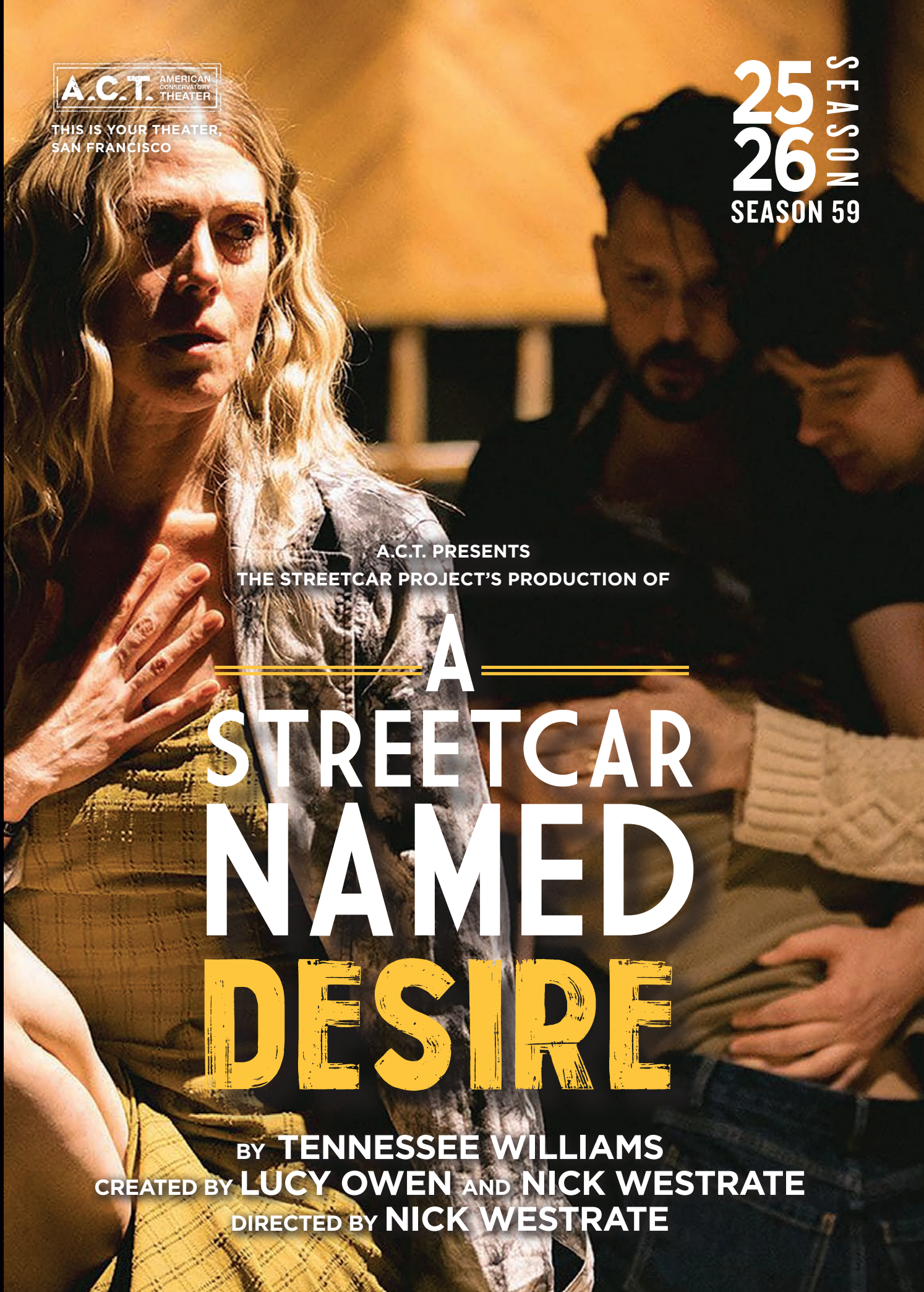
JANUARY 2026

A.C.T. AMERICAN CONSERVATORY THEATER

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SAN FRANCISCO

25 26 SEASON

SEASON 59



A.C.T. PRESENTS
THE STREETCAR PROJECT'S PRODUCTION OF

A STREETCAR NAMED DESIRE

BY TENNESSEE WILLIAMS
CREATED BY LUCY OWEN AND NICK WESTRATE
DIRECTED BY NICK WESTRATE

encore

music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2025–26 Season

Martha Graham Dance Company
GRAHAM100: A Celebration of the Company's 100th Anniversary

The legendary Martha Graham Dance Company returns to Berkeley to celebrate their 100th anniversary, featuring iconic works like *Appalachian Spring* and *Night Journey* plus new dances by Jamar Roberts and Hope Boykin.



Feb 14–15
ZELLERBACH HALL, BERKELEY

A.I.M by Kyle Abraham

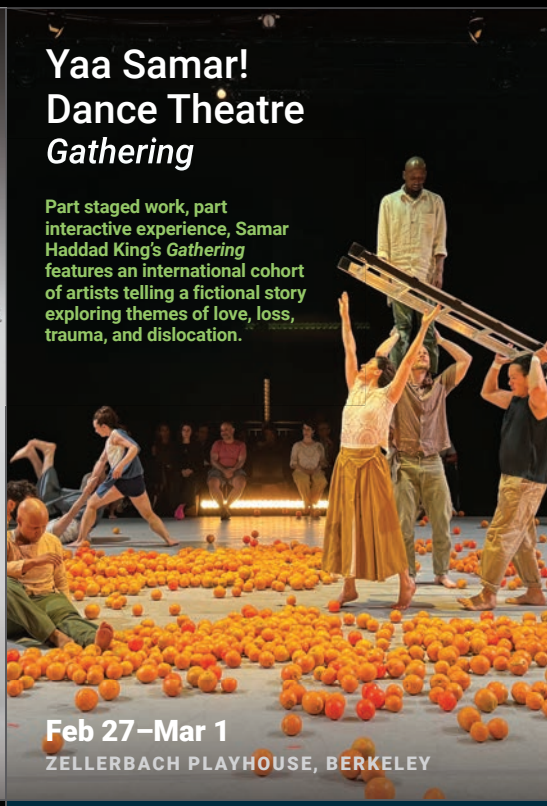
Visionary choreographer Kyle Abraham's daring company presents kinetic, intimate works danced to live music composed by Max Roach, Nina Simone, and Shelley Washington.



Feb 21–22
ZELLERBACH HALL, BERKELEY

Yaa Samar! Dance Theatre
Gathering

Part staged work, part interactive experience, Samar Haddad King's *Gathering* features an international cohort of artists telling a fictional story exploring themes of love, loss, trauma, and dislocation.



Feb 27–Mar 1
ZELLERBACH PLAYHOUSE, BERKELEY

Opera Parallèle
La Belle et la Bête

Opera Parallèle presents an astonishingly original production of the classic *Beauty and the Beast* tale that blurs the distinctions between cinema and live opera, merging Jean Cocteau's surrealist 1946 film with Philip Glass' mesmerizing 1994 score.



Mar 13–14
ZELLERBACH HALL, BERKELEY

Alvin Ailey American Dance Theater

Truly a national treasure, Alvin Ailey American Dance Theater returns to Berkeley with classic Ailey masterpieces like *Revelations* alongside bold new works from the next generation of choreographers.

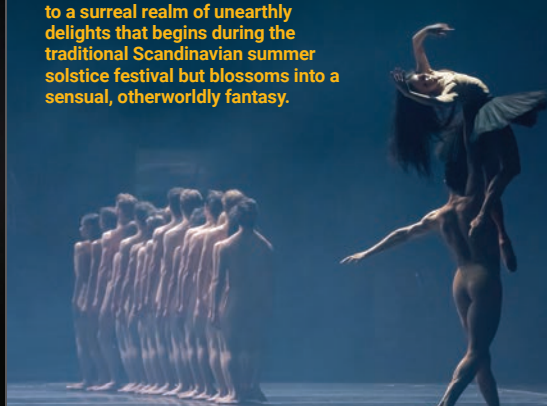


Apr 7–12
ZELLERBACH HALL, BERKELEY

WEST COAST PREMIERE

The Joffrey Ballet
Midsummer Night's Dream

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Apr 17–19
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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 eighth year under the leadership of Tony Award–winning Artistic Director Pam MacKinnon, and its first year under Interim Executive Director David Schmitz, 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.

Our 2025/26 Season began strong with *Kim's Convenience*, which Bay Area News Group called "a wonderful story loaded with belly laughs and poignant tears." Our subscribers then enjoyed the tour of *Stereophonic* at the Curran Theatre, thanks to our partnership with BroadwaySF. The second part of the season explores the shattered illusions of Southern grandeur in *A Streetcar Named Desire*; honors the spectral echoes of *Hamnet* and *Paranormal Activity*; and lifts up the bold new voices of *|/: Girls :|/: Chance :|/: Music :|/*. In the upcoming months, our stage becomes a space where ghosts are confronted, truths unearthed, and the future imagined—louder, stranger, and more alive than ever.

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 A.C.T.@work. These programs help participants discover their inner artistry, while also training the artists who will shape the cultural landscape of our society.

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.

This is your theater, San Francisco. Welcome!

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 (pronounced rah-my-toosh o-lone-ee) 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 rematriation of these Indigenous lands. For more information on how you can support the Ohlone community, please visit act-sf.org/indigenous-community.

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Cover photo: Lucy Owen, Mallory Portnoy (turned away), Brad Koed, and Will Rogers. Photo by Walls Trimble.

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

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WHAT'S INSIDE

Lucy Owen and Brad Koed performing in an airplane hangar in Los Angeles, CA.
Photo by Walls Trimble.

ONSTAGE NOW

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WELCOME TO THE TONI REMBE THEATER, SOMEWHAT REIMAGINED!

I saw The Streetcar Project's production by chance in Spring of 2024. I learned about it at a birthday dinner for a friend and snagged a ticket for a performance in a warehouse two nights later. Four actors had, since deep in the pandemic, been first reading then performing Tennessee Williams's play word for word. I remind you that this is a play with twelve characters. For three years this troupe had been exploring and owning this great play, popping up in storefronts, living rooms, churches, and for me a warehouse in Red Hook, Brooklyn.

I felt privileged to get in, as seating was limited, audience facing each other, soon engulfed by the performers. There were no props. There were but a few light cues, even fewer costume changes. Traffic noises sometimes interrupted. There was a musical score, yet dialogue without any drawl was foregrounded. The performances were drastically lived in, even when Mitch was sometimes also Eunice. The experience felt haunted, but the ghost of Marlon Brando was nowhere to be found. This was for me satisfyingly Williams's harrowing play about the DuBois sisters' struggle for survival. That night lives large in my memory.

Co-creator and director Nick Westrate, whom I knew as a wonderful actor, and I plotted in quick order about how to bring their stripped down aesthetic into a theater not unlike where the play originated in 1949. Excitement grew about featuring the Toni Rembe Theater as a found space for the actors—with years of this play in their bellies—but with pure adrenaline of opening the doors to your theater to play out Blanche's story.

You get to be part of the action, part of the haunting, the invocation of the DuBois sisters, stripped down to the marrow of Williams's language. Actors at times so close you can feel their fear and ambition. We return to these towering plays 75 years later because they make us who we are, and their characters' struggles are unfinished.

Ready, set, go!



Pam MacKinnon
Artistic Director



PAM MACKINNON AND DAVID SCHMITZ
PHOTO BY DREW ALTIZER PHOTOGRAPHY

My name is David Schmitz and I'm new here, in fact I just started as Interim Executive Director about 12 weeks ago. If this is your first time at A.C.T., WELCOME. If you've been coming for many shows over several years, WELCOME. However this note finds you, welcome, and thank you for being here for the show.

A Streetcar Named Desire is a great example of the kind of work that A.C.T. is proud to bring to San Francisco. It's a classic script by an iconic American writer, re-envisioned to highlight the words of this great playwright and the immense talents of these four outstanding actors. We've reshaped the theater layout to create a more intimate, in-the-round experience for our audience, literally bringing seating onto the Toni Rembe stage (see Pam's note if you want to know more about why). We're honored that The Streetcar Project felt that A.C.T. would make a good temporary home for their *Streetcar*.

Over the rest of this 2025/26 season, our stages will continue to be a space where ghosts are confronted, truths unearthed, and the future imagined—louder, stranger, and more alive than ever. Up next we're thrilled to be presenting *Paranormal Activity*, which the *LA Times* recently raved about—in fact they asked the question "How can a stage play be so scary?" and said, "I assumed *Paranormal Activity* wasn't for me. Boy, was I wrong." Learn more at act-sf.org/paranormal and get your tickets for this show, running Feb 19 through March 15.

If this is your first time at A.C.T., I hope you'll check out more of what we offer: behind-the-scenes benefits for our generous donors (act-sf.org/support), classes and training for all ages through our Conservatory programs (act-sf.org/training), space rentals for all sizes and needs (act-sf.org/rentals), our work in schools and community organizations across the Bay (act-sf.org/community), and more.

A.C.T. is YOUR theater. Thank you for choosing to be here with us, and enjoy the show!



David Schmitz
Interim Executive Director

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.

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COMPASS

PAM MACKINNON
Artistic Director

DAVID SCHMITZ
Interim Executive Director

AMERICAN CONSERVATORY THEATER PRESENTS

THE STREETCAR PROJECT'S PRODUCTION OF

A STREETCAR NAMED DESIRE

BY TENNESSEE WILLIAMS
CREATED BY LUCY OWEN AND NICK WESTRATE
DIRECTED BY NICK WESTRATE

THIS PRODUCTION IS MADE POSSIBLE BY

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AMERICAN CONSERVATORY THEATER PRESENTS
THE STREETCAR PROJECT'S PRODUCTION OF

A STREETCAR NAMED DESIRE

BY **TENNESSEE WILLIAMS**
CREATED BY **LUCY OWEN AND NICK WESTRATE**
DIRECTED BY **NICK WESTRATE**

THE CAST

Lucy Owen	Blanche
Brad Koed	Stanley
James Russell	Mitch
Heather Lind	Stella

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Emma Walz	Assistant Stage Manager

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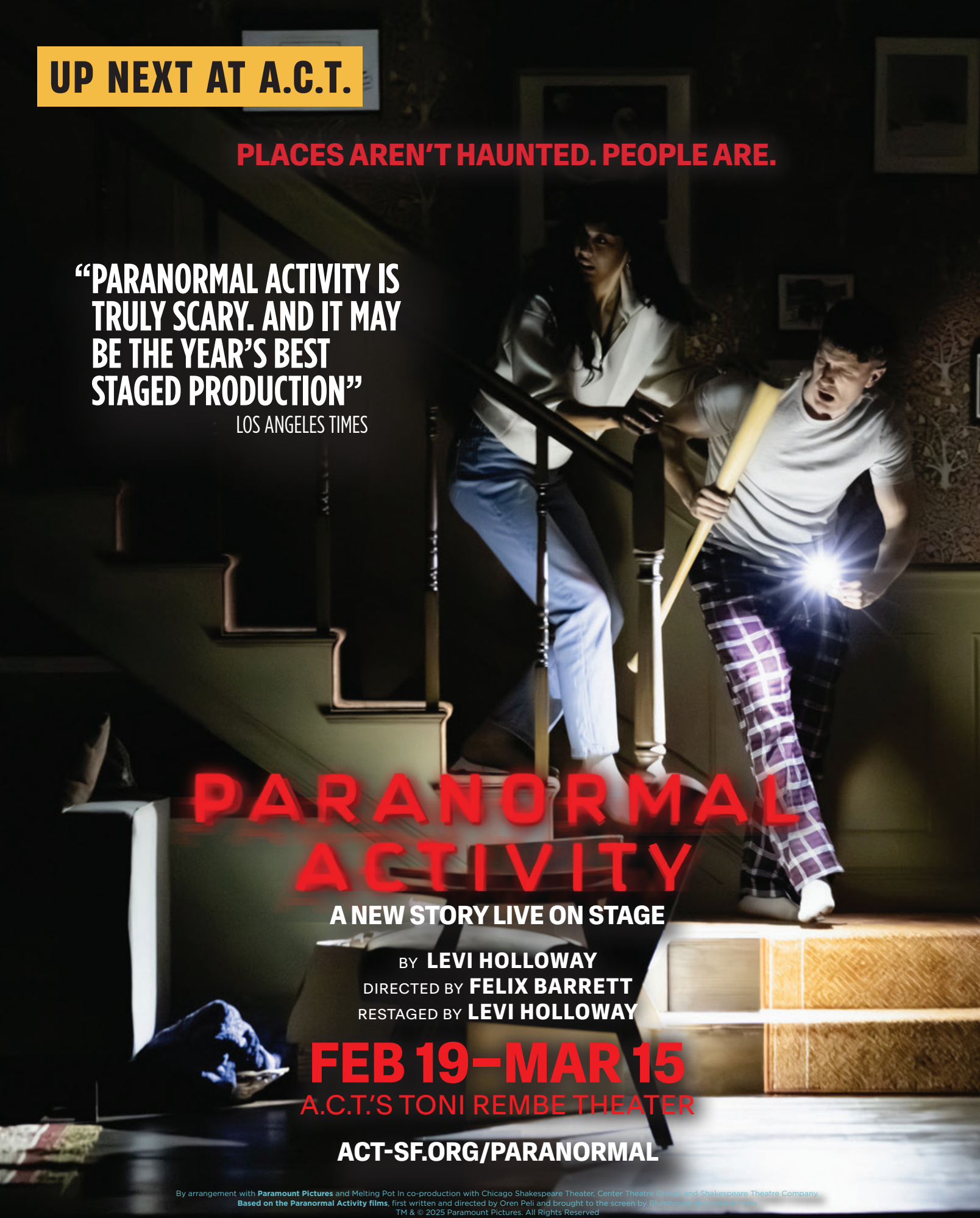
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Cher Álvarez and Patrick Heusinger. Photo by Kyle Flubacker.

THE DANGEROUS SIDE OF *STREETCAR*



Nick Westrate, Lucy Owen, and Pam MacKinnon speak at The Battery SF. Photo by Xavier Dzielski.

A.C.T. Artistic Director Pam MacKinnon sat down with *The Streetcar Project* co-creators Nick Westrate and Lucy Owen to talk about the genesis of this production, how we're using the Toni Rembe Theater as a found space, and the limitlessness of audience imagination.

Pam MacKinnon: I'd like to start this conversation with: Why. Let's start with you, Lucy. The pressure inside you that became a conversation that maybe became an ethos in how to build this production.

Lucy Owen: The conversation that I was having with myself at the time, it started quiet and personal. And it was, you know, a quiet time in the world. It was the early days of the pandemic, and as a little gift to myself, I picked up my favorite play, and spent a little time with it, and with a character, Blanche, who I had always assumed someday I would get to.

At that time, I was approaching midlife suddenly, and my relationship to Blanche changed. My relationship to her became less about whether or not Blanche was desirable, but about Blanche's desire, and how big it is. And that's really interesting, because we don't think, talk, or write a ton about women's desire. We talk a lot about their desirability, but not about their big wants.

The other thing that I noticed was that there was a great pressure in me at the time, that seemed to match a great pressure I observed in Blanche—how dangerous it is to age for women. For Blanche, I think it is truly life and death. And it can feel like that to a lot of us. It was feeling like that to me at the time. Aging felt dangerous to me.

Pam: And is dangerous always a negative, or sometimes a positive?

Lucy: Sometimes it's a positive.

Pam: Yeah.

Lucy: And that felt so exciting and sexy and risky. So, as an act of generosity to myself, I asked a few friends to come and read it with me. And then I asked one of my favorite artists, Nick, who is an actor I really admire and look up to. We'd collaborated as actors, and I knew that Nick would have an interesting perspective on my Blanche. Nick and I share some creative DNA. It exploded the play for me.

Pam: Nice.

Nick Westrate: Because Lucy came to me with it, with the authority that she had, I really did approach it realizing how much authority Blanche has—her agency in the play, how much she is actually the propeller of the action. When I think of my first encounter with the film, Vivian Leigh seems like someone who's being acted upon, who is a victim of circumstance, a victim of other people. And when I looked at this play through this lens of Blanche's agency, I realized, like, oh, this is a sex worker, who has just gotten

thrown out of her hometown, gotten on a bus, and gone to her sister's house with 65 cents in her pocket. This is her last port of call, and how she navigates her options, her narrative, the story she tells to survive.

So often we think of Blanche as this deluded person who thinks these things or imagines these things, versus someone who has an active life of the mind, but also who has a goal, which is survival. We kind of write her off. But when you really look at her story and what she's just been through in the past few weeks, it's so harrowing to think about the moment before she walks in that door. And I started thinking, what is that like? Who is that woman? And it reframed the play for me in a pretty profound way.

Pam: Nick, have you directed before?

Nick: I directed once before with my colleague, Dane Laffrey, who's a set designer. We directed this production of *Three Sisters* that Lucy starred in, in a house in New Jersey. It also was very actor-generated. We rehearsed it over several years with the same company. And the audience was invited to sit in and around the house in the action of the Prozorov family.

Our collaboration was very fruitful, and we learned a lot from these years of working on this play. And so this is the second thing I've directed.

Pam: You said actor-generated. I'm curious what that means to you. I understand like Lucy said, the quiet voice inside you, picking up a play, a moment of generosity to yourself. What else are you thinking when you say actor-generated?

Nick: In the normal, conventional process of making a play, the actor is usually one of the last collaborators invited to the table. We have all of these decisions already made about production, design, everything before the actor comes in.

What's interesting to me is...I went to school with a lot of musicians, and they don't sit around waiting for someone to invite them to play Mozart. They just...play it. So I thought—well, what if we all knew the score of *Streetcar* and could just play it, whenever we wanted, like a garage band, because it brings us joy, and because it's fun. I think because there's such a scarcity mindset with actors, we sometimes see that as, like, cringe, right? Like, Oh, you're making your own work. You weren't invited to do it on Broadway, therefore it has less value.

But we're trying to kind of deconstruct those things that have been put in our own minds as creatives, and say, What if we start with the actors? Because I think a performer, the person who runs the poetry through their body, actually is the expert on what that poetry means. And I think that actors should be more central in the creation of the theater in that way.

Pam: I love that. Okay, so you gather together some actors to hear it. Are some of those original or near-original actors still people that are involved in this production?

Lucy: Brad Koed was the first Stanley I asked. I knew him because I'd seen him in a play with Nick, and I thought he was fantastic in it. It was really that random. And he was really enthusiastic.

Very quickly, Mallory Portnoy and Will Rogers became our Stella and Mitch. They remained with us for two years, but Will couldn't join us last year for our Los Angeles run, and the wonderful James Russell joined us as Mitch, and has been with us since. And Mallory wasn't available for our time at A.C.T., so we now have the great Heather Lind as Stella.

Pam: There's a reputation with this project of it being very site-specific—what does that mean for a company that has now done it in different spaces? How do you enter a space?

Nick: We have allowed form to dictate content in this process. With our first show that we did together, *Three Sisters*, we were always doing it in a house, but we were hyper-specific about what the house needed. With this one, I said to Lucy, we can't have a list of mandatory things on this, or we'll never do it. I said, We literally have to find a way to do this play on the 1 train, because that's the only place someone will let us do it. You know?

So we started rehearsing scenes. And at the beginning, we started with a few props, but then it felt a bit like acting class. So then we just said, well, what if we use nothing? Like, what does it mean to do it with nothing? And what we found was that the play really supports it. For example, in scene 8, Stanley says to Blanche, "Sister Blanche, I got a present for you. It's a ticket. A bus ticket on the Greyhound Tuesday." So why I would need to get a piece of paper for that actor to put in their pocket? I don't.

The imagination is the answer. We live in such a visual culture. We're constantly looking at screens, we're constantly seeing video all day long... but we are asking the audience to *imagine*. It really goes along with Blanche's call to Mitch, you know, to believe certain things are true. You know, I say what ought to be true.

Lucy: As we took things away—we took away props, we took away set,

we took away dialect—and what we discovered as we simplified and simplified and simplified was that this is a language play, like Shakespeare. And when we turned a few things down, the language got so loud and beautiful to us that we realized it was all we needed.

Pam: I got to see it, what, a year and a half ago, in a warehouse in Red Hook, Brooklyn, that was about to become a performance space. I was very struck by how lived in the performances were, and also that I was taken to a place. Taken to an emotional place very deeply and very quickly.

Lucy: And I think we do ask something of our audiences: we ask them to listen really well. And we're not asked to listen quite as much in our current culture, where, as Nick said, we're looking at our phones so much, we're so visual, but when we do listen, we get to engage our own imagination. It makes the play very personal for you, because you're not going to see Blanche hold up a gold dress. You get to imagine that gold dress. It's yours.

Nick: I have a good friend who saw the play. We were doing it in multiple locations in Los Angeles. And he saw the play in an airplane hangar, and then he was driving the next week to see it in a warehouse in Venice. And he told me that he was very worried. He was thinking, *Well, I don't know how they're gonna do it in that other space. I mean, where are they gonna put Blanche's trunks?* And then as he was having this argument in his mind, he went, *Wait, there were no trunks. I just imagined there were trunks.*

Pam: Oh, that's fantastic. I mean, I have a vivid memory of the poker game.

Lucy: That takes place "in the next room."

Pam: I felt at once in that room, as well as denied entry to that room.

Nick: In terms of the spaces, I like to think of the play a lot as a haunting. We want to take Tennessee's beautiful ghosts into every space we can.

Pam: What excites you about doing this at the Toni Rembe Theater? This theater is similar to a space where *A Streetcar Named Desire* actually had its Broadway debut, but we're treating it as a found space for four actors to haunt.

Lucy: Well, coming back to a word we started with: danger... As a company, we have never done this play in a theater. That is radical to me. It feels genuinely risky and dangerous and thrilling to be doing it in a theater for the first time, where we have amenities that we haven't had before, but we also have challenges we haven't had before. It's the biggest space we've ever worked in. It's the biggest audience we've ever performed for. The topography of that space is vast and more complicated than anything we've done so far.

Pam: I think by doing it in a theater, we call back to the ghosts of previous productions.

Nick: Right—and it asks the question, what is this play to us? Not just what is this story? And we're opening up and letting the audience see the entire space of the Toni Rembe, to not pretend it's any other place than it is. Which is different than how we usually use a theater, right? We usually use a theater to make a representation of another place, to transport people, to build that fourth wall that people are used to. And what I hope we get to do in the Toni Rembe is subvert the entire space so that our imaginations can fill the entire room that we're all in together, and let the audience be a part of the storytelling. It's really interesting the way that we do the play: because the actors are in the audience, they're around the audience, the audience becomes complicit.

Pam: The removal of boundaries.

Nick: "Audience" and "actor" are taken away, and there's an intimacy and a danger for everyone.

Pam, I was so excited by your question, your challenge to me the first time we met of: asking what does it mean to use a theater as a found space? And I'm so excited by all the amazing technicians that we're working with in the Rembe to place the audience onto the stage, to have the audience enter a different way, to have folks who come to that theater often experience it in a whole new way.

Lucy: That question, what if you treat a theater as a found space—we have returned to that again and again and again, and as we head into rehearsal shortly, I know we will continue to.

Thank you for it.

A.C.T.'S ANNUAL GALA

Ignite the Night

Annual Season Gala "Ignite the Night" raises $624,000 to support A.C.T.'s diverse and far-reaching artistic, artist training, and education and community programs. Inspired by A.C.T.'s Broadway-bound hit, *Hippest Trip—The Soul Train Musical*, this year's gala featured Emcee **Ryan Nicole Austin**, a live auction for one-of-a-kind experiences, and a one-night-only, bring-the-house-down performance by Grammy® Award-nominated artist **Quentin Earl Darrington**—star of A.C.T.'s *Hippest Trip*.



Guests Meredith Herrera and Board Member Alexandra Simmons



Quentin Earl Darrington



Young Conservatory students give a welcome performance



Gala CoChairs Karesha McGee, Caroline Nassif, Ann & Rodman Marymor



Enthusiastic auction bids to support A.C.T.!



Artistic Director Pam MacKinnon and Matthew Kimball enjoying the festivities



Kurt Wootton and Board member Ken Fulk

TENNESSEE WILLIAMS' *A STREETCAR NAMED DESIRE*, ONSTAGE AND ONSCREEN

BY ASHLEY LEE

In late 1947, Tennessee Williams wrote an essay reflecting on his sudden catapult into fame from *The Glass Menagerie*, and whether luxury and success are conducive to an artist's creativity.

"I no longer felt any pride in the play itself but began to dislike it, probably because I felt too lifeless inside ever to create another," he wrote in the essay. Williams also disclosed that recovery from a fourth eye operation and a sabbatical in Mexico provided him a respite from his public self. And with that came the restored ability to work on a new play.

"It is only in his work that an artist can find reality and satisfaction, for the actual world is less intense than the world of his invention and consequently his life, without recourse to violent disorder, does not seem very substantial," he continued. "The right condition for him is that in which his work is not only convenient but unavoidable."

The piece he wrote was *A Streetcar Named Desire*, a profound exploration of family, trauma, and destruction that went on to win the Pulitzer Prize for Drama and become one of the best-known classics of American theater. (*The New York Times* published that essay four days before its Broadway premiere.) The pressure-cooker play—about Blanche DuBois, a former Southern belle who, after experiencing numerous struggles, moves in with her loyal younger sister Stella and brutish brother-in-law Stanley Kowalski—cemented Williams' legacy as a major post-war American playwright.

"Williams, much more than any other American playwright, succeeded in finding a poetic diction for the stage," said playwright Tony Kushner in 2011. "*Streetcar* has maybe the most beautiful passages of stage English written by an American. It's just endlessly, endlessly glorious, heartbreaking, rich, and complex."

Directed by Elia Kazan, the Broadway premiere opened with Jessica Tandy as Blanche, Kim Hunter as Stella, a then-unknown Marlon Brando as Stanley, and Karl Malden as Stanley's friend Mitch. Tandy later won the Tony Award for Best Actress in a Play for her performance; Hunter, Brando, and Malden reprised their roles in the 1951 film adaptation, opposite Vivien Leigh as Blanche. The Warner Bros. movie, also helmed by Kazan, won four Academy Awards and made history as the first time a film won three out of four acting awards (Brando was nominated for Best Actor, but lost).

Since then, *Streetcar* has been repeatedly restaged all around the world, over the years starring Glenn Close, Jessica Lange, Alec Baldwin, John C. Reilly, Cate Blanchett, Rachel Weisz, and Paul Mescal. But it's understandable for newer presentations of the classic to be overshadowed by A-list casting choices and echoes of the widely-seen film's performances.

"[It] isn't just a play," wrote *San Francisco Chronicle* theater critic Lily Janiak of *Streetcar* in 2018. "It's an icon, its scenes so codified in collective memory that we can see an uncaptioned photo from the play and immediately know its origin. It's ripe for parody and, worse, for default interpretation, for productions that give audiences exactly what they've learned to expect."

That The Streetcar Project's production has earned acclaim for its bare-bones staging of the text makes sense, as Williams stripped himself of whatever lavishness and comfort he could in order to write it. Playing at the Toni Rembe Theater through Feb 1, *Streetcar* is presented with no props, no set, and just four performers—free of all the theatrical elements that can sometimes provide an ease to both actors and audiences, and possibly even distract from the harsh but human truths therefore left unexplored.

"Security is a kind of death, I think," Williams declared in that essay. "What is good? The obsessive interest in human affairs, plus a certain amount of compassion and moral conviction, that first made the experience of living something that must be translated into pigment or music or bodily movement or poetry or prose or anything that's dynamic and expressive—that's what's good for you if you're at all serious in your aims."

BEYOND THE PROSCENIUM:

SAN FRANCISCO'S SITE-SPECIFIC THEATER

BY DIRECTOR OF EDUCATION & COMMUNITY PROGRAMS NATALIE GREENE AND EDUCATION & COMMUNITY PROGRAMS PRODUCER REBECCA J. ENNALS



Christian Jimenez and Evan Held performing in *Timon of Athens* (A.C.T. OUT Tour November 2025) at The Arc. Photo by Natalie Greene.

This production of *A Streetcar Named Desire* has been developed to be "site-specific," meaning that the play is influenced by the performance venue in non-traditional ways. Site-specific theater is often performed outdoors and in unusual places, influenced by the space around it, rather than onstage in a traditional theater. This style of performance can help us understand older plays in new ways, influence the creation of devised pieces, and offer exciting alternatives to good old lights-up/lights-down theater engagement. It has traditionally been an affordable alternative for companies that may not have access to theater buildings, such as street theater and political theater companies, student groups, and those interested in accessibility and free public art.

The Bay Area has a long history of site-specific performance. Many companies have staged classic, contemporary, and devised works in site-specific ways, in some of the Bay's most majestic and quotidian sites.

Antenna Theater, an award-winning, Sausalito-based experimental theater company, was founded in 1980 by Artistic Director Chris Hardman. Antenna integrates documentary theater (developing scripts from interviews with the public), audience participation, and new technologies. Thousands of tourists and visitors have experienced their work through the Alcatraz Cellhouse Audio Tour, originally created in 1987.

WE Players is a site-specific company with a focus on classical texts staged in unusual venues, such as Alcatraz, Golden Gate Park, and Fort Point. Founded in 2000, WE Players remains a vital force in the Bay Area theater scene, partnering effectively with the National Park Service and other civic institutions to combine theatrical experiences with an appreciation for beautiful and unique locations.

Although San Francisco Shakespeare Festival is best known for Free Shakespeare in the Park, which tours Bay Area parks with a traditional proscenium stage, it has also experimented with site-specific theater with the projects *30 Days of Free Shakespeare in the Parklet* (in 2012) and *35 Famous Speeches in 35 Famous Places* (in 2017), both celebrating major anniversaries of the company with free, pop-up, 10-minute performances. Audience members enjoyed site-

specific performances of famous Shakespeare scenes all over San Francisco.

Mugwumpin, an award-winning devised-theater ensemble, was founded in 2004 with the aim of reinvigorating live performance as a communal event. In Mugwumpin's 15 years of operation, the ensemble created 14 full productions and many smaller scale works that haunted galleries, museums, BART trains, bus stops, the Old Mint, the Battery, the roof of the *San Francisco Chronicle* Building, and elsewhere. They frequently activated theaters in non-traditional ways, including bringing the audience onstage and activating seating areas with video projections, moving set pieces, and other disorienting and magical elements.

Like *Streetcar*, in 2019 the touring production of *The Jungle* used a traditional theater space, the Curran Theatre next door to the Toni Rembe Theater, in a very non-traditional way. Audience members were fully immersed in the world of an Afghan restaurant in a refugee camp in France. Currently, the Tenderloin Museum is presenting *The Compton's Cafeteria Riot* at the Larkin Street Cafe, an immersive piece of historical theater about the first transgender uprising in San Francisco. As in *The Jungle*, audience members eat with the actors and watch the action unfold in a restaurant setting.

A.C.T.'s own A.C.T. OUT Tour has elements of site-specific performance—although the play is originally staged and developed in the round in our Rueff Theater, it then travels to many different locations, where staging is adapted to the room available—sometimes a capacious gymnasium or the stage in an auditorium, sometimes a humble classroom or meeting space. Actors



Daveed Diggs (Caliban), Michael Ray Wisely (Stephano), and Brian Herndon (Trinculo) in a scene from *The Tempest* as part of *30 Days of Free Shakespeare in the Parklet* (2012), in front of Farm:Table in Lower Nob Hill. Photo by John Western.



Mugwumpin (Stevie DeMott, Sig Hafstrom, Don Wood, A.C.T. Teaching Artist Maica Folch, and Soren Santos) performing on the roof of the *San Francisco Chronicle* building. Photo by Battista Remati.



Radhika Rao, Anelisa Armijo Montoya, Evan Held and Christian Jimenez performing in *Timon of Athens* (A.C.T. OUT Tour November 2025) at Gunderson High School. Photo by Tasi Alabastro.

learn to work with obstructions such as columns and doorways, and get creative with the environment they find themselves in. One example includes a moment in 2024's *Measure for Measure*, in which Evan Held's Pompey tells the audience to look out a window and notice a corrupt nobleman passing by. In the Rueff, he went to an actual window and pulled aside the curtain. A window wasn't always available on tour, or it might be in a different position than in the original staging, but Held always creatively found a way to adapt. The A.C.T. OUT Tour is designed to fit compactly into a van and travel easily from space to space, adapting to whatever venue a school or community organization has available. In this way, schools and organizations without a theater building can enjoy the convenience of an onsite performance without leaving their campuses—and often discover new and imaginative ways to use their own spaces.

Site-specific theater has a rich history in San Francisco, and we're delighted to continue that tradition with *A Streetcar Named Desire*. Be prepared to watch for events unfolding in unusual places in the theater—you may need to turn in your seat and interact with the folks around you to get the best view. We love our wonderful theater spaces at A.C.T., and we're excited to continually re-imagine what audience engagement can look like if we use these spaces in new and creative ways.

RISING LEADERS COUNCIL

The Rising Leaders Council is A.C.T.'s membership program for young professionals in their 20s and 30s! Meet fellow theater lovers and enjoy exclusive benefits during an unforgettable season at A.C.T.

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Photo by Bekah Lynn

SOCIAL EVENTS!


Photo by Bekah Lynn

BEHIND-THE-SCENES EXPERIENCES!


Brandon McKnight, Ins Choi, and Kelly Seo in Kim's Convenience. Photo by Dahlia Katz.

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Questions? Contact Will Gaines at wgaines@act-sf.org.



Four highly-gifted teens collab and collide one pivotal summer at a prestigious Berkeley girls' music program. They improvise and crack wise atop a steadily thrumming undercurrent of disaster and emergency. This world premiere play with music comes from A.C.T. commissioned playwright Eisa Davis, the singular writer-musician-actor whose keen ear for the language and inner lives of adolescent women brought us the Pulitzer finalist *Bulrusher*. At turns hilarious and melancholy, raucous and poetic, *||: Girls :||: Chance :||: Music :||* is an exquisite and achingly true story of friendship, self-discovery, and the salvation of art-making.

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THE STREETCAR PROJECT PERFORMED EVERYWHERE

Here are some of the places The Streetcar Project has taken over:

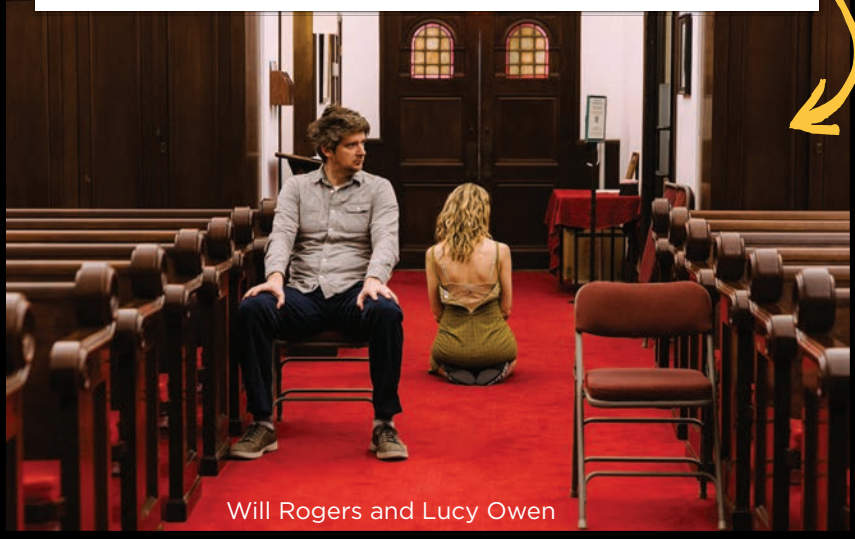


Will Rogers and Lucy Owen

Madison Avenue Baptist Church in midtown Manhattan



Lucy Owen



Will Rogers and Lucy Owen





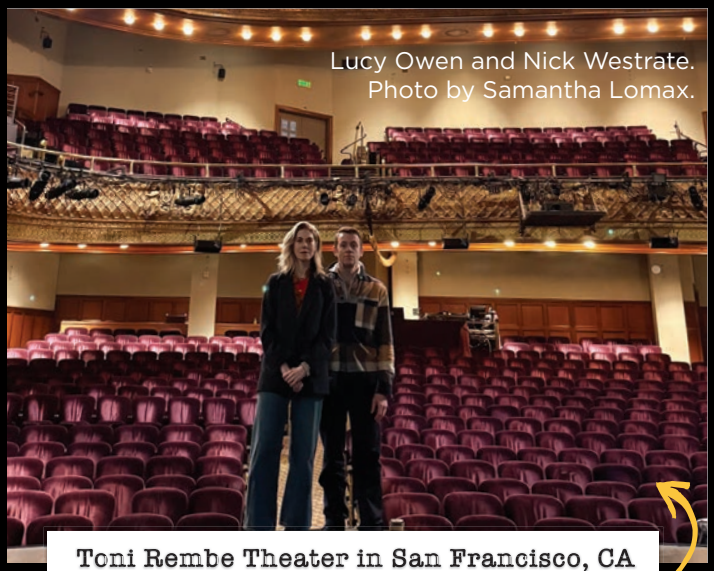
Lucy Owen

The Rachel Comey Store in SoHo Manhattan



Lucy Owen

The Invisible Dog Arts Center in Brooklyn, NY



Lucy Owen and Nick Westrate.
Photo by Samantha Lomax.

Toni Rembe Theater in San Francisco, CA

"WE WANT TO PLAY WILLIAMS' MUSIC EVERYWHERE, BECAUSE OUR GHOSTS FOLLOW US EVERYWHERE: RIDING THE BUS, SITTING IN A MOVIE THEATER, OR SHOPPING AT OUR FAVORITE BOUTIQUE. WHEN YOU LEAST EXPECT IT, THEY GRAB YOU BY THE THROAT, AND IN A MOMENT YOU RELIVE THE WORST SUMMER OF YOUR LIFE." —THE STREETCAR PROJECT



Airplane hanger on the LA River in East Los Angeles

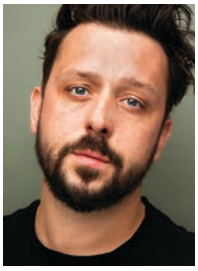
All photos (except top right) by Walls Trimble

WHO'S WHO



LUCY OWEN

(Co-Creator, Blanche) is an actor and filmmaker based in Brooklyn. Recent television credits include Showtime's *The Loudest Voice* where she recurred as Suzanne Scott, the current CEO of Fox News opposite Naomi Watts and Russell Crowe; and Sandy on Craig Zobel's CBS All Access series, *One Dollar*. Film credits include *Miss Sloane*, opposite Jessica Chastain, directed by John Madden, Jonathan Demme's *Ricki and the Flash, Kelly and Cal, The Sounding, Higher Ground, The Mend,* and most recently in Oday Rasheed's *If You See Something* opposite Reed Birney and Brian Brightly's *The Wake*. On stage Lucy has been seen in *Cloud Nine* at the Atlantic, and *The Village Bike* (opposite Greta Gerwig) at MCC. Lucy's film, *Fit Model*, which she co-wrote and stars in premiered at the New York Film Festival and can currently be streamed on The Criterion Channel.



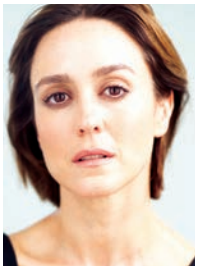
BRAD KOED

(Stanley) is best known for his work as a series regular on PBS's *Mercy Street*. Brad also appeared on Broadway opposite Phillip Seymour Hoffman in Mike Nichols' production of *Death of a Salesman* and in the world premiere of Aaron Posner's *Stupid Fucking Bird,* which earned him a Helen Hayes nomination for Best Actor. He played Mercutio at the Folger Theater, starred in *Unnatural Acts* at Classic Stage Company, and also recurred on TBS's hit comedy *Search Party*. This performance is dedicated to the memory of Rodney Hudson.



JAMES RUSSELL

(Mitch) also played Mitch in Los Angeles '24, Tour: 25/26. Off Broadway: *Philadelphia Here I Come, A Touch of the Poet, Lady Gregory, The Shadow of a Gunman,* Neil Pepe's *Juno and the Paycock, The Plough and the Stars, The Dead, 1904, Shining City, Port Authority,* Charlotte Moore's *Juno and the Paycock,* and *The Freedom of the City* (Irish Rep). His other credits include *Hamlet* (Tim Carroll's The Factory), *Major Barbara* (Shaw Project), *Midsummer Night's Dream, The Liar, Playboy of the Western World* (Shakespeare Theatre of New Jersey). Internationally, he performed in *The Flood* (Lyric Theatre, Belfast), *Cymbeline* (Shakespeare's Globe, London). In film, he appeared as Brahms Heelshire in *The Boy* (Lakeshore Ent, STX), *Free/Lance* (Pegalo), *What's Left Behind*; on TV James plays ADA Polson in *Law and Order: Organized Crime* (NBC), Eddie Lyman in *FBI* (CBS), *Unforgettable* (A&E), *Forever* (ABC), *Deception* (NBC), *Infamous* (NBC), and *Blue Bloods* (CBS).



HEATHER LIND

(Stella) won a Theater World Award for Best Broadway Debut for *Merchant of Venice,* in which she starred opposite Al Pacino. She originally played the role in The Public Theater's Shakespeare in The Park, where she also starred as "Desdemona" in *Othello*. Other Broadway credits include *The Nap*. She starred as Eliza Doolittle in *Pygmalion* at The Williamstown Theater Festival and in *Incognito* at The Manhattan Theater Club. She won a SAG Award for *Boardwalk Empire* and starred in *Turn: Washington's Spies* for AMC. She currently appears opposite Jon Hamm on *Your Friends & Neighbors* for Apple. She earned an MFA from NYU's Graduate Acting Program.

TENNESSEE WILLIAMS

(Playwright) (1911-1983) explored passion with daring honesty and forged a poetic theatre of raw psychological insight that shattered conventional proprieties and transformed the American stage. The autobiographical *The Glass Menagerie* brought what Mr. Williams called "the catastrophe of success," a success capped by *A Streetcar Named Desire,* one of the most influential works of modern American literature. An extraordinary series of masterpieces followed, including *Vieux Carre, Sweet Bird of Youth, The Rose Tattoo, Orpheus Descending* and the classic *Cat on a Hot Tin Roof*.

NICK WESTRATE

(Co-Creator, Director) As an actor: Broadway: *Bernhardt/Hamlet, Casa Valentina,* and *A Moon for the Misbegotten*. Recent: Ibsen's *The Wild Duck* (TFANA/STC), *Frankenstein* (STC), and Prior Walter in *Angels in America* for Jánosz Száz at The Arena Stage. Off-Broadway he has starred in plays at theaters including The Public Theater, Barrow Street, and NYTW for directors such as David Cromer, Ivo Van Hove, and Daniel Fish. On television, best known for 3 seasons as Robert Townsend on AMC's *Turn: Washington's Spies*, Todd Haynes' *Mildred Pierce* (HBO), Bruno Barreto's *The American Guest* (HBO), and *Manhunt* (Apple). On film he stars in *American Insurrection* and in Jonathan Demme's *Ricki & the Flash* opposite Meryl Streep. He has his own special Drama Desk Award for his versatility in performance, is an NYTW Usual Suspect, and a graduate of Juilliard. He is excited to continue producing, directing, and designing actor-driven theater with several projects in development.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States

CLAIRE SIEBERS (Associate Director) has appeared in numerous Off Broadway productions including *Mary Gets Hers* (Playwrights Realm/ MCC), *New Golden Age* (Primary Stages), *Georgia Mertching is Dead* (Ensemble Studio Theatre), *Events* (The Hearth), *Agnes* (Lesser America), *The Workshop* (softFocus, dir. Knud Adams), *LA Party* (Under The Radar & Austin Fusebox), and *Tribes* (Actors Theater of Louisville). She served as the Associate Producer of Lesser America from 2014-2016, is a founding member of Veronica Writers' Group, and a New Georges Affiliated Artist. She is a graduate of Yale University and earned a graduate degree in acting from the Juilliard School. clairesiebers.com

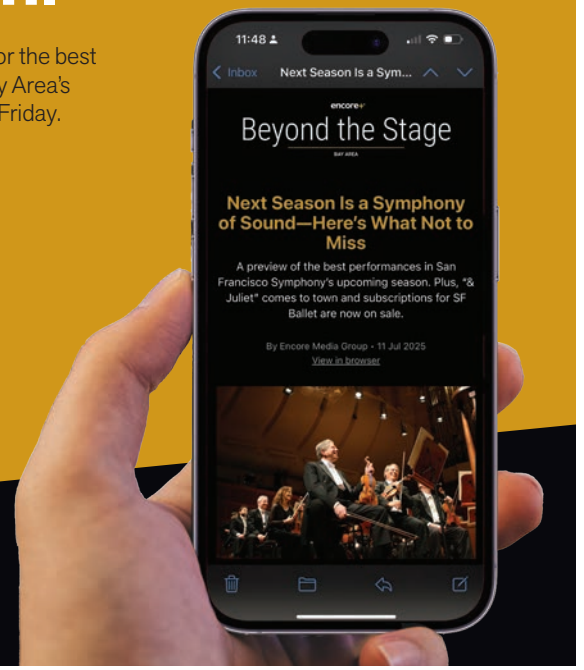
REBECCA J. ENNALS (Stage Manager) is delighted to wear multiple hats at A.C.T., where she has stage managed *Poor Yella Rednecks* (2023), *A Christmas Carol* (2023), and *Co-Founders* (2025), directed *Measure for Measure* (2024) and *Julius Caesar* (2025) for the A.C.T. OUT Tour, and produced multiple programs for the Education and Community Programs department. Other stage management work includes *Much Ado About Nothing* (SF Shakes) and *As You Like It* (CalShakes). She was a staff member at SF Shakes for 21 seasons, 10 as Artistic Director. Currently she is the stage management lecturer at UC Berkeley, proudly mentoring the next generation of theater makers. She holds a BA from Scripps College and an MFA from UC Davis. Her favorite creative collaborations will always be Henry (11) and Eddie (8).



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EMMA WALZ (Assistant Stage Manager) has worked on the stage management team at A.C.T. for *Co-Founders, A Whynot Christmas Carol, Poor Yella Rednecks, The Wizard of Oz*, and 2023's *A Christmas Carol*. Walz was the Assistant Stage Manager for *The Reservoir* and *Cult of Love* at Berkeley Repertory Theatre, and worked as a deckhand on *The Ripple, The Wave That Carried Me Home, Clyde's, Galileo,* and *The Thing About Jellyfish*. Walz has stage managed several shows at Bay Area Children's Theatre, including *The Imaginaries, Llama Llama Red Pajama Live, Elephant and Piggie,* and *Frog and Toad*. Before moving to the Bay Area, Walz worked in Arizona at All Puppet Players and The Phoenix Theatre Company. (she/her)

THE STREETCAR PROJECT (Producer) is an independent commercial theater producer dedicated to centering the actor as the most crucial member of the process. It is dedicated to long form rehearsal process, hiring working class actors and paying them a living wage. The Streetcar Project was created by Lucy Owen and Nick Westrate in 2023 with the generous help of Ryan Hill. The creation of the company and the piece would not be possibly without the generous work and support of Mallory Portnoy, Will Rogers, New York Theatre Workshop, Coffey St. Studio, Annie McCain-Engeman, Chelsea Altman and David Maltby, Kate Arrington, Rachel Comey, Anthony Edwards and Mare Winningham, Kathleen Chalfant, The Invisible Dog Art Space, Madison Avenue Baptist Church, Mark Russell, Concord Theatricals and Theresa Posorske, Rick Miramontez and DKC/O&M and Myna Joseph. Learn more about the project and their upcoming work at thestreetcarproject.com.

ADDITIONAL CREDITS

Listing as of January 1, 2026. For a full list of Additional Credits, please see the digital program at act-sf.org/streetcar

The Streetcar Project is proud to collaborate on the show's design at A.C.T. with **Mitchell Jakubka**, **Dan Holland**, and **Kiki Hood**.

Natalie Greene, Intimacy

PRODUCTION ASSISTANTS

Rylee Cagle

Nick Reulbach

Eleanor Stalcup

Paige Weissenburger

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States





San Francisco Semester students discuss the actor-forward approach to *A Streetcar Named Desire*, with A.C.T. artistic director Pam MacKinnon, Lucy Owen ("Blanche"), director Nick Westrate, and Heather Lind ("Stella"). Photo by Samantha Lomax.

ACTOR-FORWARD THEATER IN PRACTICE AND IN TRAINING

BY DIRECTOR OF THE CONSERVATORY PETER J. KUO

This production of *Streetcar* has been called **"actor-forward."** But what exactly does that mean? And how does an actor engage with it? All plays have actors in them; so, is it about the actor being at the front of the stage? Or always walking facing forward? A show tells a story through several elements, including sets, costumes, props, lights, sound, etc. But some shows strip these elements away and let the actor fully activate the story through their actions, use of language, and display of emotion.

Sure, having a real sofa onstage tells the audience if it's new, if it's cheap, or if the owner has good aesthetic taste. Replace that couch with a black-painted wooden block, and you might lose that. But if an actor brushes off the seat before sitting, you know it's dusty; if they give it a visual double take with a furrowed brow, you know it has a distasteful look; if they sit and heavily squirm, you know it's not quite comfortable. Instead of using tangible objects, these actor-driven actions allow audiences to fill in story gaps through the lens of human interaction.

Similarly, actor-forward theater relies on how an actor manipulates text to drive story. "Is that dress new? I love it!" That line could be told with an actor gasping for joy, and with a wide-open smile and slightly lifted pitch, still asking, "Is that dress new?" followed with a shared squeal. Even if the actor is wearing the same outfit they've worn the whole performance, the audience can activate their imagination by the actor's line delivery, hearing "I love it!" without those words ever spoken into existence.

And the world isn't solely built through the actors' engagement with imaginary objects. For this production of Tennessee Williams's play, the large cast of characters is reduced to four actors. And, by responding with conviction to voices unheard, the actors bring life to the citizens of New Orleans, interacting with nothing but the throng of costars in their mind. The proximity of actors to audience also plays a role in being actor-forward. As audience members onstage, we are invited to be in the world of the play. In the words of Artistic Producing Director Andy Chan Donald, **"We are the denizens along the streetcar line on Canal Street, we are the flies on the wall, we are in the play with these four extraordinary actors."**

What makes these moments actor-forward is that the audience is invited into the imagined world of the actor, and that doesn't happen

just from the actor's performance It's the rehearsing and creation of that performance. The actor creates their character's world through their imagination. And that world is brought to life through the actor's actions, use of language, and display of emotion, enveloping the audience to activate their imagination.

To realistically tell a story in this way doesn't come naturally to an actor. It comes from practice, training, and dedication to the craft. Examining the different aspects of an actor's tool kit; the imagination, the text, the body, the voice, and humanity. Handed down from artist to artist, teacher to student, and master to apprentice, the best way to hone these tools is among peers and instructors, and by isolating and studying the function of each tool.

As the Director of the Conservatory, I believe one needs to return to fundamentals when training.

Like an athlete who trains individual muscles to eventually combine them all and achieve a complex athletic feat, actors in training must sharpen their individual tools. Positioning themselves to elevate the learning when bringing all those tools together for a standard acting or scene study class. At A.C.T., all our programs, from the Young Conservatory to our adult part-time classes and full-time intensive acting programs, have opportunities for developing artists to refine these tools under the guidance of professionals who have years of strengthening and practicing their craft.

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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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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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Patricia Flanagan in memory of Dorothy Flanagan
Donna and Bob Heisler in memory of Charles Cook
Niki Hensley in memory of Henry Paul Hensley
Susan L. Kaplan in memory of Richard M. Kaplan
Bradley Kennison in memory of George and Patricia Kennison
Michael Kim in memory of Youngmee Baik
Mr. Kevin Kopjak in memory of Larry Kopjak
Richard and Victoria Larson in memory of Dennis Powers
Dr. Sandra L. Lillie in memory of Rodney Richter
Nancy Michel in memory of Glen Michel
Barbara Horsey O'Connor in memory of John V. O'Connor
Judith Plummer in memory of George Knuepfel
Ms. Heidi Schlegel in memory of Ella Lou Sharp
Scot L. Terry in memory of Roberta D'Anneo
Ms. Lily Toney in memory of Samuel Toney
Christine Wang in memory of Hsiu Wen Chen

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 10,000 young people each year. For more information, please contact Director of Institutional Giving Xavier Dzielski, at xdzielski@act-sf.org or (415) 439-2327.

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$5,000 - $9,999

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Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Director of Institutional Giving Xavier Dzielski, at xdzielski@act-sf.org or (415) 439-2327.

$100,000 and above

Department of Children, Youth & Their Families
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The Hearst Foundations
Koret Foundation
The Bernard Osher Foundation
Play On Shakespeare!
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The Shubert Foundation

$50,000–$99,999

Anonymous
Laurents / Hatcher Foundation

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Arts Midwest
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Laird Norton Family Foundation
The Virginia B. Toulmin Foundation

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Davis/Dauray Family Fund
The Sato Foundation

$5,000–$9,999

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

Matching Gift Programs

As A.C.T. is both a cultural and educational institution, many companies match contributions made by their employees and retirees, allowing their philanthropic impact to be amplified. The following corporate and foundation matching gift programs support A.C.T., and we are grateful for their investment in the theater.

Acxiom Corporation
Adobe Systems Inc.
Apple, Inc.
Applied Materials
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Bank of America Foundation
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GE Foundation
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Gifts in Kind

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

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A.C.T. STAFF

PAM MACKINNON
Artistic Director

DAVID SCHMITZ
Interim Executive Director

Administration
Jadyn Petterson-Rae, *Executive Assistant*

Artistic
Andy Chan Donald, *Artistic Producing Director*
Joy Meads*, *Director of Dramaturgy and New Works*
Austin Riffelmacher, *Literary Manager & Casting Associate*

Commissioned Artists
David Adjmi & Will Butler; Ryan Nicole Austin, Beau Lewis, & Adesha Adefela; Christopher Chen; Eisa Davis; Aleshea Harris; Naomi Iizuka; Craig Lucas & David Zinn; Susan Soon He Stanton; Sarah Treem; Mfoniso Udofia; Anne Washburn; Lauren Yee; Karen Zacarías

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

Bartenders
Reyka Bigfeather, Jeremy Boatman, Craig Burdsall, Matthew Daly, Sarah Dellinges, Clara Fulks, Chris Hayes, Stan Joe, Meesha Jones, Roxie Knight, Basil Parrott, Damian Samuel, Esther Shaibani, Yvonne Walden, Rowan Whitethorne, Kacey Wilson, Tygre Wolf, June Yee

Safety Services
Idriss Sow, *Lead Ambassador*
Jesse Nightchase, *Lead Ambassador*
Stephen Allen, *Ambassador*
David Gray, *Ambassador*
Loren Lewis, *Ambassador*
Thomas Lunsford, *Ambassador*

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Conservatory
Peter J. Kuo, *Director of the Conservatory*
LeeAnn Dowd, *Interim Conservatory Operations Manager*
Katie Speer, *Conservatory Marketing 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*
Nora Wheaton, *A.C.T.@work Sales Manager*
J. Noble, *A.C.T.@work Curriculum and Workshop Manager*
Hana Kadoyama, *Librarian*
Emily Cooper, *Young Conservatory Associate Programs Manager*
Kelsey Tremewan, *Conservatory Adult Programs Coordinator*
Emily Bouton, *Young Conservatory Programs Associate*

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Accompanists
Robert Allen, Thaddeus Pinkston, Lindsay Rader

Young Conservatory Faculty
R. Tasi Alabastro, Andy Alabran, Claire Alexander, Kristy Aquino, Brenda Arellano, Kimberly Braun, Janel Chante, Meredith Joelle Charlson, Isa S. Chu, Gwynnevere Cristobal, Natalia Dominguez, DeAnna Driscoll, Gracyn Lei Garrett, Nancy Gold, Baily Hopkins, Larissa Kelloway, Jennifer Mitchell, Brennan Pickman Thoon, Becky Potter, Phaedra Tillery-Boughton, Leandra Ramm, Gary Stanford, Jr., Emily Steelhammer, Valerie Weak

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Fontana Butterfield, Heidi Carlsen, Frances Epsen-Devlin, Paul Finocchiaro, Allison Gamlen, Margo Hall, Maya Herbsman, Baily Hopkins, Monique Jenkinson, Drew Khalouf, Peter J. Kuo, Dave Maier, Carolina Morones, Thaddeus Pinkston, Mark Rafael, Elyse Shafarman, Anna Marie Sharpe, Dee Dee Stephens, Jomar Tagatac, Valerie Weak

San Francisco Semester Faculty
Mark Jackson, Michael Mohammed, PhD, Dee Dee Stephens, Patrick Russell, Jack Sharrar, PhD

Summer Training Congress Faculty
Karina Fox, Natalie Greene, Wes Guimarães,Mark Jackson, Jeremy Kahn, Larissa Kelloway, Jennifer King, Peter J. Kuo, Annelise Lawson, Pam MacKinnon, James Mercer II, Sara "Toby" Moore, Jenny Nguyen Nelson, Annie Potter, R. Real Vargas Alanis, Viera Whye

Development
Caitlin A. Quinn, *Director of Development*
Xavier Dzielski, *Director of Institutional Giving*
Bryan Pangilinan, *Director of Individual Giving*
Irma Ramirez, *Director of Special Events*
Derek Collard, *Associate Director of Special Events*
Will Gaines, *Associate Director of Individual Giving*
Karen Gordon, *Annual Fund Manager*
Eirin Combs, *Donor Engagement Officer*
Chelsea Wong, *Development Operations Specialist*
Malaika Kirkwood*, *Development Associate*
Katie Maggard, *Development Researcher and Prospect Manager*

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Viera Whye, *Associate Director of Community Engagement*
Elizabeth Halperin, *Student Matinee Coordinator*
Anelisa Armijo Montoya, *Education & Community Programs Manager*
Rebecca J. Ennals, *Community Connections Liaison*
Sierra Gonzalez, *Arts Educator in Residence*
Adam Mendez, *Education & Community Programs Coordinator*

Teaching Artists
Andy Alabran, Aureen Almario, Antwan Davis, DeAnna Driscoll, Callie Floor, Caela Fujii, Maica Folch, Josh Matthews, Adam Mendez Jr., Carolina Morones, Dani O'Dea, Brennan Pickman-Thoon, Tom Shaw, Hayley Sherwood, Faith von Minden, Maryssa Wanlass

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Ning Xiao, *Controller*
Eric Law, *Senior Accountant*
Yvonne Chen, *Staff Accountant*

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Amy Dalba*, *General Manager*
Emma Penny, *Associate General Manager*
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Nina Fay, *Company Management Associate*

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Emmanuel Sabaiz-Birdsill, *Inclusion Manager*
Serena Daniels, *Human Resources & Payroll Manager*
Audrey Thesing, *Office Associate & HR Administrator*

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Joone Pajar, *Network Administrator*

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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*
Ashley Elliott, *Digital Content Creator*

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Leopoldo Benavente, *Manager of Facilities and Operations*
Jeffrey Warren, *Associate Facilities Manager*
Matt Stewart, *Senior 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*
Dan Holland, *Sound & Video Design Associate*

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

Crew (Local 16)
Stephanie Killian, *Head Props*
Shawn Annecston, *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*

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Jorena de Pedro-Viernes, *Box Office Manager*
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Christy Spence, *Treasurer*

*denotes a member of the Staff EDI Committee

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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) started with A.C.T. in the 2018/19 Season as the theater'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 *Nobody Loves You*, world premieres of Craig Lucas's *A Whynot Christmas Carol* and 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)



DAVID SCHMITZ

(Interim Executive Director) is proud to be serving as Interim Executive Director alongside the incomparable Pam MacKinnon and A.C.T.'s incredible Staff and Board. Schmitz is the lead advisor for Amplify Leadership Advisors, a consulting firm focused on creating success stories for arts organizations by providing interim Executive/Managing Director services, management coaching/thought partnership, and project execution that strategically evolves arts organizations in changing times. David has led organizations through leadership transitions, including as an Interim leader and as a project-based consultant. His leadership transition clients have included Stages Theatre in Houston, People's Light, Kansas City Repertory, Geva Theatre, and Lookingglass Theatre Company. Other clients have included Center Theatre Group, Living Arts Detroit, Midwest Tennis Association, McCarter Theatre Center, National Housing Trust, Producers Association of Chicago Area Theatres, and TheatreSquared.

Before founding Amplify Leadership Advisors, David worked as the fourth Executive Director of the Oregon Shakespeare Festival (OSF), where he helped usher the 86-year-old organization through the COVID pandemic and the Almeda wildfire. During the unprecedented pandemic crisis, he helped to found and steer the national Professional Nonprofit Theatre Coalition, which collaborated across various industry verticals to secure $16 billion in federal aid for the performing arts sector. Prior to working at OSF, David spent 15 years at Steppenwolf Theatre Company in Chicago, serving in various capacities, including Director of Finance and Administration, General Manager, Managing Director, and, for the last five years, as Executive Director. David has Board experience at various organizations, including at The House Theatre of Chicago, Theatre Communications Group, Ashland and Lincoln Park Chambers of Commerce, Arts Alliance Illinois, the League of Chicago Theatres, Oregon Cultural Advocacy Coalition, and was a founding member of Enrich Chicago, a cohort of arts organizations working to end racism in Chicago arts.

ABOUT THE THEATER

MAILING ADDRESS

415 Geary St
San Francisco, CA 94102

ONLINE: act-sf.org

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

Address: 405 Geary Street and
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

SPECIAL SUBSCRIPTION DISCOUNTS

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

GROUP DISCOUNTS

Groups of 10 or more save 20%! For more information contact groups@act-sf.org or 415.749.2228.

AT THE THEATER

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

CONCESSIONS AND MEMENTOS

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 avoid the lines and preorder for intermission pickup by scanning the code above. Please be aware that preorders are for intermission only.

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.

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.

TOUR OUR SPACES WITH VISITING MEDIA

In this virtual 360-degree walk-through, you can visit all of A.C.T.'s beautiful spaces from the comfort of your own home. Check out our rehearsal spaces, explore the lobbies, and even stand center stage.

RESTROOMS

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

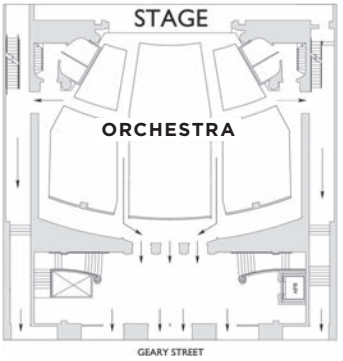
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

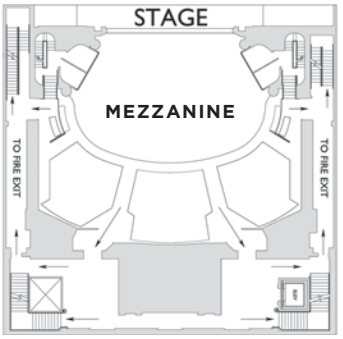
An **Automatic External Defibrillator (AED)** is available in the house management closet in the street level lobby.

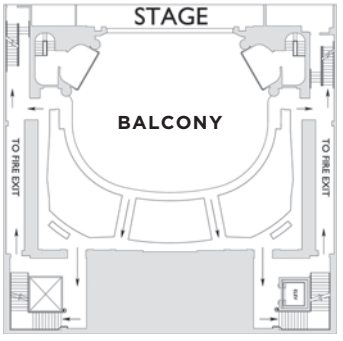
LOST AND FOUND

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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