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

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

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

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

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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

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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(ymos) 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

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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

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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.

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

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© Dance Captain
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.
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.*
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.

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 Rattime (Ford’s Theatre); Stephen Kumalo in Lost in the
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.

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’ 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

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

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

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.

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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 REPertory 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 Accidental Death of an Anarchist (Netflix). 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

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), Mima’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
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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
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 (Alcazar Theatre). In the past, she has cast The Good Body, Rainmaker, and A Number at the Public Theatre Company; The Caucasian Chalk Circle, The Good Body, and Theatre Calgary. Her favorite directing credits include Tracy 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)

ARENASTAGE (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

ROUNDABOUT 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*  
(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
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Coach Anthony N. Giarratano, Allen Smoot, Troy Nakamura, Mat Keplinger, Craig Gianinno, and Jordan Barchus, University of San Francisco Baseball Staff

*L in memoriam
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.
FRANNIE FLEISHHACKER, CO-CHAIR • ROBINA RICCITIELLO, CO-CHAIR

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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 Riccitello
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.

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.

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shabash@act-sf.org

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A.C.T. is accredited by the Accrediting Commission for Career Schools and Colleges 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 U.S. Department of Education.
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 Theatre’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 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
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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 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.

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.

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.

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.

GEARY THEATER EXITS
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.

STAGE
ORCHESTRA
MEZZANINE
BALCONY

A.C.T. operates under an agreement between the League of Resident Theatres and Actors Equity Association, the union of professional actors and stage managers in the United States.

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

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

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

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F.Y.I.

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PEET’S THEATRE • NOW PLAYING

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let's do the Time Warp again!

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