

MARCH 2020

A.C.T. AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S
PREMIER NONPROFIT
THEATER COMPANY

TONI STONE



encore50 years

SEASON 53
ISSUE 6



The location that connects you to the best of San Francisco.

San Francisco is known for its rich intellectual and creative culture, progressive spirit, and global outlook — and that's just what you'll find at San Francisco Towers, a sophisticated Life Plan Community in the heart of the city.

Everything you love is within walking distance, making it easy to stay connected to the culture and diversity San Francisco is known for plus convenient services, wonderful comforts, and security for the future.

Join the waiting list! For information, or to schedule a visit, call 415.447.5526.



San Francisco Towers
A COVIA LIFE PLAN COMMUNITY

covia.org/san-francisco-towers
1661 Pine St, San Francisco, CA 94109



A not-for-profit community owned and operated by Covia.
License No. 380540292 COA# 325

encore50 years

March 2020 | Volume 18, No. 6

Celebrating the connection of arts, culture, and community for **50** years

PAUL HEPPNER *President*

MIKE HATHAWAY *Senior Vice President*

KAJSA PUCKETT *Vice President,
Sales & Marketing*

GENAY GENEREUX *Accounting & Office
Manager*

Production

SUSAN PETERSON *Vice President, Production*

JENNIFER SUGDEN *Assistant Production
Manager*

ANA ALVIRA, STEVIE VAN BRONKHORST
Production Artists and Graphic Designers

Sales

MARILYN KALLINS, TERRI REED *San
Francisco/Bay Area Account Executives*

BRIANNA HANSEN, SHERRI JARVEY, ANN
MANNING *Seattle Area Account Executives*

CAROL YIP *Sales Coordinator*

Marketing

SHAUN SWICK *Brand & Creative Manager*

CIARA CAYA *Marketing Coordinator*

Encore Media Group

425 North 85th Street • Seattle, WA 98103

800.308.2898 • 206.443.0445

info@encoremidiagroup.com

encoremidiagroup.com

Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve performing arts events in the San Francisco Bay Area and Greater Seattle Area. All rights reserved. ©2019 Encore Media Group. Reproduction without written permission is prohibited.



THIS IS YOUR THEATER, SAN FRANCISCO

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.

American Conservatory Theater Board of Trustees

David Riemer
Chair

Kay Yun
President

Kirke M. Hasson
Immediate Past Chair

Celeste Ford
Vice Chair

Priscilla Geeslin
Vice Chair

Robina Riccitiello
Vice Chair

Steven L. Swig
Vice Chair

Linda Jo Fitz
Treasurer

Adriana López Vermut
Secretary

In Memoriam

Nancy Livingston Levin
Chair Emerita

Jennifer Bielstein
Ralph A. Clark
Lesley Ann Clement
Patrick Devlin
Jerome L. Dodson
Olympia Dukakis
Jesse Lee Eller
Rod Ferguson
Frannie Fleishhacker
Ken Fulk
Patti Hart
Dianne Hoge
Jo S. Hurley
David L. Jones
Jascha Kaykas-Wolff
James H. Levy
Heather Stallings Little
Pam MacKinnon
Rodman Marymor
Katherine McGee
Jeffrey S. Minick
Gerine Ongkeko
Toni Rembe
Michael Richter
Rusty Rueff
Abby Sadin Schnair

(As of January 2020)

Lori Halverson Schryer
Patrick S. Thompson
Joaquin Torres
Jeffrey W. Ubben
Jay Yamada
Nola Yee

Emeritus Advisory Board

Barbara Bass Bakar
Rena Bransten
Jack Cortis
Joan Danforth
Dagmar Dolby
William Draper III
John Goldman
Kaatr Grigg
James Haire
Kent Harvey
Sue Yung Li
Christine Mattison
Joan McGrath
Deedee McMurry
Mary S. Metz
Cherie Sorokin
Barry Lawson Williams
Charlie Wilmans

The Board of Directors of the MFA Program

Patrick S. Thompson
Chair

Norman Abramson
Sara Barnes
Carlotta Dathe
Frannie Fleishhacker
Dianne Hoge
Christopher Hollenbeck
Luba Kipnis
Linda Kurtz
Jennifer Lindsay
Toni Ratner Miller
Mary Ann Munro
Joseph Ratner
Toni Rembe
Abby Sadin Schnair
Lori Halverson Schryer
Anne Shonk
Melissa Smith



A.C.T.'S
5TH ANNUAL

New
STRANDS
Festival
2020

A FREE THEATER FESTIVAL
EXPLORING NEW WORK

May 14-16 • The Strand

LINEUP COMING SOON



Actors JaBen Early and Sean-Maurice Lynch, Playwright Lydia R. Diamond, and Actor Dawn Ursula at the first rehearsal for A.C.T.'s 2020 production of *Toni Stone*.

WHAT'S INSIDE

ONSTAGE NOW

- 7 LETTERS FROM THE ARTISTIC AND EXECUTIVE DIRECTORS**
- 10 REACHING FOR WHAT YOU WANT**
An Interview with Playwright Lydia R. Diamond
By A.C.T. Publications Staff
- 11 BREAKING BARRIERS AND IGNITING CONVERSATION**
Director Pam MacKinnon on *Toni Stone*
By A.C.T. Publications Staff
- 12 ON THE ROAD WITH THE INDIANAPOLIS CLOWNS**
A Glimpse of the Negro Leagues
By A.C.T. Publications Staff

A.C.T. TODAY

- 21 COURAGE AND CREATIVITY**
The Vital Role of Producers at A.C.T.
By Simon Hodgson

EDITOR
SIMON HODGSON

ASSOCIATE EDITOR
LIVIAN YEH

CONTRIBUTORS
JENNIFER BIELSTEIN
PAM MACKINNON
TED SOD
CLAIRE L. WONG

VOLUNTEER!

We are currently recruiting volunteer ushers. Please send us an email at usher@act-sf.org for details on how to sign up. Thank you for your interest in joining our great team of volunteers!

act-sf.org/volunteer

TAKE A CLASS WITH A.C.T.'S CONSERVATORY PROGRAMS



LEARN MORE AT ACT-SF.ORG/CONSERVATORY

SAVE THE DATE

A.C.T.'S SECOND ANNUAL

SPRING FL!NG

SATURDAY ★ MAY 2 ★ 2020

LEARN MORE:

ACT-SF.ORG/FLING

AUGUST HALL 420 MASON ST. SAN FRANCISCO

CO-CHAIRS
*Gerine Ongkeko &
Patrick S. Thompson*

GENEROUSLY
SPONSORED BY

Hilton
SAN FRANCISCO
UNION SQUARE

PARC 55
— SAN FRANCISCO —
A HILTON HOTEL



A.C.T. AMERICAN
CONSERVATORY
THEATER

Theater
TOURS

New York City

BROADWAY THEATER TOUR
June 3-9, 2020

See all the latest hits on Broadway,
right before the Tony Awards:

**WHO'S AFRAID OF
VIRGINIA WOOLF?**
starring Laurie Metcalf and Rupert Everett

GIRL FROM THE NORTH COUNTRY

THE LEHMAN TRILOGY

AMERICAN BUFFALO
starring Laurence Fishburne, Sam Rockwell, and Darren Criss

and your choice of either:

COMPANY
starring Patti LuPone

or

HADESTOWN

Plus! Add on one or both:
MOULIN ROUGE

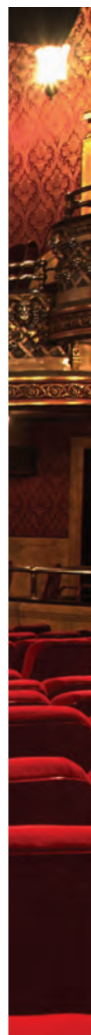
+

PLAZA SUITE
with Sarah Jessica Parker and Matthew Broderick

Learn more & sign up today:

act-sf.org/tours

Or contact **Sasha Habash**
shabash@act-sf.org | 415.439.2415.



FROM THE ARTISTIC + EXECUTIVE DIRECTORS

WELCOME TO A.C.T. AND THE GEARY!

We are here to celebrate a real person who lived for a lot of her life as our neighbor in San Francisco and the Bay Area. It was in San Francisco that Toni Stone adopted her professional name, leaving her childhood nickname of “Tomboy” behind. It was here that she met her husband at one of the first clubs to cater to the Black community, Jack’s Tavern at Sutter and Fillmore, where Toni sometimes played drums with the house band. It was in Bay Area shipyards that she worked during World War II.

It was in our city that she shaved ten years off her age so she could play American Legion League baseball, later playing for the San Francisco Sea Lions. And where—after retiring from Negro League baseball and her time with the Indianapolis Clowns and Kansas City Monarchs—she worked as a nurse’s aide, still playing occasional baseball into her sixties. She is honored in the International Women’s Sports Hall of Fame and the Negro Leagues Baseball Museum. It’s time we celebrate her here.

I am thrilled to bring you this play. It’s been part of my life for seven years, since producer and friend Samantha Barrie approached me, having bought the rights to Martha Ackmann’s book *Curveball*. We thought it could be a great play and asked Lydia R. Diamond to write it. After dozens of workshops and a New York premiere with rave reviews and happy crowds, we’re bringing Toni home.

Toni Stone replaced Hank Aaron to play second base for the Indianapolis Clowns when he went to the Milwaukee Braves. She was a baseball player through and through. The play’s opening monologue came to Lydia early. Largely unchanged after seven years, it reveals the character’s defining love of baseball. We can all take lessons from that pursuit of love. Making this play, telling Toni’s story, has been an inspiring ride for me. I am happy to now share her story with her hometown.



Pam MacKinnon, Tony Award winner and Artistic Director

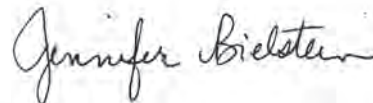
HELLO FRIENDS,

Welcome to *Toni Stone*. This play is such a great example of the time and extended team it takes to bring new work to life. As Pam shared, *Toni Stone* has been seven years in the making. Ever building on the opportunity to rework and develop the play, from the world premiere in New York to A.C.T.’s rehearsal process, playwright Lydia R. Diamond has the opportunity with our important second production to incorporate changes to the script that will influence all subsequent productions. As of now, we are aware of almost 20 theaters across the country who are hoping to produce *Toni Stone*. Thank you for being an instrumental part of launching this play into the world!

We’ve taken inspiration at our theater from Toni’s story—she was told time and again there wasn’t room for her, and yet she was determined and chased her dream. At A.C.T. we work to empower our students to pursue their dreams. You have the opportunity to see our talented Young Conservatory (YC) performers over the next two months.

First, there’s *Miscast*, featuring our High School Cabaret Ensembles. In this cabaret, students will be singing in roles in which they would probably never be cast. *Miscast* runs April 3–4. Then, for one night only, the rising stars of the YC High School Actors Ensemble will present *Get Real(ism): Exploring Chekhov*. Directed by Domenique Lozano, these students will present on April 4 scenes from Chekhov’s most celebrated works. The following night, check out our inaugural Actors Ensemble for Middle School presenting *The Glass Menagerie Project*. They’ll be examining the work of Tennessee Williams, culminating in an adapted performance of *The Glass Menagerie* on April 5. Rounding out the classics, we’re presenting *Anon(ymous)* by Naomi Iizuka, an adaptation of Homer’s *Odyssey*, running April 15–18.

Tickets for all shows can be found at act-sf.org/ycshows. The tickets are affordable and your presence in their audiences, your applause, and your support mean the world to us and to them. I hope to see you there.



Jennifer Bielstein, Executive Director



JENNIFER BIELSTEIN AND PAM MACKINNON



My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Jayne Hartley

Director, Private Wealth Advisor

415-705-7174

jayne.hartley@unionbank.com



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.



©2020 MUFG Union Bank, N.A. All rights reserved. Member FDIC.
Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.

PAM
MACKINNON
Artistic Director

JENNIFER
BIELSTEIN
Executive Director

A.C.T.
AMERICAN
CONSERVATORY
THEATER

IN ASSOCIATION WITH
ARENA STAGE

PRESENTS THE ROUNDABOUT
THEATRE COMPANY'S
PRODUCTION OF

TONI STONE

by
LYDIA R. DIAMOND

Directed by
PAM MACKINNON

Choreographed by
CAMILLE A. BROWN

In association with
SAMANTHA BARRIE

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

**THIS PRODUCTION MADE
POSSIBLE BY**

Company Sponsors
Kenneth and Gisele Miller

Executive Producers
Celeste and Kevin Ford
The Milledge and Patti Hart Family
Jo S. Hurley
Fred Levin, in honor of Nancy Livingston
Levin, The Shenson Foundation
David and Carla Riemer
Abby and Gene Schnair

Producers
Concepción and Irwin Federman
Lori Halverson Schryer
Rich Rava and Elisa Neipp

Associate Producers
Linda Brewer
Daniel E. Cohn and Lynn Brinton
Linda Kurtz
Pillsbury Winthrop Shaw Pittman LLP
Marion and Emmett Stanton
Beverly and Loring Wyllie

Toni Stone is based on the book
*Curveball: The Remarkable Story of
Toni Stone* by Martha Ackmann.

Commissioned by Roundabout Theatre
Company and Samantha Barrie.

Toni Stone received development support from
the Resident Artists Program at Arena Stage,
Washington, DC.

TONI STONE

CAST

DANIEL J. BRYANT
Spec

JaBEN EARLY
King Tut

MARQUIS D. GIBSON
Jimmy

KENN E. HEAD
Millie

RODNEY EARL JACKSON, JR. ♦
Elzie

SEAN-MAURICE LYNCH
Stretch

RAY SHELL
Alberga

JARROD SMITH
Woody

DAWN URSULA
Toni Stone

UNDERSTUDIES

RYAN NICOLE AUSTIN
Toni Stone

MICHAEL A. CURRY
Elzie, Jimmy, Spec

KHARY L. MOYE
King Tut, Stretch, Woody

ANTHONY ROLLINS-MULLENS
Alberga, Millie

STAGE MANAGEMENT

ELISA GUTHERTZ
Stage Manager

DEIRDRE ROSE HOLLAND
Assistant Stage Manager

**HANNAH ROSE-JING
STOFFER**
Stage Management Fellow

CREATIVE TEAM

RICCARDO HERNÁNDEZ
Scenic Designer

DEDE AYITE
Costume Designer

ALLEN LEE HUGHES
Lighting Designer

BROKEN CHORD
Sound Design and
Original Music

COOKIE JORDAN
Hair and Wig Designer

CHRISTINE ADAIRE
Voice and Dialect Coach

DANYON DAVIS
Movement Coach

ALLIE MOSS
Dramaturg

**JANET FOSTER, CSA
VICTOR VAZQUEZ, CSA**
Casting Directors

A.C.T. PRODUCING TEAM

ANDY CHAN DONALD
Associate Artistic Director

LOUISA BALCH
General Manager

MARTIN BARRON
Director of Production

**LEAD CORPORATE
SPONSOR**



OFFICIAL HOTEL PARTNER



**ADDITIONAL SUPPORT
PROVIDED BY:**

The Sheri and Les
Billler Family Foundation



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

♦ Dance Captain

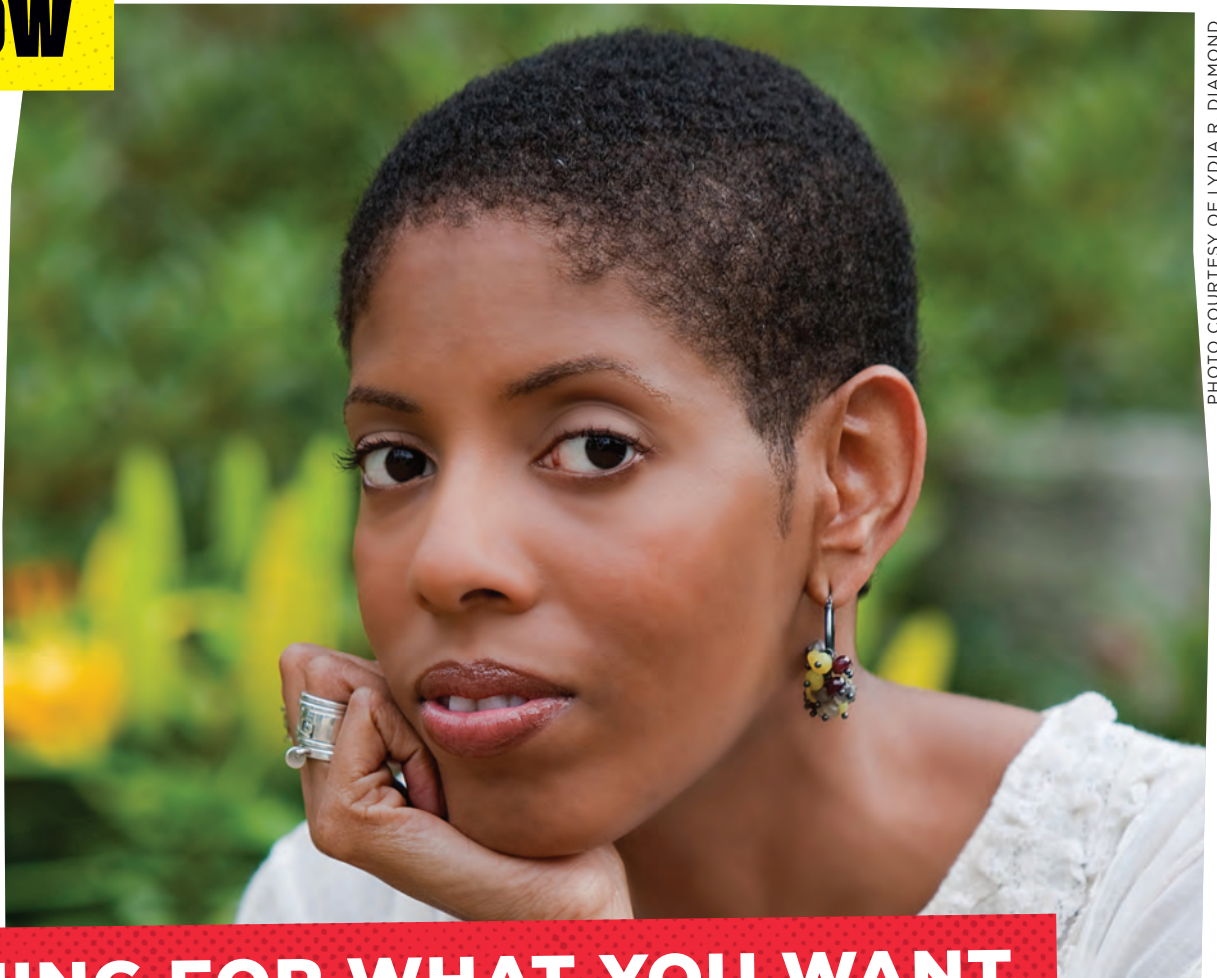


PHOTO COURTESY OF LYDIA R. DIAMOND.

REACHING FOR WHAT YOU WANT

AN INTERVIEW WITH PLAYWRIGHT LYDIA R. DIAMOND

BY A.C.T. PUBLICATIONS STAFF

What is this play about?

First and foremost it's about Toni Stone. This remarkable woman is such an important part of our history, and she wasn't sufficiently recognized and celebrated prior to Martha Ackmann's book, *Curveball: The Remarkable Story of Toni Stone, the First Woman to Play Professional Baseball in the Negro League*. Toni had rigor and a singular focus. Despite Jim Crow, institutional racism, and sexism, Toni fought to play ball with a tenacious focus that didn't leave room for being told what she couldn't do. This is a story about perseverance and bravery and reaching for what you want.

What was your thinking about casting?

The American theater has finally started to address gender parity; still, we have a long way to go. I labored

over the decision to cast only one female and eight men. Ultimately I decided that Toni really was the only woman and I fell in love with the image of this one Black woman surrounded by Black men. These men hold her up and support her in the telling of the story. I also love that the ensemble members play a multitude of characters, including women, children, and white people.

The Negro Leagues seem like the Harlem Globetrotters.

There's not an institutional connection, but it's in the same tradition. There was a piece of it that was a minstrel show. Some of these clubs were owned by whites, but the majority were Black-owned enterprises. Just like the Globetrotters, there was a high level of athleticism and also a comedic performative element.

The show acknowledges how problematic that tension could be.

What's your collaboration been like on this production?

Like Toni Stone, Pam MacKinnon is a badass, an elite athlete playing at the highest level. Pam's rehearsal room is very much hers, and still she so generously and deftly invites collaboration. A big part of this process has been the work of Camille A. Brown, the choreographer, who is absolutely amazing. Pam has created an environment in which we all work in concert. She empowers people in a way that brings forth their best work. ■

This interview is adapted from an original interview by dramaturg Ted Sod for Roundabout Theatre Company in 2019.

BREAKING BARRIERS AND IGNITING CONVERSATION

DIRECTOR PAM MACKINNON ON *TONI STONE*

BY A.C.T. PUBLICATIONS STAFF

How did you start working on *Toni Stone*?

The producer, Samantha Barrie, is a friend of mine and a big baseball fan. She heard about Martha Ackmann's book, *Curveball*. Samantha approached Martha for the rights, and then she asked me to read the book. It was quite a page-turner. I thought of Lydia R. Diamond as the playwright, because she could write really hard-hitting things that are also filled with big humor.

Can you talk about the idea of transformation in the play?

Early on, Toni Stone introduces the audience to her team. She's surrounded by eight men, all dressed in baseball uniforms. As she tells her story, other characters start to emerge. A man who becomes her husband comes out of the team. The female character of Millie is played by another team member. The actor who plays Toni Stone's mother simply takes off his baseball cap.

Very importantly, some Black actors also play white characters. This is an all Black American cast. We don't often see a Black American man playing a white man onstage. In this production, we take the time to show that, as opposed to it being a sleight of hand.

How do you walk the line between entertaining and challenging your audience?

I'm happy people laugh and go on a ride. But American racial history is really screwed up. In *Toni Stone*, this is a baseball team that had to clown. It demands that the actors go to this deep, ugly well of American performance traditions. Some people in the audience may feel complicit, and then they're asked to reflect on it, which I think is good. It's not just for the sake of shock.

What do you hope the audience takes away from *Toni Stone*?

I hope there's continued conversation. I hope people will talk about the mother-daughter relationship, or the owners colluding, or why Toni Stone is so unknown. I want activity and conversation. Keep the story rolling. ■



PHOTO BY LIVIAN YEH.

The cast and creative team of A.C.T.'s 2020 production of *Toni Stone*.

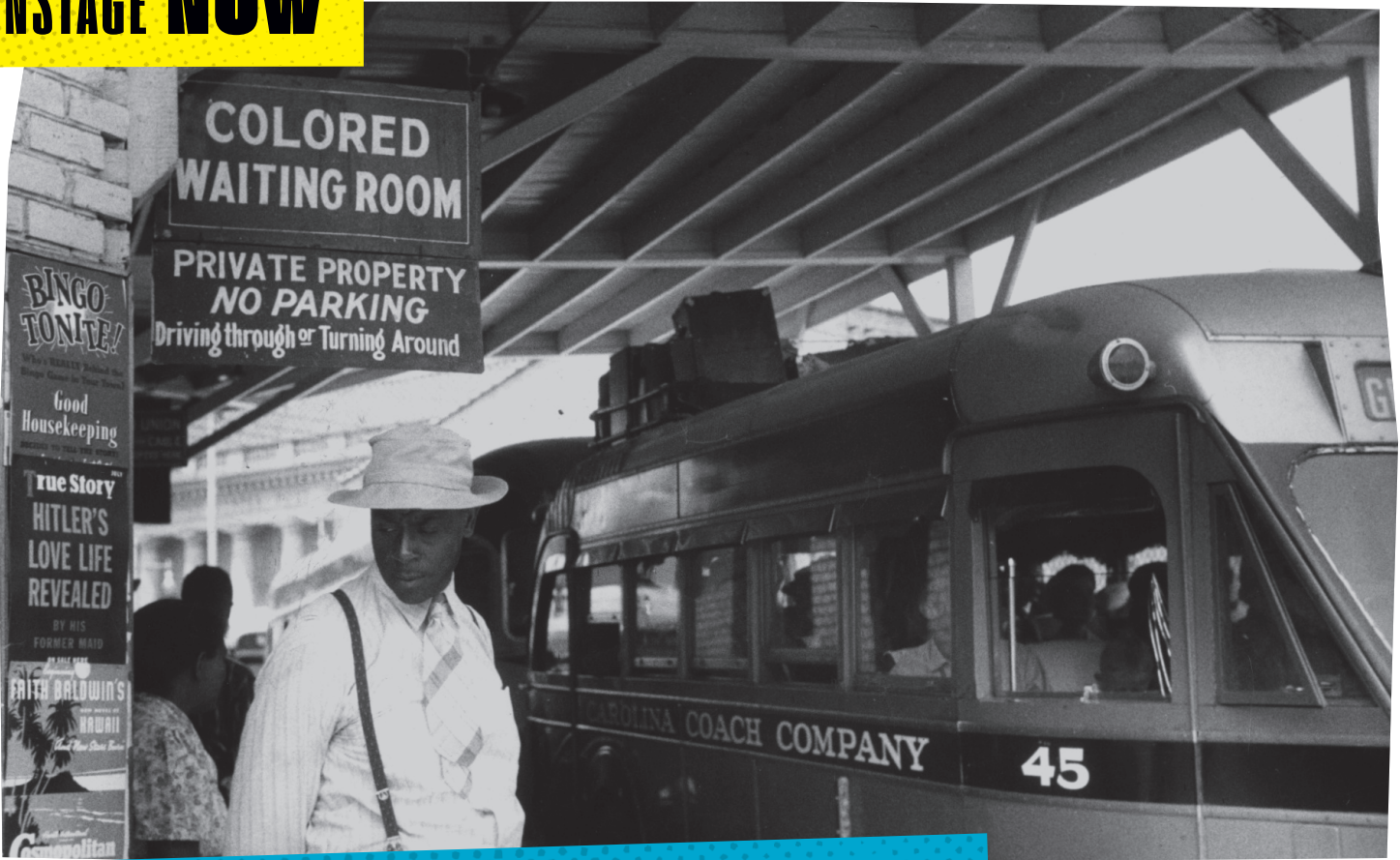


PHOTO BY JACK DELANO. PHOTO COURTESY OF LIBRARY OF CONGRESS.

ON THE ROAD WITH THE INDIANAPOLIS CLOWNS

A GLIMPSE OF THE NEGRO LEAGUES

BY A.C.T. PUBLICATIONS STAFF

Spring 2020 marks the centennial of the Negro Leagues, which started in February 1920, when Andrew “Rube” Foster organized a meeting of owners of professional Black baseball teams. Foster, a retired pitcher and owner of the Chicago American Giants, the city’s best Black baseball team, sought to “create a profession that would equal the earning capacity of any other profession . . . keep Colored baseball from the control of whites . . . [and] do something concrete for the loyalty of the Race.” Modeled on Major League Baseball, Foster envisioned a Black professional league that would rival white Major League teams.

For Toni Stone, her teammates on the Indianapolis Clowns, and other Black baseball players in the early-1900s, the only way to professionally play the sport they loved was to endure the grueling schedules and pervasive discrimination of a career in the Negro Leagues. While players’ everyday lives depended on the financial situation of their team owner, schedules were nonstop. Pre-season games began in February, with the regular season starting in April and ending in September. Negro League teams would, if possible, play a ballgame every day—sometimes even three or four—to keep the teams in

business and make the players enough money to live on. Teams traveled hundreds of miles from town to town, sometimes overnight, on buses or in uncomfortable touring cars.

The Negro Leagues and Jim Crow

Negro League teams generally sought connections with the local communities that they visited. Some towns welcomed players, but in many others, Negro League teams contended with the discrimination of Jim Crow laws—statutes in existence from the end of the Civil War to the end of the Civil

Rights Era that instituted racial segregation and denied rights to Black citizens. Negro League teams were often prohibited from white-owned hotels. Players would stay at Black-owned hotels, or with Black homeowners who opened their doors to them. Finding a meal could be a challenge, as white restaurants frequently wouldn't serve Negro League teams or required players to take their food at the back door.

Clowning and Minstrelsy

An Indianapolis Clowns game featured more than standard baseball, incorporating bursts of “clowning”—a sort of “imaginary baseball” using exaggerated physicality, comedic timing, and feigned foolishness. Team owner Syd Pollock’s influence often caused them to verge on minstrelsy—a performance founded in false and negative racial stereotypes, designed to make others laugh at the expense of marginalized people.

Minstrel acts first gained popularity in 1830, when white actor Thomas Rice performed as the character Jim Crow (after whom Jim Crow laws were later named), an offensive caricature of a disabled Black stable groom. Darkening his face with makeup, Rice sang and spoke with an exaggerated accent and slowness, reinforcing negative stereotypes about enslaved Black people. Minstrel acts became the most popular US entertainment before the Civil War. While their popularity waned in the early 1900s, television, film, and radio programs continue to feature white actors portraying Black people and characters.

Some white Negro League team owners assigned derogatory names with minstrelsy in mind. The Zulu Cannibal Giants, for example, were made to wear costumes of white face paint, clown wigs, and grass skirts. When Pollock bought the team in 1937,

he renamed them the Indianapolis Clowns. Although he replaced the grass skirts, the white greasepaint remained, and Pollock capitalized on the “novelty” of his players’ blackness and talents. By 1943, when the Clowns were officially incorporated into the Negro American League, much of the belittling costuming and overt minstrelsy ended. And while physical comedy remained a hallmark of the Clowns’ reputation, the team began to play by-the-book baseball.

On the Road and on the Field as the “Gal Guardian”

As the only woman in the Negro Leagues, Toni Stone faced targeting every day. It was in Clowns advertising that Stone felt most “capitalized on.” Pollock scouted Stone as an answer to lagging ticket sales, marketing her gender over athleticism when he dubbed her “the Gal Guardian of Second Base.” When told she’d be wearing a skirt and shorts, Stone refused: “I wasn’t going to wear no shorts.” As some male sportswriters responded negatively to

a woman on the field, Pollock relied on promotional pieces to soften Stone’s image, often enlisting Black-owned publications to promote her as demure and unthreatening. An article in *Ebony* magazine showed her applying makeup in a mirror. One caption read: “Stone is an attractive young lady who could be somebody’s secretary.” Stone resented these sexualizing comments, feeling displayed “like a goldfish” and wanting to represent herself on her own terms.

Through all the unique challenges of the Negro Leagues, ballplayers drew strength from each other and from their love of the game to return to the field again and again. Their dedication paved the way for the racial integration of the Major Leagues in the mid-20th century.

This article is adapted from content originally published in Roundabout Theatre Company’s UPSTAGE guide, created for the world premiere of Toni Stone in 2019. ■



OPPOSITE A segregated bus station in Durham, North Carolina, in 1940.

ABOVE Fans gather to watch the Oak Ridge Bombers, a Negro League team, in 1948.

PHOTO BY ED WESTCOTT, US DEPARTMENT OF ENERGY.

WHO'S WHO IN TONI STONE



DANIEL J. BRYANT (Spec)

is excited to reprise his role from the world-premiere production at Roundabout

Theatre Company

last year. Bryant's West Coast credits include Nabo in the world premiere of Lynn Nottage's *Las Meninas* (San Jose Repertory Theatre) and *Slide Glide the Slippery Slope* (the Mark Taper Forum). Regionally, his credits include *Broken Fences* (16th Street Theater); "*Master Harold*"...and the boys (TimeLine Theatre); and *Topdog/Underdog, True West*, and *The People's Temple* (American Theater Company). At Congo Square Theatre, where Bryant is an ensemble member, he was featured in *The Talented Tenth*, *Joe Turner's Come and Gone*, and *Stick Fly*, originating the role of Spoon. Other credits include *Vivisections from the Blown Mind* and *By the Music of the Spheres* (Goodman Theatre); *Wheatley* and *Fashion* (Victory Gardens Theater); and *A Clockwork Orange* (Steppenwolf Theatre Company). Bryant is also a voice-over artist, director, and a proud member of AEA, SDC, AFTRA, and SAG.



JaBEN EARLY (King Tut)

is performing at A.C.T. for the first time. His regional credits include *All the Way* (Lincoln Center Theater); *The Piano*

Lesson (Olney Theatre Center); *Julius Caesar* (Folger Theatre); *Civilization (All You Can Eat)* and *The Convert* (Woolly Mammoth Theater); *Fucking A* (Studio Theatre); *All The Way, The Great Society*, and *Ruined* (Arena Stage); *We Are Proud to Present...* and *Guess Who's Coming To Dinner* (the

Guthrie Theater); and *Macbeth* (Shakespeare Theatre Company).

Early's film work includes *Harriet*. He was trained at Morehouse College.



MARQUIS D. GIBSON (Jimmy)

is honored to make his A.C.T./Geary debut! He recently worked with Marin Shakespeare Company as

Demetrius in *A Midsummer Night's Dream*. His regional credits include *The Christians* and *Sex With Strangers* (The Hippodrome Theatre); *The Piano Lesson* (Cape Fear Regional Theatre); *Wig Out!* (Studio Theatre); *Black Nativity* (Theater Alliance; Helen Hayes Award for Outstanding Ensemble); *295N* (Signature Theatre); *Shakespeare in Love* (Cincinnati Playhouse in the Park and Baltimore Center Stage); and *Mother Emanuel* (New York International Fringe Festival). He has served as a teaching artist in his hometown of Durham, North Carolina, with Camp Usanii and in the Bay Area with Handful Players. He trained at Howard University. (he/him) marquisdgibson.com



KENN E. HEAD (Millie)

is thrilled to be part of A.C.T.'s *Toni Stone* after originating the role of Millie in Roundabout Theatre Company's

world-premiere production. He has worked on numerous plays at many theaters over his career. To name a few: Steppenwolf Theatre Company, Yale Repertory Theatre, Goodman Theatre, Chicago Shakespeare Theater, Next Theatre Company, American Theatre Company, and Victory Gardens Theater. His television credits include *The Chi*, *Chicago Med*, *Empire*, *The Exorcist*,

Chicago Fire, *Early Edition*, and *ER*. He is also particularly proud of some indie films of which he has been part, *Once Upon a River*—which recently played in San Francisco at The Coven Film Festival and is now in the festival circuit—as well as *The Chosen*.



RODNEY EARL JACKSON, JR. (Elzie)

made his Broadway debut in *The Book of Mormon* and was last seen at Berkeley Repertory

Theatre in the world premiere of *Ain't Too Proud: The Life and Times of the Temptations*. Previously, he traveled North America in the first national tour of *Motown: The Musical*. Jackson is a San Francisco native who built his love and foundation for arts and theater in public city organizations such as the San Francisco Arts Education Project, San Francisco Recreation and Parks Department, Young People's Teen Musical Theatre Company, and the Ruth Asawa San Francisco School of the Arts. He is the cofounder/artistic director of the San Francisco Bay Area Theatre Company (SFBATCO), a five-year-old nonprofit whose mission is to produce live theater that authentically reflects the experiences of the Bay Area's historically and currently marginalized communities, while also creating mentorships that aspire to engage a new generation of live theater supporters, housed at the Brava Theater Center. (he/him) sfbatco.org



SEAN-MAURICE LYNCH (Stretch)

is delighted to make his A.C.T. debut. His theater credits include Frederick Loudin in *Jubilee* (Arena Stage);

Second Juror in *Twelve Angry Men* and Matthew Henson in *Ragtime* (Ford's Theatre); Stephen Kumalo in *Lost in the*

Stars (Washington National Opera); Mr. Franklin/Mr. Venus in *Passing Strange* and Pope Ondine in *Pop!* (Studio Theatre); Wayne in *Dreamgirls* (Signature Theatre); and Frog in *A Year with Frog and Toad* (Adventure Theatre MTC). He has also performed in *Parade* (Ford's Theatre), *Ruined* (Everyman Theatre), and *Show Boat, Sweeney Todd*, and *Hairspray* (Signature Theatre). (he/him)



RAY SHELL (Alberga) has been a permanent fixture on London's West End since 1978, starring in original productions including *Starlight*

Express, *Ain't Misbehavin*, *Miss Saigon*, *The Lion King*, and *The Bodyguard*. Shell covered James Earl Jones in *Driving Miss Daisy* (West End), played Joe Keller in Arthur Miller's *All My Sons* (Talawa Theatre Company), and recently played Emil Foley in Curve Theatre's *An Officer and a Gentleman: The Musical*, directed by Nikolai Foster. Shell is the creative director of London's Giant Olive Theatre Company, for which he's directed *A Christmas Carol*, *Oliver Twist*, *Zip*, and *The Tulip Wars*. Shell will be seen in Lee Daniels's forthcoming film *The United States vs. Billie Holiday*. Shell's internationally published novel *Iced* is an upcoming film, produced and directed by Daniels. His other written works include *Carolina Red*, *Spike Lee: The Eternal Maverick*, and articles and short stories for the *New York Times*, the *Guardian*, *Serpent's Tail*, and Penguin Books. @taip_lab



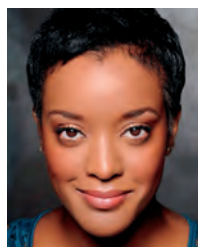
JARROD SMITH (Woody) has performed in *The Whipping Man* at South Coast Repertory and Pasadena Playhouse, *Sojourners* at Magic

Theatre, and *The Royale* at A Contemporary Theater.



DAWN URSULA (Toni Stone) makes her A.C.T. debut as Toni in *Toni Stone*. A resident company member with Everyman Theatre

for 11 years, she most recently appeared as Mame in *Radio Golf*. Also an 11-year resident company member with Woolly Mammoth Theatre Company, she most recently appeared as Madre Maria in *Botticelli in the Fire*. Other credits include Ruth in *A Raisin in the Sun* with Arena Stage, the Angel in *Angels in America Parts One & Two* with Round House Theatre and Olney Theatre Center, and Grace Kumalo in *Lost in the Stars* for Washington National Opera. She has received two Helen Hayes Awards and been thrice nominated. On-camera credits include Isabella in *Prince Among Slaves* (PBS) and Mrs. "Bunny" Colvin on HBO's *The Wire*. (she/her) dawnursula.com



RYAN NICOLE AUSTIN (Understudy) has worked with A.C.T. as writer and director for *Storytellers: A Lyrical Hip Hop*

Cabaret. She is honored to make her performance debut with A.C.T. in this role. She has performed as an actress and writer in television, film, and theater for ESPN/NBA, HBO, The Public Theater, Marin Theatre Company, and California Shakespeare Theater. Among her theater credits are her roles as Ruth Younger in *A Raisin in the Sun* (California Shakespeare Theater), Bessie in *Native Son* (Marin Theatre Company), Yvonne in *The Story* (San Francisco Playhouse), and O in *Hamlet: Blood in the Brain* (Cal Shakes/Campo Santo). (she/her) msryannicole.com



MICHAEL A. CURRY (Understudy) was recently seen in Ubuntu Theater's production of *Romeo and Juliet*, in which he played Mercutio.

He also performed in Aurora Theatre Company's production of *Actually* in the role of Tom. He is excited to be working with A.C.T. for the first time. He'd like to thank his family and friends who have supported him along his journey so far. (he/him) @kingcurry0730



KHARY L. MOYE (Understudy) was last seen as Martin Luther King Jr. in Contra Costa Civic Theatre's production of *All the Way*. Other Bay Area

credits include *A Streetcar Named Desire* with African-American Shakespeare Company, *Clybourne Park* at Altarena Playhouse, *Six Degrees of Separation* at Custom Made Theatre Co., *Of Mice and Men* at Role Players Ensemble, and *Zenith* at San Francisco Playhouse Sandbox Series. Film and television credits include *Chappelle's Show* and *Sense8*. This is Moye's first production with A.C.T. @kharylmoye



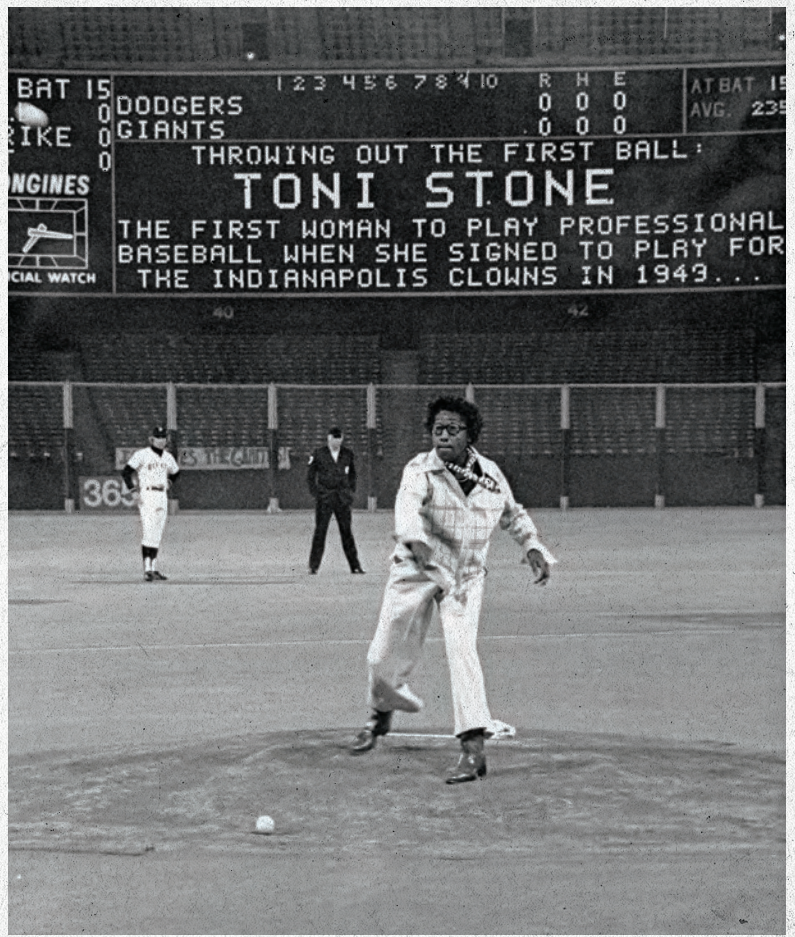
ANTHONY ROLLINS-MULLENS (Understudy) is a native San Franciscan and longtime stage and independent film

performer here in the Bay Area. His theatrical credits include Sheriff in *Groundhog Day* (West Coast premiere), Willie in *The View Upstairs*, Admiral Boom in *Mary Poppins*, Louis in *Sunday in the Park with George*, Caractacus Potts in *Chitty Chitty Bang Bang*, Duppy in Bob Marley's *Three Little Birds*, Toad in *A Year with Frog and Toad*, Louis Armstrong in *Ella the Musical*, Tom Collins in *Rent*, Fred in *Smokey Joe's Cafe*, Willie in "Master Harold"...and the

The **San Francisco Giants** are proud to partner with A.C.T. on this production about a trailblazing woman who spent part of her historic playing career with the San Francisco Sea Lions of the West Coast Negro Baseball Association.



On Saturday, June 27th, the Giants will celebrate the centennial anniversary of the Negro Leagues with a tribute at Oracle Park.



Toni Stone threw out the 1st pitch at Candlestick Park in 1975.

BALLPARK TOURS

Get an in depth look of "Baseball's perfect address" with Oracle Park Tours! Experience the Ballpark like never before as you're guided through the home of the three-time World Series champion San Francisco Giants to see the sights only the players get to see.

BUY ONE GET ONE FREE

Use Promo Code **TSTONE** for Daily Tours offered at 10:30 AM & 12:30 PM between March 5-31



SFGIANTS.COM/TOURS
415-972-2400



Oracle Park



The Vault



Field

boys, Jafar in Disney's *Aladdin*, Aslan in *Narnia: The Lion, The Witch, and the Wardrobe*, and Waymon as Hunter Priestess in *Good Goods* (West Coast premiere). Rollins-Mullens has had the joy of working with many storytelling companies, including A.C.T., Berkeley Playhouse, San Francisco Playhouse, New Conservatory Theatre Center, Ubuntu Theater Project, and Center REPeritory Company. (he/him) rollinsmullens.com

LYDIA R. DIAMOND (Playwright)

is an award-winning playwright whose works include *Toni Stone* (2019 premiere at Roundabout Theatre Company), *Smart People*, *Stick Fly* (Broadway run at Cort Theatre), *Voyeurs de Venus*, *Harriet Jacobs*, and *The Bluest Eye*. Her work has been performed at Arena Stage, Arden Theatre Company, Congo Square, Second Stage Theater, the New Victory Theater, Company One, Goodman Theatre, the Guthrie Theater, Hartford Stage, Huntington Theatre Company, Long Wharf Theatre, Steppenwolf Theatre, and McCarter Theatre Center. Diamond has been a W. E. B. DuBois Institute Fellow at Harvard University, a Sundance Playwright Lab Creative Advisor, a Harvard Radcliffe Institute Fellow, a Sally B. Goodman Fellow, a Huntington Playwriting Fellow, and a National Endowment for the Arts/Theatre Communications Group playwright. Diamond was a writer/consulting producer for Showtime's fourth season of *The Affair*, for which she was nominated for a Writer's Guild Award for Best Drama, episode 407. She is the recipient of the 2020 Horton Foote Playwriting Award. She sits on the Dramatists Guild Legal Defense Fund board and is on the faculty at University of Illinois at Chicago.

MARTHA ACKMANN (Author) is a journalist and author who writes about women who have changed America. Her books include *The Mercury 13*, *Curveball: The Remarkable Story of Toni Stone*, and the recently released *These Fevered Days: Ten Pivotal Moments in the Making of Emily Dickinson*. A Guggenheim fellow and Radcliffe

Institute scholar in nonfiction, her columns have appeared in the *New York Times*, the *Washington Post*, the *Los Angeles Times*, and *Salon*. She is a frequent commentator for New England Public Radio. marthaackmann.com

PAM MACKINNON (Director)

See bio on page 29.

CAMILLE A. BROWN

(Choreographer) is an award-winning choreographer, director, and dance educator. Her Broadway credits include *Choir Boy* (Tony and Drama Desk award nominee), *Once on This Island* (Drama Desk, Outer Critics Circle, and Chita Rivera award nominee), and *A Streetcar Named Desire*. Her other theater and opera credits include *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (The Public Theater); *Porgy and Bess* (Metropolitan Opera); *Much Ado about Nothing* (Shakespeare in the Park; Audelco Award winner); *Toni Stone* (Roundabout Theatre Company); *tick, tick... BOOM!* (New York City Center Encores!); *Bella: An American Tall Tale* (Lucille Lortel nominee, Audelco Award winner); *Fortress of Solitude* (Lucille Lortel nominee); and *ink* at Kennedy Center (Camille A. Brown & Dancers). She made her television debut with *Jesus Christ Superstar Live in Concert* (NBC) and her feature film debut in the soon-to-be-released *Ma Rainey's Black Bottom* (Netflix). Brown will make her directorial debut with *Ain't Misbehavin'* at Westport Country Playhouse in July 2020. camilleabrown.org

RICCARDO HERNÁNDEZ

(Scenic Designer) has designed over 250 productions in the US and internationally and received an Obie Award for Sustained Excellence. Broadway credits include *Jagged Little Pill*, *Frankie and Johnny in the Clair de Lune*, *Indecent*, *The Gin Game*, *The Gershwins' Porgy and Bess*, and *The People in the Picture*. London credits include *Caroline, or Change* (National Theatre), *Elaine Stritch at Liberty* (The Old Vic), and *Topdog/Underdog* (Royal Court Theatre). Hernández's other credits include *Bells Are Ringing*,

Parade (directed by Hal Prince; Tony and Drama Desk nominations), *The Tempest*, and *Bring in 'da Noise, Bring in 'da Funk*. His recent work includes Claudia Rankine's *The White Card: A Play* (American Repertory Theater), *Lempicka* (Williamstown Theatre Festival), *Admissions* (Lincoln Center Theater), *Mlima's Tale* (The Public Theater), *The Invisible Hand* (New York Theatre Workshop; Henry Hewes Outstanding Set Design Award), *The Father*, *A Doll's House* (Theatre for a New Audience), *La Mouette* (Avignon Festival), and *Splendid's* (Théâtre National, Paris). He is a design faculty member at Yale School of Drama.

DEDE AYITE (Costume Designer)

is a costume designer whose Broadway credits include *A Soldier's Play*, *Slave Play*, *American Son*, and *Children of a Lesser God*. Select off-Broadway credits include *The Secret Life of Bees*, *Fireflies*, and *Tell Hector I Miss Him* (Atlantic Theater Company); *By the Way, Meet Vera Stark* and *Jesus Hopped the 'A' Train* (Signature Theatre); *BLKS and School Girls*; *Or, the African Mean Girls Play* (MCC Theater); *Bella: An American Tale* (Playwrights Horizons); *Sugar in Our Wounds* (Manhattan Theatre Club); *The Royale* (Lincoln Center Theater); and *Ugly Lies the Bone* (Roundabout Theatre Company). Regionally, Ayite's work has appeared at Oregon Shakespeare Festival, Steppenwolf Theatre, Signature Theatre in Virginia, California Shakespeare Theater, La Jolla Playhouse, Berkeley Repertory Theatre, Arena Stage, Baltimore Center Stage, and McCarter Theatre Center. Her television work includes Netflix, Comedy Central, and FOX. Ayite earned her MFA at the Yale School of Drama and has received Obie, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff awards. @dedeayitedesign

ALLEN LEE HUGHES (Lighting Designer)

is a designer whose Broadway work includes *Who's Afraid of Virginia Woolf?* and *Clybourne Park*, both directed by Pam MacKinnon; *Having Our Say*; *Mule Bone*; *Once on This Island*; *K2*; *Strange Interlude*; *Accidental Death of an Anarchist*; and

Proud to Support A.C.T.

PERSONAL ATTENTION
THOUGHTFUL LITIGATION
FINAL RESOLUTION

Our goal is to preserve our client's dignity and humanity.



575 Market Street, Suite 4000
San Francisco, CA 94105
415.834.1120
www.sflg.com

FAMILY LAW

Quilters. His work has been seen at theaters including McCarter Theatre Center, Seattle Repertory Theatre, Goodman Theatre, the Guthrie Theater, and the Mark Taper Forum. New York designs include work at Roundabout Theatre Company, New York Theatre Workshop, Playwrights Horizons, New York Shakespeare Festival, and Lincoln Center Theater. He is proud to have been honored with three Tony Award nominations, Audelco Award and Ovation Award nominations, an Outer Critics Circle Award, the Joseph Maharam Award in Design, the United States Institute for Theatre Technology's Distinguished Achievement Award in Lighting Design, the Michael Merritt Award for Excellence in Design and Collaboration, and two Helen Hayes Awards and eight nominations. Hughes teaches at New York University and is proud that Arena Stage's fellowship program bears his name.

BROKEN CHORD (Sound Design & Original Music) are pleased to be making their A.C.T. debut. Broadway credits include *The Parisian Woman* and *Eclipsed*. Off-Broadway credits include *Toni Stone* at Roundabout Theatre Company, *The Lying Lesson* at Atlantic Theater Company, *OZET* at Incubator Arts Project, *Bull in a China Shop* at LCT3, and *Party People* at The Public Theater. Regional credits include *Angels in America* at Repertory Theatre of St. Louis, *An Enemy of the People* at the Guthrie Theater, *Ruined* at Berkeley Repertory Theatre, *Top Girls* at Huntington Theatre Company, *UniSon* at Oregon Shakespeare Festival, and *Macbeth* at Shakespeare Theatre Company. Film credits include *Fall to Rise*. brokenchord.us

COOKIE JORDAN (Hair & Wig Designer) is an Obie Award-winning designer whose Broadway credits include *Slave Play*, *Choir Boy*, *The Cher Show*, *Once on This Island*, *Sunday in the Park with George*, *In Transit*, *Eclipsed*, *Side Show*, *After Midnight*, *A View from*

the Bridge, *South Pacific*, and *Fela!* Off-Broadway credits include *Ain't No Mo'*, *Fairview*, *Toni Stone*, *If Pretty Hurts Ugly Must Be a Muhfucka*, *The Secret Life of Bees*, *Boesman and Lena*, *Our Lady of 121st Street*, *In the Blood*, *Daddy*, *Hercules*, and *Fabulation, or the Re-Education of Undine*. Jordan's television work on NBC's *The Wiz Live!* earned an Emmy nomination for makeup design.

CHRISTINE ADAIRE (Voice Coach) is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, trained by the world-renowned voice teacher Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Lyric Opera, Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts-Amherst, University of Wisconsin-Milwaukee, and Roosevelt University. She's taught workshops in Shanghai, Barcelona, London, Australia, and New Zealand. Her current area of research and writing is transgender voice. She works with transgender/gender-diverse individuals so they can modify their voice to more fully express their gender identity. (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 HB Studio's Hagen Core Training program. Davis assisted Moni Yakim, founding faculty member and head of movement at the Juilliard Drama Division, for

ALL A.C.T. SHOWS ARE BARTABLE



THE GEARY Powell Street



THE STRAND Civic Center



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

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)

ALLIE MOSS (Dramaturg) is a Bay Area-based director and dramaturg. Previous dramaturgy credits include *Top Girls* and *The Realistic Joneses* (American Conservatory Theater); *The Birds of Empathy* (Bay Area Playwrights Festival); and *You'll Not Feel the Drowning* (Custom Made Theatre Co.). Recent projects include directing *Cloud Nine* at Custom Made and *Ways to Leave a Body* at Cutting Ball Theater. Moss has also worked at San Francisco Playhouse, FaultLine Theater, Playwrights Foundation, Breadbox Theatre, and Left Coast Theatre Company. Her favorite directing credits include *Hookman* (A.C.T. Young Conservatory), *The Vagina Monologues* (A.C.T. V-Day Project), *Bull in a China Shop* (A.C.T.'s Sky Festival), *American Hero* (Custom Made), and *The Foreigner* and *A Streetcar Named Desire* (Columbus Civic Theater). Moss is the literary manager/artistic associate at American Conservatory Theater, where she coproduces A.C.T.'s annual New Strands Festival. She holds a BA in theater from Goucher College. (she/her)

JANET FOSTER, CSA (Casting Director) has cast for A.C.T. for the last 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)

VICTOR VAZQUEZ, CSA (Casting Director) is the founder of X Casting NYC. He served as resident casting director at Arena Stage in Washington, DC, for three seasons, casting over 25 productions and over two dozen new play/musical workshops. Vazquez holds a graduate degree from University of Oxford, and is a member of the Casting Society of America. He lives and works in New York City. xcastingnyc.com

ELISA GUTHERTZ (Stage Manager) has been a Bay Area stage manager for over 25 years. Her most recent A.C.T. credits are *Testmatch*, *Rhinoceros*, Edward Albee's *Seascape*, *Sweat*, and *Wakey, Wakey*. She stage-managed *A Thousand Splendid Suns* at A.C.T., The Old Globe, and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *Love and Information*, *Testament*, *Major Barbara*, *Underneath the Lintel*, *Arcadia*, *The Normal Heart*, *The Scottsboro Boys*, *Clybourne Park*, *The Caucasian Chalk Circle*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Big Love*, *Collected Stories*, and *Cloud Tectonics* (Berkeley Repertory Theatre); *The Good Body* (Broadway); *Big Love* (Brooklyn Academy of Music); and *The Vagina Monologues* (Alcazar Theatre).

DEIRDRE ROSE HOLLAND (Assistant Stage Manager) has worked on many regional theater projects and productions. Her A.C.T. credits include the 2019 New Strands Festival, *Father Comes Home From the Wars*, *John*, *On Beckett*, *Chester Bailey*, *Let There Be Love*, and *Ah, Wilderness!* (A.C.T.); *Measure for Measure* and *The Liar* (Santa Cruz Shakespeare); *As You Like It*, *Othello*, *Twelfth Night*, and *Lady Windermere's Fan* (California

Shakespeare Theater); *Cyrano* and *2 Pianos 4 Hands* (TheatreWorks); *The Big Meal*, *Game On*, *Next Fall*, *Next to Normal*, *A Christmas Carol*, and *Spring Awakening* (San Jose Repertory Theatre); *The Laramie Project: 10 Years Later* and the world premiere of *Bonnie & Clyde* (La Jolla Playhouse); and the Shakespeare Festival 2011, Dr. Seuss's *How the Grinch Stole Christmas!* (2010), and *The Mystery of Irma Vep* (The Old Globe). Holland holds an MFA in stage management from UC San Diego and currently lectures at San Francisco State University's School of Theatre and Dance. (she/her)

ARENA STAGE (Coproducer) at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Producer Edgar Dobie, is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep, and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays and impacts the lives of over 10,000 students annually through its work in community engagement. Now in its 70th season, Arena Stage serves a diverse annual audience of more than 300,000. arenastage.org

ROUNABOUT THEATRE COMPANY (Todd Haimes, Artistic Director/CEO) Founded in 1965, New York's nonprofit Roundabout Theatre Company celebrates the power of theater by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. Roundabout produces a mix of revivals and world premieres on and off Broadway, winning eight Best Revival Tony Awards and debuting such new playwrights as Stephen Karam, Lindsey Ferrentino, Steven Levenson, Ming Peiffer, and Jiréh Breon Holder. Its educational initiatives impact 15,000 students and over 1,000 teachers annually. roundabouttheatre.org

SAMANTHA BARRIE

(Commissioning Producer) Prior to commissioning and developing *Toni Stone*, Barrie was the casting director for The Old Globe and worked in the artistic departments of The Public Theater and Roundabout Theatre Company. In addition to producing, she designs educationally focused tours around the world for some of the country's most prestigious media outlets and nonprofit institutions. She feels immense pride that because of this project, her son Isaac knows Toni Stone's story.

CELESTE AND KEVIN FORD

(Executive Producers) moved to the Bay Area in 1978 and purchased A.C.T. season tickets to support two classmates from the University of Notre Dame who were enrolled in the A.C.T. MFA Program. The Fords have not missed a production at A.C.T. since. Celeste is the board chair and founder of Stellar Solutions, an aerospace engineering services business, and Kevin is the former CFO. Stellar Solutions just celebrated its 25th anniversary and has received numerous accolades, including the prestigious Malcolm Baldrige National Quality Award. The company's engineers work on a variety of satellite projects, including the science mission to Mars, commercial communication satellites, and defense and intelligence satellites. Celeste and Kevin have three grown children who join them at A.C.T. productions whenever they are available. Celeste, who was an engineer by day and actress by night in college, currently serves on the A.C.T. Board of Trustees.

PATTI AND MILLEDGE HART

(Executive Producers) are long-serving executive leaders in the technology industry, have embraced life post-career and, along with their son Dustin, created the Hart Family Foundation. The foundation is multifaceted and has made the performing arts a top priority. Patti, through her service as a board

trustee, and Milledge and Dustin through their endless energy and enthusiasm, are proud supporters of A.C.T. as it continues to bring excellent work to our great city.

JO S. HURLEY (Executive

Producer), a member of the A.C.T. Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee, a member of the board's Development Committee and the Committee on Trustees and Governance, and a trustee host to an MFA Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the VIP Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony. She is a member of the advisory board for Women Philanthropists for Kansas University and Kansas University Endowment Association, and a volunteer at SFMarin Food Pantry and Lima Center, a daytime shelter for the homeless.

NANCY LIVINGSTON LEVIN* AND FRED LEVIN (Executive

Producers), through stewardship of The Shenson Foundation, have been among A.C.T.'s most generous contributors. Previous A.C.T. works supported include *The Great Leap*, *Father Comes Home from the Wars (Parts 1, 2 & 3)*, *King Charles III*, and *The Unfortunates*. A San Francisco native, Levin attended A.C.T. performances as a student. At the time of her passing, Nancy Livingston Levin, a former advertising copywriter, was the chair emerita of the A.C.T. Board of Trustees, co-chair of A.C.T.'s Business Leadership Council, and served on the dean's advisory board at the College of Fine Arts at Boston University, as well as on the Advisory Board of the National Museum of Women in the Arts in Washington, DC. Levin serves on the boards of the San Francisco Symphony, the Asian Art Museum,

and the San Francisco Film Society (which his father founded), and keeps Nancy's love of the arts, education, and Jewish culture alive through generous support across a broad array of local and national organizations.

DAVID AND CARLA RIEMER

(Executive Producers) David serves as A.C.T.'s board chair and is executive-in-residence at UC Berkeley Haas School of Business, where he teaches innovation, design thinking, and storytelling. David was previously vice president of marketing at Yahoo! and president of J. Walter Thompson/SF. Carla is a librarian at Albany High School and a member of the American Library Association (ALA), where she chairs membership and outreach for the Graphic Novels and Comics Round Table. David holds a BA from Brown and an MBA from Columbia. Carla holds a BA from Wellesley, an MBA from Columbia, and an MS in library science from University of Illinois.

ADDITIONAL CREDITS

Karina Fox, *Assistant Director*
Dick Daley,
Associate Production Manager
Jungah Han,
Scenic Design Associate
Joshua Benghiat,
Lighting Design Associate
Christopher Jackson,
Associate Choreographer
Jay Staten, *Associate Choreographer*
Danielle O'Dea, *Fight Director*
Sydney Schwindt,
Assistant Fight Director
Ian Roth, *Stage Crew*

SPECIAL THANKS

Dr. C. Walters-Knight,
Counselor, CONCERN Employee Assistance Program
Lauren Meyer
Frank Allocco
Coach Anthony N. Giarratano,
Allen Smoot, Troy Nakamura,
Mat Keplinger, Craig Gianinno, and
Jordan Barchus,
University of San Francisco Baseball Staff

*In memoriam



COURAGE AND CREATIVITY

THE VITAL ROLE OF PRODUCERS AT A.C.T.

BY SIMON HODGSON

The cast of *The Code*, a new musical by the Kilbanes that played at the 2019 New Strands Festival. *The Code* will premiere at A.C.T.'s Strand Theater August 6-15.

At the first rehearsal for every A.C.T. mainstage production, the cast and creative team cram into a rehearsal studio with dozens of A.C.T. staff members. As folks around the room introduce themselves, there are cheers—for longtime Geary performers, for returning MFA Program alums, and *always* for the producers of the show. Everyone here understands the vital contribution of producers, who make possible the works on our stages.

The producer's role is especially important for new and unheard stories. "Like any art form, theater needs to move and change with the times to stay relevant," says A.C.T. producer Holly Hollenbeck. She and her husband Chris have been part of A.C.T.'s family for 20 years. Longtime subscribers, they twice chaired MFA Program fundraiser *Spooked* at the Strand, and Chris serves on the MFA

board. "I will always have respect for the greats of American theater, but there is certainly room for new and different plays," says Hollenbeck. "Fostering the creation of new work will hopefully introduce a young and diverse audience to the theater to keep the art form alive well into the future."

In May, the Hollenbecks will join their friends and fellow theater-lovers Rebecca and Jascha Kaykas-Wolff as producers for A.C.T.'s upcoming New Strands Festival, three days of performances and readings for works in progress. This year's festival will be the Kaykas-Wolffs' third, after getting involved in 2018 and serving as sole producers in 2019. "I love that there is a vehicle to support new works," says Rebecca. "The creative process isn't a straight line and it takes a lot of courage to expose your work in development."

For the Kaykas-Wolffs, in addition to serving on A.C.T.'s Board of Trustees, being producers is an investment in the San Francisco community, a tribute to great storytelling, and a partnership with A.C.T. theater-makers. "Producing at A.C.T. provides the opportunity for us to reconnect with theater through developing experiences with the creative team and interfacing directly with artists," says Rebecca, "It's a wonderful chance to gain insight into the process of creating new works." ■

If you're interested in producing new work or learning more about being a producer at A.C.T., please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

producers CIRCLE

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

We are privileged to recognize Producers Circle members' generosity during the January 1, 2019–January 1, 2020, period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

◊Lead Gala supporter ◊Leadership Circle Member
†Spring Fling! supporters **Deceased

Season Presenters (\$100,000+)

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.

FRANNIE FLEISHHACKER◊†

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 Francisca Club.

PRISCILLA AND KEITH GEESLIN◊†

Priscilla is a vice chair of A.C.T.'s 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.

KENNETH AND GISELE MILLER

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

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.

MARY AND STEVEN SWIG◊†

Steven has served on A.C.T.'s board since 1986 and is cofounder 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◊†

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.

Company Sponsors (\$50,000–\$99,999)

Barbara Bass Bakar
Lesley Ann Clement and
Karl Lukaszewicz◊
Ray and Dagmar Dolby Fund◊
Kevin and Celeste Ford †
Fred Levin, in honor of Nancy
Livingston Levin, The Shenson
Foundation◊†
Kirke and Nancy Sawyer Hasson◊†
John Little and
Heather Stallings Little◊†
The Marymor Family Fund◊†
Burt** and Deedee McMurtry
David and Carla Riemer◊†
Patti and Rusty Rueff◊†
Abby and Gene Schnair◊†
Nola Yee◊†

Executive Producers (\$25,000–\$49,999)

Bill Draper
Jesse Lee Eller◊
Mr. Rodney Ferguson and
Ms. Kathleen Egan◊†
Linda Jo Fitz◊†
Peyton Gallant and Scott Patterson
Mr. and Mrs. Gordon P. Getty
Marcia and John Goldman
The Milledge and Patti Hart Family◊†
Jo S. Hurley◊†
Christopher and Leslie Johnson

Associate Producers (\$10,000–\$14,999)

Anonymous
Paul Angelo
Dr. Barbara L. Bessey
Linda K. Brewer
Linda Joanne Brown
Janet Cluff, in memory of Lloyd Cluff
Daniel E. Cohn and Lynn Brinton †
Harold Cranston
James and Julia Davidson
Scott Delman
Philip and Judy Erdberg

Jeri Lynn and Jeffrey W. Johnson
Janet V. Lustgarten
Nion McEvoy and Leslie Berriman
Donald J. and Toni Ratner Miller◊†
Marcy and Paul Nathan◊†
Gerrine Ongkeko◊†
Norman and Janet Pease
Elsa and Neil Pering
Sara Eisner Richter and Michael Richter◊†
Matthew and Lisa Sonsini
Aaron Vermut and
Adriana López Vermut†

Producers (\$15,000–\$24,999)

Norman Abramson in celebration of
David V. Beery †
Paul Asente and Ron Jenks
Clay Foundation - West
Frances and Patrick Devlin◊†
Concepción and Irwin Federman
Don and Judy McCubbin
Mary and Gene Metz
Rich Rava and Elisa Neipp
The New Ark Fund
Merrill Randol
Lori Halverson Schryer◊†
Kathleen Scutchfield
Anne and Michelle Shonk◊†
Cherie Sorokin

Dr. Allan P. Gold and Mr. Alan C. Ferrara*
Betty Hoener
Dianne and Ron Hoge◊†
Chris and Holly Hollenbeck◊†
Jascha and Rebecca Kaykas-Wolff◊†
Luba Kipnis and David Russel◊†
Linda Kurtz †
Ken Lamb
Pamela D. Lee
Mr. and Mrs. John P. Levin
Marcia and Jim Levy◊†
Dr. David Gaba and Deanna Mann
Marmor Foundation/Drs. Michael and
Jane Marmor

Mr. and Mrs. Robert McGrath
Mr. and Mrs. Tom Perkins◊†
Joseph E. and Julie Ratner◊†
Sally and Toby Rosenblatt◊†
Emmett and Marion Stanton
Dr. Martin and Elizabeth Terplan
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Charlie Wilmans
Beverly and Loring Wyllie

directors CIRCLE

DIANNE HOGE, CO-CHAIR • NOLA YEE, CO-CHAIR

We are privileged to recognize these members' generosity during the January 1, 2019–January 1, 2020, period. For information about Directors Circle membership, please contact Sasha Habash at 415.439.2415 or shabash@act-sf.org.

◊Lead Gala supporter *Leadership Circle Member
*Spring Fling! supporters **Deceased

Benefactors (\$7,500–\$9,999)

Anonymous
Tom Frankel
Mr. and Mrs. Thomas A. Gallagher
Christine and Stan Mattison◊†
Terry and Jan Opdendyk
Dr. James Robinson and
Ms. Kathy Kohrman
Matt and Yvonne Rogers
Patrick S. Thompson◊†
Kenneth and Sharon Wilson

Playwrights (\$5,000–\$7,499)

Anonymous (5)
The Tournesol Project
Roger and Helen Bohl
Christopher and Debora Booth
Mr. Andrew Bradley and
Mrs. Ellen Bradley
Ed Brakeman
Susan and Ralph G. Coan, Jr.
Carlotta and Robert Dathe◊†
Madeline and Myrkle Deaton
Richard DeNatale and Craig Latker
Roberta and Steven Denning
William H. Donner Foundation
Tracy Ferron
Vicki and David Fleishhacker
Sameer Gandhi and Monica Lopez
Marilee K. Gardner
Dr. and Mrs. Richard E. Geist
Glasser Family Fund
Kaatri and Doug Grigg
Kenneth Hitz
Alan and Cricket Jones †
David Jones and Joe D'Alessandro
Sy Kaufman and Kerstin Edgerton
Mr. Joel Krauska and Ms. Patricia Fox
Paola and Richard Kulp
Sue Yung Li and Dale K. Ikeda
Jennifer S. Lindsay †
Melanie and Peter Maier - John
Brockway Huntington Foundation
James D. Marver
Maris Meyerson †
Mr. Ronald Morrison
Tim Mott

Mary Ann Munro◊†
Mr. Daniel Murphy
Paula and John Murphy
Don and Sally O'Neal
Mr. and Mrs. William Pitcher
LSP Family Foundation
Rick and Anne Riley
Susan Roos
Ms. Dace Rutland
Scott and Janis Sachtjen
Rick and Cindy Simons
George and Camilla Smith
Lee and Carolyn Snowberg
The Somekh Family Foundation
Mr. Lawrence L. Spitters
Diana L. Starcher
Vera and Harold Stein
Mr. M. H. Suelze
Sandra and John W. Thompson
Doug Tilden
Jack and Susy Wadsworth◊†
Mr. and Mrs. James Wagstaffe
Ms. Allie Weissman
Katherine Welch◊
Barbara and Chris Westover
Mr. and Mrs. Bruce White
Andrew and Billie Wiesenthal

Directors (\$2,500–\$4,999)

Anonymous
Mr. Howard J. Adams
Martha and Michael Adler
Bruce and Betty Alberts
Lynn Altschuler and Stanley D. Herzstein
Sharon L. Anderson
Ray and Jackie Apple
Ms. Kay Auciello◊†
Donna L. Beres and Terry Dahl
David and Rosalind Bloom
Peter Blume
Mr. Mitchell Bolen and
Mr. John Christner
Benjamin Bratt and Talisa Soto
Susan Breyer
Tracy Brown and Greg Holland
Mrs. Libi Cape
Steven and Karin Chase
Teresa Clark and Martin Lay
Mr. and Mrs. David Crane
Joan T. Dea and Lionel F. Conacher

Robert and Judith DeFranco
Ingrid M. Deiwiks
Mrs. Julie D. Dickson
Bonnie and Rick Dlott
Barb and Gary Erickson
Charles** and Susan Fadley
Nancy and Jerry Falk
Mr. Alexander L. Fetter and
Ms. Lynn Bunim
Mr. Robert Feyer and Ms. Marsha Cohen
Mr. and Mrs. Patrick F. Flannery
Mr. and Mrs. Richard Fowler
Mrs. Susan Fuller
John L. Garfinkle
William Garland and Michael Mooney
Mr. Michael R. Genesereth
Susan and Dennis Gilardi
Dr. A. Goldschlager
Barbara Grasseschi and Tony Crabb
Marcia and Geoffrey Green
Mr. Bill Gregory*
Ms. Ann M. Griffiths
Naren and Vinita Gupta
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday
Ms. Kendra Hartnett and Robert Santilli
Lenore Heffernan
Mrs. Deirdre Henderson
Adrienne Hirt and Jeffrey Rodman
Ms. Marcia Hooper
Rob Hulteng
Robert Humphrey & Diane Amend
Robert and Riki Intner
Harold and Lyn Isbell
Franklin Jackson & Maloos Anvarian
Anne Jamieson
Ms. Carolyn Jayne
Phil and Edina Jennison
Stephanie and Owen Jensen
Ms. Pamela L. Kershner
Ms. Nancy L. Kittle
Mr. R. Samuel Klatchko
Sue Kubly
Thomas and Barbara Lasinski
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Ron and Mary Loar
Mr. and Mrs. Robert W. Logan
Ms. Gayla Lorthridge
Dr. Steven Lovejoy and

Dr. Thane Kreiner
Richard N. Hill and Nancy Lundeen
Elisabeth and Daniel McKinnon
Mr. Byron R. Meyer
Ms. Nancy Michel
Jeffrey and Elizabeth Minick◊
Ms. Mary D. Niemiller
Barbara O'Connor
Mrs. Margaret O'Drain
Margo and Roy Ogus
Janet and Clyde Ostler
Barbara Phillips
Gordon Radley
Jeff and Karen Richardson
Gary and Joyce Rifkind
Mr. Orrin W. Robinson, III
Mrs. Marianne B. Robison
Gary Rubenstein and Nancy Matthews
Betty and Jack Schafer
Kent and Nancy Clancy
Mr. and Mrs. John Shankel
Mr. and Mrs. Robert S. Spears
Vibeke Strand, MD and Jack Loftis, PhD
Richard and Michele Stratton
Mr. Jay Streets
Susan Terris
Nancy Thompson and Andy Kerr
Ian and Olga Thomson
Mrs. Helena Troy Wasp
Susan A. Van Wagner
Kiran and Vito Verghese
Arnie and Gail Wagner
Ms. Margaret Warton and
Mr. Steve Benting
Ms. Carol Watts
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Ms. Beth Weissman
Irv Weissman and Family
Mr. and Mrs. David Wilcox
Diane B. Wilsey◊†
Mr. and Mrs. Roy B. Woolsey
Mr. and Mrs. Roger Wu



DID YOU KNOW?

- Ticket sales cover only 40% of the costs to bring bold theatrical productions of artistic excellence to the Bay Area.
- A.C.T. is one of the largest providers of arts education in the region, reaching over 20,000 young people each year.
- Many Bay Area students experience their first live performance through A.C.T.'s diverse community outreach efforts.

Please consider making a tax-deductible donation today! Give online at act-sf.org/support or call 415.439.2353 to donate over the phone.

Patrons (\$1,200-\$2,499)

Anonymous (3)
 Mr. and Mrs. Harold P. Anderson
 Mr. Paul Anderson
 Mr. Larry Bardoff and Ms. Lilli Alberga
 Allen and Lynn Barr
 Jeanne and William Barulich
 Mr. Michael Bassi and Ms. Christy Styer
 Dr. Fowler A. Biggs
 John Boland and James Carroll
 Ben and Noel Bouck
 Mr. and Mrs. Bernard Butcher
 Jaime Caban and Rob Mitchell
 Ms. Sally A. Carlson and Mr. Karl Keesling
 Denis Carrade and Jeanne Fadelli
 Rebecca Coleman
 Mr. Edward Conger
 Jean and Mike Couch
 Ms. Karen T. Crommie
 Ira and Jerry Dearing
 Peggy Dennis
 William Dewey
 Ron Dickel
 Maria Donat
 Ms. Winn Ellis and Mr. David Mahoney
 Sue and Ed Fish
 Cary and Helen FitzGerald
 Elizabeth and Paul Fraley
 Ms. Susan Free
 Alan and Susan Fritz*
 Mark and Renee Greenstein
 Ms. Margaret J. Grover
 Melanie Schilling and Steve Hallock
 Mr. Kim Harris and Bennet Marks
 Kathy Hart*
 Michael Kim
 George and Janet King
 Harold and Leslie Kruth
 Harriet Lawrie
 Julius Leiman-Carbia
 Julia Lobel
 Mr. and Mrs. Alexander Long
 Jeff and Susanne Lyons
 Ross MacKinnon
 Mr. and Mrs. Malcolm MacNaughton
 Karen and John McGuinn
 Dr. Margaret R. McLean
 Thomas and Lydia Moran
 Sharon and Jeffrey Morris
 John and Betsy Munz
 Joseph C. Najpaver and Deana Logan
 Jane and Bill Neilson
 Mr. and Mrs. Merrill E. Newman
 Bill Newmeyer, in memory of
 Nancy Newmeyer
 Bruce Noble and Diane Elder
 Ms. Lisa Nolan
 Ms. Susan O'Brien
 Janine Paver and Eric Brown
 Ms. Diane Raile
 Helen Hilton Raiser
 Mrs. Maria Elena Ratinoff
 Ms. Joyce Ratner †
 Ms. Danielle Rebischung
 Mr. and Mrs. John A. Reitan
 Albert and Roxanne Richards Fund
 Barbara and Saul Rockman
 Marguerite Romanello
 Ms. Mary Ellen Rossi
 Michele and John Ruskin
 Ms. Karen Scussel and Mr. Curt Riffle
 Andrew and Marva Seidl
 Jason Seifer and Brian Ayer
 Joan Shafran and Rob Haimes
 Dr. Elliot and Mrs. Kathy Shubin
 Mr. Earl G. Singer
 Mr. Mark Small
 Richard and Jerry Smallwood
 Jacqueline Smith
 Steven and Chris Spencer
 Dr. Gary Stein and Jana Stein

Joe Tally and Dan Strauss
 Steven and Jacqueline Tulsy
 John R. Upton Jr. and
 Janet Sassoon-Upton
 Mr. Douglass J. Warner
 Mr. Robert Weston
 Mr. David S. Wood and
 Ms. Kathleen Garrison
 Mr. and Mrs. Philip Zimbaro
 Victoria and Richard Zitrin, The Arthur and
 Charlotte Zitrin Foundation

Sustainers (\$750-\$1,199)

Anonymous (3)
 Susan Adamson and George Westfall
 Stephanie and Tom Ahlberg
 Rebecca and David Ayer
 Donna and Dan Aykroyd
 Chris Barker
 Mr. David N. Barnard
 Mr. William Barnard
 Ms. Pamela Barnes
 Mr. Daniel R. Bedford
 David and Michele Benjamin
 Anne Berkeley
 James Biondi
 Fred and Nancy Bjork
 Mr. Noel Bloss
 Audrey Bojack
 Mr. Roland E. Brandel
 Serena Broussard
 Ms. Angela Brunton
 Natalia Bushyager
 Cecily Cassel and Larry Cassel
 Todd H. Charles
 Michael Charlson and Susan Austin*
 Ceil Cirillo*
 Craig E. Claussen
 June and Michael Cohen
 Bart Connally
 James Cuthbertson
 Ms. Kathleen Damron
 William Dinon
 Ms. Pat Dwyer
 Ms. Kirsty Ellis
 Mr. and Mrs. John L. Elman
 Marilynne Elverson
 Leif and Sharon Erickson
 Mr. Albert M. Everitt
 Dr. Marcus Feldman and
 Mrs. S. Shirley Feldman
 M. Daniel and Carla Flamm
 Sandi Fleishhacker Randall
 Frederick and Leslie Gaylord
 Glenmore-Rye Road Gang
 Kathleen Goldman
 Dr. Floyd Gonella and Ms. Margaret Taylor*
 Dr. and Mrs. Gabriel Gregoratos
 Bill and Nancy Grove
 Ms. Margaret Handelman
 Mr. and Mrs. Roger Hassett*
 Pete and Rebecca Helme
 Susana Hernandez
 Judy Hoeschler
 David ibnAle and Mollie Ricker
 Stephanie and Mollie Ricker
 Maxine Isaacs
 Allan and Rebecca Jergesen
 Ed and Peggy Kavounas
 Ms. Peggy Kivel
 Bree Klotter
 Mr. and Mrs. Kevin Klotter
 Mrs. Judith T. Leahy
 Barry and Ellen Levine
 Harold and Diane Lunde
 Robert Lurie
 Mr. and Mrs. William Manheim
 Helen M. Marcus, in memory of
 David Williamson †
 Susan Marinoff
 Ms. R. Vernie Mast
 Robert McCleskey
 Ms. Nancy F. Noe
 Ms. Joanna Officier and Mr. Ralph Tiegel
 Emilie and Douglas Ogden
 Ms. Barbara Oleksiw
 Mr. Lester Olmstead-Rose
 Pamela Orloff
 Mrs. Diane Paradiso
 Barbara Paschke and David Volpendesta
 Peter Pastreich and Jamie Whittington
 Sandi and Mark Randall
 Karen and Bruce Rohde
 Mr. L. Kyle Rowley
 Ms. Monica Salusky and Mr. John Sutherland
 Elizabeth Salzer
 Louise Adler Sampson
 Mr. James J. Scillian
 Mr. Jim Sciuto

Mr. Jon Shantz
 Kate and Kip Sheeline
 Kristine Soorian and Bryce Ikeda
 Jeffrey Stern, M.D.
 Margaret Stewart and Severin Borenstein
 Stephanie Stowe
 Mr. and Mrs. Monroe Strickberger
 Mr. John E. Sweeney and Ms. Lana Basso
 Jane and Jay Taber*
 Derek Taylor and Marcia Barrow Taylor
 Maggie Thompson
 The Laney and Pasha Thornton Foundation
 Barbara Tomber and Don Mathews
 Ms. Mary Topliff
 Robert Tufts
 Leon Van Steen
 Mr. and Mrs. Ron Vitt
 Richard Votava*
 Ms. Meredith J. Watts
 Mr. Richard West
 Susan Wojcicki
 Mrs. Samuel Engel
 Ms. Mary Wolfe

Leadership Circle Donors Under \$750

Rachel Black*
 Gail Block*
 Ms. Denise Brosseau*
 Mr. Thomas R. Chambers*
 Loni and Robert Dantzler*
 Linda Fraley*
 The Freiberg Family*
 Ms. Margaret Fuson*
 Leni and Doug Herst
 Dr. Beverly Vaughn Hock*
 Jeffrey and Loretta Kaskey*
 Mr. Erwin Kelly*
 Nelda Kilguss*
 Ms. Sally Lopez*
 Ms. Brenda Olwin*
 Jillian C. Robinson*
 Steven and Barbara Segal*
 Mr. Ronald Steinger*
 Ms. Sally Lopez*
 Ms. Brenda Olwin*
 Jillian C. Robinson*
 Steven and Barbara Segal*
 Mr. Ronald Steinger*

Gifts Made In Memory Of Nancy Livingston Levin

Gifts made before December 20, 2019.

David and Michele Benjamin
 Fred Berger
 Carla and Gerald Berman
 Jennifer Bielstein and Shane Spaulding
 Nikki Blum
 Ms. Sally A. Carlson and Mr. Karl Keesling
 Janet Cluff
 Carlotta and Robert Dathe
 James Daus and Larissa Read
 Roberta and Steven Denning
 Linda Jo Fitz
 Marcia and John Goldman
 Janet Gordon
 Roger Grunwald
 Kirke and Nancy Sawyer Hasson
 James C. Hormel and
 Michael P. Nguyen-Hormel
 Ms. Beth Hurwich

Maxine Isaacs
 Jeri Lynn and Jeffrey W. Johnson
 Luba Kipnis and David Russel
 Doria Leong
 Susan Marinoff
 Glenmore-Rye Road Gang
 Maris Meyerson
 James Monteleone
 Carol Paull
 Joyce Pavlovsky
 Caitlin A. Quinn and Peter C. Garenani
 Helen Hilton Raiser
 Tiffany Redmon
 Toni Rembe and Arthur Rock
 David and Carla Riemer
 Joan Saffa
 Dorothy Saxe
 Jason Seifer and Brian Ayer

Joan Shafran and Rob Haimes
 Anne and Michelle Shonk
 Glenn D. Siegler
 Vera and Harold Stein
 Susan Sterling
 Rachel Stuart
 Roselyne C. Swig
 Jill Switzer
 Doug Tilden
 Barbara Tomber and Don Mathews
 Steve Weiner & Norm Dito
 Carlie Wilmsans
 Kochis Wong
 Roberta Wong
 Kay Yun and Andre Neumann-Loreck
 Dr. and Mrs. Marvin B. Zwerin



Providing a Legacy for A.C.T.

JO S. HURLEY, CHAIR

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

Gifts Designated to A.C.T.

Anonymous (2)
Norman Abramson in celebration of David V. Beery
Mr. Anthony Alfidi
Judith and David Anderson
Ms. Kay Auciello
Nancy Axelrod
Ms. Mary Lou Baird
Mr. Eugene Barcone
Teveia Rose Barnes and Alan Sankin
Robert H. Beadle
Ms. Susan B. Beer
Leo and J. Michael Berry-Lawhorn
Dr. Barbara L. Bessey
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Linda K. Brewer
Ms. Agnes Chen Brown
Martin and Geri Brownstein
Gayle and Steve Brugler
Ms. Carol Buchser
Christine Bunn and William Risseeuw
Mr. Bruce Carlton
Florence Cepeda and Earl Frick
Ms. Paula Champagne and Mr. David Watson
Steven and Karin Chase
Lesley Ann Clement and Karl Lukaszewicz
Janet Cluff in memory of Lloyd Cluff
Mr. James L. Coran and Mr. Walter A. Nelson-Rees
Patricia Corrigan
Jack and Susan Cortis
Ms. Joan Danforth
Richard Davis-Lowell and Bill Lowell
Mrs. Carl Degler
Sharon Dickson
Jerome L. and Thao N. Dodson
Bill Draper
Drs. Peter and Ludmila Eggleton
Linda Jo Fitz
Frannie Fleishhacker
Kevin and Celeste Ford
Mr. and Mrs. Richard Fowler
Alan and Susan Fritz
Mr. and Mrs. Russell Fudge

Marilee K. Gardner
Michele Garside, PhD
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Dr. A. Goldschlager
Ruth Goldstine and David Weber
Ms. Carol A. Goodman and Mr. Anthony Gane
Ms. JeNeal Granieri and Alfred F. McDonnell
Mr. Bill Gregory
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday
Ms. Terilyn Hanko
Richard H. Harding
Kent Harvey
Betty Hoener
Dr. and Mrs. Richard W. Horrigan
Jo S. Hurley
Alex Ingersoll and Martin Tannenbaum
Mr. Barry Johnson
Ms. Robin Johnson and Ms. Dottie Lofstrom
Carol and Paul Kameny
Dr. and Mrs. Stewart Karlinsky
Nelda Kilguss
Heather M. Kitchen
Jonathan Kitchen and Nina Hatvany
Catherine Kuss and Danilo Purlia
Stephanie Hencir Lamey and Patrick Lamey
Mr. Phillip C. Lang
Mindy Lechman
Ms. Marcia Leonhardt
Marcia and Jim Levy
Jennifer S. Lindsay
Fred M. Levin, in honor of Nancy Livingston Levin**, The Shenson Foundation
Ms. Paulette Long
Dr. Steven Lovejoy and Dr. Thane Kreiner
Mr. and Mrs. Jim Magill
Melanie and Peter Maier - John Brockway Huntington Foundation
Mr. Jeffrey P. Malloy
The Kenneth and Muriel Marks Living Trust
Mr. and Mrs. Michael R. Marron
John B. McCallister
John G. McGehee

Dr. Margaret R. McLean
Burt** and Deedee McMurtry
Mary and Gene Metz
J. Sanford Miller
Milton Mosk and Thomas Foutch
Pennie Needham
James C. Hormel and Michael P. Nguyen-Hormel
Mr. Dante Noto
Shelly Osborne**
Patricia Patton
Elsa and Neil Pering
Barbara Phillips
Robert and Marcia Popper
Kellie Raines
Bert and Anne Raphael
Mrs. Maria Elena Ratinoff
John and Karen Kopac Reis
Toni Rembe and Arthur Rock
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Ms. Andrea Rouah
Dr. David Rovno
Ms. Pamela Royse
Mr. and Mrs. Paul Sandberg
Brian Savard and Andrew Smith
Sonja Schmid
Mr. Harold E. Segelstad
Dr. F. Stanley Seifried
Ms. Ruth A. Short
Dr. Elliot and Mrs. Kathy Shubin
Cherie Sorokin
Ruth and Alan L.** Stein
Bert and LeAnne Steinberg
Jasmine Stirling
Mr. John E. Sweeney and Ms. Lana Basso
Jane and Jay Taber
Marilyn E. Taghon
Marvin Tanigawa**
Nancy Thompson and Andy Kerr
Mr. Dayton E. Torrence
Michael E. Tully
Herman Victor
Ms. Nadine Walas
Ms. Marla M. Walcott

For more information about Prospero Society membership, please contact

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



Mrs. Katherine G. Wallin and Mr. Homer Wallin
Paul Weintraub and Raymond Szczesny
Ms. Beth Weissman
Tim M. Whalen
Barry Williams and Lalita Tademay
Beverly and Loring Wyllie
Kay Yun and Andre Neumann-Loreck

Gifts Received by A.C.T.

The Estate of Barbara Beard
The Estate of John Bissinger
The Estate of Ronald Casassa
The Estate of Rosemary Cozzo
The Estate of Nancy Croley
The Estate of Leonie Darwin
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Mortimer Fleishhacker
The Estate of Mary Gamburg
The Estate of Rudolf Glauser
The Estate of Phillip E. Goddard
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Ines R. Lewandowitz
The Estate of Thomas H. Maryanski
The Estate of Michael L. Mellor
The Estate of Bruce Tyson Mitchell
The Estate of Gail Oakley
The Estate of Shelly Osborne
The Estate of Dennis Edward Parker
The Estate of Rose Penn
The Estate of Shepard P. Pollack
The Estate of Margaret Purvine
The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
The Estate of Olivia Thebus
The Estate of Ayn and Brian Thorne
The Estate of Sylvia Coe Talk
The Estate of Elizabeth Wallace
The Estate of Frances Webb
The Estate of William R. Weir
The Estate of William Zoller

Memorial & Tribute Gifts

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.

Fred M. Levin and Nancy Livingston Levin**, The Shenson Foundation In Honor Of Jennifer Bielstein
Ann Smulka In Honor Of Bess Blackburn
Jude Rachele In Honor Of Summer Brown
Edythe Chan In Honor Of Andy Chan Donald
Sandra Bragar and Jerome Rossen In Honor Of Linda Jo Fitz
Maris Meyerson In Honor Of Linda Jo Fitz
H. E. Miller Giving Fund In Honor Of Linda Jo Fitz
Sandi Fleishhacker Randall In Honor Of Frannie Fleishhacker
Mr. and Mrs. Frank Fischer In Honor Of Marilee Gardner
Daniel Zielaski In Honor Of Jascha Kaykas-Wolff
Mr. Andrew Bradley and Mrs. Ellen Bradley In Honor Of Marcia and Jim Levy
Dr. Sandra L. Lillie In Honor Of Dakota Lillie
Tim Whalen In Honor Of Nancy Livingston
Peyton Gallant and Scott Patterson In Honor Of Macbeth
Yvonne L. Bess In Honor Of Jared Manders
Neil Cormia In Honor Of Rod Marymor and Breezy
Mr. and Mrs. Gene D'Ovidio In Honor Of Rod Marymor

Jaime Caban and Rob Mitchell In Honor Of Mark Peters
Sandra and John W. Thompson In Honor Of Robina Riccitiello
Peter Blume In Honor Of Hannah Roth
Lilian Shackelford Murray In Honor Of Casey Schryer
Sally and Jim Shapiro In Honor Of Casey Schryer
Kate and Kip Sheeline In Honor Of Casey Schryer
Eric and Susan Nitzberg In Honor Of Craig Slaight
Stephen Tann In Honor Of Michael Tann
Mr. and Mrs. Sandy Dean In Honor Of Adriana López Vermut
Heather Box In Honor Of The Women in Business Initiative via Robina Riccitiello
Ms. Jamie Ney In Memory Of Anne Adams
Anonymous In Memory Of Ruth Asawa
Michael Kim In Memory Of Youngmee Baik
Carol and Don Hardesty In Memory Of Bart Cannon
Fred M. Levin and Nancy Livingston Levin**, The Shenson Foundation In Memory Of Lloyd Cluff
Maria Donat In Memory Of Peter Donat

Mr. David J. Pasta In Memory Of Gloria Guth
Pamela Kershner In Memory Of Marian and Richard Kershner
Dr. Margaret R. McLean In Memory Of Teresa and Phillip McLean
Mr. Christopher Carter In Memory Of Olga Mylan
Peter Kogan In Memory Of Olga Mylan
Victor La Gamma and June Pieratti In Memory Of Olga Mylan
Ronald Mayer In Memory Of Olga Mylan
Dan Reiss In Memory Of Olga Mylan
Richard and Victoria Larson In Memory Of Dennis Powers
Joan W. Sadler Trust In Memory Of Joan Sadler
Todd H. Charles In Memory Of Dr. Robert E. Scheid, Jr.
Richard Gibson and Paul Porcher In Memory Of Robert Simpson
Sally-Ann and Ervin Epstein, Jr. In Memory Of Alan Stein
Ms. Joy Eaton In Memory Of Todd Wees
Helen M. Marcus In Memory Of David Williamson

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*
Freedom Financial Network

Lesley Clement, *Clement & Associates*

Jerome L. Dodson, *Parnassus Investments*

Celeste Ford, *Stellar Solutions*

Kirke M. Hasson, *Pillsbury Winthrop Shaw Pittman LLP*

Jascha Kaykas-Wolff, *Mozilla*

Janet V. Lustgarten, *Kx Systems, Inc.*

Jeffrey Minick, *Bank of America*

David Riemer, *UC Berkeley*

Dutta Satadip, *Pinterest*

Steven L. Swig, *Presidio World College*

Patrick S. Thompson, *Perkins Coie LLP*

Jeffrey W. Ubben, *ValueAct Capital*

Kay Yun, *Health Evolution Partners*



EXECUTIVE PARTNERS (\$50,000 +)



PRESENTING PARTNERS (\$25,000-\$49,999)



PRODUCING PARTNERS (\$15,000-\$24,999)

Theatre Forward

DIRECTING PARTNERS (\$10,000-\$14,999)

Freedom Financial Network
JP Morgan Chase & Co.
Perkins Coie LLP
Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNERS (\$5,000-\$9,999)

PG&E
RBC Wealth Management
Schoenberg Family Law Group

MEDIA PARTNER

San Francisco Chronicle

Foundations and Government Agencies

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.

\$100,000 and above

Department of Children, Youth & Their Families

Doris Duke Charitable Foundation

The William Randolph Hearst Foundations

The William and Flora Hewlett Foundation

Jewels of Charity, Inc.

Koret Foundation

San Francisco Grants for the Arts

The Shubert Foundation

\$50,000-\$99,999

National Endowment for the Arts

The Bernard Osher Foundation

\$25,000-\$49,999

Anonymous

California Arts Council

The Sheri and Les Biller Family Foundation

The Edgerton Foundation

Walter and Elise Haas Fund

The Kimball Foundation

MAP Fund

The Harold & Mimi Steinberg Charitable Trust

The Virginia B. Toulmin Foundation

\$10,000-\$24,999

Davis/Dauray Family Fund

The Stanley S. Langendorf Foundation

Marin Community Foundation

Laird Norton Family Foundation

San Francisco Arts Commission

The Sato Foundation

The Zellerbach Family Foundation

\$5,000-\$9,999

Anonymous

The Bill Graham Memorial Foundation

Edna M. Reichmuth Educational Fund of The San Francisco Foundation

Theatre Forward Current Funders

List as of December 2019

THEATRE FORWARD

Theatre Forward advances the American theater and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and its theaters are most grateful to the following funders:

\$50,000 AND ABOVE

AT&T*
Bank of America*
Pamela Farr & Buford Alexander
Citi
The Schloss Family Foundation**
Wells Fargo*

Paula A. Dominick
The Estée Lauder Companies Inc.
Bruce R. & Tracey Ewing
EY
Mr. Anthony C. Lembke &
Ms. Diane S. Lembke**
Marsh & McLennan Companies, Inc.
Pfizer, Inc.
Jonathan Maurer &
Gretchen Shugart*
Daniel A. Simkowitz & Mari Nakachi
Southwest Airlines*[†]
TD Charitable Foundation*
UBS

Lisa Orberg*
Presidio
Patti & Rusty Rueff Foundation
RBC Wealth Management
Raja Sengupta
S&P Global
James S. & Lynne P. Turley*
Isabelle Winkles

Robin and Bob Paulson
Charitable Fund
Rando Santa Fe Foundation
Sanderson Donor Advised Fund
Donna & Jack Sennott*
John Thomopoulos
Terrence P. Gianni

Daryl & Steven Roth
Foundation*
David Schwartz &
Amy Langer*
Stephanie Scott*
Elliott Sernel & Larry Falconio*
George & Pamela Smith*
Alison Tam*
Ten Chimneys Foundation
Michael A. Wall*
Mary Beth Winslow &
Bill Darby
Vicki & Carl Zeiger*

\$25,000-\$49,999

The Augustine Foundation*
BNY Mellon
Cognizant
Dorsey & Whitney LLP
Goldman, Sachs & Co.
MetLife
Morgan Stanley

\$10,000-\$14,999

Aetna
DELL
Fischer Jordan LLC
KLDISCOVERY
Evelyn Mack Truitt*
Maurer Family Foundation*

\$5,000-\$9,999

AudienceView[†]
DLR*
Dramatists Play Service, Inc.
Irwin & Rosalyn Engleman
Alan & Jennifer Freedman**
John Gore Organization
Floyd Green
Roe Green*
Richard K. Greene
Nancy Hancock Griffith**
Joyce & Gregory Hurst
Mary Kitchen & Jon Orszag*

\$2,500-\$4,999

Joe Baio & Anne Griffin*
Sheri and Les Biller Foundation
Christopher Campbell
Nicole Clay
Dewitt Stern
Christ Economos*
Lucy Fato & Matt Detmer*
Steven & Donna Gartner**
Jessica Farr*
Libshap Realty Corporation
Louise Moriarty &
Patrick Stack *
Frank & Bonnie Orlowski
Robert A. Rosenbaum

\$15,000-\$24,999

American Express
Mitchell J. Auslander/Willkie Farr
& Gallagher*
Bloomberg Philanthropies
Steven & Joy Bunson*

*National Society Membership

[†]Includes in-kind support

•Educating through Theatre Support

*Advancing Strong Theatre Support

◊Lead Gala supporter

For a complete list of funders visit,
theatreforward.org.

Gifts in Kind

A.C.T. thanks the following donors for their generous contributions of goods and services.



ACORN Winery/Alegria Vineyard
Blue Angel Vodka
CyberTools for Libraries

Joe Tally and Dan Strauss
The Marker Hotel
Premium Port Wines, Inc.

Corporations Matching Annual Fund Gifts

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.

Acxiom Corporation
Adobe Systems Inc.
Apple, Inc.
Applied Materials
AT&T Foundation
Bank of America
Bank of America Foundation
Bank of New York Mellon
Community Partnership

BlackRock
Charles Schwab
Chevron
Chubb & Son
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
Federated Department Stores
The Gap

GE Foundation
Google
Hewlett-Packard
IBM International Foundation
JPMorgan Chase
Johnson & Johnson Family
of Companies
Levi Strauss Foundation
Lockheed Martin Corporation

Macy's, Inc.
Merrill Lynch & Co.
Foundation, Inc.
Northwestern Mutual
Foundation
Pacific Gas and Electric
Arthur Rock
Salesforce
State Farm Companies
Foundation

The Clorox Company
Foundation
The James Irvine Foundation
The Morrison & Foerster
Foundation
TPG Capital, L.P.
Verizon
Visa International
John Wiley and Sons, Inc.

A.C.T. STAFF

PAM MACKINNON *Artistic Director*

Artistic Director Emerita Carey Perloff

Producing Director Emeritus James Haire

ARTISTIC
Andy Chan Donald, *Associate Artistic Director*
Janet Foster, *Director of Casting and Artistic Associate*
Joy Meads, *Director of Dramaturgy and New Works*
Allie Moss, *Literary Manager and Artistic Associate*
Ken Savage, *Associate Producer*
Gracie Brakeman, *Artistic Fellow*
Andrea van den Boogaard, *Producing Fellow*

Coaches
Christine Adaire, Lisa Anne Porter,
Voice and Text
Danyon Davis, *Movement*
Dave Maier, Danielle O'Dea, *Fights*
Joel Chapman, Daniel Feyer, *Music*

Commissioned Artists
Julia Cho and Seret Scott; Jeremy Cohen and Dipika Guha; Eisa Davis; Lorena Feijoo, Alfredo Rodriguez, Damaso Rodriguez, and Caridad Svich; Casey Lee Hurt; Kate Kilbane and Dan Moses; Craig Lucas; Susan Soon He Stanton; Mfoniso Udogia; Anne Washburn

PRODUCTION
Martin Barron, *Director of Production*
Jack Horton, *Production Manager*
Marlena Schwartz, *Associate Production Manager*
Aaron Curry, *Design and Production Associate*
Emma Penny, *Production Office Coordinator*
Michael Anderburg, *Conservatory Production Manager*
Ariana Johnson, *Conservatory Production Associate*
Morgan Badillo, *Conservatory Design and Production Associate*
Patrick Mahoney, *Conservatory Design and Production Associate*
Miranda Erin Campbell, *Conservatory Production and Stage Management Coordinator*
Annie Kao, *Production Fellow*

Stage Management
Elisa Guthertz, *Head Stage Manager*
Dick Daley, Samantha Greene, Elisa Guthertz, Christina Hogan, Megan McClintock, Leslie M. Radin, *Stage Managers*
Dani Bae, Dick Daley, Christina Hogan, Deirdre Rose Holland, Cheryl Honerlah, Amanda Marshall, Chris Waters, *Assistant Stage Managers*
Amanda Marshall, *Production Assistant*
Gabrielle Harper, Mika Rubinfeld, Hannah Rose-Jing Stoffer, *Stage Management Fellows*

Prop Shop
Abo Greenwald, *Supervisor*
Paul Velasquez, *Assistant*

Costume Shop
Jessie Amoroso, *Costume Director*
Callie Floor, *Rentals Manager*
Keely Weiman, *Build Manager/Draper*
Jef Valentine, *Inventory Manager*
Maria Montoya, *Head Stitcher*
Kelly Koehn, *Accessories & Crafts Artisan*
Chantrelle Grover, *First Hand*
Victoria Mortimer, *Costume Administrator*
Kate Miller, Grace Robertson, *Costume Fellows*

Wig Shop
Lindsay Saier, *Wig Master*
Sara Leonard, *Wig Supervisor*

STAGE STAFF
The Geary:
Christopher Kristant, *Head Carpenter*
Suzanna Bailey, *Head Sound*
Amy Domjan, *Head Electrician*
Candace Druelle Shankel, *Head of Props*
Brandon Gage, *Flyrail Operator*
Mary Montijo, *Wardrobe Supervisor*
Diane Cornelius, *Assistant Wardrobe Supervisor*
Loren Lewis, Joe Nelson, *Stage Door Monitors*

JENNIFER BIELSTEIN *Executive Director*

The Strand:
Ana Gabriella Hernandez-McKig, *Head Electrician*
Matthew Reynolds, *Head Carpenter*
Beth Hebbert-Castillo, *Head Sound*

ADMINISTRATION
Coralyn Bond, *Executive Assistant and Board Liaison*
Mads Leigh-Faire, *Front Desk Associate*
Emma Perrin, *Yale Fellow*

Human Resources
Amanda Williams, *Human Resources Director*
Amanda Rocuzzo, *Human Resources Generalist*

General Management
Louisa Balch, *General Manager*
Amy Dalba, *Associate General Manager*
Sabra Jaffe, *Company Manager*
Christina M. Sturken, *Assistant Company Manager*
Freddie Baldonado, *General/Company Management Fellow*

Finance
Rob Fore, *Chief Financial Officer*
Rebecca Reis, *Senior Manager, Accounting*
Sharon Boyce, *Accounting Manager*
May Chin, Matt Jones, Ryan Jones, *Finance Associates*

Information Technology
Thomas Morgan, *Director*
Joone Pajar, *Network Administrator*

Operations
Eric Brizee, *Operations and Facilities Manager*
Jeffrey Warren, *Assistant Facilities Manager*
Leopoldo Benavente, Matt Stewart-Cohn, *Facilities Crew Members*
Curtis Carr, Jr., Sol Maclan, Jesse Nightchase, *Urban Alchemy, Ambassadors*
Jaime Morales, *Geary Cleaning Foreman*
Jamal Alsaïdi, Jeaneth Alvarado, Lidia Godinez, *Geary Cleaning Crew*

Development
Caitlin A. Quinn, *Director of Development*
Tiffany Redmon, *Deputy Director of Development*
Nicole Chalas, *Director of Grants and Foundation Relations*
Jody Price, *Director of Special Events*
Sasha Habash, *Associate Director of Individual Giving*
Stephanie Swide, *Senior Manager of Development Operations*
Hillary Bray, *Donor Relations and Membership Manager*
Derek Collard, *Special Events Associate*
Arielle Markowitz, *Development Assistant*
Sarah Gray, *Development and Special Events Fellow*

Marketing & Public Relations
Joan Rosenberg, *Director of Marketing and Communications*
Syche Phillips, *Associate Director of Marketing*
Simon Hodgson, *Publications Manager*
Kevin Kopjak/Charles Zukow Associates, *Public Relations Counsel*
Samantha Lomax, *Digital Engagement Manager*
Laura Clatterbuck, *Lead Visual Designer*
Dani Karonis, *Graphic Designer*
Beryl Baker, *Video Content Producer*
Samantha Wong, *Conservatory Marketing Associate*
Miranda Ashland, *Digital Media and Marketing Associate*
Livian Yeh, *Publications Associate*
Anne Bonino-Britsch, *Marketing Fellow*
Claire L. Wong, *Publications Fellow*

Ticket Services
Jennifer Peterian, *Director of Ticketing and Sales Operations*
Jorena de Pedro, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Elizabeth Halperin, Leontyne Mbele-Mbong, *Assistant Head Treasurers*
Anthony Miller, *Group Sales*
Scott Tignor, *Subscriptions Coordinator*
Andy Alabran, Liam Blaney, Richard Claar, Peter Davey, *Treasurers*

MELISSA SMITH *Conservatory Director*

Audience Services
Megan Murray, *Audience Services Manager*
Kym Hawkins, *Assistant Audience Services Manager*
David Whitman, *House Manager and Volunteer Usher Coordinator*
Beatrice Lazar, Genevieve Pabon, Tuesday Ray, Mark Saladino, *Associate House Managers*
Oliver Sutton, *Security*
Ramsey Abouremeh, Monica Amitin, NJ Bice, Forrest Choy, Bernadette Fons, Nailah Harper-Malveaux, Anthony Hernandez, Caleb Lewis, Svetlana Karasyova, Susan Monson, Scott Phillips, Miki Richmond, Cevie Toure, *Bartenders*

Susan Allen, Rodney Anderson, Branden Bowman, Bryan Bowman, Serena Broussard, Danica Burt, Jose Camello, Philip Carbery, Wendy Chang, Niyjale Cummings, Kathy Dere, John Doll, Larry Emms, Mileta Foster, Christina Ford, Claire Gerndt, Liz Githuka, Carol Grace, Kayla Kaufman, Blue Kesler, Ryszard Koprowski, Sharon Lee, Sadie Li, Joe MacDonald, Maria Markoff, Kescha Mason, Val Mason, Sam Mesinger, Edvida Moore, Kathy Napoleone, Mary O'Connell, Brandie Pilapil, Walter Schoonmaker, Melissa Stern, Dale Whitmill, Lorraine Williams, June Yee, *Ushers*

The Strand Cafe
Rafael Monge, *Cafe Manager*
Jamin Jollo, Jarod LeCouve, *Baristas*

EDUCATION & COMMUNITY PROGRAMS
Juan Manzo, *Director of Education & Community Programs*
Vincent Amelio, *School & Community Programs Operations Manager*
Stephanie Wilborn, *Community Programs Manager*
Hannah Clague, *ACTsmart Residences Coordinator*
Elizabeth Halperin, *Student Matinee Coordinator*

YOUNG CONSERVATORY
Jill MacLean, *Craig Slaughter Director of the Young Conservatory*
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*
Yohana Ansari-Thomas, *Young Conservatory Assistant*
Andy Alabran, *Acting, Voice*
Robert Allen, *Accompanist*
Cristina Anselmo, *Acting, On-Camera*
Kimberly Braun, *Musical Theater*
Joel Chapman, *Accompanist*
Fenner, *Voice & Dialect, Acting*
Nancy Gold, *Physical Character, Acting*
Michele Menard, *Improv, Physical Character*
Michael Mohammed, *Musical Theater*
Andrew Mondello, *Musical Theater*
Thaddeus Pinkston, *Accompanist, Musical Arranger*
Salim Razawi, *Acting*
Corinna Rezzelle, *Musical Theater*
Elena Ruggiero, *Musical Theater*
Vivian Sam, *Musical Theater, Dance*
Katelyn Tan, *Accompanist*
Valerie Weak, *Acting*
Krista Wigle, *Musical Theater, Voice*

CONSERVATORY
Melissa Smith, *Conservatory Director*
Peter J. Kuo, *Associate Conservatory Director*
Christopher Herold, *Director of Summer Training Congress*
Jack Sharrar, PhD, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Charlotte Brockman, *Conservatory Manager*
Alejandra Maria Rivas, *Conservatory Associate, Academic Programs*
Matt Jones, *Bursar/Payroll Administrator*
Emily Rose Cooper, *Conservatory Fellow (Studio A.C.T./YC)*

MFA Program Core Faculty
Christine Adaire, *Head of Voice*
Danyon Davis, *Head of Movement*
Peter J. Kuo, *Collaboration Building*
Joy Meads, *Character and Text*
Lisa Anne Porter, *Head of Text and Dialects*
Jack Sharrar, PhD, *Theater History*
Melissa Smith, *Head of Acting*

MFA Program Adjunct Faculty
Milissa Carey, *Singing, Director*
Matt Chapman, *Clowning*
Richard Dent, *Play Intensive*
Andy Chan Donald, *Arts Leadership*
Julie Douglas, *Beginning Mask*
Lauren English, *The Business of Acting*
Daniel Feyer, *Accompanist*
Janet Foster, *Audition*
Anthony Fusco, *Acting*
Jasmin Hoo, *Citizen Artistry*
Mark Jackson, *Performance Making*
Darryl Jones, *Acting, Director*
W. D. Keith, *On-Camera Acting*
Philip Charles MacKenzie, *On-Camera Acting*
Heidi Marshall, *On-Camera Acting*
Hope Mohr, *Dance*
Danielle O'Dea, *Combat*
Kari Prindl, *Alexander Technique*
Tiffany Redmon, *Fundraising*
Gabriel Romero, *Latin Social Dance*
Lindsay Saier, *Stage Makeup*
Virginia Scott, *Clowning*
Elyse Shafarman, *Alexander Technique*
Lee Strawn, *Singing*
Lisa Townsend, *Director, Choreographer*
Brian Thorstenson, *The Actor Writes*
Stephanie Wilborn, *Citizen Artistry*

Studio A.C.T.
Mark Jackson, *Director of Studio A.C.T.*
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*
Liz Anderson, *On-Camera Acting, Improv*
Heidi Carlsen, *Acting, Voice, Movement*
Eugenie Chan, *Playwriting*
Julie Douglas, *Acting, Clown, Improv*
Francie Epsen-Devlin, *Musical Theater*
Deb Fink, *On-Camera Acting*
Paul Finocchiaro, *Acting*
Margo Hall, *Acting*
W. D. Keith, *Acting, On-Camera Acting*
Drew Khalouf, *Speech, Shakespeare*
Dave Maier, *Stage Combat*
Michelle Maxon, *Acting, On-Camera Acting*
Carolina Morones, *Acting*
Kari Prindl, *Alexander Technique*
Mark Rafael, *Acting*
Radhika Rao, *Improv*
Katie Rubin, *Stand-Up Comedy, Acting*
Naomi Sanchez, *Musical Theater*
Caitlyn Tella, *Movement*
Laura Wayth, *Acting, Musical Theater*
Valerie Weak, *Acting*
Beth Wilmurt, *Acting, Movement, Voice*

Professional Development
Ben Quinn, Mark Rafael, Katie Rubin, Patrick Russell, Radhika Rao, Dominique Salerno

Conservatory Accompanists
Daniel Feyer, Christopher Hewitt, Louis Lagalante, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez, Katelyn Tan

Library Staff
Joseph Tally, *Head Librarian*
G. David Anderson, Theresa Bell, Laurie Bernstein, Helen Jean Bowie, Bruce Carlton, Barbara Corhrens, William Goldstein, Pat Hunter, Connie Ikert, Ashok Katdare, Martha Kessler, Nelda Kilgus, Barbara Kornstein, Gail McGowan, Vineet Mishra, Lynnnda Means, Maida Paxton, Connie Pelkey, Christine Peterson, Dana Rees, Roger Silver, Jane Taber, Aileen Thong, Susan Torres, Joyce Weisman, Jean Wilcox, Marie Wood, *Library Volunteers*

Accreditation
A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the US Department of Education.

A.C.T. PROFILES



PAM MACKINNON (Artistic Director)

is celebrating her second season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 70 productions around the country, off Broadway, and on Broadway. Her Broadway credits

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), *Amélie: A New Musical*, David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony Award, Drama Desk Award, and Outer Critics Circle nomination), and Bruce Norris's *Clybourne Park* (Obie Award, Tony and

Lucille Lortel nominations). Her most recent credits include Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company), and Edward Albee's *Seascape* (A.C.T.). She is an artistic associate of the Roundabout Theatre Company, an advisory board member of Clubbed Thumb, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She just completed a three-year term as executive board president of the Stage Directors and Choreographers Society (SDC), and continues to serve on the board. She grew up in Toronto, Canada, and Buffalo, New York, acted through her teens, but majored in economics and political science at the University of Toronto and briefly pursued a PhD in political science at UC San Diego, before returning to her true passion: theater. (she/her)



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, 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

SPECIAL SUBSCRIPTION DISCOUNTS

Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays. Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details.

35 AND UNDER TICKETS

Patrons may purchase **35 and Under Tickets** for any person in their party aged 35 and under. These tickets are only available for pick-up at Will Call, beginning two hours prior to the performance start time. A valid photo ID is required to verify the ages of all 35 and Under patrons.

*Any patron 36 years of age (or older) who purchases or receives 35 and Under tickets will be required to pay the difference between the 35 and Under ticket and full-price ticket when they arrive at Will Call. Prices may vary, subject to availability. May not apply to all A.C.T. productions.

STUDENT MATINEES (SMATS)

Tickets for special matinee performances and talkbacks for students start at \$10/student. A limited number of complimentary tickets are available to school groups from SFUSD. Learn more at act-sf.org/smat.

GROUP DISCOUNTS

Groups of 15 or more save up to 50%. For more information call Anthony Miller at 415.439.2424.

AT THE THEATER

The Geary lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

Enjoy full bar service, Humphry Slocombe ice cream, sweet treats and savory snacks in Fred's Columbia Room on the lower level and in the Sky Bar on the third level. Avoid the long lines at intermission by preordering bites and beverages. At intermission simply go to your reserved space to find your preordered treats waiting for you—there's no extra charge. Beverages with lids or caps are permitted in the theater. Food may be enjoyed only in the lobbies and bars.

PHOTOGRAPHY & RECORDING

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

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.



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



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



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

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor.



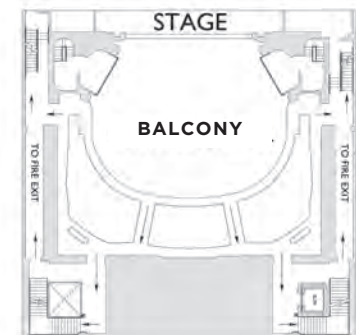
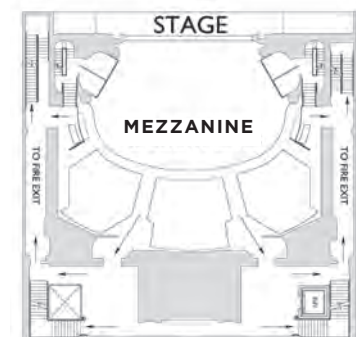
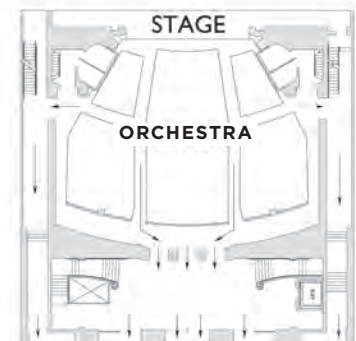
Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available in the house management closet in the lobby of The Geary.

LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at 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.

GEARY THEATER EXITS





EST. **CULTURE CLASH** 1984 (STILL) IN AMERICA

WRITTEN AND PERFORMED BY CULTURE CLASH
RICHARD MONTOYA, RICARDO SALINAS, AND HERBERT SIGUENZA

DIRECTED BY LISA PETERSON
PEET'S THEATRE · NOW PLAYING

AN INFECTIOUS COMEDY WITH TEETH

SCHOOL
GIRLS;
OR, THE AFRICAN
MEAN GIRLS PLAY

BY JOCELYN BIOH · DIRECTED BY AWOYE TIMPO · RODA THEATRE · STARTS MAR 19

COMING UP AT THE

GEARY THEATER



RICHARD O'BRIEN'S

ROCKY HORROR SHOW

The Rocky Horror Show

Book, music, and lyrics by

Richard O'Brien

Directed and choreographed by

Sam Pinkleton



APR 23-MAY 17

Here we go, San Francisco... let's do the Time Warp again!

POOR YELLA REDNECKS: VIETGONE PART 2

By Qui Nguyen

Directed by

Jaime Castañeda

The next chapter in Qui Nguyen's rollicking Vietgone trilogy

JUN 4-28



SEASON 20/21

SUBSCRIBE NOW FOR BEST SEATS AT BEST PRICES

20/21 Season Opener Announced Don't miss Sam Mendes's epic hit, *The Lehman Trilogy*, direct from Broadway! SEP 11-OCT 11

ACT-SF.ORG

@ACTSanFrancisco    