

THE WIZARD OF OZ



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

Original 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.

Additional Orchestrations by ADA WESTFALL

Directed and Choreographed by SAM PINKLETON

Show up.



**Show up big. Show up small.
Show up for foster kids.**
Give your time or money at
HelpFosterChildren.com



encore

June 2023 | Volume 20, No. 5



To access this program on your phone, scan the QR code above. Plus, be sure to register to save your digital program.

- PAUL HEPPNER
President & Publisher
- BRIANNA HANSEN
Vice President of Sales
- SHAUN SWICK
Brand & Creative Manager
- LIZELLE DIN
Production Designer
- CIARA CAYA
Marketing & Communications Manager
- GENAY GENEREUX
Accounting & Office Manager
- JAMES SCHRECK
Media Sales Coordinator
- KALLINS MEDIA SALES
Marilyn Kallins, Bay Area Representative
- JACQUI DZIAK
Regional Sales Representative

Encore Media Group
1631 15th Ave W.
Suite 219
Seattle, WA 98119-2796
206.443.0445
info@encoremidiagroup.com
encoremidiagroup.com

Encore—Connecting Arts, Culture and Community.

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

LINE

RISE OVER RUN

33 TURK STREET, SAN FRANCISCO, CA

```

/HH /HH /AAAAA /PPPPPP /PPPPPP /YY /YY
| HH | HH | AA | AA | PP | PP | PP | PP | YY | YY |
| HH | HH | AA | AA | PP | PP | PP | PP | YY | YY |
| HHHHHHH | AAAAAAA | PPPPPP | PPPPPP | \ YY /
| HH | HH | AA | AA | PP | PP | \ YY /
| HH | HH | AA | AA | PP | PP | \ YY /
| HH | HH | AA | AA | PP | PP | \ YY /
| / | / | / | / | / | / | / | / |
  
```

ROOFTOP
COCKTAILS
VIEWS

```

/HH /HH /00000 /UU /UU /RRRRRR
| HH | HH | 00 | 00 | UU | UU | RR | RR |
| HH | HH | 00 | 00 | UU | UU | RR | RR |
| HHHHHHH | 00 | 00 | UU | UU | RRRRRR /
| HH | HH | 00 | 00 | UU | UU | RR | RR |
| HH | HH | 00 | 00 | U | UU | RR | RR |
| HH | HH | 00000 / | UUUUU / | RR | RR |
| / | / | / | / | / | / | / | / |
  
```

TUES - SAT: 10PM - CLOSE

DINING
TUES - THUR: 4PM - 11PM
FRI - SAT: 4PM - 12AM

SHOW YOUR TICKET FOR
A COMPLIMENTARY DRINK.



THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its fifth year under the leadership of Tony Award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, A.C.T. is charged with fulfilling its mission 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. A.C.T. is a Tony Award-winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. The organization values inclusion, transformational learning, participation, and rigorous fun.

Last fall, we welcomed the 7 Fingers to A.C.T. with *Passengers* and were treated to acrobatic feats and a poignant story; celebrated Bill Irwin and his entertaining exploration of Samuel Beckett and his work, *On Beckett*; and closed out 2022 with the return of our beloved holiday tradition *A Christmas Carol*. After the new year, we presented the west coast premiere of Christopher Chen's *The Headlands*, which gained great critical and audience acclaim, and became our highest-grossing non-holiday show since our 2016/17 season. We followed that up with the highly-anticipated sequel to 2018's *Vietgone*: Qui Nguyen's *Poor Yella Rednecks*, called "two hours of magic" by *Talkin' Broadway*.

A.C.T. is steadfastly committed to transformative learning through its Conservatory, which offers a robust array of theater-based classes and training programs, including Studio A.C.T., the Young Conservatory, Summer Training Congress, San Francisco Semester, and Institutional Professional Development. These programs help participants discover their inner artistry, while also training the artists who will shape the cultural landscape of our society. While the Conservatory's MFA Program ended with the Class of 2022, we honor and celebrate the tremendous impact the program has had on individual artists and on American theater as a whole.

In addition, our Education & Community Programs bring theater and arts education curricula to schools and community-based organizations across the Bay Area. For an entire decade, these programs have provided annually close to 20,000 young people and educators from around the region with opportunities to experience the transformational potential of dramatic storytelling, critical thinking, and creation through collaboration, and have fostered the artists and audiences of the future.

American Conservatory Theater is your theater, San Francisco. Welcome!

American Conservatory Theater Board of Trustees

Jeffrey S. Minick, Chair	Norman Abramson
Joaquín Torres, President	Schatzie Allen-Jefferson
David L. Jones, Treasurer	Jennifer Bielstein
Robina Riccitiello, Secretary	Jill Cowan
Celeste Ford, Vice Chair	Patrick Devlin
Priscilla Geeslin, Vice Chair	Kathleen Donohue
Kirke M. Hasson, Vice Chair	Jesse Lee Eller
Rusty Rueff, Vice Chair	Linda Jo Fitz
Steven L. Swig, Vice Chair	Frannie Fleishhacker
Adriana López Vermut, Vice Chair	Ken Fulk
David Riemer, Immediate Past Chair	Rachel Garlin
Nancy Livingston Levin, Chair Emerita, <i>in memoriam</i>	Lara Hitchcock
	Jo S. Hurley
	Mary Hynes
	Rodney Earl Jackson Jr.

(As of May 2, 2023)

Jascha Kaykas-Wolff
Luba Kipnis
Cristy Johnston Limón
Heather Stallings Little
Pam MacKinnon
Rodman Marymor
Michele Ballard Miller
Toni Ratner Miller
Laura Posey
Toni Rembe
Daniel Sturman
Jomar Tagatac
Marcia Barrow Taylor
Mark Townsley
BD Wong
Jay Yamada

Emeritus Advisory Board

Barbara Bass Bakar
Rena Bransten
Jack Cortis
Joan Danforth
Jerome L. Dodson
Dagmar Dolby
William Draper III
John Goldman
James Haire
Sue Yung Li
Christine Mattison
Joan McGrath
Deedee McMurtry
Mary S. Metz
Abby Sadin Schnair
Cherie Sorokin
Barry Lawson Williams
Carlie Wilmans
Kay Yun

American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings, *Artistic Director 1986-92*. Carey Perloff, *Artistic Director 1992-2018*.

NEXT AT A.C.T.



HIPPEST TRIP

THE SOUL TRAIN MUSICAL

BOOK BY **Dominique Morisseau**

CHOREOGRAPHED BY **Camille A. Brown**

DIRECTED BY **Kamilah Forbes**

FEATURING THE MUSIC THAT DEFINED A GENERATION

Aug 25–Oct 1 | Toni Rembe Theater

“MY FAMILY TURNED ON *SOUL TRAIN* EVERY WEEK EXPECTING NOTHING LESS THAN A HOUSE PARTY . . . WE GOT THAT, AND A WHOLE LOT MORE.” —AHMIR “QUESTLOVE” THOMPSON, EXECUTIVE PRODUCER

Get ready for the world premiere of *Hippest Trip - The Soul Train Musical*, the Broadway-bound musical based on the iconic TV show that brought Black music, dance, and style into every living room in America. Journey back to 1971's Chicago, when Black entrepreneur and radio DJ Don Cornelius transformed the pop culture landscape by recognizing the lack of Black musical artists on television. Elegant, determined, and complicated, Cornelius set trends for nearly 40 years by giving a stage—and a camera—to the artists who created the soundtrack of multiple generations and became superstars. The acclaimed creative team of *Hippest Trip* includes Tony Award-nominated playwright Dominique Morisseau, Tony Award-nominated choreographer Camille A. Brown, and the Apollo Theater's acclaimed executive director Kamilah Forbes. 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! | [ACT-SF.ORG/SOULTRAIN](https://act-sf.org/soultrain)



Director Sam Pinkleton leads the cast through tablework while donors and staff look on at the first day of rehearsal

WHAT'S INSIDE

ONSTAGE NOW

- 7 **LETTERS FROM THE ARTISTIC DIRECTOR AND EXECUTIVE DIRECTOR**
- 12 **LEGEND AND ICON AND MYTH, OH MY**
- 14 **ACTING UP: A HISTORY OF PRIDE IN SF**
- 24 **DAVID ZINN: BROADWAY'S SHARPEST EYE**

A.C.T. TODAY

- 4 **COMING NEXT: HIPPEST TRIP—THE SOUL TRAIN MUSICAL**
- 6 **2023/24 SEASON**
- 26 **COMMUNITY CONNECTIONS**
- 29 **CORPORATE SUPPORT, FEATURING COZEN O'CONNOR**

EDITOR
SYCHE PHILLIPS

CONTRIBUTORS
JENNIFER BIELSTEIN
NICOLE CHALAS
SHANNON R. DAVIS
LIVIAN YEH
PAM MACKINNON

VOLUNTEER!

We are currently recruiting volunteer ushers. Visit act-sf.org/volunteer to apply. Thank you for your interest in joining our great team of volunteers!

act-sf.org/volunteer

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



LEARN MORE AT ACT-SF.ORG/TRAINING



23/24 SEASON

THIS IS **YOUR** THEATER, SAN FRANCISCO!

HIPPEST TRIP

THE SULTAIN MUSICAL

Book by **Dominique Morisseau**
Choreographed by **Camille A. Brown**
Directed by **Kamilah Forbes**

AUG 25-OCT 1, 2023
TONI REMBE THEATER

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**

DEC 1-24, 2023
TONI REMBE THEATER

FINAL YEAR!

BIG DATA

By **Kate Attwell**
Directed by **Pam MacKinnon**, A.C.T.'s Artistic Director
and Tony Award winner

FEB 15-MAR 10, 2024
TONI REMBE THEATER

KRISTINA WONG, SWEATSHOP OVERLORD

Written and performed by **Kristina Wong**
Directed by **Chay Yew**

MAR 30-MAY 5, 2024
STRAND THEATER

The National Theatre and Neal Street Productions'



By **Stefano Massini** Adapted by **Ben Power**
Directed by **Sam Mendes**

MAY 25-JUN 23, 2024
TONI REMBE THEATER

AND ONE MORE SHOW TO BE ANNOUNCED SOON!

SUBSCRIBE TODAY AT [ACT-SF.ORG/SUBSCRIBE!](https://act-sf.org/subscribe)

FROM THE ARTISTIC + EXECUTIVE DIRECTORS

DEAR FRIENDS OF DOROTHY...AND TOTO...
AND EVEN THE TORNADO, WELCOME TO
YOUR WIZARD OF OZ!

We culminate this 22/23 season at A.C.T. that has explored notions of HOME with the ultimate iconic American musical that reminds us that there is no place like it.

Dorothy and her three friends from Oz held me in sway for years. As a girl, age nine and new to the States, having moved from a cosmopolitan downtown to the suburbs and rolling farmland only two hours away but a world apart, I pored over L. Frank Baum's books, watched the movie on network tv. While terrified of the possibility of the sands of time running out, and made breathless at the thought that a field of poppies could stop you just as you see your goal, I was grateful to Dorothy, who persevered and always fought for fairness. She saw things through, listened to her friends, and paid close attention to what they could do beyond their own expectations. Oz was foundational, and still lives large in my imagination.

I'm thrilled that the artistic trio of director/choreographer Sam Pinkleton, production designer David Zinn, and music supervisor Ada Westfall—along with this stellar all-Bay all-star cast of actors and the whole “behind the curtain” team—are bringing us their Oz. The book, music, and lyrics closely follow the now eighty-four-year-old MGM movie, and we are beholden to the Royal Shakespeare Company for this stage adaptation, but like any classic worthy of revival and attention, it is because of the artists, listed in this program, and you, the audience, stepping in now, that we are here. Thank you for being crucial to this Oz for this moment...for our Emerald City...our HOME...when we too perhaps must remind each other through Yip Harburg's lyrics to

*Hold onto your breath
Hold onto your heart
Hold onto your hope*

AND

*The dreams that you dare to dream
Really do come true*

Thank you for coming to your theater. Thank you for being central to the making and sharing of this story.

Enjoy!



Pam MacKinnon
Artistic Director

HELLO FRIENDS, AND WELCOME TO
THE WIZARD OF OZ!

Part of A.C.T.'s mission is to engage the spirit of the San Francisco Bay Area. This production embodies everything A.C.T. believes about partnership and community. Over the last several months, we've been working hard to make this both a fun and entertaining show, as well as a show with multiple direct ties to the community.

We started this project with an open call audition process back in November, where we invited actors and artists from around the Bay to come and show off their immense talents. From the beginning director Sam Pinkleton has been specific about this being an “intimate, intergenerational, human-powered *Wizard of Oz* . . . just like San Francisco itself.”

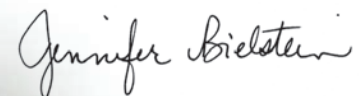
Our Director of Community Partnerships, Shannon R. Davis, has been working with schools around the Bay Area to commission artwork by students, to help make up part of the scenic design; and with our Make-A-Thing commissioned artists to fill our theater spaces with original artwork and highlight local creators. You can read more about the work from Shannon and our Education & Community Programs department on page 26.

And when we say this is a show for everyone, we especially want to highlight families. We're very excited to be creating this family-friendly show on the opposite end of the calendar from *A Christmas Carol*—giving Bay Area audiences another chance to gather the entire family and come to the theater together to experience the magic. To that end, we've offered a special price on all seats for kids 17 and under, and even hosted a youth focus group during rehearsals, to make sure that the storytelling was landing for the kids.

If what you see here is exciting to you, and you want to help us build the yellow brick road toward our future, please check out page 21.

We're so glad you've chosen to spend some time with us, and we're delighted to share with you this exciting, one-of-a-kind production of *The Wizard of Oz*.

Enjoy the show,



Jennifer Bielstein
Executive Director



PHOTO BY KEVIN BERNE

BERKELEY REP'S 2023 / 24 SEASON

POTUS

**OR, BEHIND EVERY GREAT DUMBASS
ARE SEVEN WOMEN TRYING TO KEEP HIM ALIVE**

BY SELINA FILLINGER SEP/OCT 2023

HARRY CLARKE

BY DAVID CALE

WEST COAST PREMIERE OCT/NOV 2023

BULRUSHER

BY EISA DAVIS | DIRECTED BY NICOLE A. WATSON
A CO-PRODUCTION WITH MCCARTER THEATRE CENTER
NOV/DEC 2023

CULT OF LOVE

BY LESLYE HEADLAND | DIRECTED BY TRIP CULLMAN
JAN/FEB 2024

THE FAR COUNTRY

BY LLOYD SUH | DIRECTED BY ERIC TING
WEST COAST PREMIERE MAR/APR 2024

GALILEO

BOOK BY DANNY STRONG
MUSIC AND LYRICS BY MICHAEL WEINER & ZOE SARNAK
DIRECTED BY MICHAEL MAYER | CHOREOGRAPHED BY DAVID NEUMANN
BY SPECIAL ARRANGEMENT WITH JORDAN ROTH
AND KEY TO THE CITY PRODUCTIONS
WORLD PREMIERE MAY/JUN 2024

MOTHER ROAD

BY OCTAVIO SOLIS | DIRECTED BY DAVID MENDIZÁBAL
JUN/JUL 2024

THE ELECTRICITY.
THE ANTICIPATION.
THE DELIGHT.

THE POWER
OF LIVE PERFORMANCE.
DON'T MISS A MOMENT.



SUBSCRIBE TODAY

berkeleyrep.org | 510 647-2949



BERKELEY REP

2025 ADDISON ST., BERKELEY, CA
1/2 BLOCK FROM DOWNTOWN BERKELEY BART

SEASON SPONSORS

 **bartable**
bart.gov/bartable

 **Peet's**
COFFEE

**PAM
MACKINNON**
Artistic Director

**JENNIFER
BIELSTEIN**
Executive Director



PRESENTS

THE WIZARD OF OZ

THIS PRODUCTION IS GENEROUSLY
SPONSORED BY

SEASON PRESENTERS

Mary and Steven Swig

COMPANY SPONSORS

Kevin and Celeste Ford

Jo S. Hurley

The Marymor Family Fund

Deedee McMurtry

David and Carla Riemer

Patti and Rusty Rueff

EXECUTIVE PRODUCERS

Anonymous

Rebecca and Ralph Clark

Kirke and Nancy Sawyer Hasson

John Little and Heather Stallings Little

Aaron Vermut and Adriana López Vermut

ASSOCIATE PRODUCERS

Dr. Allan Gold and Mr. Alan Ferrara

Christopher and Leslie Johnson

Mr. and Mrs.* John P. Levin

Mr. and Mrs. Tom Perkins

Joseph E. and Julie Ratner

Beverly and Loring Wyllie



Official Hotel Partner



Print Media Partner



@ACTSanFrancisco

THE WIZARD OF OZ

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

Original 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.

Additional Orchestrations by ADA WESTFALL

Directed and Choreographed by SAM PINKLETON

CAST

EL BEH	UNCLE HENRY/OZ GUARD, CORONER, CELLO
DARRYL V. JONES	TIN MAN/HICKORY
KATRINA LAUREN MCGRAW	GLINDA/AUNT EM
EZRA REAVES	ENSEMBLE, VIOLIN
CATHLEEN RIDDLEY	LION/ZEKE
TRAVIS SANTELL ROWLAND*	ENSEMBLE, BARRISTER, NIKKO
DANNY SCHEIE	SCARECROW/HUNK
CHANEL TILGHMAN	DOROTHY GALE
COURTNEY WALSH	WICKED WITCH OF THE WEST/MISS GULCH
ADA WESTFALL	PROFESSOR MARVEL, MUSICAL SAW, THEREMIN
BETH WILMURT	ENSEMBLE, MAYOR OF MUNCHKINLAND, WINKIE GENERAL, ACCORDION, BARITONE UKULELE

UNDERSTUDIES/SWINGS

ANGEL ADEDOKUN	SWING, DOROTHY GALE, GLINDA/AUNT EM
KEIKO SHIMOSATO CARREIRO	SWING, GLINDA/AUNT EM
KATRINA LAUREN MCGRAW	DOROTHY GALE
KUNAL PRASAD	SWING, SCARECROW/HUNK
EZRA REAVES	UNCLE HENRY/OZ GUARD, PROFESSOR MARVEL
TRAVIS SANTELL ROWLAND*	TIN MAN/HICKORY
RYAN PATRICK (RP) WELSH	SWING, WICKED WITCH OF THE WEST/MISS GULCH
BETH WILMURT	LION/ZEKE

STAGE MANAGEMENT

CHRIS WATERS	STAGE MANAGER
MEGAN MCCLINTOCK	ASSISTANT STAGE MANAGER
PENNY PENDLETON	ASSISTANT STAGE MANAGER
DICK DALEY	STAGE MANAGEMENT SUBSTITUTE

CREATIVE TEAM

DAVID ZINN	SCENIC & COSTUME DESIGNER
STACEY DEROSIER	LIGHTING DESIGNER
URSULA KWONG-BROWN	SOUND DESIGNER & MUSIC CONSULTANT
DANNY ERDBERG	SOUND DESIGNER
AMANDA VILLALOBOS	TOTO PUPPET DESIGNER
ADA WESTFALL	MUSIC SUPERVISOR & ASSISTANT MUSIC DIRECTOR
DAVID MÖSCHLER	MUSIC DIRECTOR
CASTING COLLECTIVE (LAURA ESPINO AND KEITH CARAMES) & KATIE CRADDOCK	CASTING
LEIGH RONDON-DAVIS	ASSOCIATE DIRECTOR

A.C.T. PRODUCING TEAM

ANDY CHAN DONALD	ASSOCIATE ARTISTIC DIRECTOR
LOUISA LISKA	DIRECTOR OF GENERAL MANAGEMENT & OPERATIONS
AMY DALBA	GENERAL MANAGER
MARTIN BARRON	DIRECTOR OF PRODUCTION

* Dance Captain

THE WIZARD OF OZ is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com

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.

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.

MUSICAL NUMBERS

ACT I

OVERTURE
OVER THE RAINBOW
DING DONG! THE WITCH IS DEAD
YELLOW BRICK ROAD
IF I ONLY HAD A BRAIN
WE'RE OFF TO SEE THE WIZARD
IF I ONLY HAD A HEART
IF I ONLY HAD THE NERVE
POPPIES

ACT II

ENTRACTE
THE MERRY OLD LAND OF OZ
IF I WERE KING OF THE FOREST
MARCH OF THE WINKIES
JITTERBUG
REPRISE: DING DONG! THE WITCH IS DEAD
FINALE

THE BAND

JOEL CHAPMAN SYNTHESIZER
MILES LASSI ELECTRONIC DRUMS
DAVID MÖSCHLER CONDUCTOR/SYNTHESIZER
SHEELA RAMESH SYNTHESIZER
CAROLYN WALTER AEROPHONE

Musicians in this production are members of Musicians Union Local 6, American Federation of Musicians



Chanel Tilghman, Cathleen Riddley, and Darryl V. Jones in rehearsal. Photo by Bekah Lynn.

THE NEXT GENERATION OF THEATERMAKERS

YOUNG
CONSERVATORY

YC

Develop your character

SUCCEED ONSTAGE AND OFF

The YC teaches more than just acting. **By training at the YC, students gain the creative and communication skills to succeed in just about anything.** Students learn to incorporate the craft of theater into their everyday lives, developing concentration, imagination, professionalism, character, and self-confidence along the way. Many students go on to study theater and performance in college, and our alumni are often seen gracing stages and screens in the Bay Area and across the country.

Fall 2023

Session Dates:
Sep 19–Nov 11

Scholarships available

A.C.T.'s Studios
30 Grant Avenue,
San Francisco



“The YC is the absolute best place for any hopeful young artist. It instilled in me a sense of excitement and confidence, as well as the tools that I would go on to use in developing my professional career.”
–Darren Criss

YC Fall Play Announced!
***Little Women* by Kate Hamill**
Nov 8–11 at A.C.T.'s Strand Theater

Know a young performer?
Open auditions are in late August!
Learn more at act-sf.org/yc

Photo by Bekah Lynn



LEGEND AND ICON AND MYTH, OH MY!

BY SYCHE PHILLIPS

On the first day of rehearsal, when the Oz cast and creative team and A.C.T. staff gathered to celebrate and kick off the show, the conversation quickly turned to our individual memories and stories about what *The Wizard of Oz* meant to us growing up. It seemed like almost everyone had some sort of connection to the show, whether it was being in a grade school production (we have a lot of Wicked Witches in the bunch) or turning to Dorothy and her friends to learn how to find ourselves.

Here are some of the myriad Oz stories that have been shared. What's yours?

"*The Wizard of Oz* was a big event in my childhood home because the movie was only screened on TV once a year, it was the only time we were allowed to eat in front of

the television, and I loved to be terrorized by the Wicked Witch, played by Margaret Hamilton. Ms. Hamilton later made an appearance on *Mr. Rogers' Neighborhood* in 1975 as herself (a very kind and gracious lady), and my mind was blown by the magic of acting."

—Courtney Walsh, Miss Gulch/Wicked Witch of the West

"My husband sings 'Over the Rainbow' to my kids each night before bed and it's one of my favorite parts of the day witnessing that special bonding moment."

—Amy Dalba, General Manager

"*The Wizard of Oz* was the movie most often quoted in my family growing up. I also read many of the books in after-school day care when I was in elementary school, and would get lost in them while waiting for my parent to pick me up."

—Joel Chapman, Keyboard

"When I was a kid, *The Wizard of Oz* came on broadcast TV once a year. We'd circle the day on our wall calendar and my mom and sister and I would watch it together. When I was in first grade, my mom took my friend Sharon Kiraha and me to see *Return to Oz* on opening weekend, assuming it was a similarly family friendly experience instead of the most terrifying film created since the dawn of motion pictures. Sharon and I basically left with our eyes bleeding. I haven't seen it since, but I can still vividly picture the moment featuring the LONG GALLERY OF STILL LIVING BUT DISEMBODED HEADS."

—Joy Meads, Director of Dramaturgy and New Works

"One of my most vivid early childhood memories is after seeing it on TV for the first time with my mom (it was the first movie she ever saw)

"Seeing *The Wizard of Oz* at the Castro movie theater can't be beat. No commercials and in technicolor. And, of course, seeing it with an almost all adult audience is an experience in itself. Feeling at home here in San Francisco."

—Tuesday Ray, House Manager

"My first grown up theater experience was *The Wiz* at the Kennedy Center when I was 11 years old in 1979. I had already spent time on many concert stages with my father, an audio engineer at the time. I'd never seen a full blown musical and my mind was totally blown. The looks, the choreography, the music all wrapped up together changed my whole understanding of what a live performance was all about."

—Meg Murray, Director of Audience Services

and my hands were trembling as I climbed the ladder into my bunkbed, remembering the Wicked Witch and the hourglass. Still I rapidly proceeded to produce it in my garage with myself as Dorothy and the Witch, my hapless brother as everyone else, except for Toto and the Lion for whom I cast a random neighborhood dog. I charged a penny, and my parents made me return every single one."

—Danny Scheie, Scarecrow

"I was the Tin Man when I was 14! And I was also in the school jazz ensemble that year, so naturally, my Tin Man had an alto sax solo in the middle of 'If I Only Had a Heart.'"

—Andy Chan Donald, Associate Artistic Director

"As a new wave-y teenager in 1980s Seattle I wore an 'Aunt Em, Hate You, Hate Kansas, Taking The Dog. Dorothy' t-shirt that I'd bought at the cool gay boutique on Capitol Hill to broadcast my emergent sexuality and, apparently, my general disdain for the idea of the black and white world Dorothy left behind."

—David Zinn, Scenic and Costume Design

"When I was younger, I took voice lessons, and we had a biannual recital of songs we learned. A song I selected to sing at one of the recitals was 'Over the Rainbow.' My mom got me a costume to look like Dorothy: pigtails, blue and white checkered dress, white socks with frills, and red sparkly shoes—the whole nine yards. I was shy and knew then that I was meant for a behind-the-scenes job rather than on stage."

—Jorena de Pedro-Viernes, Box Office Manager

"When I was 22 years old, I directed a series of one act plays that revolved around *The Wizard of Oz* called 'Follow Another Brick Road' where we had rapping munchkins."

—Jerry Chirip, Audience Services Manager

"When I was around ten, my mother read me and my siblings several of the Oz books. We would dress up as the characters, and our dog looked like Toto. It was a magical time for me and my family."

—Beth Wilmurt, Ensemble

"In Hopewell, Virginia in 1988, the VHS tape of *The Wizard of Oz* was my best (and only) friend. It got me through childhood just about every day and it was the first thing to teach me that better worlds were possible."

—Sam Pinkleton, Director

"When I was little I remember taking trips to Toys R Us to replace my toy ruby slippers that I wore so much that they constantly broke. My uncle told me a story

once about when we were watching the movie when I was about three years old, and I pointed to a break in the clouds where the sun was shining through and said, 'That's where Dorothy's going!' And he says he knew I was going to be magic."

—Katrina Lauren McGraw, Glinda/Aunt Em

"I watched the movie with my grandma often. She saw it in theaters as a young girl and would tell me how magical it was

to see in Oz in technicolor for the first time on the big screen! I couldn't believe that movies used to only be in black and white!"

—Emma Penny, General Management Associate

"In the early 1960s—long before VCRs, DVDs, and streaming—the annual television broadcast of *The Wizard of Oz* was a big deal.

Everything was fine until it started getting scary, with the mean trees throwing apples at Dorothy and the Scarecrow. By the time the flying monkeys showed up I was out. I never saw the whole movie all the way through until I was in college."

—Elizabeth Halperin, Assistant Head Treasurer

"When I was a junior in high school, I played electric bass in my first pit orchestra for my school's production of *The Wiz* in North Carolina. I was blown away by how a story like *The Wizard of Oz* could be adapted so fantastically by the amazing composer and lyricist Charlie Smalls into such a wildly different style of music.

Ever since then it feels like my life went from black and white into Technicolor."

—David Möscher, Music Director

"My first memory of *The Wizard of Oz* was watching it on a black-and-white TV. I knew when Dorothy went to Oz something miraculous happened, but I could only imagine what it looked like. When I finally saw it on a color TV, I remember my little self being moved to tears at the magic of color."

—Cathleen Riddley, Lion

"As a child cast in a professional production of *The Wizard of Oz*, I played many small parts in the show. Once, while onstage as a flying monkey, I noticed someone dropped a monkey glove and I took it upon myself to go grab it on my way offstage. Bad idea! The path seemed clear but I didn't look up. An actual Flying By Foy monkey landed on me, and that was how I learned not to touch other people's costumes or props."

—Natalie Green, Associate Director of Education

"When the lights were off in my childhood bedroom, I convinced myself the Wicked Witch was hiding in the corner. I was so scared, I couldn't move."

—Joe Talley, Librarian

"One of the sweetest memories I have of my great grandma is sitting on her living room floor and watching *The Wizard of Oz* with her, while eating chocolate chips straight out of the bag!"

—Jessica Carter, Wigs, Hair, & Makeup Manager

"*The Wizard of Oz* was the first theater show I was ever in as a kid. I was so proud that I was cast as 'The Queen of the Poppies' (a dancing and singing role). It dawned on me many years later that this was a made-up part. Nevertheless, this experience grew my love of performing at a young age."

—Shannon R. Davis, Director of Community Connections

"I can't remember how old I was, but I was young, and I was watching *The Wizard of Oz* with my Abuelita Lupe. She loved classic American films, maybe because it helped her with her English. I have a hazy memory of watching Judy Garland sing 'Over the Rainbow' and turning to my abuelita, who was quietly singing the words, eyes fixed on Judy."

—Alejandra Maria Rivas, EDI Manager

"The summer I was 20, I was a wardrobe PA at Sacramento Music Circus, and I dressed the Tin Man in their *Wizard of Oz*. I am still incredibly proud of that lightning fast quickchange from Tin Man to Hickory for the final Kansas scene, and then even faster from Hickory back into Tin Man for bows."

—Syche Phillips, Deputy Director of Marketing

"We didn't have cable growing up, so the VHS tapes we had, my sister and I absolutely burned holes through watching them so many times. Among them was *The Wizard of Oz*, to which we could sing and speak every word. Oz is intertwined in my DNA. I'm Oz and Oz is me."

—Ezra Reaves, Ensemble

"My sisters and I were allowed to stay up past our bed time to watch *The Wizard of Oz* when it was on network TV once a year. I think we still had a black and white TV and so I didn't even know that the film went into color when Dorothy landed after the Tornado until later when my mother finally allowed my father to buy a color TV. When the close up on the Wicked Witch's face came up, my sisters and I would all scream and kick our feet towards the TV to make her face go away."

—Keiko Shimosato Carreiro, Swing/Understudy

"I was in a production of *The Wizard of Oz* at summer stock in Michigan in my acting days and played an Ozian, a poppy, a flying monkey, AND learned how to walk on stilts to be a tree."

—Jill MacLean, Director of the Young Conservatory

"Before streaming services, DVRs, and cable, our family (including grandparents, aunts and uncles, nieces and nephews and cousins) would gather around our 19" black and white Magnavox TV for the annual showing of *The Wizard of Oz*. We would sing the songs, dance the crazy steps, and try to spook the younger kids when scary parts came."

—Jim Sivori, Director of Finance

ACTING UP

A HISTORY OF PRIDE IN SAN FRANCISCO

BY LIVIAN YEH



Photo by Steve Ringman

As spring turns to summer, the air in San Francisco becomes electrified with anticipation for Pride. The June festival honoring the LGBTQ+ community lasts all month here, culminating in a two-day celebration and a parade through downtown. But San Francisco Pride is more than party—it is a storied gathering and living memorial of the joy and community of LGBTQ+ people in the city.

Long before Pride became a staple, San Francisco was a haven for people who did not conform to contemporary social norms. The Gold Rush bolstered the economy and brought new populations and attitudes to the region. For the sake of convenience as well as performance, residents of the frontier town often chose clothing that defied traditional gender associations. Though the implementation of anti-vice laws soon drove the queer community underground, change was inevitable as World Wars I and II further upended heteronormative social structures. Soldiers and sailors flooded the streets of San Francisco as the military established bases along the Presidio. Discriminatory laws meant that service members could be discharged for being gay at the time, and many of those who received the “blue slip” stayed in the city.



Photo by Scott Strazzanta

The Beat generation arrived in the 1950s, cementing San Francisco’s status as the center of counterculture. In 1951, the California Supreme Court ruled that gays have the right to assemble, prompting the nation’s first lesbian organization to form in the city. The nation saw its first openly gay political candidate in 1961, when

Photo by Gary Fong



Photo by Scott Strazzante

artist and activist José Sarria ran for a seat on the San Francisco Board of Supervisors. The first Pride event was influenced by all the heightened visibility and solidarity, taking place on the anniversary of the Stonewall Uprising. The parade began in earnest in 1972, where the rainbow flag—a universal symbol of LGTBQ+ liberation—debuted six years later.

Since its founding, Pride has grappled with providing platforms for different communities, and the *San Francisco Chronicle* documented the “pushing and shoving for possession of the microphone” at the end of the first parade. Over the years, the festival evolved to include a woman-only Dyke March and a Trans March, and the procession has been led by a group

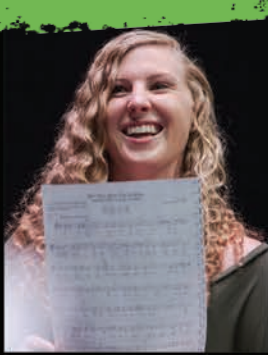
of “Dykes on Bikes” since 1978. Most recently, the festival’s increased police presence prompted Black Lives Matter to pull out in 2016, and the subsequent “uniform ban” caused a rift between the Pride organizers, San Francisco Police Department, and Mayor London Breed before a compromise was reached.

The controversies serve as a reminder of Pride’s importance in San Francisco’s civic and cultural lives. According to a 2015 Gallop survey, San Francisco has the highest percentage of LGTBQ+ residents of any city in the US, and visitors around the world flock to the Bay for its reputation as one of the safest and most entertaining destinations for queer people. In addition to

historically LGTBQ+ neighborhoods such as the Castro, parts of the Tenderloin and Market Street were established as the world’s first Transgender Cultural District in 2017. LGTBQ+ politicians have also gained success in local elections since the days of Sarria and Harvey Milk, with a record number of three gay men serving on the Board of Supervisors in 2023.

In a time when LGTBQ+ rights are under attack across the nation and the world, Pride is a celebration of community as well as a rallying cry. In the words of Donna Personna, trans activist, artist, and grand marshal at the 2019 Pride parade: “It ain’t a party. It’s time to act up.”

ACTOR TRAINING AT A.C.T.



PHOTOS BY MARK KITAOKA AND TRACY MARTIN

REAL THEATER CLASSES FOR REAL PEOPLE



STUDIO
A.C.T.

ENROLLMENT IS OPEN NOW
ACT-SF.ORG/STUDIO



WHO'S WHO IN THE WIZARD OF OZ



EL BEH (Uncle Henry/Oz Guard, Cello)

was most recently seen in *The Hang* at Here Arts Center, *The Potluck* at New York Stage & Film,

and in their solo show *Desechables Virtuosos* at AGNI in Mexico City. He is a proud company member of Shotgun Players (*Our Town, Hamlet, Caught, Black Rider*, and more). Other favorite Bay Area credits include *King Lear* (Regan) at California Shakespeare Theatre, co-hosting *Drag Spectacular Spectacular*, For You Production's *Artists and Elders* projects, *Lily's Revenge* at Magic Theatre, *Mary Poppins* (Mary) and *Into the Woods* (Baker's Wife) at San Francisco Playhouse, and *Hundred Days* at Z Space. Next up: César Alvarez's *Noise* at Northern Stage and the world and US premiers of Taylor Mac and Matt Ray's parade-trance extravaganza, *Bark of Millions*. (All pronouns ONLY in rotation, otherwise: they/them)



DARRYL V. JONES (Tin Man/Hickory)

recently co-wrote, directed, and performed in *Halie! The Mahalia Jackson Musical*

for Lorraine Hansberry Theatre. He was featured in Word for Word's *Rime of The Ancient Mariner*. Jones was TBA Award nominated for supporting actor in Theatre Rhino's first production of *Priscilla Queen of the Desert*. Other performance credits include *Blues In The Night* (Old Globe), *Candide* (Arena Stage), and *A Christmas Carol* (Ford's Theatre). Directing credits include *The Great Kahn* (SF Playhouse), *The Devil's*

Music (Center Rep), *Kill Move Paradise* (Shotgun Players), and *The Royale* (Aurora Theatre). Jones was faculty in A.C.T.'s MFA Acting Program and is Professor Emeritus at CSUEB. He holds a BM in Vocal Performance, Catholic University and an MFA in Directing, Boston University. darrylvjones.com (he/him)



KATRINA LAUREN MCGRAW (Glinda/Aunt Em)

is a San Francisco native who graduated from the Pacific

Conservatory of the Performing Arts. Some past credits include Audrey Two in *Little Shop of Horrors* (TheatreWorks), Maria in *The Sound of Music* (Throckmorton Theater), Charlotte in *A Little Night Music* (42nd St. Moon), Woman 2 in *Songs For A New World* (SF Playhouse), Bessie Smith in *The Devil's Music* (Center Rep), Donna in *Mamma Mia* (Berkeley Playhouse), Bird Woman/Miss Andrew in *Mary Poppins* (SF Playhouse), Ms. Myers/Alexandra Daniels in *Freaky Friday* (Center Rep), and Armelia in *Ain't Misbehavin'* (42nd St. Moon). IG @bigbrownlead (she/they)



EZRA REAVES (Ensemble, Violin; U/S Uncle Henry/Oz Guard, Professor Marvel)

is a professional actor,

comedian, experimental theater writer and performer, and ensemble member of the Neo-Futurists. TV/Film credits include *4400* (The CW), *Suckhole* (FX), and a number of

commercials, including one that aired during this year's Superbowl! Reaves has appeared regionally in *As You Like It* (SF Playhouse), *The Red Shades* (ZSpace), *Plot Points in Our Sexual Development* (NCTC), *The Daughters* (SF Playhouse), *Fun Home* (NCTC), and *The Speakeasy* (Boxcar). As a comedian, Reaves has opened for Janeane Garofalo, Bob Odenkirk, John Hodgman, Paul F. Tompkins, and even shared the stage with Michael Ian Black at SF Sketchfest. Reaves is currently in development of a new work on the trans-masculine experience based on the YA novel *The Outsiders*, commissioned and funded by The San Francisco Playhouse. ezrareaves.com (they/he)



CATHLEEN RIDDLEY (Lion/Zeke)

is a multiple award-winning Bay Area (and beyond) actor and has been seen at most local theaters

at one time or another. Favorite roles include Nina in *The Incrementalist* (The Aurora Theatre), Mrs. Price in *Tree* (San Francisco Playhouse), Paulina in *The Winter's Tale* and Kent in Marcus Gardley's *Lear* (Cal Shakes), Rose in *Fences* (Sacramento Theatre Company), Cynthia in *Sweat* (Center Rep), Lena in *brownsville song (b side for tray)* and every role in *Hamlet*, seriously (Shotgun Players). Riddley is an emerging director, as well as a certified ASL Interpreter. She has an MA from UPenn and is a member of the first cohort of Making Good Trouble. (she/her)

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



TRAVIS SANTELL ROWLAND (Ensemble; U/S Tin Man/ Hickory)

is an interdisciplinary performing artist,

choreographer, and arts educator who holds BA degrees in both Drama and Dance from SFSU. By invitation Rowland has performed at Curran in Taylor Mac's *Holiday Sauce* and *A 24-Decade History of Popular Music*, San Francisco Opera in *Tosca* and *Andrea Chénier*, Shotgun Players in *Iron Shoes*, SF Playhouse in *Colossal*, California Shakespeare Theater in *The Tempest* and *A Midsummer Night's Dream*, and Magic Theatre in Taylor Mac's *The Lily's Revenge*. Rowland holds such nightlife titles as Mr. Powerhouse Leather, Miss Tiara Sensation, and Butch Queen Up In Pumps. @travismoves



DANNY SCHEIE (Scarecrow/ Hunk)

last appeared at A.C.T. in Frank Galati's production of Ionesco's *Rhinoceros*, and

has acted regularly at Berkeley Repertory Theater, California Shakespeare Theater, and South Coast Repertory, as well as playing roles at Arena Stage (DC), The Old Globe in San Diego, Yale Repertory Theater, Trinity Repertory Theater, Asolo Repertory Theater, Arizona Repertory Theater, and Pasadena Playhouse. He received three Bay Area Critics Circle awards for leading actor, two for supporting actor, and one for directing, as well as the inaugural Theater Bay Area award for leading actor. He holds a PhD in Dramatic Art from UC Berkeley.



CHANEL TILGHMAN (Dorothy Gale)

is elated to make her A.C.T. debut! Tilghman is Bay Area born and raised, graduated

from the University of Southern California, and is a part-time theatre educator. Her regional credits include *A Christmas Carol* (Center Repertory Company), Paul Gordon's *Pride and Prejudice* (TheatreWorks Silicon Valley), and *Hairspray* (Woodminster Summer Musicals). Other stage credits include *Kinky Boots* (Ray of Light Theatre); *Passing Strange* (Shotgun Players); *Matilda*, *Little Shop of Horrors*, *Memphis*, *Mamma Mia!*, *Dreamgirls*, and *Ragtime* (Berkeley Playhouse); *Hairspray* (Bay Area Musicals); and *Matilda* (Contra Costa Musical Theatre). (she/they)



COURTNEY WALSH (Wicked Witch of the West/ Miss Gulch)

has appeared throughout the Bay Area at San

Francisco Playhouse (*Clue*, *Jerusalem*, *Seared*), Marin Theater Company (*Native Son*), Cutting Ball Theater (*Phèdre*, *Timon of Athens*), We Players (*Romeo and Juliet*, *Mother Lear*), New Conservatory Theater (*Dear Harvey*), Z Space (*Boys go to Jupiter*), Stanford Repertory Theater (twelve seasons) and internationally in Paris, Berlin, Amsterdam, Athens, Montpellier, Cardiff, Sydney, Auckland, and others. During an acting hiatus Walsh earned a law degree to represent abused children. Theatre Bay Area Awards include Outstanding Performance, Production, Directing, and Ensemble. Her co-created *Mother Lear* will be released soon as a film. courtneywalsh.net



ADA WESTFALL (Professor Marvel, Musical Saw, Theremin; Orchestrations; Music Supervisor & Assistant Music Director)

is a Brooklyn-based musician, multi-instrumentalist, music director, and performer. She made her Broadway debut playing guitar in *Jagged Little Pill* and, Off-Broadway, her work includes *Suffs* (The Public Theater), David Byrne's *Joan of Arc: Into the Fire* (The Public Theater), and *In the Green* (Lincoln Center). Favorite regional work includes *Cowboy Bob* (The Alley Theatre) and *The Last Goodbye* (The Old Globe). She is an Associate Artist with Theater Mitu and The Civilians and has also created music for Virgin Voyages, The Macy's Thanksgiving Day Parade, and Big Apple Circus. Instagram: @adawestfall adawestfall.com (she/her)



BETH WILMURT (Ensemble, Accordion, Baritone Ukulele; U/S Lion/Zeke)

is an interdisciplinary theater artist. She

has worked as an actor, director, maker, singer, and composer in the Bay Area, New York, Washington D.C., and Berlin. Recent work includes performing in Karmina Šilec's *Baba: The Life of Stana* with Kitka Vocal Ensemble; creating and performing *The Cassandra Sessions: Recording This World* and co-directing *Kill The Debbie Downers!* at The Shotgun Players; her Chekhov-inspired theatrical concert, *Olga: A Farewell Concert*, at Aurora Theatre Co.; and her Older Adult music project *Hello Chorus* with For You Productions. More at bethwilmurt.com. (she/her)



**ANGEL
ADEDOKUN
(Swing; U/S
Dorothy Gale,
Glinda/Aunt Em)**

is a singer (English and Spanish), songwriter,

musician, dancer, choreographer, actor, educator, and powerhouse currently based in the Bay Area. Her stage credits include *Natasha*, *Pierre and the Great Comet of 1812* and *Passing Strange* (Shotgun Players), *Cinderella* (African-American Shakespeare Company), and *Jesus Christ Superstar* (Ray of Light Theatre). Choreography credits include *Hedwig and the Angry Inch* and *Caroline, or Change* (Ray of Light Theatre). Adedokun is currently working on new music and continuing to build her artistry as a musician and creative. For more information, please go to hellosoulangel.com or @AngelAdedokun on Instagram.



**KEIKO
SHIMOSATO
CARREIRO
(Swing; U/S
Glinda/Aunt
Em)**

is a Collective member with the Tony Award-

winning San Francisco Mime Troupe. Carreiro was most recently seen on the A.C.T. stage in *The Headlands*. Carreiro has also performed at Berkeley Repertory Theatre, Magic Theater, Aurora Theater, Word for Word, and Center Rep. She was nominated for The Shellie Award for Outstanding Actress in the role of Grace in *The Sisters Matsumoto* at Center Rep. In 2020 Keiko co-founded "Kunoichi Productions" (Female Ninja productions), dedicated to creating innovative, multidisciplinary theater with Japanese aesthetics. Carreiro is a visiting Professor at Hollins University.



**KUNAL
PRASAD
(Swing; U/S
Scarecrow/
Hunk)**

is a Theatre Artist and SDCF Choreography Fellow on this

production and has an interest in the intersection of poetry, gesture, and social dance. They direct and lead workshops and residencies at San Francisco Shakespeare Festival. As an actor they are featured in the indie film *Gone in the Night*, starring Winona Ryder, and they perform in *Baloney* at The Oasis nightclub. Other theater credits include *Wives* (Aurora Theatre Company), *A Thousand Splendid Suns* (A.C.T.), *Taylor Mac: A 24-Decade History of Popular Music* (SF Curran), and *Hedda Gabler* (The Cutting Ball Theater.) IG @kunalized



**RYAN PATRICK
(RP) WELSH
(Swing; U/S
Wicked Witch
of the West/
Miss Gulch)**

is delighted to finally make their A.C.T.

debut after the cancellation of 2020's *The Rocky Horror Show*. Welsh was most recently seen as Fremont in *Sleeping Beauty* (Panto in the Presidio). They have performed extensively in SF with *Baloney*, San Francisco's Gay All Male Revue, Peaches Christ Productions, and The San Francisco Neo-Futurists in *The Infinite Wrench*. Welsh recently sold out their "one-woman" cabaret *Sex, Camp, Rock 'N Roll* at Oasis, which will return soon. Welsh will next be seen as The Narrator in Oasis' fall production of *The Rocky Horror Show*. IG: @beltingdowntheoctave (he/she/they)

SAM PINKLETON (Director) is tickled to finally be making his ACT debut after *almost* directing *The Rocky Horror Show* in 2020. His Bay Area credits include *Amélie* (Berkeley Rep) and *Soft Power* (Curran). On Broadway his work includes *Natasha*, *Pierre and the Great Comet of 1812* (Tony Nomination), *Macbeth*, *Amélie*, *Heisenberg*, *Significant Other*, and *Machinal*. Other work includes *You Will Get Sick* (Roundabout), *Head Over Heels* (Pasadena Playhouse, with Jenny Koons), *Untitled DanceShowPartyThing* (Virgin Voyages, with Ani Taj), Liz Swados' *Runaways* (City Center Encores / Shakespeare in the Park), *Kansas City Choir Boy* with Courtney Love, and *A Midsummer Night's Dream* (Deutsche Oper Berlin). Upcoming projects include Cole Escola's *Oh, Mary!* and the musical film *THE END*, with Tilda Swinton and Michael Shannon.

DAVID ZINN (Scenic & Costume Designer) designs sets and costumes for theater and opera. On Broadway he's designed scenery for *Kimberly Akimbo*, *Funny Girl*, *The Minutes*, *Diana*, *Torch Song*, and *The Humans*; scenery and costumes for *SpongeBob SquarePants: The Broadway Musical*, *Fun Home*, *Choir Boy*, *Amélie*, and *The Last Ship*; and costumes for *Almost Famous*, *A Doll's House Part 2*, *Airline Highway*, *Bengel Tiger...*, *Other Desert Cities*, *the vibrator play*, and *Xanadu*. Off-Broadway he's designed at Playwrights Horizons, Manhattan Theater Club, New York Theater Workshop, Lincoln Center, MCC, 2d Stage, Elevator Repair Service, Target Margin, and the Public. He's also designed for A.C.T. in San Francisco, ACT Seattle, A.R.T., Berkeley Rep, The Guthrie, The Old Globe, CTG, La Jolla Playhouse, Seattle Rep, Santa Fe Opera, Lyric Opera of Chicago, New York City Opera, Washington National Opera, San Francisco Opera, and Los Angeles Opera. Overseas he's designed at the National, Young Vic, The Hampstead (UK), Berlin



Bridging the gap between classic and new.

- Pet Friendly
- Restaurant & Bar
- Fitness Center

Hotel offers discounted group rates and special packages. Book by July 31, 2023 and receive 10,000 Marriott Bonvoy Meeting Planner Points. Contact the Sales team at (415) 354-2606 and mention code "WIZ".

550 Geary St, San Francisco, CA 94102

www.Marriott.com/SFOAK

Extraordinary Entertainment
In An Exceptional Setting

LAKE TAHOE Shakespeare FESTIVAL

LITTLE SHOP of HORRORS

The Delectable Musical Comedy

Book and Lyrics by Howard Ashman / Music by Alan Menken
Based on a film by Roger Corman / Screenplay by Charles Griffith
Directed by Victoria Bussert

June 30 - August 20
Sand Harbor at Lake Tahoe Nevada State Park
(Showcase Series: July 10 - August 21)

LakeTahoeShakespeare.com | 800.747.4697

Generous
Support
Provided
By:



Staatsoper, and Theater Basel. He's received Tony, Drama Desk, Hewes, and Obie Awards for his work.

STACEY DEROSIER (Lighting Designer) based in NYC has designed *Regretfully, So the Birds Are* (Playwrights Horizons), *How to Defend Yourself* (NYTW), *On Set with Theda Bara* (Exponential Festival), *Cornelia Street* (Atlantic Theater Company), *Where the Mountain Meets the Sea* (Manhattan Theatre Club), *Weightless* (The Women's Project), *This Beautiful Future* (Cherry Lane), *Fat Ham* (Public Theater and National Black Theater), *Wedding Band* (Theatre for a New Audience), *sandblasted* (Vineyard Theatre/WP Theater), *Head Over Heels* (Pasadena Playhouse), *The Last of the Love Letters* (Atlantic Theater Company), *Stew* (Page 73), *Lewiston/Clarkston* (Rattlestick Playwright's Theater), and is the 2018 Lilly Award Daryl Roth Prize recipient. (she/her)

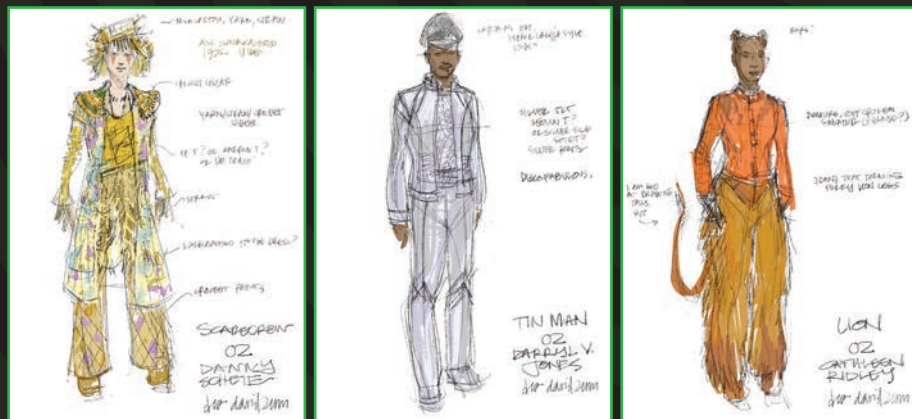
URSULA KWONG-BROWN (Sound Designer & Music Consultant) is a sound designer and composer from Los Angeles. Her recent credits include *A Little Night Music* and *Sunday in the Park with George* at Pasadena Playhouse, *Holiday* at Arena Stage, *King Lear* at the Wallis Annenberg, *The Wickhams* at Arizona Theatre Company, *Native Gardens* at Merrimack, and the world premiere of *Stonewall* with NYC Opera. As a composer, her work has been performed at Carnegie Hall, Miller Theatre, le Poisson Rouge, the Victoria & Albert Museum, and the National Portrait Gallery in London, as well as by festivals and ensembles across the country and around the world. Ursula received a BA in Music and Biology from Columbia University and a PhD in Music Composition and New Media from UC Berkeley. ursulakwongbrown.com

IT TAKES A VILLAGE TO BUILD THE YELLOW BRICK ROAD

From the first table read to opening night—and at every step in between—there are countless people working together and united by an inspired vision to bring a production to fruition. That work is made possible in large part because of the extraordinarily generous support of individuals like you, who believe that bold, brilliant theatrical experiences enrich our lives and make our region a more vibrant and innovative place to call home. When you make a donation to A.C.T., you're providing critical resources to actors, artists, and administrators, fueling creativity and collaboration that culminates on stage for thousands of audience members to enjoy night after night. You play a vital role in the artistic process—we simply can't do it without you!

MAKE AN INVESTMENT IN THE ARTS TODAY

To make a gift, scan
the QR code or text
WIZARDACT to
51555



The Wizard of Oz costume design renderings by David Zinn

Donors to A.C.T. receive exclusive benefits designed to provide an up-close and behind-the-scenes look at the art on our stages. Learn more about these exciting opportunities at act-sf.org/support.

DANNY ERDBERG (Sound Designer) is an NYC and Los Angeles based sound artist, composer, writer, and director. In New York, his designs have been heard at The Public Theater, Roundabout, City Center, 59E59, Atlantic, Prospect, and HERE, and as an associate on nearly a dozen Broadway shows. Regional credits include Arena Stage, Pasadena Playhouse, Geva, Milwaukee Rep, The Geffen, Merrimack, Virginia Stage, and Long Wharf, as well as productions in Korea, Japan, China, Canada, and Cuba. Other audio work has included recording and editing for NPR and PBS, mixing for artists as diverse as Lizzo and Loudon Wainwright, and contributing to the emerging standard for spatialized audio in Virtual Reality. (he/him)

AMANDA VILLALOBOS (Toto Puppet Designer) is a designer and fabricator for both stage and television and has performed on and off-Broadway as an actor and puppeteer. Villalobos's puppet designs made their Broadway debut in *Amélie, A New Musical* (Walter Kerr). Other work includes the Broadway production of *Is This A Room* (Lyceum Theater) and *Wolf Play*, directed by Dustin Wills (Soho Rep/MCC Theater), for which she received Drama Desk Award nominations for both productions. She is a MacDowell Colony fellow and Henson Foundation Grant and Residency recipient. Collaborators include companies Elevator Repair Service, Half Straddle, and 7 Daughters of Eve. avpuppets.com (she/her)

DAVID MÖSCHLER (Music Director) is an award-winning conductor based in Oakland and is thrilled to return to A.C.T. where he was last seen music directing *Mr. Burns: A Post-Electric Play*. Since moving here he has music directed over 125 professional theater productions and toured with bands like The Dear Hunter and

Pop Up Magazine throughout North America. Möschler has worked as Resident Music Director for YMTC since 2010 and has served on the music staff at College Light Opera Company since 2005. In 2013 he founded Awesome Orchestra Collective, which he conducts every month. davidmoschler.com

CASTING COLLECTIVE

(Casting) is a team of casting directors with extensive experience and deep ties to the Bay Area theater community. They have created and maintain the most comprehensive, regularly updated local talent database in the region. Casting locally is the predominant practice of the Collective. In the wake of the pandemic and the massive national call for greater EDI representation and prioritization, regional theater has fundamentally changed. The Casting Collective is a response to this call for change in the way theaters access, promote, and hire artists, in order to foster an anti-racist, inclusive, collaborative future. Their purpose is to advance the interests of local actors and encourage institutions to explore, engage with, and hire from within this community instead of searching elsewhere for their talent.

KATIE CRADDOCK (Casting)

is delighted to continue her first season at A.C.T. She spent the last seven years at Berkeley Repertory Theatre, where she supported season planning, casting, and dramaturgy, mentored artistic fellows, moderated postshow discussions, taught playwriting and dramaturgy to teens, served on the board/staff antiracism taskforce, and facilitated the making of new plays at The Ground Floor, Berkeley Rep's Center for the Creation and Development of New Work. Her favorite casting processes there included *Wintertime*, *Office Hour*, *The Good Book*, and many thrilling projects at The Ground Floor. Favorites so far at

A.C.T. include *A Christmas Carol*, *The Headlands*, and *Poor Yella Rednecks: Vietgone 2*. (she/her)

LEIGH RONDON-DAVIS

(Associate Director) is a performer, dramaturg, director, and producer; in addition to their creative work, Leigh is on staff as part of Crowded Fire Theater's shared leadership team as the Director of Artistic Programming & Marketing, where they are also a Resident Artist. Additionally, they are an Artistic Company Member at Shotgun Players and Casting Director with the Casting Collective. While Leigh wears many hats as a theater-maker, much of their personal passion and work as a leader and administrator has been to shift the industry and its culture to be more equitable, inclusive, accessible, and sustainable. LeighRondon-Davis.com

CHRIS WATERS (Stage

Manager) returns to A.C.T. after most recently working on 2018's *Vanity Fair*. Chris has worked internationally with the Shanghai Children's Art Theatre, Off Broadway at The Public Theater, and regionally at Aurora Theatre Company, Berkeley Repertory Theatre, California Shakespeare Theater, Curran Theatre, Magic Theatre, Santa Cruz Shakespeare, TheatreWorks Silicon Valley, and Z Space. Favorite productions include *Harry Potter and the Cursed Child*, *The Great Leap*, *Ain't Too Proud: The Life and Times of the Temptations*, *Hand to God*, *King Lear*, *Orlando*, and *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry*. Waters holds an MA in theater management from UC Santa Cruz (he/him).

MEGAN MCCLINTOCK

(Assistant Stage Manager) is excited to be back at A.C.T. after a pandemic break from theater. Past A.C.T. credits include *Wakey, Wakey*, *A Walk on the Moon*, *Small Mouth*

Sounds, *King Charles III*, *Between Riverside and Crazy*, *A Little Night Music*, and *Indian Ink*. Other Bay Area credits include productions at Berkeley Repertory Theatre, California Shakespeare Theater, The Curran, Aurora Theatre Company, and Marin Theatre Company. Regionally she has worked at St. Ann's Warehouse, La Jolla Playhouse, Chicago Shakespeare Theater, McCarter Theatre Center, and Arena Stage. She has a BA in theater and history from Willamette University.

PENNY PENDLETON (Assistant Stage Manager)

joined the North American Tour of *Oklahoma!* and worked on Marley's Chains production of *A Christmas Carol* (Golden Gate Theatre). Regional credits include *Sweat* (Center Repertory Company); *In Every Generation*, *Sense and Sensibility* (TheatreWorks Silicon Valley); *Panto in the Presidio Sleeping Beauty* (Presidio Theatre); and Neil deGrasse Tyson's *Astronomy Bizarre* (Orpheum Theatre). Pendleton trained in Stage Management at PCPA Theatrefest. She would like to dedicate her work on this production to her dear friend, the late John Michael Graham.

DICK DALEY (Substitute Stage Manager / Substitute Assistant Stage Manager)

is currently the Vaccine & Logistics Coordinator for the County of Marin Vaccine Branch, and over the past two years he has managed COVID-19 vaccination sites and clinics. He has stage managed many shows at A.C.T., including *The Great Leap*, *Top Girls*, *Satchmo at the Waldorf*, *Between Riverside and Crazy*, *A Little Night Music*, *Indian Ink*, *The Orphan of Zhao*, *1776*, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, *A Christmas Carol*, and the world premiere of *After the War*. Other positions at A.C.T. have been Associate Production Manager and Conservatory Producer. (he/him)

ADDITIONAL CREDITS

Bobby Alarcon, Music Copyist

Nicole Anderburg,
Costume Shop Overhire

Phoebe Angeni,
Production Assistant

Hannah Bailey,
Production Assistant

BJ Bandy, Costume Shop Overhire

Kristen Campbell, Wigs Crew

Tyler Dubuc, Lighting
Design Associate

Jessa Dunlap, Wigs Crew

Christopher Fitzer, Properties
Design Associate

Cindy Goldfield, Wigs Crew Sub

Mitchell Jakubka, Lighting
Design Associate

Melissa Kallstrom, Wardrobe Crew

Tyler Mark, Lighting Programmer

Felix "Shelix" McTague,
Wigs Stylist

Garrett Nothern,
Synthesizer Programmer

Kunal Prasad, SDCF Directing
& Choreography Fellow

Fred C. Riley III, Toto
Puppet Design Associate

Kathy Roberts, Costume
Shop Overhire

Grace Ramona Robertson,
Costume Shop Overhire

Jen Schuler, Production Assistant

Andrew Tebo, Assistant
Production Manager

Jen Thoele, Wardrobe Crew

Kevn Tijerina, Costume
Shop Overhire

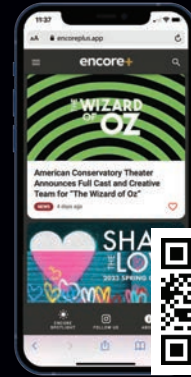
Emma Walz, Production Assistant

**Special thanks to Kristen Klehr
and the SF Conservatory of Music**

encore+

Your inbox just got a lot artsier.

Sign up for a weekly newsletter with
performing arts news, accessible
performance schedules, and more.



THERE'S NO PLACE LIKE HOME

Discover why people choose Frank Residences
as their new home

- Independent & assisted living and memory care
- Experienced & compassionate staff
- Modern design, spacious apartments
- Priority access to short-term rehab & skilled nursing

TOUR & LUNCH TODAY
415.562.0236

frankresidences.org



FRANK RESIDENCES

SAN FRANCISCO CAMPUS FOR JEWISH LIVING



RCFE#385601084

DAVID ZINN BROADWAY'S SHARPEST EYE

“David Zinn IS a co-conspirator. We’ve worked together for almost twenty years. I appreciate his ribald humor and easy laugh, commitment to the field and craft, his compassion for others in the room, his anarchic creativity balanced with ‘we open next week’ can do.”

—Pam MacKinnon, director of *Amélie* and Edward Albee’s *Seascape*

1.6/1.7 munchkin land



2.2 emerald city



2.5 outside witches castle



“David Zinn is Broadway’s sharpest eye . . . one of the best scenic minds in the business”

—Evan Rosen, *Brooklyn Daily Eagle*

The Wizard of Oz scenic renderings by David Zinn



(clockwise from top left) Jayne Houdyshell, Sarah Steele, Arian Moayed, and Reed Birney in *The Humans* on Broadway. Photo by Sara Krulwich for *The New York Times*.



Phillipa Soo and Savvy Crawford in *Amélie The Musical* on Broadway. Photo by Joan Marcus.

“Mr. Zinn’s aesthetic combines the literal-mindedness and repetitively riffing wildness of a toddler’s fantasy life”

—*The New York Times*



The set of *SpongeBob SquarePants the Broadway Musical*. Photo by Joan Marcus.

**TONY
AWARD
WINNER!**

The Humans set design is “terrifically detailed”

—*The New York Times*

**TONY
AWARD
WINNER!**



SpongeBob SquarePants the Broadway Musical: The “sets and costumes raise the bar for trippy visuals in mainstream theater”

—*The New York Times*

Seascape: “David Zinn’s striking set design . . . deservedly got its own round of applause when the curtains parted”

—*San Francisco Chronicle*



“When you’re working with David, the possibilities are *infinite*. David gets immediately to the root of whatever we’re doing in the most vibrant, anarchic, unexpected (but also somehow inevitable) way. Dreaming up Oz with David has been the greatest gift of a long, weird, windy life in the theater.”

—Sam Pinkleton, director of *The Wizard of Oz*



For a time lapse of the *Seascape* set build, scan here!

(Front) James Carpenter and Ellen McLaughlin (Back) Sarah Nina Hayon and Seann Gallagher in Edward Albee’s *Seascape* at A.C.T. (2019). Photo by Kevin Berne.

COMMUNITY CONNECTIONS

A.C.T. EDUCATION & COMMUNITY PROGRAMS DEPARTMENT

In order to create a *Wizard of Oz* that engages and uplifts the spirit of San Francisco and the Bay Area, director Sam Pinkleton and his team worked with members of A.C.T.'s Education & Community Programs Department to engage multiple community members both behind the scenes and onstage. Here are just a few ways we'd like to highlight for you, our participants, how these departments engaged with the production, local communities, artists, and students:

“Make-a-Thing” Micro-Commissions

During the pandemic, we invited artists in our A.C.T. community to participate in our Make-a-Thing micro-commissions. Our only directive to these brilliant, vital artists was to channel the impulses that felt most urgent and necessary to them into a short creative project—in other words, to “make a thing.”

Now, during *The Wizard of Oz*, we've invited two more experiential artists into the fold: Julius Rea and LeeAnn Dowd. We have asked them to participate in the same vein; this time riffing on our season and show theme of “home,” in conversation with the artistic vision of the show. In the lobbies of our space, you will see three interactive installations by these local artists: play with some Lego together to build a collective home; listen to the warming affirmations of being welcomed home; and experience the sensation of being at home in your body! We invite you to walk around before or after the show or during intermission to experience these pieces.

School Art Ask

Set designer David Zinn and director Sam Pinkleton wanted Munchkinland to be filled with artwork made by Bay Area youth—plastering the walls of the world Dorothy lands in. As you will see, the amazing set features as much youth-driven artwork as possible. We sent out the call for Bay Area schools to adorn an iconic San Francisco theater for a Bay Area version of the classic *Wizard of Oz*. The schools returned with a “heck yeah!” in enthusiastic numbers.

The prompts were:

What does home look like to you?

Write “HOME” and decorate it.

Are you a collage artist—do that!

“HOME” doesn't have to mean the house or place you live. It can be a thought, a feeling, a gesture, a person... anything that makes you feel at home.



Make-a-Thing installation during *Freestyle Love Supreme*, by Keiko Shimosato Carreiro and Sam Pinkleton

With this engaging way to interact with the youth and educators of San Francisco and the Bay, we've been able to excite a new generation of theatergoers to engage with this new take on a beloved classic—featuring their art!

Contributing schools included AccessSFUSD: The Arc, Aptos Middle School, Clarendon Elementary School, Hilltop School, James Lick Middle School, Kentfield School, Lafayette Elementary School, and San Lorenzo High School. Submissions were also received from students of Teaching Artists Aswad and Itta Johnson, children of A.C.T. staff, and many more.

Community Guest Performers

Early in the process, director Sam Pinkleton asked for a way to get local community movement and performance groups involved behind the scenes, as well as onstage. He and his team devised a plan to engage local movers in the “jitterbug” sequence of the show for specific performances. Although the musical number was cut from MGM’s 1939 movie musical, it is preserved in most stage productions.

The Jitterbug is a tool of the Wicked Witch of the West: a mosquito-like insect whose bite causes people to break into frenetic dance. Because this dance can take many forms, it is a perfect opportunity to feature different kinds of movement, including opportunities for various cultural dance forms, performance artists, and people

of all ages. The community team got to work connecting with our local community artists and movers to see who wants to shine in the spotlight on our larger-than-life Toni Rembe stage. Featured performances include the San Francisco Lesbian and Gay Freedom Band, Urban Jazz Dance Company, The Sundance Association for Country-Western Dancing, Bay Area Intertribal Dancers, & the A.C.T. staff! We're excited to bring you groups from different areas of the city, different performance styles, and groups that highlight many communities across the globe. The result will be an exciting intercultural artistic exchange in the land of Oz, all while maintaining our common shared experience: our home, the Bay Area.

Special Guests

You may also see a surprise guest or two as the Mayor of Munchkinland, so pay close attention—and look out for falling houses!

Shannon R. Davis, *Director of Community Connections*

Natalie Greene, *Associate Director of Education*

Juan Manzo, *Director of Education and Community Programs*

Anelisa Montoya, *Education and Community Programs Coordinator*



Scenic rendering by David Zinn

HAVE YOUR NEXT EVENT AT A.C.T.



DID YOU KNOW ALL OF OUR INCREDIBLE VENUES ARE AVAILABLE TO RENT?

Fully-equipped studios

Transformative theater spaces—ideal for cabarets, parties, or corporate meetings

Three lively bars

Immersive 283-seat Strand Theater

Historic 1000-seat Toni Rembe Theater

By housing your next rehearsal, performance, company meeting, or celebration at A.C.T., you are not only receiving a **dedicated team of experts** in the heart of the city—you are also directly supporting our nonprofit operations which **reach 200,000 people in the Bay Area** annually through theater, training, education, and community programs.

To learn more, please visit act-sf.org/rentals or email Aleksej Aarsaether, Director of Performance Residencies & Rentals at rentals@act-sf.org.

This is your theater, and we look forward to hosting you in our home!

ACTOR TRAINING AT A.C.T.



BRIDGE YOUR ARTISTIC JOURNEY.

Embark on a 15-week actor training program at one of the country's most acclaimed professional theater companies—located in the heart of one of the world's most culturally vibrant and diverse cities. Grounded in a rich academic curriculum, the San Francisco Semester introduces theater artists to the active, ongoing engagement of the Bay Area's eclectic and energetic arts community.

APPLICATION DEADLINES

Fall 2023: Aug 28–Dec 15
Final deadline: July 28

Spring 2024: Jan 26–May 17
Early-bird deadline: Oct 13
Most serious consideration: Nov 10
Final deadline: Dec 22

Learn more and apply at act-sf.org/sfs

A.C.T.'S CORPORATE MEMBERSHIP PROGRAM

BY NICOLE CHALAS

At American Conservatory Theater (A.C.T.), we are guided by our mission to engage the spirit of the San Francisco Bay Area. From the incredible performances on our stages, to the intensive actor training in our conservatory and our residencies in local Bay Area high schools, A.C.T. strives to nurture the art of live theater that acts as a catalyst for positive change.

Businesses like yours that operate in the Bay Area recognize that this is one of the best places in the country to attract talent and cultivate creative thinking. That talent is attracted to our area for the natural beauty, diversity and, especially, the robust culture. Engaging with San Francisco's top cultural institutions is not only good corporate citizenship, it also makes good business sense.

“We are delighted to sponsor A.C.T.’s production of *The Wizard of Oz*. There is no better time to celebrate the power of live arts. *The Wizard of Oz* is a perfect reason to get out and experience some of the great theater this city has to offer.”

—Michele Miller, *Cozen O'Connor*

For over 55 years, A.C.T. has prided itself on the excellence that distinguishes its endeavors and the artistry it produces. **A.C.T. reaches nearly 200,000 audience members** in a typical operating year, while our innovative education and community programs bring the transformative power of theater to



over **21,000 young people**, many of whom have historically lacked access to the arts.

The Corporate Membership Program at A.C.T. is designed to bring tangible, immediate value to our local business community and provide investing partners with the opportunity to advance one of the leading cultural institutions in the region. Specifically, we provide our business partners and their employees with a unique array of benefits, including enhanced brand awareness, special behind-the-scenes access, discounted and

complimentary ticket offers, access to our exclusive concierge ticketing service, opportunities for a range of client entertaining, and renowned professional development training program that brings acting skills to the conference room.

We hope your business will consider joining A.C.T.'s Corporate Membership program today!

For more information about A.C.T.'s Corporate Membership Program, please contact: Nicole Chalas at NChalas@act-sf.org or visit act-sf.org/corporate

A.C.T. extends our deepest thanks to our corporate production sponsors:



THE ALLEN GROUP LLC • ARMANINO LLP • DEWITT STERN

*listing as of April 7, 2023

producers CIRCLE

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

We are privileged to recognize Producers Circle members' generosity during the April 1, 2022 to April 1, 2023 period. For information about Producers Circle membership, please contact Sasha Habash at 415.439.2415 or shabash@act-sf.org.

**Deceased
*Bravo Circle Member
◇ All Hallows' Gala Supporter

Season Presenters (\$100,000+)

BARBARA BASS BAKAR

JEROME L. AND THAO N. DODSON ◇

Jerry is the former president of Parnassus Investments. Now retired, he serves on the boards of San Francisco Opera and San Francisco Symphony, as well as on the Emeritus Board of A.C.T. Thao serves on the board of the Asian Art Museum of San Francisco. 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.

MICHAEL P. N. A. HORMEL IN LOVING MEMORY OF JAMES C. HORMEL

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.

MARY AND STEVEN SWIG ◇

Company Sponsors (\$50,000-\$99,999)

Anonymous
Ray and Dagmar Dolby Fund
Frannie Fleishhacker
Kevin and Celeste Ford ◇
Jo S. Hurley * ◇
Mary Hynes and Marc Tessier-Lavigne ◇
Fred M. Levin in honor of
Nancy Livingston Levin,
The Shenson Foundation ◇
The Marymor Family Fund ◇
Deedee McMurtry
Donald J. and Toni Ratner Miller * ◇
David and Carla Riemer ◇
Patti and Rusty Rueff ◇
Kay Yun and Andre Neumann-Loreck

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

Anonymous
Nancy Blachman and David desJardins
Lily Chu and Daniel Sturman ◇
Ralph and Rebecca Clark
Daniel E. Cohn and Lynn Brinton
Jill Cowan and Stephen Davis ◇
Linda Jo Fitz ◇
Kirke and Nancy Sawyer Hasson ◇
John Little and Heather Stallings Little * ◇
Norman and Janet Pease
Elsa and Neil Pering *
Sara Eisner Richter and Michael Richter
Abby and Gene Schnair
Mark and Adeline Townsley
Aaron Vermut and
Adriana López Vermut ◇
Jay Yamada ◇
Nola Yee

Producers (\$15,000-\$24,999)

Norman Abramson in celebration of
David V. Beery ◇
Schatzie Allen-Jefferson ◇
Paul Asente and Ron Jenks
Ms. Joan Danforth
Carlotta and Robert Dathe ◇
Frances and Patrick Devlin ◇
Philip** and Judy Erdberg
Concepción and Irwin Federman *
Chris and Holly Hollenbeck ◇
Christopher and Leslie Johnson
Jeri Lynn and Jeffrey W. Johnson
Luba Kipnis and David Russel ◇
Mr. and Mrs. Robert McGrath
Cherie Sorokin ◇
Beverly and Loring Wyllie

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

Anonymous
Paul Angelo and Cindy Low
The Tournesol Project
Dr. Barbara L. Bessey ◇
Roger and Helen Bohl
Christopher and Debora Booth
Linda K. Brewer
Linda Joanne Brown and
Lauren Katherine Murlock
Joanna Ebizie
Jesse Lee Eller, Studio 5 -
Learning and Development, Inc. ◇
John L. Garfinkle
Dr. and Mrs. Richard E. Geist
Dr. Allan P. Gold and Mr. Alan C. Ferrara *
John & Marcia Goldman Foundation
Dianne and Ron Hoge
Linda and Frank Kurtz
Ken Lamb
Mr. and Mrs.** John P. Levin
Carol Martin
Nion McEvoy and Leslie Berriman
John Murphy & Paula Key
Clay Foundation - West
Michele Ballard Miller * ◇
Mr. and Mrs. Tom Perkins
Joseph E. and Julie Ratner ◇
Michelle Shonk and Anne** Shonk ◇
Lee and Carolyn Snowberg
Matthew and Lisa Sonsini
Laura and Gregory Spivy
Emmett and Marion Stanton
Wendy M. Vanden Heuvel and
Bradley L. Coley

directors CIRCLE

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

We are privileged to recognize these members' generosity during the April 1, 2022 to April 1, 2023 period. For information about Directors Circle membership, please contact Will Gaines at 415.439.2334 or wgaines@act-sf.org.

**Deceased
*Bravo Circle Member
◊ All Hallows' Gala Supporter

Benefactors (\$7,500-\$9,999)

Anonymous
David Jones and Joe D'Alessandro ◊
Paola and Richard Kulp
Christine and Stan Mattison
Wendy Mines and Eleanor Sue
Dr. James Robinson and
Ms. Kathy Kohrman

Playwrights (\$5,000-\$7,499)

Anonymous
Martin and Geraldine Brownstein
Frank and Kelly Cassidy
Steven and Karin Chase *
Lesley Ann Clement and
Karl Lukaszewicz
Susan and Ralph G. Coan, Jr. *
Kat and Gregg Crawford
James and Julia Davidson
Robert and Judith DeFranco
William H. Donner Foundation
William Draper III
John Fiddes and Karen Talmadge
Vicki and David Fleishhacker
Mrs. Susan Fuller
Leontina Gallagher
Sameer Gandhi and Monica Lopez
Marilee K. Gardner
Glasser Family Fund
Vinita Gupta
Richard N. Hill and Nancy Lundeen
Betty Hoener
Sy Kaufman *
Mr. Lawrence Kern
Pamela D. Lee *
Marcia and Jim Levy
Sue Yung Li and Dale K. Ikeda
Marmor Foundation/Drs. Michael and
Jane Marmor

Tim Mott and Ann Jones
Don and Sally O'Neal
Karen and Alfred Pace ◊
Scott Patterson *
Anne and Rick Riley
Susan Roos
Sally and Toby Rosenblatt
George and Camilla Smith
Mr. M. H. Suelzle *
Susan Terris
Sandra and John W. Thompson
Drs. Irving and Ann Weissman *
Dr. Andrew Wiesenthal and
Billie Wiesenthal

Directors (\$2,500-\$4,999)

Anonymous
Bruce and Betty Alberts *
Ms. Kay Auciello
Gwynn and Mitchel August
Chris Barker
Jeanne and William Barulich
Donna L. Beres and Terry Dahl
Audrey and Richard Bojack
Mr. Mitchell Bolen and
Mr. John Christner
Gayle and Steve Brugler
Lynn Bunim and Alexander Fetter
Ms. Allison Butler and Mr. Richard Peers
Ms. Sally A. Carlson
Kenyon S. Chan and Shirley Hune
Kent and Nancy Clancy
Teresa Clark and Martin Lay
Mr. and Mrs. David Crane
Ms. Karen T. Crommie
Ashley and Paul Dalzell
Joan T. Dea and Lionel F. Conacher
Mr. and Mrs. Sandy Dean
Madeline and Myrkle Deaton
Ingrid M. Deiwiks
Steven and Roberta Denning ◊

Dr. Caroline Emmett and
Dr. Russell Rydel
Barb and Gary Erickson
Charles** and Susan Fadley *
Mr. Robert Feyer and
Ms. Marsha Cohen *
Sue and Ed Fish
Mr. and Mrs. Patrick F. Flannery
Richard and Marilyn Fowler
Michael Gaines
William Garland and Michael Mooney
Mr. Michael R. Genesereth
Marcia and Geoffrey Green
Dr. and Mrs. Gabriel Gregoratos
Ms. Ann M. Griffiths
Douglas Grigg
Ms. Kendra Hartnett and
Robert Santilli *
Dr. James and Suzette Hessler
Lenore Heffernan
Ms. Marcia Hooper *
Robert and Riki Intner
Ms. Carolyn Jayne
Edina Jennison
Ms. Pamela L. Kershner
Ms. Peggy Kivel
Mr. R. Samuel Klatchko
Harold L. Wyman Foundation
Harriet Lawrie
Ronald J. Loar, P.E.
Mr. and Mrs. Robert W. Logan
Dr. Steven Lovejoy and
Dr. Thane Kreiner
Eric Mathewson
Katherine McGee ◊
Elisabeth and Daniel McKinnon
Nancy Michel *
Elizabeth and Jeff Minick *
Mr. Ronald Morrison *
John and Betsy Munz
Ms. Mary D. Niemiller

Barbara O'Connor, in memory of
John V. O'Connor
Mrs. Margaret O'Drain *
Mary Jo O'Drain
Janet and Clyde Ostler *
Rebecca Parlette-Edwards and
Thomas Edwards
Gordon Radley
Ms. Joyce Ratner ◊
Jeff and Karen Richardson *
Mr. Orrin W. Robinson, III
Marguerite Romanello
Jacqueline Smith and Gary Glass
Ann and Robert Spears
Steven and Chris Spencer
Vibeke Strand, MD and Jack Loftis, PhD
Richard and Michele Stratton *
Streets Family *
Nancy Thompson and Andy Kerr
Susan A. Van Wagner
Kiran and Vino Verghese
Arne and Gail Wagner
Mr. and Mrs. James Wagstaffe
Ms. Margaret Warton and
Mr. Steve Benting *
Ms. Carol Watts
Ms. Beth Weissman
Diane B. Wilsey
Ms. Betsy Wolkin
Mr. and Mrs. Roy B. Woolsey
Mr. and Mrs. Roger Wu *

YOU BRING OUR PRODUCTIONS TO LIFE!



(L to R), Phil Wong, Sam Jackson, and Keiko Shimosato Carreiro in *The Headlands*. Photo by Kevin Berne.



Kaisha Desselines-Wright and Dina Sok in *Passengers*. Photo by Kevin Berne.

Make an investment in the arts today | act-sf.org/support | 415.439.2415

friends of A.C.T.

We are privileged to recognize Friends of A.C.T. members' generosity during the April 1, 2022 to April 1, 2023 period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about Friends of A.C.T. membership, please contact Sasha Habash at 415.439.2415 or shabash@act-sf.org.

*Deceased
*Bravo Circle Member
◇ All Hallows' Gala Supporter

Patrons (\$1,200–\$2,499)

Anonymous
Mr. Larry Bardoff and
Ms. Lilli Alberga
Mr. David N. Barnard *
Allen and Lynn Barr
Mr. Daniel R. Bedford
Carol M. Bowen and
Christopher R. Bowen *
Grace Brett Kelly
Ken and Jackie Broad Family Fund
Lydia Callaghan * ◇
Edward and Joan Conger
Shirley and Steve Cookston
Edward and Della Dobranski
Mr. James Feuille and
Ms. Nancy J. Murray
Elizabeth and Paul Fraley
Ms. Susan Free
Alan and Susan Fritz
Ms. Margaret J. Grover
Mr. David C. Hale *
Mr. Kim Harris and Bennet Marks *
Mrs. Deirdre Henderson *
Adrienne Hirt and Jeffrey Rodman *
Alex Ingersoll and
Martin Tannenbaum
Harold and Lyn Isbell
Kenneth Kilen and
Francine Miltenberger
Michael Kim *
George and Janet King
Geoffrey Lauter
Barry and Ellen Levine
Jennifer S. Lindsay *
Steve and Judy Lipson *
Ross MacKinnon
Dr. Margaret R. McLean *
Thomas and Lydia Moran
Sharon and Jeffrey Morris
Jane Neilson *
Bruce Noble and Diane Elder
Ms. Susan O'Brien
Margo and Roy Ogus
Mrs. Diane Paradiso
Eugene Park
Janine Paver and Eric Brown
Tyler and Kathryn Peyton Brown *
Robert and Marcia Popper
Mrs. Maria Elena Ratinoff
Barbara and Saul Rockman
Ms. Mary Ellen Rossi
J. Stuart Ryan
Ms. Monica Salusky and
Mr. John Sutherland
Mr. Curtis Sanford *
Betty and Jack Schafer
Kathy and Elliot Shubin
Mr. Mark Small
Jane and Jay Taber *
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Steven and Jacqueline Tulsy
John R. Upton Jr. and
Janet Sassoon-Upton *
Elizabeth Werter and Henry Trevor
Mr. Richard West
Robert T. Weston
Susan Ping Wong and
Bart Connally *
Barbara and Mordechai Winter *
Victoria and Richard Zitrin,
The Arthur and Charlotte Zitrin
Foundation

Sustainers (\$750–\$1,199)

Anonymous
Carolyn Alexander *
Seth Ammerman and
Yoran Levin *
Mr. and Mrs. Harold P. Anderson
Rebecca and David Ayer *
Mr. and Mrs. Bernard Butcher
Jaime Caban and Rob Mitchell
Todd H. Charles, in memory of
Dr. Robert Scheid
Craig E. Claussen *
Jean and Mike Couch
James Cuthbertson
Yogen and Peggy Dalal
Mr. Louis Detjen
Ron Dickel
Maria Donat
Lara Druyan and Tom Stuart
Ms. Carol Duffield
Robert Ellis
Leif and Sharon Erickson
Jerome B. Falk
Mr. William C. Fitch
M. Daniel and Carla Flamm
Mr. Gregory Fung
David B. Goldstein and
Julia Vetromile
Kaaren Hansen &
Joseph Grass *
Lester Harrington
Dr. William G. Hope
Mary and Eric Horvitz
HM Irvin
Stephanie and Owen Jensen *
Allan and Rebecca Jergesen
Bernice Lindstrom
Mr. and Mrs. Bruce A. Mann
Sue and Dave May *
Robert McCleskey
Carol McCutcheon-Aguilar and
Luis Aguilar *
Joseph C. Najpaver
Ms. Lisa Nolan
Emilie and Douglas Ogden
Barbara Paschke and
David Volpendesta *
Mr. David J. Pasta *
John and Amy Pernick
Mr. Amr Razzak *
Mr. and Mrs. Charles Rino
Jillian C. Robinson *
Karen and Bruce Rohde *
Lisa Scheidecker and
Andrew Velline *
Mr. Jim Sciuto *
Rick and Cindy Simons
Mr. Jordan Smith
Ms. Joan Suzio *
The Laney and Pasha Thornton
Foundation
Ms. Mary Topliff
Mr. Jeffrey Trescott
Leon Van Steen
Mr. and Mrs. Philip Zimbardo

Multiyear Donors Under \$750

Anonymous *
Robert and Keren Abra *
Robert Anderson *
Ittai Bareket *
Teveia Rose Barnes and
Alan Sankin *
Ms. Susan Beech *
Ms. Gloria Bell *
Holland Bender *
Carole Bennett *
Mr. Andrew Bezella *
Jacqueline and
Catherine Bigelow *
Steven Blasberg *
Mr. John Bliss *
Christine Bolt *
Mr. and
Mrs. Charles W. Bowman *
Ken Brashear *
Neil Bray *
Mr. Larry E. Brown *
Ms. Angela Brunton *
Ms. Carol Buchser *
Mario Caceres *
Nancy Camarillo *
Mr. and Mrs. Charles and
Deryl Castellano *
Florence Cepeda and
Earl Frick *
Mark Chaitkin and Cecilia Storr *
Mr. Robert J. Chapman *
Ms. Catherine Chase *
Steve and Lois Chess *
Chi Chow *
Al and Kathy Ciabattoni *
Rachael Clarke *
Mary and David Claugus *
Careful Clean *
John Collet *
Dr. Michael V. Collins *
Dr. and
Mrs. William J. Comport *
Shari Conrad *
Marilyn Berg Cooper *
Ms. Karen Crandall *
Charles Cushner *
Dr. Charlotte M. Davis *
Madeleine Deininger *
Sylvia and
Steven Dos Remedios *
Ms. Jane Drake *
Marilyn Dunn *
Susan Dwyer *
Ann Dye *
Ms. Adrienne Edens *
Alicia English *
Margery Eriksson *
Susan Eschweiler *
Toni Eslick *
Ms. Ellen M. Farrell *
Ms. Connie J. Finster *
Patricia Flanagan *
Dan and Barbara Freeman,
in memory of
Sara Freeman Pepper *
Mr. Steven Frus *
Jay Fry *
Ms. Marianne Gagen *
Mr. Michael Geschwind *
Richard Gibson and
Paul Porcher *
Martha Gish *

Judith Goldberg *
Keith Goldstein *
Ms. Carol A. Goodman and
Mr. Anthony Gane *
Robin Gordon *
Ms. JeNeal Granieri and
Alfred F. McDonnell *
Ms. Gail Ann Greely *
Ms. Janet Greene *
Ms. Gladys Guenther *
Marcia Gugenheim *
Ms. Marlyne L. Hadley *
Josh Halloway *
Kendell Hardy *
James Helman *
Ms. Michele Helmar *
Ms. Kristine J. Heydon *
Betty Ho *
Johnson Hor *
Thomas Hubbard *
Ms. Kathryn Hunt and
Mr. Keith Herbert *
Mr. Bill Irwin *
Mary Eddy Janigian *
Ross Johnson *
Sylvia M. Johnson *
Karen Johnson-McKewan *
Mr. Robert Jones *
Mr. Geza Kadar, Jr. *
Ms. Barbara Kado *
Sewellyn and Julio Kaplan *
Calanit Kedem *
Georgene Keeler *
Albina Kehoe *
Ms. Kathryn Kersey *
Lisa Key *
Sylvia Shamim Khan and
Chris Waddell *
Nelda Kilguss *
Ms. JoAnn Knecht *
Ms. Hamila Kownacki *
Stewart Kramer *
Michelle Krumland *
Ms. Barbara Kuklewicz *
Nancy Kux and Roger Kelly *
Elizabeth W. Leeds *
Laura Leibowitz *
Peggy Lowndes *
Mr. and
Mrs. Arthur Luehrmann *
Cheryl and Laurence Lyons *
Allan Mann and Seiji Morikawa *
Alan Markle *
Mr. Stephen Merlo *
Amy Meyer *
Charles P Miller *
Ms. Ellen Moore *
Ms. Linda Myers *
Peter and Elise Navin *
Tim Nesbitt *
Nancy Nicholson *
Molly Noble *
Michael T. O'Connor and
Tanya Wodinsky *
Susan O'Doherty *
Pamela Orloff *
Mr. James O'Toole *
Ms. Maryann Pacula *
Carol J. Palmer *
Virginia and
J. Lawrence Pearson *
Mr. Jeff Pekrul *
DiAnn Perko *
Ms. Lois Peterson *

Audrey Pineda *
Hilary Placzek *
Ms. Margaret Poggio *
Ms. Judi Pogue *
Robin Poppino-Kuntz *
Ms. Kathleen Ramirez *
Bertrum and Anne W. Raphael *
Jann Reed and Lester Wong *
Mr. Matt Reid *
Pete Richards *
Peter and Carla Riechers *
Kelly Riggio *
John and Kyoko Robinson *
Ms. Bianca Rosario *
Fred Rosenblum *
Charles Roslof *
Dr. David Rovno *
Ms. Tobi Rubin *
Laura Jo Ruffin *
Ms. Hazel Rule *
Ms. Nancy Ruskin *
Frances Q. Schaeffer *
Frank Schirrmeister *
Ms. Heidi Schlegel *
George and Paula Schlesinger *
Sean Schluntz *
Ms. Lauren A. Schwartz *
Ms. Karen A. Scott *
Ms. Linda Scourtis *
Joseph Sieger and Stuart Dick *
Mr. Lisa Silveria *
Raven Sisco *
Ms. Anne W Smith *
Virginia Smith *
Ms. Lillian Steinkle *
Jennifer Steinmann *
Diana Stewart *
Erica Stinemates *
Ms. Carol R. Strand *
Rachel Stuart *
Scott Sutherland *
Mr. John E. Sweeney and
Ms. Lana Basso *
Ms. Susan Swope *
Yankin Tanurhan *
Ms. Ruth Aldridge Tara *
Alison Tatlock *
Scot L. Terry and
Roberta D'Anneo *
Sue Torres *
Deborah Tran *
Dale Underwood and
Kirsti Aho *
Ms. Gretchen Von Duering *
Katherine and Adrian Wadley *
Ms. Ludmila Waluto *
Mrs. Lawrence and Juli Weiss *
Ms. Kathryn Wheble *
Marissa White *
Nancy and Warren Wilson *
Ms. Mary Wolfe *
Anne Younan *
Constance and Francis K. Yu *
Ingu Yun *
Dr. and Mrs. Marvin B. Zwerin,
in memory of
Nancy Livingston *



Providing a Legacy for A.C.T.

JO S. HURLEY, CHAIR

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

**Deceased

For more information about Prospero Society membership, please contact

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



Gifts Designated to A.C.T.

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

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

John B. McCallister
John G. McGehee
Dr. Margaret R. McLean
Deedee McMurtry
Mary and Gene Metz
J. Sanford Miller
Thomas Foutch
Pennie Needham
Mr. Dante Noto
Patricia Patton
Elsa and Neil Pering
Barbara Phillips
Robert and Marcia Popper
Kellie Raines
Bert and Anne Raphael
Mrs. Maria Elena Ratinoff
John and Karen Kopac Reis
Toni Rembe and Arthur Rock
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Ms. Andrea Rouah
Dr. David Rovno
Ms. Pamela Royse
Mr. and Mrs. Paul Sandberg
Brian Savard and Andrew Smith
Sonja Schmid
Mr. Harold E. Segelstad
Anne Shonk**
Ms. Ruth A. Short
Dr. Elliot and Mrs. Kathy Shubin
Cherie Sorokin
Ruth and Alan L.** Stein
Bert** and LeAnne Steinberg
Jasmine Stirling
Mr. John E. Sweeney and Ms. Lana Basso
Jane and Jay Taber
Marilyn E. Taghon
Nancy Thompson and Andy Kerr
Mr. Dayton E. Torrence
Michael E. Tully
Herman Victor
Ms. Maria M. Walcott
Mrs. Katherine G. Wallin and Mr. Homer Wallin**
Paul Weintraub and Raymond Szczesny
Ms. Beth Weissman

Tim M. Whalen
Barry Williams and Lalita Tademey
Beverly and Loring Wyllie
Kay Yun and Andre Neumann-Loreck

Gifts Received by A.C.T.

The Estate of Barbara Beard
The Estate of John Bissingner
The Estate of Ronald Casassa
The Estate of Rosemary Cozzo
The Estate of Nancy Croley
The Estate of Leonie Darwin
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Mortimer Fleishhacker
The Estate of Mary Gamburg
The Estate of Rudolf Glauser
The Estate of Phillip E. Goddard
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Ines R. Lewandowitz
The Estate of Thomas H. Maryanski
The Estate of the McKibben Family
The Estate of Michael L. Mellor
The Estate of Adrienne H. Mitchell
The Estate of Bruce Tyson Mitchell
The Estate of Byron R. Meyer
The Estate of Milton J. Mosk
The Estate of Gail Oakley
The Estate of Shelly Osborne
The Estate of Dennis Edward Parker
The Estate of Rose Penn
The Estate of Shepard P. Pollack
The Estate of Margaret Purvine
The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
The Estate of Dr. F. Stanley Seifried
The Estate of Marvin Tanigawa
The Estate of Olivia Thebus
The Estate of Ayn and Brian Thorne
The Estate of Sylvia Coe Tolk
The Estate of Nadine Walas
The Estate of Elizabeth Wallace
The Estate of Frances Webb
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 April 1, 2022 to April 1, 2023 period.

Judith and David Anderson in honor of Barbara Bessey
Sara and Andy Barnes in honor of Linda Jo Fitz
Edy Chan in honor of A.C. Donald
Kenyon S. Chan and Shirley Hune in honor of Andy Chan Donald
James R. Daus in honor of Nancy Livingston
Megan Dickinson in honor of the marriage of Meredith Charlson and Matthew Donato
John Dujmovic in honor of Maria Therese Dujmovic
Linda and Bruce Goldman in honor of Michele Ballard Miller
Josh Halloway in honor of Andy Chan Donald
Mr. Kevin J. Keen in honor of his wife, a lover of the theater
Fred M. Levin in honor of Thao and Jerry Dodson
Jeanose Lexima in honor of Voices Change
Susan Medak and Gregory S. Murphy in honor of Jennifer Bielstein
Eric and Susan Nitzberg in honor of Craig Slaughter
Ms. Donna Petre and Mr. Dennis Styne in honor of Samara Edelstein

Suzanne Price in honor of Amber Price
Frances Q. Schaeffer in honor of Emily Schaeffer and Zev Valancy
Sandra and John W. Thompson in honor of Robina Riccitiello
Mark and Adeline Townsley in honor of Jill MacLean
Kiran and Vito Verghese in honor of A.C.T.'s Young Conservatory and Jill MacLean
Seth Ammerman and Yoran Levin in memory of Helen Martin
James Branco in memory of Olga Mylan
Neil Bray in memory of Cristene V. Bray
Matt Cassem in memory of Barbara Knudtson
Todd H. Charles in memory of Dr. Robert Scheid
Daniel E. Cohn and Lynn Brinton in memory of Anne Shonk
Kat and Gregg Crawford in memory of Delia Brinton
Douglas Grigg in memory of Kaatri Grigg
Ms. Joy Eaton in memory of Todd Wees
Susan Fadley in memory of Charles S. Fadley

Herb Felsenfeld in memory of Ken Ruta
Linda Jo Fitz in memory of Anne Shonk
Keith and Elizabeth Halperin in memory of Ken Ruta
Keith and Elizabeth Halperin in memory of Anne Shonk
Mrs. Henry Paul Hensley in memory of Henry Paul Hensley
Ms. Pamela L. Kershner in memory of Richard and Marian Kershner
Richard and Victoria Larson in memory of Dennis Powers
Eric Lesselbaum in memory of Olga Mylan Lesselbaum
Dr. Margaret R. McLean in memory of Teresa and Phillip McLean
Nancy Michel in memory of Glen Michel
Nancy Nicholson in memory of Ken Ruta
Lucy Reckseit in memory of Anne Shonk
Constance and Francis K. Yu in memory of Phillip Capin
Dr. and Mrs. Marvin B. Zwerin in memory of Nancy Livingston

The Rising Leaders Council

Jordan Auleb
Lee Brand

Courtney Francois
Stephanie Garber

Monica Garcia
Nicholas Hemenway

Rodney Earl Jackson Jr.
Kurt Nelson

Ben Pepin
Cosima Singleton

Gifts in Kind

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



CyberTools for Libraries
GREENS Restaurant

Joe Tally and Dan Strauss
Premium Port Wines, Inc.



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.

THEATRE FORWARD

\$100,000 AND ABOVE

Bank of America
The Hearst Foundations

\$50,000-\$99,999

Citi
\$25,000-\$49,999
The Augustine Foundation
BNY Mellon
Pamela Farr & Buford Alexander
Goldman, Sachs & Co.
Hearst
MetLife Foundation
Morgan Stanley
Lisa Orberg
Prudential Financial
The Schloss Family Foundation
Daniel A. Simkowitz & Mari Nakachi
Wells Fargo

\$15,000-\$24,999

Mitchell J. Auslander & Kimberlee Abraham
Bloomberg
Paula A. Dominick
Lucy Hardison
Donna Kalajian Lagani
Gretchen Shugart & Jonathan Maurer
Pfizer, Inc.
TD Bank
\$10,000-\$14,999
Judy R. Bartlett
Steven & Joy Bunson
Dorsey & Whitney LLP
Ernst & Young
Bruce & Tracey Ewing
Roe Green*
Marsh & McLennan Companies, Inc.
The Maurer Family Foundation
RBC
S&P Global
Travelers

\$5,000-\$9,999

Anonymous
Michelle Cenis
Richard K. Greene
Nancy Hancock Griffith*
KLDDiscovery
Susan & John Major Donor
Advised Fund at Rancho Santa Fe Foundation
Robin & Bob Paulson Donor
Advised Fund at Rancho Santa Fe Foundation
Playbill †
The Patti & Rusty Rueff Foundation
Michelle Schwartz
Raja Sengupta
George & Pamela Smith*
John Thomopoulos
Evelyn Mack Truitt
James S. & Lynne P. Turley*
Joseph Yurcik*

\$2,500-\$4,999

Joseph Baio*
Yvonne Bell*
BOND Theatrical
Robin Cohen*
Concord Theatricals
Lucy Fato & Matt Detmer*
Fischer Jordan LLC
Ari & Shimona Katz*
Louise Moriarty & Patrick Stack*
Elliott Sernel & Larry Falconio*
The Shubert Organization
Mary Beth Winslow & Bill Darby*
Wolters Kluwer

\$1,500-\$2,499

Cindy Black
John R. Dutt*
Christ Economos*
Debi Feinman
Kamilah Forbes

Sanderson Family Donor
Advised Fund at Rancho Santa Fe Foundation
Daryl Roth Productions
Roundabout Theatre Company
Stephanie Scott
Darren Sussman
Carl Sylvestre & Robert Kennedy
Elenora Walczak
Walnut Street Theatre
Michael A. Wall
ZIN Technologies, Inc.

If you note an inadvertent error in our donor listing, contact devo@theatreforward.org.

* National Society Membership
† Includes In-kind support

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.

OFFICIAL HOTEL PARTNER

THE WESTIN
ST. FRANCIS
SAN FRANCISCO
ON UNION SQUARE

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



THEATRE FORWARD



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



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

The Allen Group, LLC
JP Morgan Chase & Co.
Perkins Coie LLP
Pillsbury Winthrop Shaw Pittman LLP
San Francisco Proper Hotel

MEDIA PARTNER

San Francisco Chronicle

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact 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
The Hearst Foundations
Koret Foundation
The Bernard Osher Foundation
San Francisco Grants for the Arts
The Shubert Foundation

\$50,000–\$99,999

Anonymous
Laurents / Hatcher Foundation
San Francisco Office of Economic and
Workforce Development

\$25,000–\$49,999

Arts Midwest
Department of Education
The Edgerton Foundation
Walter and Elise Haas Fund
The Kimball Foundation
Laird Norton Family Foundation
San Francisco Office of Small Business
The Virginia B. Toulmin Foundation

\$10,000–\$24,999

Davis/Dauray Family Fund
Marin Community Foundation
National Endowment for the Arts
San Francisco Music and
Entertainment Fund
The Sato Foundation
The Sheri and Les Biller Family Foundation
The Zellerbach Family Foundation

\$5,000–\$9,999

Anonymous
The Bill Graham Memorial
Foundation
Edna M. Reichmuth Educational Fund of
The San Francisco
Foundation

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.

Axiom Corporation
Adobe Systems Inc.
Apple, Inc.
Applied Materials
AT&T Foundation
Bank of America
Bank of America Foundation
Bank of New York Mellon
Community Partnership
BlackRock
Charles Schwab
Chevron

Chubb & Son
Cisco
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
Facebook
Federated Department Stores
Freedom Financial
Fremont Group
The Gap
GE Foundation
Genetech

Google
Hewlett-Packard
IBM International Foundation
Intel
Intuitive Surgical
JPMorgan Chase
Johnson & Johnson Family
of Companies
Levi Strauss Foundation
LinkedIn
Lockheed Martin Corporation
Macy's, Inc.

Merrill Lynch & Co.
Foundation, Inc.
Netflix
Northwestern Mutual
Foundation
Microsoft
Oracle
Pacific Gas and Electric
Pfizer
Arthur Rock
Salesforce
State Farm Companies
Foundation

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



A.C.T. is



 **bartable**

bart.gov/bartable

A.C.T. STAFF

PAM MACKINNON Artistic Director

Artistic

Andy Chan Donald, *Associate Artistic Director*
Joy Meads, *Director of Dramaturgy and New Works*
Aleksj 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, *Associate Director of Production*
Michael Anderburg, *Conservatory Production Manager*

Costume Shop

Jessie Amoroso, *Costume Director*
Kinsey Thomas*, *Costume Shop Assistant*
Mika Rubinfeld, *Costume Shop Administrator*
Kelly Koehn, *Craft Artisan*
Peter Gravenor, *First Hand*
Jessica Carter, *Wigs, Hair, and Makeup Manager*
Alexander Class, *Wig Supervisor*

Prop Shop

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

Crew (Local 16)

Stephanie Killian, *Head Props*
Shawn Anceston, *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

Audrey Thesing, *Office Associate*

Human Resources

Chrystal Ellis Sweazey*, *Director of Human Resources and EDI*
Dao VanQuate, *Human Resources Manager*
Alejandra Maria Rivas*, *EDI Manager*

General Management

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

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*

Operations

Leopoldo Benavente, *Interim Facilities and Operations Manager*
Jeffrey Warren, *Associate 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*
Will Gaines, *Associate Director of Individual Giving*
Derek Collard, *Special Events and Donor Engagement Manager*
Kevin Dolan, *Development Operations Specialist*
Malaika Kirkwood, *Development Assistant*
Katie Maggard, *Development Researcher and Prospect Manager*

JENNIFER BIELSTEIN Executive Director

Marketing & Public Relations

Adam Thurman, *Director of Marketing & Communications*
Syche Phillips, *Deputy Director of Marketing*
Kevin Kojak/Prismatic Communications, *Public Relations Counsel*
Samantha Lomax, *Digital Engagement Manager*
Sarah Sugg, *Video Content Producer*
Laura Clatterbuck, *Lead Visual Designer*
Dani Karonis, *Graphic Designer*
Nakia Gibbs, *Digital Marketing Associate*

Ticket Services

Jorena de Pedro-Viernes, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Englemann, *Head Treasurer*
Sienna Sherman, *Head Treasurer*
Elizabeth Halperin, *Assistant Head Treasurer*
Andy Alabran, *Treasurer*
Jane McKay, *Treasurer*

Audience Services

Megan Murray*, *Director of Audience Services*
Jerry Chirip, *Audience Services Associate*
Sudeshana Karki, *Audience Services Concessions Manager*
Bernadette Fons, *Audience Services Concessions Associate*
Joe Henkin, *House Manager*
Sadie Li, *House Manager*
Traci Mar, *House Manager*
Genevieve Pabon, *House Manager*
Tuesday Ray, *House Manager*
Mark Saladino, *House Manager*

Bartenders

Ramsey Abouremeleh, Philip Aung, Mimi Bui, Yamilette Carrion, Aramis Cedeno, Matthew Day, Terri De Martini, Warren Duprey, Clara Fulks, Chris Hayes, Anthony Hernandez, Anthony Hoey, Sam Hoffman, Fred Izard, Emiliano Jimenez, Stan Joe, Robert Jones, Tyler MacDonald, Yamel Alexandra Miranda, Susan Monson, Shawn Paton, Austin Poznoski, Damian Samuel, Todd Van Fleet, Vannessa Williams, Kacey Wilson, Tygre Wolf, June Yee

Ushers

Susan Allen, Rodney Anderson, Felix Bishop, Serena Broussard, Philip Carberry, Myah DeStefans, John Doll, Katherine Dominguez, Molly Donoh, Lindsey Drew, Christine Ford, Miletta Foster, Gerry Garber, Claire Eugenia Gerndt Jr, Jaiyah Gordon, Carol Grace, Aron Gruber, Kathleen Keeler, Alec Le, Sharon Lee, Steven LeMay, John Light, Palima Lukins, Maria Markoff, Kescha Mason, Val Mason, Kenneth McKellar, Meechai McKellar, Felix McTague, Mary O'Connell, Nathaniel Paluga, Isabel Poling, Audrey Soss, Melissa Stern, David Tavernas, Christopher Willers, May Yasui

Safety

Loren Lewis, *Ambassador*
Jesse Nightchase, *Ambassador*
Angel Rodriguez, *Ambassador*
Idriss Sow, *Ambassador*

Education & Community Programs

Juan Manzo*, *Director of Education & Community Programs*
Shannon R. Davis, *Director of Community Connections*
Natalie Greene, *Associate Director of Education*
Elizabeth Halperin, *Student Matinee Coordinator*
Anelisa Montoya, *School and Community Programs Coordinator*

Teaching Artists

Andy Alabran, Reyna Brown, Yari Cervas, Janel Chante Callie Floor, Caela Fujii, Kathryn Gubler, Lauren Kivowitz, Anne Kobori, Josh Matthews, Brennan Pickman-Thoon, Annie Rovzar, Kimiya Shokri, Real Vargas

Conservatory

Peter J. Kuo*, *Director of the Conservatory*
Fran Astorga*, *Conservatory Manager*
Kelsey Tremewan, *Conservatory Adult Programs Coordinator*

Library Staff

Joseph Tally, *Head Librarian*

Library Volunteers

Theresa Bell, Laurie Bernstein, Helen Jean Bowie, Bruce Carlton, Barbara Cohrsen, Richard Dillenbeck, Ken Holsclaw, Emerald Keehan, Martha Kessler, Nelda Kilguss, Barbara Kornstein, Gail MacGowan, Vineet Mishra, Connie Pelkey, Dana Rees, Dave Sikula, Roger Silver, Jane Taber, Susan Torres, Joyce Weisman, Jean Wilcox, Marie Wood, Joann Wu

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
Deb Fink
Paul Finocchiaro
Margo Hall
Maya Herbsman
Monique Jenkinson
Drew Khalouf
Peter J. Kuo
Carolina Morones
Thaddeus Pinkston
Mark Rafael
Kate E. Ryan
Chauntee* Schuler Irving
Elyse Shafarman, MA
Dee Dee Stephens
Mia Tagano
Jomar Tagatac
Laura Wayth
Valerie Weak

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 Assistant*
Noah Babcock, *YC Summer Associate*
Veronica Fealy, *YC Summer Associate*
Andy Alabran, *Acting, Voice & Dialect*
Kimberly Braun, *Musical Theater*
Janel Chanté, *Musical Theater, Acting*
Meredith Joelle Charlson, *Dance/Choreographer*
Gwynnevere Cristobal, *Musical Theater, Acting*
Jane Erwin, *Musical Theater, Voice*
Allison Gamlen, *Cabaret*
Nancy Gold, *Physical Character, Acting*
Andrew Mondello, *Musical Theater, Acting*
Brennan Pickman Thoon, *On-Camera, Acting*
Thaddeus Pinkston, *Accompanist, Musical Arranger*
Leandra Ramm, *Cabaret, Voice, Private Coaching*
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

Natalie Greene, *Physical Theater*
Mark Jackson, *Performance Making*
Peter J. Kuo*, *Collaboration Building*
Michael Mohammed, *PhD, Voice*
Anna Marie Sharpe, *Acting Styles*
Jack Sharrar, *PhD, Cultural Landscaping*
Dee Dee Stephens, *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

A.C.T. PROFILES



PAM MACKINNON

(A.C.T. Artistic Director) is in her fifth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 75 productions around the country, off Broadway, and on Broadway. Her Broadway credits

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), 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*

Wolf?, and Bruce Norris's *Clybourne Park*. Her most recent credits include world premieres of Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre, Playwrights Horizons), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), Christopher Chen's *Communion* (A.C.T.), and María Irene Fornés's *Fefu and Her Friends* (A.C.T.). She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Jennifer Bielstein. Pam is the most recent past president of SDC, the national union representing stage directors and choreographers, and remains on their board. (she/her)



JENNIFER BIELSTEIN (Executive

Director) joined A.C.T. in 2018. She serves on the boards of Theatre Forward and TCG (Theatre Communications Group), is a member of the International Women's Forum, the Advance SF Advisory Panel, and the leadership team of the SF Arts

Alliance, was part of Mayor Breed's Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 80 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. She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Pam MacKinnon, and as one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times* in 2021.

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 the Lincoln Park Zoo, as well as served on multiple arts and civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, has been recognized as one of Louisville's *Business First's* 40 Under 40, by *Twin Cities Business* as a Person to Know, and by *Minnesota Business* magazine as a Real Power 50 member. Bielstein is a graduate of the University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and has an MBA from Bellarmine University, where she received the MBA Faculty Merit Award, was inducted into the honor society Beta Gamma Sigma, and in 2021 was recognized as a Distinguished Alumna. (she/her)

ABOUT THE THEATER

MAILING ADDRESS

415 Geary St
San Francisco, CA 94102

ONLINE: 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 for details.

GROUP DISCOUNTS

Groups of 10 or more save 20%! For more information contact 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.

SENSORY SUPPORTS

Fidgets, ear protection and eye protection are available free of charge in coat check.

CHECK TO CHARGE

Mobile devices can be charged in coat check while you watch the show. You are welcome to check your phone into a charger at our attended coat check on the lower level. We're happy to offer this service without a fee.

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 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.

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.



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.

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.



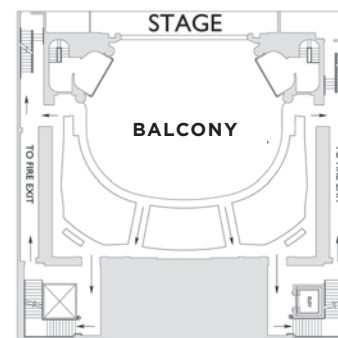
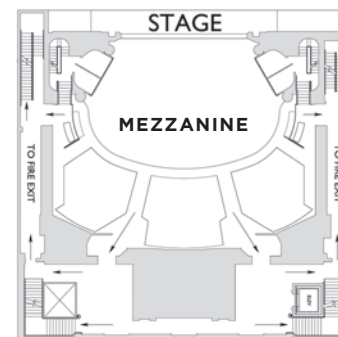
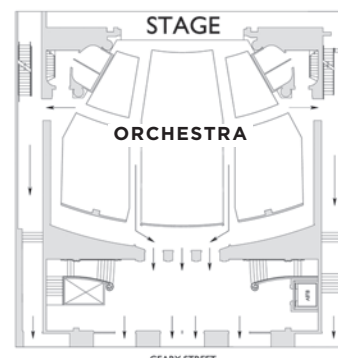
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

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



**"Extraordinarily imaginative...
one of the single scariest moments ever seen onstage.
Yet at its heart, *Let the Right One In*
is a stirring love story."**

—*Theatremania*

BERKELEY REPERTORY THEATRE, IN ASSOCIATION WITH
MARLA RUBIN PRODUCTIONS AND BILL KENWRIGHT,
PRESENTS THE NATIONAL THEATRE OF SCOTLAND PRODUCTION OF

LET THE RIGHT ONE IN

A STAGE ADAPTATION BY **JACK THORNE**
BASED ON THE SWEDISH NOVEL AND FILM BY
JOHN AJVIDE LINDQVIST
DIRECTED BY **JOHN TIFFANY**
ASSOCIATE DIRECTOR/MOVEMENT **STEVEN HOGGETT**



MAY 20–JUN 25

WORLD PREMIERE



OUT OF CHARACTER

WRITTEN AND PERFORMED BY **ARIEL STACHEL**
DIRECTED BY **TONY TACCONE**

JUN 23–JUL 30



BERKELEY REP

2025 ADDISON ST., BERKELEY, CA
1/2 BLOCK FROM DOWNTOWN BERKELEY BART

berkeleyrep.org
510 647-2949

SEASON SPONSORS

 **bartable**
bart.gov/bartable

 **Peet's**
COFFEE