

MARCH 2023

A.C.T. PRESENTS

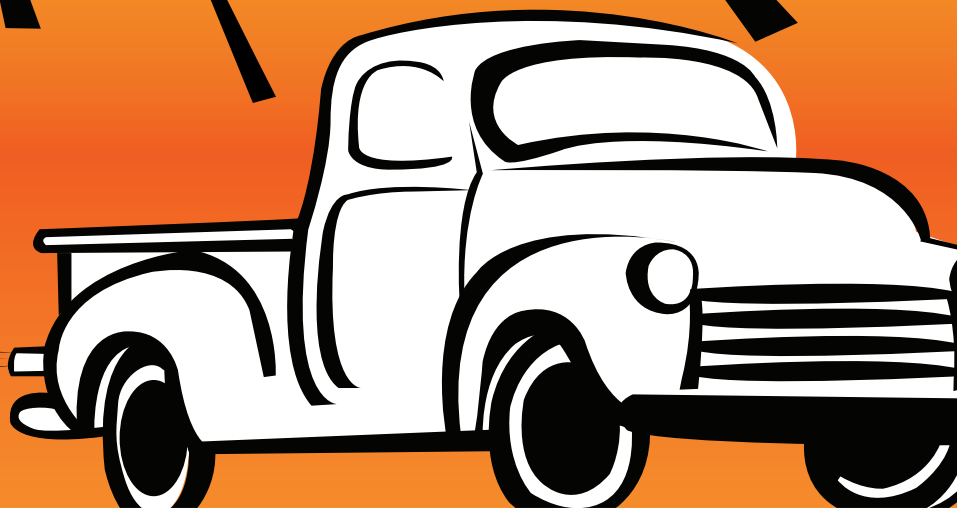
POOR YELLA REDNECKS

VIETGONE 2

BY QUI NGUYEN

DIRECTED BY JAIME CASTAÑEDA

22 SEASON
23
SEASON 56



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WEST COAST PREMIERE

Michel van der Aa's *Blank Out*

Michel van der Aa, *composer, film and stage director*
Miah Persson, *soprano*
Roderick Williams, *baritone (film)*
Netherlands Chamber Choir (film)
Klaas Stok, *conductor*

In van der Aa's singular creation, what is real and now melds with what is remembered and what is felt as soprano Miah Persson and baritone Roderick Williams reveal a shared trauma, inspired by the life and work of South African poet Ingrid Jonker.

Apr 28–29
ZELLERBACH HALL

An Illuminations: "Human and Machine" event.
calperformances.org/illuminations

BAY AREA PREMIERE

Octavia E. Butler's *Parable of the Sower*

Created by Toshi Reagon and Bernice Johnson Reagon
Co-directed by Eric Ting and Signe V. Harri-day
Based on the novels *Parable of the Sower* and
Parable of the Talents by Octavia E. Butler

Science fiction writer Octavia E. Butler's deeply resonant and startlingly prescient *Parable of the Sower* is brought to life in an evening-length congregational opera, which follows a young Black woman through a dystopian, apocalyptic American future.

May 5–6
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THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its fifth year under the leadership of Tony Award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, A.C.T. is charged with fulfilling its mission to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. A.C.T. is a Tony Award-winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. The organization values inclusion, transformational learning, participation, and rigorous fun.

In January 2022, A.C.T. welcomed more than 23,000 people to experience the show *Freestyle Love Supreme*, created by Thomas Kail, Lin-Manuel Miranda, and Anthony Veneziale. Thanks to lead support from Salesforce, with additional support provided by the Koret Foundation and a number of generous donors, we were able to provide more than 15,000 highly subsidized tickets for free or only \$5–10 to people and organizations throughout the Bay Area. We explored every corner of the Strand theater with the experiential *Fefu and Her Friends* by Maria Irene Fornés, directed by Pam MacKinnon, building community as audiences connected with each other in traversing the theater. In the fall, we welcomed the 7 Fingers to A.C.T. with *Passengers* and were treated to acrobatic feats and a poignant story; celebrated Bill Irwin and his entertaining exploration of Samuel Beckett and his work, *On Beckett*; and closed out 2022 with the return of our beloved holiday tradition *A Christmas Carol*. Most recently,

we presented the west coast premiere of Christopher Chen's *The Headlands*, which gained great critical and audience acclaim, and became our highest-grossing non-holiday show since our 2016/17 season.

A.C.T. is steadfastly committed to transformative learning through its Conservatory, which offers a robust array of theater-based classes and training programs, including Studio A.C.T., the Young Conservatory, Summer Training Congress, San Francisco Semester, and Institutional Professional Development. These programs help participants discover their inner artistry, while also training the artists who will shape the cultural landscape of our society. While the Conservatory's MFA Program ended with the Class of 2022, we honor and celebrate the tremendous impact the program has had on individual artists and on American theater as a whole.

In addition, our Education & Community Programs bring theater and arts education curricula to schools and community-based organizations across the Bay Area. For an entire decade, these programs have provided annually close to 20,000 young people and educators from around the region with opportunities to experience the transformational potential of dramatic storytelling, critical thinking, and creation through collaboration, and have fostered the artists and audiences of the future.

American Conservatory Theater is your theater, San Francisco. Welcome!

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The cast of *Poor Yella Rednecks* in rehearsal: Hyunmin Rhee, Will Dao, Jenny Nguyen Nelson, Christine Jamlig, and Jomar Tagatac. Photo by Nakia Gibbs.

WHAT'S INSIDE

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FROM THE ARTISTIC + EXECUTIVE DIRECTORS

DEAR FRIENDLY FOLK:

I am thrilled to welcome you back into the world of Qui Nguyen for part two of his ongoing autobiographical *Vietgone* trilogy at A.C.T.'s Strand Theater.

In Spring 2018 I had been named the next Artistic Director of A.C.T. and was in concert with Associate Artistic Director Andy Chan Donald pulling together the 2018/19 season, but was yet to start officially. I was jetting to San Francisco a few days a month from my twenty-five-year home of New York City, listening and learning what the job here might hold. It was a time of huge personal and professional transition.

One of the highlights of the time was a show at the Strand Theater that was week by week becoming a single-ticket-selling breakout hit. The show was *Vietgone*, directed by Jaime Castañeda, with music by Shammy Dee. Friends were clearly telling friends this was an event not to be missed. I got to witness and be a part of the energized lobby scene, swaying to the music-vibing house. It boded well for my tenure and service at A.C.T. There seemed an appetite for funny, provocative, contemporary voices on the stage. Bay Area audiences were showing up!

I write this five years later, coming through a storied time for our industry, for our art form, for our region. But I continue to believe that there is a huge appetite for great story that brings *artists and communities together to inspire and provoke*. So much so that this phrase is a large part of A.C.T.'s written purpose. Do check out our website for this, along with our mission.

And so . . . we are committed to producing Qui Nguyen's trilogy with the third installment (to date still more idea than pen to page). We are committed to bring this trilogy through A.C.T., helmed by Jaime and scored by Shammy. We hope we will share this third play soon. The *Vietgone* saga has a track record at A.C.T., yes! But also this story goes deep while soaring high. It's a personal exploration of the American Dream specific to a Vietnamese immigrant family and first-gen American experience, full of compromise, joy, hardscrabble setback, and love. I am thrilled you are here. Please tell your friends. Come back a second time; I plan to.

Enjoy!



Pam MacKinnon
Artistic Director

WELCOME TO THE STRAND THEATER AND POOR YELLA REDNECKS: VIETGONE 2!

It's been a year since we've been together for a mainstage show at the Strand Theater. It feels good to inhabit these rooms again, to activate these spaces, and to gather to watch a sequel years in the making.

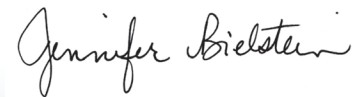
Whether you saw *Vietgone* here five years ago, saw one of the other local productions that has happened since then, or this is your first foray into the story of Tong and Quang, you're in for a delight. Playwright Qui Nguyen is a master storyteller, and incorporates musicality and visual effects into the text with superb precision.

It's important for a theater like A.C.T. to invest in new work, to help develop the future canon of American theater. Working with playwrights like Qui, who are creating relevant and exciting work for the stage, is a key part of this effort. It's why you'll find us producing the work of contemporary artists like Christopher Chen (*Communion*, *The Headlands*), Dominique Morisseau (*Hippest Trip – The Soul Train Musical*), and Lauren Yee (*The Great Leap*). In our 2023/24 Season, which we've just announced (read more on page 20!), you'll find artists like Kate Attwell (A.C.T.'s *Testmatch*) and Kristina Wong. We love working with vital, empowering voices to help engage the spirit of the San Francisco Bay Area and celebrate liveness.

I hope you'll consider joining us next season with a subscription—the best way to lock in your ticket prices and secure the best rates. You'll also gain access to subscriber benefits like discounted parking, special offers on concessions and merch, early access to special events, and more. Visit act-sf.org/subscribe to learn more.

We couldn't do what we do without you, our audience. Thank you for choosing to spend some time with A.C.T.!

Enjoy the show,



Jennifer Bielstein
Executive Director



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**POOR YELLA REDNECKS
VIETGONE 2**

By Qui Nguyen

Directed by Jaime Castañeda

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POOR YELLA REDNECKS VIETGONE 2

By **Qui Nguyen**

Directed by **Jaime Castañeda**

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CHRISTINE JAMLIG Huong/Thu/San/Cop
JENNY NGUYEN NELSON Tong
HYUNMIN RHEE Quang/Chris
JOMAR TAGATAC Playwright/Immigration Officer/British
Narrator/Bobby/Tommy/Grocery Boy

UNDERSTUDIES

BEN CHAU-CHIU Quang/Chris
AMANDA LE NGUYEN Tong, Huong/Thu/San/Cop
JED PARSARIO Nhan/Cowboy/Little Man/Grocery Boy,
Playwright/Immigration Officer/British
Narrator/Bobby/Tommy/Grocery Boy

STAGE MANAGEMENT

REBECCA J. ENNALS Stage Manager
WESLEY APFEL Assistant Stage Manager

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TANYA ORELLANA Scenic Design
JESSIE AMOROSO Costume Design
YI ZHAO Lighting Design
JAKE RODRIGUEZ Sound Design
YEE EUN NAM Projection Design
JAMES ORTIZ Puppet Design & Direction
SHAMMY DEE Original Music
JOY MEADS Dramaturg
JANET FOSTER, CSA & KATIE CRADDOCK Casting
NATALIA DUONG Assistant Director & Cultural Consultant

A.C.T. PRODUCING TEAM

ANDY CHAN DONALD Associate Artistic Director
LOUISA LISKA Director of General Management & Operations
AMY DALBA General Manager
MARTIN BARRON Director of Production

Poor Yella Rednecks was commissioned and first produced by South Coast Repertory
(David Ivers, Artistic Director, Paula Tomei, Managing Director) and Manhattan Theatre Club
(Lynne Meadow, Artistic Director, Barry Grove, Executive Producer).

Poor Yella Rednecks was co-commissioned by South Coast Repertory and Manhattan Theatre Club and
developed by South Coast Repertory as part of the Pacific Playwrights Festival.

This play is a recipient of the Edgerton Foundation New American Play Award

Developed in part with Center Theatre Group's L.A. Writers' Workshop

The actors and stage managers employed in this production are members of Actors' Equity Association,
the union of professional actors and stage managers in the United States.

Recording notice: The videotaping or making of electronic or other audio and/or visual recordings of this production,
or distributing recordings on any medium, including the internet, is strictly prohibited.

LIKE COMING HOME

INTERVIEW WITH JAIME CASTAÑEDA AND SHAMMY DEE

BY NATALIA DUONG, ASSISTANT DIRECTOR & CULTURAL CONSULTANT

Poor Yella Rednecks director Jaime Castañeda and composer Shammy Dee are long-time friends and collaborators. After meeting this storied duo during A.C.T.'s production of *Vietgone* in 2018, working on this show feels like coming home. Here's an inside look at the soundtracks of our lives, the playlists that fed our process, and a look behind the scenes at how Jaime and Shammy crafted the music of *Poor Yella Rednecks*.

Natalia: Can you share about the musical inspiration for the songs in *PYR*?

Jaime: We cycled through various decades of jazz, hip hop, funk, and punk. We landed in a place of nostalgic hip hop in the culture's early years.

Shammy: Jaime and I wanted to touch on our love of hip hop during the Golden Era. We wanted to have music that the hip hop heads would like, but that people who grew up during the 70s and 80s would hear and say "I recognize that!" Our starting point was a lot of 90s hip hop classics that a lot of people may recognize. And then we went all over the place—soul, funk, disco, 80s, and more—to see what vibes would work with each moment.

Natalia: How did this process differ from your approach to *Vietgone* in 2018?

Jaime: Shammy and I came to this with fresh ears—we wanted to think about what might move an audience today. We did however listen to our tunes from *Vietgone* before diving in for inspiration.

Shammy: The primary question we asked is, "How could the music support the emotion and the story of the moment?" We experimented heavy with different sounds and styles. I came up with a ton of ideas and we filtered through them all! *Vietgone* had a similar approach, but this round we really made sure there was more connective tissue between the music and characters.

Natalia: There's been a lot of discussion this year about the 50th anniversary of hip hop. Can you share a bit about the way that hip hop traversed communities both in its origins and also in the way it circulates now?

Shammy: Hip hop brings people together! In the early days, you had the Latino and African-American communities come together as breakdancers. You had African-American and Jamaican DJs. You had MCs of different cultures. And we can't forget about the graf artists! The foundation of the culture was embedded in inclusivity. If you had skills or you loved the music, you were in. No questions asked. It's a testament to the music that something which started at a party at 1520

Sedgwick Ave has blown up and gone around the world multiple times! Today, you have K-Pop artists rapping. I don't think anyone would have guessed how powerful the culture could be. I think technology is a huge part of how it spread. Television and radio were huge in creating a big monoculture of what is hot, and hip hop really took off during that time. But now with streaming and social media, there is global access to everything. I've seen young kids in the Middle East rap about the real on Instagram. That was impossible 20 years ago.

Jaime: Right at this moment, I'm more interested in looking forward than looking back. What will the next several decades across this globe bring in terms of music, art, and hip hop in all its elements—including the theater!

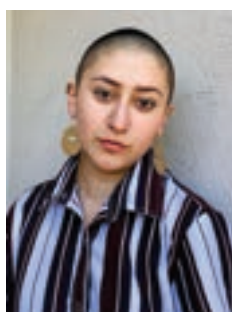
	Jaime	Shammy
1. Track you first fell in love to?	This is a cheat, but Shammy Dee was the DJ at my wedding eleven years ago and our first dance was to Talib Kweli's "Talk to You." See also: "Never Been In Love" (also Talib).	I might swoon a touch if she listened to Ella and Louis duets
2. Track that makes you feel most at home?	My kid self: Gloria Estefan's "Mi Tierra." My twenty something self: JAY Z's "Already Home." Me now: Natalia Lafourcade's "Hasta La Raiz."	This is hard. I got three options: Black Star – Little Brother (off the Hurricane soundtrack) produced by J Dilla, Black Star feat. Black Thought – Respiration (Pete Rock Remix. So good.), and Common – Invocation.
3. Track that plays rent free in your head?	"Because I'm Me" – The Avalanches	Changes on a daily basis! Today, "Royalty" by Gangstarr popped into my head. (Wow, I'm heavy 90s hip hop right now...)
4. Best breakup song?	Lauryn Hill's "Lost Ones" and Amy Winehouse's "Love Is a Losing Game."	Labrinth – "Jealous." Oof...hits deep
5. Favorite crates-digging find?	The Crusaders' "Way Back Home." Add that to your playlist on the way back home.	Singular favorites are hard to nail down. But one of them is "Shaft In Africa (Addis)" by Johnny Pate
6. Favorite track that you forgot about and rediscovered recently?	Because of Natalia, I discovered SUBOI who is a straight up emcee! Also, I'm always throwing Courtney Barnett into the rotation every several months.	Slum Village – "Untitled/Fantastic"
7. Personal anthem?	See numbers 1, 2, 3, 5.	Shammy Dee – "Now That I'm On!"

MEET A.C.T.'S EQUITY, DIVERSITY, & INCLUSION TEAM!



Chrystal Ellis Sweazey (she/her/hers) is the Director of Human Resources and Equity, Diversity, & Inclusion at A.C.T. She has over ten years of leadership and organizational development experience. She is passionate about building teams and healthy organizations through quality

leadership and implementing strategic diversity and inclusion initiatives. She serves on the board of CalSAC, a nationally recognized nonprofit whose mission is to build a more just and equitable California through leadership development and advocacy for youth. In 2016 Chrystal was recognized for her commitment to education and leadership development by the California Department of Education.



Alejandra Maria Rivas (she/they/elle) initially came to A.C.T. in August 2019 working in the Conservatory and Education & Community Program departments, and has maintained an active role on the EDI Committee ever since. They are humbled to be

part of this inaugural role of EDI Manager at A.C.T. Moving forward, they will support and guide the EDI Committee to support EDI trainings, events, and programs at A.C.T., as well as strategic plan implementation. Alejandra hopes to keep accessibility, intersectionality, equity, diversity, inclusion, and belonging at the forefront of A.C.T.'s practices!

“As the newly appointed EDI team, we encourage bravery and challenge in meeting us, yourself and others where they are on their journeys. We are moving onward together. We look forward to collaborating with you in conversation and action!”

—Chrystal and Alejandra

Read more about A.C.T.'s EDI strategic plan at act-sf.org/edi

RISING LEADERS COUNCIL

A.C.T.'s **Rising Leaders Council** (RLC) is a dynamic new membership program that connects Bay Area professionals in their 20s and 30s with dedicated access to A.C.T., offering curated social and networking opportunities centered around the theater's mainstage productions and community programs.

As an RLC member, you'll align yourself with other passionate citizen leaders in the Bay Area and provide meaningful support to A.C.T., all while enjoying exclusive member benefits and behind-the-scenes opportunities—like invitations to festive happy hours, backstage tours, and production rehearsals, concierge ticketing, VIP Lounge access, and much more!

To learn more about the RLC and to join, please visit act-sf.org/RLC or contact Will Gaines at wgaines@act-sf.org.



QUI NGUYEN PLAYWRIGHT, SCREENWRITER, GEEK!



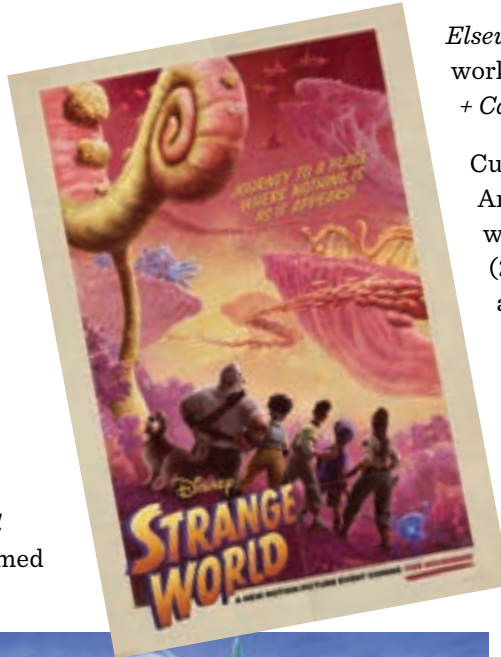
Playwright Qui Nguyen has been busy in the five years since he was last at A.C.T. In 2018, we produced *Vietgone* at the Strand Theater, alongside another

production of his, *Begets: Fall of a High School Ronin*, which our Young Conservatory performed upstairs in the Rueff Theater. Audiences enjoyed seeing both shows and getting a fuller perspective of Qui's work and process. "Artistically, I look at the world in very different colors," he said in an interview in the *Vietgone* program.

Since then, Qui hasn't slowed down. He debuted *Poor Yella Rednecks* at South Coast Repertory in March 2019, and it was scheduled to be produced at other theaters in 2020, including Manhattan Theatre Club and A.C.T. (MTC has reprogrammed *Poor Yella Rednecks* into its 2023/24 season.)

The Geffen Playhouse commissioned Qui to write *Revenge Song*, an "irreverent take on French history somewhere between the realms of superheroes and comic books," produced at the Geffen in February 2020, and which went on to be a part of Oregon Shakespeare Festival's 2022 season.

In the TV world, Qui worked as an executive story editor and writer on *The Society* (2019) and *Dispatches from*



Elsewhere (2020), and continued work as a writer on the PBS show *Peg + Cat* (2013–2018).

Currently, Qui is with Walt Disney Animation Studios, where he co-wrote *Raya and the Last Dragon* (2021) with Adele Lim, and wrote and co-directed *Strange World* (2022). Both films were said by critics to "lean more into the action than Disney's typical musical fantasies," which fits with Qui's description of his own work: "I like fights! . . . I try to find a fun angle for everything. I can write realism but I don't really like doing it . . . I like to move an audience while also having fun with them."

Currently, Qui is developing new plays with Manhattan Theatre Club/Geffen Playhouse, The Atlantic, Cincinnati Playhouse in the Park, and Center Theatre Group/The Goodman. And when chapter three of the *Vietgone* trilogy is completed, we look forward to bringing it to San Francisco and the Bay Area.



YC production of *Begets: Fall of a High School Ronin*, photo by Jay Yamada

WHO'S WHO IN POOR YELLA REDNECKS



WILL DAO
(Nhan/Cowboy/
Little Man/
Grocery Boy)

is thrilled to return to A.C.T. and to continue on the *Vietgone* journey!

His credits include *Vietgone* (Oregon Shakespeare Festival/Seattle Repertory Theatre/L.A. Theatreworks); *The Headlands*, *The Matchmaker* (A.C.T.); *Final Boarding Call* (Ma-Yi Theater Company/WP Theater/Playwrights Foundation/Powerhouse Theater); *The Chinese Lady* (Magic Theatre/Denver Center for the Performing Arts); *The Hundred Flowers Project* (Crowded Fire Theater); *The Paper Dreams of Harry Chin*, *King of the Yees* (San Francisco Playhouse); *The Crazyed* (Central Works); *Where the Mountain Meets the Moon* (Bay Area Children's Theatre); *Language Rooms* (Golden Thread Productions/Asian American Theater Company); *Antony and Cleopatra*, *Secret Love in Peach Blossom Land*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Shakespeare in Love*, *Snow in Midsummer* (Oregon Shakespeare Festival). willdao.com IG: @thewilldao. ILYM, MGS. (he/him)



CHRISTINE JAMLIG
(Huong/Thu/
San/Cop)

is thrilled to be performing in the Bay Area again!

Since leaving the Bay, Jamlig received her MFA from The University of Hawai'i at Mānoa. Kennedy Theatre credits include

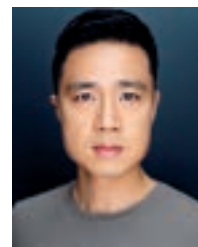
Remotely Kyōgen, *The Good Person of Setzuan*, *I'm Lot Lane*, *The Last King of Bali*, *Sueño*, and *The Country Wife*. Past SF/Bay Area credits include: *Vietgone* (A.C.T.); *Rashomon*, *Othello*, and *The Grapes of Wrath* (Oakland Theater Project); *Dogeaters* (Magic Theatre), *First Element: Mobile Theatre Project* (Campo Santo); *Madame Ho* (Eugenie Chan Theater Projects); and *Yellow Face* (Los Altos Stage Company). (she/her)



JENNY NGUYEN NELSON (Tong)

is a Vietnamese American actor returning to the Bay Area freshly graduated from the

MFA Brown Trinity Acting Program. New York Credits: *Mordecai the Great* in *I'll Be in My Hannukah Palace* (ARS Nova ANT Fest); and *Illy* in *Regretfully, So The Birds Are* (Clubbed Thumb). Regional credits include *Somebody* in *Everybody*, *Hermia* in *A Midsummer Night's Dream* (Cal Shakes); *Ghost of Christmas Past* (Trinity Repertory Company); *Jenny/Bart 2* in *Mr Burns, A Post-Electric Play*, *Harper* in *Angels in America*, *Orestes* in *Electra* (Brown/Trinity); *Anne Steele* in *Sense and Sensibility* (PCPA). She is absolutely, unbelievably, indescribably thrilled to be back in the Bay Area making her onstage debut at A.C.T. in a piece so near and dear to her heart. She thanks her family for their support, and most of all, her husband Ian, whose love sustained her while she pursued her masters these last few years. Jennynguyennelson.com IG @Bratwurst_Banhmi



HYUNMIN RHEE
(Quang/Chris)

makes his debut at A.C.T. with Qui Nguyen's *Poor Yella Rednecks*. His recent regional works include:

Vietgone (Quang) at the Guthrie Theatre, *Kim's Convenience* (Jung) at the Westport Country Playhouse, *Tiger Style!* (Albert) at TheatreSquared, and *Oklahoma!* and *The Merry Wives of Windsor* at the Oregon Shakespeare Festival. NYC works include: *Emperor's Nightingale* (Off-Broadway) with Pan Asian Theatre and *The Waiting Room* (Primary Stages Workshop). Television credits include *The Helpsters* (Guest Star) on Apple TV Plus, *FBI* (Co-star) on CBS, and others. Education: Fordham University. (he/him)



JOMAR TAGATAC
(Playwright/
Immigration
Officer/British
Narrator/
Bobby/Tommy/
Grocery Boy)

recently appeared at A.C.T. in *The Headlands* and *A Christmas Carol*. He was seen as Edmund in *Lear* at Cal Shakes and Harry in *The Paper Dreams of Harry Chin* at SF Playhouse. Other credits include Bob in *Wintertime* (Berkeley Rep), Gordon Hirabayashi in *Hold These Truths*, Mark in *Art* at San Francisco Playhouse, and DJ Loki in *Today is My Birthday* (Theater Mu). At A.C.T. he played Mr. Botard in *Rhinoceros*, Playwright and others in *Vietgone*, Fortinbras in *Hamlet*, and Fortunado

in *Monstress*. Bay Area credits include George in *The Language Archive* (TheatreWorks), Actor 1 in *King of the Yees*, Actor 3 in *Tiny Beautiful Things*, Daniel in *You Mean to Do Me Harm* (San Francisco Playhouse); Quang in *Vietgone* (Capital Stage Company); Banquo in *Macbeth*, Jacques in *As You Like It*, *Life is a Dream*, and other roles in *Everybody*, and *The War of the Roses* (CalShakes), *The Happy Ones*, and *Dogeaters* (Magic Theatre). Jomar is a recipient of a Bay Area Theatre Critics Circle Award for Principal Actor in a Play, and TBA Award for Outstanding Performance in a Featured Role. He earned a Master of Fine Arts degree from A.C.T. (he/him)



BEN CHAU-CHIU (U/S Quang/Chris) is a Bay Area actor and director. He's excited to work with A.C.T. again after

assistant directing *The Headlands!* Recent credits include *Resolute*, *Best Christmas Ever*, *On the Night of the Apocalypse* (Monday Night PlayGround NY/SF); *Much Ado About Nothing* (San Francisco Shakespeare Festival); *Beauty and the Beast* (Palo Alto Players); and *A Gentleman's Guide to Love and Murder* (Lamplighters Music Theatre). He has also worked with California Shakespeare Theater, Berkeley Repertory Theatre, Livermore Valley Opera, New Conservatory Theater Center, Town Hall Theatre, and Bay Area Children's Theatre. benchauchiu.com (he/any)



AMANDA LE NGUYEN (U/S Tong; U/S Huong/Thu/San/Cop) is an active Vietnamese American teaching

artist and performer based in the Bay Area. She was recently seen in the company of *A Christmas Carol* (American Conservatory Theater), as Patty Di Marco in *School of Rock* (Palo Alto Players), Annelle in *Steel Magnolias* (Los Altos Stage Company), and Tong in *Vietgone* (City Lights Theatre Company). Other recent credits include the musical adaptation of *Twelfth Night* (SF Playhouse), *Shout! The Mod Musical* (South Bay Musical Theatre), and the local tour of *Don't Let Pigeon Drive the Bus* (Bay Area Children's Theatre). Love to her beautiful family and friends. Hey, Bub. [@haus_of_win](https://www.instagram.com/haus_of_win) (she/her)



JED PARSARIO (U/S Nhan/Cowboy/Little Man/Grocery Boy; U/S Playwright/Immigration Officer/British Narrator/Bobby/

Tommy/Grocery Boy) is an Oakland-based, TBA-nominated actor, and teaching artist. He made his A.C.T. debut in *Sweat* by Lynn Nottage. Other regional credits include *Dogeaters* and *The Gangster of Love* (Magic Theatre); *The Complete Works of William Shakespeare (abridged) [revised]* (SPARC); *The Hound of the Baskervilles* (TheatreWorks); *The Oldest Boy* (Marin Theater Company); *White* (Shotgun Players); *Balibayan Box* (TheatreFirst). He is proud to give back to the community through his work as a teaching artist and lead facilitator of workshops with underserved communities throughout the Bay Area.

QUI NGUYEN (Playwright) is a Vietnamese-American playwright, filmmaker, and co-founder of the genre-bending NYC theatre company, Vampire Cowboys. Notable works include *Vietgone*, *Poor Yella Rednecks*, *She Kills Monsters*, *Revenge Song*, and the Disney films *Strange World* and *Raya and the Last Dragon*. He's a proud member of the WGA West, The Animation Guild, The Ma-Yi Writers Lab, Ensemble Studio Theatre, and serves on the board of New Dramatists.

JAIME CASTAÑEDA (Director)

Recent credits include *Vietgone* by Qui Nguyen (A.C.T.), *The Luckiest* by Melissa Ross, *Seize the King* by Will Power, *At the Old Place* by Rachel Bonds (La Jolla Playhouse), *The Canadians* by Adam Bock (South Coast Repertory), *Chimichangas and Zolof* by Fernanda Coppel (Atlantic Theater Company), *Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Dallas Theater Center), *The Royale* by Marco Ramirez (American Theater Company), *Motherfucker with the Hat* by Stephen Adly Guirgis (Kitchen Dog), *Tiger Style!* by Mike Lew (O'Neill), *Welcome to Arroyo's* by Kristoffer Diaz (Old Globe), and *Red Light Winter* by Adam Rapp (Perseverance Theatre). Princess Grace Award, MFA University of Texas at Austin.

TANYA ORELLANA (Scenic Designer) designs performance spaces for theater, opera, and immersive experiences. Her previous collaborations include A.C.T.'s *Fefu and Her Friends*, directed by Pam MacKinnon; *Oedipus*, directed by Jenny Koons at The Getty Villa; *We the Peoples Before*, directed by Roberta Uno at The Kennedy Center; *The Industry's Sweet Land*, an immersive opera directed by Yuval Sharon and

Cannupa Hanska Luger; *LEAR* by Marcus Gardley, directed by Eric Ting at Cal Shakes; and *The Kind Ones* by Miranda Rose Hall, directed by Lisa Peterson at Magic Theatre. She is a member of Wingspace Theatrical Design, La Gente: The Latine Production Network, and a recipient of the Princess Grace Fabergé Theatre Award. MFA-CalARTS tanyaorellana.com (she/her)

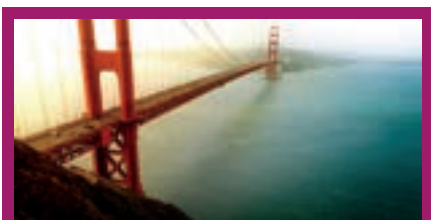
JESSIE AMOROSO (Costume Designer) is currently the costume director at American Conservatory Theater (A.C.T.) where his costume design credits include *Testament, Ah, Wilderness!, Love and Information, Underneath the Lintel, Chester Bailey, John, Vietgone*, and a few seasons of the MFA & YC lineups. Recent credits include *Romeo Y Juliet* at Cal Shakes directed by KJ Sanchez and *Clue* at Center Rep directed by Nancy Carlin. Bay Area theater design and styling credits include projects at Marin Theatre Company, California Theatre Center, Solano College Theater, Berkeley City Club, Marines Memorial Theater, New Conservatory Theater Center, Herbst Theater, and The Palace of Fine Arts. At Theatre Artaud/Z Space he designed *Round Heeled Woman* starring Sharon Gless and Caligula. Jessie is a graduate of California State University Hayward (Now CSU East Bay) and a member of United Scenic Artists local 829. In his spare time Jessie has donated many hours to Broadway Cares Equity Fights Aids and the Richmond Ermet Aid Foundation. (he/him)

YI ZHAO (Lighting Designer) previously designed *The Great Leap* and *Father Comes Home from the Wars* at A.C.T. His New York theater credits include *The Skin of Our Teeth* (Broadway, Tony Nomination), *Greater Clements*, and *Pipeline* at Lincoln Center Theater, and numerous productions at Signature Theatre, New York Theatre Workshop, Soho Rep, Ars Nova, and Manhattan

Theatre Club. His designs for theater, opera, dance, and live music have been seen throughout the US and internationally. He was honored with a Vilcek Award for Creative Promise in 2016. yi-zhao.com

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *Between Two Knees* (Seattle Rep, McCarter Theater Center, Yale Repertory Theatre, Oregon Shakespeare Festival); *Fefu and Her Friends* (A.C.T.); *The Cassandra Sessions* (Shotgun Players); *Wintertime* (Berkeley Repertory Theatre); *Dear San Francisco* (Club Fugazi); *Top Girls* (A.C.T.); *Oedipus el Rey* (Magic Theatre); *The Great Leap* (A.C.T.); *Everybody* (California Shakespeare Theater); *Angels in America* (Berkeley Repertory Theatre); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); and *The Christians* (Actors Theatre of Louisville, Playwrights Horizons, the Mark Taper Forum). Rodriguez is the recipient of a 2004 Princess Grace Award and received an honorary MFA from A.C.T. in 2021. Find sounds at soundcrack.net.

YEE EUN NAM (Projection Designer) is a visual artist and a media designer for live performances. Recent collaborations for Opera/Music include Detroit Opera, Opera Omaha, LA Opera, Boston Lyric Opera, Opera Saint Louis, San Francisco Symphony, REDCAT, Los Angeles Chamber Orchestra, New World Center, and The Soraya. Theater projects include Audible Theatre, Ma-Yi Theater Company, Mark Taper Forum (CTG), South Coast Rep, Pasadena Playhouse, Geffen Playhouse, and The Movement Theatre Company. Nam was nominated for a Lucille Lortel Award in 2022 and is a winner of LADCC Theatrical Excellence for CGI/Video.



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She is a member of United Scenic Artists, Local 829. MFA in Theater Design at UCLA. yeeeeunnam.com.

JAMES ORTIZ (Puppet Design & Direction) Ortiz's recent creation of Milky White for the Broadway revival of *Into the Woods* and the Dinosaurs for Lincoln Center's Tony-nominated *Skin of Our Teeth*, as well as his creatures from Disney's *Hercules*, have become fan favorites. Previous credits include Paper Mill Playhouse, Hartford Stage, The Public Theater, Carnegie Mellon University, Dallas Theatre Center, Shakespeare Theatre of DC, Ars Nova, and New World Stages. 2022 Drama Desk winner for *Skin of our Teeth*. 2016 OBIE winner for *The Woodsman*. *American Theatre* magazine "Six Theatre Workers you Should Know" in 2020. Jamesortiz.co

SHAMMY DEE (Original Music) loves working on plays with hip hop as the foundation. He's composed and music directed on A.C.T.'s *Vietgone* and has other credits including *Welcome To Arroyo's* (The Old Globe); *How We Got On* (Cleveland Playhouse); *Tiger Style!* (La Jolla Playhouse); *Vietgone* (East West Players); *Poor Yella Rednecks* and *Last Stop On Market Street* (South Coast Repertory); and *The Realness* (Hangar Theatre Company). He recently was an adjunct lecturer at USC's School of Dramatic Arts and is excited to come back to A.C.T. for *Poor Yella Rednecks!* Learn more at shammydee.com IG: @shammydee

JOY MEADS (Dramaturg) a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *The Headlands*, *Fefu and Her Friends*, *Communion*, *Testmatch*, *Wakey, Wakey*, *Sweat*, *Men on Boats*, Edward Albee's *Seascape*, *Her Portmanteau*, *The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke*,

Good Grief, *Appropriate*, *Forever*, *Marjorie Prime* (2015 Pulitzer Prize finalist), *A Parallelogram*, *The Royale*, and *Sleep* (also: Brooklyn Academy of Music and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads is a co-founder of The Kilroys. (she/her)

JANET FOSTER, CSA (Casting) has been casting for over 35 years. Eight and a half of those years were at A.C.T. and included working with directors Pam MacKinnon, Carey Perloff, Mark Lamos, Mark Rucker, Sam Pinkleton, Tamilla Woodard, Annie Kaufmann, Loretta Greco, and many more. Ms. Foster's career prior to A.C.T. was in NYC. It started as an assistant to the late Stanley Soble and continued with over nine years at Playwrights Horizons, first as Daniel Swée's assistant and then as casting director. After leaving PH, she spent the rest of her time in NY as a freelance casting director. She has worked on Broadway, off-Broadway, off-off Broadway, film, TV, and more regional theaters than you can shake a stick at. Film/TV and radio credits include *Tracy Takes On NY*, *The Deal*, *The Day That Lehman Died* (Peabody, Sony and Wincott Award winner), and *T is for Tom* (Tom Stoppard radio plays for WNYC & WQXR). Podcasts include *Life/After*, a GE Theater podcast, *Passenger List* (Webby Award) featuring Kelly Marie Tran and Patti LuPone, and *Steelheads* for the BBC.

KATIE CRADDOCK (Casting) is delighted to kick off her first season at A.C.T. She spent the last seven years at Berkeley Repertory Theatre, where she supported season planning, casting, and dramaturgy, mentored artistic fellows, moderated postshow discussions, taught playwriting and dramaturgy to teens, served on the board/staff

antiracism taskforce, and facilitated the making of new plays at The Ground Floor, Berkeley Rep's Center for the Creation and Development of New Work. Her favorite casting processes there included *Wintertime*, *Office Hour*, *The Good Book*, and many thrilling projects at The Ground Floor. Favorites so far at A.C.T. include *A Christmas Carol*, *The Headlands*, and *Vietgone 2: Poor Yella Rednecks*. (she/her)

NATALIA DUONG (Assistant Director & Cultural Consultant) is thrilled to return to A.C.T. after assistant directing *Vietgone* in 2018. She is a scholar, teacher, and multidisciplinary performance maker whose recent credits include dramaturgy for *Colonialism is Terrible, But Phở is Delicious* by Dustin H. Chinn (Aurora Theater Company, Chance Theater); *love you long time (already)* by Katie Đỗ (South Coast Rep); *Tiger Beat* by Kaela Mei-Shing Garvin (Bay Area Playwrights Foundation); and assistant directing *The Luckiest* and *Seize the King* (La Jolla Playhouse). She holds a Ph.D. in Performance Studies from UC Berkeley and is currently a UC President's Postdoctoral Fellow at UCLA. nataliaduong.com (she/her)

REBECCA J. ENNALS (Stage Manager) is honored to stage manage at A.C.T. for the first time. From 2002–2022, she was at San Francisco Shakespeare Festival, serving as Artistic Director from 2012–2022, where she oversaw all aspects of production and education. Before then, she was a young stage manager. Sometimes life comes full circle. Ennals holds a BA from Scripps College and an MFA from UC Davis. Her favorite creative collaborations will always be Henry (8) and Eddie (5). (she/her)

WESLEY APFEL (Assistant Stage Manager) makes his A.C.T. debut. Recently, he stage managed *Lear* (CalShakes); *UNSEEN* and

Peter and the Starcatcher (Oregon Shakespeare Festival). Bay Area credits include *Somewhere* (TheatreWorks); *This Is How It Goes*, *After the Revolution*, *Detroit* (Aurora Theatre); *Scenes from 71* Years*, *Night Over Erzinga*, *ReOrient* (Golden Thread, Resident Artist); *The 39 Steps*, *Lucky Stiff*, *Xanadu* (Center REP); over 25 productions with Capital Stage, Sacramento Theater Company, and Music Circus. Prior to moving west, the original NY productions of *The Graduate*, *Festen*, *Gutenberg! The Musical!*, *Bat Boy*, *The Musical of Musicals*, *The Thing About Men*; shows with The Public Theater, Paper Mill Playhouse, and Barrington Stage. For Frances. (he/him)

ADDITIONAL CREDITS

Emma Walz, Production Assistant

Yuki Izumihara, Projection Design Assistant

Dave Maier, Fight Director

Christine Adaire, Dialect Coach

Joseph Hieu, Dialect Coach

Natalie Greene, Intimacy

Griffin Harwood, Lighting Design Associate

Sarah Jaquez, Head Audio

Tyler Mark, Head Lights

Michael Mananquil, Head Carpenter

Gabriel Armstrong, Head Video/Multitech

Ana Gabriela Hernandez-McKig, Head Lights/Load In

Jessa Dunlop, Wardrobe Supervisor

Alexander Class, Wigs and Makeup Manager

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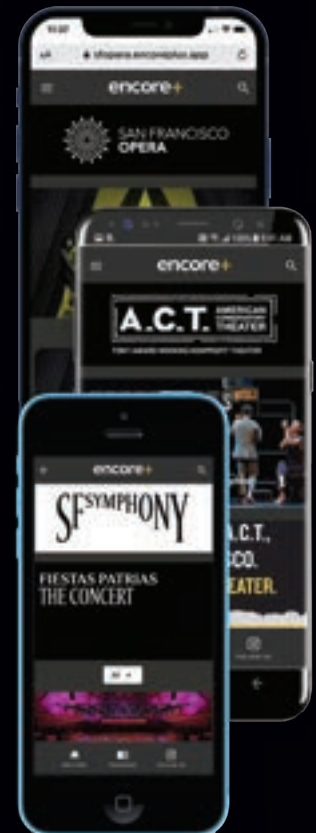
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SETTLING DOWN IN EL DORADO

BY KATIE CRADDOCK

By the end of *Vietgone*, the play preceding *Poor Yella Rednecks* in Qui Nguyen's trilogy, his mother Tong has been matched with a sponsor in El Dorado, Arkansas, four hours south of the Fort Chaffee resettlement camp where she met his father, Quang. Six years later, in 1981, *Poor Yella Rednecks* finds them still in El Dorado, now with a young son (Qui!), where Tong works in restaurants and Quang works as a cleaner and repairman.

El Dorado, the county seat of Union County, had a population of about 25,000 in 1980 (it has since dropped below 18,000 as of 2020). In 1981, Union County's population was 70.9% white and 28.9% Black, with a scant 0.2% recorded "other." When Qui was growing up, his family was one of just two Asian families (the other was Chinese) in a primarily Black neighborhood. That growing-up experience indelibly shaped his writing. He explains, "Before I realized that I was different—which sounds silly, because I could look at myself and see that I was different—I just felt like a kid from that neighborhood. When my Black friends and I did realize we were different from each other, I remember a very distinct thing happened: we used to watch a lot of kung fu double features and Blaxploitation films [a 1970s movie genre featuring crime-based plots and African American actors in leading roles] in this small theater called the Rialto. All my Black friends would say, "I wish I was like Bruce Lee because he knows kung fu." And I'd say, "I'd rather be like Shaft. He gets to say cool stuff and gets the ladies." That crisscross admiration still influences who I am as an artist today."

El Dorado is called Arkansas's Original Boomtown because it was the epicenter of a south Arkansas oil boom in the



Qui Nguyen's parents' diner sign in El Dorado, AR. Photo courtesy of Qui Nguyen.

1920s; today, it is the headquarters of the Arkansas Oil and Gas Commission, and the oil and chemical industries are still central to its economy. Life in El Dorado is also deeply shaped by the church. There are 104 churches in the city, 47 of which are Baptist; in the 1980s, all manner of community activities, from Eagle Scouts to book clubs, were hosted or sponsored by churches. Ronald Reagan beat Jimmy Carter by fifteen percentage points in Union County in the 1980 election.

In *Poor Yella Rednecks*, Quang's buddy Nhan implores him to move to Houston. As one of the designated resettling sites in the Indochina Migration and Refugee Assistance Act of 1975, Houston is one of three major metropolitan areas in which the

Vietnamese American community is based (along with Los Angeles and San Jose). Tong and Quang decided to forge ahead with their life in Arkansas, despite the dearth of Vietnamese community. Of his parents, Qui writes, "Without even being able to speak the common language, their early years in America went about as easy as a porn-star vying for public office. Now though, almost thirty years later, after surviving many different naïve mistakes and social fuck-ups, they somehow have finally found their niche in the New World. Raising a family, helping three kids financially through the gauntlet of higher education, and owning their own old-fashioned greasy spoon diner, my folks are the proverbial American Dream."

HIPPEST TRIP – THE SOUL TRAIN MUSICAL

BY DOMINIQUE MORISSEAU
CHOREOGRAPHED BY CAMILLE A. BROWN
DIRECTED BY KAMILAH FORBES

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BY CHARLES DICKENS
ADAPTED BY CAREY PERLOFF AND PAUL WALSH
MUSIC BY KARL LUNDEBERG
CHOREOGRAPHY BY VAL CANIPAROLI
DIRECTED BY PETER J. KUO
BASED ON THE ORIGINAL DIRECTION BY CAREY PERLOFF

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BY KATE ATTWELL
DIRECTED BY PAM MACKINNON, A.C.T.’S ARTISTIC
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TONI REMBE THEATER

DO TERMS AND CONDITIONS REALLY APPLY?

Sam loves Timmy, and Lucy loves Max, but the pressures of modern life leave them anxious, lonely, and susceptible to the siren song of tech. Do our devices—tantalizingly incarnate in this funny, sexy, uncanny world premiere—really know us best? Are our digital footprints predictive of our future choices, or are they choosing for us? When Sam and Lucy’s parents make a shocking announcement, the family is forced to confront what’s distracted them from each other—and the legacy they’ll leave behind. A.C.T.’s Artistic Director Pam MacKinnon and playwright Kate Attwell reunite to realize this revolutionary piece, inspired by Attwell’s experience touring Mozilla’s “Glass Room” pop-up interactive exhibit in San Francisco. Come explore questions of attention, connection, nourishment, and the dizzying possibilities of AI.

SEASON

KRISTINA WONG, SWEATSHOP OVERLORD

WRITTEN AND PERFORMED BY KRISTINA WONG

DIRECTED BY CHAY YEW

MAR 30–MAY 5, 2024
STRAND THEATER

“CRITICS’ PICK! A SPIKY COMIC TONIC”

—THE NEW YORK TIMES

On Day 3 of the COVID-19 pandemic, Kristina Wong began sewing masks out of old bedsheets and bra straps on her Hello Kitty sewing machine. Before long, she was leading the Auntie Sewing Squad, a work-from-home sweatshop of hundreds of volunteers—including children and her own mother—to fix the U.S. public health care system while in quarantine. It was a feminist care utopia forming in the midst of crisis. Or was it a mutual aid doomsday cult? The answer to that question is something you’ll have to decide for yourself as Kristina takes you through her journey in this Pulitzer finalist play.

The Strand is the perfect place to experience this Drama Desk, Lucille Lortel, and Outer Critics Award winner for Outstanding Solo Show.

THE LEHMAN TRILOGY

BY STEFANO MASSINI ADAPTED BY BEN POWER

DIRECTED BY SAM MENDES

MAY 25–JUN 23, 2024
TONI REMBE THEATER

“MAGNIFICENT. A GENUINELY EPIC PRODUCTION”

—THE NEW YORK TIMES

A.C.T. presents the National Theatre and Neal Street Productions’ international theatrical sensation, *The Lehman Trilogy*. Written by Stefano Massini, adapted by Olivier Award-nominated Ben Power, and directed by multiple Olivier Award, Tony Award, and Academy Award winner Sam Mendes (*Cabaret*, *The Ferryman*, *Skyfall*, *1917*), *The Lehman Trilogy* is the epic story of a family and a company that changed the world. On a cold September morning in 1844, a young man from Bavaria stands on a New York dockside dreaming of a new life. He is soon joined by his two brothers and an American epic begins with a small store in Alabama. One hundred and sixty-three years later, the firm they establish—Lehman Brothers—spectacularly collapses into bankruptcy and triggers the largest financial crisis in history. The winner of five 2022 Tony Awards, including “Best Play,” *The Lehman Trilogy* has been hailed as “a genuinely epic production” (*The New York Times*) and a “remarkable exercise in storytelling” (*The Washington Post*).

A.C.T.’s presentation of *The Lehman Trilogy* is dedicated to the memory of Chair Emerita Nancy Livingston Levin.

Plus one more exciting show to be announced soon!

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(L to R), Phil Wong, Sam Jackson, and Keiko Shimosato Carreiro in *The Headlands*. Photo by Kevin Berne.



Kaisha Desselins-Wright and Dina Sok in *Passengers*. Photo by Kevin Berne.

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Mr. Kevin J. Keen in honor of his wife, a lover of the theater
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We gratefully acknowledge the following individuals who made gifts in loving memory of A.C.T. Founding Company Member Ken Ruta.

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As the Bay Area's leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders' experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.'s investment in helping to develop the next generation of the Bay Area's creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Associate Director of Development Nicole Chalas at nchalas@act-sf.org or 415.439.2337.

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The cast of *Urinetown*, photo by Jay Yamada

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A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater.

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A.C.T. PROFILES



PAM MACKINNON

(A.C.T. Artistic Director) is in her fifth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 75 productions around the country, off Broadway, and on Broadway. Her Broadway credits

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia*

Woolf?, and Bruce Norris's *Clybourne Park*. Her most recent credits include world premieres of Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre, Playwrights Horizons), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), Christopher Chen's *Communion* (A.C.T.), and María Irene Fornés's *Fefu and Her Friends* (A.C.T.). She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Jennifer Bielstein. Pam is the most recent past president of SDC, the national union representing stage directors and choreographers, and remains on their board. (she/her)



JENNIFER BIELSTEIN (Executive

Director) joined A.C.T. in 2018. She serves on the boards of Theatre Forward and TCG (Theatre Communications Group), is a member of the International Women's Forum, the Advance SF Advisory Panel, and the leadership team of the SF Arts

Alliance, was part of Mayor Breed's Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 80 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Pam MacKinnon, and as one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times* in 2021.

Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and the Lincoln Park Zoo, as well as served on multiple arts and civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, has been recognized as one of Louisville's *Business First's* 40 Under 40, by *Twin Cities Business* as a Person to Know, and by *Minnesota Business* magazine as a Real Power 50 member. Bielstein is a graduate of the University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and has an MBA from Bellarmine University, where she received the MBA Faculty Merit Award, was inducted into the honor society Beta Gamma Sigma, and in 2021 was recognized as a Distinguished Alumna. (she/her)

ABOUT THE THEATER

MAILING ADDRESS

415 Geary St
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ONLINE: act-sf.org

ADMINISTRATIVE/CONSERVATORY OFFICES

30 Grant Ave, 7th Floor
San Francisco, CA 94108

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

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AT THE THEATER

The Strand lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

Visit our bar located in the main lobby for drinks and snacks.

PHOTOGRAPHY & RECORDING

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, please include the designer names listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

MOBILE DEVICES

If you carry a mobile device, including a phone, tablet, or watch with alarm, please make sure to completely turn them off while in the auditorium. Vibrating devices still produce audible sounds in a quiet auditorium. Text messaging during the performance is disruptive and not permitted.

LAND ACKNOWLEDGEMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

LATECOMERS

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

LISTENING SYSTEMS

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

AFFILIATIONS

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



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



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



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



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



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



A.C.T. is supported in part by a grant from Grants for the Arts.

RESTROOMS

Restrooms are located on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2. Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity. If preferred, single-user restrooms can be found at the rear of the lobby.



Wheelchair Seating is located at the main cross aisle on the orchestra level, at Box A on the orchestra level, and in the mezzanine.

An **Automatic External Defibrillator (AED)** is available in the house management closet in the lobby of the Geary.

LOST AND FOUND

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

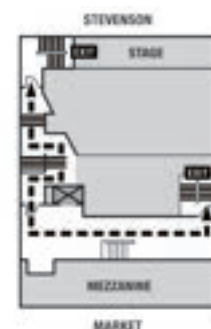
STRAND THEATER EXITS



G



M1



M2

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