

AMERICAN CONSERVATORY THEATER 2023/24 ANNUAL REPORT



A LETTER FROM OUR BOARD CHAIR AND BOARD PRESIDENT

Dear Friends,

A.C.T.'s 2023/24 Season explored “the hustle”: the relentless work it takes to build something bigger than yourself and bigger than what the world thinks of you. Our season included two stirring world premieres: the pre-Broadway musical *Hippest Trip – The Soul Train Musical* and the A.C.T.-commissioned *Big Data*. We also reverently bid farewell to our historical production of *A Christmas Carol* that has enchanted audience members like you for almost two decades, and began the work on commissioning a brand-new adaptation to premiere next season. Additionally, we proudly produced Kristina Wong’s award-winning solo show *Sweatshop Overlord* and presented the Pulitzer Prize and Tony Award-winning musical *A Strange Loop* and the National Theatre and Neal Street Productions’ international theatrical sensation *The Lehman Trilogy*. It was a season full of music, poetry, and superb stagecraft. The season dove deep into ambition. It was human and epic.

Still, like many other live theaters and performing arts organizations around the country, A.C.T. continues efforts to rebuild our audience base and pre-COVID level of donor contributions. Our focus remains on expanding our base of participation, raising extraordinary funds to address our programming, operations, and facilities’ needs — and growing our endowment to provide sustainability. We are delivering impactful programming and navigating these ongoing challenges with excellence and integrity by being thoughtful stewards of both the artform and resources entrusted to us.

This annual report chronicles a year full of the moments that brought us together in our theaters, rehearsal studios, and in local schools and community sites. None of this would be possible without the support of our generous audiences, donors, artists, and staff.

Thank you for supporting A.C.T. We’ll see you at the theater!

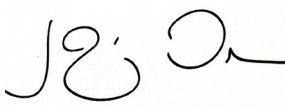
With gratitude,

Jeff Minick



Chair, A.C.T. Board of Trustees

Joaquín Torres



President, A.C.T. Board of Trustees



BD Wong in *Big Data*. Photo by Kevin Berne.



The cast of *Hippest Trip – The Soul Train Musical*. Photo by Kevin Berne and Alessandra Mello.



John Heffernan, Howard W. Overshown, and Aaron Krohn in *The Lehman Trilogy*. Photo by Kevin Berne.



The cast of *A Strange Loop*. Photo by Alessandra Mello.



Kristina Wong in *Sweatshop Overlord*. Photo by Kevin Berne.

Cover: *Hippest Trip – The Soul Train Musical* opening night. Photo by Drew Altizer Photography.

MISSION

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke joy, empathy, curiosity, and conversation.

OUR 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 theatermakers and audiences to celebrate liveness.

OUR VALUES

INCLUSION:

We see inclusion as essential, and embrace a diversity of voices and perspectives in all that we do. Transparency, collaboration, trust, and respect are core.

TRANSFORMATIONAL LEARNING:

We value continuous evolution of ourselves, our art form, and our community. We are open to change, surprise, risk, and the best ideas.

PARTICIPATION:

We are invested in all who engage and collaborate in our work—artists, audiences, staff, students, volunteers, donors, and the community as a whole.

RIGOROUS FUN:

We are serious about the impact of our work and simultaneously experience joy in what we do.

EQUITY, DIVERSITY, AND INCLUSION

A.C.T. commits to being an inclusive and anti-racist organization where everyone can thrive. The moral imperative that drives our commitment is the transformational power of art made possible when true inclusion is realized and when a diversity of perspectives and experiences is respected—leading to better art, more supportive and welcoming environments, and improved outcomes for all.

In 2020, we published an EDI strategic plan and list of current commitments that can be viewed on [our website](#). This is a living document and will continue to develop and evolve over time.



Sarah Ousterhout, Zoe Mastropasqua, and Inez Aboitiz Wolf in the YC's *Little Women*. Photo by Jay Yamada.



Kenny Seymour, Questlove, Camille A. Brown, Kamilah Forbes, and Dominique Morisseau at opening night of *Hippest Trip – The Soul Train Musical*. Photo by Drew Altizer Photography.



STC students in class. Photo by Bekah Lynn Photography.



RLC members at an event. Photo by Bekah Lynn Photography.



Gilead staff at the *Hippest Trip* opening night. Photo by Kelly Mason.

MAINSTAGE PROGRAMMING

HIPPEST TRIP- THE SOUL TRAIN MUSICAL



The cast of *Hippest Trip - The Soul Train Musical*. Photo by Kevin Berne and Alessandra Mello.

BOOK BY **DOMINIQUE MORISSEAU**
MUSIC SUPERVISION, ORCHESTRATIONS,
AND ARRANGEMENTS BY **KENNY SEYMOUR**
CHOREOGRAPHED BY **CAMILLE A. BROWN**
DIRECTED BY **KAMILAH FORBES**

AUG 27-OCT 8, 2023
TONI REMBE THEATER

**HIGHEST
GROSSING
SHOW IN A.C.T.
HISTORY!**

The world premiere of *Hippest Trip - The Soul Train Musical*, the Broadway-bound musical is based on the iconic TV show that brought Black music, dance, and style into every living room in America. We journeyed 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. Within a year, his local dance show went national and became one of the longest-running shows in television history. 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 to the dancers, including Rosie Perez and Jody Watley, who became superstars.

The acclaimed creative team of *Hippest Trip* includes Tony Award-nominated playwright and MacArthur Genius Dominique Morisseau (Broadway's *Ain't Too Proud; The Detroit Project*), three-time Tony Award-nominated and Obie Award-winning choreographer Camille A. Brown (A.C.T.'s *Toni Stone*; Broadway's *for colored girls...*), and the Apollo Theater's acclaimed executive director Kamilah Forbes.

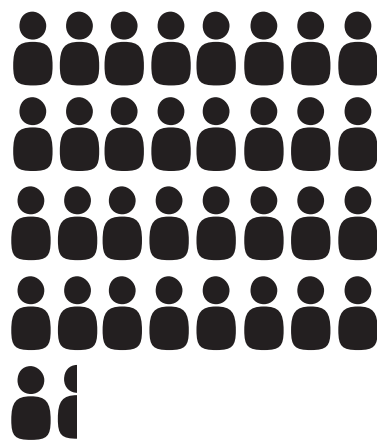


**A POWERHOUSE
OF A MUSICAL:
VIVIDLY COLORFUL,
WITH SPECTACULAR
DANCING, THRILLING
PERFORMANCES, AND
LOTS AND LOTS OF
INCREDIBLE MUSIC...
A GLORIOUS RIDE**

—Talkin' Broadway

**A DAZZLING
SPECTACLE
AND A STORY
WORTH TELLING**

—Local News Matters



**33,500 AUDIENCE
MEMBERS**

👤 = 1,000 people

A CHRISTMAS CAROL



Emily Newsome, James Mercer II, Anna Marie Sharpe, and Jeremy Kahn in *A Christmas Carol*. Photo by Kevin Berne.

BY **CHARLES DICKENS**
ADAPTED BY **CAREY PERLOFF** AND **PAUL WALSH**
MUSIC BY **KARL LUNDEBERG**
CHOREOGRAPHY BY **VAL CANIPAROLI**
BASED ON THE ORIGINAL DIRECTION BY **CAREY PERLOFF**
DIRECTED BY **PETER J. KUO**

DEC 6-24, 2023
TONI REMBE THEATER

Featuring a lively cast of dozens, delightful music, gorgeous costumes, and those deliciously spooky ghosts, the Bay Area's favorite holiday tradition returned home. This version of *A Christmas Carol*—adapted by Paul Walsh and Carey Perloff—stayed true to the heart of Dickens's timeless story of redemption and brought a playful sensibility to his rich language. *A Christmas Carol* is a decades-long cornerstone of the A.C.T. repertory and has become a holiday tradition for families all around the San Francisco Bay Area.

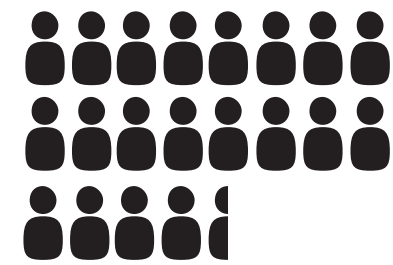
After nearly two decades, this year marked the final chance for audiences to witness this version of *A Christmas Carol*. We are pleased to share that our 2024/25 Season will feature the A.C.T.-commissioned world premiere of an all-new version; *A Whynot Christmas Carol*, written by Obie Award-winning playwright Craig Lucas and directed by Tony Award winner and A.C.T. Artistic Director Pam MacKinnon.

A.C.T.'s *A Christmas Carol* is an exceptional artistic experience for a young actor, with a cast comprising of students ages 8 to 13 from the Young Conservatory alongside veteran professional actors from throughout the Bay.



**A HOLIDAY TREAT FOR
THE ENTIRE FAMILY!**

—KGO Radio



**20,137 AUDIENCE
MEMBERS**

👤 = 1,000 people

BIG DATA



BD Wong, Michael Phillis, and Gabriel Brown in *Big Data*. Photo by Kevin Berne.

BY **KATE ATTWELL**
DIRECTED BY **PAM MACKINNON**

FEB 15–MAR 10, 2024
TONI REMBE THEATER

A.C.T. is thrilled to have commissioned and produced the world premiere of Kate Attwell's *Big Data*, which played in our 1,000-seat Toni Rembe Theater from February 15–March 10, 2024.

Sam loves Timmy, and Lucy loves Max, but the pressures of modern life leave them susceptible to the siren song of tech. Do our devices—tantalizingly incarnate in this funny, sexy, uncanny world premiere—really know us best? Are our digital footprints predictive of our future choices, or are they choosing for us? When Sam and Lucy's parents make a shocking announcement, the family is forced to confront what's distracted them from each other—and the legacy they'll leave behind. A.C.T.'s Artistic Director Pam MacKinnon and playwright Kate Attwell reunited to realize this revolutionary piece, inspired by Attwell's experience touring Mozilla's "Glass Room" pop-up interactive exhibit in San Francisco. Through this innovative production, audiences explored questions of attention, connection, nourishment, and the dizzying possibilities of AI.



ONE OF THE BAY AREA'S MOST PROMISING WORLD PREMIERES IN RECENT MEMORY

—*San Francisco Chronicle*

[A] MODERN MASTERCLASS IN LIVE THEATRE

—*Forbes*



9,789 AUDIENCE MEMBERS

= 1,000 people

NATIONAL
ENDOWMENT for the **ARTS**
arts.gov

KRISTINA WONG, SWEATSHOP OVERLORD



Kristina Wong in *Sweatshop Overlord*. Photo by Kevin Berne.

WRITTEN AND PERFORMED BY **KRISTINA WONG**
DIRECTED BY **CHAY YEW**

MAR 30–MAY 5, 2024
STRAND THEATER

On Day 3 of the COVID-19 pandemic, Kristina Wong began sewing masks out of old bedsheets and bra straps on her Hello Kitty sewing machine. Before long, she was leading the Auntie Sewing Squad, a work-from-home sweatshop of hundreds of volunteers—including children and her own mother—to fix the U.S. public health care system while in quarantine. It was a feminist-care utopia forming in the midst of crisis. Or was it a mutual-aid doomsday cult? The answer to that question is something theatergoers had to decide for themselves as Kristina took audiences through this capital-H-Hilarious journey in this Pulitzer finalist play.

“WONG [IS] A COMPELLING, IRREPRESSIBLE ONSTAGE PRESENCE”

—*The Wrap*

I CAME OF AGE IN SAN FRANCISCO. LIVING A CHARACTERISTICALLY CHINESE AMERICAN DOUBLE LIFE—ASPIRING TO BE A SUPER-HIGH-ACHIEVING, STRAIGHT-LACED GOOD GIRL WHILE SO MANY OTHER MULTIVERSE TEMPTATIONS SPATTERED AROUND ME. ONE OF THOSE TEMPTATIONS, WHICH I WOULD EVENTUALLY SUCCUMB TO, WAS A LIFE OF MAKING PERFORMANCE AS MY LIVING. AS A HIGH SCHOOL THEATER KID, A.C.T. WAS THAT GOLD STANDARD OF THEATER, AND TO PLAY THIS STAGE NOW, SHARING THIS STORY, FEELS NOTHING SHORT OF A MIRACLE.

—*Kristina Wong*



8,449 AUDIENCE MEMBERS

= 1,000 people

A STRANGE LOOP



The cast of *A Strange Loop*. Photo by Alessandra Mello.

BOOK, MUSIC, AND LYRICS BY **MICHAEL R. JACKSON**
CHOREOGRAPHED BY **RAJA FEATHER KELLY**
DIRECTED BY **STEPHEN BRACKETT**

APR 18–MAY 12, 2024
STRAND THEATER

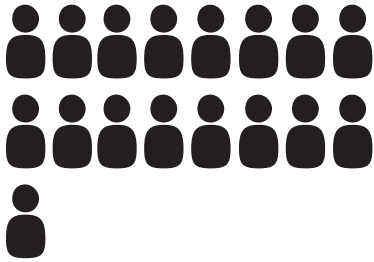
The Tony Award-winning musical came direct from Broadway to San Francisco! Meet Usher: a Black, queer writer writing a musical about a Black, queer writer writing a musical about a Black, queer writer. Winner of the Tony Award for Best Musical, Michael R. Jackson’s Pulitzer Prize-winning, blisteringly funny work of art exposes the heart and soul of a young artist grappling with desires, identity, and instincts he both loves and loathes. Hell-bent on breaking free of his own self-perception, Usher wrestles with the thoughts in his head, brought to life on stage by a hilarious, straight-shooting ensemble. Bold and heartfelt in its truth-telling, ***A Strange Loop*** is the big, Black, and queer-ass Great American Musical for all!

A Strange Loop is a co-production with Center Theatre Group.

A Strange Loop is presented by special arrangement with Concord Theatricals.



**SOME OF THE MOST
VITAL WORK IN
AMERICAN THEATER**
– *The New York Times*



**17,006 AUDIENCE
MEMBERS**

● = 1,000 people

FROM THE NATIONAL THEATRE AND NEAL STREET PRODUCTIONS

THE LEHMAN TRILOGY



Aaron Krohn, John Heffernan, and Howard W. Overhown in *The Lehman Trilogy*. Photo by Kevin Berne.

BY **STEFANO MASSINI** ADAPTED BY **BEN POWER**
SET DESIGNED BY **ES DEVLIN** DIRECTED BY **SAM MENDES**

MAY 25–JUNE 23, 2024
TONI REMBE THEATER

The National Theatre and Neal Street Productions’ ***The Lehman Trilogy*** came to San Francisco and A.C.T., following sold-out seasons in London and a highly lauded run on Broadway, winning five Tony Awards®, including Best Play. Directed by Academy Award®, Tony Award®, and Golden Globe winner Sam Mendes, ***The Lehman Trilogy*** featured a cast of three playing the Lehman brothers, their sons, and grandsons, in an extraordinary feat of storytelling told in three parts on a single evening. Hailed by *The New York Times* as “a genuinely epic production,” ***The Lehman Trilogy*** is the story of a family and a company that changed the world.

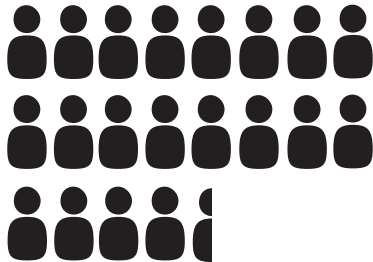
A.C.T.’s presentation of *The Lehman Trilogy* is dedicated to the memory of Chair Emerita Nancy Livingston Levin.



**EVERY ACTOR ON
STAGE DELIVERS
JAW-DROPPING
PERFORMANCES**
—KQED

**IT SWEEPS YOU AWAY
WITH ITS SHEER
THEATRICAL AUDACITY
AND INTELLECTUAL
DARING**

—Bay Area News Group



**20,730 AUDIENCE
MEMBERS**

● = 1,000 people

CONSERVATORY PROGRAMS

A.C.T.'s Conservatory training programs prepare actors of all ages and experience levels to explore their craft and grow as artists. A.C.T.'s intensive programs—the **Summer Training Congress** and **San Francisco Semester**—provide comprehensive training for aspiring and professional actors seeking a lifelong investment and career in the theater, while Studio A.C.T. helps adults expand their creativity through part-time, professional-caliber theater classes.

A.C.T. remained committed to providing financial support for every student who expressed a need. Thanks to lead support from The Bernard Osher Foundation and the Hearst Foundations, during our 2023/24 Season, A.C.T. proudly offered a significantly increased number of scholarships across all Conservatory programs, enabling us to continue to attract and retain a diverse student body.



Summer Training Congress students. Photos by Macie Davies.

A.C.T. has proudly partnered with Theatre Bay Area to open up the The Melissa Yandell Smith Library to a wider membership base, welcoming many new users to our library!

.....
We've launched a partnership with Alliance Theatre to ramp up our Professional Development program: A.C.T.@work.

**1,300 STUDENTS
SERVED THROUGH
THE CONSERVATORY
ENGAGED IN OVER
45,000 HOURS OF
THEATER TRAINING
DURING THE 2023/24
SEASON.**

YOUNG CONSERVATORY

The Young Conservatory is A.C.T.'s internationally recognized pre-professional theater training program for students in grades 3-12. Over the past year, approximately 650 young people enrolled in classes and performance groups, providing a safe and equitable space for students to express themselves.

The YC's Summer Musical Theater Institute, an advanced pre-college musical theater training intensive, culminated in a performance at the legendary San Francisco cabaret venue Feinstein's at the Nikko.

"A.C.T.'s YC sparked my passion for the theater in high school and San Francisco Semester was the perfect program to turn that spark into a flame as I continued my education in the arts and transitioned into the industry."—Ashley Baker (Rutgers University Mason Gross School of the Arts, BFA graduate 2020, YC Alum)



Summer Musical Theater Institute. Photo by Bekah Lynn Photography.



The cast of the YC's *Little Women*. Photo by Jay Yamada.



YC faculty Andy Alabran with a student. Photo by Bekah Lynn Photography.

EDUCATION & COMMUNITY PROGRAMS

Since 2011, A.C.T. has served more than 40 partner schools and community-based organizations in the Bay Area, providing intensive, teaching artist residencies, workshops, theater tours, theater activity guides, and special student-only matinee performances, all at low or no cost. Through our Education & Community Programs, A.C.T. sustains fourteen uniquely customized intensive residencies at partner schools and community organizations. A.C.T. is also a cohort of the Jerry Rosenstein Arts Project (JRAP), which seeks to increase equitable access to the arts by providing middle school teachers with professional development workshops and in-school residencies that enhance their ability to integrate theater into their daily teaching practice.

Thanks to the generosity of donors, A.C.T. brings the benefits of theater-based arts education to more than 13,000 individuals in a typical operating year, while providing our local community with entertaining access to the creative process.



Students in the Strand Theater. Photo by Jay Yamada.

“

I LOVED THE INTERPRETATION OF THE PLAY AND THE EXPOSITION OF THE ALREADY PRESENT QUEERNESS. BEING A YOUNG QUEER PERSON, IT MADE ME REALLY HAPPY TO SEE QUEER REPRESENTATION SHOWN SO OPENLY ON STAGE, AND THROUGH THE ACTORS.

—Oakland School for the Arts, Freshman

”

DURING THE 23/24 SCHOOL YEAR, A.C.T. LED YEAR-ROUND RESIDENCIES AT THE FOLLOWING SCHOOLS:

- AccessSFUSD: The Arc
- Aptos Middle School
- Galing Bata Filipino Education Center
- Downtown High School
- Francisco Middle School
- Hilltop High School
- Lowell High School
- Marina Middle School
- Mission High School
- Peralta Elementary School
- Summit Shasta High School



A production of A.C.T. Out's *Measure for Measure*.

Owing to lead support from Play On Shakespeare and Arts Midwest, our A.C.T. OUT Tour launched during our 2023/24 Season with a no-frills, bare-bones, and modern performance of *Measure for Measure*, reimagined with and for our local communities. Written by William Shakespeare, in a modern verse translation by Aditi Brennan Kapil and directed by Rebecca J. Ennals, the tour performed twenty-four performances at A.C.T., in schools and community settings from March 15–30, 2024. All in-school performances and pre-show workshops were offered at no cost to participants.



SPOTLIGHT:
Natalie Greene was appointed A.C.T.'s Director of Education & Community Programs in December 2023.

“

I WAS SO HAPPY WITH THE LEVEL OF STUDENT ENGAGEMENT—ESPECIALLY FROM STUDENTS I DIDN'T EXPECT TO BUY IN TO THE EXPERIENCE. THIS GREATLY EXCEEDED MY EXPECTATIONS.

—Robert Ayala,
Galileo Academy of Science and Technology

”



A production of A.C.T. Out's *Measure for Measure*.

NEW WORKS

A.C.T. is proud to commission new works from artists around the country. Some of the artists we are currently working with include:

COMMISSIONED ARTISTS



DAVID ADJMI AND WILL BUTLER
UNTITLED SLEEPY HOLLOW MUSICAL



RYANNICOLE AUSTIN, ADESHA ADEFELA, AND BEAU LEWIS
CO-FOUNDERS



CHRISTOPHER CHEN
UNTITLED



EISA DAVIS
/:GIRLS:/:CHANCE:/:MUSIC:/



ALESHEA HARRIS
FEAST OF RABBITS



NAOMI IIZUKA
UNTITLED



CRAIG LUCAS AND DAVID ZINN
A WHYNOT CHRISTMAS CAROL



SUSAN SOON HE STANTON
UNTITLED



SARAH TREEM
UNTITLED



MFONISO UDOFIA
KUFRE N' QUAY



ANNE WASHBURN
UNTITLED COUNTERCULTURE PLAY



LAUREN YEE
UNTITLED



KAREN ZACARÍAS
UNTITLED

LOOKING AHEAD

Over the course of our 2023/24 Season, we offered major development support to two A.C.T. commissions, which we will produce the world premiere productions of at the Toni Rembe Theater and Strand Theater respectively, in 2024/25:

A WHYNOT CHRISTMAS CAROL

BY CRAIG LUCAS
DIRECTED BY PAM MACKINNON

NOV 26-DEC 24, 2024
TONI REMBE THEATER

From Obie-winning playwright Craig Lucas and Tony Award winner and A.C.T. Artistic Director Pam MacKinnon comes a joyous and puckishly funny adaptation of Charles Dickens’s beloved classic. A small theater troupe in the town of Whynot has gathered to put up their director’s new version of *A Christmas Carol*. From the first rehearsal to opening night, we follow these sometimes-reluctant comrades on their quest to put on a great show with too little time and money but no shortage of opinions. An ingenious

set and costume design by Tony Award winner David Zinn (A.C.T.’s *The Wizard of Oz*) transports us behind the curtain as our ragtag cast boldly tackles prop mishaps and dance blunders, collaborating against all odds in hopes of a holiday miracle: real change. With festive music, magical ghosts, an effervescent cast of kids, and ample hijinks, this fresh telling amplifies Dickens’s moving and evergreen call for true generosity all through the year.



Pam MacKinnon works with the youth cast of *A Whynot Christmas Carol*. Photo by Bekah Lynn.

CO-FOUNDERS

BY RYAN NICOLE AUSTIN, BEAU LEWIS, AND ADESHA ADEFELA
DIRECTED BY JAMIL JUDE

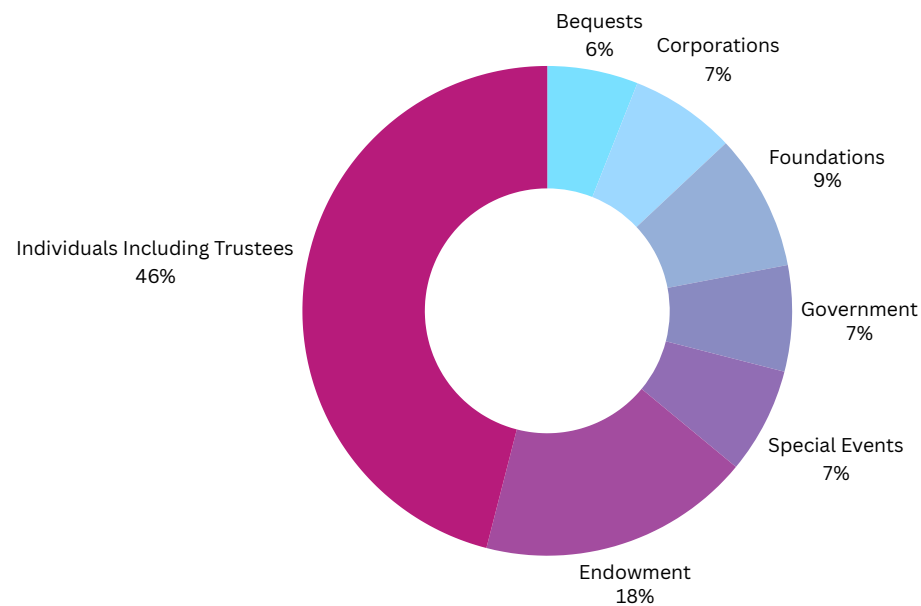
MAY 29-JULY 6, 2025
STRAND THEATER

Co-Founders is the story of an underrated young Oakland coder, Esata, who hacks her way into the most competitive startup accelerator in San Francisco. Determined to save her house as an influx of wealth threatens to push her community out, Esata forms an unlikely partnership with a prep-school dropout. In a field where the privileged make a killing while folks across the bridge grind to survive, can Esata win Silicon Valley’s game without leaving her community behind? Created by three extraordinary Bay Area voices, the piece features a deliciously catchy score that draws from the Bay’s rich hip-hop traditions, as well as soul, gospel, funk, jazz, R&B, and more. Employing visual technology entirely new to theater, *Co-Founders* is a sharply funny, deeply felt, exuberant celebration of the Bay and the dreamers, hustlers, and innovators that make it magical.

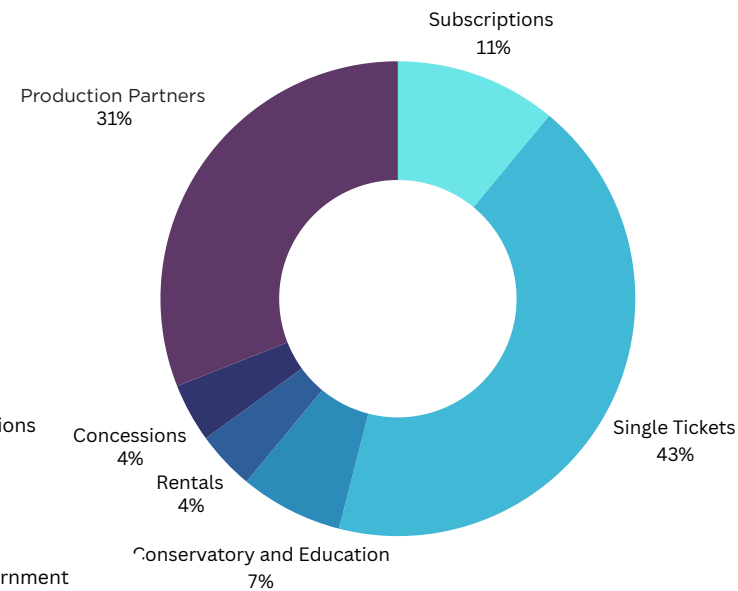
FINANCIALS

A.C.T. FISCAL YEAR 2023/24 OPERATING INCOME AND EXPENSES

CONTRIBUTED REVENUE



EARNED REVENUE

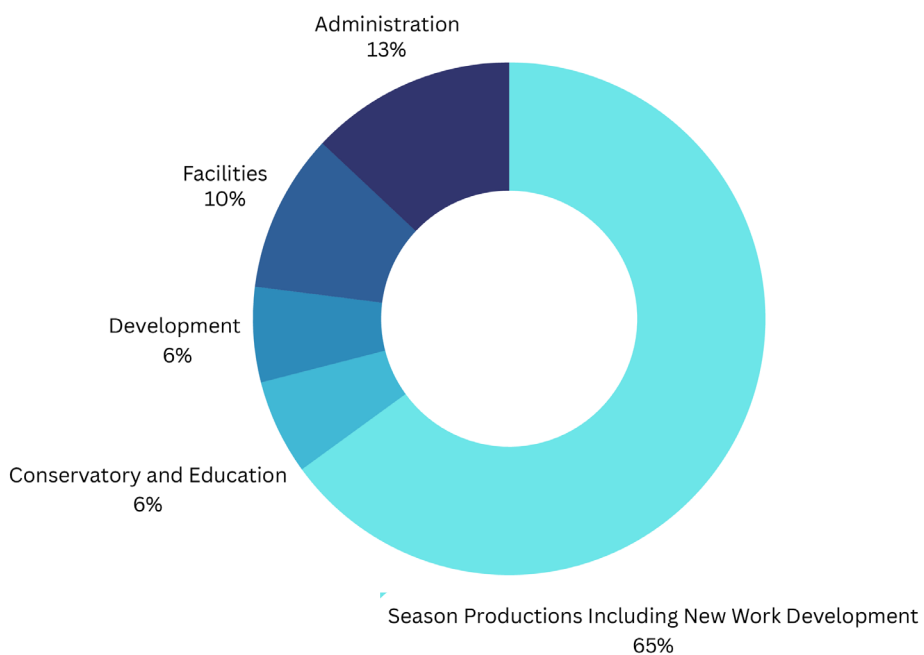


BOLD ACCESS INITIATIVE

During the 2023/24 Season, A.C.T. continued its Bold Access Initiative by providing free and heavily subsidized tickets for every mainstage performance and scholarships to actor training in our Conservatory. Since 2022, this multi-year initiative has grown to represent a nearly \$6 million investment in expanding and diversifying our audience and inviting new Bay Area residents and students into A.C.T.'s programs. In that time, A.C.T. has proudly offered over 105,000 highly subsidized (\$5-\$25/each) and free tickets to every mainstage production, over 40,000 of which have been offered free to community partners. Over the past two seasons, A.C.T. has also awarded upwards of 140 Conservatory scholarships to every student who has expressed need.

For more information, please visit act-sf.org/boldaccess

PROGRAMS AND SUPPORT EXPENSES



ALL HALLOWS' GALA

A.C.T.'s second annual All Hallows' Gala was held on Friday, October 27, 2023 at August Hall, San Francisco. The event was generously co-chaired by Heather Stallings Little & John Little and David Jones & Joe D'Alessandro, and featured stage and screen star—and Young Conservatory alum—Darren Criss. This “Zombie Ball” raised essential funds for the theater’s artistic, actor training, and education and community programs.



Jomar Tagatac, Pam MacKinnon, Joe D'Alessandro, David Jones, Darren Criss, John Little, Heather Stallings Little, Jennifer Bielstein. Photo by Drew Altizer Photography.



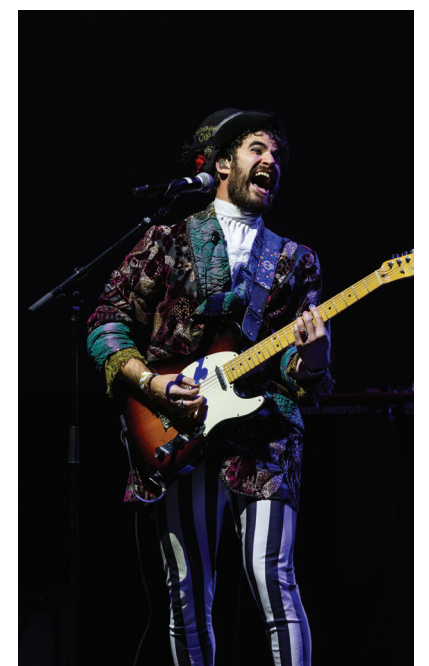
Jeff Minick, Joaquín Torres, Mayor London Breed, Elizabeth Minick. Photo by Drew Altizer Photography.



Dan Sturman, Lily Chu. Photo by Drew Altizer Photography.



Bela Gaskin, Shikiri Hightower-Gaskin. Photo by Drew Altizer Photography.



Darren Criss. Photo by Drew Altizer Photography.

A SPECIAL THANKS

American Conservatory Theater (A.C.T.) is deeply grateful to the many individuals, government agencies, and corporate and foundation partners whose dedication helped bring the visions of so many theater artists' work to life on our stages, in our Conservatory, and in our local schools and communities. We also extend our thanks to our artists and to our dedicated staff and volunteers who help make it all happen.

2023/24 BOARD OF TRUSTEES

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Daniel Sturman
Jomar Tagatac
Mark Townsley
BD Wong
Jay Yamada



Photo by Kevin Berne

EMERITUS ADVISORY BOARD

As of June 30, 2024

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