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 Lõben 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.
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

FROM THE ARTISTIC + EXECUTIVE DIRECTORS

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’ve 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
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
An Irish Repertory Theatre Production
Produced by Octopus Theatricals

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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.
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 knowledgable 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.
A Christmas Carol
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

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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).

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
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

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Mitchell Jakubka, Associate Lighting Designer
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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.

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415.439.2415
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**Gifts Received by A.C.T.**

The Estate of William Zoller
The Estate of William R. Weir
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The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
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The Estate of Marvin Tanigawa
The Estate of Olivia Thebus
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Constance Yu in memory of Phillip Capin
James Clarke in memory of Frances Clarke
Susan Fadley in memory of Charlie D. Fadley
Ms. Kathleen Cohen in memory of Mark Footo
Lester Harrington in memory of Connie Harrington
Matt Cassem in memory of Barbara Knudston

**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.

Alison Tatlock in honor of Pam Mackinnon
Allison and TJ Belger in honor of the amazing Jill MacLean
Kevin Pitts in honor of Brannen Pitts
Edith Mendez in honor of Ellie Prentice
Sandra and John W. Thompson in honor of
Robina Riccielli
Peter Blume in honor of Hannah Roth
Anonymous in honor of the Rueff Family
Cindy Nicola in honor of Rusty Rueff
Eric and Susan Nitczew in honor of Craig Slatiga
Mr. Kevin J. Keen in honor of his wife, a lover of the theater
Kiran and Vino 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 Charlie D. Fadley
Ms. Kathleen Cohen in memory of Mark Footo
Lester Harrington in memory of Connie Harrington
Matt Cassem in memory of Barbara Knudston

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For more information about Prospero Society membership, please contact

Sasha Habash
Deputy Director of Development
415.439.2415
shabash@act-sf.org

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Deputy Director of Development
415.439.2415
shabash@act-sf.org

**Gifts Received by A.C.T.**

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The Estate of Charles Sassoon
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Gifts Made in Support of The Melissa Yandell Smith Legacy Fund

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 or 415.439.2337.
Foundations and Government Agencies

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.

$100,000 and above
California Arts Council
Department of Children, Youth & Their Families
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Theatre Forward Current Funders

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 to learn more and get involved.

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Raja Sengupta
George & Pamela Smith*
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Evelyn Mack Truitt
James S. & Lynne P. Turley*
Joseph Yurcik*

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

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Premium Port Wines, Inc.

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

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PAM MACKINNON  
Artistic Director Emerita

JENNIFER BIELSTEIN  
Executive Director

**Artistic**
Andréa Honda*, Associate Artistic Director  
Joy Mead, Director of Dramaturgy and New Works  
Alexis Aarsaether, Producer of Performance  
Residencies & Rentals
 
Katie Craddock, Literary Manager and Casting Associate

**Commissioned Artists**
Kath Attwell, Ryan Nicola Austin, Beau Lewis, & Adësha Adelfa; Julia Cho & Seret Scott; Eisa Davis; Aleasha Harris;  
Naomi Izuika; Craig Lucas & David Zinn; Will Power; Mfoniso Udofia; Anna Washtburn; Lauren Yee; Karen Zacarías

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

**Costume Shop**
Steph Swide*, Costume Shop Director  
Kimsey Thomas, Costume Shop Assistant  
Mika Rubenfield, Costume Shop Administrator  
Kelsey Koeln, Craft Artisan  
Peter Gravener, 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 Annecceat, Head Carpenter  
Brandon Gage, Flynnal  
Ian Roth, Head Sound  
Eddie Masias, Head Electrician

**Wardrobe (Local 784)**
Mary Montipe, Wardrobe Supervisor  
Diane Cornellius, Wardrobe Assistant

**Administration**
Joss Katz, Executive Assistant  
Nadine Najmi, Assistant to General Manager & Production Manager

**Human Resources**
Christy Ellis Sweeney, Director of Human Resources  
Dav VanQua, Human Resources Manager

**General Management**
Louisa Liska, Director of General Management & Operations  
Amy Dalba*, General Manager  
Sam L. Wong, Company Manager  
Emma Patny, 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  
Joona Pajar, Network Administrator  
Steph Swide, Data Systems Analyst

**Operations**
Eric Brizea, 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  
Irmann Ramirez, Director of Special Events  
Will Gaines, Associate Director of Individual Giving  
Steph Swide, Intern Senior Development Operations Manager  
Derek Collard, Special Events and Donor Engagement Manager

**Marketing & Public Relations**
Adam Thurman, Director of Marketing & Communications  
Sylva Phillips, Deputy Director of Marketing  
Kevin Koplik/Prismatic Communications, Public Relations Counsel  
Samantha Lomas*, Digital Engagement Manager  
Sarah Sugg, Video Content Producer  
Laura Clutterbuck, Lead Visual Designer  
Danni Kenok, Graphic Design  
Nakia Gibbs, Digital Marketing Associate

**Ticket Services**
Jennifer Pateri*, Director of Ticketing and Sales Operations  
Jorenea de Pedro-Viernas, Box Office Manager  
Mark C. Peters, Subscriptions Manager  
Elizabeth Halperin, Assistant Head Treasurer  
Alaíz Abaláran, Treasurer  
David Englemann, Treasurer

**Audience Services**
Megan Murray, Audience Services Manager  
Jerrie Chirp, Audience Services Associate  
Suddeshana Karik, House Manager  
Traci Mel, House Manager  
Genevieve Pabon, House Manager  
Mark Saladino, House Manager  
Tuesday Ray, House Manager  
Sadie Li, House Manager

**Bartenders**
Ramsy Abourehmah, Warren Duprey, Bernadette Fons, Clara Fukls, Anthony Hernandez, Anthony Hoye,  
Hoffman, Hannibal Jones, Jessica Lim, Ben McGrath, Miles Shephard-Tokatz, Kacey Wilson, Tygge Wolf, June Yao

**Ushers**
Susan Allen, Rodney Anderson, Felix Bishop, Serena Broussard, Philip Carberry, Nancy Chang, Katherene Dery,  
Myah DeStefanos, John Dolf, Karin Dominguin, Milena Foster, Clara Fukls, Gerry Garber, Claire Gerndt, Jorge Gonzalez-Rodriguez, Carol Graci, Aron Gruber, Sophia Halperin, Katheron Keele, Ryszard Koprowski, Alec Le,  
Sharon Lee, Steven Lemay, Maria Markoff, Kiechina Mason,  
Val Mason, Ken McKellar, Meechall McKellar, Jesus Medina,  
Sam Mesinger, Katherene Napoleon, Nathaniel Paluga,  
Stephan Salmons, Audrey Ross, miss - a- Stern, David Taverns, Christopher Willars, May Yasui, Juna Yao

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

**Education & Community Programs**
Juan Manzo, Director of Education & Community Programs  
Shannon R. Davis, Director of Community Connections  
Natalia Greane, Associate Director of Education  
Alejandra Maria Rivad*, Conservatory and School & Community Programs Coordinator  
Elizabeth Halperin, Student Matinee Manager

**Teaching Artists**
Andy Alabran, Fran Astorga, Rayna Brown, Yari Cervas,  
Callie Floor, Lauren Knivowitz, Anna Kobor, Brannon Pickman-Thoorn, Radhika Rao, Annnie Rozvar, Kimiya Shokri

**Conservatory**
Peter J. Ku*, Director of the Conservatory  
Christopher Harold, Director of Summer Training Congress  
Jerry Lopez, Director of Financial Aid  
Francesca Epson-Davlun  
Dab Fink  
Paul Finocchiaro  
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Maya Herbsman  
Monique Jenkins  
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Carolina Horones  
Thaddeus Pinkston  
Mark Rafael  
Kate E. Ryan  
Chaunte` Schuler Irving  
Elyse Shaframan, MA  
Dee Dee Stephens  
Mia Tagano  
Jomar Tagatac  
Laura Wayth  
Valeria Weak

**Young Conservatory**
Jill MeLean, Director of the Young Conservatory  
Emily Cooper, Young Conservatory and Studio A.C.T. Associate Programs Manager  
Judith P. Lopez, Young Conservatory Administrative Assistant  
Andy Alabran, Acting, Voice & Dialect  
Kimberly Braun, Musical Theater  
Janel Chardt, Musical Theater, Acting  
Meredith Joella Charlson, Dance/Choreographer  
Gianvarena Cristobal, Musical Theater, Acting  
Allison Gamlin, Cabaret  
Nancy Gold, Physical Character, Acting  
Loic Gonzales, Acting, Improvisation  
Andrew Mondello, Musical Theater, Acting  
Dario Johnson, Musical Theater, Voice, Cabaret  
Brennan Thoan, On-Camera, Acting  
Thaddeus Pinkston, Accompanist, Musical Arranger  
Leandra Rattrie, Cabaret, Voice, Private Coaching  
Sarah Razavi, Acting, On-Camera, Musical Theater  
Veronica Renner, Musical Theater, Acting  
Ely Sonty Orquesta, Acting, devised Theater  
Kimiya Shokri, Acting, devised Theater  
Valeria Weak, Acting, Shakespeare, College Prep  
Krista Wiga, Musical Theater, Voice

**Consortory Accompanists**
Robert Allen, Daniel Fayer, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez, Katelyn Tan

**San Francisco Semester Faculty**
Mark Jackson, Performance Making  
Peter J. Ku*, 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 Haase, Ban Quin, Mark Rafael, Radhika Rao, Katie Rubin, Dominique Salard

*CRAIG SLIGHT  
Young Conservatory Director Emeritus

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

**JAMES HAIRE  
Producing Director Emeritus**

**CAREY PERLOFF  
Artistic Director Emerita**
ceremony, and communities to this day. We honor the Ohlone as a people, their families survived and still remain. Those descendants make up the membership of the A.R.O. today. We number approximately 1500 persons, and made their life on the sacred lands. Only a few are permitted down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone were a tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and have been respected by all who have come before us. We honor the lands upon which we do our work. We would be proud to offer deep gratitude to the Ramaytush Ohlone for their contribution to our understanding of the land. The Ramaytush Ohlone have lived in California for thousands of years and have a deep understanding of the land and its resources.

LAND ACKNOWLEDGEMENT

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 Ramaytush Ohlone for their contribution to our understanding of the land. The Ramaytush Ohlone have lived in California for thousands of years and have a deep understanding of the land and its resources.

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 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. Latecomers 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 Commerce, and the San Francisco Convention & Visitors Bureau.

RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor. Wheelchair-accessible restrooms are located in Fred’s Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

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.
**A Christmas Carol**  
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  

**Nov 30–Dec 24, 2022 | Toni Rembe Theater**  
“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**  
By Christopher Chen  
Directed by Pam MacKinnon  

**Feb 9–Mar 5, 2023 | Toni Rembe Theater**  
“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**  
By Qui Nguyen  
Directed by Jaime Castañeda  

**Mar 30–May 7, 2023 | Strand Theater**  
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**  
By L. Frank Baum  
With Music and Lyrics by Harold Arlen and E. Y. Harburg  
Dance and Vocal Arrangements by Peter Howard  
Orchestrations by Larry Wilcox  
Directed and Choreographed by Sam Pinkleton  
Based upon the Classic Motion Picture owned by Turner Entertainment Co. and distributed in all media by Warner Bros.  

**Jun 1–25, 2023 | Toni Rembe Theater**  
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!  

---

**Sultan**  
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.