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by PHILIP KAN GOTANDA
Directed by CAREY PERLOFF

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ABOUT A.C.T.

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 reinvest 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.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. redefined its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Awards. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zazu Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater Theater was founded in 1965 by William Ball.
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After the War 5
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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 highly 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 cracked 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 Kan 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, crosscultural relationships, and the definition of race can be found in Chet Monkawa’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

Presented by the American Conservatory Theater (A.C.T.)

Additional credits:
- Assistant Scenic Designer: Yoshinori Tanokura
- Assistant to the Lighting Designer: Tom Oreteros, Matthew Stiles
- Costume Designer: David Maier
- Dance Captain: Francis Jue

Special thanks to:
San Francisco History Center, San Francisco Public Library, Delphine Hirasuna, San Francisco Museum of Craft and Folk Art; Peter Firth, Nina Brown, Fillmore Jazz Center; Ruth Morgan, Community Works; San Francisco Opera; Martin Schwartz, Seanan Palmero, Karin Nelson; Phil Maves, Viola Davis; East-West Players, Adam Belcore, Erika Sellin, Alicia Jeffery, Masahisa Chesley, Bonnie Green, Leslie Martinson, Amy Potokzin, Jessica Heidt, April Webster, Richard E. T. White, Jack Rowland, Sharon Ott, Erica Daniels, Phyllis Schuringa, Ellen Novack, Jeff Steinbrue, Kyle Donnelly; Elizabeth Pepin, Lewis Watts

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Yoshinoi Tanokura
Assistant to the Lighting Designer
Tom Osztevirus, Matthew Stiles
Fight Choreographer
David Maze
Dance & Fight Captain
Francis Jue

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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 continual 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

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

I’d also found, not surprisingly, 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 a 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. 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 over? This time, this place in San Francisco history, is a unique American story.

I also enjoyed the challenge of filling this boardhouse with a variety of peoples whom I had yet to write about in great detail. And having these people 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 Yōken (about an elderly African-American-Japanese inter racial couple) with A.C.T. It was a staging of a work I was revising, and Carey [Perloff] and A.C.T. were supportive of the idea of revising 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 Akutagawa-based film Rashomon. As an admirer of Akutagawa and it being one of my favorite Kurosawa films, I readily agreed.

The film is actually a combination of two of Akutagawa short stories. Across those stories, because of the same name, the script I read appears to simply be a direct copy of the film without credit to the screenplay. 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 the story depended on the version the court was to go. No luck. Then I thought I’d try the storyline to the present. No luck. Then placing 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 the 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 [Bariellec] had moved on, René [Augesen] was fully committed to Hoda Gableh, 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 Yōken and he’s been the anchor actor 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 a balance of people familiar with my work but the rehearsal process. What I do appreciate about this group is they are all significant contributors to the writing process. All their questions and ideas have urged this play along immensely.

Though the writing is now nearing four years, it’s all been forward momentum. Each meeting, conference, reading, retreat, and workshop, whether by phone to Suhono, Wyoming, whether in person at Sundance, Asia Society in New York, or here at A.C.T., has moved the story ahead steadily so the work has never felt laborious 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


FORM THE PLAYWRIGHT

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Writing Acknowledgments: Carey Perloff, Steven Anthony Jones, Michael Paller, Paul Walsh, Diane Takaki, Stephanie Solomon, George Yoshida, Tom Bryant, Mane Hunt, Robert Blacker, Sab Shimono, Stambuk, Toshi Yagisawa, Tatsuhiko Takabashi, Martin Suzuki, Anthony Brown, Hans Atzawa, Peter Finsimmons, Jude Nishi, Kiichi Funakusa, Chizu Iwargawa, Hiroshi Shindai, Lacy Lippard, Jeff Bowings, June Yamashii.

After the War 11

American Conservatory Theatre
“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 Monkhaus, in an early draft of After the War

Since the Fillmore was one of the few areas in San Francisco where newcomers 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 cafés and African-American barber shops, churches, and funeral parlors throughout the 1920s and 1930s. With its integrated schools and businesses, the Fillmore/Japantown 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 Steinert 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 in on 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 hot spots had opened their doors, including the New Orleans Swing Club, the Long Bar, the California Theater, Elsa’s Breakfast Nook, the Texas Playhouse, the Booker T. Washington Hotel lounge, the Champagne Supper Club, Lesa King’s Blue Mirror, and Jimbo’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 weeks of the evacuation announcement, Nihonmachi 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 newcomers 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 500,000 people moved to the Bay Area, and more than 30,000 of them were black. Prohibited 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 pressed into roaming 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, banks, 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 routines in other parts of town, would finish out the night in after-hours Fillmore spots like the Havana Club, Elsa’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 legend. Everybody ended up at Bop City before the evening was through. Whoever was in town would be wined and dined and then they’d play a set—or not their club routine, but something special. You might have Basie’s rhythm section stretching out, getting away from their arrangements. It was marvellous.” (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 Allen 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 feeling—love, honesty, and trust. The attitude was ‘Come on in, you’re our guest and friend, and 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. Mixed, 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 we had to know who your rivals were. The Fillmore was tough, but happenin’."

“FILL-NO-MORE”

Already by the mid-1940s, 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 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 Victorian. 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.

continued on page 16

After the War

13

American Conservatory Theater

12
"THE FILLMORE WAS TOUGH, BUT HAPPENIN'"

BY ELIZABETH BRODERSSEN

"THIS IS MY HOUSE, YOU HEAR ME? THIS IS MY HOUSE, AND NO ONE'S TAKING IT AWAY FROM ME EVER AGAIN."

—Chester Mongrave, 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 about continuing migration, exile, transition, and renewal. Offering a haven, at least temporarily, to the "huddled 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.

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 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 Steinert 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 grew into its own, musicians and other performers got in on 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 hot spots had opened their doors, including the New Orleans Swing Club, the Long Bar, the California Theater, Elsie's Breakfast Nook, the Texas Playhouse, the Booker T. Washington Hotel lounge, the Champagne Supper Club, Leslea King's Blue Mirror, and Jimbo's Bop City. The Fillmore was it.

"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, Nihonmachi 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 workers—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 of them were black. Prohibited 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 crowded 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, banks, 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 shows 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 liberation. It was mixed. If you came to the clubs, you might find yourself sitting at a table next to Billie Holliday or some other legend. Everybody ended up at Bop City before the evening was through. Whoever was in town would be wired and dined and then they'd play a set—not their club routine, but something special. You might have Basie's rhythm section stretching out, getting away from 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.)

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"FILL-N-O-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 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 Victorian. 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.
"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 yourself just to have the Redevelopment 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 Japantown were eliminated. A once-bourgeois 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 Kabuki movie theater. The widened Geary Street became a kind of Mason-Dixon line between Japantown 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 consisted less than half the housing units it had in 1950. By the 1970s, the Fillmore had become 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 maru since 1906, and the Uoki Market (at Post and Buchanan), which also opened in 1906 and is still owned by the Okuma family.

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), remain. Bop 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 African-American bookstore.

With the 1980s came a kind of renascence, 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 have sometimes succeeded. The Julia Morgan-designed Japantown YWCA 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 Ohabei 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 their homes and family businesses to redevelopment.

Today, neighborhood activists and merchants and city officials are working to secure the neighborhood's future while honoring 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 $68 million development at Fillmore and Eddy planned to include 80 condominiums, a new Youth's music club, a jazz museum, a restaurant, and a parking garage.

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


"The fillmore is a bastardization of the Fillmore ..." 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: newspapermen, commercial fishermen, martial arts instructors, Buddhist priests, Japaneselanguage 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 portion of California, Oregon, and Washington and part of Arizona as exclusion zones. He issues instructions to all persons of Japanese ancestry (at least 1/32nd) 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 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 there in horse stalls and tar-paved barracks.

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

June 3-4, 1942. The Battle of Midway. After the defeat of the Japanese fleet, U.S. Navy 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.

Internees are provided a cot, a sack, and hay to stuff it with for bedding; daily food allowance is 450; Shelter is minimal; privacy is nonexistent; mail is censored; belongings are searched. Temperatures in the right desert camps reach more than 120 degrees during the day. To create a semblance of ordinary life, internees 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 FILLMORE ... CONTINUED

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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: 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.

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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.

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**HARRIETT D. FOY** (Leona Hitchcock) has appeared on Broadway in *Manpower Man* and *Once in This Island*. Off-Broadway, Foy has been seen in *Slate*, *Lone Star Love* (original cast recording, *Audelco* Award), *Reunion* (original cast recording), and *Dinah Wex*. National tours include *The Piano Lesson* and *The Good Times Are Killing Me*. She has appeared regionally in *Dancer in the Holy Ghost* (Yale Repertory Theatre); *The Piano Lesson* and *Pork Chop* (Henry Hayes Award nomination, outstanding lead actress in a musical, Arena Stage); *Seven Guitars* (Center Stage, Pittsburgh Public Theatre); *Thunder Knocking on the Door* (Alabama Shakespeare Festival, Center Stage); *Reunion* (Henry Hayes nomination, outstanding supporting performance, Ford's Theatre); *Ambassador Sarth*, starring Andre De Shields (Cape Playhouse); *A Christmas Carol* (McCarter 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 IAWAMTSU** (Lillian Okamura) has been seen on Broadway in *Avenue Q*, *Rent*, and *Miss Saigon*. Off-Broadway credits include *Rachel in Zertophia* at the Westside Theatre, *Philip K. Kan Gotanda's Ballad of Yokohama* at The Public Theater, and *Saké* with the Hakata Geksha at Gotham Stage Company. National tours include *Rent*, *Miss Saigon*, and *Sayonara*.

**FRANCIS JUE** (Mr. Oji) was born in San Francisco, California. He has appeared on Broadway in *Pacific Overtures* (as the Dutch Admiral and Macken, 2004-05); *Thoroughly Modern Millie* (creating the role of Bun Foo, 2002-04); and *M. Butterfly* (understudies Song Liling and Comrade 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 Athen*, *King Lear*, and *A Language of Their Own*. He has also appeared widely in regional theatre, with Paper Mill Playhouse, North Shore Music Theatre, TheatreWorks, Magic Theatre, and the Asian American Theatre Company in San Francisco, in such productions as *Red* (Floyd Collins), *The Three Sisters*, *The Diary of Anne Frank*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge and The Ghost of Christmas Present), *Celebration and The Room*, *Master Harold...* and The Boys*, *The Misfits*, *The Invention of Love*, The Threepenny Opera*, *Tartuffe*, *Indecent*, *Ibsen*.


**HIRO KANAGAWA** (Chuster Amudar) 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 *Elektra*, to the award-winning festival favorites *Protection* and *Hiro*. Behind the camera, he is currently story editor on the acclaimed CBC series *Intelligence* and the voice of Reed Richards/Mr. Fantastic on the Marvel Comics animated series *The Fantastic Four*. **HAROLD R. WERTLING** was born in San Francisco, California. He has appeared on Broadway in *Pacific Overtures* (as the Dutch Admiral and Macken, 2004-05); *Thoroughly Modern Millie* (creating the role of Bun Foo, 2002-04); and *M. Butterfly* (understudies Song Liling and Comrade 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 Athen*, *King Lear*, and *A Language of Their Own*. He has also appeared widely in regional theatre, with Paper Mill Playhouse, North Shore Music Theatre, TheatreWorks, Magic Theatre, and the Asian American Theatre Company in San Francisco, in such productions as *Red* (Floyd Collins), *The Three Sisters*, *The Diary of Anne Frank*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge and The Ghost of Christmas Present), *Celebration and The Room*, *Master Harold...* and The Boys*, *The Misfits*, *The Invention of Love*, The Threepenny Opera*, *Tartuffe*, *Indecent*, *Ibsen*.
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**Who’s Who in After the War**

**Harriet D. Foyle** (Leona Hitchings) has appeared on Broadway in *Mammie/st mashed* and *Once on This Island*. Off-Broadway, Foyle has been seen in *Slat*. *Loose Leaf Love* (original cast recording, **Aurum** Award), *Reunion* (original cast recording), and *Dinah Wiz*. National tours include *The Piano Lesson* and *The Good Times Are Killing Me*. She has appeared regionally in *Dress of the Holy Ghost* (Yale Repertory Theatre); *The Piano Lesson* and *Polk County* (Henry Hayes Award nomination, outstanding leading actress in a musical, Arena Stage); *Seven Guitars* (Center Stage, Pittsburgh Public Theater); *Thunder Knocking on the Door* (Alabama Shakespeare Festival, Center Stage); *Reunion* (Henry Hayes nomination, outstanding supporting actress); *Fidra* (*New York Times* and Drama Desk nominations for supporting performance, Ford’s Theatre); *ambassador Sarthe*, starring Andrew DeShields (Cape Playhouse); *A Christmas Carol* (McCurter 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*. Foyle received her B.F.A. in acting from Howard University.

**Sala Iwamatsu** (Lillian Okumura) has been seen on Broadway in *Westside Story* and *Miss Saigon*. Off-Broadway credits include *Ruthless!* and *The Good Doctor*. National tours include *Ruthless!, Miss Saigon*, and *Sayonara,* *Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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**Francis Jue** (Mr. O’I) was born in San Francisco, California. He has appeared on Broadway in *Pacific Overtures* (as the Dutch Admiral and Mackon, 2004-05); *Thoroughly Modern Millie* (creating the role of Bon Foo, 2002-04); and *M. Butterfly* (understudies Song Liling and Conrad Chin, 1989-90, and starring as Song Liling on tour, 1991-92). His off-Broadway credits include *The Winter’s Tale*, *Dream True*, *Twin of Athens*, *King Lear*, and *A Language of Their Own*. He has also appeared widely in regional theatre, with Paper Mill Playhouse, North Shore Music Theatre, TheatreWorks, Magic Theatre, and the Asian American Theatre Company in San Francisco, in such productions as *Red, Fivels Collins*, *The Three Sisters*, *The Electric Child*, *A Christmas Carol* (*Ebeneser Scrooge* and *The Ghost of Christmas Present*), *Celebration* and *The Room*, *Master Harold… and the Boys*, *The Misfits*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indonesian*, *Ivy, Insurrection, Holding History*, *Seven Guitars*, *Oz (title role)*, *Antigone*, *Miss Evers’ Boys*, *Clara*, *Joe Turner’s Come And Gone*, *Saint Joan*, *King Lear*, *Golden Bay*, and *Feathers*. Other local theatre credits include *Fuente Ovejuna* and *Mid-Telegram* (*Berkeley Repertory Theatre*); *A You Like It* (*San Francisco Shakespeare Festival*); *The Cherry Orchard*, *Every Moment*, and *The Island* (*Eureka Theatre*); *Sidemen* (*San Jose Repertory Theatre*); and *Division Street* (*Oakland Ensemble Theatre*). He originated the role of Private James Willie 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*.

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**Hiroyo Kanagawa** (Chetar Ando) 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*, *Rest in Peace*, and *Clear, or Elektra*, to the award-winning festival favorites *Protector* and *Hiro*. Behind the camera, he is currently story editor on the acclaimed CBC series *Intelligence* and the voice of Reed Richards/Mr. Fantastic on the Marvel Comics animated series *The Fantastic Ant-Man*.
Who’s Who

Four.” As a playwright, Karagawa 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.

DELIA MACDOUGALL* (Olga Mikhelis) has been seen at A.C.T. in A Christmas Carol and The Learned Ladies. She has appeared with California Shakespeare Theater in Ar Yau Like It, 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 Actinum 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.

SAB SHIMONO* (Mr. Goo) was last seen at A.C.T. in The Governor in Happy End. He debuted on Broadway playing the role of Ino in the original cast of Mame, with Angela Lansbury. Other Broadway credits include Manjiro 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 1990–91 New York Drama Desk Award nomination for outstanding actor in Gotanda’s staging of The Wash. Other projects with Gotanda include productions of Yokosuka, You Die and Ballad of Yachty. Regional-stage productions with Gotanda include Avocado Kid, The Wind Cries Mary, and Muntaner. Shimono also starred in the feature film Life Tastes Good. Other films include Gang Hs, The Wash, Presumed Innocent, Come See the Paradise, Waterworld, The Big Hit, Paradise Road, The Shadows, Suture, Robot Stories, and American, which premiered at the 2006 Asian American Film Festival in San Francisco.

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 Jez's Jocasta in the West Coast premiere of Craig Lucas’s Small Tragedy and Emma in Betrayal/San Francisco Bay Guardian, best cast of 2004) at Aurora Theatre Company; the world première of The Haunting of Winchester at San Jose Repertory Theatre, Picassos at the Lapin Agile and Becoming Memory (Sheffield Award Nomination, best supporting actress) at Center REPertory Company; and the world première of Charles Gordone's The Right Kind of People at Magic Theatre. She has also performed with The Shee Theatre Company, Woman's Will, Word for Word, and Shakespeare Santa Cruz. Film credits include Presque Isle (Rob Nilsson) and Opal’s Diary (Dina Ciraulo). She holds a master’s degree in educational theater from New York University and is the cofounder of StageWrite, Building Literacy through Theatre.

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WHO'S WHO

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**DELLA MACDOUGALL* (Olga Mikhailov) has been seen at A.C.T. in *A Christmas Carol* and *The Learned Ladies.* She has appeared with California Shakespeare Theater in *Ai You Like It,* 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 Intiman 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 *Jen,* *Jocasta* in the West Coast premiere of Craig Lucas’s *Small Tragedy* and *Emma in Betrayal* (San Francisco Bay Guardian, best cast of 2004) at Aurora Theatre Company; the world premiere of *The Haunting of Windeter* at San Jose Repertory Theatre; *Picasso at the Lapin Agile* and *Becoming Memory* (Sheffiel Award Nomination, best supporting actress) at Center REPertory Company; and the world premiere of Charles Gordino’s *The Right Kind of People* at Magic Theatre. She has also performed with The See Theatre Company, Women’s Will, Word for Word, and Shakespeare Santa Cruz. Film credits include *Presque Isle* (Rob Nilsson) and *Opal’s Diary* (Dina Ciraulo). She holds a master’s degree in educational theater from New York University and is the cofounder of StageWrite, Building Literacy through Theatre.

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Who’s Who

Francisco. He just completed filming Sonni, directed by Diana Lee Inosanto.

TED WELCH
(Benji Tucker) hails from Nashville, Tennessee. His New York theater credits include Games People Play at the Flatiron Playhouse Theatre and My Renaissance Faire Lady at Richard Foreman’s Ontological-Hysteric Theater. He has also appeared in The Enemy of the People and Ullo the King at the Williamstown Theatre Festival and in The Winter’s Tale at Tennessee Repertory Theatre. Other credits include motion capture and voiceover for EA Sports’ 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, Glengarry 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 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 Ramon and Julian (Trinity Rep); In My Room (Brown/Trinity Playwrights Rep); A Tiger in Central Park (HERE Art Center); Cloud Tectonics, The House of Bernanda Alba, A Midsummer Night’s Dream, Strange Brew, and The Blind Woman from Evaruas (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 Conservatory, 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 M. C. Bock’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 at and 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 Marin Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is the editor of the “fine Fully Crushed Our and received her master of fine arts degree from A.C.T.

CRAY MARKER
(Understudy) was seen in A.C.T.’s recent production of The Cains. Other Bay Area credits include: The Marriage of Figaro (Figaro) for Center REPertory Company; Brooklyn Boy (Tylor), directed by Joy Carlin; Daily West’s Kitchen (Jamie), and Shakespeare in Hollywood (Dick Powell) for TheatreWorks; Iphigenia at Aulis (Achillies) for San Jose Repertory Theatre; Boo Sep (Bao Sep) for San Francisco Theatre Company; Love’s Labour’s Lost (Longaville) for the San Francisco Shakespeare Festival; The Shape of Things (Adam) and The Persians (Narmata) for Aurora Theatre Company; each of which earned him a Dean Goodman Choice Award. Other credits include The Intelligent Design of Jerry Chow (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar’s Continental Divide (Jack Sands, No Shit), directed by Tony Taccone, for Berkeley Repertory Theatre, Birmingham Repertory Theatre, the Barbican Theatre (UK), and La Jolla Playhouse.

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.org/spark

Major support for SPARK is provided by The William and Flora Hewlett Foundation, The James Irvine Foundation, Steve E. Wiley, KQED-Campaign for the Future Program Venture Fund, and the National Endowment for the Arts.

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

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TED WELCH
(Brody Tucker) hails from Nashville, Tennessee. His New York theater credits include Games People Play at the Flatiron

Playhouse and My Renaissance Fair Lady at Richard Foreman’s Ontological-Hysteric Theatre. He has also appeared in The Enemy of the People and Ulric the King at the Williamstown Theatre Festival and in The Winter’s Tale at Tennessee Repertory Theatre. Other credits include motion capture and voiceover for EA Sports’ 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, Glengarry 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.

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Go behind the curtain

art for everyone

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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 Aegon in "The Comedy of Errors" at Shakespeare Santa Cruz, and also Ebenezer Scrooge and Jacob Marley's Ghost in A.C.T.'s "A Christmas Carol." Washington has been honored twice by the San Francisco Bay Guardian with a Goldie Award.

OGIE ZULUETA*
(Understudy) has been seen at A.C.T. in the First Look Series workshop of "The New Americans." Other theater credits include The Caucasian Chalk Circle with South Coast Repertory Theatre, Bay and the Spectacles of Doom with La Jolla Playhouse, Hamlet with Singapore Repertory Theatre, Pera Palu with The Anteroom Company and the Theatre @ Boston Court (Garland Award for ensemble performance), At Vishnu Dream with Cornerstone Theatre Ensemble and East West Players, "Architects of Love" with Mark Taper Forum/Asian Theatre Workshop, "Othello with Nevada Shakespeare in the Park, Romeo and Juliet with Dead West Theatre, and Sleepwalk at Playwrights' Arena. Award nominations include the L.A. Stage Alliance Ovation for featured performance in "Coastwatch Nation with Moving Arts and Los Angeles Drama Critics Circle and A Weekly nominations for best supporting actor for Red Thread with Ziggurat Theatre. Film and television credits include A Day Without a Mexican, My Bad Dad. Peak as the Day She Was Born, "One West Waikiki," "Two Guys and a Girl," and "L.A. Heat."

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(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 Theater Company (AATC), Berkeley Repertory Theatre, Campo

Gonzalo! at the Magic Theatre and was seen at Venus 9 and The Mars in her solo performance piece Whitewhite. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

ALLISON JEAN WHITE*
(Understudy), an A.C.T. associate artist and core acting company member, has seen a be seen at A.C.T. in W. Somerset Maugham's "The Circle," Tom Stopspond's "Theatre, The Real Thing!" (both directed by Carey Perloff), and in the 2004 production of "A Christmas Carol." She was also seen last spring in A.C.T. First Look presentations of "The Shadow Chaser," Donna Wines, Warrens, and Waiting for the Flood at Northlight Theatre. She appeared in "Okie Moe," a clown cabaret, with Infinite Stage at the Players Theatre in New York and played Christina in "Red Light Winter" at the WildHill Harbor Arts Center. She has also performed with Killing My Lobster in "Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Who's Who

Santo + Intercession for the Arts, the Eureka Theatre, Locus Arts, Magic Theatre, San Jose Repertory Theatre, and A.C.T. Other theaters 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 American Theatre Pan Asian Repertory Theatre, Playwrights Horizons, The Roberts Theatre Company, Seattle Repertory Theatre, and South Coast Repertory, among others. Gotaida's works are 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 Matsumoto" opened in Tokyo at the Meiji 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 films—The Kiss, Drinking 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 partners, Dale Minami and Diane Takei. Gotanda collaborated with Maestro Kent Nagano of the Berkeley Symphony and Boiti Philharmonic and composer Jean-Pascal Beintus, David Benoit, and Naomi Sekiya on an orchestral work with spoken text, Mexican: An American Story, about the Japanese-American internment during World War II. Gotanda continues 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 Sato, and resides in Berkeley with his actress-producer wife, Diane Takei.

DONALD EASTMAN (Scenic Designer) has designed The Rituals, Hilda, and Ordinaries 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 Tesich, Let Trini Dans, by Charles Smith, The Ginnickid, by Dael Orlandersmith, Such Small Hands, by Tina Howe, Constant Star, by Tazewell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a recipient of the NEA National Opera Institute. Upcoming productions include Falstaff for Seattle Opera, The Heidi Chronicles and On the Verge at Arena Stage, and Tosi Morrison's Margaret Garner and Death in Venice for New York City Opera.

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OGIE ZULUETA* (Understudy) has been seen at A.C.T. in the First Look Series workshop of The New Americans. Other theater credits include The Caucasian Chalk Circle with South Coast Repertory Theatre, Bay and the Spectacles of Doom with La Jolla Playhouse, Hamlet with Singapore Repertory Theatre, Peru Palsu with The Antoero Company/Theatre @ Boston Court (Gurland Award for ensemble performance), At Vichu Dhamu with Cornerstone Theatre Ensemble and East West Players, architecture of Life and Death with Mark Taper Forum/Asian Theatre Workshop, Othello 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 Critic Circle and A. Weekly nominations for best supporting actor for Red Thread with Zgagur theatre. Film and television credits include a Day without a Mexican, My Bad Dad. A Peak as the Day She Was Born, “One West Walkie,” “Two Guys and a Girl,” and “L.A. Heat.”

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Who’s Who

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, Hook, How to Behave in Silicon Valley, Don Juan, Cosmopolitan, The Wash, A Thousand Pieces of Gold, and Life Tastes Good.

JAMES F. INGALLS (Lighting Designer) has designed A Mother, The Three Sisters, Burial Child, For the Pleasure of Seeing Her Again, Goodnight Children Everywhere, Gangrene, Glen Ross, The Invention of Love, and The Duchess of Malfi for A.C.T. For Berkeley Repertory Theatre he designed Yellowman, How I Learned to Drive, Ma Rainey, and The Rehearsal. Other theater work includes The Nutcracker and Silver Ladders, choreographed by Helgi Tomasson; Sylvia, Masquerade, Pacific, and Sandpaper Balloons, all choreographed by Mark Morris (San Francisco Ballet); John Adams’s Dr. Atomic and The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Plates, The Hard Nut, El Llopolia, il penseroso, il meraviglioso, il meditativo and The Fairy Pas de Deux, (Cal Performances/Zellerbach). Recent projects include John Adams’s A Flowering Tree and Kaaja Saariaho’s La Passion de Simone at Peter Sellars’s New Crowned Hope Festival in Vienna. He often collaborates with Melissa Rios Glaser and the Saint Joseph Ballet in Santa Ana.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Largey/New York (Tony Award nominated) and off-Broadway productions of Hilda (dir. Carey Perloff), Texts for Nothing, A Flea in Her Ear, Scapin, and Palestine. Regional theater credits include A Christmas Carol, The Gamaster, Lovers Leap, James, The Constant Wife, Carey Perloff’s The Colossus of Rhodes, and The Difficulty of Crossing a Field at A.C.T.; Sisters Manifest at Seattle Repertory Theatre; Moby Dick at Milwaukee Repertory Theater; and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate fellow. Brown’s credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theatre, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design includes the world premiers of Passing Strange, The People’s Temple, and Fito 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’ 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Lycidas; and sound for Ibsen’s Ghost at Berkeley Rep. Rodriguez has served as a visiting professor at UC Berkeley and as curator of American music at the Smithsonian Institution. He holds a 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, Rodriguez 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 Me the Drummer’s Soul! The Development of Modern Jazz Drumming, in 2008.

ANTHONY BROWN (Composer) composed, orchestrations, and music director of the 2005 Orpheus Rising: An Oratorio for Peace. His music has been heard in diverse venues such as the National Museum of African American History and Culture, the White House Kitchen Conference, and the United Nations, where he was a featured composer for the 2006 International Jazz Conference. He is currently working on the score for the upcoming film, The Gospel of Ubuntu. A native of Chicago, Brown is the recipient of the 2005 Berklee College of Music’s “Outstanding Musician of the Year” award and the 2006 Grammy Award for Best Classical Instrumental Solo. His music has been performed by the New York Philharmonic, the Los Angeles Philharmonic, the Berlin Philharmonic, and the London Symphony Orchestra, among others.

Their recording of Duke Ellington and Billy Strayhorn’s For All We Know 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 Rhapsody was released in September 2004 and was featured in the film documentary “a Double Japan and America’s International Children (NHK/PRB); 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 american 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 Me the Drummer’s Soul! The Development of Modern Jazz Drumming, in 2008.

MICHAELE PALLER (Drummer) joined A.C.T. as resident drummer 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 dramatizes the Russian premiere of Tennessee Williams’s Small Craft at Sea and Worders at the Sovereign Heel of Moscow. Pallor is the author of Gentleman Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (University of Missouri, 2005) and has written theater and book reviews for the Washington Post, Village Voice, NewYorker, and Miranda magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

MEYER LIND SHAW (Casting Director) joined 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, Jitney, and Piazzolla at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obidiah. 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 Bon Appetit! 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 on a Hot Tin Roof, The Goat or, Who is Sylvia?, The Viper

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NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s For Jacque and LargeMarginNew York (Tony Award nomination), and off-Broadway productions of Hilda (dir. Carey Perloff), Texts for Nothing, A Flea in Her Ear, Scapin, and Palestrina. Regional theater, credits include A Christmas Carol, The Gamester, Rejoice, James, The Constant Wife, Carey Perloff’s The Colossus of Rhodes, and The Difficulty of Crossing a Field at A.R.T., Sisters Monologues at Seattle Repertory Theatre, Moby Dick at Milwaukee Repertory Theater, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate fellow. Broadway credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.R.T., California Shakespeare Theatre, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of Basing Strong, The People’s Temple, and Fitte a la nuit at Berkeley Rep; A.R.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 Lysistrata; and sound for Isbert’s Ghost at Berkeley Rep. Nominated for Broadway Players’ and Studio Theatre’s productions of The Death of Meyerhold. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meyerhold and a 2004 Princess Grace Award.

ANTHONY BROWN (Composer) composed, performed, and orchestrated, has become a seminal figure in contemporary California creative music directing the Asian American Orchestra. Since 1998, his orchestra has recorded international 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 San Francisco 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 Rhapsodies was completed while Brown was in a 2003 Graceland Fellows. Brown’s compositions Rhymes (For Children) is the theme music for KQED’s “Pacific Time.” And he and his music are featured in the film documentary Dreams Japan and America’s International Childrens (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. Brown 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.

MICHAEL PALLER (Drumset) joined A.R.T. as resident drumset and director of humanities in August 2005. He began his professional career as a reading director 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 dramatized the Russian premiere of Tennessee Williams’s Small Craft at Argo at the Sovremennik Theatre in Moscow. Paller is the author of Gentleman Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Westview Press, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Nezvuk, and Miranda magazine.

Before his arrival at A.R.T., he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW ( Casting Director) joined A.R.T. as 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 The Music Man at the Lirik Agilo, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obilisk. Before joining A.R.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.R.T.’s Creditor and Bon Appétit! 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.

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American Conservatory Theater
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Who’s Who

Inheritance, The Golem, 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’s Zorr in Hell. Other credits include Phaust 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, housea at the Williamsstown 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* (Assistant Stage Manager) previous works include Transvestites, Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.; the world premieres of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Manoet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Schwartz, and Visions of Krevos (Martin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Goldilocks, Tulip House Night (L.A. Women’s Shakespeare Company); The Sanzantala Diario (The Theatre Offense); Tongues at Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Revivification of Dream Us, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, and A Closer Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

A.C.T. Profiles

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 Real Thing, The Constant Nymph, Bertolt Brecht/Kurt Weill’s Happy End (including a cast album recording), and Off-Broadway’s The Price (a new adaptation by Perloff with Paul Walsh). David Mamet’s new adaptation of Gravelle-Bellan’s The Happy Informed Cynic, and The Real Thing, Constance Constand’s A Mother (as A.C.T.-commissioned adaptation of Gorky’s Nos’n Zdenochny), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Nideker’s Hila, produced at A.C.T.’s second space (Zoom) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s SOT at New Victory in 2003. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing wide-ranging productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premieres of Williams’s Miss Julie, the American premiere of Henry James’s The Invention of Love and Indian Ink and Phèdre’s The Lion and the Unicorn and the world premieres of Michael Arndt’s A.R.E.S., the world premiere of Leslie Ayvazian’s Singer’s Boy, and acclaimed productions of T. C. Boyle’s The Fugitives,_Close Range, The Bear Tooth, Desigants, Creditors, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of new work by Robert O’Hara, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premieres of her own play The Colours of Khober (a finalist for the Susan Smith Blackburn Award); her play Luminoscene; and which will be seen at the Magic Theatre in December (co-production with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2003 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 Perloff as part of A.C.T.’s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda, active community member, Kinich serves on the board of the Executive Committee of the Commonwealth of Clara, as well as the board of the National Corporate Theatre Fund in New York. She is a part member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, 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 Theatres Communications Group, Canada Council of the Arts, and the Foster’s Business and the Arts Awards. The San Francisco Business Times named Kinich one of the most influential women in business in the Bay Area for the past three years.

HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., has strengthened the organization’s infrastructure and oversees 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.B.A. degree from the Richard Ivy School of Business at the University of Western Ontario followed a 15-year career in stage, tour, and production management reaching across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charleston Festival Theatre, Festival New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theatre performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton, and

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Who's Who

Inheritance, The Golem, The Real Thing, A Miser, and A Doll's House. A long association with Berkeley Repertory Theatre includes last year's production of Culture Clash's Zorba in Hell. Other credits include Piazzola 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, Hexes 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* (Assistant Stage Manager) previous works include: Travesties, Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.); the world premieres of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); River's End, Bus Stop, Communicating Doors, The Last Schwartz, and Visions of Kevronas (Marin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Goldilocks, Twelfth Night (L.A. Women's Shakespeare Company); The Santaland Diaries (The Theatre Offensive); Tongues at Fire, King Lear, and Henry V (The Company of Women); Women and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Resistible Rise of Arturo Ui, A Midsummer Night, The Night Larry Kramer Kissed Me, and A Closer Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

A.C.T. Profiles

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 Threepenny Opera (a new adaptation by Perloff with Paul Walsh), David Mamet’s new adaptation of Gravilatte; Beckett’s The Happy Journey, and Shakespeare’s The Real Thing. Constance Congdon’s A Mother (as an A.C.T.-commissioned adaptation of Gorofy’s Vana Zhdovenko’s), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Ndiaye’s Hilda, coproduced at A.C.T.’s second space (Zoom) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing both popular productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of The Invention of Love and Indian Ink and Ibsen’s and Shibumi’s The Room, A.C.T.-commissioned translations of Hviske, The Misbehaving, Kornicki’s Romeo and Juliet (The West Wind), the world premieres of Leslie Ayvazian’s Singer’s Boy, and acclaimed productions of The Threepenny Opera, The Caucasian Chalk Circle, The Rose Tattoo, A Delicate Balance, and Home and The Tempest. Her work at A.C.T. also includes the world premiere of her own play The Colours of Ribabe (a finalist for the Susan Smith Blackburn Award). Her play Luminoscene: Dating, which will be seen at the Magic Theatre in December, is a collaboration with A.C.T., was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, 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 David Mamet as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play after the War at the Sundance Institute in 2004 (as an A.C.T. commission that will premiere in 2007), and Robert O'Hara, on Analytics 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 premiere of Ezra Pound’s The Earth, the American premieres of Peter Handke’s Die Schutzhaft 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 OBBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexi 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.B.A. degree from the Richard Ivey 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 Stratford Festival, Canadian Stage Company, Charlottetown Festival Theatre, New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit 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 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 Festes 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 (Consortium 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 all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. in 2004 she toured London and Brussels (U.K.) in Berkeley Repertory Theatre’s production of Continuous Divided. 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 (Producing 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 Reardon Drinks a Little and Gorgy (a musical by Carole Bayer Sager), as well as a national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ibsen’s Little Eyolf (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 Theater 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.
The Gallery at A.C.T.

Gary Bukovnik: Small Works on Paper

Find yourself with some extra time before a performance or during intermission? Want to express yourself in more fine art, but don’t make it to 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 traditions of Cézanne’s still lifes, 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 bundles 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 Museum of Fine Arts, Chicago, and the Art Institute of Chicago.

Each artwork purchase benefits A.C.T. For more information about Gary Bukovnik contact Kevin Simmons at 415.474.1066 / krcreativeworks@aol.com.
THE GALLERY AT A.C.T.

GARY BUKOVNIK: SMALL WORKS ON PAPER

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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 lifes, 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 bundles 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 Art Institute of Chicago.

Each artwork purchase benefits A.C.T. For more information about Gary Bukovnik contact Kevin Simmers at 415.474.1066 / krscreative@act.org.
A.C.T. SUMMER TRAINING CONGRESS
Now Accepting Applications for 2007!

8-WEEK SESSION
Courses cover a broad range of subjects, including acting, voice and speech, and movement. Training days typically begin with physical classes like stage combat, movement, and audition technique. The day continues with more technical classes, such as voice and speech. Afternoons are spent in acting classes, scene work, and improvisation workshops. The A.C.T. Summer Training Congress prepares actors to succeed in all aspects of performance, but our primary focus is on acting for the theater.

Application deadline for students also applying for financial aid: April 2, 2007
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Final application deadline: May 1, 2007
Mandatory registration and orientation week: June 11–15, 2007
CLASSES: June 18–August 10, 2007
GRADUATION: August 10, 2007

2-WEEK INTENSIVE
THE ACTOR AND THE AUDITION
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FOR MORE INFORMATION, CALL 415.439.2350 OR VISIT WWW.ACTACTORSTRAINING.ORG

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 Zuma stage in last fall’s productions of Baby with the Bathwater and Red Scarf on Sunset or more recently in The Cider House Rules: Part One, Here in St. Cloud. At the Class of ’07 Showcase they will all perform together one last time in a diverse program of dramas, comedy, and music. The show will conclude each graduate’s individual talents. Following the San Francisco performance, some of 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.

PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater...

<table>
<thead>
<tr>
<th>Event</th>
<th>After the War</th>
<th>Blackbird</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.C.T. PROLOGUE</td>
<td>Tuesday 3/27</td>
<td>Tuesday 5/1</td>
</tr>
<tr>
<td>A.C.T.</td>
<td>Tuesday 4/3</td>
<td>Tuesday 5/8</td>
</tr>
<tr>
<td>AUDIENCE EXCHANGES</td>
<td>Wednesday 4/4</td>
<td>Sunday 4/5</td>
</tr>
<tr>
<td>WITH A.C.T.</td>
<td>Wednesday 4/11</td>
<td>Sunday 4/5</td>
</tr>
<tr>
<td>QUT WITH A.C.T.</td>
<td>Wednesday 4/20</td>
<td>Wednesday 4/5</td>
</tr>
<tr>
<td>ACT ONE</td>
<td>Wednesday 4/23</td>
<td>Wednesday 4/9</td>
</tr>
<tr>
<td>THEATER ON THE COUCH</td>
<td>Friday 4/6</td>
<td>Friday</td>
</tr>
<tr>
<td></td>
<td>Friday 5/4</td>
<td>Friday 5/6 (8 p.m.)</td>
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<td></td>
<td>Friday 5/12 (8 p.m.)</td>
<td>Saturday 5/12 (8 p.m.)</td>
</tr>
</tbody>
</table>

AND DON’T FORGET...

KORET VISITING ARTIST SERIES
“Hometown/Theater Towns”
“New Voices, New Works”
A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007 SHOWCASE
A.C.T. RUBY JUBILEE
A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2008 PRESENTS
David Copperfield
A.C.T. COMEDY NIGHT
A.C.T. YOUNG CONSERVATORY PRESENTS
Fields of Gold: The Music of Sting

For more information, call 415.749.2ACT or visit WWW.ACT-ONLINE.ORG.

WANT TO KNOW MORE ABOUT AFTER THE WAR? WORDS ON PLAYS, A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

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Advance manuscript editions of Philip Kan Gotanda’s poetic and powerful A.C.T.-commissioned play are also available for purchase in the lobby, at A.C.T. Ticket Services, and online at WWW.ACT-ONLINE.ORG. Stop by and pick up a copy.
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| Event |
| After the War | Blackbird |
| A.C.T. PROLOGUE |
| A conversation with the director before the 7 p.m. Tuesday premiere (5:30–6 p.m.) |
| Tuesday 3/27 | Tuesday 5/1 |

AUDIENCE EXCHANGES
Free postperformance discussions with the actors and/or A.C.T. staff members

| Event |
| Tuesday 4/3 |
| Wednesday 4/11 Sunday 4/15 |
| Tuesday 5/8 |
| Sunday 5/20 Wednesday 5/23 |

OUT WITH A.C.T.
A gathering of gay and lesbian theatricals, immediately following the 8 p.m. performance

| Event |
| Wednesday 4/4 | Wednesday 5/9 |

ACT ONE
ACT One connects artists in their 20s and 30s to great theater, hot events and parties, and each other

| Event |
| Friday 4/6 |

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.

| Event |
| Friday 3/30 |
| Friday 5/4 |
| Sunday 5/6 (8 p.m.) |
| Sunday 5/13 (8 p.m.) |

AND DON’T FORGET...

| EVENT |
| KORET VISITING ARTIST SERIES |
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| "New Voices, New Works" |
| 4/15, A.C.T. |
| 5/5, A.C.T. |
| A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007 SHOWCASE |
| 4/19, Zuma Theater |
| 4/22, Four Seasons Hotel |
| 4/25–4/28, Zuma Theater |
| A.C.T. RUBY JUBILEE |
| A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2006 PRESENTS David Copperfield |
| 5/20, A.C.T. |
| A.C.T. YOUNG CONSERVATORY PRESENTS |
| Fields of Gold: The Music of Sting |
| 6/1–6/17, Zuma Theater |

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AMERICAN CONSERVATORY THEATER EXITS

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred’s Columbia Room on the lower level, the Balcony Lobby, and the Guertin on the upper level. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

A.F.T.I.L. A.C.T. operates under an agreement between the League of Resident Theaters and Actor’s Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of the Theatre Communications Group, the national organization for the nonprofit professional theater, A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

The director is a member of the Society of Stage Directors and Choreographers, an independent national labor union. The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel-Tour Fund.
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