

A.C.T. AMERICAN  
CONSERVATORY  
THEATER

THE  
BUSHWICK  
STARR

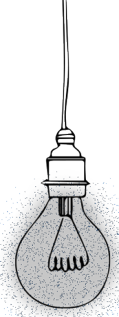
WOOLLY  
MAMMOTH

# ANIMAL WISDOM

MAY 15-JUN 13, 2021



# WELCOME TO ANIMAL WISDOM



**Noel Allain (The Bushwick Starr):** Heather's such an incredibly talented performer, musician, and composer to state the obvious, and she has such a deep relationship to what she's creating. Obviously, with *Animal Wisdom*, it was this very personal material. I had the incredible honor of serving as an outside eye for her during the process along with directors Emilyn Kowaleski and Mark Rosenblatt and we had a lot of (for me) exciting dialogues discovering how it worked. It really is an honor because there she is making this thing that has moved people so powerfully, and it's very delicate, it's very personal, so it requires building a lot of trust. I really thank Heather for trusting me during that process.

**Maria Manuela Goyanes (Woolly Mammoth):** I was one of those people who was so powerfully moved, watching it at The Bushwick Starr. First of all, The Bushwick Starr is an amazing space for a piece like this because it's a small space and you feel like you're on top of the performers. The music feels like it is vibrating into you. I was a wreck after the show. I couldn't move. I was grieving, I was mourning. This show created a space for me to honor and acknowledge the grief that I was feeling at the time. A good friend and colleague, the brilliant composer Michael Friedman had recently passed away. And I rang my bell at the end of the show specifically for him. I remember walking up to Heather after and I was so overcome that I couldn't say anything.

**Noel:** Yeah, I didn't have a lot of conversations with folks after the show because people were often in that kind of raw state.

**Maria:** Yep! That was me! When I got to Woolly Mammoth, I wanted to present this show because I wanted other people to experience it. Little did I know that we would go through a pandemic. The amount of grief and loss that we have experienced this past year has been staggering. Even though we couldn't do it live and in-person because of COVID-19, it still felt incredibly important to share the power of this piece . . . to create space to feel this incredible music deep inside of you. This show is such a labor of love, and I feel grateful and honored to be in collaboration not only with The Bushwick Starr, but also A.C.T. in San Francisco, and so many other amazing humans, without whom this film adaptation could have never happened.

**Pam MacKinnon (American Conservatory Theater):** Unlike the two of you, I have never been in the room with this powerful project. I have never even met Heather Christian or the amazing Amber McGinnis, film director, save over Zoom. And yet each time, whether it's by watching the archival tape from

the Starr production a few years back or now with our movie, when I hear Heather singing the chorus of the very first song, I am completely emotionally hooked. I agree, Maria, the show feels more necessary and of the moment as we collectively mourn and heal. I am so proud that A.C.T. is part of making this beautiful film. It is Heather's personal story and also seems a document of how much loss and love there is for our art form and field. There are closed theaters, all over the world, and *Animal Wisdom*—our big ass little movie—feels like a clarion call to their reopening. I love the first few minutes, watching a quotidian and cumbersome move of the traditional ghost light. The sound of the theater's work lights clanking on. The empty theater is soon activated by a truly great storyteller. It's a movie of this play, a play I have never seen but have been thinking about for a few years: gorgeous and pure, cinematic and theatrical.

**Maria:** Yes—the big ass little movie! To get everybody here safely to DC during coronavirus to make this happen . . . it was big!

**Pam:** Form meets function—I mean, Heather is also at the center visually of this movie; like everything radiates out from her. And that is form meets function content.

**Noel:** You mentioned form and I'll say the change in form has really re-illuminated the piece for me. When we were working on it at the Starr I wasn't sure how the audience was going to travel through it because the songs aren't narrative, necessarily, and I was really trying to track the audience's journey. I was thinking about it in a very technical way—how the audience member was moving from one beat to the next. Very right side of the brain. But then when the audience came into the room for the first time and people did start leaving in the emotional state that Maria described, I suddenly had to remember how to experience the show again from an emotional place which required a certain letting go. What's really wonderful about watching the film now is that I can see it as its own document. When I experienced the blackout, and I've seen the show, I don't know how many times, I had this incredibly moving experience. The film helped me do that, helped me experience it anew. I think the show has a mystery to it the way that it reaches people, it's a little bit of like a stealth object. It gets under your skin and before you know it, the story that you're listening to about Heather has somehow along the way become your story. I'm so excited for more people to experience it in this new form.

## NOTE FROM HEATHER



Dearest new friends,

I am so honored to be invited into your living room. A little qualifier here, if you'll indulge me. I am a real nerd when it comes to architecture. I'm a space nerd, a container aficionado, and a form junkie. When I was writing this piece originally, I was having a real hard time figuring out how to plop it in a theater, as I was really trying to make a holy space out of a vulgar one (and I mean that in terms of architectural space as well as internal psychological space). I really thought it should go somewhere ugly, like a parking garage. Or the shell of some burnt-down bodega. But alas, I was lucky enough to be given the opportunity to mount it at The Bushwick Starr, and as it turns out—the show is a little bit like silly putty and can fill the cracks and crevices of wherever it needs to go if pushed on just so.

This is all to say, I am no stranger to trying to jam this piece into a space I didn't plan for, which is partially how we ended up here at your house. I have no intentions of turning your living room into a theater. In fact, I think the piece hopefully (!) might be an easier emotional pill to swallow in the comfort and solitude of your own home, and I have adapted the screenplay with that hope in my heart. Maybe it's easier to crack the door when you're the one inviting ME in, instead of the other way around.

Regardless, I am grateful to be welcomed. I am humbled by both the faith and enthusiasm granted me by these three great institutions as well as YOUR willingness to spend an evening with me, and I have done my best with those immense gifts to conjure a community with the tool closest to sorcery in my book. (Music. Which is second only to *A True Thing*. Which this piece also is.) I invite you to come as you are, as none of us are any good at being presentable right now. Come with all that crap you're carrying, I've certainly come with mine.

Xo

H



Heather Christian in the original film  
adaptation of The Bushwick Starr's  
production of *Animal Wisdom*

AMERICAN CONSERVATORY THEATER AND WOOLLY MAMMOTH THEATRE COMPANY  
PRESENT  
THE BUSHWICK STARR'S PRODUCTION OF

# ANIMAL WISDOM

BY **HEATHER CHRISTIAN**

FILM DIRECTION BY **AMBER MCGINNIS**

STAGE DIRECTION BY **EMILYN KOWALESKI**

PRODUCED IN ASSOCIATION WITH **MATT ROSS, MADELEINE FOSTER BERSIN, OUTSKIRT MEDIA,  
AND THE BUSHWICK STARR**

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## THE CAST

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**HEATHER CHRISTIAN** (PIANO & VOCALS) HEATHER, ELLA, DORIS

**SASHA BROWN** (GUITAR, CELLO, VOCALS) SASHA, VICTOR, DORIS

**ERIC FARBER** (PERCUSSION & VOCALS) ERIC, MYLES, DORIS

**B.E. FARROW** (BASS & VOCALS) B.E., DORIS

**MAYA SHARPE** (VIOLIN & VOCALS) MAYA, HELOISE, JOHANNA, DORIS

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## CREATIVE TEAM

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PRODUCTION DESIGN BY **CHRISTOPHER BOWSER**

COSTUME DESIGN BY **HEATHER MCDEVITT BARTON**

DIRECTOR OF PHOTOGRAPHY **AIDEN KOROTKIN**

EDITED BY **RACHEL PEARL**

SCORE MIX AND MUSIC EDITOR **BRIAN BENDER**

PERCUSSION DESIGN BY **ERIC FARBER**

MUSIC DIRECTION BY **HEATHER CHRISTIAN**

MADE IN COLLABORATION WITH AND ORCHESTRATED BY **HEATHER CHRISTIAN, SASHA BROWN,  
FRED EPSTEIN, ERIC FARBER, & MAYA SHARPE**

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS  
OF THIS PRODUCTION, OR DISTRIBUTING RECORDINGS ON ANY MEDIUM,  
INCLUDING THE INTERNET, IS STRICTLY PROHIBITED.

# WHO'S WHO IN ANIMAL WISDOM



**HEATHER CHRISTIAN (Playwright, Music Direction, Piano, Vocals, Heather, Ella, Doris)** is an Obie Award-winning composer/playwright/performer, and a 2021 Richard Rodgers Award winner and Sundance Institute Time Warner Fellow. Recent composing/performing credits include her own

work *Oratorio for Living Things* (Ars Nova), *I am Sending You the Sacred Face* (Theater In Quarantine/YouTube—Named *Vulture's* #5 Theater Experience of 2020), *Prime: A Practical Breviary* (Playwrights Horizons Soundstage—named *IndieWire's* #1 Podcast Episode of 2020), *Animal Wisdom* (The Bushwick Starr), in addition to being a lead artist on devised works *Mission Drift* (London's National Theatre), and *The World Is Round* (Brooklyn Academy of Music). Film composition credits include *The Craft: Legacy* (Sony Pictures/Blumhouse 2020), *Lemon* (2017 Sundance Film Festival and South by Southwest), *Gregory Go Boom* (Sundance Grand Jury Prize), Adult Swim series *The Shivering Truth* and all four films in the Criterion Collection's Retrospective of Janicza Bravo. She was named one of *TimeOut New York's* Downtown Innovators to Watch and is a 2019 Harold and Mimi Steinberg Trust commissionee. She has been seen in Taylor Mac's *A 24-Decade History of Popular Music* and in Toshi Reagon's *Parable of the Sower*, and is a longtime collaborator in devised theater with The TEAM, Jane Comfort Company, Salty Brine, Mac Wellman, Big Dance Theater, and Taylor Mac. She has released 11 records, teaches vocal-based music composition at New York University, owns and operates her own recording studio in Beacon, NY, and can be seen regularly in concert halls and dive bars as Heather Christian & the Arbornauts. [heatherchristian.bandcamp.com](http://heatherchristian.bandcamp.com)



**SASHA BROWN (Guitar, Cello, Vocals, Sasha, Victor, Doris)** has been a member of Heather Christian's band Heather Christian & the Arbornauts since 2008. His singular approach to incorporating sound design into guitar orchestrations can be heard on all eleven of the band's records. He also recorded on

Christian's soundtracks for The TEAM show *Mission Drift*, the feature film *Lemon* (dir. Janicza Bravo, 2017 Sundance Film Festival), and the TV series *The Shivering* (Adult Swim). Brown toured the US for eight years as a member of the soul/rock powerhouse band Sister Sparrow & The Dirty Birds, performing over 1,000 shows everywhere from Austin City Limits, to Bonnaroo, and the Fillmore, as well as the *Today Show* and NPR's Tiny Desk Concert series. The band released four records and a live double album/concert film in that time. Brown can also be heard on albums by Andrew D'Angelo & DNA Orchestra, Margo Seibert (*77th Street*), and Krystle Warren (*Love Songs*). Brown has performed with members of Gov't Mule, Thievery Corporation, String Cheese Incident, Derek Trucks Band, Trey Anastasio Band, and Soul Brass Band. [sashabrown.com](http://sashabrown.com)

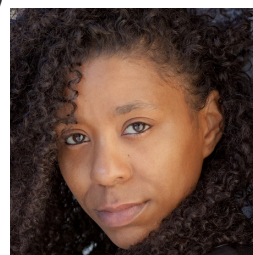


**ERIC FARBER (Percussion, Vocals, Eric, Myles, Doris)** is a performer whose "wildly animated" performance and "positively gasp-worthy" percussion design were featured in The Foundry Theatre's *Good Person of Szechwan* (The Public Theater, La MaMa—Drama Desk Nomination: Outstanding Music in a Play); *FUTURITY* (ARS Nova/SoHo Rep., Mass MoCA, Walker Art Center/American Repertory Theater—Drama Desk Nomination: Outstanding Set Design, The Lucille Lortel Award: Outstanding Musical, Off Broadway Alliance Award: Best New Musical); *The Skin of our Teeth* (Theatre for a New Audience); *Animal Wisdom* (The Bushwick Starr); *The Infinite Hotel* (Prototype Festival); *The Little Red Fish* (New York City Children's Theater); *Cowboy Bob* (ARS Nova); *The Elementary Spacetime Show* (Philly Fringe); *The Universe is a Small Hat* (Princeton University). MFA: Bard College; BA: The New School University. A member of The Lisps since 2007. A member of Old Sound Room performance ensemble since 2019. [kineticontology.com](http://kineticontology.com)



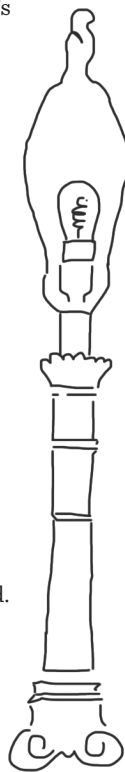
**B.E. FARROW (Bass, Vocals, B.E., Doris)** is a musician, educator, songwriter, and independent researcher who has a focus in reshaping and reflecting America's musical history through sharing stories, creative musical expression through popular/historic musical structures, and inclusive dialogue.

You can hear Farrow as a member of *The Clara Barton Sessions*, a recording of DC folk/traditional musicians who released an album commemorating the revitalization of the Clara Barton Museum, Elena y Los Fulanos's *Volcán*, R&B Soul artist Dante Pope's *After 5 Music*, on Dom Flemon's Grammy-nominated album *Black Cowboys* under Smithsonian's Folkways label, the chart topping album *No Time for Enemies* by Gangstagrass, or on his Wammie Award-winning EP *Unsent Letters*. You can find Farrow in a library, playing his fiddle at a busy intersection, the occasional solo show/presentation, or touring with Gangstagrass.



**MAYA SHARPE (Violin, Vocals, Maya, Heloise, Johanna, Doris)** is a musician, storyteller, filmmaker, and creative consultant. Sharpe is a multi-passionate maker and thinker. Sharpe's passion lies in exploring simplicity in humanity through composition to demonstrate that there is more of a connection and love

between everything than the politically derived disconnect and hatred. Sharpe has been seen on stage in such things as *Hair* (Broadway), *Anything That Gives Off Light* (The TEAM), *La MaMa Cantata* (La MaMa), *1969: The Second Man* (NEXT DOOR @nytw), *Animal Wisdom* (The Bushwick Starr), and many others. Sharpe has a band called Maya Sharpe & The Natural, which performs in various venues in New York City and Los Angeles. [mayasharpe.com](http://mayasharpe.com)



# WHO'S WHO IN ANIMAL WISDOM

**AMBER MCGINNIS (Film Director)** is a director/writer who often puts her Southern stubbornness to good use by producing her own work through her company, Outskirt Media. Her feature film debut, *International Falls* (now available on SHOWTIME and Amazon Prime), played at thirty film festivals around the world, winning the 2019 International Federation of Film Critics (FIPRESCI) grand jury prize at Seattle International Film Festival. Before relocating to Atlanta in 2020, McGinnis was based in DC where her local directing credits include: *The Wanderers* (Theater J), *How I Learned to Drive* (Round House Theatre), *Top Girls* (Keegan Theatre), Helen Hayes Award-nominated *Equus* (Constellation Theatre), *Dryland* (Forum Theatre), and *Girl in the Red Corner* (The Welders). McGinnis is a member of the inaugural "See It Be It" Fellowship with the Geena Davis Institute and holds an MFA in directing from Baylor University. Her mission is to tell the stories of working-class women who turn their pain into power. [amberdirector.com](http://amberdirector.com)

**EMILYN KOWALESKI (Stage Director)** is a multidisciplinary writer and new play director. Directing credits: *Animal Wisdom* by Heather Christian, co-directed with Mark Rosenblatt (The Bushwick Starr); *Everyday Afroplay* by Daaimah Mubashshir (JACK); *Heart and Soul Yoga Studio Beirut* by Olivia Clement (Corkscrew Theater Festival); *Delicious Filth* by Brett Evan Solomon (The Brick); *The Witch of St. Elmore Street* by Joey Merlo (Access Theater). Writing/Directing: *Our Heroine* (Interrobang New Works); *Weather* (University Settlement); *Eversion: or that time my heart flew out of my mouth* (Ars Nova). Associate directing credits: *Straight White Men* by Young Jean Lee (The Public Theater and international tours). Kowaleski lives in Philadelphia and is currently working on a book about the historical roots of sex-segregated bathrooms in the United States. MA: Women's and Gender History, Sarah Lawrence College (Gerda Lerner Award). BA: Tisch School of the Arts at New York University (Experimental Theater Wing). [EmilynKowaleski.com](http://EmilynKowaleski.com)

**CHRISTOPHER BOWSER (Production Design)** is a production and event designer based in Brooklyn and upstate New York. He is a frequent collaborator of Salty Brine's *Living Record Collection* (Joe's Pub). Recent work: lighting for Dave Malloy's *Octet* at Signature Theatre (also with Malloy: production design for *Ghost Quartet*). Scenic and lighting designs seen around NYC and at A.R.T. Oberon in Cambridge, MA, The Curran Theater in SF, Seattle Theatre Group, Cape Repertory Theater in Brewster, MA, and festivals in Warsaw, Edinburgh, and Nottingham, UK. BFA: NYU Tisch at Playwrights Horizons Theater School. [christopherjbowser.com](http://christopherjbowser.com)

**HEATHER MCDEVITT BARTON (Costume Design)** is a New York-based costume designer, textile maker, and seamstress making her Woolly Mammoth and A.C.T. debut. Her work has been seen with Atlantic Theatre Company, Clubbed Thumb, Signature Theatre, Joe's Pub, The Bushwick Starr, Pipeline Theatre Company, Playwrights Horizons, Ars Nova, Spring Street Social Society, New York University, Columbia University, Fresh Ground Pepper, and Clarence Brown Theatre, among others. Associate credits: Dave Malloy's *Octet* (Signature Theatre) and Dave Malloy's *Moby Dick* (American Repertory Theater). McDevitt Barton currently works as resident designer for Salty Brine's *Living Record Collection* (*TimeOut NY* Critics's Pick, Joe's Pub Residency 2019/2020). She holds two Bachelor of Arts in English literature and theatre from the University of Tennessee. [heathermcdevittbarton.com](http://heathermcdevittbarton.com)

**TATER (DAVE) POLATO (Project Manager)** is the production electrician at the Park Avenue Armory where he has overseen the installation of multiple international touring productions since 2018. He had worked for years as the stage manager and technical artist for The TEAM, with whom he toured *Mission Drift*, *Architecting*, and *Particularly in the Heartland*. Polato has previously stage managed for many companies across the US including SITI Company, Pig Iron, and The Rude Mechs, amongst others. Polato will next be seen gaffing for the NBC Summer Olympic Studios in Tokyo, Japan. He is a proud graduate of the University of Rochester International Theatre Program.

## SPECIAL THANKS

BEETHOVEN'S PIANOS | SASHA BROWN PLAYS D'ANGELICO GUITARS | ADDITIONAL GUITARS GENEROUSLY PROVIDED BY NEAL LAFONTAIN | SELECT WARDROBE PIECES PROVIDED BY FREEBORN | NEIL ALBERT AND THE DOWNTOWN DC BUSINESS IMPROVEMENT DISTRICT | JOCELYN CLARKE | JOHN DEL GAUDIO | JACK EVANS LEE FALCO, BRANDON MORRISON, AND WILL BRYANT AT BUILDING RECORDS | ANNA FRENKEL | SARAH GANCHER ANGIE M. GATES, MICHELLE PROCTOR ROGERS, HERBERT NILES, AND THE DC OFFICE OF CABLE TELEVISION, FILM, MUSIC AND ENTERTAINMENT | LEEDS PLAYHOUSE | ARIEL LEVINSON-WALDMAN | VICTORIA MARZETTI MIRIMUS LABS | ELIZABETH PAW | BROOKE PINTO, DC WARD 2 COUNCILMEMBER | MONA SEYED BOLORFOROSH, FOR A BRILLIANT RENDITION OF "LIEBESTRAUM" | MOLLY SMITH | TRANSFORM FESTIVAL | RACHEL VIOLA THE WASHINGTON SOURCE/REDSTAR | (UNNAMED GHOST AT WOOLLY MAMMOTH, YOU KNOW WHO YOU ARE)

# ADDITIONAL CREDITS

FILM PRODUCER **AMBER MCGINNIS**  
PROJECT MANAGER **TATER (DAVE) POLATO**  
ASSISTANT DIRECTOR **LINDSEY SITZ**  
CAMERA ASSISTANT **AARON TUCKER**  
SCRIPT SUPERVISOR **J. SANDERS**  
PRODUCTION SOUND RECORDIST / DIALOGUE  
EDITOR / SOUND DESIGNER **MATTHEW W. NIELSON**  
GAFFER **JAIME NUDD**  
KEY GRIP **SHEPHERD LASHLEY**  
PRODUCTION ASSISTANT **CARISSA GILSON**  
WARDROBE SUPERVISOR **ANDREW CUTLER**  
MAKE-UP & HAIR **DAWN NEWSOME**  
LIGHT BOARD OPERATOR **RACHEL PRELL**  
SOUND ENGINEER **KEVIN SWEESTER**  
RE-RECORD MIX & ADDITIONAL SOUND DESIGN **BRIAN BENDER**  
RECORDING ENGINEER **TODD CARDER**  
ELECTRICIAN **DOUG DELPIZZO**  
COVID COMPLIANCE OFFICER **MADELEINE FOSTER BERSIN**  
NATIONAL PRESS REPRESENTATIVE **MATT ROSS PUBLIC RELATIONS**  
**NICOLE CAPATASTO, CLAIRE WOJCIECHOWSKI,**  
**SARAH SGRO, LIZ LOMBARDI**

MUSIC RECORDED AT BUILDING RECORDS IN MARLBORO, NY AND AT TOWN STAGES, NYC

## THE BUSHWICK STARR PRODUCTION

**ANIMAL WISDOM PREMIERED AT THE THE BUSHWICK STARR IN OCTOBER 2017.**

CO-FOUNDER & ARTISTIC DIRECTOR **NOEL ALLAIN** CO-FOUNDER & CREATIVE DIRECTOR **SUE KESSLER**

CO-DIRECTED BY

**EMILYN KOWALESKI AND MARK ROSENBLATT**

FEATURING AND MADE IN COLLABORATION WITH

**HEATHER CHRISTIAN, SASHA BROWN, FRED EPSTEIN,**  
**ERIC FARBER, & MAYA SHARPE**

LIGHTING DESIGNER & ART DIRECTOR

**ANDREW SCHNEIDER**

SCENIC DESIGNERS

**ERIC FARBER & ANDREW SCHNEIDER**

SOUND DESIGNER

**STOWE NELSON**

COSTUME DESIGNER

**HEATHER MCDEVITT BARTON**

PRODUCER

**LUCY JACKSON**

DRAMATURG

**JILL FRUTKIN**

PRODUCTION STAGE MANAGER

**KENDALL ALLEN**

TECHNICAL DIRECTOR &

**TATER (DAVE) POLATO**

ASSOCIATE LIGHTING DESIGNER

**BRITTANY COYNE**

ASSOCIATE PRODUCER

WARDROBE SUPERVISOR

**EVA JAUNZEMIS**

AND ASSISTANT COSTUME DESIGNER

**JAY MAURY**

SOUND ENGINEER

**EAMON GOODMAN**

LIGHTING ENGINEER

**SARAH GALLEGOS & CHRIS PINTO**

PRODUCTION INTERNS

## CHOIR MEMBERS

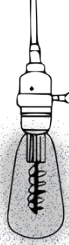
AUDREY HAYES | BEX ODORISIO | COURTNEY DANIELS | DANI LENCIONI | DAVINA MARSHALL  
DREW BROUSSARD | EM WATSON | EMILY CAFFERY | EMILY KRAUSE | EVA JAUNZEMIS  
FRANKLIN CHUE | GRENETTA MASON BRIGGS | KAYLA SKLAR | KAYLEIGH ROZWAT  
KELSEY LARSEN | KIRSTYN BALLARD | LAUREEN MANNINO | MADRID VINARSKI | NADINE DANIELS  
ROBIN SOKOLOFF | SHARYN THOMAS | TERRI MADONNA | VANESSA TRUPELL

The project was commissioned by the West Yorkshire Playhouse (now Leeds Playhouse),  
where it was originally developed as part of Transform Festival 2015.





# ABOUT THE THEATERS



**AMERICAN CONSERVATORY THEATER** is an essential gathering place that brings artists and communities together to inspire and provoke. Under the leadership of Tony Award–winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, A.C.T.’s mission is to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. A.C.T. values inclusion, transformational learning, participation, and rigorous fun. A.C.T. is a Tony Award–winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. [act-sf.org](http://act-sf.org)

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**THE BUSHWICK STARR** is an Obie Award–winning nonprofit theater that presents an annual season of new performance work. We are an organization defined by both our artists and our community, and since 2007, we have grown into a thriving theatrical venue, a vital neighborhood arts center, and a destination for exciting and engaging performances. We provide a springboard for emerging professional artists to make career-defining leaps, and we are a sanctuary where established performance companies come to experiment and innovate. We are also a neighborhood playhouse, serving our Bushwick, Brooklyn community’s diverse artistic needs and impulses. Our past seasons have included new work from groundbreaking artists such as Jeremy O. Harris, Heather Christian, Diana Oh, The Mad Ones, Clare Barron, Phillip Howze, Dave Malloy, Daniel Fish, Haruna Lee, and The TEAM. [thebushwickstarr.org](http://thebushwickstarr.org)

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**WOOLLY MAMMOTH** is “the hottest theater company in town” (*Washington Post*); priding itself on developing, producing, and making theater that disrupts conventional processes and stimulates transformative experiences. For over four decades, Woolly has held a unique position at the leading edge of the American theater, earning a reputation for staying “uniquely plugged in to the mad temper of the times” (*New York Times*). The co-leadership of María Manuela Goyanes (Artistic Director) and Emika Abe (Managing Director) is supported by a core company of artists that holds itself to a high standard of artistic excellence. Woolly is relentless in its desire to take risks, experiment, innovate, interrogate, and create a radically inclusive community. Located in Washington, DC, Woolly Mammoth stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank, whose descendants belong to the Piscataway peoples. [woollymammoth.net](http://woollymammoth.net)



Heather Christian and cast in the original film adaptation of The Bushwick Starr’s production of *Animal Wisdom*, photo by Jaime Nudd

# A.C.T. BOARD OF TRUSTEES

## AMERICAN CONSERVATORY THEATER BOARD OF TRUSTEES

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Adriana López Vermut, <i>Secretary</i>	Rusty Rueff, <i>Vice Chair</i>	

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Frannie Fleishhacker	Michele Ballard Miller	

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Frannie Fleishhacker	Lori Halverson Martin	Anne Shonk
Dianne Hoge	Toni Ratner Miller	

# A.C.T. SUPPORTERS

## producers CIRCLE

FRANNIE FLEISHHACKER, CO-CHAIR • ROBINA RICCIETIELLO, CO-CHAIR

We are privileged to recognize Producers Circle members' generosity during the May 1, 2020 - May 1, 2021 period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

†Lead Gala supporter  
‡Bravo Circle

\*Leadership Circle Member  
\*\*Deceased

### Season Presenters (\$100,000+)

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#### JEROME L. AND THAO N. DODSON

Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

#### BILL DRAPER

Bill is a member of the A.C.T. Emeritus Advisory Board. He is one of the West Coast's first venture capitalists and the founder of Sutter Hill Ventures. He has received Lifetime Achievement Awards from the Silicon Valley Fast 50, the International Business Forum, and the National Venture Capital Association

#### LINDA JO FITZ †

Linda Jo Fitz is a member of A.C.T.'s Board of Trustees and the Finance Committee, and served as Treasurer. She had a nearly 35-year career in personal financial planning and investment management, having co-founded Kochis Fitz (later known as Aspiriant). Linda was named one of the Top 50 Women in Business by Wealth Manager Magazine in 2010, and given the Champion Award by Greenbelt Alliance in 2017.

#### PRISCILLA AND KEITH GEESLIN

Priscilla is a vice chair of A.C.T.'s Board of Trustees. She is vice president and president elect of the SF Symphony, a board member of Grace Cathedral, and a board member and former chair of NARAL Pro-Choice America Foundation. Keith is president of SF Opera's board and a board member of Episcopal Community Services.

#### KIRKE AND NANCY SAWYER HASSON †

Kirke and Nancy have been A.C.T. subscribers for over 26 years, and Kirke is a trustee on A.C.T.'s board and its immediate past chair. They have enjoyed serving as hosts for seven students in A.C.T.'s Master of Fine Arts Program, and their daughter Kathryn was a frequent flier in A.C.T.'s Young Conservatory.

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**JAMES C. HORMEL AND MICHAEL P. NGUYEN-HORMEL**  
James, the first openly gay US ambassador, founded the James C. Hormel Gay & Lesbian Center at the San Francisco Public Library (SFPL). Michael works alongside James on their charitable giving foundation, and has served on the SFPL Commission for two terms. A trustee of A.C.T., Michael is profoundly passionate about the arts and humanities.

#### BARBARA RAVIZZA AND JOHN S. OSTERWEIS

Barbara and John are excited to be season presenters at A.C.T. Osterweis is a graduate of Stanford Graduate School of Business, and was a senior analyst, concentrating on forest products and the paper industry, for several regional brokerage firms and later for E. F. Hutton & Company, Inc. Ravizza has lived in the Bay Area for 70 years and has always been interested in the arts. She worked as a designer and illustrator in the publishing industry for John Wiley & Sons, Wadsworth, and Science Research Associates. For the last two decades, she has devoted herself to painting and drawing.

#### TONI REMBE AND ARTHUR ROCK

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

#### ROBINA RICCIETIELLO †

Robina is communications director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

#### JAY YAMADA

#### KAY YUN AND ANDRE NEUMANN-LORECK †

President of A.C.T.'s Board of Trustees, Kay is a partner at private equity fund Health Evolution Partners. She is a trustee of Parnassus Funds and a board member of San Francisco University High School. Andre, the founder of On Tap Consulting, has held executive roles in startups and Fortune 500 companies.

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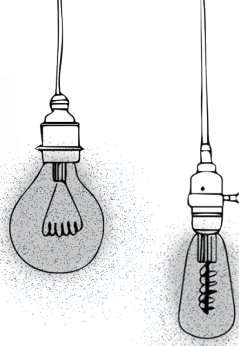
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