GLORIA
COMING UP AT
A.C.T.’s GEARY THEATER

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Choreographed by Camille A. Brown
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American Conservatory Theater is a Tony Award–winning theater and educational institution dedicated to cultivating the art of live theater through our dynamic productions, intensive actor training in our Conservatory, and an ongoing engagement with our community. Under the leadership of Tony and Obie award–winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, we embrace our responsibility to refresh, renew, and reinvent the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and communities. Since opening our first San Francisco season in 1967, A.C.T. has presented more than 400 productions to a combined audience of more than seven million people. Today, A.C.T.’s performance, education, and outreach programs reach almost 250,000 people in the Bay Area each year.

A.C.T.’s Conservatory, led by Melissa Smith, is a three-year, fully accredited Master of Fine Arts Program consistently rated as one of America’s top actor-training programs. Our Summer Training Congress attracts students from around the world, the San Francisco Semester offers a unique, immersive training opportunity for undergraduates, and Studio A.C.T. helps adults get in touch with their inner artist through part-time, professional-caliber classes. Our alumni are working theater-makers, writing, directing, producing, and performing on our mainstage and around the Bay Area, as well as on stages and screens nationwide.

A key part of A.C.T.’s dedication to lifelong learning is our Education & Community Programs team, led by Juan Manzo. These programs include our Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, featuring the Student Matinee (SMAT) program, our touring Will on Wheels Shakespeare productions, teaching-artist residences, and workshops at schools and community-based organizations. Every year, these programs provide nearly 20,000 young people and educators from around the Bay Area with opportunities to experience the transformative potential of dramatic storytelling; develop creativity, critical thinking, and collaborative spirit; and foster the artists and audiences of the future.

Now in their second season at the helm, Pam MacKinnon and Jennifer Bielstein continue their commitment to the development of new work and new artists and the creation of an equitable, diverse, and inclusive environment for our employees, students, audiences, and artists. Through this commitment, we aim to impact lives, build community, and train artists who will secure and change the future of theater for San Francisco and the world.

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WELCOME TO A.C.T., OUR STRAND THEATER, AND GLORIA! I AM EXCITED YOU ARE HERE.

At the first rehearsal, director Eric Ting spoke eloquently about his experience of 9/11 and how that tragedy was owned by so many people, whether they were there, over the river, or across the country. Who gets to tell a story of a tragedy? To call themselves a survivor?

It made me recall my own experience that morning when, as a downtown New Yorker, I saw the second plane crash and the first tower go down. After volunteering at the Ground Zero rest station I will forever know that smell. One of my most visceral experiences was seeing two tie-wearing officials get into a fistfight in the Red Cross halls the day New Yorkers were finally relieved from duty by out-of-state officials. After a week of lockdown, Manhattan was crammed with folks who held 9/11 real close. The Red Cross wants people in charge of a disaster to be from outside, recognizing that passions can often run hot—that sense of “This is mine!” That scrappy wrestling match was worse than any fight I’d ever seen. The two men were eventually pulled apart, with a lot of swearing, crying, and eventually laughter too.

The play Gloria may get you thinking about the time you’ve spent with trauma, whether up close or at a distance. Branden Jacobs-Jenkins’s characters are smart, singular, funny, messy, and flawed. He puts them into a highly pressurized world and keeps turning up that pressure. You will see them at their worst and, ultimately, perhaps their best. The play will see you through to the other side and, I hope, will ask what you might pull forward into your own life at home, at work, and on the streets of our city.

I hope you enjoy the entire journey. And I hope you tell your friends to come to the theater too.

Pam MacKinnon, Tony Award winner and Artistic Director

GREETINGS, AND WELCOME TO GLORIA AT A.C.T.’S STRAND THEATER!

Gloria is an incredible play from one of America’s top playwrights, Branden Jacobs-Jenkins. It’s timely, provocative, and sharp, and will leave you with much to talk and think about for days. As you process what you experience with this play, we are offering some resources to support you—please look out for our interactive displays and hand-outs in the lobby at intermission.

Over the course of Gloria, we get to know a group of twentysomethings, their hopes and dreams, and how they try to carve out their place in a competitive industry. Working with and learning from the next generation is near and dear to my heart. Our Master of Fine Arts program—consistently ranked among the country’s top training programs—is one of the ways we’re developing the next generation of theater-makers. We’re extremely proud that you’ll see two of our third-year MFA students onstage in Gloria: Jared Corbin and Matt Monaco.

At the same time, our MFA first- and second-year students are getting ready for their spring season—we have three shows running in repertory this year: Rough Magic by Roberto Aguirre-Sacasa, directed by M. Graham Smith; The Moors by Jen Silverman, directed by Paige Rogers; and In Love and Warcraft by Madhuri Shekar, directed by Peter J. Kuo. All three shows will play May 6–10 here at the Strand and next door at the Costume Shop Theater. I hope you’ll join us for one (or all) and check out these up and coming actors. For more info, visit act-sf.org/mfashows.

Additionally, our fifth annual New Strands Festival will be back in May, featuring new works from artists around the country. This is always an exciting time to check out something new—and you never know when a New Strands show may end up on our mainstage. Check out act-sf.org/newstrands for more info. I hope to see you there.

Enjoy the show!

Jennifer Bielstein, Executive Director

Jennifer Bielstein, Executive Director
SAVE THE DATE

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GLORIA

by
BRANDEN JACOBS-JENKINS

Directed by
ERIC TING

We Dedicate The 2019–20 Season In Honor Of Nancy Livingston Levin

CAST

MARTHA BRIGHAM*
 Ani/Sasha/Callie

JARED CORBIN**
 Miles/Shawn/Rashaad

LAUREN ENGLISH*
 Gloria/Nan

JEREMY KAHN*
 Dean/Devin

MELANIE ARII MAH*
 Kendra/Jenna

MATT MONACO**
 Lorin

UNDERSTUDIES
(APPEARING MAR 22, 24, 29, & 31)

PATRICK ALPARONE*
 Lorin

DAVIDE MORALES
 Miles/Shawn/Rashaad

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 Stage Manager

CHERYL HONERLAH*
 Assistant Stage Manager

MIKA RUBINFELD
 Stage Management Fellow

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CHRISTINE CROOK
 Costume Designer

WEN-LING LIAO
 Lighting Designer

MADELEINE OLDHAM
 Sound Designer

JACQUELYN SCOTT
 Props Design Associate

LISA ANNE PORTER
 Voice and Dialect Coach

DANYON DAVIS
 Movement Coach

JOY MEADS
 Dramaturg

JANET FOSTER, CSA
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Gloria was produced by Vineyard Theatre in New York, spring 2015 (Douglas Aibel, Artistic Director; Sarah Stern, Artistic Director; Jennifer Garvey-Blackwell, Executive Producer)

Gloria is presented by special arrangement with Dramatists Play Service Inc., New York
“Think of the Greek gods,” says director Eric Ting. “Stories arise from our need to make sense of our world, to understand trauma and disaster.” Growing up in small-town West Virginia, Ting took a roundabout route to theater. In college, he majored in biochemistry with minors in women’s studies and creative writing. “I’ve always been drawn to humane work,” Ting says. His interest in engaging with community led him first to puppetry, then directing. Since 2015, he has been the artistic director of California Shakespeare Theater. We caught up with Ting to talk about his work and his collaboration with his friend Branden Jacobs-Jenkins.
What draws you to Branden’s plays?
There are moments where, through the experience of a certain character, you recognize a sense of grace living in the heart of his plays. As much as they are often a collective reckoning, I like to think Branden and I share an affinity for going into the deep, dark recesses of people and society and finding not despair, but hope.

How does Gloria fit into that journey?
For me, Gloria lives solidly in Branden’s exploration of the legacy of trauma. I moved to New York City in the summer of 2001. I have a very vivid memory of the city before and after the events of 9/11. While the event at the center of Gloria is nothing like that, it is also exactly like that. Before. And after. Hope; despair. The struggle to make sense of it all, in sometimes complicated, contradictory ways. That’s how I come to Gloria.

Trauma acts as a sort of ghost. The first act is haunting the second. There’s a clear moment the world pivots and leaves the characters unmoored. They’re trying to make sense of it by telling a story. Gloria becomes a mechanism for making sense of the world they’re now lost in.

How does that influence your own approach as a storyteller?
I’ve been thinking about how the play feels like a dialogue with nostalgia—the event of the first act feels like a moment of time that you’ll never be able to access again. Nostalgia is a powerful force, it’s everywhere today: nostalgia for a time before our current president; nostalgia for a time before the natural world seemed in such a nosedive. There are people who are nostalgic for a time before the #MeToo movement, before issues of equity and race [came to the fore of American consciousness]. And we’re all carrying that. That is a way the play will vibrate in us, intentionally or not.

In rehearsals, you talked about the idea of Branden’s work as a puzzle.
The puzzle metaphor hooks into the playfulness in Branden’s work. It’s a playfulness that can be fierce and uncompromising. He loves thinking about the way that his plays slice through the air to reach us. One example is his stage direction at the start: “Wigs are highly encouraged.” When I asked him about that, he offered the word, “uncanny.” In many ways the puzzle is one of comprehension and coping—of trying to piece together a portrait of a person and make sense of why an awful thing happens.

In the second act, three of the characters write books, piecing together this momentous event. What is the role of storytelling in Gloria?
The way these stories of survival become commodified in the second act, it’s not hard to judge them. But I also like to think that these are just people trying to make sense of this thing that’s happened to them, to transform their pain into something of meaning, of purpose, of consequence.

What do you hope for the Strand audience to feel when they see Gloria?
The play delivers us to a space, if not of healing, then a space where healing can begin. There’s a layer about the traumatic event, about the cynical way in which we own and appropriate trauma narratives, about our deep inhumanity, and about this incredible narcissism that comes with existing in this kind of society. There’s all of that, but at the very bottom is this thing that feels like hope. Gloria looks at the haunting that affects people and stories and places. Branden’s play makes it a little easier for us to see the ghosts.
REDEFINING THE POSSIBLE
THE WORK OF PLAYWRIGHT BRANDEN JACOBS-JENKINS
BY LIVIAN YEH
Branden Jacobs-Jenkins's plays are at once an invitation and a dare. An invitation, because his imagination and theatricality whisk the audience away from a conventional vision of reality. A dare, because he challenges them at every turn, daring them to look away from what’s happening onstage. As in the playwright’s Neighbors (2010), a Black academic might have fantasies in the style of minstrel shows, an actor might don whiteface and blackface and redface (An Octoroon, 2014), or a family might discover racist secrets in their attic (Appropriate, 2014).

A graduate of Princeton University, New York University, and the Juilliard School, Jacobs-Jenkins is steeped in the traditions of American theater. He is skilled in challenging existing narratives and upending expectations of theatergoers. Neighbors, his first full-length play, was presented at The Public Theatre in 2010, and garnered praise from New Yorker critic Hilton Als for its ambition and imagination. The play centers around a Black academic whose new neighbors are a Black family in blackface, and features minstrel show sequences, ragtime piano, and jungle drums.

His next play, Appropriate, premiered at New York’s Signature Theatre in 2014. Taking place on a Southern plantation, the play deals with a family grappling with the sudden death of its patriarch. Later the same year, Soho Rep. produced An Octoroon, Jacobs-Jenkins’s adaptation of Dion Bouiccault’s 1859 antebellum melodrama The Octoroon, about a plantation owner who becomes enamored with a light-skinned mixed-race woman. Featuring characters called BJJ and Playwright, the former a modern Black playwright and the latter a reimagined version of Bouiccault, An Octoroon challenges its audience to rethink notions of race and authorship. For both Appropriate and An Octoroon, Jacobs-Jenkins received the 2014 Obie Award for Best New American Play.

While in Berlin, Germany, on a Fulbright Scholarship, Jacobs-Jenkins began working on Gloria. He was looking for a play to write for an upcoming residency at Vineyard Theatre, and was suffering from severe writer’s block. He sat down in an office chair and suddenly had a “sense memory” of when he worked as an editorial assistant at the New Yorker in his early twenties. Though Gloria is inspired by his personal experience, Jacobs-Jenkins cautions audiences against seeking “a behind-the-scenes Bright Lights Big City tell-all situation,” and says he simply wanted to write a play about work. Gloria earned Jacobs-Jenkins his first Pulitzer Prize nomination in 2016.

After Gloria, Jacobs-Jenkins adapted The Somonyng of Everyman (The Summoning of Everyman), a 15th-century morality play considered to be one of the oldest theatrical works written in English. He sought to modernize and democratize the play. The name of one character changed from Good Deeds to Love, and the casting is randomly assigned at each performance by balls in a bingo cage. Everybody was presented at Signature Theatre in 2017, and was a 2018 Pulitzer Prize finalist.

Most recently, Jacobs-Jenkins turned his attention to Euripides’s The Bacchae, about Dionysus, the Greek god of wine and festivities. In Girls, Jacobs-Jenkins’s retelling, Dionysus is a young man called Deon, who shows up in middle America sporting dreads and fishnet stockings. The play premiered at Yale Repertory Theatre in October 2019. In the New York Times, Ben Brantley praised it for generating “the heady disorientation of a big, boozy bash where you feel you’ve met everybody before (even if you haven’t) and all the partygoers seem like a whole lot of fun (until, abruptly, they don’t).”

Jacobs-Jenkins currently teaches at the MFA program at the University of Texas in Austin with his friend, fellow playwright Annie Baker, and is in residence at Signature Theatre. The New York Times hailed him as “one of the country’s most original and unsettling dramatists.” For his plays, he has received a London Critics Circle Award, a PEN/Laura Pels International Foundation Theatre Award, a Paula Vogel Award, a Steinberg Playwriting Award, and a MacArthur “Genius” fellowship. Endlessly ambitious and surprising, his work continues to redefine what is possible in American theater.

WORDS ON PLAYS

Want to know more about Gloria? Words on Plays is full of interviews (including the full-length version of our interview with Eric Ting) and original articles that give you a behind-the-scenes look. Proceeds from sales of Words on Plays benefit A.C.T.’s education programs.

Available at the bar and online at act-sf.org/wordsonplays.
WHO’S WHO IN GLORIA

**MARTHA BRIGHAM**
(Ani/Sasha/Callie) is excited to be making her A.C.T. debut. She has performed at La Jolla Playhouse, Magic Theatre, San Francisco Playhouse, Aurora Theatre Company, Shotgun Players, Jewel Theatre Company, Central Works Theatre Company, and Marin Theatre Company. Her recent theater credits include Lina in *Cry It Out* with Just Theater and Mal/Gina in Patricia Cotter’s world premiere of *The Daughters* at San Francisco Playhouse. Her film credits include *Children of Sorrow*, *The Man in the Red Suit*, and *The Empire Builders*. Brigham graduated from the Lee Strasberg Theatre and Film Institute and studied with Steppenwolf West under Tom Irwin and at LA’s comedy improv group, The Groundlings. (she/her) @marthb89

**JARED CORBIN**
(Miles/Shawn/Rashaad) recently made his Geary debut in this winter’s *A Christmas Carol* as Jim. He is a third-year Master of Fine Arts student at A.C.T. His most recent credits include Ti Jean in *Ti Jean and His Brothers* with the A.C.T. MFA Program and Brett in the premiere of Richard Dresser’s new play *100 Years* with Troy Foundry Theatre in Troy, New York. @jaredwithad

**LAUREN ENGLISH**
(Gloria/Nan) was most recently seen in Just Theater’s acclaimed production of *Cry It Out*. Selected local credits include *Nassim*, *The Baltimore Waltz*, and *Why We Have a Body* at Magic Theatre; *Henry IV*, *Henry V*, and *A Midsummer Night’s Dream* at California Shakespeare Theater; *Talley’s Folly* at Aurora Theatre Company; and *Lasso of Truth* at Marin Theatre Company. She has worked extensively with San Francisco Playhouse, where she is a founding company member and artistic associate. Favorite onstage SF Playhouse credits include *reasons to be pretty*, *Seminar*, *The Glory of Living*, *Our Town*, and *Cabaret*. In New York she worked with The Actors Company Theatre, Shakespeare Theatre of New Jersey, The Public Theater, Ensemble Studio Theatre, The Lark, and The Playwrights Realm. English holds an MFA from New York University’s graduate acting program. Up next she will be playing Adriana in *The Comedy of Errors* at Cal Shakes. (she/her) laurenenglish.net

**JEREMY KAHN**
(Dean/Devin) is delighted to make his A.C.T. debut. His past theater work includes *Archduke* and *Peter and the Starcatcher* (TheatreWorks); *Office Hour* (Berkeley Repertory Theatre/Long Wharf Theatre co-production); *Everything Is Illuminated*, *Dry Powder*, and *Wittenberg* (Aurora Theatre Company); *peerless* (Marin Theatre Company); *Tortilla Curtain* (San Diego Repertory Theatre); *The Liar*, *Baskerville: A Sherlock Holmes Mystery*, and *It Shoulda Been You* (Center REPertory Company); *Another Way Home* (Magic Theatre); *1 2 3, Tigers Be Still*, and *The Fantasticks* (San Francisco Playhouse); *Bad Jews* (Capital Stage); *Red Velvet* (Jewel Theatre Company); and *The Rover* (Shotgun Players). Kahn’s television and film credits include *Looking* (HBO), *Unleashed* (Netflix), *Late Lunch*, *The Etruscan Smile*, and *Dirt*. He holds a BFA from The Theatre School at DePaul University. (he/him) actorjeremykahn.com

**MELANIE ARII MAH**
(Kendra/Jenna) is thrilled to be working with A.C.T. again after she understudied Lady Nijo/Jeanine and Dull Gret/Nell in *Top Girls* last fall. Her other theatrical credits include *4000 Miles* at Lincoln Center Theater (u/s Amanda) and *Valley of the Heart* (Thelma “Teruko” Yamaguchi) at Center Theatre Group, El Teatro Campesino, and the San Jose Stage Company. She was also recently featured in an episode of NBC’s *New Amsterdam*. She graduated magna cum laude with a BFA from Boston University School of Theatre. She wants to thank her brilliant cast, outstanding crew, Eric Ting, Branden Jacobs-Jenkins, and the esteemed individuals at A.C.T. for their powerful work. She would also like to thank her husband Tim for his support, especially when her inner “Kendra” surfaces. (she/her) meliemahster

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*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States

**Member of the A.C.T. Master of Fine Arts Program class of 2020, appearing courtesy of Actors’ Equity Association
MATT MONACO**
(Lorin) is a third-year Master of Fine Arts student at A.C.T, where he was most recently seen in A Christmas Carol. His other theater credits include Joseph Surface in The School for Scandal, Lee in True West, Colonel Brandon in Sense and Sensibility, and George in Of Mice and Men. (he/him)

PATRICK ALPARONE*
(Understudy) was last seen at A.C.T. in The Normal Heart. His credits include The Who & The What (Marin Theatre Company); Red (Portland Center Stage), Much Ado about Nothing and King Lear (California Shakespeare Theater); Buried Child, The Baltimore Waltz, Every Five Minutes, Any Given Day, Mrs. Whitney, Octopus, The Gangster of Love, and A Lie of the Mind (Magic Theatre); Elektra (A.C.T.); Phaedra (Shotgun Players); Period of Adjustment and One Flew Over the Cuckoo’s Nest (San Francisco Playhouse); The Man of Rock (Climate Theater); Twelfth Night and Ambition Facing West (TheatreWorks); Olive Kitteridge and 36 Stories (Word for Word/Z Space); All’s Well That Ends Well (Livermore Shakespeare Festival); Lolita Roadtrip (San Jose Stage Company); A Streetcar Named Desire (Marin Theatre Company); Skin (Encore Theatre Company); Hamlet (Impact Theatre); and The Little Dog Laughed (B Street Theatre). Alparone is a member of Actors’ Equity Association and Screen Actors Guild. (he/him) patrickalparone.com

DAVIED MORALES
(Understudy) is an actor and rapper born and raised in the Bay Area. Last year he released an album, Light Hearted, on all music platforms, starred in San Francisco Playhouse’s A White Girl’s Guide to International Terrorism as Gabe, and branched out to television and played an elf on Nickelodeon’s show Top Elf as Zippy Twinkles. Morales received most of his training through Foothill College, where he earned his AA in theater arts and featured in many of its productions. He has performed at City Lights Theater Company as Nelson in The Siegel and Anthony in J and You, and at Shotgun Players as Tray in brownsville song (b-side for tray). Morales has also understudied at TheatreWorks in its productions of Calligraphy and Proof. Throughout the week, Morales works at Red Ladder Theatre Company, teaching improv workshops in prison. (he/him) @activepoet

BRANDEN JACOBS-JENKINS
(Playwright) is a Brooklyn-based playwright. His plays include Girls (Yale Repertory Theatre), Everybody (Signature Theatre; Pulitzer Prize finalist), War (world premiere, Yale Rep; LCT3), Gloria (Vineyard Theatre; Pulitzer Prize finalist), Appropriate (Signature Theatre; Obie Award), An Octoroon (Soho Rep.; Obie Award), and Neighbors (The Public Theater). A Residency Five playwright at Signature Theatre, his most recent honors include the Charles Wintour Award for Most Promising Playwright from London’s Evening Standard, a London Critics’ Circle Award for Most Promising Playwright, a MacArthur Fellowship, the Windham–Campbell Prize for Drama, the Benjamin H. Danks Award from the American Academy of Arts and Letters, the Steinberg Playwriting Award, and the inaugural Tennessee Williams Award. Having taught at New York University, the Juilliard School, and Hunter College, where he was director of the MFA playwriting program, he now serves on the faculty at University of Texas at Austin.

ERIC TING (Director) is an Obie Award–winning director. Recent credits include The 1491s’ Between Two Knees (world premiere, Oregon Shakespeare Festival) and Bertolt Brecht’s The Good Person of Szechuan (California Shakespeare Theater). Other credits include Marcus Gardley’s black odyssey (Cal Shakes); Branden Jacobs-Jenkins’s An Octoroon (Berkeley Repertory Theatre) and Appropriate (Center Theatre Group); Lauren Yee’s The Great Leap (world premiere, Denver Center for thePerforming Arts/Seattle Repertory Theatre); Octavia E. Butler’s Parable of the Sower with Toshi Reagon (world premiere, NYU Abu Dhabi/Singapore Arts Festival/Holland Festival); Samuel D. Hunter’s Lewiston (world premiere, Long Wharf Theatre) and A Great Wilderness (Williamstown Theater Festival); Frances Ya-Chu Cowhig’s The World of Extreme Happiness (world premiere, Manhattan Theatre Club/Goodman Theatre); Nora Chipaumire’s Miriam (Brooklyn Academy of Music Next Wave); and Jackie Sibblies Drury’s We Are Proud to Present a Presentation... (world premiere, Soho Rep./Victory Gardens Theater). Ting is a proud member of the SDC board. His upcoming work includes The Oresteia (Cal Shakes).

LAWRENCE E. MOTEN III
(Scenic Designer) is a New York City–based designer thrilled to be working with A.C.T. for the first time. Previous work includes Stew (Soho Rep.); The White Chip and How to Load a Musket (59E59 Theaters); A Human Being, of a Sort (Williamstown Theatre Festival); House of Joy.
(California Shakespeare Theater); *A Raisin in the Sun* and *Arcadia* (TheatreWorks Colorado Springs); *Native Son* (PlayMakers Repertory Company); *Feeding Beatrice* (Repertory Theatre of St. Louis); and *Behind the Sheet* (Ensemble Studio Theatre). He has also worked on Broadway as the associate designer for *What the Constitution Means to Me* and has continued that work with the first national tour. Moten is a lecturer in theater at Princeton University and an adjunct professor at Rutgers University. He has also taught at Dartmouth College. He is a proud member of Local USA 829 and Wingspace Theatrical Design.

**Member of the A.C.T. Master of Fine Arts Program class of 2020, appearing courtesy of Actors’ Equity Association**

(he/him) motendesigns.com

**CHRISTINE CROOK (Costume Designer)** designs costumes for theater, dance, opera, and wildly strange performance art. Recent credits include *Weightless* (BRIC and A.C.T.), *Men on Boats* (A.C.T.), Leonard Bernstein’s *Mass* (Lincoln Center for the Performing Arts), *Quartett* (West Edge Opera), and *Abraham in Flames* (Z Space). She also presents design-driven live art and gallery installations in Los Angeles, Oakland, San Francisco, and Berkeley. She was awarded a Bridging the Gap Grant for continued experimentation with costume design, which funded a residency in Berlin in 2016. Crook also recently participated as an artist in residence with Light Box in Detroit in 2019. She has an MFA in costume design from UC San Diego, and teaches costume design at University of San Francisco and Academy of Art University. (she/her)

**JACQUELYN SCOTT (Props Design Associate)** works as props master, set designer, and art director for theaters and film companies throughout the Bay Area. Her previous credits include *Testmatch, Men on Boats, Vietgone,* and *John* (A.C.T.); *She Loves Me,* *Seared, Stage Kiss, Company, Tree,* *Into the Woods, Jerusalem, Abigail’s Party,* and *A Behanding in Spokane* (San Francisco Playhouse); *Fool for Love, A Lie of the Mind, Buried Child, The Happy Ones, Annapurna, The Lily’s Revenge, The Brothers Size, Goldfish,* and *Octopus* (Magic Theatre); *Stories by Emma Donoghue* and *Colm Tóibín* and *Stories by Alice Munro* (Word for Word Performing Arts Company); *Assassins* and *God’s Plot* (Shotgun Players); *Hundred Days and The Companion Piece* (Z Space); and *American Hwangap* (The Play Company). wrenarthouse.com

**MADELEINE OLDHAM (Sound Designer)** is delighted to be designing at A.C.T. for the first time. Her previous sound credits include *Pride and Prejudice* (Kansas City Repertory Theatre), *The Wolves* (Marin Theatre Company), *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow* (Z Space; TBA Award nomination for Outstanding Sound Design), *Transfers* (Crowded Fire Theater), *Precious Little* (Shotgun Players), and *The Race of the Ark Tattoo* (Geva Theatre Center). Associate sound design credits include *Angels in America* (Berkeley Repertory Theatre). She produces Radio Dunya on KALX radio, 90.7FM, and you can hear her on air at other times as DJ Madame X. (she/her)

**LISA ANNE PORTER (Voice and Dialect Coach)** is the head of text and dialects at A.C.T. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, the Tepper Semester at Syracuse University, Naropa University, California Shakespeare Theater, and Berkeley Repertory Theatre. She was an associate professor of voice, acting, and text in the BFA program at Syracuse University, where in her first year of teaching she was awarded the Most Inspirational Faculty award. She has coached voice and dialect in more than 70 productions nationwide, including the SF production of *Harry Potter and the Cursed Child*. As a professional actor, she has performed with numerous repertory companies and Shakespeare festivals throughout the country. Porter has an MFA in acting from A.C.T., a BA in theater and American studies from Wesleyan University, and is certified in Linklater voice training. (she/her)

**WEN-LING LIAO (Lighting Designer)** is happy to be back at A.C.T. after previously working on *Vietgone*. Her selected credits include: *White Pearl* (Studio Theatre); *House of Joy* and *Quixote Nuevo* (California Shakespeare Theater); *Dance Nation, Significant Other,* *King of the Yees,* and *Barbecue* (San Francisco Playhouse); *The Who and The What, The Wickhams: Christmas at Pemberley, and I and You* (Marin Theatre Company); *The Chinese Lady, Oedipus El Rey, The Resting Place,* and *Reel to Reel* (Magic Theatre); *Native Gardens* (Center REPertory Theatre); *The Importance of Being Earnest* (Aurora Theatre Company); *The Boy Who Danced on Air* (Abingdon Theatre Company); *Chill* (Merrimack Repertory Theatre); *Milk Like Sugar* (Huntington Theatre Company); *Sense and Sensibility* (Dallas Theater Center); *Appropriate* (SpeakEasy Stage Company); and *A Nice Indian Boy* (East West Players). She earned her MFA from UC San Diego and a BA from National Taiwan University. (she/her)

**DANYON DAVIS (Movement Coach)** is the head of movement at A.C.T. He formerly served as the head of movement at Stella Adler Studio of Acting, and he’s also a former faculty member at the Neighborhood Playhouse, Circle in the Square Theatre School, and a proud member of Local USA 829 at Rutgers University. He has also served as an art director for theaters and film companies throughout the country. His previous credits include *American Hwangap* (The Play Company). wrenarthouse.com

**DANYON DAVIS (Movement Coach)** is the head of movement at A.C.T. He formerly served as the head of movement at Stella Adler Studio of Acting, and he’s also a former faculty member at the Neighborhood Playhouse, Circle in the Square Theatre School, and...
HB Studio’s Hagen Core Training program. Davis assisted Moni Yakim, founding faculty member and head of movement at the Juilliard Drama Division, for many years. He also performed, taught, and directed with the Guthrie Theater. He is a former collaborator with the SITI Company and a former associate with Bill T. Jones. Davis has coached individuals and taught group workshops in a variety of settings, including school programs, correctional facilities, Middlebury College, the 52nd Street Project, and The Public Theater.

(he/him/Black American)

JOY MEADS (Dramaturg), a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include Testmatch, Wakey, Wakey, Sweat, Men on Boats, Edward Albee’s Seascape, Her Portmanteau, The Great Leap, and Rhinoceros. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include Archduke, Good Grief, Appropriate, Forever, Marjorie Prime (2015 Pulitzer Prize finalist), A Parallelogram, The Royale, and Sleep (also: Brooklyn Academy of Music and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads has also developed plays with Oregon Shakespeare Festival, New York Theatre Workshop, Berkeley Repertory Theatre, Denver Center for the Performing Arts, the Eugene O’Neill Theater Center, Ojai Playwrights Conference, Portland Center Stage, South Coast Repertory, and Campo Santo, among others. Meads is a co-founder of The Kilroys. (she/her)

JANET FOSTER, CSA (Casting Director) has cast for A.C.T. for eight seasons. On Broadway, she cast The Light in the Piazza (Artios Award nomination), Lennon, Ma Rainey’s Black Bottom, and Taking Sides (co-cast). Off-Broadway credits include True Love, Floyd Collins, A Cheever Evening, The Monogamist, and Later Life. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include Tracey Takes On New York, The Deal, The Day That Lehman Died (Peabody, SONY, and Wincott awards), and “T” Is for Tom (Tom Stoppard radio plays, WNYC and WQXR). She also cast LifeAfter, a GE Theater podcast, and the mystery-thriller podcast Passenger List, featuring Patti LuPone. (she/her)

CHRISTINA HOGAN* (Stage Manager) returns to A.C.T. after working on Top Girls, Edward Albee’s Seascape, Men on Boats, Father Comes Home from the Wars (Parts 1, 2 & 3), Hamlet, Monstress, and Love and Information. Her other theater credits include In Old Age, The Baltimore Waltz, runboyrun, And I and Silence, and Any Given Day (Magic Theatre); Ripped and Selkie (Z Space); It Can’t Happen Here (Berkeley Repertory Theatre); Mother of the Maid, Skeleton Crew, and The Wolves (Marin Theatre Company); and A Raisin in the Sun (California Shakespeare Theater). Hogan has a BA in theater arts from Saint Mary’s College of California. (she/her)

CHERYLE HONERLAH* (Assistant Stage Manager) is excited to return to A.C.T. this season, after working as ASM on last season’s Her Portmanteau. She has worked with many theaters in the Bay Area, including California.
Shakespeare Theater (*Macbeth*, *A Midsummer Night’s Dream*, *black odyssey*, *Quixote Nuevo*, and *The Glass Menagerie*); TheatreWorks (*Tuck Everlasting* and *Daddy Long Legs*); Douglas Morrisson Theatre (*Charley’s Aunt ’66*, *Book of Days*, and *Hank Williams: Lost Highway*); Shotgun Players (*The Mousetrap*); and African-American Shakespeare Company (*Cinderella*, *The Tempest*, *Medea*, and *Much Ado about Nothing*). Honerlah holds a BA in technical theater from California State University, East Bay, and is a proud member of Actors’ Equity Association. (she/her)

**MARY AND STEVEN SWIG** (Company Sponsors) have supported A.C.T. since the company’s arrival in San Francisco. Steven is the cofounder and president emeritus of Presidio Graduate School. The Swigs have co-founded and are co-chairs of Freedom to Prosper, a campaign designed to cancel all existing student debt in the US. They also serve together on the board of the Solar Electric Light Fund. Mary Swig is also on the Women’s Leadership Board of Harvard University’s John F. Kennedy School of Government. At A.C.T., the Swigs have produced *The Last Five Years*, *A Walk on the Moon*, and *Vanity Fair*.

**NION MCEVOY AND LESLIE BERRIMAN** (Executive Producers) are longtime subscribers and supporters of A.C.T. McEvoy is the chairman and CEO of Chronicle Books and the McEvoy Group. He serves on the boards of San Francisco Museum of Modern Art and McSweeney’s, and he is currently president of the board of San Francisco International Film Festival. He is the founder and president of McEvoy Foundation for the Arts in San Francisco. Berriman is a publishing professional in the higher education arena and was most recently executive editor at Pearson Education in San Francisco. She serves on the board of UC Berkeley Art Museum and Pacific Film Archive.

**ADDITIONAL CREDITS**

- Ely Sonny Orquiza, Assistant Director
- Danielle O’Dea, Fight Director
- Sydney Schwindt, Assistant Fight Director
- Corey Schaeffer, Lighting Programmer
- Lyre Alston, Wigs Crew
- Piper Ferguson, Wardrobe Crew
- Jackquelin Pedota & Alice Ruiz, Wig & Wardrobe Swings
- Benjamin Shiu, Stage Management Support
- Barbara Correia, Counselor, CONCERN Employee Assistance Program

**PHOTOGRAPHS AND RECORDINGS**

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production’s designers by including the following names:

- Lawrence E. Moten III (Scenic Designer) @motendesigns
- Christine Crook (Costume Designer)
- Wen-Ling Liao (Lighting Designer) wenlingliao.com
- Madeleine Oldham (Sound Designer)

Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

@ACTSanFrancisco #ACTGloria

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States*
For Jesse Lee Eller, A.C.T. trustee and chair of our newly formed Young Professionals Council, storytelling is a powerful tool. Growing up in rural California, he spent time with his grandparents at the family cabin, singing songs and sharing tales from the past. Theater and film provided escape as well as opportunities to explore identity, self, and culture. Through the arts, Eller learned to use his voice without fear of judgment. “When we allow our imaginations to explore and give ourselves permission to be vulnerable,” he says, “beautiful things can happen.”

Human experiences and stories remain at the heart of Eller’s work. He is head of Studio 5, a creative learning firm in San Francisco that specializes in people development, and sits on the board of several Bay Area nonprofits. In 2018 he attended an A.C.T. event with friends Jascha and Rebecca Kaykas-Wolff and fell in love with the organization. “It was there that I was officially introduced to the magic, excitement, and community that A.C.T. creates. It is an honor to be a part of an organization that not only provides a stage and voice for talented artists, but enriches the community of San Francisco and beyond. Getting involved with A.C.T. was a perfect fit.”

Under Eller’s stewardship, A.C.T. is launching its Young Professionals Council this year. The Council looks to identify and bring together a new generation of arts leaders in the Bay Area, by providing opportunities for young professionals to foster community and share their appreciation of the performing arts. “We live in a virtual, cloud-based world where our electronic devices have become an extension of ourselves,” Eller says. “I believe that young professionals want and need an escape from a virtual world and to be immersed in shared human experiences.”

As chair of the Council, Eller looks forward to building visibility, momentum, and excitement for theater arts in the Bay Area. “My hope is to help A.C.T. bring in new young professionals, revitalize how they see theater arts in San Francisco, and work with the amazing team at A.C.T.,” he says. “Theater is real, live, and messy. That’s why I love it.”
Season Presenters ($100,000+)

JEROME L. AND THAO N. DODSON \footnote{†}†
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.

FRANNIE FLEISHHACKER \footnote{†}†
Frannie has supported A.C.T. for more than 21 years. She has chaired season galas and serves on A.C.T.’s Board of Trustees and several committees. She funded the Mort Fleishhacker MFA Scholarship and multiple capital campaigns. She has held board positions at the SF Junior League and the Franciscan Club.

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

We are pleased to recognize Producers Circle members’ generosity during the December 1, 2018 to December 1, 2019, period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

**Co-Founder** of A.C.T. Board of Trustees and Development Committee Chair. 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.

JAMES C. HORMEL AND MICHAEL P. HORMEL-Nguyen
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.

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TONI REMBE AND ARTHUR ROCK \footnote{†}†
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 co-founders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

ROBINA RICCITIELLO \footnote{†}†
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.

MARY AND STEVEN SWIG \footnote{†}†
Steven has served on A.C.T.’s board since 1986 and is co-founder of Presidio Graduate School. Mary is on the Women’s Leadership Board of Harvard University’s John F. Kennedy School of Government. They serve on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation.

JEFF AND LAURIE UBBen
Jeff is a founder of ValueAct Capital and a director of 21st Century Fox Inc. and Willis Towers Watson PLC. He serves on the boards of Duke University, Northwestern University, and the E.O. Wilson Biodiversity Foundation. Laurie founded San Francisco’s Bird School of Music.

JAY YAMADA

KAY YUN AND ANDRE NEUMANN-LORECK \footnote{†}†
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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The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members of $100 or more during the December 1, 2018 to December 1, 2019, period.

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The Estate of William Zoller

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans.

**Deceased

For more information about Prospero Society

For more information about Prospero Society membership, please contact

Sasha Habash
Associate Director of
Individual Giving
415.439.2415
shabash@act-sf.org

Ms. Marla M. Walcott
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Paul Weintraub and Raymond Szczesny
Ms. Beth Weissman
Tim M. Whalen
BARRY WILLIAMS AND LALITA TADEMY
BEVERLY AND LORING WYILE
KAY YUN AND ANDRE NEUMANN-LORECK
Corporate Membership Program

As the Bay Area’s leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders’ experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.’s investment in helping to develop the next generation of the Bay Area’s creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Caitlin A. Quinn at cquinn@act-sf.org or 415.439.2436.

Business Leadership Council
Patrick Devlin, Chair
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The following foundations and government agencies provide vital support for A.C.T.
For more information, please contact Director of Grants and Foundation Relations Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.

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As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

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JENNIFER BIELSTEIN (Executive Director) joined A.C.T. in 2018 with more than 25 years of theater management experience. She serves on the board of Theatre Forward, is a member of the International Women’s Forum, and is president of the League of Resident Theatres (LORT)—an organization that represents 75 theaters nationwide—having previously served as LORT’s vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and Lincoln Park Zoo, as well as served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Nonprofit Excellence’s Pyramid Award of Excellence in Leadership, has been recognized in Louisville’s Business First’s 40 Under 40, and was named by Twin Cities Business as a Person to Know and a Real Power 50 member by Minnesota Business magazine. Bielstein is a graduate of University of North Carolina at Chapel Hill, attended Stanford’s Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and earned an MBA from Bellarmine University, where she received the MBA Faculty Merit Award and was inducted into Beta Gamma Sigma, the honor society for business programs. (she/her)

MELISSA SMITH (Conservatory Director, Head of Acting) has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the MFA Program from a two- to a three-year course of study and the further integration of the MFA Program faculty and student body with A.C.T.’s artistic wing, while also teaching and directing in the MFA Program, Summer Training Congress, and Studio A.C.T. In 2013, she launched the San Francisco Semester, a semester-long intensive that deepens students’ acting. In 2016, she was honored by Theatre Bay Area as one of 40 individuals who have changed the face of Bay Area theater. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University’s La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in Acting Teachers of America: A Vital Tradition. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama. (she/her)
**ADMINISTRATIVE OFFICES**

A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, 7th Floor, San Francisco, CA 94108, 415.834.3200. On the web: act-sf.org

**BOX OFFICE INFORMATION**

A.C.T. BOX OFFICE
Address: 405 Geary Street and 1127 Market Street
Tel: 415.749.2228
Fax: 415.749.2291
Online: act-sf.org
Visit our website for hours of operation

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**AT THE THEATER**

A.C.T.’s Strand Theater is located at 1127 Market Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

**REFRESHMENTS**

Strand Cafe hours are Thursday–Tuesday (8 a.m.–4 p.m.) and Wednesday (7 a.m.–noon) for the general public. Full bar service, sweets, and savory items are available to patrons one hour before performances. You can avoid the long lines at intermission by preordering food and beverages. Bar drinks are now permitted in the theater.

**CELL PHONES**

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is set to the “off” position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

**PERFUMES**

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

**EMERGENCY TELEPHONE**

Leave your seat location with those who may need to reach you and have them call 415.439.2397 in an emergency.

**LATECOMERS**

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

**LISTENING SYSTEMS**

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

**AFFILIATIONS**

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

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

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

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

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

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Support for Open Captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

**RESTROOMS**

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

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

An Automatic External Defibrillator (AED) is available in the Strand box office.

**LOST AND FOUND**

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

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