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## Encore—Connecting Arts, Culture and Community.

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

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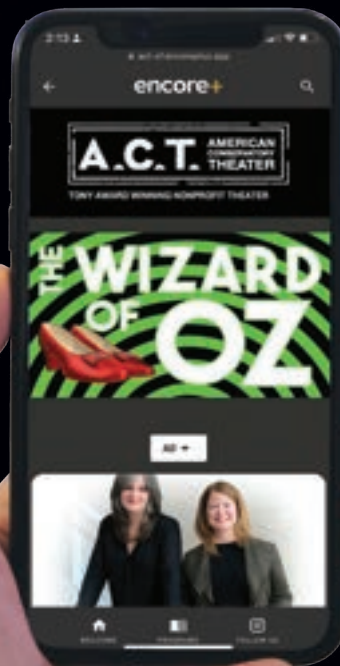
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# THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its sixth 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.

In our 2023/24 Season, we celebrated “love, peace, and soul!” with *Hippest Trip – The Soul Train Musical*, and honored decades of tradition with the final year of our beloved *A Christmas Carol*. We explored the way tech intersects with relationships in the critically acclaimed *Big Data*, directed by our own Pam MacKinnon and featuring BD Wong. In the spring, we activated both of our spaces at the same time, with the Pulitzer Prize-winning *Kristina Wong, Sweatshop Overlord* at the Strand Theater, and the Tony Award-winning *A Strange Loop* at our Toni Rembe Theater. *The Lehman Trilogy* is the thrilling finale to this season, and we look forward to welcoming you back for our

## LAND ACKNOWLEDGMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We are 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. A.C.T. donates to the Shuumi Land Tax to support the repatriation of these Indigenous lands. For more information on how you can support the Ohlone community, please visit [act-sf.org/indigenous-community](http://act-sf.org/indigenous-community).

2024/25 Season—you can read all about it on page 8!

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 over a 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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(Clockwise from top left) Director Sam Mendes; Aaron Krohn; Howard W. Overshown; John Heffernan. All photos by Mark Douet.

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**EDITOR**  
SYCHE PHILLIPS

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JENNIFER BIELSTEIN  
JULIE FELISE DUBINER  
SARAH HEMMING  
PAM MACKINNON  
STEPHEN WHITFIELD

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## RULES OF PLAY

# WE ARE TOGETHER TO CELEBRATE **LIVENESS.**

**All and any laughter is welcome.** Laughter from many that can make a whole room shake. Laughter that is a beacon of any one person's connection to the story told. And laughter that betrays nerves as a story builds tension. Please laugh and let others around you laugh. It is why we have come together.

**We encourage all response.** You, the audience, are part of the storytelling equation. Feel free to express yourself and let those around you express themselves. We are building a community with each performance.

**Theater is alive and precious in that aliveness.** The stories are honed and rehearsed and told with—not just to—you, the audience. If you miss a phrase or two, please know that the show will take care of you. It'll come round again to catch you up and pull you forward. You can trust in the craft, so you can enjoy yourselves.

**We ask that you turn off your mobile devices during the performance.** This is out of respect for us all coming together to be part of a story told in this space and in living time.

**Please share the fun.** We ask that you save taking photos or video to before and after the performance and during intermission. We love seeing posts on social media: our programs held high among friends, floating before the set or curtain or lobby spaces. Tell folks about your experience. These shows have short runs and then are gone.

**We encourage you to be present, mindful, and together in these spaces.** Be kind to your neighbor and fellow theater lover. Help nurture and welcome new and young theater goers; for some this is their first time seeing a play. Give each other room, but also smile and say hello, as you pass on the way to your seats, or at intermission standing in a line, or as you walk out into your city.

## WELCOME TO A.C.T. THIS IS YOUR THEATER.

*Our intent is to be a truly inclusive theater, welcoming to all. Including these in each program was influenced by artist Dominique Morisseau's Rules of Engagement.*

# FROM THE ARTISTIC + EXECUTIVE DIRECTORS

## WELCOME TO YOUR THEATER AND *THE LEHMAN TRILOGY*!

A.C.T. has been in conversation about bringing Sam Mendes's production of *The Lehman Trilogy* to San Francisco since early 2019. I was directing a play at the National Theatre. *The Lehman Trilogy* was newly running on the West End, and had yet to travel across the Atlantic. This all seems a lifetime ago. Here we are, finally, with cause to celebrate this splendid production, a work of art, which has in the intervening 5 1/2 years picked up many many awards, hopped the Atlantic a couple times, and now comes to us from across the Pacific!

The production you have before you is worth the wait. Thank you for your support and patience to see us through to today.

I am so taken by the remarkable synergy of Sam Mendes's direction and Es Devlin's set design, which you can read more about on page 12. This is at once a domestic and epic story about the inevitable flow of time and individual choices made that accumulate into consequence beyond imagination. And my experience of this production—and I hope yours too—is a constant delight of both the specific and granular of these performances and transitions and the epic nature of the physical world. I find it very exciting when two (or more) completely realized extremes are smashed together on stage to realize big story.

Frequent A.C.T. guest designer and multiple Tony Award winner David Zinn was recently asked by *Playbill* what work of his he would want in a time capsule. He spoke of *The Wizard of Oz* that he did at A.C.T. "with super-genius Sam Pinkleton last summer in San Francisco where the beautiful and the banal and the super queer and the funny and the sad were all present all the time, and combined a sense of history and grace and wit and community and required reinvention and boldness at every choice...it's rare when all of one's heart and guts gets to explode on stage, in all their colors."

Rare to utter praise of *The Lehman Trilogy* and *The Wizard of Oz* in the same breath perhaps, but I believe their marriage of story and storytellers are comparable and beautifully represent to me what A.C.T. brings to life so brilliantly for the Bay. It's how plays get lifted off the page that matters. How literature gets celebrated into something live to be shared among us.

Enjoy!



Pam MacKinnon  
Artistic Director

What a season this has been. Starting with *Hippest Trip – The Soul Train Musical* and ending with this long-awaited production of *The Lehman Trilogy*.

It has been lovely to work in partnership with the National Theatre to bring this production to San Francisco and we are thrilled to share it with you. Next we will focus on the upcoming 2024/25 Season. This lineup embodies A.C.T.'s mission of activating stories that resonate and promoting a diversity of voices and points of view. It's a season full of music, humor, and heart. We're also excited to be bringing in The Acting Company to perform August Wilson's *Two Trains Running* and Shakespeare's *The Comedy of Errors* in repertory—hearkening back to the early days of A.C.T. as a repertory company. You can read more about all these upcoming shows on page 8, and learn all about the new season at [act-sf.org](http://act-sf.org). Please share with your friends, family, and colleagues as well!

We hope you will join us as a subscriber as it is the best way to be plugged in to all things A.C.T. and to support your theater! We depend upon the loyalty of subscribers and returning audience members to bring you excellent theater to inspire and provoke joy, laughter, conversation, reflection, and more.

This summer our Young Conservatory will create *Carrie: the Musical*, performed in August at the Strand Theater. This musical features a cast of phenomenally talented young actors, a score you won't be able to stop humming—and an ending that will bring the house down. Learn more at [act-sf.org/CSV-shows](http://act-sf.org/CSV-shows).

Thank you for choosing to join us today for *The Lehman Trilogy*. We hope you'll check out more of what A.C.T. has to offer: classes and training for all ages through our Conservatory program ([act-sf.org/training](http://act-sf.org/training)), space rentals for all sizes and needs ([act-sf.org/rentals](http://act-sf.org/rentals)), behind-the-scenes benefits for our generous donors ([act-sf.org/support](http://act-sf.org/support)), and more. This is your theater!

Best,



Jennifer Bielstein  
Executive Director



PHOTO BY KEVIN BERNE



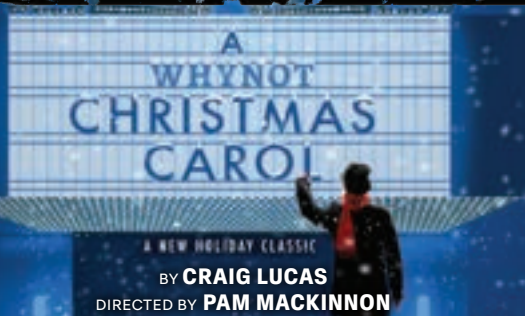
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DIRECTED BY **KJ SANCHEZ**

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Artistic Director

JENNIFER  
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Executive Director



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## THE LEHMAN TRILOGY

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# THE LEHMAN TRILOGY

By **Stefano Massini** Adapted by **Ben Power**

### Cast

**John Heffernan**  
Henry Lehman

**Aaron Krohn\***  
Mayer Lehman

**Howard W. Overshown\***  
Emanuel Lehman

Principal Pianist  
**Rebekah Bruce**

Director  
Set Designer  
Costume Designer  
Video Designer  
Lighting Designer  
Composer and Sound Designer  
Co-Sound Designer  
Music Director  
Movement  
Casting  
Supernumeraries Casting

**Sam Mendes**  
**Es Devlin**  
**Katrina Lindsay**  
**Luke Halls**  
**Jon Clark**  
**Nick Powell**  
**Dominic Bilkey**  
**Candida Caldicot**  
**Polly Bennett**  
**Bryony Jarvis-Taylor** and **Naomi Downham**  
**Katie Craddock**

West End Director  
International Tour Director

**Zoé Ford Burnett**  
**Rory McGregor**

Associate Video Designer  
Associate Lighting Designer  
Dialect Coach

**Zakk Hein**  
**Charlotte Burton**  
**Charmian Hoare**

Company Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager

**Marius Arnold-Clarke**  
**Sophia Dalton**  
**Ellie Leaver**

Janitor & Understudy  
**Ravi Aujla**

Understudy  
**Leighton Pugh**

Understudy  
**Simon Victor**

Alternate Pianist  
**Anyssa Neumann**

\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

## National Theatre Productions

<b>Jim Leaver</b>	Production Manager
<b>Kimberley Thomas</b>	Head of Production and General Management
<b>Emma Gaynor</b>	Deputy Head of Production and General Management
<b>Sophie Visscher-Lubiniski</b>	Production Coordinator
<b>Kirsten Buckmaster</b>	Production Assistant
<b>Mark Douet</b>	Rehearsal Photography

## A.C.T. Producing Team

<b>Andy Chan Donald</b>	Associate Artistic Director
<b>Louisa Liska</b>	Director of General Management & Operations
<b>Amy Dalba</b>	General Manager
<b>Martin Barron</b>	Director of Production

## Pemberley Productions

<b>Doreen Sayegh</b>	Producer and General Manager
<b>Tim Smith</b>	Producer and General Manager
<b>Annie Shea Graney</b>	Associate General Manager

*The Lehman Trilogy* had its world premiere at the Lyttelton Theatre, National Theatre, London on 12 July 2018, North American premiere at Park Avenue Armory, New York on 27 March 2019, West End premiere at Piccadilly Theatre, London on 22 May 2019, Broadway premiere at Nederlander Theatre, New York on 14 October 2021, and Australian premiere at Theatre Royal Sydney on 1 March 2024.

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law.

The National Theatre and Neal Street Productions would like to dedicate this production of *The Lehman Trilogy* to the memory of beloved company member Adrian Schiller.

Adrian had a long and varied acting career on screen and in theatre, and the National Theatre had the pleasure of working with him at every stage; from *Le Bourgeois Gentilhomme* right at the beginning, through *Every Good Boy Deserves Favour*, *The Veil*, *The Captain of Köpenick*, *The Hour We Knew Nothing of Each Other* and, finally, *The Lehman Trilogy*, in which his performance as Henry Lehman was another demonstration of his brilliance as an actor. Adrian was a beloved colleague, as well as a cherished friend, partner, brother, uncle and father.

Our thoughts remain with his family and friends, and his presence within the international company of *The Lehman Trilogy* will be greatly missed.

We will always be grateful to have called Adrian one of our Three Brothers.





## *In Loving Memory*

A.C.T. gratefully dedicates its presentation of *The Lehman Trilogy* in loving memory of Chair Emerita Nancy Livingston Levin.

Nancy was a tireless advocate for theater arts in the Bay Area. Her drive, grit, creativity, and collaborative skills were evident in her steadfast leadership and service on our Board of Trustees, which she chaired from 2010-2017. She played a vital role in the endowment campaign to provide A.C.T. with a strong financial foundation and spearheaded the \$35-million campaign to renovate the Strand Theater, which has welcomed thousands of artists, patrons, students, educators, and community members through its doors since opening in 2015.

Dedicated to artists and the art of storytelling, Nancy played a pivotal role in shaping A.C.T. into the organization it is today. It is with great honor that we remember Nancy and carry forward her remarkable legacy.



## THE LEHMAN TRILOGY LEAD SUPPORTERS

*It is with deep appreciation that we recognize our Lead Supporters of The Lehman Trilogy. The following individuals committed extraordinary gifts, providing essential support that made it possible for A.C.T. to bring this highly acclaimed production to the Bay Area for thousands to enjoy.*

Barbara Bass Bakar

Jerome L. and Thao N. Dodson

Ray and Dagmar Dolby Fund

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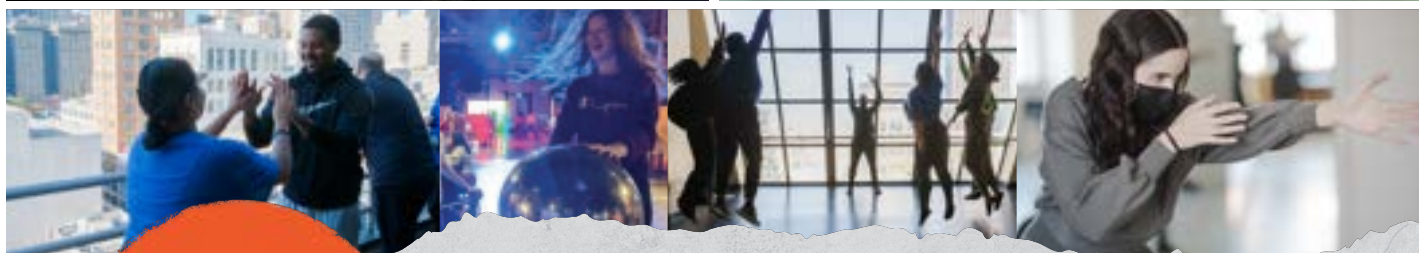
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**SFS FALL 2024: AUG 26-DEC 13**

Application Deadlines:

**June 28** Financial aid deadline

**July 26** Final deadline



**Learn more at [act-sf.org/sfs](https://act-sf.org/sfs)**

# THE MAGICAL MUSICAL BOX

## SARAH HEMMING ON THE FUSION OF SET DESIGN AND MUSIC IN *THE LEHMAN TRILOGY*

It starts, like so much of life, with a lullaby. As Henry Lehman steps onto the stage and into the empty office where his company will end 164 years later, the gentle sway of a popular Yiddish folk song ripples out from the piano. It's a rendition of "Raisins and Almonds," a Yiddish lullaby popularised in a version by Abraham Goldfaden—the sort of melody that this Jewish immigrant might have heard back in his native Bavaria, as he was rocked on his mother's knee.

It's also completely at odds with the glass and steel box in which he stands: we're hearing where the company started; we're seeing where it ends. And that brilliant tension instantly announces the crucial role the music and the design will play in Sam Mendes' pared down production and in answering the question that hovers behind it: "How did we get here?"

The Lehman brothers' story is an epic saga, beginning in 1844 with a tiny cotton store in Montgomery, Alabama and ending in a global concern that came crashing down in 2008, bringing the world's economy to the brink of collapse. Engrained in it is the growth of capitalism and of modern America. So it's very easy to imagine an entirely different staging—one with a cast of dozens, an elaborate design, masses of period detail and a huge orchestra. "Previous productions [of Stefano Massini's original *Lehman*

*Trilogy*] have lasted five hours and featured large casts," says Es Devlin, the set designer.

But Mendes and his team wanted not just to depict what happened but to embed that story of invention, collapse and rebirth into the very texture of the show. Resourcefulness and ingenuity are at the heart of the Lehman brothers' story—here those qualities also become defining principles for the production.

The three actors play all the characters, using the tiniest of gestures to transform into a 19th-century southern belle or an ancient Rabbi. The set becomes their playground: a jug of water plays a liquor bottle; a marker pen becomes a paintbrush—the very paraphernalia that will be present at the company's demise are used to illustrate the journey towards that point. It's playful, but pertinent: belief, so important in the story, also becomes central to the show; the audience is invited into the game of invention.

"The brothers improvise the whole time," says Nick Powell, the composer and co-sound designer. "They take difficult situations and turn them round by improvising—and that's what we all do in theatre. So it's really enjoyable to see those minimal solutions: to see what's the most story you can tell with the tiniest gesture. That's the essence of it."

For Powell and Devlin, that meant making the music and the design an integral part of the storytelling. Henry Lehman's early description of America as a "magical musical box" became key to their thinking. Devlin recalls an early design meeting with Mendes.

"Sam took a black marker and a large sheet of card and wrote down five precepts," she says. "They formed the basis of our design process:

- Animate the idea
- Make concrete the shape of history
- Understand the order present in chaos
- Understand it in your head . . . because you can feel it in your gut
- Reveal the simple human needs behind the creation of complex human systems"

It took time, however, to work those precepts into a physical set. "We explored a range of visual languages," says Devlin. "One version was entirely formed of cardboard boxes, another was a very wide naturalistic board room."

One idea was to have a real-life tight-rope walker on a rope over the audience. "Much discussion was had about the length of his pole, and what would happen if he were to drop it . . ."



But he, like so much else, was refined to a symbolic presence as the company distilled ideas down to the essence. The set's ultimate form and the idea to make it kinetic arrived during a trip to New York. Devlin and Mendes were visiting the theatre where the show would make its American debut.

"The breakthrough in the design process came when Sam and I visited the Park Avenue Armory," recalls Devlin. "Standing in that vast volume of enclosed New York air, the boardroom began to rotate, almost of its own accord, in both of our imaginations. Once the room was revolving, the show became a movie, a continuous reel. The mechanical music box that Henry Lehman describes when first arriving in New York had been set in motion."

By placing the entire story in that rotating boardroom, the

company was able to retain a very disciplined visual vocabulary and foreground the actors. Meanwhile, the colour palette is strict—fusing the monochrome austerity of a modern office with the black and white of old photographs.

But perhaps the most potent detail of the set design is the inclusion of those cardboard boxes that became so synonymous with the crash of Lehman Brothers. There's something poignant and unsettling about watching the brothers build their business using boxes just like those in which employees would remove their belongings when the company collapsed.

"The cardboard boxes from our earliest designs remained an important part of the vocabulary," says Devlin. "And it became clear that the more we invested them with meaning and metaphor, the more poignant the revelation

that those containers of cotton, coffee and coal ultimately became containers of digits, dreams and nothing."

The repeated use of the boxes and the constant presence of the three brothers help to trace that extraordinary story from nothing back to nothing, says Powell. "Their presence all the way through shows how you end up with these monstrous inhuman systems through a very large number of very human choices. You arrive at those things gradually."

That incremental journey is also reflected in the music: "The shifts in the music also happen very gradually," Powell says. "It's bookended by that traditional Yiddish song from the mid-19th century. I thought that little melodic motif should be a memory of where they've come from, but the rest of the music should all be pointing forward and taking us through the time frame.

3

Philip didn't try to win  
He decided to win

[C] SAME TEMPO

Pno.

Pno.

[D] Philip enters in his journal

PROGRESS = EXPANSION

EXPANSION = RAILWAYS

[E]



“So it starts off quite simple, then in Act 2 becomes playful and vaudevillian, which felt right for the first part of the 20th century. In Act 3 it gets more hallucinatory and insane as the financial system builds and becomes something quite abstract: that’s when we start to treat the piano and put it through effects. It’s meant to feel like it’s careering out of control. And then, at the end, we go straight back to ‘Raisins and Almonds’, which is where we started the show.

“I really love that moment because it feels like a world apart—and yet it’s just been this pianist playing the whole time. I think musically that illustrates the fact that it’s a series of small decisions that end up compounding to make a big shift.”

Powell composed the score live, improvising at a piano in the rehearsal room and responding moment by moment as the production took shape, before solidifying the score with the original pianist and now musical director Candida Caldicot. One notable feature of the text, he points out, is its use of rhythm, repetition and refrain.

“The whole structure of the play is

incredibly musical,” he says.

“Each section is very much like song structure: there are lots of recurring phrases in the text and each section has verses and choruses. So it was important for me too to find various leitmotifs in the music that we could keep going back to.”

Musical phrases recur with slight variations as the story unfolds. Magical arpeggios evoke the musical box; restless staccato running notes accompany the growing business; a playful waltz underpins the mention of the tight-rope walker. But as with everything in the production, the music is distilled—it’s about finding the flavour or essence of ragtime or vaudeville, rather than writing pastiche, says Powell. At moments of crisis—the Civil War, the 1929 Wall Street Crash—the music “empties out” to be replaced by minimal, evocative sound effects (also designed by Powell, with cosound designer, Dominic Bilkey).

“After the cataclysms, there’s a repeated motif that comes in, which is just a round of piano chords,” he says. “And they just mark time: you get a chord every bar. They felt to me like—

there’s the sort of melancholy of the aftermath of an event that has shifted everything. And it happens several times—they’re building, building, building and then something happens, they’re in the rubble and there’s a sense of, ‘What was that?’ And then they start building again.”

Significantly, the entire score is delivered by a solo female pianist at the edge of the stage. That’s a reference to silent movie pianists which “feels really appropriate,” Powell says. But there’s also the gentle hint that she could on some level represent someone from the brothers’ past: “Is that their mother? Is that their teacher?”

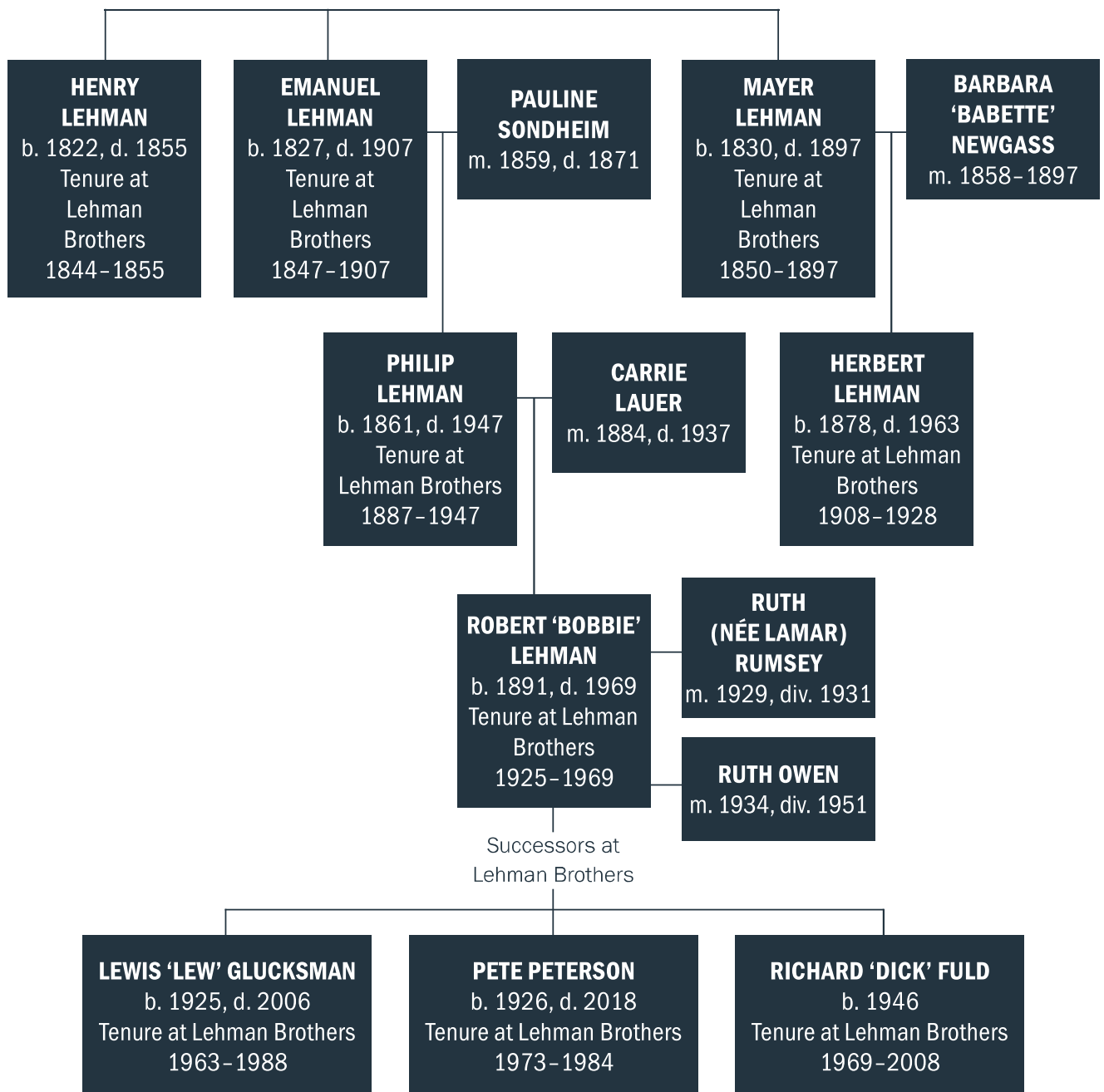
She’s part of the action but also an anchor: like the repeated lullaby, another subtle reminder of where this epic story started and how far it travels.

© Sarah Hemming, January 2023  
Sarah Hemming writes about theatre for the *Financial Times*

You can listen to Nick Powell’s music for *The Lehman Trilogy* on all major platforms.



# THE LEHMAN STORY



# CHARTING GROWTH: LEHMAN & AMERICA

1844

Hayum Lehmann, the son of a cattle merchant, arrives in New York from Rimpär, Bavaria. He becomes Henry Lehman, settles in Montgomery, Alabama, and opens a general store.

1847

Mendel Lehmann arrives in the US from Germany to join his brother. He becomes Emanuel Lehman.



1850

Mayer Lehman arrives and the firm becomes 'Lehman Brothers'.



1854

The firm begins buying and reselling raw cotton.

1855

Henry Lehman dies from yellow fever.

1857

The Panic of 1857: a financial downturn caused by the declining international economy and over-expansion of the domestic economy.



1860

Lehman Brothers opens an office at 119 Liberty Street, New York.

South Carolina secedes from the Union, and is soon followed by the ten other pro-slavery states that make up the Confederacy.

1861

The American Civil War begins.



1863

President Lincoln issues the Emancipation Proclamation, which declares "that all persons held as slaves" within the seceded states "are, and henceforward shall be free." The Civil War continues for another two years.



1865

June 19. 250,000 enslaved people in the state of Texas – the last bastion for slavery during the final days of the Civil War – are declared free by the US Army.

1867

Lehman Brothers acquires state funds and becomes a bank, aiding the state of Alabama in the Reconstruction period. Emanuel Lehman helps to found the New York Cotton Exchange.

1869

Lehman Brothers spreads its activities from agricultural businesses to those based on industry.

1869

The First Transcontinental Railroad is completed.

1873

The Panic of 1873: stock markets collapse, and the New York Stock Exchange is closed for ten days.



1880

Lehman Brothers joins the coffee exchange.

1883

The Brooklyn Bridge opens in New York.

1884

Lehman Brothers invests in the railways.

1887

Lehman Brothers becomes a member of the New York Stock Exchange. Emanuel's son, Philip Lehman, becomes a partner in the firm.

1897

Mayer Lehman dies.

1907

Emanuel Lehman dies.

1908

Mayer's son, Herbert Lehman, becomes a partner in the firm.

1913

The US central bank, the Federal Reserve, is established.

1917

Prohibition begins, and the US enters World War I.





## 1919

The Treaty of Versailles follows the end of World War I.

## 1920

Women in the US gain the right to vote.

## 1925

Philip's son, Robert (Bobbie) Lehman, becomes a partner in the firm, backing emerging industries geared towards mass consumption, such as airlines, motion pictures and cigarettes.

## 1928

Herbert Lehman leaves business and is elected lieutenant governor of New York, working closely with then-governor Franklin D Roosevelt.

## 1929

The Lehman Corporation, an investment company, is created.

The Wall Street Crash, followed by the Great Depression; 13 million people become unemployed.



## 1932

Herbert Lehman is elected governor of New York and serves four terms, from 1933 to 1942.

## 1933

Franklin D Roosevelt is inaugurated and initiates New Deal programme, supported by Herbert Lehman. Sale of alcohol resumes.



## 1941

Japanese warplanes attack US fleet at Pearl Harbor in Hawaii. US enters World War II.

## 1945

Atomic bombs dropped on Hiroshima and Nagasaki. Japan surrenders, marking the end of World War II.

## 1947

Philip Lehman dies.

## 1962

Cuban Missile Crisis.

## 1963

Herbert Lehman dies.

## 1965

Bobbie Lehman sets up a trading department at Lehman Brothers. He puts Lewis Glucksman in charge.

## 1965

Bombing of North Vietnam begins; US combat troops are sent in to Vietnam.

## 1969

Bobbie Lehman dies. He is the last of the Lehman family to lead the bank.

First Moon landing.



## 1974

President Richard M Nixon resigns amid the Watergate scandal.

## 1984

Lehman Brothers is acquired by American Express.

## 1990-1991

Gulf Wars - the US leads coalition forces in combat in response to Iraq's annexation of Kuwait.

## 1994

American Express spins off Lehman Brothers, which once again becomes independent.

## 2001

Lehman Brothers' World Trade Center offices are destroyed by terrorist attacks.

## 2002

Lehman moves to its new global headquarters in midtown Manhattan.



## 2003

Missile attacks on Baghdad mark the start of a US-led campaign to topple the Iraqi leader Saddam Hussein.

## 2007

Lehman Brothers entangled in the subprime mortgage lending crisis.

## 2008

Lehman Brothers Holdings Inc. files a Chapter 11 bankruptcy petition.



## 2008

With hundreds of billions of dollars wiped out in bad loans and a prolonged property slump, the US faces its worst financial crisis since the Great Depression.



# THE COMPANY



## JOHN HEFFERNAN'S (Henry Lehman)

work in theatre includes *Much Ado About Nothing*, *Saint George* and the

*Dragon*, *Edward II* (Evening Standard Theatre Award nomination for Best Actor) and *She Stoops to Conquer* at the National Theatre; *Oppenheimer* for the RSC; *Nachtlund* and *Macbeth* at the Young Vic; *Love and Information* at the Royal Court; *A Slight Ache* at Harold Pinter; and *The Hothouse* at Trafalgar Studios. TV includes *A Gentleman in Moscow*, *This Town*, *Becoming Elizabeth*, *The Pursuit of Love*, *Dracula*, *Brexit – The Uncivil War*, *Collateral* and *The Crown*. Film includes *The Duke*, *The Banishing*, *Misbehaviour* and *Official Secrets*.



## AARON KROHN\* (Mayer Lehman)

has a Master of Fine Arts from The Old Globe. His work in theatre includes

*The Lehman Trilogy*, *The Height of the Storm*, *Summer*, *Cabaret*, *Macbeth*, *The Farnsworth Invention*, *The Coast of Utopia*, *Julius Caesar*, *Henry IV* and *The Invention of Love* on Broadway; *Spamalot*, *The Homecoming*, *Twelfth Night* and *Henry V* at Stratford Shakespeare Festival; *As You Like It*, *The Tempest*, *The Winter's Tale* and *The Cherry Orchard* for the Bridge Project; *Coriolanus* at the Red Bull; *Clive* for the New Group; *The Glass Cage* and *Echoes of the War* for Mint Theatre Company; *Philoktetes* for La

MaMa; and multiple productions at The Ahmanson, La Jolla Playhouse, Folger Shakespeare Theatre, Westport Country Playhouse, Hartford Stage, TUTS, Alabama Shakespeare Festival, The Old Globe and The Alley Theatre. TV includes *Fosse/Verdon*, *I Love You But I Lied*, *Boardwalk Empire*, *Law & Order: SVU* and *Welcome to New York*. Recordings with his band, Notes from Underground, include an EP - *Rock, Pity and Brevity*. Aaron Krohn has been a teaching artist for New York's Epic Theatre Ensemble since 2001.



## HOWARD W. OVERSHOWN'S\* (Emanuel Lehman)

work in theatre includes *The Lehman Trilogy* at the Ahmanson, Los

Angeles; *Richard III* on international tour; *A Soldier's Play*, US Tour; *The Tempest* at the Hudson Valley Shakespeare Festival; *Much Ado About Nothing*, *King John*, *Hamlet* and *Richard III* at the Folger, Washington; *The Great White Hope* and *Passion Play* at Arena Stage; *Clybourne Park* for Pioneer Theatre Company; *A Trip to Bountiful* at the Cleveland Play House; *Radio Golf* at the Stiemke Studio, Milwaukee; *Death of a Salesman* at Yale Rep; *Art* at Two River; *The Christians* and *Rosencrantz and Guildenstern Are Dead* at Center Stage, Baltimore; *Beauty on the Vine*, *Blue*, *YellowMan*, *Passage*, *Never The Sinner* and *Orlando* off-Broadway; and *A Soldier's Play*,

*Julius Caesar*, *Saint Joan*, *A View From the Bridge* and *Free Man of Color* on Broadway. TV includes *The Marvelous Mrs. Maisel*, *Girls5eva*, *Blue Bloods*, *The Affair*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, *Madame Secretary*, *Fosse/Verdon*, *Bull*, *Kings*, *White Collar*, *Unforgettable* and *Allegiance*. Film includes *Pride and Glory*, *Body of Lies*, *13*, *Never Here*, *Grand Street* and *Lost Cat Corona*. Howard W. Overshown was awarded the Ten Chimneys Fellowship in 2018.



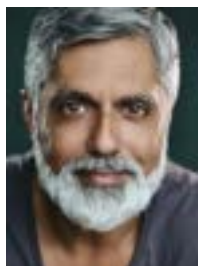
## REBEKAH BRUCE

(Pianist) is a conductor, pianist and vocal coach. Her work in theatre includes *The Lehman Trilogy* (on

Broadway, in Los Angeles and Sydney), *Dead Outlaw*, *Here We Are*, *White Girl in Danger*, *A Strange Loop*, *Company*, *Mean Girls* and numerous Broadway and Off-Broadway productions and concerts. Rebekah Bruce served on the music faculty at Oklahoma City University's Bass School of Music and as Vocal Director at Celebrity Cruises Entertainment. She performs and teaches across the United States, and runs a private voice studio in New York City, coaching musical theater and opera.

\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States





**RAVI AUJLA'S (Janitor, U/S Emanuel Lehman)** work in theatre includes *What the Butler Saw* for Leicester

Curve and Theatre Royal Bath; *The Tempest* at Hippodrome Circus; *The Three Lions* at the St James, on tour and at The Pleasance, Edinburgh; *The Westbridge* and *Free Outgoing* at the Royal Court; *As You Like It* at the Rose, Kingston; *Commercial Road* at Hackney Empire; *Antony and Cleopatra*, *The Tempest*, and *Julius Caesar* at the RSC and in the West End; *Midnight's Children* at the RSC, the Barbican, and Harlem Apollo; *Unsuitable Girls* at Leicester Haymarket and Lyric Hammersmith; *Magic Box* and *Colour of Justice* (also National Theatre) at Tricycle; *River on Fire* at Lyric; *A Midsummer Night's Dream* for Shakespeare Link; *Wicked Yaar* at the National Theatre; *Untouchable* for Tamasha and Riverside; and *The Mousetrap*, *The Lehman Trilogy* (also Park Avenue Armory), *The Kite Runner* (also tour) and *Indian Ink* in the West End. TV includes *Slow Horses*, *House of the Dragon*, *The Nevers*, *Get Even*, *Flowers*, *HG Wells*, *Killing Jesus*, *Casualty*, *Silent Witness*, *Doctors*, *EastEnders*, *Sadie Jones*, *Eldorado*, *Coronation Street*, *The Bill*, *Shelley*, *Peak Practice*, *Capital City*, *Family Pride*, and *Family Affairs*. Film includes *Kandahar*, *Sisi and I*, *What's Love Got to Do With It?*, *The Eternals*, *Accident Man*, *Phantom*, *Common People*, *Will, I'll Be There*, *Jinnah*, and *London*.



**ANYSSA NEUMANN (U/S Pianist)** studied at the Manhattan School of Music, University of Oxford, Université

de Montréal and King's College London, where she earned a PhD in musicology in 2017, focusing on music in the films of Ingmar Bergman. In 2023, she completed a post-doctoral research position at Uppsala University. Anyssa Neumann is a concert pianist and academic and has performed internationally at venues and events such as St Martin-in-the-Fields, St James Piccadilly, Holywell Room, Mazzoleni Hall, Uppsala Cathedral, the Helsingborg Classical Music Festival and the Sacramento Bach Festival. Recent performances include Liszt's *Piano Concerto No. 1* with orchestras in California and Sweden; Bach's *Goldberg Variations* in the UK, Sweden and Norway; and recitals in Rome, London, San Francisco, Los Angeles and the Pacific Northwest. *The Lehman Trilogy* is Anyssa Neumann's professional theatre debut.



**LEIGHTON PUGH (U/S Henry Lehman)** trained at LAMDA. His work in theatre includes *The Lehman Trilogy*,

*The Habit of Art*, *Rocket to the Moon* and *A Woman Killed with Kindness* at the National Theatre; *Operation Epsilon* at the Southwark Playhouse Elephant; *There* at the Royal Court; *Faustus* at the Etcetera; *Macbeth* and *True West* at the English Theatre, Essen; and *The Birthday Party* at the Harold Pinter. TV includes *50 Ways to*

*Kill Your Lover*, *Grandpa in my Pocket* and *Fingersmith*. Radio includes *Words and Music: Dante, Scenes from Provincial Life*, *Murder by the Book*, *Gawain and the Green Knight* and *The Tragical Adventures of Heinrich von Kleist*. Leighton Pugh has recorded audio dramas for Big Finish Productions and narrated more than two hundred fiction and non-fiction audiobook titles.



**SIMON VICTOR (U/S Mayer Lehman)** trained at Bristol Old Vic Theatre School. His work in theatre includes

*War Horse* and *The Curious Incident of the Dog in the Night-Time* for the National Theatre; *Party* and *Glisten* at the Half Moon; *Quiz*, *The Adventure*, *The Governess* and *The Seagull* on UK tour; *Guardians of the Galaxy* for Marvel and Secret Cinema; *Doctor Who: Time Fracture* for BBC and Immersive Octopus; and *The Last Tycoon* in the West End. TV includes *The Fear*.

## STEFANO MASSINI

**(Author)** is a novelist, playwright and a writer for the Italian newspaper *La Repubblica*. His works include *The Lehman Trilogy*, *Intractable Woman*, *Ladies Football Club* and *7 Minutes*. He is the recipient of numerous awards including the Premio Vittorio Tondelli, the Premio Ubu, Tony Award, Drama Guild Award and Outer Critics Circle Award. *The Lehman Trilogy* won the Selezione Campiello Prize, the Super Mondello Prize, the De Sica Prize, the Prix Médicis Essai and the Prix Meilleur Livre Étranger. Stefano Massini is currently working on a multi-part play about the history of the atomic bomb, entitled *Manhattan Project*.

## BEN POWER (Adaptation)

is a Tony Award-winning writer for theatre, television and film. He has worked with the National Theatre since 2010, including six years as Deputy Artistic Director and two years programming The Shed. His work for the National Theatre includes adaptations of *The Lehman Trilogy*, *Husbands & Sons*, *Medea* and *Emperor and Galilean*. He has collaborated as a dramaturg and writer with the RSC, Complicité and Headlong, where he was Associate Director and adapted *Six Characters in Search of an Author* and *Dr Faustus*. His work in TV includes *Munich: Edge of War* for Netflix and *The Hollow Crown* (BAFTA Award).

## SAM MENDES (Director)

founded and ran the Donmar Warehouse in London for ten years. He was a founding director of Neal Street Productions. His work has been seen at the National Theatre, Royal Shakespeare Company, Royal Court, Old Vic, Young Vic, Brooklyn Academy of Music, the West End and on Broadway. Most recently he has directed *The Motive and the Cue* at the National Theatre and in the West End, *The Lehman Trilogy* and *The Ferryman* in both London and New York. Films include *American Beauty*, *Road to Perdition*, *Jarhead*, *Revolutionary Road*, *Away We Go*, *Skysfall*, *Spectre*, *1917* and *Empire of Light*. Film awards include the Academy Award® for Best Director and Best Picture, three other Academy Award® nominations, five BAFTA Awards, three Golden Globe Awards, two Directors Guild of America Awards and the Producers Guild of America Award. In theatre, he has won five Olivier Awards, the Olivier Special Award, six Tony® Awards, four Evening Standard Awards, and the Hamburg Shakespeare Prize. He has also won the Directors Guild Award for lifetime achievement. He is an Honorary Fellow of the National Film and Television School, and a Fellow of Peterhouse, Cambridge. He was made a CBE in 2000 and knighted in 2020 for services to drama.

## ES DEVLIN (Scenic Design)

is an artist and designer. Her recent work in theatre includes *The Lehman Trilogy* (also in the West End and on Broadway; Tony Award), *The Motive and the Cue*, *Dear England*, *The Crucible*, *Light Shining in Buckinghamshire* and *Ugly Lies the Bone* at the National Theatre; *A Number* at the Old Vic; *Girls and Boys* and *The Nether* at the Royal Court; *Faith Healer* at the Donmar; *Hamlet* at the Barbican; and *Chimerica* at the Almeida. Other designs and collaborations include *Come Home Again* for the Tate Modern; *Conference of the Trees* for COP26 in Glasgow; *Memory Palace* for Pitzhanger Manor; *Forest of Us* which forms part of the inaugural exhibition at Superblue Miami; stage sculptures for Beyoncé, The Weeknd, U2, Kanye West, Saint Laurent and Dior; the 2021 and 2022 Super Bowl halftime shows; Olympic ceremonies in London and Rio; and the UK Pavilion at EXPO 2020. Es Devlin has been awarded The London Design Medal, three Olivier awards, doctorates from the universities of Bristol, Kent and UAL, and a CBE. Her practice was the subject of the Netflix documentary series *Abstract: The Art of Design*.

## KATRINA LINDSAY

**(Costume Design)** is a set and costume designer working internationally in theatre, opera, ballet and film. Her work in theatre includes, as costume designer: *The Motive and the Cue* at the National Theatre and in the West End; *Harry Potter and the Cursed Child* (Olivier Award and Tony Award for Best Costume Design) in the West End, on Broadway and worldwide; *Tammy Faye* and *American Psycho* (also Broadway) at the Almeida; *101 Dalmatians* at Regent's Park; *Burn* for the National Theatre of Scotland and Edinburgh International Festival; *Hamlet* at the Barbican; and *Les Liaisons Dangereuses* (Tony Award, Outer Critics Circle Award and

Drama Desk Award for Outstanding Costume) on Broadway; as set and costume designer: *Hex*, *Small Island*, *Three Sisters*, *Mosquitoes*, *Behind the Beautiful Forevers*, *Death and the King's Horseman* and *London Road* at the National Theatre. Opera credits include *Terry Gilliam's Damnation of Faust* and *Benvenuto Cellini* for the English National Opera and around the world. Film includes *London Road* (as production designer). Katrina Lindsay is an associate of the National Theatre and a member of the theatre design collective Scene/Change.

## LUKE HALLS'S (Video

**Design)** designs for theatre and opera include *West Side Story* on Broadway; *The Starry Messenger*, *Everybody's Talking About Jamie*, *The Moderate Soprano*, *Frozen*, *The Lehman Trilogy*, 2071 and *The Nether* in the West End; *Miss Saigon* in Austria, Japan, Broadway and on UK tour; *Linda* and *Girls & Boys* at the Royal Court; *Magic Mike Live* at the London Hippodrome; *The Book of Dust – La Belle Sauvage* and *My Name is Lucy Barton* at the Bridge; *Lucia di Lammermoor* at Metropolitan Opera and LA Opera; *Boris Godunov* at Teatro alla Scala; *Don Giovanni* and *Like Water for Chocolate* at the Royal Opera House; *Carmen* and *Madama Butterfly* at Bregenz Festspiele; and *Atlas* at the LA Philharmonic. Halls has designed visuals for Adele, Rihanna, Robbie Williams, Pet Shop Boys, The Rolling Stones, Elton John, U2, Paris Fashion Week, Frameless Immersive Art Experience, FIFA World Cup Opening Ceremony 2022, Olympic Paralympic 2012 closing ceremonies and Pan American Games 2019 opening ceremony. Halls has received a 2020 Drama Desk Award for *West Side Story*, Knight of Illumination Awards in 2014, 2015 and 2016, and a BAFTA for *The Cube*.

\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

**JON CLARK (Lighting Design)** is an award-winning lighting designer. His work in theatre includes *The Effect*, *Dear England* (also Prince Edward), *The Motive and the Cue* (also Noël Coward), *The Lehman Trilogy* (also Gillian Lynne and Broadway; Tony Award® and Outer Critics Award), *Amadeus*, *ANNA*, *Othello* and *Hamlet* at the National Theatre; *The Inheritance* (also Broadway; Olivier Award) and *The Jungle* (also St. Ann's Warehouse, New York) at the Young Vic and in the West End; *Cyrano de Bergerac* in the West End and at Brooklyn Academy of Music; *Evita* at Regent's Park; *The Lorax* at the Old Vic, in the US and Toronto; *The Shark is Broken*, *Betrayal*, *King Charles III* in the West End and on Broadway; *Stranger Things: The First Shadow* at the Phoenix; *A Doll's House* on Broadway; and multiple collaborations with the Royal Shakespeare Company and many other companies in the UK and internationally. Opera includes *Pique Dame* at Bayerische Staatsoper; *Hamlet* (also Glyndebourne) and *The Exterminating Angel* (also Royal Opera House and Salzburg Festival) at the Metropolitan Opera; *Written on Skin* at Festival d'Aix-en-Provence, the Royal Opera House, Lincoln Center and internationally. Dance includes *LORE* for Wayne McGregor at La Scala, Milan; and *The Cellist* for Cathy Marston at the Royal Ballet. Jon Clark won a Green Room Award for *Krol Roger* in Australia.

**NICK POWELL'S (Composer and Sound Design)** work in theatre includes *The Lehman Trilogy* (also West End, Broadway and Los Angeles; Olivier Award, Tony Award® and Drama Desk Award nominations), *The Tell-Tale Heart* and *Othello* for the National Theatre; *A Mirror* at the Almeida; *Cuckoo*, *The Glow*, *Living Newspaper: Edition 1* and *Edition 3*, *The Prudes*, *Bad Roads*, *Unreachable* and *X* at the Royal Court; *Julius Caesar* at the

Bridge; *Peter Pan*, *Running Wild* and *Lord of the Flies* at Regent's Park; *Mary* and *Raya* at Hampstead; *People, Places and Things* at Stadsteatern AB, Stockholm; *Running Wild* at Chichester; *Cold Calling: The Arctic Project* at Birmingham Rep with the City of Birmingham Symphony Orchestra; *Alice in Wonderland* at the Lyceum, Edinburgh; *The Tempest* for Norfolk and Norwich Festival; *The Haunting of Hill House* at Liverpool Everyman and Liverpool Playhouse; *Lanark* at the Citizens and for Edinburgh International Festival; *The Hills of California*, *A Mirror*, *The Glass Menagerie*, *The Mirror and the Light* and *The Nether* in the West End; and *The Ferryman* (Drama Desk Award, Tony Award® nomination) and *Wolf Hall/Bring Up the Bodies* in the West End and on Broadway. Film includes *Un efecto óptico* and *1917* (as music consultant). Event credits include *Bloom* at Edinburgh International Festival, 'Reflections' at the Guggenheim, Bilbao's 20th anniversary event and music for half of *Frameless*, the immersive art exhibition in the West End. Nick Powell's band Oskar have released two LP's and produced soundtracks for Prada. His solo recordings include *Walls Fall Down* and *Music from the Black Box*. Nick Powell has received the Outer Critics Circle Award for Outstanding Sound Design. [nickpowell.online](http://nickpowell.online)

**DOMINIC BILKEY (Co-Sound Design)** is a Tony and Olivier nominated sound designer and is currently Head of Sound and Video at the National Theatre. He recently retired as Chairperson of the Association of Sound Designers and was a recipient of the Technical Theatre Awards (TTA) for Outstanding Achievement in Sound. He is actively involved in the teaching of sound and associated technologies at a number of UK universities. Sound design for online includes *Original Readings*, *Viral* (online film), *Apollo*

*13* and *Birdsong Online* for Original Theatre. Sound designs for theatre include *Stumped* and *Into the Night* for Original Theatre Hybrid; *Death of a Salesman* (soundscape designer) for Elliott Harper Productions; *Pippi Longstocking the Musical* at the Royal & Derngate; *Aladdin*, *Sleeping Beauty* and *Cinderella* at Windsor Theatre Royal; *The Lehman Trilogy* (co-sound designer) at the National Theatre, in the West End and on Broadway; *Peter Pan* at the National Theatre and Troubadour White City; *Shadowlands* and *Flare Path* for Birdsong Productions; *Jane Eyre* at the National Theatre, Bristol Old Vic and on tour; *Pinocchio* for Guy James and Szpiezak Productions; *Tommy the Musical* for Aria Entertainment, Guy James and Szpiezak Productions; and *Birdsong* for Birdsong Productions/Original Theatre.

**CANDIDA CALDICOT'S (Music Director)** work in theatre includes, as musical director: *The Lehman Trilogy* (also West End, Broadway and Los Angeles) at the National Theatre; *Queen Anne* (also West End), *Hecuba*, *The Witch of Edmonton*, *The Heresy of Love* and *The Heart of Robin Hood* for the Royal Shakespeare Company; *Jews. In Their Own Words* at the Royal Court; *Black Love* (also Paines Plough) and *The Seven Ages of Patience* at the Kiln; *The Wizard of Oz* at Leeds Playhouse (as musical supervisor); *Carmen – The Gypsy* on UK tour; *Peter Pan* at Regent's Park; *The Little Mermaid* at Metta and on UK tour; *The Shadow Factory* at The Nuffield; *Woyzeck* at the Old Vic; *Snow White* and *Beauty and the Beast* at The Lighthouse; *It's a Mad World My Masters* for English Touring Theatre; *Love's Labour's Lost* for Oxford Shakespeare Company; *Galileo* at Birmingham Rep; *Bed and Sofa* at Finborough; *The Vaudevillians* at The Lowry and Charing Cross Theatre; *A Strange Loop* at the Barbican and in the West End; and *The Hills of California*, *An Enemy of the People*,



*To Kill a Mockingbird*, *King Lear* and *Beyond the Fence* in the West End. As composer, her credits include, *The Little Prince* at Taunton Brewhouse and Metta; *Zeraffa Giraffa* for Little Angel and Omnibus; *Buckets* at the Orange Tree; *4 Pepys* for Wilderness Festival; *Hansel and Gretel*, *Treasure Island*, *Much Ado About Nothing*, *Pinocchio*, *Richard III*, *Alice in Wonderland*, *Alice Through the Looking Glass*, *Romeo and Juliet* and *The Wind in the Willows* at the Iris; *Macbeth* for Shakespeare in Styria; *Once Upon a Time* at Booktrust tour; *The Tempest* and *The Hostage* at Southwark Playhouse. Recordings include *The Little Prince* (as composer), *The Lehman Trilogy* (solo piano), *Prodigy* (as orchestrator/music director) and *The Battle of Boat* (as music director).

## POLLY BENNETT'S

**(Movement Director)** recent work in theatre includes *Peter Gynt* (also Edinburgh International Festival), *Rutherford and Son*, *The Lehman Trilogy* (also West End and Park Avenue Armory), *The Great Wave*, *The Deep Blue Sea* and *People, Places and Things* (also St Ann's Warehouse, New York and in the West End) for the National Theatre; *House of Shades* at the Almeida; *Botticelli in the Fire* and *Hysteria* at Hampstead; *Venice Preserved*, *Maydays*, *Salomé*, *Henry V* (at Shanghai Arts Centre) and *A Midsummer Night's Dream* for the Royal Shakespeare Company; *Sweat* at the Donmar; *The Village* at Stratford East; *White Teeth* at Kiln; *As You Like It* and *To Kill a Mockingbird* (also UK tour) at Regent's Park; *Circle Mirror Transformation* at Home, Manchester; *Tell Me the Truth About Love* at Sage for Streetwise Opera; *Touch* at Soho Theatre; *Tribes* at Sheffield Crucible; *Woyzeck* at the Old Vic; *A Streetcar Named Desire* at

the Royal Exchange; *Yen* (also Royal Exchange) and *Plaques and Tangles* at the Royal Court; *The Lion, the Witch and the Wardrobe* and *The Rise and Fall of Little Voice* (also West Yorkshire Playhouse) at Birmingham Rep; *The Angry Brigade* (UK tour) and *Mudlarks* at the Bush; and *Patriots*, *Cyrano de Bergerac*, *Travesties*, *Sweat*, *Don Juan in Soho*, *Doctor Faustus* and *The Maids* in the West End. TV includes *Black Doves*, *The Listeners*, *A Gentleman in Moscow*, *Kaos*, *Nolly*, *Wolf*, *The Great*, *The Crown*, *One Normal Night* and *Killing Eve*. Film includes *Deadpool 3*, *Bob Marley: One Love*, *Saltburn*, *Lady Chatterley's Lover*, *Elvis*, *Pieces of a Woman*, *I Wanna Dance with Somebody*, *Chevalier*, *No Time to Die*, *Mogul Mowgli* and *Bohemian Rhapsody*.

## RORY MCGREGOR

**(International Tour Director)** is a British theatre director based in New York and London. He holds an Masters of Fine Arts in Theatre Directing from Columbia University. His work in theatre includes, as an associate director: *The Lehman Trilogy* (also West End and Broadway) for the National Theatre; *Sea Wall/A Life*, *Ink* and *M. Butterfly* on Broadway. As director, *No Good Things Dwell in the Flesh* at A.R.T., New York; *Buggy Baby* at Astoria Performing Arts Centre, New York; *Interior* at 59E59, New York; *Macbeth* at The Connelly, New York; and *The Great Divide* at the Finborough, London. Rory McGregor was previously an Artistic Apprentice at Roundabout Theatre Company, an Artistic Associate of Classic Stage Company, a Directing Fellow at Manhattan

Theatre Club and is currently an Artistic Representative on the Young Partner's Board at The Public Theater.

## ZOÉ FORD BURNETT'S (West End Director)

work for the National Theatre includes *The Motive and the Cue* (as director) in the West End. Other work as director includes *Titus Andronicus* at the Arcola; *Richard III*, *Romeo and Juliet*, and *A Life in the Theatre* for Upstairs at the Gatehouse; *Selected Sonnets* at Shakespeare's Globe; *Click 2 Share* at Theatre503; *Hamlet* at Riverside Studios; *Blood Wedding* and *School for Scandal* at Waterloo East; *Wounds* at Tristan Bates; *Close Quarters* at Royal Academy of Dramatic Art; 1984 at Guildford School of Acting; *Julius Caesar* at London School of Dramatic Art; and *Macbeth* at Mountview. As assistant director, work includes *The Hills of California* in the West End; *Les Liasons Dangereuses*, *Teddy Ferrara*, *Splendour*, *The Vote*, and *Closer* at the Donmar; and *Henry V* at Regent's Park.

## NAOMI DOWNHAM

**(Casting)** is currently Casting Associate at the National Theatre. Her most recent work as a casting director includes *Underdog: The Other Other Brontë*, *The House of Bernarda Alba* and *The Crucible* (also at the Gielgud) at the National Theatre; *Brown Boys Swim* at Soho Theatre; *Vardy v Rooney: The Wagatha Christie Trial* at the Ambassadors; *Athena* at The Yard; and *Hamlet* and *Jekyll and Hyde* on school tours for the National Theatre. As casting associate, credits include *The Motive and the Cue*, *Othello*, *The Corn is Green*, *The Normal Heart* and *The Ocean at the End of the Lane* (also West End) for the National Theatre. Film includes *Death of England: Face to Face*.

## KATIE CRADDOCK (Supernumerary Casting)

is the literary manager and casting associate at A.C.T. Her favorite casting processes here so far include *The Headlands*, *The Wizard of Oz*, *Big Data*, and workshops of commissions by Aleshea Harris, Eisa Davis, Craig Lucas, RyanNicole Austin & Adesha Adefela & Beau Lewis, Anne Washburn, and Kate Attwell. Previously she was the artistic associate at Berkeley Rep, 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. (she/her)

**CHARMIAN HOARE (Dialect Coach)** trained at the Central School of Speech and Drama. Her work in theatre includes *Till the Stars Come Down*, *Jack Absolute Flies Again*, *Our Generation* (also Chichester), *Antipodes*, *The Deep Blue Sea*, *Angels in America*, *Consent*, *Peter Gynt*, *War Horse*, *The Curious Incident of the Dog in the Night-Time*, *I'm Not Running*, *Stories*, *The Lehman Trilogy*, *Barber Shop Chronicles*, *Peter Pan*, *Ugly Lies the Bone*, *Pinocchio*, *Network*, *John*, *The Great Wave*, *Absolute Hell* and *Translations* at the National Theatre; *White Christmas* at Sheffield Crucible; *Quiz* on UK tour; *Singin' in the Rain* at Sadler's Wells; *The Taxidermist's Daughter*, *The Unfriend*, *South Pacific*, *Me and My Girl*, *Fiddler on the Roof*, *Plenty*, *Macbeth*, *This is My Family*, *Present*

*Laughter and The Country Wife* at Chichester; *The Birds and the Bees* at the New Wolsey, Ipswich; *Fatal Attraction* and *Curtains* on UK tours; *Jesus Hopped the A Train* at the Young Vic; *Private Lives*, *Sweat*, *Welcome Home*, *Captain Fox!* and *One Night in Miami* at the Donmar; *Blue Door* and *Abigail's Party* at Theatre Royal Bath; *The Light in the Piazza* at the Royal Festival Hall; and *Walden*, *Bonnie & Clyde*, *Company* and *The Comeback* in the West End.

**PETER CHAPMAN** is the author of *The Last of the Imperious Rich: Lehman Brothers, 1844-2008*, a leading reference on the history of the Lehman family.

## MARIUS ARNOLD-CLARKE (Company Stage Manager)

work in theatre includes, as production manager, *A Quiet Evening of Dance* (also as company stage manager), *BLKDOG*, *TORUS* and *Milonga* on international tours; *Falling Man* at Wilton's Music Hall; *Constellations*, *Sampled Festival*, *Dark Field Analysis* and *Requiem for Aleppo* at Sadler's Wells; *Yorke Dance Project 20 Years* on UK tour; *Spamalot* for Daegu Festival, South Korea; and *Wild Tango* at the Peacock; as company stage manager, *Message in a Bottle*, *Common Grounds / Sacre*, *Infinite*, *Break the Tango*, *Sutra*, *Dystopian Dream*, *iVamos Cuba!* on international tours; *Sylvia* at the Old Vic; *Burn the Floor* on UK and Australian tours; *Tree of Codes* for Bastille, Paris; *Project REBEL* at the Barbican; and *Gravity Fatigue* at Sadler's Wells.

## SOPHIA DALTON'S (Deputy Stage Manager)

work in theatre includes, as deputy stage manager, *Nora: A Doll's House* and *Wings* at the Young Vic; *Father Comes Home from the Wars* at the Royal Court; *The Judas Kiss* on international tour; *Thérèse Raquin* and *Relative Values* at Theatre Royal Bath; *Filthy Business*, *Wild Honey*, *Hapgood*, *Drawing the Line* and *A Human Being Died That Night* at Hampstead; *The Glass Menagerie* at the Duke of York's; *Good People* at Noël Coward; and *Frozen* at Theatre Royal Haymarket. As stage manager includes *As You Like It* for the RSC; *The Winter's Tale* at Shakespeare's Globe; and *A History of Water in the Middle East*, *Fireworks* and *Adler & Gibb* at the Royal Court. As company stage manager: *Crooked Dances* for the RSC; *Portia Coughlan* at the Almeida; *The Long Christmas Dinner* at the Abbey; and *The Wider Earth* at the Natural History Museum, London.

## ELLIE LEAVER'S (Assistant Stage Manager)

work in theatre includes, as assistant stage manager, *Dear England* (also Prince Edward Theatre), *The Motive and the Cue*, *Standing at the Sky's Edge*, *Phaedra* and *Romeo and Julie* at the National Theatre; and *My Neighbour Totoro* at the Barbican. As props assistant: *Oliver!* at Chichester; *Burlesque* at Manchester Opera House; *Legally Blonde* at Regent's Park; *People*, *Places and Things* at Trafalgar; and *Mad House* at the Ambassadors.

## NATIONAL THEATRE

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Neal Street Productions is one of the UK's most respected production

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\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States



The cast in rehearsal: John Heffernan, Howard W. Overshown, and Aaron Krohn. Photos by Mark Douet.



# ADDITIONAL CREDITS

## ADDITIONAL CREDITS

Katie Long	Sound No. 1
Elliott Wallis	Sound No. 2
Patrícia Gilvaia	Automation Operator
Rob Hearn	Tech Swing
Caroline Hannam	Head of Wardrobe
Cassie Murphie	Wigs Hair and Makeup Technician
Jim Leaver	Production Manager
Jason Vaughan	Head Video
Gabriel Armstrong	Key Video
Henry Cotter	Lighting Key
Russ Milligan	Technical Director
Omar Stewart	Production PA
Solomon Casado	Production PA

## PRODUCTION CREDITS

Set built by	Scott Fleary
Automation Equipment supplied by	Absolute Motion Control
Glass supplied by	GG Glass & Glazing
Sound equipment supplied by	Stage Sound Services
Lighting equipment supplied by	Christie Lights
Video equipment supplied by	Stage Sound Services
Production Health and Safety	John Young Creative Industries
Rehearsal Room	3 Mills Studios, Sugar Studios
Rehearsal Set	RK Resource
Physiotherapy	Neurotour
Automation Programmer	Richard Booth
Automation Engineer	Jesse Caie
Glazier	Mark Irving
Production LX	Jack Williams, Stephen Andrews
Production Sound	James Crichton, Bob Burrows
Lighting Programmer	Sarah Brown
Production Video and Programming	Andrew Gusciora
Production Carpenters	Craig Emerson, Martin Riley,
	Paul Hennessy
Freight	Freight Minds
With Special Thanks to	Rabbi Daniel Epstein,
	Andrew Frostick, Sarah Corke,
	Paulina Kominiak, Pirate Crew
	'The Beat Goes On'
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Rehearsal Photography	Mark Douet

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# INTERVIEW WITH STEPHEN WHITFIELD

BY JULIE FELISE DUBINER

*Stephen Whitfield is an emeritus professor of American Studies at Brandeis University and, in addition to many books, articles, and studies, is the author of the article Merchants: The Marrow of the Southern Jewish Experience.*

*This interview was conducted by Julie Felise Dubiner, dramaturg at The Huntington Theatre, and originally appeared on their website and as an abridged version in their program.*

**The Lehman Trilogy stretches across 150 years—both the story of a family and of a corporation. How can we contextualize the world that the Lehmans entered when they arrived in America?**

*The Lehman Trilogy* marks the intersection of Southern history and Jewish history, especially in the antebellum period, in that first section of the play. The three brothers arrived in Alabama as part of the second wave of Jewish immigrants to the United States, after the very small first wave of the colonial period, and about four decades before the vaster third wave that constitutes the demographic origins of contemporary Jewry. The first wave settled basically in ports and coastal cities, beginning in 1654 in New Amsterdam (later called New York). The third wave came overwhelmingly from eastern Europe (the Tsarist Empire) and from parts of central Europe (the Hapsburg Empire).

Henry, Emanuel, and Mayer Lehman typified the second wave. Immigrants like them tended to come from villages in the German states, rather than from towns or cities. The Lehman brothers had not lived in a ghetto, nor did they (as did Jews further to the East)

reside in the sorts of towns (or *shtetlach*) that were predominantly or heavily Jewish. The play depicts the brothers as observant, in the sense that they celebrate religious holidays and also honor mourning rituals. But the Lehmans are already quite acculturated (a process that presumably already began in Bavaria); and little friction is generated as they get absorbed into the social and economic life of Alabama. They differ from other whites in Montgomery, but the Lehmans are not isolated. They are engaged with the forces around them. Though the brothers start out poor, they don't seem wretchedly or miserably poor. By contrast a government report in 1900 claimed that the average Jewish immigrant from eastern Europe arrived with \$9.

**Unlike other European immigrants, the Jews of the Lehmans' generation did not join the working class, but went into business for themselves, especially in the South. Why?**

Generally forbidden from owning land in Europe, and from joining the feudal guilds of craftsmen, Jews historically pursued trade and finance, despite the precariousness of such endeavors and despite the suspicions and superstitions that might dangerously result. Capitalism required rationality, calculation, deliberation, deference of gratification, as well as efforts at planning and foresight. Such qualities gave immigrant Jews something of a head start when they made their way in America. They avoided agriculture. "Ol' Man River" (1927) summarized an occupational predilection. Jews planted neither taters nor cotton; and in putting family names on the stores that they founded, these merchants and other

businessmen would not be forgotten. Jews preferred self-employment, as the Harvard historian Oscar Handlin once explained. Independence enabled them to avoid bosses who might be cruel, or arbitrary, or abusive or antisemitic.

**Was there any secret to the success of a family like the Lehmans?**

The play suggests that the brothers had an aptitude for noticing needs and opportunities and methods that other merchants failed to discern. Such attributes are neither palpable nor easily definable. But however elusive such acumen is, however difficult to specify, the explanation that *The Lehman Trilogy* gives is as good as any. But circumstances matter too. No insurmountable institutional barriers to growth and expansion existed; and the absence of internal tariffs and customs duties enabled the brothers to move easily beyond Montgomery, when they chose to do so. They were adaptable; they were open to novel ways of enrichment; they even took advantage of disasters like a devastating fire. Such flexibility, such concentration upon their affairs would be rewarded.

**Why doesn't *The Lehman Trilogy* recount antisemitism?**

The simplistic answer is that there wasn't any—or at least not enough to constitute any sort of impediment to upward mobility. Antisemitism is notoriously tricky to measure. But the antebellum South in which the Lehmans operated was rather free of that sort of bigotry, and the obvious explanation is that the white South directed its animus elsewhere. Jews were generally assumed to exist on the right side of the color line, benefitting from a caste system that gave them a taste of unprecedented freedom—at the

expense of enslaved persons of African descent. The brothers themselves owned slaves, which the play happens to conceal. Henry Lehman does acknowledge that slavery was evil—"a crime" that meant that "the ground beneath our feet is poisoned."

By the late nineteenth century, evidence of considerable antisemitism could be found. The accumulation of private wealth in cities like New York, where the Lehmans lived, generated social restrictions against Jews who belonged approximately to the same class. This was snobbery. Among the other classes (North and South), urbanization and industrialization ignited resentment, anxiety, and conflict; and Jews sometimes became victims. The play shows the Lehmans and their descendants living within a rarified social circle, as stratification emerged more sharply among Jews themselves. Denominational consequences are depicted in *The Lehman Trilogy* too. The Lehmans belong to a Reform synagogue like Temple Emanu-El, located on elegant Fifth Avenue in New York City. Reform valued decorum more highly than

fervor; differences from Christianity were minimized for the sake of comity and inclusion in America.

### How can the rise and fall of the Lehmans serve as a paradigm for the history of American capitalism?

The Lehmans should be understood as integral to the national self-definition. Alexis de Tocqueville generalized that "in democracies nothing is greater or more brilliant than commerce. It attracts the attention of the public and fills the imagination of the multitude. All energetic passions are directed toward it." By tying their fate to such a society, the Lehmans made themselves into authentic citizens of the rambunctious and dynamic order that the French aristocrat had described a decade before Henry Lehman's arrival.

Part I of *The Lehman Trilogy* shows how imaginatively and cleverly the three brothers became middlemen, or brokers, connecting the cotton that was picked in one part of the nation to the manufacturing demands of clothing and textiles that characterized another part of the nation. The Lehmans thus

helped to entwine economic interests and to enlarge and extend wealth. But increasingly the Lehmans lost their direct association with actual goods, and prospered instead through abstractions, though the manipulation of financial instruments and services. An agrarian economy is subject to the caprices of nature. An industrial economy and then a postindustrial economy are vulnerable to cycles of boom and bust. The Lehmans survived the catastrophe of October 1929. In hands other than their own, their enterprise could not survive the debacle of September 2008.

The first generation, for all of its astuteness and tenacity and ambition, need not be romanticized. That the brothers thrived in a society built on human bondage cannot be deplored enough—even if, for them, what Henry calls in the prologue "that magical music box called America" proved to be harmonious. But perhaps the larger theme of this remarkable play is the curse of economic instability, the oscillation that capitalism demands between risk and responsibility, and the frustrated hopes of continuity.



(Clockwise from top left) Ben Power; Anyssa Neumann; Ravi Aujla, Leighton Pugh, and Simon Victor; Rory McGregor and Jennifer Lane Baker. All photos by Mark Douet.



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Eliza Cabaret Ensemble, photo by Jay Yamada



Left: YC Middle School Actors Ensemble students Alexander Roche and Ayla Cashman photo by Jay Yamada

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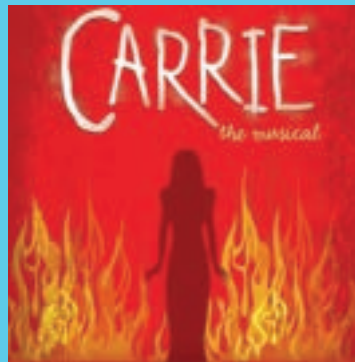
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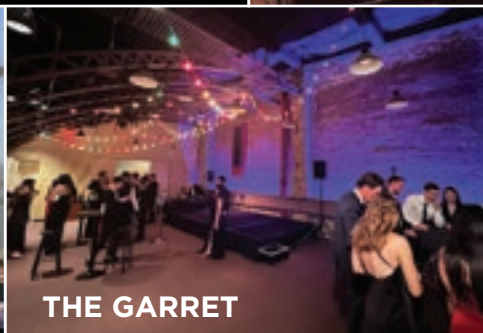
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We are privileged to recognize Producers Circle members' generosity during the April 1, 2023 to April 1, 2024 period. For information about Producers Circle membership, please contact Sasha Habash at 415.439.2415 or shabash@act-sf.org.

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Jerry is the former president of Parnassus Investments. Now retired, he serves on the boards of San Francisco Opera and San Francisco Symphony, as well as on the Emeritus Board of A.C.T. Thao serves on the board of the Asian Art Museum of San Francisco. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

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Priscilla is a vice chair of A.C.T.'s Board of Trustees. She is President of the SF Symphony, a board member of Grace Cathedral, and a board member and former chair of NARAL Pro-Choice America Foundation. Keith is president of SF Opera's board and a board member of Episcopal Community Services.

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Past chair of A.C.T.'s Board of Trustees, Toni is a retired partner at Pillsbury Winthrop Shaw Pittman. Arthur was one of America's first venture capitalists. Along with other community endeavors, they are cofounders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

#### ROBINA RICCITIELLO ♦

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

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For information about Directors Circle membership, please contact Will Gaines at 415.439.2334 or wgaines@act-sf.org.

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Alain "Hurrikane" Lature and the cast of *Hippie Trip - The Soul Train Musical*.  
Photo by Kevin Berne and Alessandra Mello.



Jomar Tagatac and BD Wong in *Big Data*. Photo by Kevin Berne.

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**\*\*In Memoriam**

For more information  
about Prospero Society  
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**Sasha Habash**  
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415.439.2415  
shabash@act-sf.org



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The Rising Leaders Council (RLC) is a dynamic membership program for Bay Area young professionals, offering curated social and networking opportunities and dedicated access to the theater's mainstage productions and community programs.

For more information and to join, visit [act-sf.org/support/Rising-Leaders-Council](http://act-sf.org/support/Rising-Leaders-Council) or contact Will Gaines at [wgaines@act-sf.org](mailto:wgaines@act-sf.org) or 415.439.2334.

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## Corporate Membership Program

As the Bay Area's leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders' experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.'s investment in helping to develop the next generation of the Bay Area's creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Associate Director of Development Nicole Chalas at [nchalas@act-sf.org](mailto:nchalas@act-sf.org) or 415.439.2337.

### OFFICIAL HOTEL PARTNER



### LEAD PRODUCTION SPONSOR OF A STRANGE LOOP



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



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



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

The Allen Group, LLC  
JP Morgan Chase & Co.  
Pillsbury Winthrop Shaw Pittman LLP

### MEDIA PARTNER

*San Francisco Chronicle*

## Foundations and Government Agencies

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

### \$100,000 and above

California Arts Council  
Department of Children,  
Youth & Their Families  
The Hearst Foundations  
Koret Foundation  
The Bernard Osher Foundation  
San Francisco Grants for the Arts  
The Shubert Foundation

### \$50,000–\$99,999

Anonymous  
Walter & Elise Haas Fund  
Laurents / Hatcher Foundation

### \$25,000–\$49,999

Arts Midwest  
Department of Education  
Laird Norton Family Foundation  
San Francisco Office of Small Business  
The Virginia B. Toulmin Foundation

### \$10,000–\$24,999

Davis/Dauray Family Fund  
Marin Community Foundation  
National Endowment for the Arts  
The Sato Foundation  
Mimi and Harold Steinberg Charitable  
Trust/Carole and Ted Krumland

### \$5,000–\$9,999

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

## Corporations Matching Annual Fund Gifts

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

Axiom Corporation  
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Apple, Inc.  
Applied Materials  
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Bank of America  
Bank of America Foundation  
Bank of New York Mellon  
Community Partnership  
BlackRock  
Charles Schwab  
Chevron  
Chubb & Son  
Cisco  
Dell Direct Giving Campaign  
Dodge & Cox

Ericsson, Inc.  
Facebook  
Federated Department Stores  
Freedom Financial  
Fremont Group  
The Gap  
GE Foundation  
Genetech  
Google  
Hewlett-Packard  
IBM International Foundation  
Intel  
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JPMorgan Chase  
Johnson & Johnson Family  
of Companies

Levi Strauss Foundation  
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Foundation  
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Salesforce

State Farm Companies  
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The Clorox Company  
Foundation  
The James Irvine Foundation  
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PHOTOS BY MARK KITAOKA AND TRACY MARTIN



# A.C.T. STAFF

## PAM MACKINNON *Artistic Director*

## JENNIFER BIELSTEIN *Executive Director*

### Administration

Audrey Thesing, *Office Associate*  
Xavier Dzielski, *Executive Assistant*

### Artistic

Andy Chan Donald, *Associate Artistic Director*  
Joy Meads\*, *Director of Dramaturgy and New Works*  
Katie Craddock\*, *Literary Manager & Casting Associate*

### Commissioned Artists

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

### Audience Services

Megan Murray\*, *Director of Audience Services*  
Jerry Chirip, *Audience Services Associate*  
Sudeshana Karki, *Audience Services Concessions Manager*  
Bernadette Fons, *Audience Services Concessions Associate*  
Sadie Li, *House Manager*  
Traci Mar, *House Manager*  
Kescha Mason, *House Manager*  
Genevieve Pabon, *House Manager*  
Tuesday Ray, *House Manager*  
Debra Selman, *House Manager*

### Bartenders

Ramsey Abouremeleh, Philip Aung, Syr Beker, Reyka Bigfeather, Sydney Bloeme, Matthew Daly, Terri De Martini, Sarah Dellings, Clara Fuls, Deb Gattis, Chris Hayes, Anthony Hoey, Fred Izard, Stan Joe, Hannibal Jones, Francisco Mujica, Basil Parrott, Julia Portillo, Damian Samuel, Todd Van Fleet, Yvonne Walden, Kyle Wang, Adison Wannaviroj, Kacey Wilson, Tygre Wolf, Jane Yee, Sheldon Yip

### Safety

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

### Ushers

Sultaan Ahmad, Steph Allen, *Susan Allen*, Rodney Anderson, Crawford Banks, Felix Bishop, Serena Broussard, Philip Carberry, Myah DeStefans, Kathy Dere, John Doll, Katherine Dominguez, Molly Donoho, Lindsey Drew, Christine Ford, Mileta Foster, Gerry Garber, Claire Eugenia Gerndt Jr, Jaiyah Gordon, Carol Grace, Aron Gruber, Kathleen Keeler, Roxanne Knight, Alec Le, Sharon Lee, Steven Lemay, John Light, Maria Markoff, Kescha Mason, Val Mason, Kenneth McKellar, Meechai McKellar, Felix McTague, Susan Monson, Mary O'Connell, Nathaniel Paluga, Isabel Poling, Karisma Rodriguez, Jack Sale, Melissa Stern, David Tavernas, May Yasui

### Conservatory

Peter J. Kuo\*, *Director of the Conservatory*  
Fran Astorga\*, *Conservatory Manager*  
Jill MacLean, *Young Conservatory Director*  
Mark Jackson, *Director of Studio A.C.T. and Intensive Program Core Faculty*  
Jessica Holt, *Director of Summer Training Congress*  
Hana Kadoyama, *Librarian*  
Emily Cooper, *Young Conservatory Associate Programs Manager*  
Kelsey Tremewan, *Conservatory Adult Programs Coordinator*  
Veronica Fealy, *Conservatory Outreach and Young Conservatory Assistant*

### Library Volunteers

Barbara Cahrssen, Marti Cooper, Natnael Getahun, Sara Green, Ken Holsclaw, Emerald Keehan, Nelda Kilguss, Gail MacGowan, Claire Rand, Dana Rees, Dave Sikula, Roger Silver, Susan Torres, Joyce Weissman, Marie Wood

### Accompanists

Robert Allen, Paul McCurdy, Thaddeus Pinkston, Lindsay Rader

### Young Conservatory Faculty

Ramon Marcel Abad, Andy Alabran, Kristy Aquino, Joe Ayers, Enrico Banson, Kimberly Braun, Janel Chanté, Meredith Joelle Charlson, Maggie Connard, Gwynnereve Cristobal, Martha Jane Erwin, Allison Gamlen, Gracy Lei Garrett, Nancy Gold, Lore Gonzales, Sierra Gonzalez, Gendell Hing-Hernandez, Kimberly Holkamp-Dinon, Jessica Holt, Baily Hopkins, Dario Dajuan Johnson, Darryl V. Jones, Larissa Kelloway, Jenny Nguyen Nelson, Salim Razawi, Brennan Pickman Thoon, Leandra Ramm, Veronica Renner, Ezra Reaves, Lauren Rosi, Ely Sonny Orquiza, Jaymee Lynn Senigaglia, M. Graham Smith, Gary Stanford Jr., Valerie Weak

### Studio A.C.T. Faculty

Carlos Aguirre, Daniel Alley, Liz Anderson, Heidi Carlsen, Frances Epsen-Devlin, Paul Finocchiaro, Margo Hall, Maya Herbsman, Monique Jenkinson, Drew Khalouf, Peter J. Kuo\*, Dave Maier, James Mercer II, Carolina Morones, Thaddeus Pinkston, Mark Rafael, Katie Rubin, Patrick Russell, Elyse Shafarman, MA, Anna Marie Sharpe, Jomar Tagatac, Laura Wayth

### San Francisco Semester Faculty

Mark Jackson, Michael Mohammed, PhD, Patrick Russell, Jack Sharrar, PhD, Dee Dee Stephens

### Summer Training Congress Faculty

Hernán Angulo, Mark Jackson, Larissa Kelloway, Francesca Fernandez McKenzie, James Mercer II, Sara "Toby" Moore, Jenny Nguyen Nelson, M. Graham Smith, Laura Wayth

### Professional Development Faculty

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

### Development

Caitlin A. Quinn, *Director of Development*  
Sasha Habash, *Deputy Director of Development*  
Nicole Chalas, *Associate Director of Development*  
Irma Ramirez, *Director of Special Events*  
Will Gaines, *Associate Director of Individual Giving*  
Derek Collard, *Special Events and Donor Engagement Manager*  
Kevin Dolan, *Development Operations Specialist*  
Gabriel Rivera, *Annual Fund Coordinator*  
Malaika Kirkwood\*, *Development Assistant*  
Katie Maggard, *Development Researcher and Prospect Manager*

### Education & Community Programs

Natalie Greene\*, *Director of Education*  
Elizabeth Halperin, *Student Matinee Coordinator*  
Anelisa Armijo Montoya, *School and Community Programs Coordinator*  
Rebecca J. Ennals, *Community Connections Liaison*

### Teaching Artists

Andy Alabran, Olivia Brown, Yari Cervas, DeAnna Driscoll, Callie Floor, Caela Fujii, Sierra Gonzalez, Josh Matthews, Peter Mills, Ely Sonny Orquiza, Brennan Pickman-Thoon, Annie Rovzar, Inez Schynell, Faith von Minden, Maryssa Wanlass

### Finance

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

### General Management

Louisa Liska, *Director of General Management & Operations*  
Amy Dalba\*, *General Manager*  
Sam L. Wong, *Company Manager*  
Nina Fay, *Artists Logistics Coordinator*  
Emma Penny, *General Management Associate*

### Human Resources

Chrystal Ellis Sweazey\*, *Director of Human Resources and EDI*  
Brianna Banks-Oliver, *Interim HR Manager*

### Information Technology

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

### Marketing & Public Relations

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

### Operations

Leopoldo Benavente, *Manager of Facilities and Operations*  
Jeffrey Warren, *Associate Facilities Manager*  
Matt Stewart, *Facilities Crew Member*  
Andrew Tebo, *Rentals Producer*

### Production

Martin Barron, *Director of Production*  
Jack Horton, *Associate Director of Production*  
Michael Anderburg, *Production Manager—Conservatory & Mainstage*  
Elizabeth Newton\*, *Production Manager - Events/Rentals & Mainstage*  
Megan McClintock, *Resident Stage Manager*  
Kathryn Gubler, *Assistant Production Manager*  
Kiki Hood, *Scenic Design Associate*  
Mitchell Jakubka, *Lighting Design Associate*  
Lana Palmer, *Sound & Video Design Associate*

### Costume, Hair, and Makeup

Jessie Amoroso, *Costume Director*  
Kate Patrick, *Costume Build Manager/Draper*  
Grace Robertson, *Costume Shop Design Assistant*  
Aylin Martinez, *Costume Shop Administrator*  
Kelly Koehn, *Craft Artisan*  
Peter Gravener, *First Hand*  
Sebastian Gray, *Seamster*  
Jessica Carter, *Wigs, Hair, and Makeup Manager*  
Alexander Class, *Wigs, Hair, and Makeup Supervisor*

### Crew (Local 16)

Stephanie Killian, *Head Props*  
Shawn Anceston, *Head Carpenter*  
Brandon Gage, *Flyrail*  
Ian Roth, *Head Sound*  
Eddie Masias, *Head Electrician*

### Prop Shop

Abo Jose Greenwald, *Prop Shop Supervisor*

### Wardrobe (Local 784)

Markus Fokken, *Head Wardrobe*  
Lauren Cohen, *Wardrobe Assistant*

### Ticket Services

Julie Gotsch, *Director of Ticketing and Sales Operations*  
Jorena de Pedro-Viernes, *Box Office Manager*  
Mark C. Peters, *Subscriptions Manager*  
David Engelmann, *Head Treasurer*  
Sienna Sherman, *Head Treasurer*  
Elizabeth Halperin, *Assistant Head Treasurer*  
Andy Alabran, *Treasurer*  
Jane McKay, *Treasurer*

\*denotes a member of the Staff EDI Committee

CAREY PERLOFF  
*Artistic Director Emerita*

JAMES HAIRE  
*Producing Director Emeritus*

MELISSA SMITH  
*Conservatory Director Emerita, in memoriam*

CRAIG SLAIGHT  
*Young Conservatory Director Emeritus*

# A.C.T. PROFILES



## PAM MACKINNON

**(A.C.T. Artistic Director)** is in her sixth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, Joe A. Callaway, and two-time Obie Award-winning director, having directed upwards of 80 productions around the country, off Broadway, and

on Broadway. Her Broadway credits include *Amélie*, *A New Musical* (featuring Phillipa Soo), 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?* (Tony and Drama Desk Awards for Best Direction of a Play), and Bruce Norris's *Clybourne Park* (Tony Award nomination and Obie

Award for Best Direction of a Play). Her most recent credits include world premieres of Kate Attwell's *Big Data* (A.C.T.), Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre, Playwrights Horizons; Obie Award for Sustained Excellence in Direction, and The Joe A. Callaway Award for Direction), 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 and The Headlands* (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. (she/her)



## JENNIFER BIELSTEIN

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

Breed's Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 80 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Pam MacKinnon, and as one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times* in 2021. Before relocating to the

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

# ABOUT THE THEATER

## MAILING ADDRESS

415 Geary St  
San Francisco, CA 94102

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

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Address: 405 Geary Street and  
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

### SPECIAL SUBSCRIPTION DISCOUNTS

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

### GROUP DISCOUNTS

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

### AT THE THEATER

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

### REFRESHMENTS

Join us in Fred's Columbia Room & Nancy's Bar on the lower level, or the Sky Bar on the 3rd floor, to enjoy a full, relaxed bar and treats experience. You'll find delicious ready-to drink cocktails, soft drinks, and snacks at one of our Quick Bars on the 2nd floor, Mezzanine. You can preorder for intermission pick up at [act.salesvu.com](http://act.salesvu.com) or by scanning the code below:



### PHOTOGRAPHY & RECORDING

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, please include the designer names listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

### MOBILE DEVICES

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

### CHECK TO CHARGE

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

### SENSORY SUPPORTS

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

### SEATING SUPPORTS

If, after you have been already seated, you find you need more support, please speak to an usher about using one of our supplemental seat cushions or booster seats.

### PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

### LATECOMERS

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

### LISTENING SYSTEMS

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

### AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



NATIONAL  
ENDOWMENT  
FOR THE ARTS

The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

A.C.T. is supported in part by an award from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from Grants for the Arts.

### RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression.



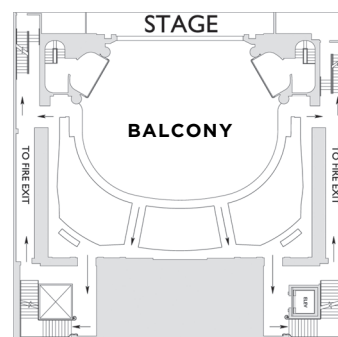
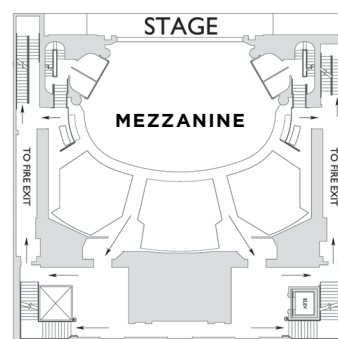
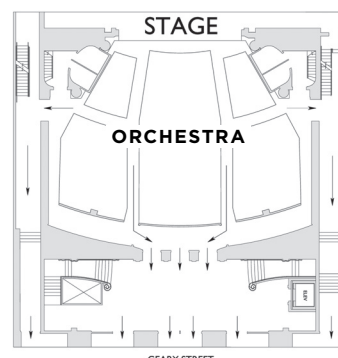
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

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

### LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at the merchandise stand in the lobby. Any items found by ushers will be taken there. If you've left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

## THEATER EXITS





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**MARY ZIMMERMAN**

BASED ON MOZART'S OPERA

IN ASSOCIATION WITH GOODMAN THEATRE

WEST COAST PREMIERE  
RODA THEATRE  
**OCT 18-DEC 8, 2024**

## THE THING ABOUT JELLYFISH

BASED ON THE NOVEL BY  
**ALI BENJAMIN**

ADAPTED FOR THE STAGE BY  
**KEITH BUNIN**

DIRECTED BY  
**TYNE RAFAELI**

IN ASSOCIATION WITH MADISON WELLS LIVE

WORLD PREMIERE  
RODA THEATRE  
**JAN 31-MAR 9, 2025**

TECTONIC THEATER PROJECT'S

## HERE THERE ARE BLUEBERRIES

BY **MOISÉS KAUFMAN**  
AND **AMANDA GRONICH**

CONCEIVED & DIRECTED BY  
**MOISES KAUFMAN**

BY SPECIAL ARRANGEMENT WITH TECTONIC THEATER PROJECT,  
BRIAN & DAYNA LEE, AND SONIA FRIEDMAN PRODUCTIONS

RODA THEATRE  
**APR 5-MAY 11, 2025**

## MEXODUS

BY AND FEATURING  
**BRIAN QUIJADA** AND  
**NYGEL D. ROBINSON**

DIRECTED BY  
**DAVID MENDIZÁBAL**

WEST COAST PREMIERE  
PEET'S THEATRE  
**SEP 13-OCT 20, 2024**

## JAJA'S AFRICAN HAIR BRAIDING

BY **JOCelyn BION**

DIRECTED BY **WHITNEY WHITE**

IN ASSOCIATION WITH MADISON WELLS LIVE & LACHANZE

A CO-PRODUCTION WITH ARENA STAGE  
AND CHICAGO SHAKESPEARE THEATER

WEST COAST PREMIERE  
PEET'S THEATRE  
**NOV 8-DEC 15, 2024**

## UNCLE VANYA

BY **ANTON CHEKHOV**

ADAPTED BY **CONOR MCPHERSON**

DIRECTED BY **SIMON GODWIN**

A CO-PRODUCTION WITH  
SHAKESPEARE THEATRE COMPANY

PEET'S THEATRE  
**FEB 14-MAR 23, 2025**

## the aves

BY **JIEHAE PARK**

DIRECTED BY **KNUD ADAMS**

WORLD PREMIERE  
PEET'S THEATRE  
**MAY 2-JUNE 8, 2025**



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