African Americans. When the earthquake and fire left most of downtown in ruins, businesses and city offices quickly set up shop on Fillmore Street—the closest major thoroughfare left undamaged—establishing temporary quarters in ornate Victorian mansions to form the new center of the devastated city's commercial and political life.

Japanese immigrants, who had begun to trickle into San Francisco following the establishment of the first Japanese consulate on the U.S. mainland in 1870, followed, abandoning ruined homes and businesses in Chinatown and the South Park neighborhood south of Market Street. Soon the trickle became a flood, and the new Japanese enclave in the Fillmore became known as Nisei-machi, or Japantown. There the new residents and their children, the Japanese-American Nisei, thrived, and by 1940, the Japanese population of Nisei-machi would grow to more than 5,000, with more than 200 Japanese-owned businesses.

Since the Fillmore was one of the few areas in San Francisco where nonwhites were permitted by local race laws to own or rent property, other displaced groups crowded into the area, as well, and Filipinos, Mexicans, and African Americans enriched the neighborhood mix. To support the burgeoning population, single-family Victorians were converted into multiple dwellings and boardinghouses. Synagogues, kosher delis, and Japanese grocers and restaurants mingled with diners and cafes and African-American barber shops, churches, and funeral parlors throughout the 1920s and 1930s. With its integrated schools and businesses, the Fillmore/Japantown area became recognized as one of the most diverse neighborhoods west of the Mississippi.

As the temporary commercial and political transplants made their way back to their pre-earthquake locations, Fillmore merchants hoping to maintain the neighborhood's status as a popular destination began to open entertainment halls and amusement parks, including the Dreamland Rink (known for boxing and wrestling matches) at Steiner and Post and the famous Majestic Auditorium at Geary and Fillmore, originally a dance palace and later made legendary by rock promoter Bill Graham.

As the neighborhood came into its own, musicians and other performers got into the act, with clubs popping up all over the area. Jack's Tavern on Sutter, the first club in the Fillmore to welcome, promote, and be managed by African Americans, opened in 1933, followed by the Club Alabam and the Town Club. Within a few years, dozens of her spots had opened their doors, including the New Orleans Swing Club, the Long Bar, the California Theater, Elie's Breakfast Nook, the Texas Playhouse, the Rooker T. Washington Hotel lounge, the Champagne Supper Club, Lesle King's Blue Mirror, and Jibbo's Bop City. The Fillmore was in.

"HARLEM WEST"

And then came Pearl Harbor. Within days after the attack, the U.S. government ordered the evacuation of all persons of Japanese ancestry from the entire West Coast. And within weeks of the evacuation announcement, Nisei-machi was a ghost town, most of its homes and businesses left boarded up and eerily vacant.

At the same time, job-hungry African Americans and others—including many women—migrated to San Francisco from all over the country to find work in Bay Area shipyards, where defense contracts offered lucrative opportunities. A ban on nonwhites by nearly all labor unions had previously kept San Francisco's black population small; in 1940, only 4,846 African Americans lived in the city, most in the Fillmore. Between 1940 and 1944, however, more than 50,000 people moved to the Bay Area, and more than 30,000 were black. Excluded from taking up residence in white neighborhoods (the Fillmore, Hunters Point, and Bayview were among the few places where blacks were allowed to live), the new San Franciscans took up every inch of space made available by the departing Japanese. The Fillmore's residences were soon crammed with incoming workers, as their families doubled, tripled, and quadrupled up, using bathrooms and kitchens—and often sleeping—in shifts.

All these newcomers needed services, and soon a flourishing neighborhood of black-run shops, restaurants, bars, medical offices, and churches lined the streets of the Fillmore. The music scene boomed right along with the war industry, and jazz greats came from all over the country to perform in the area, which became known as a kind of "Harlem West": Dinah Washington, Duke Ellington, Charlie Parker, Chet Baker, John Coltrane, Ella Fitzgerald, Oscar Peterson, Louis Armstrong, Nat King Cole. Even white performers, after finishing their performances in other parts of town, would finish out the night in after-hours Fillmore spots like the Havana Club, Elsie's, and, especially, the ever-popular Bop City.

"The Fillmore was a true melting pot," drummer Earl Watkins, born in the Fillmore in 1920 and raised there, told the San Francisco Examiner in 1995. "People loved the liberalism. It was mixed. If you came to the clubs, you might find yourself sitting at a table next to Billie Holiday or some other leg. Everybody ended up at Bop City before the evening was over. Whosoever was in town would be wired and wired and then they'd play a set—out their club routine, but something special. You might have Basie's rhythm section stretching out, getting into their arrangements. It was marvelous." (More about Watkins and the history of the neighborhood can be found in Elizabeth Pepin and Lewis Watts's chronicle of the Fillmore in its heyday, Harlem of the West: The San Francisco Fillmore Jazz Era.)

When the Japanese Americans returned in 1944, their old homes and businesses were largely gone. Temporary housing was mostly full, and many were treated with mistrust and often violence. By 1950, they were far outnumbered by whites and African Americans in the neighborhood. Yet, for a while, the Fillmore's historical character as a place of tolerance allowed a fragile truce to prevail across the district's overlapping borders.

"When prejudice was rampant, people in the Fillmore were not thinking in those terms," said Allan Smith (also to the Examiner), a trumpet player who served 28 years as a teacher and principal in San Francisco's public schools. "They were thinking of acceptance. All the good kinds of feelings—love, honesty, and trust. The attitude was: 'Come on in, you're our guest and friend, have a good time.' As far as I'm concerned, it was the most beautiful time I've known."

"In the old days, we used to cross the street all the time," said Japanese-American community activist Steve Nakajo, who moved to Japantown with his family in 1956. Nakajo describes his childhood in Harlem of the West: "I had a mixed group of friends, Japanese, Filipino, Black, Mided, like the neighborhood. We had the J-town walk. The J-town feel. When we got down to the Fillmore, we'd check everyone out and they'd check us out, because you had to know who your rivals were. The Fillmore was tough, but happenin'."

"FILL-NO-MORE"

Already by the mid-1940s, however, city authorities had begun to look at the Fillmore's aging, dilapidated, overcrowded housing stock with a condemning eye. The San Francisco Redevelopment Agency—formed in 1948, when After the War takes place—began to photograph and tag "uninhabitable" buildings in the neighborhood for demolition in an attempt to cure the urban "blight" they saw in this predominantly poor and mixed-race, if thriving, neighborhood. Twenty-seven blocks of the Western Addition, including much of Japantown, were selected as one of the first large-scale urban renewal projects in the United States.

Over the next two decades, most of the neighborhood was bulldozed away to make room for high-rise apartments, new businesses, and a widened Geary Street intended to improve access to and within the San Francisco district for residents of the Richmond neighborhood. Owners were typically forced to accept much less than their property was worth.

"When redevelopment began, the vibrant community I knew, my friends, my whole world, started to change," remembers Nakajo in Harlem of the West. At one point, you'd leave in the morning and there would be a bulldozer parked in front of some buildings, and by the time you came back from school, the houses weren't there anymore. Block by block, gone. Totally leveled.

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Over the next two decades, most of the neighborhood was bulldozed away to make room for high-rise apartments, new businesses, and a widened Geary Street intended to improve access to the Financial district for residents of the Richmond neighborhood. Owners were typically forced to accept much less than their property was worth.

"When redevelopment began, the vibrant community I knew, my friends, my whole world, started to change," remembers Nakajo in Harlem of the West. "I used to look down the street and see nothing but Victorians. And then, at one point, you'd leave in the morning and there would be a bulldozer parked in front of some buildings, and by the time you came back from school, the houses weren't there anymore. Block by block, gone. Totally leveled."

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After the War
"THE FILLMORE ... CONTINUED"

"The relocation camps took almost everything away from the Japanese community, and then to be able to hold it all somehow while you're at camp, then come back after the war and reestablish your just to have the Redevlopment Agency come and declare eminent domain and take away your house? Incredible."

Despite official promises that they could someday move back into affordable housing, the Fillmore's impoverished, now largely unemployed African-American and recently returned Japanese-American residents were forced into the street by the very government charged with protecting their interests. Ten thousand African Americans and thousands of Japanese Americans were displaced. Two hundred black-owned businesses and sixty businesses in Japantowns were eliminated. A once-bustling community was reduced to 64 square blocks of dust and gravel.

In its place, the Japanese-owned, Osaka-based Kintetsu Enterprises of America built a modern mall, later adding luxury apartments, a hotel, a shopping center, a Japanese trade and cultural center, and the Kuhio movie theater. The widened Geary Street became a kind of Mission-Dixon line between Japantowns in the North and the African-American community of the Western Addition to the South.

Very few previous residents were able to return to the neighborhood, which contained less than half the housing units it had in 1950. By the 1970s, the Fillmore had become not so affectionately known as the "Fill-No-More," and the area's touted "urban renewal" was commonly referred to as "Negro removal."

One of just three remaining Japantowns (with San Jose and Los Angeles) in the United States, San Francisco's Nihonmachi has been reduced to less than five blocks, and fewer than ten of the original Japanese-American businesses remain. Among them are the Okamura family's Benkyodo (now at Sutter and Buchanan), which has been making muffins since 1906, and the Uzuki Market (at Post and Buchanan), which also opened in 1906 and is still owned by the Sakai family. Of the original jazz clubs that once kept the neighborhood hopping, its most notable, and a precedent: the Julia Morgan-designed Japantown YWCA on Sutter Street, for example, of the few structures built before World War II to survive redevelopment, was saved for the community in 2002 when its ownership was secured for Nihonmachi Little Friends, a community-run day care center housed in the building. And the Ohali Shalom Temple, or Bush Street Synagogue—which was built in 1895 and, since the synagogue closed in 1934, has housed consecutively a Soto Zen church, a black Baptist church, the San Francisco Zen Center, and a samurai movie theater—in 2000 became part of the Kokoro Assisted Living Center for low- and moderate-income elderly Asian Americans. The synagogue's sanctuary is now Kokoro's dining room and gathering place, where a Japanese star has replaced the Ten Commandments on the altar. Many of the people who make use of the center are surviving internees who lost the spirit of its past. In 1999, the Fillmore Jazz Preservation District welcomed a new annual jazz festival and the Rasselas music club. Last year, the Kintetsu mall was acquired by 3D Investments of Beverly Hills, a corporation owned by three first-generation Jewish-Persian-American brothers, who have promised to maintain the area's uniquely Japanese-American identity. And in the fall, San Francisco will celebrate the opening of the Fillmore Heritage Center, a $6 million development at Fillmore and Eddy planned to include 80 condominiums, a new Y's coffee shop, a jazz museum, a restaurant, and a parking garage.

Despite a century of upheaval and transition, the Fillmore lives on.


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JAPANESE-AMERICAN INTERNMENT DURING WORLD WAR II: A TIMELINE

December 7, 1941. Imperial Japanese forces attack Pearl Harbor, crippling the U.S. Pacific Fleet and taking more than 2,400 American lives. Fearing sabotage plots and fifth-column (enemy-sympathizer) support for Japan, within 48 hours the FBI arrests without cause 1,291 Issei (native-born Japanese) classified as "dangerous enemy aliens" based solely on their profession or community affiliations: newspapers, commercial fishermen, martial arts instructors, Buddhist priests, Japanese language school instructors, successful businessmen, and community leaders. Held without charge and tried by three-member civilian panels without right of personal counsel or the right to object to the government's evidence, some are "released" to join their families in relocation camps, while others are held for the duration of the war in Justice Department camps.

February 19, 1942. President Roosevelt issues Executive Order 9066, authorizing military authorities to exclude "any and all persons" from any area of the country as necessary for national defense.

March 3, 1942. General John L. DeWitt issues public proclamations designating the western portions of California, Oregon, and Washington and part of Arizona as exclusion zones. He issues instructions to all persons of Japanese ancestry (at least 1/16th) living in San Francisco to voluntarily evacuate to inland locations as ordered by President Roosevelt.

March 27, 1942. Gen. DeWitt makes internment and relocation mandatory. Notices are posted on public buildings, telephone poles, and lampstands ordering anyone of Japanese ancestry, "aliens and nationals alike," to report for evacuation from exclusion zones. Given a few days to two weeks (in some areas as little as 24 hours) to store, sell, or give away their homes, businesses, and other possessions, they are allowed to take with them only what they can carry: Men, women, and children of all ages are bussed to temporary quarters in "assembly centers," where they will remain for four to six months while permanent camps are constructed.

April 6, 1942. Evacuation of San Francisco Japanese Americans begins. War Relocation Authority (WRA) photographer Dorothea Lange documents the process. Her photos are later censored by the U.S. government.

April 27, 1942. An assembly center opens at the Tanforan racetrack near San Francisco; 8,000 people will be housed in horse stalls and turp-stained barracks.

May 20, 1942. The last Japanese are evacuated from San Francisco.

June 3-6, 1942. The Battle of Midway. After the defeat of the Japanese fleet, U.S. Naval Intelligence reports to Washington that there is no longer a threat of a West Coast invasion. Relocation nevertheless continues.

August 1942. More than 110,000 Japanese Americans, representing 90% of the entire Japanese-American population in the United States, are by now imprisoned in ten camps located either in remote desert regions of the American West or forested swamps of the South. (Most San Franciscans are sent to the Topaz camp in Utah.) Nearly two-thirds of the internees are U.S.-born and -raised citizens. More than half of the internees are children; the median age in the camps is 17 years.

Internes are provided a cot, a sack, and hay to stuff it with for bedding; daily food allowance is 454. Shelter is minimal; privacy is nonexistent; mail is censored; belongings are searched. Temperatures in the night desert camps reach more than 120 degrees during the day. To create a semblance of ordinary life, internes establish schools, sports teams, swing bands (some of which delight in playing the popular tune "Don't Fence Me In"), orchestras, theater groups, Boy and Girl Scout troops, and other community organizations.
"THE FILMMORE ... CONTINUED"

The relocation camps took almost everything away from the Japanese community, and then to be able to hold it all somehow while you’re at camp, then come back after the war and reestablish everything you’d just have to persevere. The Red Cross Agency came and declare your home and take away your house. Incredible!

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Very few previous residents were able to return to the neighborhood, which contained less than half the housing units it had in 1950. By 1970, the Fillmore had become not so affectionately known as the "Fill-No-More," and the area's touted "urban renewal" was commonly referred to as "Negro removal."

One of just three remaining Japantowns (with San Jose and Los Angeles) in the United States, San Francisco's Nihonmachi has been reduced to less than five blocks, and fewer than ten of the original Japanese-American businesses remain. Among them are the Okamura family's Benkado (now at Sutter and Buchanan), which has been making maki since 1906, and the Ueki Market (at Post and Buchanan), which also opened in 1906 and is still owned by the Sakiyama family. Of the original jazz clubs that once kept the neighborhood hopping, only John Lee Hooker's Boom Boom Room (formerly Jack's Tavern; now at Fillmore and Geary), remains. Rite City closed for good in 1965, its building moved around the corner to Fillmore Street, where it now houses Marcus Books, San Francisco's largest Asian-American bookstore.

With the 1980s came a kind of Renaissance, as upscale restaurants and shops staked out several blocks of upper Fillmore Street and gentrification of residential properties advanced. Distrust and anger still simmer as community groups struggle to hold on to the neighborhood's historical character, but attempts at healing are ongoing. The Julia Morgan-designed Japantown WYCA on Sutter Street, for example, one of the few structures built before World War II to survive redevelopment, was saved for the community in 2002 when its ownership was secured for Nihonmachi Little Friends, a community-run day care center housed in the building. And the Ohabai Shalom Temple, or Bush Street Synagogue—which was built in 1895 and, since the synagogue closed in 1934, has housed consecutively a Soto Zen church, a black Baptist church, the San Francisco Zen Center, and a samurai movie theater—in 2000 became part of the Kokoro Assisted Living Center for low- and moderate-income elderly Asian Americans. The synagogue's sanctuary is now Kokoro's dining room and gathering place, where a Japanese star has replaced the Ten Commandments on the altar. Many of the people who make use of the center are survivors interned who lost the spirit of its past. In 1999, the Fillmore Jazz Preservation District welcomed a new annual jazz festival and the Rasselas music club. Last year, the Kinema mall was acquired by 3D Investments of Beverly Hills, a corporation owned by three first-generation Jewish-Persian-American brothers, who have promised to maintain the area's uniquely Japanese-American identity. And in the fall, San Francisco will celebrate the opening of the Fillmore Heritage Center, a $65 million development at Fillmore and Eddy planned to include 80 condominiums, a new Yee's music club, a jazz museum, a restaurant, and a parking garage.

Despite a century of upheaval and transition, the Fillmore lives on.


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JAPANESE-AMERICAN INTERNMENT DURING WORLD WAR II: A TIMELINE

December 7, 1941. Imperial Japanese forces attack Pearl Harbor, crippling the U.S. Pacific Fleet and taking more than 2,400 American lives. Fearing sabotage plots and fifth-column (enemy-sympathizer) support for Japan, within 48 hours the FBI arrests without cause 1,291 Jap (native-born Japanese) classified as "dangerous enemy aliens" based solely on their profession or community affiliations: newspapermen, commercial fishermen, martial arts instructors, Buddhist priests, Japanese language school instructors, successful businessmen, and community leaders. Held without charge and tried by three-member civilian panels without right of personal counsel or the right to object to the government's evidence, some are "released" to join their families in relocation camps, while others are held for the duration of the war in Justice Department camps.

February 19, 1942. President Roosevelt issues Executive Order 9066, authorizing military authorities to exclude "any and all persons" from any area of the country as necessary for national defense.

March 3, 1942. General John L. DeWitt issues public proclamations designating the western portions of California, Oregon, and Washington and part of Arizona as exclusion zones. He issues instructions to all persons of Japanese ancestry (at least 1/16th living in San Francisco to voluntarily evacuate to inland locations as ordered by President Roosevelt).

March 27, 1942. Gen. DeWitt makes internment and relocation mandatory. Notices are posted on public buildings, telephone poles, and lampposts ordering anyone of Japanese ancestry, "aliens and nonaliens alike," to report for evacuation from exclusion zones. Given a few days to two weeks (in some areas as little as 24 hours) to store, sell, or give away their homes, businesses, and other possessions, they are allowed to take with them only what they can carry. Men, women, and children of all ages are bused to temporary quarters in "assembly centers," where they will remain for four to six months while permanent camps are constructed.

April 6, 1942. Evacuation of San Francisco Japanese Americans begins. War Relocation Authority (WRA) photographer Dorothea Lange documents the process. Her photos are later censored by the U.S. government.

April 27, 1942. An assembly center opens at the Tanforan racetrack near San Francisco; 8,000 people will be housed in horse stalls and tear-papered barracks.

May 20, 1942. The last Japanese are evacuated from San Francisco.

June 3-6, 1942. The Battle of Midway. After the defeat of the Japanese fleet, U.S. Naval Intelligence reports to Washington that there is no longer a threat of a West Coast invasion. Relocation nevertheless continues.

August 1942. More than 110,000 Japanese Americans, representing 90% of the entire Japanese-American population in the United States, are by now imprisoned in ten camps located either in remote desert regions of the American West or forested swamps of the South. (Most San Franciscans are sent to the Topaz camp in Utah.) Nearly two-thirds of the internes are U.S.-born and -raised citizens. More than half of the internes are children; the median age in the camps is 17.

Internes are provided a cot, a sack, and hay to stuff it with for bedding; daily food allowance is 454. Shelter is minimal; privacy is nonexistent; mail is censored; belongings are searched. Temperatures in the night desert camps reach more than 120 degrees during the day. To create a semblance of ordinary life, internes establish schools, sports teams, swing bands (some of which delight in playing the popular tune "Don't Fence Me In"), orchestras, theater groups, Boy and Girl Scout troops, and other community organizations.

After the War
December 17, 1944. Less than a month after his re-election to an unprecedented fourth term, President Roosevelt lifts the ban excluding Japanese Americans from the West Coast and announces that all relocation centers will be closed within a year. Approximately 90,000 internees return to the West Coast.

1981. The Commission on Wartime Relocation and Internment of Civilians holds a series of public hearings as part of its investigation of Japanese-American incarceration during World War II. A stream of witnesses testifies, many of them speaking out for the first time, of the hardships and psychological trauma they suffered in the camps. The resulting report, Personal Justice Denied, condemns the internment as unjustified by military necessity.

1988. Congress passes the Civil Liberties Act, providing a presidential apology and symbolic payment of $20,000 to persons of Japanese ancestry whose civil rights were violated by the federal government during World War II.

2007. No act of sabotage, subversion, or fifth-column activity has ever been proved committed by a Japanese American before or during World War II.


Who’s Who in After the War

HARRIETT D. FOY* (Lenna Higuchi), has appeared on Broadway in Manana Mula and Onza in This Island, Off-Broadway, Foy has been seen in Shiki, Lone Star Love (original cast recording), Shikumi (AUDEI CO Award), Reunion (original cast recording), and Dinah Was. National tours include The Piano Lesson and The Good Times Are Killing Me. She has appeared regionally in Don Juan of the Holy Ghost (Yale Repertory Theatre); The Piano Lesson and Polk County (Helen Hayes Award nomination, outstanding lead actress in a musical, Arena Stage); Seven Guitars (Centre Stage, Pittsburgh Public Theater); Thunder Knocking on the Door (Alabama Shakespeare Festival, Center Stage); Reunion (Helen Hayes nomination, outstanding supporting performance, Ford's Theatre). Ambassador Sath, starring Andre DeShields (Cape Playhouse); A Christmas Carol (McCartin Theatre); and the Sundance Theatre Lab 2002, 2005, and 2007. Television credits include the recurring role of Karlene Simpson on "Rescue Me," "Law & Order," and "Law & Order: Special Victims Unit." Foy received her B.F.A. in acting from Howard University.

SALA IWAMATSU* (Yasmine Okamoto) has been seen on Broadway in Avenue Q, Rent, and Miss Saigon. Off-Broadway credits include Rachel in Junpata at The Westside Theatre, Philip Kun Goneda's Ballad of Yachats at The Public Theater, and Sale with the Hikaisa and Go at Gotham Stage Company. National tours include Rent, Miss Saigon, and Sayonara.

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States. Iwamatsu's regional credits include Making Tracks at San Jose Repertory Theatre, Gotanda's Sisters Mazama at the Huntington Theatre Company and Missouri Repertory Theatre, Skip Kids at Delaware Theatre Company, Randy Newman's Passe at Goodman Theatre, Ballad of Yachats at Berkeley Repertory Theatre and South Coast Repertory, and A Chorus Line and The Fantasticks at East West Players.

STEVEN ANTHONY JONES* (Erik T. Werbing), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Happy End, Gem of the Ocean, Female Transport, Letter: James, Waiting for Godot, Philip Kun Konoda's Tobien, The Three Sisters, The Diary of Anne Frank, Buried Child, A Christmas Carol (Eureka Opera) Stooge and The Ghost of Christmas Present, Celebration and The Room, "Master Harold..." and the boys, The Messiah, The Invention of Love, The Three Penny Opera, Tartuffe, Indian Ink, Hucka, Insurrection: Holding History, Seven Guitars, Goblet (title role), Aut Gene, Miss Everit Bulls, Clare, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Boy, and Farenheit. Other local theater credits include Fonte Oregina and McCrae (Berkley Repertory Theatre); As You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Division Street (Oddball Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier's Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."}

FRANCIS JUE* (Mr. Oji) was born in San Francisco, California. He has appeared on Broadway in Pacific Overtures (as the Dutch Admiral and Madam, 2004–05), Thoroughly Modern Millie (creating the role of Usui Foo, 2002–04), and M. Butterfly (understudies Song Liling and Conrade Chin, 1989–90, and starring as Song Liling on tour, 1991–92). His off-Broadway credits include The Winter's Tale, Dream True, Times of Athens, King Lear, and A Language of Their Own. He has also appeared widely in regional theater, with Paper Mill Playhouse, North Shore Music Theatre, TheatreWorks, Magic Theatre, and the Asian American Theater Company in San Francisco, in such productions as Red, Floyd Collins, Good People, Dream Around, A Midsummer Night's Dream, In the Woods, Cabaret (Bay Area Critics Circle Award), and Kiss of the Spider Woman ( Drama League Award). His television credits include "Law & Order: Special Victims Unit," "Talk to Me," "Nikki," "Puppet," "Love & Mercy," and "One Life to Live." He received his B.A. degree from Yale University.

HIRO KANAGAWA* (Chister Mowatau) is an actor, playwright, and screenwriter based in Vancouver, Canada. His screen credits range from notable roles in such mainstream hits as "The X-Files," "Smallville," "Best in Show," and "Edward," to the award-winning festival favorites Protection and Hire, behind the camera, A Ross in Money Monster story editor on the acclaimed CBC series "Intelligence" and the voice of Reed Richards/Mr. Fantastic on the Marvel Comics animated series "The Fantastic Tales."
Who's Who in After the War

December 17, 1944. Less than a month after his re-election to an unprecedented fourth term, President Roosevelt lifts the ban excluding Japanese Americans from the West Coast and announces that all relocation centers will be closed within a year. Approximately 90,000 internees return to the West Coast.

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Francis Jue
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Sala Imawatsuy
(Julian Okamura) has been seen on Broadway in Avenue Q, Rent, and Miss Saigon. Off-Broadway credits include Rachel in Eupedia at the Westside Theatre, Philip Kan-gota's Ballad of Yachats at The Public Theater, and Sale with the Heads Gela at Graham Stage Company. National tours include Rent, Miss Saigon, and Sayonara.

Harrison Hoy
(Harriet D. Hoy) appears on Broadway in Manama and Onza at This Island, Off-Broadway, Hoy has been seen in Sin, Lone Star Love (original cast recording) and Groucho: (AUDEI CO Award), Reunion (original cast recording), and Dinah Was. National tours include The Piano Lesson and The Good Times Are Killing Me. She has appeared regionally in Dance of the Holy Ghost (Yale Repertory Theatre), The Piano Lesson and P&K National Tour (Helen Hayes Award nomination, outstanding lead actress in a musical, Arena Stage); Seven Guitars (Center Stage, Pittsburgh Public Theater); Thunder Knocking on the Door (Alabama Shakespeare Festival, Center Stage); Reunion (Helen Hayes nomination, outstanding supporting performance, Ford's Theatre, Ambassador Square, starring Andre DeShields (Cape Playhouse); A Christmas Carol (McCarter Theatre); and the Sundance Theatre Lab 2002, 2003, and 2007. Television credits include the recurring role of Karlen Simpson on "Rescue Me," "Law & Order," and "Law & Order: Special Victims Unit." Hoy received her B.F.A. in acting from Howard University.

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Steven Anthony Jones
(‘Eric T. Warrington’) is an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Happy End, Gem of the Ocean, Female Transport, Lecture Jones, Waiting for Godot, Philip Kan-gota’s Tofon, The Three Sisters, The Electric Light, and Christmas Eve, Buried Child, A Christmas Carol (El Auger, Snoggs and the Ghost of Christmas Present), Celebration and The Room, ‘Master Harold’ ... and the Boys, The Moonshiners, The Invention of Love, The Three-Penny Opera, Tariat, Indian Ink, Huncha, Insurrection: Holding History, Seven Guitars, Othello (title role), Antigone, Miss Everetts Boys, Clara, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fuente Oregonia and McGuire (Berkeley Repertory Theatre); As You Like It (San Francisco Shakespeare Festival, Shakes); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller.”
Who’s Who

Four.” As a playwright, Kanagawa is best known for his play "Tiger of Malaya," which premiered at the National Arts Centre, Ottawa, and Factory Theatre, Toronto, in 2003. His stage work has taken him across Canada and earned him numerous awards and nominations. This is his first U.S. stage appearance.

DELLA MACDOUGALL* (Olga Mukhutov) has been seen at A.C.T. in "A Christmas Carol" and "The Learned Ladies." She has appeared with California Shakespeare Theater in "A Yea, Like Us, The Merchant of Venizia, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, Arms and the Man, A Midsummer Night’s Dream," and "Macbeth." Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Internation Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.

CARRIE PAFF* (Mary-Louise Tucker) was last seen at A.C.T. in first look presentations of "The Imaginary Invalid," directed by Ron Lagomarsino, and "Carry Perkoff’s Wearing for the Flood." Other Bay Area credits include "The Jocasta in the West Coast premiere of Craig Lucas’ "Small Tragedy and Emma in "Bottles" (San Francisco Bay Guardian, best of 2004) at Aurora Theatre Company; the world premiere of "The Haunting of Winchester at San Jose Repertory Theatre; Picass at the Latin Aggie and "Becoming Memories" (Sheila Award Nomination, best supporting actress) at Center REPertory Company; and the world premiere of Charles Goddard’s "The Right Kind of People at Magic Theatre." She has also appeared with "The Shoe Company Company, Womans Will, Word for Word, and Shakespeare Santa Cruz. Film credits include "Prague Isle (Rob Nilsson)" and "Opal’s Diary (Dina Ciriaco)." She holds a master’s degree in educational theater from New York University and is the co-founder of StageWrite, Building Literacy through Theatre.

SAB SHIMONO* (Mr. Goro) was last seen at A.C.T. as "In the original cast of "Mama, with Angela Lansbury. Other Broadway credits include "Mangin in the original cast of "Stephen Sondheim’s "Pacific Overtures," as well as the 2005 revival of "Pacific Overtures," in which he appeared as Lord Abe. His collaborations with writer/director Philip Kan Gotanda span more than 25 years; he earned a 1999–91 New York Drama Desk Award nomination for outstanding actor in Gotanda’s staging of "The Wabi. Other projects with Gotanda include productions of "Yoko Ono, "Yue Die and "Ballad of Yobits. Regional stage productions with Gotanda include "Avocado Kid," "The Wind Cries Mary," and "Manusam." Shimon also starred in the feature film "Life Tastes Great." Other films include "Gang Ho," "The Wabi, Premature Innocence," "Come See the Paradise," "Waterworld," "The Big Hit, Paradise Road, The Scheme, Nature, Rebel Stories, and "Americans," which premiered at the 2006 Asian American Film Festival in San Francisco.
Who's Who

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DELIA MACDOUGALL* (Olga Mikhaylova) has been seen at A.C.T. in A Christmas Carol and The Learned Ladies. She has appeared with California Shakespeare Theater in A Yea Like Us, The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, Arms and the Man, A Midsummer Night's Dream, and Macbeth. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Indiana Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.

CARRIE PAFF* (Mary-Louise Tucker) was last seen at A.C.T in First Look presentations of The Imaginary Invalid, directed by Ron Lagomarsino, and Carey Perloff’s Waiting for the Flood. Other Bay Area credits include Hen/Jocasta in the West Coast premiere of Craig Lucas’s Small Tragedy and Emma in Betrayal (San Francisco Bay Guardian, best of 2004) at Aurora Theatre Company; the world premiere of The Haunting of Winchester at San Jose Repertory Theatre; Picassos at the Latin Age and Becoming Memories (Shelley Award Nomination, best supporting actress) at Center REPertory Company; and the world premiere of Charles Grodin’s The Right Kind of People at Magic Theatre. She has also appeared with The Shoe Company, Women Will, Word for Word, and Shakespearean Santa Cruz. Film credits include Prada Idle (Rob Nilsson) and Opal’s Diary (Dina Ciraulo). She holds a master’s degree in educational theater from New York University and is the co-founder of StageWrite, Building Literacy through Theatre.

SAB SHIMOINO* (Mori Goto) was last seen at A.C.T. as The Governor in Happy End. He debuted on Broadway playing the role of Ito in the original cast of Memoirs, with Angela Lansbury. Other Broadway credits include Marnie in the original cast of Stephen Sondheim’s Pacific Overtures, as well as the 2005 revival of Pacific Overtures, in which he appeared as Lord Abe. His collaborations with writer/director Phillip Kan Gotanda span more than 25 years; he earned a 1990–91 New York Drama Desk Award nomination for outstanding actor in Gotanda’s staging of The Wiz. Other projects with Gotanda include productions of Yokos Darig, You Die and Ballad of Yashita. Regional stage productions with Gotanda include Avocado Kid, The Wind Crisis Marx, and Manganese. Shimoino also starred in the feature film Life Tastes Good. Other films include Going to the Parade, Waterworld, The Big Hit, Paradise Road, The Shadows, Dakota, Robo Stories, and Americano, which premiered at the 2006 Asian American Film Festival in San...
Who’s Who

Francisco. He just completed filming "Sorz" directed by Lana Lee Inoanto.

TED WELCH (Ticket Ticket) hails from Nashville, Tennessee. His New York theater credits include "Games People Play" at the Flatiron Playhouse Theatre and "My Renaissance Fair Lady" at Richard Forman’s Ontological-Hysterial Theater. He has also appeared in "The Enemy of the People" and "Uhuru" at the Williamstown Theatre Festival and in "The Winter's Tale" at Tennessee Repertory Theatre. Other credits include motion capture and voiceover for EA Sport’s Madden NFL Football. He was recently seen in the 2006 A.C.T. production of "A Christmas Carol". A.C.T. Master of Fine Arts (M.F.A.) Program credits include "Red Scare on Sunset", "Confessional", "Glen Ross", "The Love of the Nightingale", and "Much Ado About Nothing". He is also the singer-songwriter for the alt-country band The Petless Dragons. A member of the A.C.T. M.F.A. Program class of 2007, Welch has studied acting at the O'Neill National Theatre Institute and the St. Petersburg Academy of Dramatic Arts in Russia.

TINA CHILIP (Understudy) received her M.F.A. in acting from the Brown University/Trinity Rep Consortium in 2005. Recent credits include "A Christmas Carol" and "Romeo and Juliet" (Trinity Rep); "I Iggy Was (Brown/Trinity Playwrights Rep); "A Tiger in Central Park" (HERE Arts Center); "Cloud Totoro", "The House of Bernarda Alba", "A Midsummer Night’s Dream", "Strange Brew", and "The Blind Woman from Fedora" (Brown/Trinity Consortium). Bay Area credits include work at Marin Shakespeare Company, TheatreWorks, the Bay Area Playwrights Festival, and Willows Theatre Company. She was a company member of San Jose Repertory Theatre’s Red Ladder Theatre for two seasons and currently resides in New York City.

DAWN-ELIN FRASER (Understudy) has performed with the San Francisco Mime Troupe, A.C.T., the San Francisco Shakespeare Festival, Chautauqua Theatre Company, Berkeley Repertory Theatre, Campo Santo, and many up-and-coming local companies, including Encore Theatre Company (with whom she performed in the long-running production of Adam Book’s "Fire Flies"). Specializing in voice, speech, and dialects, she is currently an associate core faculty member in the A.C.T. Conservatory. She has held residencies and/or taught master classes at Stanford University, the Young California Writers’ Project, San Francisco State University, and the SF Arts Education Project. She has also served as dialect coach for productions at all of the major Bay Area theaters, including Maria Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is a co-founder of the "in time, fully Smashed Out" and received her master of fine arts degree from A.C.T.

CRAD MARKER (Understudy) was seen in A.C.T.’s recent production of "The Chairs". Other Bay Area credits include: "The Marriage of Figaro" (Figaro for Center REPertory Company, Brooklyn Boy (Tyler), directed by Joy Carlin, Daily Wise’s Kitchen (Jcik), and Shakespeare in Hollywood (Dick Powell) for TheatreWorks; "Ichingami at Aulis" (Achilles) for San Jose Repertory Theatre; "The Great Moon" (Bacchus) for San Jose Theatre Company; "Love’s Labor’s Lost" (Longsville) for the San Francisco Shakespeare Festival; "The Shape of Things" (Adam) and "The Persians" (Xerxes) for Aurora Theatre Company, each of which earned him a Deana Goodman Choice Award. Other credits include: "The Intelligent Design of Jenny Chow" (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar’s "Continental Divide" (Jack Sand, No Shit), directed by Tony Taccone, for Berkeley Repertory Theatre, Berkeley Repertory Theatre, the Barbican (UK), and La Jolla Playhouse.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
Go behind the curtain

Meet Philip Kan Gotanda, Carey Perloff, and the cast as we follow *After the War* from pre-production to premiere.

Wednesday, May 9 at 7:30pm and Friday, May 11 at 11:00pm.

**KQED 9**

*kqed.org/spark*

Major support for SPARK is provided by The William and Flora Hewlett Foundation, The James Irvine Foundation, Diane B. Wilsey, KQED Campaign for the Future Program Network Fund, and the National Endowment for the Arts.

SPARK is a co-production of KQED and the Bay Area Video Coalition.

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**Who’s Who**

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TED WELCH (Kung Fu Ticket) hailed from Nashville, Tennessee. His New York theater credits include *Game People Play* at the Platinum

Playhouse Theatre and *My Renaissance Fair Lady* at Richard Foreman’s Ontological-Hysteric Theatrical. He has also appeared in *The Enemy of the People* and *Uije the King* at the Williamstown Theatre Festival and in *The Winter’s Tale* at Tennessee Repertory Theatre. Other credits include motion capture and voicework for EA’s Madden NFL Football. He was recently seen in the 2006 A.C.T. production of *A Christmas Carol*. A.C.T. Master of Fine Arts (M.F.A.) Program credits include *Red Sare on Sunsat*, *Confessional*, *Gloryboy*, *Gin Ross*, *The Love of the Nightingale*, and *Much Ado About Nothing*. He is also the singer-songwriter for the alt-country band The Petless Dragons. A member of the A.C.T. M.F.A. Program class of 2007, Welch has studied acting at the O’Neill National Theater Institute and the St. Petersburg Academy of Dramatic Arts in Russia.

TINA CHILIP (Understudy) received her M.F.A. in acting from the Brown University/Trinity Rep Consortium in 2006. Recent credits include *A Christmas Carol* and *Ramos and Juliet* (Trinity Rep); *Ivy Wu* (Brown/Trinity Playwrights Rep); *A Tiger in Central Park* (HERE Arts Center); *Cloud Tintinious*, *The House of Bernanda Alba*, *A Midsummer Night’s Dream*, *Strange Brew*, and *The Blind Woman from Vicarage* (Brown/Trinity Consortium). Bay Area credits include work at Marin Shakespeare Company, TheatreWorks, the Bay Area Playwrights Festival, and Willows Theatre Company. She was a company member of San Jose Repertory Theatre’s Red Ladder Theatre for two seasons and currently resides in New York City.

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**Who’s Who**

the long-running production of Adam Mickiewicz’s *Five Flights*. Specializing in voice, speech, and dialects, she is currently an associate core faculty member in the A.C.T. Conservatory. She has held residencies and/or taught master classes at Stanford University, the Young California Writers’ Project, San Francisco State University, and the SF Arts Education Project. She has also served as a dialect coach for productions at all of the major Bay Area theaters, including Marin Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is the editor of the *“i’m Fully Crushed Out* and received her master of fine arts degree from A.C.T.

CRAIG MARKER (Understudy) was seen in A.C.T.’s recent production of *The Chairs*. Other Bay Area credits include: *The Marriage of Figaro* (Figaro for Center REPertory Company); *Brooklyn Boy* (Tylle), directed by Joy Carlin; *Annie’s Kitchen* (Janice), and *Shakespeare in Hollywood* (Nick Powell) for TheatreWorks; *Iphigenia at Aulis* (Achillides) for San Jose Repertory Theatre; *Bus Stop* (Blanche) for San Mateo Theatre Company; *Love’s Labor’s Lost* (Longaville) for the San Francisco Shakespeare Festival; *The Shape of Things* (Adams) and *The Persians* (Xerxes) for Aurora Theatre Company, each of which earned him a Deau Goodman Choice Award. Other credits include *The Intelligent Design of Perry Chen* (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar’s *Continental Divide* (Jack Sand, No Shit), directed by Tony Taccone, for Berkeley Repertory Theatre, Bérénice Repertory Theatre, the Barbican Theatre (UK), and La Jolla Playhouse.

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**February 2 - May 6, 2007**

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JAPANESE BASKETS & SCULPTURE FROM THE GOTSEN COLLECTION

FEBRUARY 2 - MAY 6, 2007

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*AMERICAN CONSERVATORY THEATER*
Who’s Who

RHONNIE WASHINGTON* (Understudy) is part of the Department of Theatre Arts at San Francisco State University. She earned her Ph.D. from the University of Michigan, Ann Arbor, majoring in directing with a minor in theatre history and criticism. His most recent SFSU directing project was Loves and Other Strangers, by Renée Taylor and Joseph Bologna. His recent acting credits include Cad in The Little Foxes at A.C.T., Car in Bus Stop at Marin Theatre Company, and Troy Maxon in August Wilson’s Fences. Other roles include Polonius in Hamlet, and Aegon in The Comedy of Errors at Shakespeare Santa Cruz, and both Ebenezer Scrooge and Jacob Marley’s Ghost in A.C.T.’s A Christmas Carol, Washington has been honored twice with the San Francisco Bay Guardian with a Hollis Award.

ALLISON JEAN WHITE* (Understudy), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in W. Somerset Maugham’s The Circle, Tom Stoppard’s Travesties and The Real Thing (both directed by Carey Perilid), and in the 2004 production of A Christmas Carol. She was also last seen in spring 2004 in A.C.T. First Look presentations of The Shafer Cabin, Donnatesting, Warrast, and Waiting for the F bowel at the Optimist. She appeared in Cleo Mui, a clown cabaret, with Infinite Stage at the Players Theatre in New York and played Christina in Red Light Winner at the Wellfleet Harbour Academy of the Arts, and performed with Killing My Lobster in 2007 at the Magic Theatre and was seen at Venee 9 and The Marsh in her solo performance piece Whitenose. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

OGIE ZULUETA* (Understudy) has been seen at A.C.T. in The Play’s the Thing Festival Series workshop of The New Americans. Other theatre credits include The Caucasian Chalk Circle with South Coast Repertory Theatre, Bay and the Spectacle of Doors with La Jolla Playhouse, Hamlet with Singapore Repertory Theatre, Pera Palu with The Anteros Company/The Theatre @ Boston Court (Garland Award for ensemble performance), de Vidlua Dreams with Cornet Theater Ensemble and East West Players, Architectures of My Dad’s Pool at Mark Taper Forum/Asian Theatre Workshop, Odellis with Nevada Shakespeare in the Park, Romeo and Juliet with Deaf West Theatre, and Sleepwalk at Playwrights’ Arena. Award nominations include the L.A. Stage Alliance Ovation for featured performance in Cockroach Nation with Moving Arts and Los Angeles Drama Circle Circle and L.A. Weekly nominations for best supporting actor for Red Thread with Zieggar Theatre. Film and television credits include A Day with the Man, My Red Dad Pool as the Day She Was Born, “One West Wilkeid,” “Two Days and a Girl,” and “L.A. Heat.”

PHILIP KAN GOTANDA (Playwright) has been a major influence in the broadening of the definition of theatre in America over the last two and a half decades. He has been one of the Bay Area’s most active playwrights, working with San Francisco’s Asian American Theatre Company (AATC), Berkeley Repertory Theatre, Campo

Who’s Who

Santa + Intersection for the Arts, the Eureka Theatre, Lotus Arts, Magic Theatre, San Jose Repertory Theatre, and A.C.T. Other theatres with which he has worked include East West Players, Boston’s Huntington Theatre Company, Manhattan Theatre Club, the Mark Taper Forum, Missouri Repertory Theatre, the New York Shakespeare Festival, Northwest Asian Theatre, Pan Asian Repertory Theatre, Playwrights Horizons, The Robey Theatre Company, Seattle Repertory Theatre, and South Coast Repertory, among others. Gotanda’s work is also presented internationally; his play Ballad of Yachiho was produced at London’s Gate Theatre in coproduction with the National Theatre, and a Japanese-language version of his play Sisters Matsumura opened in Tokyo at the Minigel Theatre. A new collection of his plays, No More Cherry Blossoms, was published by the University of Washington Press. Among his honors are Guggenheim, TCG/NEA, Rockefeller, PEW Charitable Trust, Civil Liberties Public Education Fund, and Lila Wallace-Reader’s Digest awards. Gotanda is also a respected independent filmmaker, his works seen in festivals around the world. His film—The Kiss, Drunken Tea, and Life Tastes Good, have all been screened at Sundance. Life Tastes Good, which Gotanda wrote and directed, can be seen on the Independent Film Channel (the DVD is widely available). He is currently working on his next film with his business and creative partners, Dale Minami and Diane Takeda. Gotanda collaborated with Maestro Kent Nagano of the Minnesota Symphony and BSO, as well as the Philharmonic and composers Jean-Pascal Beutin, David Benoite, and Naomi Sekiyama on an orchestral work with spoken text, Maaenak: An American Story, about the Japanese-American internment during World War II. Gotanda continues in his personal project of mentoring young artists. He holds a law degree from Hastings College of Law, studied pottery in Japan with the late Hiroshi Sens, and resides in Berkeley with his actress-producer wife, Diane Takeda.

DONALD EASTMAN (Scenic Designer) has designed The Rituals, Hilda, and Orfeo at A.C.T. He has also designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound’s Elektra. Premiere productions include On the Open Road, by Steven Teitch, Les Tris Damos, by Charles Smith, The Gimmick, by Dael Orlandersmith, Such Small Hands, by Tina Howe, Gemiaut Stars, by Tazewell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a grantee of the NEA/ National Opera Institute. Upcoming productions include Faust for Seattle Opera, The Heidi Chronicles and On the Verge at Arena Stage, and Toni Morrison’s Marguerite Garrow and Death in Venice for New York City Opera.

LYDIA TANJ (Costume Designer) has designed Berkeley Repertory Theatre productions of The Glass Menagerie, Our Town, Homer, Master Class, Hambouby, Kalhu, Slavu, and Heartbreak House. Recently, she designed The Merry Wives of Windsor at California Shakespeare Theatre’s Theater and Pagodas at Shakespeare Santa Cruz. Tanj has designed for many of Philip Kan Gotanda’s plays, including Sisters Matsumura (Seattle Repertory Theatre), The Wind Gries Mary (San Jose Repertory Theatre), and Ballad of Yachiho (Berkeley Repertory Theatre). She has also designed for the Oregon Shakespeare Festival, the Mark Taper Forum, South Coast Repertory, Portland Playhouse, Portland Center Stage, Geva Theatre, East-West Players, Pan Asian Repertory Theatre, Asian American

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RHONNIE WASHINGTON
(UNDERSTUDY) is part of the Department of Theatre Arts at San Francisco State University.
He earned his Ph.D. from the University of Michigan, Ann Arbor, majoring in directing with a minor in theatre history and criticism.
His most recent SFSU directing project was Lovers and Other Strangers, by Renee Taylor and Joseph Bologna. His recent acting credits include Cal in The Little Foxes at A.C.T., Carl in Bus Stop at Marin Theatre Company, and Troy Maxon in August Wilson’s Fences. Other roles include Polonius in Hamlet and Ariel in The Comedy of Errors at Shakespeare Santa Cruz, and both Ebenezer Scrooge and Jacob Marley’s Ghost in A.C.T.’s A Christmas Carol. Washington has been honored twice with the San Francisco Bay Guardian with a Golden Award.

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Who's Who

Theater Company, Aurora Theatre Company, Indiana Repertory Theatre, St. Paul’s Towers, The Children’s Theatre, The Public Theater, Manhattan Theatre Club, the Huntington Theatre Company, Syracuse Stage, and Arena Stage. She has received five Bay Area Theatre Critics’ Circle Awards and two Drama–Logue Awards. Film credits include The Joy Luck Club, How to Lose a Guy in 10 Days, The Importance of Being Earnest, and The Last Samurai. She is also the author of The Dressmaker, a memoir of her mother’s life.

JAMES F. INGALLS (Lighting Designer) has designed for A Mother, Three Sisters, Buried Child, For the Pleasure of Seeing Her Again, Goldnight Children Everywhere, Glengarry Glen Ross, The Invention of Love, and The Duchess of Malfi for A.C.T. For Berkeley Repertory Theatre he designed Yellowwoman, How I Learned to Drive, Mi Tiempo, and The Ringer. Other recent credits include The Nutcracker and Silver Ladders, choreographed by Helgi Tomasson, Sylvia, Macbeth, Pacifica, and Samba/Samba Baller, all choreographed by Mark Morris (San Francisco Ballet); John Adam’s Onn宾和 The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Platée, The Hard Nut, L’Oiselet, If person...n’s and the Penny Peabody, (Cal Performances/Zellerbach). Recent projects include John Adam’s A Flowering Tree and Kaja Stariševič’s La Passion de Saint-Exupéry at Peter Sellars’s New Crown. He is also the author of American Children and www.nytimes.com/a for a schedule of upcoming shows and events.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of Parking Straps, The People’s Temple, and Fête de la Nuit at Berkeley Rep. A.C.T.’s new production of A Christmas Carol, and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include music and sound for Cal Shakes’s 2004 production of A Comedy of Errors, sound for Marin Theatre Company’s Life; and Theatrical Arts for the Audio Descriptions of Cal Shakes. Recent projects include John Adam’s A Flowering Tree and Kaja Stariševič’s La Passion de Saint-Exupéry at Peter Sellars’s New Crown. He is also the author of American Children and www.nytimes.com/a for a schedule of upcoming shows and events.

ANTHONY BROWN (Composer) composed, performed, and ethnologist, has become a seminal figure in contemporary California creative music directing the Asian American Orchestra. Since 1998, his orchestral and solo compositions have received critical acclaim for blending Asian musical instruments and sensibilities with the sonorities of the jazz orchestra.

Their recording of Duke Ellington and Billy Strayhorn’s Far East Suite received a 2000 Grammy Award nomination for best large jazz ensemble performance. The orchestra’s recording of Mink DeVille was rated a five-star masterpiece and one of the four best CDs of 2003 by DownBeat magazine. Their new CD Rhymes in Love was completed while Brown was an in residence fellow. Brown’s composition Rhymes (For Children) is the theme music for KQED’s Pacific Time. He and his music are featured in the film documentary Daughters Japan and America’s Intercultural Children (NHK/PBS); he also can be heard on more than 20 recordings. Brown is the recipient of grants, awards, fellowships, and commissions from the Ford Foundation, the Lila Wallace–Reader’s Digest Fund, Meet the Composer, the National Endowment for the Arts, Arts International, the California Arts Council, the Asian Heritage Council, the MacDowell Colony, the San Francisco Chamber Music Society, Theatre Works, the Ministry of Culture in Berlin, and the British Council. He holds an M.A. and Ph.D. in ethnomusicology from UC Berkeley, as well as a master of music from Rutgers University. A Smithsonian associate scholar and a governor of the Recording Academy, Brown has served as a visiting professor of UC Berkeley and as curator of American music at the Smithsonian Institution. The University of California Press will publish his book, Give the Drummer Some! The Development of Modern Jazz Drumming, in 2008.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Change at the Soyournetz Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Bolgovec-Macalpine, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Nebraska, and Miranda magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, It’s a Wonderful Life, and Piaf at the Largo Ashe. As well as the first workshop of The Count of Monte Cristo and the CD-ROM game Osiris. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditor and Ron Appaloos! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB* (Stage Manager) is in his 14th season at A.C.T., where he worked most recently on Happy End, Cast a Sun, and The Goat or Who is Sylvia?, The Viper

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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Theater Company, Aurora Theatre Company, Indiana Repertory Theatre, The Children’s Theatre, The Public Theater, Manhattan Theatre Club, the Huntington Theatre Company, Syracuse Stage, and Arena Stage. She has received five Bay Area Theatre Critics’ Circle Awards and two Drama-Logue Awards. Film credits include The Joy Luck Club, Hell on Heels, Broken Blossoms, Don Simon, Czaroff, The Wash, A Thousand Pieces of Gold, and Life Tastes Good.

JAMES F. INGALLS (Light Designer) has designed for 12 Plays and 3 Babies. His Four Sisters, The Last Interview, and The Duchess of Malfi for A.C.T. For Berkeley Repertory Theatre he designed Silverman, How I Learned to Drive, Mr. Diz, and The River Gardener. Other significant works includes The Nutcracker and Silver Ladders, choreographed by Helgi Tomasson; Sylvia, Madame, Pacific, and Sandpiper Ballet, all choreographed by Mark Morris (San Francisco Ballet); John Adams’ Dr Atomic and The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Platée, The Hard Nut, Xliffringe, 11 persons, its idiosyncratic and The Pierre Pizzuti. (Cal Performances/Zellerbach). Recent projects included John Adams’ A Flowering Tree and Kaia Sztariková’s La Passion du Christ Betty at Peter Sellars’ New Crooked House Festival in Santa Fe. He often collaborates with Melanie Rios Giaro and the Saint Joseph Ballet in Santa Ana.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fire Moon and Large/Large/Very Large (Tony Award nomination). He has also directed and off-Broadway productions of Hilda (dir. Carey Perloff), Trees for Nothing, A Play in Her Ear, Soprano, and Pennsylvania.

Theater Company credits include A Christmas Carol, The Gamblers, The Rafting Job, Leves James, The Constant Wife, Carey Perloff’s The Colossus of Rhodes, and The Difficulty of Crossing a Field at A.C.T., Sister Mimes at the Seattle Repertory Theatre, and death at Milwaukee Repertory Theatre. And Lesنغ D Uzbek’s Shakespeare in Hollywood at Arena Stage, where she was an associate director. Some film credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, If Tovariche for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has created sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of Panning Storms, The People’s Temple, and Dusk at the Ballet Reuig, A.C.T.’s new production of a Christmas Carol, and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include music and sound for Cal Shakes’ 2004 production of A Comedy of Errors, sound for Marin Theatre Company’s Life; sound for Sefra’s Ghost at Berkeley Rep; and sound for Shogun’s Players’ and Studio Theatre’s productions of The Death of Meyjorlieh. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award for sound design for The Death of Meyjorlieh and a 2004 Princess Grace Award.

ANTHONY BROWN (Composer) composer, percussionist, and ethnomusicologist, has become a seminal figure in contemporary California creative music directing the Asian American Orchestra. Since 1998, he once worked as a composer and critic on behalf of Asian American musical instruments and sensibilities with the sonorities of the jazz orchestra. Their recording of Duke Ellington and Billy Strayhorn’s Far East Suite received a 2000 Grammy Award nomination for best large jazz ensemble performance. The orchestra’s recording of Monk’s Moods was rated a “five-star masterpiece” and one of the four “best CDs” of 2003 by Downbeat magazine. Their new CD Rhapso Diaz was completed while Brown was in a coma. Brown’s composition Rhymes For Children is the theme music for KQED’s “Pacific Time.” He and his music are featured in the film documentary Dusk Japan and America’s International Children (NHK/PBS), he also can be heard on more than 20 recordings. Brown is the recipient of grants, awards, fellowships, and commissions from the Ford Foundation, the Lila Wallace-Reader’s Digest Fund, Meet the Composer, the National Endowment for the Arts, Arts International, the California Arts Council, the Asian Heritage Council, the MacDowell Colony, the San Francisco Chamber Music Society, TheatreWorks, the Ministry of Culture in Berlin, and the British Council.

He holds an M.A. and Ph.D. in ethnomusicology from UC Berkeley, as well as a master of music from Rutgers University. A Smithsonian associate scholar and a governor of the Recording Academy, Brown has served as a visiting professor at UC Berkeley and as curator of American music at the Smithsonian Institution. The University of California Press will publish his book, Give the Drummer Some! The Development of Modern Jazz Drumming, in 2008.

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KIMBERLY MARK WEBB* (Stage Manager) is in his 15th season at A.C.T., where he worked most recently on Happy End, Cast on a Hot Tin Roof, The Goat or Who is Sylvia?, The Vespertine

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Inheritance, The Geometers, The Real Thing, A Mother, and A Doll’s House. A long association with Berkeley Repertory Theatre includes last year’s production of Culture Clash Zeros in Hell. Other credits include Plissis at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, Henrik in the Willamstown Theatre Festival, and The Master Builder and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DALEY’S (Assistant Stage Manager) previous works include Stravinsky, Happy End, Gm of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.); the world premiers of The Opposite of Sex/The Musical and De Foe, written and directed by David Mamet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Schwartz, and Victims of bridesmaids (Mum Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Gild’s Bully, Thistled Night (L.A. Women’s Shakespeare Company); The Sandalwind Diaries (The Theatre Offensive); Tongues of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Duc de for One, and Julius Caesar (Shakespeare & Company); and The Rossetti Rise of attempts Us, Ain’t Misbehavin’; The Night Larry Kramer Kissed Me, and A Clear Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of The Trojan Women, Bertolt Brecht/Kurt Weill’s Happy End (including a cast album recording), and Grover’s Corners (a new adaptation by Perloff with Paul Wahl). David Mamet’s new adaptation of Grover’s Corners: The Hayag Infomation has been nominated for a 2005 OBIE Award for Excellence. Under Perloff’s leadership, A.C.T. has produced numerous OBIE Awards for acting, direction, and design, as well as the 1998 OBER for artistic excellence. In 1993, she directed the world premiers of Steve Reich and Beryl Korot’s opera The Cave at the Vienna University and Brooklyn Academy of Music. Perloff received a B.A. in Beto Rappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tusich School of the Arts at New York University for seven years and taught and directed in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director) now in her 11th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.F.A. degree from the Richard Brey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Central Festival, Cambridge Festival Company, Charlotte Festival, Theatre Nouveau, New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a fine theater performing arts complex and school that annually produces 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committees of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Performing Arts in Edmonton. As active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the Board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers Big Sisters of San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Constituent Director) oversees the administration of the A.C.T. Conservatory’s 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 actress, she has performed in numerous off-Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Edinburgh (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 the Yale School of Drama.

JAMES HAIRE (Producers Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Howell Drinks a Little and Gypsy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Events Little Egypt (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theatre Credits International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.
Who’s Who

Inheritance, The Gemstone, The Real Thing, A Mother, and A Doll’s House. A long association with Berkeley Repertory Theatre includes last year’s production of Culture Clash Zeros in Hell. Other credits include Piaf at the Latin American in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, Heathers at the Williamstown Theatre Festival, and The Master Builder and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DALEY’S (Assistant Stage Manager) previous works include Dances at a Gathering, Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.); the world premières of The Opponent of Sue; The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Lost Schuas, and Victims of Kneussa (Marin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Gilda’s Baloney, Thalhig Night (L.A. Women’s Shakespeare Company); The Santaladi Diaries (The Theatre Offensive); Tongues of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Restless Rise of downton Us, Ain’t Methoudese, The Night Larry Kramer Kissed Me, and A Clear Night with Patty Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tartuffe, Bernard, Bronte’s/Kurt Weill’s Happy End (including a cast after-performance recording), and The Grapes of Wrath (a new adaptation by Perloff with Paul Wahl), David Mamet’s new adaptation of Gruneberg: Bullis’s The Playboy Information Agent, Chekhov’s The Seagull, and Ionesco’s The Chairs. Conceived by Coghlins A Monkey (an A.C.T.-commissioned adaptation of Gorky’s Vose Zvezdolom), Boets’ A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Nielson’s Hilda, coproduced at A.C.T.’s second space (Zoom) with Laura Pilis Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s SIEFF Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing premieres of productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premières of and new versions of The Invention of Love and Indian Ink and Pinter’s Celebration and The Roon; A.C.T.-commissioned translations of Hebe, The Minotauress, Europa, and The Heart Is a Force; the world premières of Leslie Ayvazian’s Singer’s Joy and acclaimed productions of The Threepenny Opera, The Glass Menagerie, The Rose Tattoo, Designing, Creators, Home, and The Tempest. Her work at A.C.T. also includes the world premières of Smith’s The River, for which山路 Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premières of her own play The Coliseum of Rhodes (a finalist for the Susan Smith Blackburn Award); her play Luminous During, which will be seen at the Magic Theatre in December; and premières with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped in the summer of 2004 at New York Stage & Films, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood was directed by A.C.T.’s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip K. Gosdena, on his new play after the War at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), and Robert O’Hara, on Anouilh for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premières of Elvis Presley’s lieutenant, the American premiere of Pinter’s Absolute Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 OVA for outstanding artistic excellence. In 1993, she directed the world premières of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

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 Tasch 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.

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A.C.T. Profiles

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After the War 29

American Conservatory Theater
THE GALLERY AT A.C.T.

GARY BUKOVNIK: SMALL WORKS ON PAPER

Find yourself with some extra time before a performance for a last-minute visitation? Want to expose yourself to more fine art, but don’t make it to its art galleries as often as you’d like? Now you need look no further than A.C.T.

We invite you to visit the second floor of the theater just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2006-07 season.

Intricate and vibrant works by San Francisco artist Gary Bukovnik are on view at A.C.T. February 4-April 22. Bukovnik’s canvases of flowers and other objects show a depth and complexity drawn from the tradition of Cézanne’s still life, but with an abstract, modern use of negative space. A master of the medium of watercolor, he explores the tension between the wet medium and the dry paper, revealing endless layers and depth. His lithographs and monotypes show imaginative reflection of his subject. Influenced by the uplifting light of San Francisco and the urban flower market near his studio, Bukovnik strives to capture the spirit of the flowers, leaving them in their chaotic bunches and choosing the simplest of vessels to honor the natural beauty of his subject.

Born and raised in Cleveland, Bukovnik moved to the West Coast in 1974. His work is represented in many public and private collections, including the Fine Arts Museums of San Francisco, the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, the Butler Institute of American Art, and the Art Institute of Chicago.

For more information about Gary Bukovnik contact Kevin Simmers at 415.474.1066 / kcsimmers@smtpsf.com

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Koret Visiting Artist Series

In a generous new three-year partnership with A.C.T., Koret is now supporting our popular audience discussions. As part of its commitment to promoting educational programs that contribute to the Bay Area’s diverse cultural landscape, Koret is sponsoring the following exciting new series of talks with acclaimed theater artists, as well as in A.C.T.’s regularly scheduled audience Exchanges and Prologues. Hometowns/Threaten Towns

Sunday, April 16, 2006, 8 p.m.

Following the matinee performance of After the War

Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects the theater.

Panelists: GREGORY BOYD (Artistic Director, Alley Theatre), LOIS HALLAMAY (Fredrick and artistic director, Portland Center Theater Company) and MICHAEL WILSON (Artistic Director, Hartford Stage)

Sponsored by A.C.T. artistic director CAREY PERKOFF

New Voices, New Works

Saturday, May 27, 2006

Prior to the matinee performance of Blackbird

Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshopping to success.

PHILIP K PLANER (Artistic Director of the Mint) and others to be announced

Sponsored by A.C.T. Associate artistic director JOHANNA FALKLER

For more information, visit www.aact.org
THE GALLERY AT A.C.T.

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Each artwork purchase benefits A.C.T. For more information about Gary Bukovnik contact Kevin Simmers at 415.474.1066 / ksimmers@actsymphony.org.

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Carla Wilkins
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Frannie Fleishacker, Co-chair * Deedee McMurray, Co-chair

Producers Circle members make annual gifts of $10,000 or more to A.C.T. Their extraordinary generosity supports our season, our artists in our community. Members enjoy a variety of benefits and are invited to participate in the artistic development of A.C.T.’s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members’ generosity during the January 1, 2006-January 31, 2007, period. For information about membership, please contact Paul Konstale at 415.439.2315 or paulkonstale@act.org.

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SHOWCASING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007

Over the past two seasons, you may have seen members of this year’s graduating M.F.A. Program class perform on the A.C.T. stage in Happy End (Brennen Leah and Stephanie Ann Saunders), The Little Foxes (Grace Heid and John Bull), A Christmas Carol, and After the War (Ted Welch). You may also have caught them on the Zoom stage in last fall’s productions of Baby with the Bathwater and Red Snow on Sunset or more recently in The Cider House Rules. Part One, Here in St. Cloud. At the Class of ’07 Showcase they will perform together one last time in a diverse program of drama, comedy, and music, chosen to highlight each graduate’s individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

While A.C.T. is able to provide some support for showcase expenses and makes arrangements on the students’ behalf in each city, they rely on the generosity of friends, family, and colleagues to help defray the remaining costs (which include travel and accommodations). We welcome your help in launching the careers of these talented young artists.

To donate to the 2007 A.C.T. Master of Fine Arts Program Showcase Fund, please call Leslie McNichol at 415.439.2466.
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4/19, Zuma Theater
4/22, Four Seasons Hotel
4/25-4/26, Zuma Theater

A.C.T. COMEDY NIGHT
5/20, A.C.T.

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<table>
<thead>
<tr>
<th>Event</th>
<th>After the War</th>
<th>Blackbird</th>
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<tbody>
<tr>
<td><strong>A.C.T. PROLOGUE</strong> A conversation with the director before the 7 p.m. Tuesday preview (5:30-6 p.m.)</td>
<td>Tuesday 3/27</td>
<td>Tuesday 5/1</td>
</tr>
<tr>
<td><strong>AUDIENCE EXCHANGES</strong> Free post-performance discussions with theater and A.C.T. staff members</td>
<td>Tuesday 4/3</td>
<td>Tuesday 5/8</td>
</tr>
<tr>
<td><strong>OUT WITH A.C.T.</strong> A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</td>
<td>Wednesday 4/4</td>
<td>Wednesday 5/9</td>
</tr>
<tr>
<td><strong>THEATER ON THE COUCH</strong> An exciting collaboration between A.C.T. and The San Francisco Foundation for Psychopharmacology to generate lively dialogues among the audience and a panel of renowned local psychopharmacologists. After the show, the panel will discuss the psychobiological aspects of the play and take questions from the audience.</td>
<td>Friday 5/13</td>
<td>Friday 5/17</td>
</tr>
</tbody>
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*indicates matinee performance.
A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
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Melissa Smith
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Jeffrey P. Malley
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