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
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.
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!

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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.
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!

EDITOR
SYCHE PHILLIPS

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

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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!

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

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

MAR 30–MAY 5, 2024
STRAND THEATER

KRISTINA WONG,
SWEATSHOP OVERLORD
Written and performed by Kristina Wong
Directed by Chay Yew

MAY 25–JUN 23, 2024
TONI REMBE THEATER

AND ONE MORE SHOW TO BE ANNOUNCED SOON!

SUBSCRIBE TODAY AT ACT-SF.ORG/SUBSCRIBE!

Hippest Trip

The National Theatre and Neal Street Productions'
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

BULRUSER
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.

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THE WIZARD OF OZ

By L. FRANK BAUM

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Background Music by HERBERT STOTHART

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Additional Orchestrations by ADA WESTFALL

Directed and Choreographed by SAM PINKLETON

CAST

EL BEH
DARRYL V. JONES
KATRINA LAUREN MCGRAW
EZRA REAVES
CATHLEEN RIDDLEY
TRAVIS SANTELL ROWLAND*
DANNY SCHEIE
CHANEL TILGHMAN
COURTNAY WALSH
ADA WESTFALL
BETH WILMURT

UNCLE HENRY/OZ GUARD, CORONER, CELLO
TIN MAN/HICKORY
GLINDA/AUNT EM
ENSEMBLE, VIOLIN
LION/ZEKE
ENSEMBLE, BARRISTER, NIKKO
SCARECROW/HUNK
DOROTHY GALE
WICKED WITCH OF THE WEST/MISS GULCH
PROFESSOR MARVEL, MUSICAL SAW, THEREMIN
ENSEMBLE, MAYOR OF MUNCHKINLAND, WINKIE
GENERAL, ACCORDION, BARITONE UKULELE

UNDERSTUDIES/SWINGS

ANGEL ADEDOKUN
KEIKO SHIMOSATO CARREIRO
KATRINA LAUREN MCGRAW
KUNAL PRASAD
EZRA REAVES
TRAVIS SANTELL ROWLAND*
RYAN PATRICK (RP) WELSH

SWING, DOROTHY GALE, GLINDA/AUNT EM
SWING, GLINDA/AUNT EM
DOROTHY GALE
SWING, SCARECROW/HUNK
UNCLE HENRY/OZ GUARD, PROFESSOR MARVEL
TIN MAN/HICKORY
SWING, WICKED WITCH OF THE WEST/MISS GULCH
LION/ZEKE

STAGE MANAGEMENT

CHRIS WATERS
MEGAN MCCLINTOCK
PENNY PENDLETON
DICK DALEY

STAGE MANAGER
ASSISTANT STAGE MANAGER
ASSISTANT STAGE MANAGER
STAGE MANAGEMENT SUBSTITUTE

CREATIVE TEAM

DAVID ZINN
STACEY DEROSIER
URSULA KWONG-BROWN
DANNY ERDBERG
AMANDA VILLALOBOS
ADA WESTFALL
DAVID MÖSCHLER
CASTING COLLECTIVE (LAURA ESPINO AND KEITH CARAMES) & KATIE CRADDOCK

SCENIC & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER & MUSIC CONSULTANT
SOUND DESIGNER
TOTO PUPPET DESIGNER
MUSIC SUPERVISOR & ASSISTANT MUSIC DIRECTOR
CASTING

ASSOCIATE DIRECTOR

A.C.T. PRODUCING TEAM

ANDY CHAN DONALD
LOUISA LISK
AMY DALBA
 MARTIN BARRON

ASSOCIATE ARTISTIC DIRECTOR
DIRECTOR OF GENERAL MANAGEMENT & OPERATIONS
GENERAL MANAGER
DIRECTOR OF PRODUCTION

* Dance Captain
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

ENTR’ACTE
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.
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 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
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?

“Legends and Icons and Myth, Oh My!”

BY SYCHE PHILLIPS

“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

“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

“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

“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

“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 Chirp, Audience Services Manager

“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) 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

“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

“‘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 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.”

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—Danny Scheie, Scarecrow

“The Wizard of Oz was meant for a behind-the-scenes job rather than on stage.”

—Jorena de Pedro-Viernes, Box Office 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

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LEGEND AND ICON AND MYTH, OH MY!

Oz stories that have been shared. What’s yours? Here are some of the myriad what The Wizard of Oz meant to us growing up. It seemed like almost everyone had some sort of event that kick off the show, the conversation quickly turned to our individual memories and stories about Oz cast and creative team and A.C.T. staff gathered to celebrate —Joel Chapman, Keyboard

“...me up.” —Alejandra Maria Rivas, Treasurer

“...I was out. I...” —Beth Wilmurt, Ensemble

“...bowed down 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 Möschler, Music Director

“...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.” —Cathleen Riddley, Lion

“...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.” —Joie Talley, Librarian

“I...” —EmmaPenny, General Management Associate

“I...” —Syche Phillips, Deputy Director of Marketing

“...I was 13...” —Sam Pinkleton, Director

“...trips to Toys R Us...” —Shannon R. Davis, Director of Community Connections

“...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

“We...” —Jim Sivori, Director of Finance

“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

“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!” —EmmaPenny, General Management Associate

“I...” —Cathleen Riddley, Lion

“...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

“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

“...the songs, dance the crazy steps, and try to spook the younger kids when scary parts came!” —Jim Sivori, Director of Finance

“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 and Oz is me.” —Ezra Reaves, Ensemble

“...as 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.” —Joie Talley, Librarian

“...me up.” —Alejandra Maria Rivas, Treasurer

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“...to which we could sing and speak every word. Oz and Oz is me.” —Ezra Reaves, Ensemble

“...tales 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 until I was in college.” —Elizabeth Halperin, Assistant Head Treasurer

“...bowed down 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 Möschler, Music Director

“...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.” —Joie Talley, Librarian

“We...” —Jim Sivori, Director of Finance

“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

“...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!” —EmmaPenny, General Management Associate

“I...” —EmmaPenny, General Management Associate

“...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.” —Joie Talley, Librarian

“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 and Oz is me.” —Ezra Reaves, Ensemble

“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

“...tales 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 until I was in college.” —Elizabeth Halperin, Assistant Head Treasurer

“...bowed down 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 Möschler, Music Director

“...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.” —Joie Talley, Librarian

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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.

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
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 LGBTQ+ 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 LGBTQ+ 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 LGBTQ+ neighborhoods such as the Castro, parts of the Tenderloin and Market Street were established as the world’s first Transgender Cultural District in 2017. LGBTQ+ 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 LGBTQ+ 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.”
REAL THEATER CLASSES FOR REAL PEOPLE

STUDIO A.C.T.
ENROLLMENT IS OPEN NOW
ACT-SF.ORG/STUDIO
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 premieres 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 Froaky 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)
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

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

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 Stuffs (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)
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 Dorothy Gale, 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.

ANGEL ADE DOKUN (Swing; U/S Dorothy Gale, Glinda/Aunt Em) is a singer (English and Spanish), songwriter, producer 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

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 @beltingdowntheoctave

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.

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!

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The Wizard of Oz costume design renderings by David Zinn

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

STACEY DEROISIER (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
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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

CHRISS 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).

MÉGAN MCCLOAT (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 PENDELTON (Assistant Stage Manager) joined the North American Tour of Oklahoma! and worked on Marley’s Chairs 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

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

“David Zinn is Broadway’s sharpest eye . . . one of the best scenic minds in the business”
—Evan Rosen, Brooklyn Daily Eagle

“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

Tony Award Winner!
Phillipa Soo and Savvy Crawford in Amélie the Musical on Broadway. Photo by Joan Marcus.

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.
**The Humans**

set design is “terrifically detailed”

—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

**SpongeBob SquarePants the Broadway Musical:**

The “sets and costumes raise the bar for trippy visuals in mainstream theater”

—The New York Times

For a time lapse of the Seascape set build, scan here!
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.
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
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This is your theater, and we look forward to hosting you in our home!

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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.

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“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.

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Robina is the Board Secretary of A.C.T.'s Board of Trustees and Communications Director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

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(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.
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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.

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A.C.T. Profiles

**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)

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