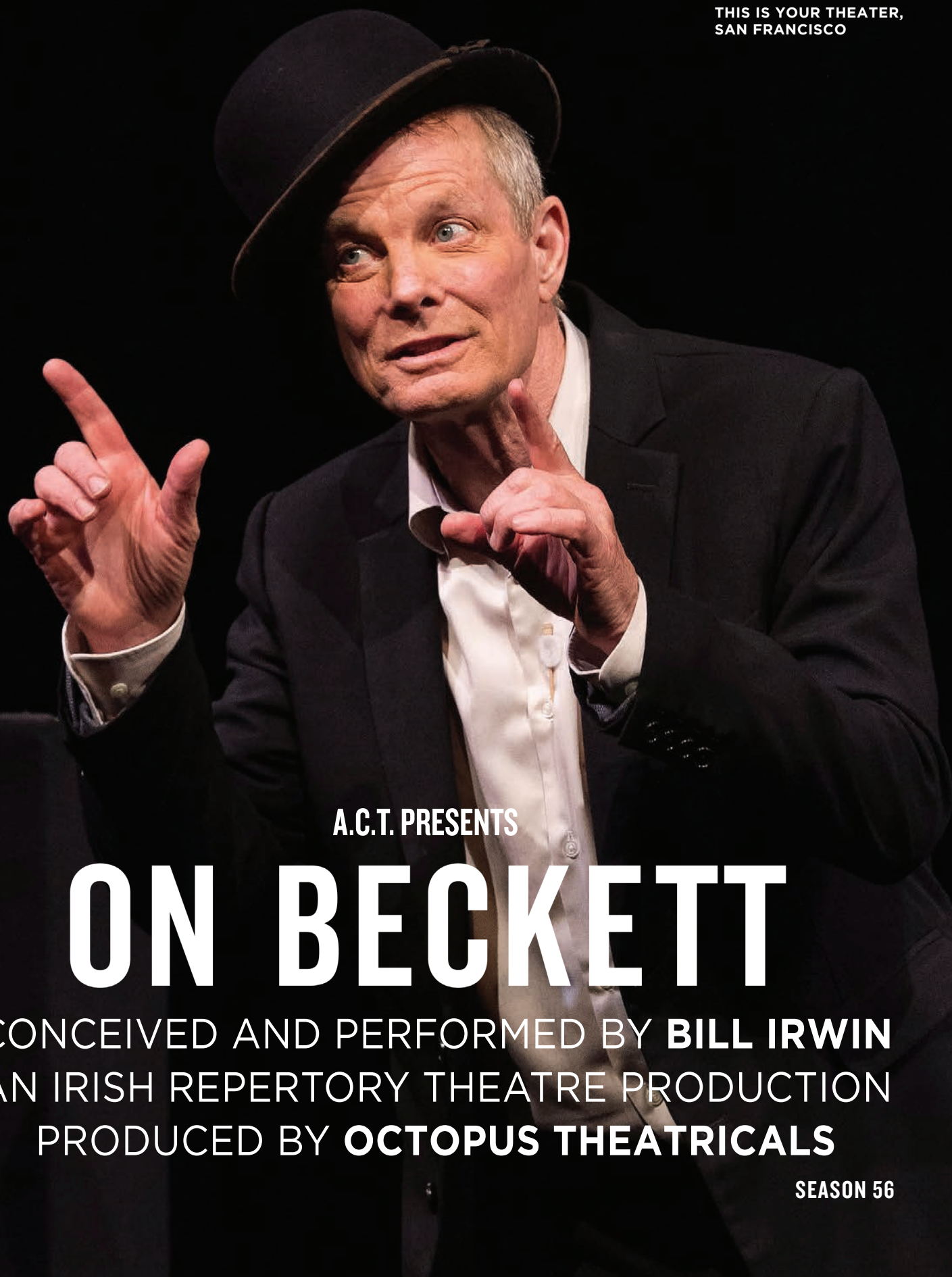




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A.C.T. PRESENTS

# ON BECKETT

CONCEIVED AND PERFORMED BY **BILL IRWIN**  
AN IRISH REPERTORY THEATRE PRODUCTION  
PRODUCED BY **OCTOPUS THEATRICALS**

SEASON 56

# WELCOME TO A.C.T.'S TONI REMBE THEATER!

We're thrilled to announce the renaming of our beloved landmark theater in recognition of a **transformational gift from an anonymous donor in honor of Bay Area arts philanthropist Toni Rembe**. This renaming is a part of A.C.T.'s long-range strategy to raise much-needed revenue in order to continue delivering first-rate theater, training, and education programs to the San Francisco Bay Area community, safeguarding the future of the organization for generations to come.

Toni Rembe has been central to the health and well-being of the Bay Area theater scene for decades. Says A.C.T. Artistic Director Pam MacKinnon, **"Toni's wide-ranging artistic taste and appreciation of artists and the special act of audiences coming together for a story make her a true theater lover. Her generosity and commitment to Bay Area culture and artmaking is unparalleled."** Toni's involvement with A.C.T. has been historic and long-reaching. She has served as a member of A.C.T.'s Board of Trustees for over 20 years, including tenures as Board President and Chair.

The Toni Rembe Theater will forever serve as a testament to Toni's decades-long contributions to the arts community, and we are tremendously grateful to honor her in this manner. This renaming gift will allow A.C.T. **to invest in capital improvements to our theater spaces so we can better serve our community—including audience members like *you*—by enhancing our ability to mount world-class productions, improve the patron experience, and increase accessibility to performances and programming.** A portion of the gift will also be invested, helping to provide critical annual operating support in the coming years as A.C.T. continues to build back from the pandemic shutdown.

## ABOUT TONI REMBE

Toni Rembe is president of the van Löben Sels/Rembe Rock Foundation, a private foundation specializing in the promotion of social justice through legal services and advocacy; a co-founder and advisory board member of the Rock Center for Corporate Governance at Stanford University; a founding member of the Theatre Communication Group's National Council for the American Theater; and a member of the board of the Immigrant Legal Resource Center. She is a retired partner at Pillsbury Winthrop Shaw Pittman LLP, where she served as a member of the firm's governing executive committee and the managing partner of its tax practice. Toni was the first woman partner at Pillsbury and one of the first woman partners at any major law firm.



Toni currently serves on the Board of Trustees of American Conservatory Theater and is a past President and Chair. Toni is past chair of the Presidio Graduate School, past President of the Commonwealth Club of California, and past co-chair of Corporate Women Directors International. She is a past member of the board of the Magic Theatre, a former trustee of Mills College, and a past member of the business advisory board of UCSF Medical Center. Toni also served as a director of several public companies, including AT&T Inc., AEGON N.V., Potlatch Corporation, Transamerica Corporation, Pacific Telesis, Safeco Corporation, and APL Ltd.



# FROM THE ARTISTIC + EXECUTIVE DIRECTORS

Welcome to American Conservatory Theater—A.C.T.—  
and Bill Irwin!!!

Continuing to explore our season's theme of HOME, I am so happy to bring the incomparable Bill Irwin home to the Bay. For six performances only, Bill obsessively and vulnerably wrestles with the texts and worlds of Samuel Beckett. It's a heartfelt and rarely available look into the personal process of one great artist as he, Bill, keeps asking himself in front of us, the lucky audience, why and how he keeps returning to this particular world-class and ever influential author, Beckett.

I have known of Bill Irwin since 1983. I was fifteen. I had dislocated my knee badly, imitating Pete Townshend leaping around at a party, and after getting my leg put in a cast—a “remedy” discarded by the 1990s—I was in excruciating pain. Fortunately, I found a program on PBS, taped live at a theater, that featured Bill as a full on clown—no makeup mind you but a full on clown. I remember his liquid body, his ease at double and triple-takes, the ability to fly and fold and expand and disappear, and his gift of simple storytelling. He created a world that was at once a beautiful curiosity and a huge obstacle for this so human and wide-eyed character. I remember laughing fully and readily through the great pain. It was a transformational theater moment for me. Bill took me out of myself without speaking a single word. It was physical, funny, surprising, poignant, and true.

Since then, we have become friends and fans of each other, connected through both of our careers careening through the very verbal work of playwright Edward Albee, himself a lover of Samuel Beckett. Bill and I even won Tony Awards on back-to-back Broadway revivals on *Who's Afraid of Virginia Woolf?* Bill reached out to be a special guest during our *Freestyle Love Supreme* run; how could we not find a way?

A.C.T. is an important artistic home for Bill. That he is letting us glimpse his ever-evolving big love and insatiable need to plumb the work of one of the 20th century's great writers, and on the heels of our hosting *The 7 Fingers*, is a special special treat, and feels important to the moment that deserves smart, passionate inquiry made with humility, insight, and love.

Enjoy, and please tell your friends!



Pam MacKinnon  
Artistic Director

Welcome to A.C.T. and the newly renamed Toni Rembe Theater!

You're here at a momentous time for A.C.T. We announced just a few weeks ago that we've renamed this building after Toni Rembe. Toni is a Bay Area arts philanthropist, long-time A.C.T. Trustee, former Board Chair, visionary and role model. We are honored to carry her name on our beloved theater.

A.C.T. is a nonprofit theater, existing to bring people together through the arts to inspire thought and reflection and laughter, and to build a stronger community. We do this through our mainstage performances, our training in the Conservatory, as well as our education and community programming throughout the Bay Area. We know that it's not enough to think only of the next few years—we're actively invested in creating the next generation of theater-makers and arts lovers.

A great introduction to theater for many is our upcoming production of *A Christmas Carol*. This annual holiday tradition is a moving tale of transformation, growth, and joy. We hope you and yours will join us this year with our first in-person *Carol* since 2019. We'll feature Jim Carpenter and Anthony Fusco alternating in the role of Scrooge, as we have done for many years. This year's production is dedicated in honor of our long-time Jacob Marley, Ken Ruta, who is dearly missed.

The last few years have been an uncertain time for the arts, as they have been for many other industries. Sadly, some companies and arts organizations did not survive the shutdown that COVID necessitated. We're grateful that A.C.T. has been able to survive, thanks to audience members and supporters like you. The best thing you can do if you care about the arts in San Francisco is to go to them: go see performing arts, go to museums, go to galleries, go to concerts. And encourage your friends to go as well. We're all rebuilding together.

Thank you for choosing to spend your time with A.C.T. It means the world to us. Enjoy the show!



Jennifer Bielstein  
Executive Director

# ABOUT A.C.T.

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Our mission is to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. We value inclusion, transformational learning, participation, and rigorous fun.

## Land Acknowledgment

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

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## PRESENTS

# ON BECKETT

Conceived and performed by Bill Irwin

We gratefully acknowledge our season supporters.

### Season Presenters

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# ON BECKETT

Conceived and performed by **Bill Irwin**

An **Irish Repertory Theatre** Production

Produced by **Octopus Theatricals**

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COSTUME CONSULTANT

**MARTHA HALLY**

LIGHTING DESIGNER

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PRODUCING ASSOCIATE

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Passages from *Texts for Nothing*, *The Unnamable*, *Watt*, and *Waiting for Godot* by Samuel Beckett.

The Work of Samuel Beckett presented through special arrangement with George Borchardt, Inc. on behalf of the Estate of Samuel Beckett. All rights reserved.

*On Beckett* premiered at Irish Repertory Theatre in New York City on October 3, 2018. *On Beckett* was originally developed at American Conservatory Theater (A.C.T.) in San Francisco in consultation with Artistic Director Carey Perloff. *On Beckett* was also workshopped at Vineyard Theatre and the Cornish College of the Arts in Seattle.

The actor and stage managers in this production are members of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Recording notice: The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

# BILL ON BECKETT

## AN INTERVIEW WITH BILL IRWIN

### BY SIMON HODGSON

This interview originally appeared in the program for our 2017 production of *On Beckett*.

Bill Irwin may be best known to Bay Area audiences as a master clown, but he has also spent five decades immersed in the words of Samuel Beckett. It was in the late '60s, as a student at UCLA, that he was introduced to Beckett's language. In 1987, after exchanging brief letters with the playwright, Irwin met Beckett in Paris. The following year, Irwin joined Steve Martin and Robin Williams in *Waiting for Godot* at Lincoln Center Theater.

Over the last two decades, Irwin and A.C.T. have developed a partnership for his Beckett explorations. In 2001, he performed *Texts for Nothing* at The Geary Theater, and in 2012, he followed up with *Endgame*, directed by Carey Perloff. On Beckett represents his third and most personal Beckett collaboration with A.C.T. "The idea began to take shape three years ago," says Irwin. After a handful of performances around Seattle in 2014, Irwin presented the embryonic production the following year in three shows at The Strand, a theater that is rapidly building a reputation as a home of dynamic new work. "The Strand is a good box for this package," says Irwin. "It's a space with a good sweet spot in relation to the audiences's seats. It feels right in size, physical contours, and checkered history. It's the right spot for the sharing I have in mind." Before Irwin arrived at The Strand, we caught up with him to talk about Beckett, biographers, and baggy pants.

#### **What is your first memory of Samuel Beckett's plays?**

The first thing I ever read was *Act Without Words I*. I was struck by the style and clarity of the stage directions (it's all stage directions). Very memorable—though it's ironic to me now because that play is one of Beckett's writings that calls to me least, at present. I'm drawn to his use of spoken language now.

#### **What was it like meeting Beckett?**

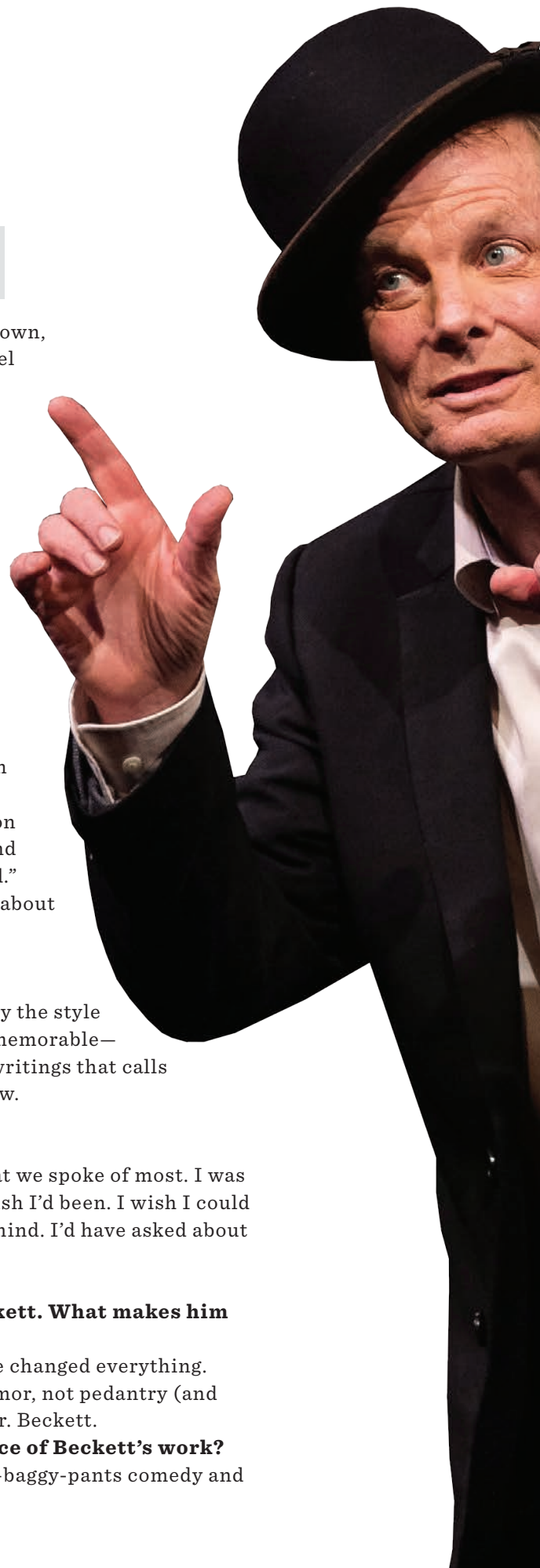
It was 30 years ago; I was about to play Lucky in *Godot*—that's what we spoke of most. I was very stiff, nervous, and not as knowledgeable about his work as I wish I'd been. I wish I could meet him now—with his voice and language having echoed in my mind. I'd have asked about *Texts for Nothing* and about the structure of *Godot* and *Endgame*.

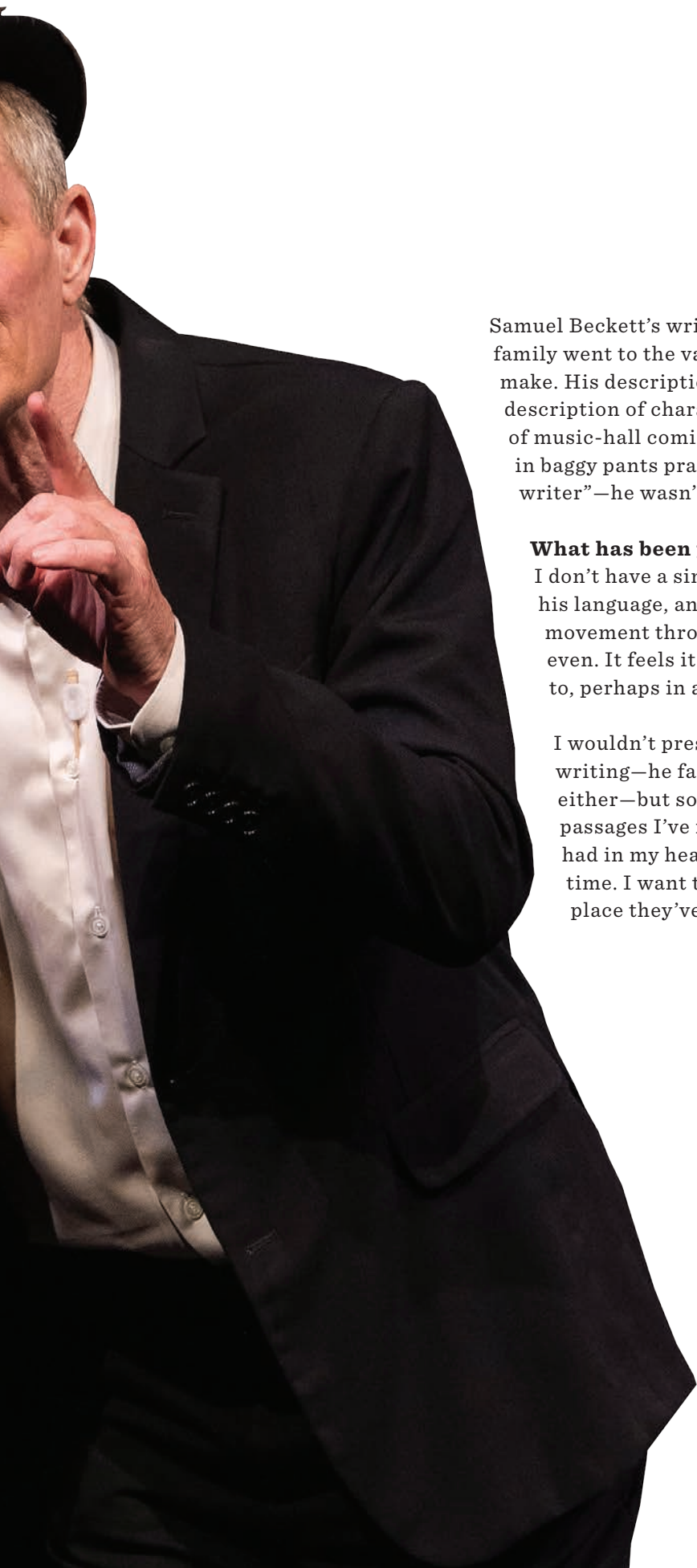
#### **Contemporary playwrights are sometimes compared to Beckett. What makes him such a yardstick?**

His is an unforgettable voice, whether it's your taste or not, and he changed everything. Anyone whose characters look at questions of existence—with humor, not pedantry (and sometimes humor about pedantry)—is going to get compared to Mr. Beckett.

#### **How does your clowning experience inform your performance of Beckett's work?**

It's as much instinct as anything else. These two threads of work—baggy-pants comedy and





Samuel Beckett's writing—they just seem to connect. Beckett and his family went to the variety theater often; a point which his biographers make. His descriptions of physical business, his stage directions, and his description of characters' costuming often seem to echo the business of music-hall comics. When it came to casting, Beckett was interested in baggy pants practitioners: Chaplin, Keaton. He was not a “clown-writer”—he wasn't writing for clowns—but he seemed an aficionado.

**What has been your favorite Beckett-related experience?**

I don't have a single favorite experience—but sometimes speaking his language, and combining it with motion, or certain character movement through my body, can begin to feel strangely right, joyful even. It feels it may be reaching an audience in a way that I'd like it to, perhaps in a way Mr. Beckett might.

I wouldn't presume to know Mr. Beckett's intentions in his writing—he famously said that he doesn't claim to know them either—but sometimes things feel close to something valuable. The passages I've included in *On Beckett* are mostly passages that I've had in my head, that I've worked with as a performer for a long time. I want to share them with audiences. I hope to share the place they've come to occupy within me.



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# WHO'S WHO



**Bill Irwin (Creator, Director, Performer)** is a Tony Award-winning actor, director, writer, and clown. Original works include *The Regard of Flight*; *Largely New York* (four Tony nominations); *Fool Moon*; *Old Hats*, *The Happiness Lecture*; and others. He has played in many Broadway, Off-Broadway, and regional stage productions,

including *ON BECKETT*, an evening of passages from Samuel Beckett's work at Irish Repertory Theatre; *The Iceman Cometh*; *Who's Afraid of Virginia Woolf* (Tony Award for Best Actor in a Play); *The Goat, or Who is Sylvia?*; *Waiting For Godot* (2009 for a Drama Desk Award nomination); *Endgame*; *The Tempest*; *Texts for Nothing*; *Garden of Earthly Delights*; *Accidental Death of An Anarchist*; *Showboat*; and the Tony Award-winning *Fool Moon*, which he created with David Shiner. On television, Irwin appears as Mr. Noodle of *Elmo's World*, Carey Loudermilk of *LEGION*, and in *The Regard of Flight* (PBS) with Doug Skinner, Michael O'Connor, and Nancy Harrington. Film credits include *Rachel Getting Married*, *The Grinch Who Stole Christmas*, *Eight Men Out*, *Interstellar*, *Stepping Out*, *Unsilent*, and more. Irwin was an original member of Kraken, a theatre company directed by Herbert Blau, and was also an original member of the Pickle Family Circus of San Francisco with Larry Pisoni and Geoff Hoyle. Irwin is the grateful recipient of MacArthur, Guggenheim, Fulbright, and National Endowment for the Arts Fellowships.

**Charlie Corcoran (Scenic Designer)** Regional theatre: *On Beckett*, *Without Walls* (Center Theatre Group), *Tiny House*, *Doubt* (Westport Country Playhouse), *A Comedy of Tenors*, (Outer Critics Circle Award) (Cleveland Playhouse / McCarter Theatre), *Vanya & Sonia & Masha & Spike* (The Goodman Theatre), *The Marriage of Figaro* (The McCarter Theatre), *Ma Rainey's Black Bottom*, (Two River Theatre). NY theatre: *The O'Casey Trilogy* (Henry Hewes design award), *The Shadow of a Gunman* (Lucille Lortel award nomination), *The Weir* and *The Quare Land* (Origin, First Irish Award), *The Emperor Jones* (Henry Hewes design award nomination) (Irish Repertory Theatre), *Billy and Ray* (Vineyard Theatre), *Exits And Entrances* (Primary Stages).

Opera: *Fidelio* (Santa Fe Opera), *The Bartered Bride*, *Così fan tutte* (co-production Metropolitan Opera and Juilliard), *Katya Kabanova*, *Don Giovanni* (Juilliard), *L'Opera Seria* (Wolftrap Opera), *The Flood* (Opera Columbus). Television: *Project Runway* (Bravo), *Full Frontal with Samantha Bee* (TBS), *The Equalizer* (NBC Universal), *Dickinson* (Apple tv), *Madam Secretary* (CBS).

**Michael Gottlieb (Lighting Designer)** designed *On Beckett* at New York's Irish Repertory Theatre and at the Kirk Douglas Theatre in Los Angeles, as well as for the filmed adaptation of the piece. Broadway: *Lysistrata Jones*. Off-Broadway: *Storyville* (York), *Major Barbara* (Pearl), *Rated P for Parenthood* (Westside Theatre), *Signs of Life* (AMAS), *Spain* (MCC), *Election Day* (Second Stage), and over 40 productions at the Irish Rep including *The O'Casey Cycle* (Henry Hewes Design Award nomination), *Woody Sez*, *Shining City* (with Matthew Broderick) and *The Weir*. Regional: credits at Philadelphia Theatre Company, Goodspeed, The Hangar, The Old Globe, Trinity Rep, and Long Wharf. Opera: *The Magic Flute* (Los Angeles, San Francisco, Seattle, and Washington National Operas) with Richard Pilbrow. He has an Emmy Award and several other award nominations for his work in television, and designed the lighting for the SNL Digital Short "D\*\*k in a Box," among many others. Michael is a graduate of Vassar and The British & European Studies Group, London. [mgld.com](http://mgld.com)

**M. Florian Staab (Sound Designer)** is a composer and sound designer based in Brooklyn, NY. Staab was born and raised in Germany and received a BA from Oberlin College and MFA from UIUC/Krannert Center. He is an associate artist with Sinking Ship Productions and the resident sound designer at the Eugene O'Neill National Playwrights Conference. His designs have been heard at the Public Theater, Irish Repertory Theatre, Trinity Repertory Company, City Theatre Pittsburgh, Center Theatre Group, Mint Theater Company, Pearl Theatre Company, The Drama League, New Saloon, the cell, Partial Comfort, Keen Company, Chicago Opera Vanguard, and The Metropolitan Museum of Art. Most recently Staab recorded and mixed several virtual productions and directed Bill Irwin's *On Beckett* / In Screen for the camera. [florianstaab.com](http://florianstaab.com)

**Chris Luner (Tour Production Manager)**

Broadway: Ivo Van Hove's *West Side Story*, *Pretty Woman*, *Indecent*, *The Illusionists: Witness The Impossible*. National Tours: *The King & I*, *The Illusionists*. Regional: *Becoming Nancy* (Alliance Theater), *Roman Holiday* (Golden Gate Theater). Off-Broadway; *A Commercial Jingle For Regina Comet*, *Imogen Says Nothing* (Fiasco Theater Company), *Unsinkable Molly Brown*, *Once Upon A Mattress*, and *The Patsy* (Transport Group), *Emmet Otter's Jug-Band Christmas* (New Victory Theater), *Gloria: A Life & Accidentally Brave* (Daryl Roth), *Desperate Measures*, and *Native Son* (The Acting Company). Chris is the Artistic Director of Upper Darby Summer Stage, located in his hometown of Upper Darby, Pennsylvania. He also served as Production Manager of the program from 2011–2016 bringing over 50 productions to the stage. Chris is the Producer of *Ranch Water*, an award-winning indie film produced during the COVID-19 shutdown. Wagner College Alum. For Terrance. @Chris\_Luner lunereclipseproductions.com

**Natalie Hratko (Stage Manager)** currently manages Sammy Miller and The Congregation and tours with *HOME* (BethMorrison Projects). Other credits: *And So We Walked*, *Underground Railroad Game*, Ballet Met, Tulsa Ballet, Dance Theatre of Harlem, *The Lucky Ones*, KPOP, The Wildness: *Sky Pony's Rock Fairy Tale* (Ars Nova), *By the Water* (MTC), *Oh, Hello!* (Cherry Lane Theatre), Complexions Contemporary Ballet, The Ailey School, *Scenes From A Marriage* (NYTW), *In Your Arms* (NYSAF).

**Avery Reagan (Tour Lighting Supervisor)** is a lighting designer currently based in the Los Angeles area. She is looking forward to the opportunity to be a part of the *On Beckett* team and travel the country throughout this tour. Originally from Atlanta, Georgia, Avery discovered her passion for lighting through school and community theatre productions. As she specified and matured her craft, she found how mesmerizing and impactful light can be within a production. Now she has designed and assisted from coast to coast with companies such as South Coast Repertory Theater, Great River Shakespeare Festival, New York City Ballet, San Francisco Opera, and the Alvin Ailey American Dance Theatre. During those rare times when she is not working, Avery enjoys snowboarding, going to the movies, savoring a glass of good wine, and spending time with her friends. Most of all, she loves the creative and collaborative process that exists within her craft, and that special magic that often results.

**Alex Brock (Tour Audio Supervisor)** is a sound designer and engineer from Greenfield, Indiana currently based in Cincinnati, Ohio. She has just completed her graduate studies at University of Cincinnati's College-Conservatory of Music where she focused on design for musical theater and audio team management. This is her first production with Octopus Theatricals, but you may have heard her work at New York Stage and Film, Chautauqua Theater Company, Syracuse Stage, or Bay Street Theater.

**Octopus Theatricals (Producer)** Founded by creative producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. Current projects include: *Hadestown* by Anaïs Mitchell (Broadway, 8 Tony Awards including Best Musical; Grammy Award, Best Musical Theater Album); Gabriel Byrne's *Walking with Ghosts* (Broadway); *Goddess* created by Saheem Ali, Jocelyn Bioh, and Michael Thurber; *Bhangin' It* by Rehana Lew Mirza, Mike Lew, and Sam Willmott; *Dreaming Zenzile* by Somi Kakoma; (...*Iphigenia*), a new opera by Wayne Shorter and Esperanza Spalding; *In The Same Tongue* created by choreographer Dianne McIntyre with music by Diedre Murray; *The Social! Dance Club* conceived by Steven Hoggett, Christine Jones, & David Byrne; *And So We Walked* by DeLanna Studi; Theatre for One (in person and virtual), and many more. Octopus Theatricals is also home to the Producer Hub, an online resource supporting independent producers in the experimental and performing arts sectors. Octopustheatricals.com

**ADDITIONAL STAFF**

**Mitchell Jakubka**, Associate Lighting Designer

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We are privileged to recognize Producers Circle members' generosity during the September 15, 2021 to September 15, 2022, period. For information about Producers Circle membership, please contact Sasha Habash at 415.439.2415 or shabash@act-sf.org.

\*\*Deceased  
\*Bravo Circle Member  
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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.

#### KATHLEEN DONOHUE AND DAVID SZE †

### PRISCILLA AND KEITH GEESLIN

Priscilla is a vice chair of A.C.T.'s Board of Trustees. She is President 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.

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### KENNETH AND GISELE MILLER

### 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 RICCITIELLO †

Robina is the Board Secretary of A.C.T.'s Board of Trustees and 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.

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The Estate of William R. Weir  
The Estate of William Zoller

## Tribute & Memorial 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 September 15, 2021 to September 15, 2022 period.

William Heavlin in honor of actors during COVID  
Susan Medak and Gregory S. Murphy in honor of Jennifer Bielstein  
Elizabeth Stone in honor of the wedding of Meredith Charlson and Matthew Donato  
Megan Dickinson in honor of the wedding of Meredith Charlson and Matthew Donato  
Ms. Kathleen Foote in honor of the wedding of Meredith Charlson and Matthew Donato  
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Philip Rich and Barbara Morrisette in honor of Kirke Hasson and Nancy Sawyer Hasson  
Giuseppe Lipari in honor of James and Maya Anne and Rick Riley in honor of Nancy Kubacki's 90th birthday

Alison Tatlock in honor of Pam MacKinnon  
Allison and TJ Belger in honor of the amazing Jill MacLean  
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Cindy Nicola in honor of Rusty Rueff  
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Mr. Kevin J. Keen in honor of his wife, a lover of the theater  
Kiran and Vito Verghese in honor of Young Conservatory training

M. J. Stephens in memory of Juniper Marley Allen  
Constance Yu in memory of Phillip Capin  
James Clarke in memory of Frances Clarke  
Susan Fadley in memory of Charles S. Fadley  
Ms. Kathleen Cohen in memory of Mark Foote  
Lester Harrington in memory of Connie Harrington  
Matt Cassem in memory of Barbara Knudtsen

Barbara Lasinski in memory of Thomas Lasinski  
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Ms. Kathy Zumski in memory of her mom Robert Monsour in memory of William Monsour, Jr.  
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	Susan Jones	Phoebe Moyer	Guinever Smith	
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## 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 Associate Director of Development Nicole Chalas at [nchalas@act-sf.org](mailto:nchalas@act-sf.org) or 415.439.2337.

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The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Associate Director of Development Nicole Chalas at 415.439.2337 or [nchalas@act-sf.org](mailto:nchalas@act-sf.org).

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### **List as of July 2022**

Theatre Forward is a non-profit organization based in NYC which supports a network of 19 prominent regional theatres, including this one, in their efforts to build communities and make theatre accessible to all. Donations to Theatre Forward support the work at all 19 theatres. Visit [theatreforward.org](http://theatreforward.org) to learn more and get involved.

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# A.C.T. STAFF

**PAM MACKINNON**  
*Artistic Director*

**JENNIFER BIELSTEIN**  
*Executive Director*

## Artistic

Andy Chan Donald\*, *Associate Artistic Director*  
Joy Meads, *Director of Dramaturgy and New Works*  
Aleksiej Aarsaether, *Producer of Performance Residencies & Rentals*  
Katie Craddock, *Literary Manager and Casting Associate*

## Commissioned Artists

Kate Attwell; Ryan Nicole Austin, Beau Lewis, & Adesha Adefela; Julia Cho & Seret Scott; Eisa Davis; Aleshea Harris; Naomi Iizuka; Craig Lucas & David Zinn; Will Power; Mfoniso Udofia; Anne Washburn; Lauren Yee; Karen Zacarias

## Production

Martin Barron, *Director of Production*  
Jack Horton, *Production Manager*  
Michael Anderburg, *Conservatory Production Manager*  
Taha Khan, *Production Office Coordinator*

## Costume Shop

Jessie Amoroso\*, *Costume Director*  
Kinsey Thomas, *Costume Shop Assistant*  
Mika Rubenfeld, *Costume Shop Administrator*  
Kelley Koehn, *Craft Artisan*  
Peter Gravenor, *First Hand*  
Jessica Carter, *Wigs, Hair, and Makeup Manager*

## Prop Shop

Abo Jose Greenwald, *Prop Shop Supervisor*  
Robin Maegawa, *Prop Shop Assistant*

## Crew (Local 16)

Candace Shankel, *Head Props*  
Shawn Annetston, *Head Carpenter*  
Brandon Gage, *Flyrail*  
Ian Roth, *Head Sound*  
Eddie Masias, *Head Electrician*

## Wardrobe (Local 784)

Mary Montijo, *Head Wardrobe*  
Diane Cornelius, *Wardrobe Assistant*

## Administration

Jess Katz, *Executive Assistant*

## Human Resources

Chrystal Ellis Sweazey, *Director of Human Resources*  
Dao VanQuate, *Human Resources Manager*

## General Management

Louisa Liska, *Director of General Management & Operations*  
Amy Dalba\*, *General Manager*  
Sam L. Wong, *Company Manager*  
Emma Penny, *General Management Associate*  
Nina Fay, *COVID-19 Safety Manager*

## Finance

Jim Sivori\*, *Chief Financial Officer*  
Ning Xiao, *Controller*  
Eric Law, *Senior Accountant*  
Yvonne Chen, *Staff Accountant*

## Information Technology

Thomas Morgan, *Director*  
Joone Pajar, *Network Administrator*  
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## Operations

Eric Brizee, *Operations and Facilities Manager*  
Jeffrey Warren, *Associate Facilities Manager*  
Leopoldo Benavente, *Assistant Facilities Manager*  
Matt Stewart, *Facilities Crew Member*

## Development

Caitlin A. Quinn, *Director of Development*  
Sasha Habash, *Deputy Director of Development*  
Nicole Chalas, *Associate Director of Development*  
Irma Ramirez, *Director of Special Events*  
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Steph Swide, *Interim Senior Development Operations Manager*  
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Dani Karonis, *Graphic Designer*  
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Elizabeth Halperin, *Assistant Head Treasurer*  
Andy Alabran, *Treasurer*  
David Englemann, *Treasurer*

## Audience Services

Megan Murray, *Audience Services Manager*  
Jerry Chirip, *Audience Services Associate*  
Sudeshana Karki, *House Manager*  
Traci Mar, *House Manager*  
Genevieve Pabon, *House Manager*  
Mark Saladino, *House Manager*  
Tuesday Ray, *House Manager*  
Sadie Li, *House Manager*

## Bartenders

Ramsey Abouremeleh, Warren Duprey, Bernadette Fons, Clara Fuls, Anthony Hernandez, Anthony Hoey, Sam Hoffman, Hannibal Jones, Jessica Lim, Ben McGrath, Miles Sheppard-Tokat, Kacey Wilson, Tygre Wolf, June Yee

## Ushers

Susan Allen, Rodney Anderson, Felix Bishop, Serena Broussard, Philip Carberry, Nancy Chang, Katherine Dere, Myah DeStefans, John Doll, Katherine Dominguez, Mileta Foster, Clara Fuls, Gerry Garber, Claire Gerndt, Jorge Gonzalez-Rodriguez, Carol Grace, Aron Gruber, Sophia Halperin, Kathleen Keeler, Ryszard Koprowski, Alec Le, Sharon Lee, Steven LeMay, Maria Markoff, Kescha Mason, Val Mason, Ken McKellar, Meechai McKellar, Jesus Medina, Sam Mesinger, Katherine Napoleon, Nathaniel Paluga, Stephen Salmons, Audrey Soss, Melissa Stern, David Tavernas, Christopher Willers, May Yasui, June Yee

## Safety

Loren Lewis, *Stage Door & Security*  
Oliver Sutton, *Stage Door & Security*  
Idris Sow, *Front Door & Security*

## Education & Community Programs

Juan Manzo, *Director of Education & Community Programs*  
Shannon R. Davis, *Director of Community Connections*  
Natalie Greene, *Associate Director of Education*  
Alejandra Maria Rivas\*, *Conservatory and School & Community Programs Coordinator*  
Elizabeth Halperin, *Student Matinee Coordinator*

## Teaching Artists

Andy Alabran, Fran Astorga, Reyna Brown, Yari Cervas, Callie Floor, Lauren Kivowitz, Anne Kobori, Brennan Pickman-Thoon, Radhika Rao, Annie Rovzar, Kimiya Shokri

## Conservatory

Peter J. Kuo\*, *Director of the Conservatory*  
Christopher Herold, *Director of Summer Training Congress*  
Jerry Lopez, *Director of Financial Aid*  
Fran Astorga, *Conservatory Manager*  
Alejandra Maria Rivas\*, *Conservatory and School & Community Programs Coordinator*

## Library Staff

Joseph Tally\*, *Head Librarian*

## Library Volunteers

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## Studio A.C.T.

Mark Jackson, *Director of Studio A.C.T.*  
Emily Cooper, *Young Conservatory and Studio A.C.T. Associate Programs Manager*  
Liz Anderson  
Heidi Carlsen  
Frances Espen-Devlin  
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Laura Wayth  
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## Young Conservatory

Jill MacLean, *Director of the Young Conservatory*  
Emily Cooper, *Young Conservatory and Studio A.C.T. Associate Programs Manager*  
Justin P. Lopez, *Young Conservatory Administrative Assistant*  
Andy Alabran, *Acting, Voice & Dialect*  
Kimberly Braun, *Musical Theater*  
Janel Chanté, *Musical Theater, Acting*  
Meredith Joelle Charlson, *Dance/Choreographer*  
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Allison Gamlen, *Cabaret*  
Nancy Gold, *Physical Character, Acting*  
Lore Gonzales, *Acting, Improvisation*  
Andrew Mondello, *Musical Theater, Acting*  
Dario Johnson, *Musical Theater, Voice, Cabaret*  
Brennan Pickman Thoon, *On-Camera, Acting*  
Thaddeus Pinkston, *Accompanist, Musical Arranger*  
Leandra Ramm, *Cabaret, Voice, Private Coaching*  
Salim Razawi, *Acting, On-Camera, Musical Theater*  
Veronica Renner, *Musical Theater, Acting*  
Ely Sonny Orquiza, *Acting, Devised Theater*  
Kimiya Shokri, *Acting, Devised Theater*  
Valerie Weak, *Acting, Shakespeare, College Prep*  
Krista Wigle, *Musical Theater, Voice*

## Conservatory Accompanists

Robert Allen, Daniel Feyer, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez, Katelyn Tan

## San Francisco Semester Faculty

Mark Jackson, *Performance Making*  
Peter J. Kuo, *Collaboration Building*  
Michael Mohammed, *PhD, Voice*  
Patrick Russell, *Physical Theater*  
Jack Sharrar, *PhD, Cultural Landscaping*  
Dee Dee Stephens, *Acting Styles*  
Mia Tagano, *Acting Styles*

## Professional Development

Dillon Heape, Ben Quinn, Mark Rafael, Radhika Rao, Katie Rubin, Domenique Salerno

\*denotes a member of the Staff EDI Committee

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 and Visitors Bureau.

**CAREY PERLOFF**  
*Artistic Director Emerita*

**JAMES HAIRE**  
*Producing Director Emeritus*

**MELISSA SMITH**  
*Conservatory Director Emerita, in memoriam*

**CRAIG SLAIGHT**  
*Young Conservatory Director Emeritus*

# ABOUT THE THEATER

## MAILING ADDRESS

415 Geary St  
San Francisco, CA 94102

ONLINE: [act-sf.org](http://act-sf.org)

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Address: 405 Geary Street and  
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

### SPECIAL SUBSCRIPTION DISCOUNTS

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit [act-sf.org/educate](http://act-sf.org/educate) for details.

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Groups of 10 or more save 20%! For more information contact [groups@act-sf.org](mailto:groups@act-sf.org) or 415.749.2228.

### AT THE THEATER

The lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

### REFRESHMENTS

Join us in Fred's Columbia Room & Nancy's Bar on the lower level, or the Sky Bar on the 3rd floor, to enjoy a full, relaxed bar and treats experience. You'll find delicious ready-to-drink cocktails, soft drinks, and snacks at one of our lobby Quick 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 listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

### MOBILE DEVICES

If you carry a mobile device, including a phone, tablet, or watch with alarm, please make sure to completely turn them off while in the auditorium. Vibrating devices still produce audible sounds in a quiet auditorium. Text messaging during the performance is disruptive and not permitted.

### 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.

### LATECOMERS

A.C.T. performances begin on time, so it is important to arrive with enough time to comfortably get settled and enjoy the show. Latecomers will be held in the lobbies until an appropriate late seating opportunity is called. Latecomers with seats in the first five rows will also be reseated to the best available seats as late arrivals in those rows are disruptive to the entire theater. Late coming parties may or may not be seated together based on availability of new seating where moving seats is required.

### 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.

### RESTROOMS

Gender diversity is welcome at A.C.T. We



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.

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.



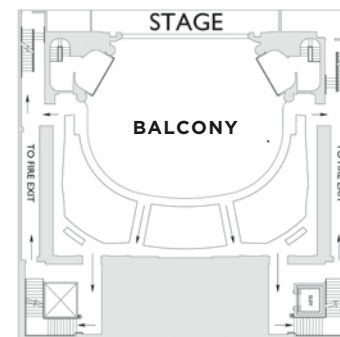
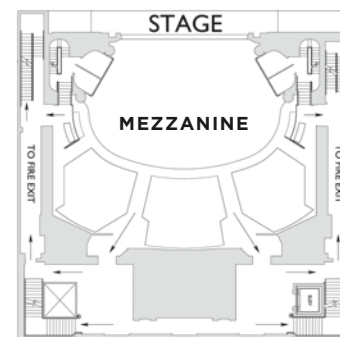
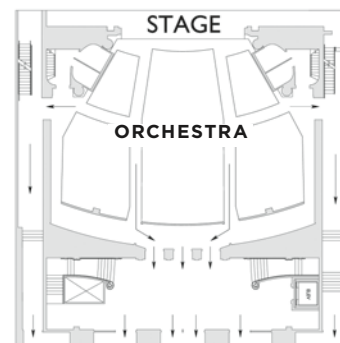
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

An **Automatic External Defibrillator (AED)** is available in the house management closet in the street level lobby.

### LOST AND FOUND

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

## THEATER EXITS





22  
23  
SEASON

# SOMETHING TO WRITE HOME ABOUT

## A CHRISTMAS CAROL

NOV 30–DEC 24, 2022 | TONI REMBE THEATER

By **Charles Dickens**

Adapted by **Carey Perloff** and **Paul Walsh**

Music by **Karl Lundeberg**

Choreography by **Val Caniparoli**

Directed by **Peter J. Kuo**

Based on the original direction by **Carey Perloff**

"The best *Christmas Carol* ever . . . a guaranteed good time"—*KCBS radio*

Featuring a lively cast of dozens, delightful music, gorgeous costumes, and those deliciously spooky ghosts, the Bay Area's favorite holiday tradition returns home. *A Christmas Carol* is a decades-long cornerstone of the A.C.T. repertory, and we can't wait to see you there!

## THE HEADLANDS

FEB 9–MAR 5, 2023 | TONI REMBE THEATER

By **Christopher Chen**

Directed by **Pam MacKinnon**

"Ingeniously constructed . . . a novel blend of twisty whodunnit, family mystery, immigrant tale, and memory play"—*The New Yorker*

For Henry, his father's unexplained death is the ultimate cold case. But as he digs into the SFPD evidence, he's haunted by the myths and misdirections of his own family history. How did his parents really meet? What's behind the detective's warnings about the case? And what is hidden in the Marin Headlands?

## POOR YELLA REDNECKS VIETGONE 2

MAR 30–MAY 7, 2023 | STRAND THEATER

By **Qui Nguyen**

Directed by **Jaime Castañeda**

Nguyen reunites with *Vietgone* director Jaime Castañeda to draw from rap, leap into martial arts, and dig deep into his own family journey. Funny, sexy, and subversive, *Poor Yella Rednecks* confirms Nguyen as a groundbreaking American voice.

## THE WIZARD OF OZ

JUN 1–25, 2023 | TONI REMBE THEATER

By **L. Frank Baum**

With Music and Lyrics by **Harold Arlen** and **E. Y. Harburg**

Background Music by **Herbert Stothart**

Dance and Vocal Arrangements by **Peter Howard**

Orchestration by **Larry Wilcox**

Adapted by **John Kane** for the **Royal Shakespeare Company**

Based upon the Classic Motion Picture owned by **Turner Entertainment Co.** and

distributed in all media by **Warner Bros.**

Directed and Choreographed by **Sam Pinkleton**

For decades this enchanting classic musical has been a part of some of the best moments of our lives. That's why A.C.T. is so excited to bring you a reimagining of this legendary tale from Tony Award-nominated director/choreographer Sam Pinkleton (*Soft Power* and *Natasha, Pierre & The Great Comet of 1812*). When you enter the Toni Rembe Theater to experience *The Wizard of Oz*, you'll connect with rekindled memories—as well as the spark of unexpected surprises and twists!

A World-Premiere Musical

## SOUL TRAIN

By **Dominique Morisseau**

Choreographed by **Camille A. Brown**

Directed by **Kamilah Forbes**

Featuring the music of **James Brown**, **The Commodores**, **Gloria Gaynor**, **Al Green**, **Chaka Khan**, **The O'Jays**, **Sister Sledge**, **Stevie Wonder**, and more

AUG 25–OCT 1, 2023 | TONI REMBE THEATER

Get ready for "the hippest trip in America" with the world premiere of *Soul Train*, the Broadway-bound musical based on the iconic TV show that brought Black music, dance, and style into every living room in America. Don't miss this world-premiere musical event that will have you dancing in the aisles and leave you with "love, peace, and soul" in your heart.

Get your tickets today at [act-sf.org](https://act-sf.org)

