APRIL 2026

A.C.T. AMERICAN CONSERVATORY THEATER

THIS IS YOUR THEATER,
SAN FRANCISCO

25 26 SEASON
SEASON 59



AMERICAN CONSERVATORY THEATER
PRESENTS
THE ROYAL SHAKESPEARE COMPANY AND NEAL STREET PRODUCTIONS PRODUCTION OF

MAGGIE O'FARRELL'S

HAMNET

ADAPTED BY **LOLITA CHAKRABARTI**

DIRECTED BY **ERICA WHYMAN**

encore



Much Ado About Nothing (2024): Photo by Joe Sofranko.



Photo by Stephen Kimbrell.



Photo by Joe Sofranko.

Oregon Shakespeare Festival®

YOUR INTERMISSION IN ASHLAND

Plan Your Next Great Escape

Learn more at OSFashland.org

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 has brought in numerous new audience members to see shows at the Toni Rembe Theater and the Strand Theater. We've been so thrilled to have this season of shows grace our stages and Hamnet is a brilliant wrap-up to this season filled with laughs, heart, and plenty of ghosts.

We've recently announced our new 2026/27 Season! This is A.C.T.'s 60th anniversary season, and it highlights America's favorite pastime, celebrates and questions icons along the way, and rewrites history a few times over. This work is made possible by theater lovers like yourself. We are a community of donors, subscribers, artists, and educators that value gathering together to experience great stories well told. Thank you for being central to A.C.T.'s mission and work.

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.

American Conservatory Theater Board of Trustees (As of April 1, 2026)

Jeffrey S. Minick, *Board Chair*
Joaquín Torres, *Board President*
David L. Jones, *Treasurer*
Robina Riccitiello, *Secretary*
Cristy Johnston Limón, *Vice Chair*
Rodman Marymor, *Vice Chair*
Daniel Sturman, *Vice Chair*
Steven L. Swig, *Vice Chair*
David Riemer, *Immediate Past Chair*
Nancy Livingston Levin, *Chair Emerita, In Memoriam*

Norman Abramson
Andrew Byrnes
Linda Jo Fitz
Ken Fulk
John L. Garfinkle
Rachel Garlin
Wendy Holcombe
Mary Hynes
Rodney Earl Jackson, Jr.
Brandon Joseph
Jascha Kaykas-Wolff
Anu Khosla
Luba Kipnis
Heather Stallings Little
Pam MacKinnon

Karesha McGee
Barbara Messing
Michele Ballard Miller
Toni Ratner Miller
Caroline Emil Nassif
Laura Posey
Toni Rembe
David Schmitz
Michelle Shonk
Alexandra Simmons
Radhika Singh
Jomar Tagatac
Mark Townsley
BD Wong
Jay Yamada

Emeritus Advisory Board

Kirke Hasson, *Chair*
Judy Anderson
Barbara Bass Bakar
Dan Cohn
Jack Cortis
Jerome L. Dodson
Dagmar Dolby
William Draper III
Celeste Ford
Priscilla Geeslin
John Goldman
James Haire
Jo S. Hurley

Sue Yung Li
Christine Mattison
Joan McGrath
Deedee McMurtry
Mary S. Metz
Rusty Rueff
Abby Sadin Schnair
Cherie Sorokin
Barry Lawson Williams
Carlie Wilmans
Nola Yee
Kay Yun

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

Stanford | Master of Liberal Arts

Your next step can be a graduate degree from Stanford. Part-time study in evening classes.

Information Sessions in May and August

Learn More and RSVP for an Info Session:
MLA.STANFORD.EDU



Enjoy the Show!

Advertising support makes it possible to put these programs into the hands of performing arts patrons like you.

Please contact Brieanna Hansen to learn more about how we connect art, culture, and community.



Brieanna Hansen
brieannah@encoremediagroup.com • 206.443.0445 x 107

encore

encore

April 2026 | Volume 23, No. 5

To visit Encore+ (encoreplus.app) and sign up for our newsletter, scan the QR code above.

PAUL HEPPNER
President & Publisher
BRIEANNA HANSEN
Vice President of Sales
SHAUN SWICK
Brand & Creative Manager
CIARA CAYA
Marketing & Communications Manager
GENAY GENEREUX
Accounting & Office Manager
CALEB AGEE
Design & Publications Manager
LIZELLE DIN
Production Designer
MARILYN KALLINS
Bay Area Representative
LYLE LAVER
Regional Sales Representatives

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

Encore—Connecting Arts, Culture and Community.



Rory Alexander and Kemi-Bo Jacobs. Photo by Kyle Flubacker.

WHAT'S INSIDE

ONSTAGE NOW

6 **LETTERS FROM A.C.T. LEADERSHIP**
PAM MACKINNON AND DAVID SCHMITZ

11 **OUT OF THE FOREST: THE ORIGINS OF AGNES**
PAM MACKINNON, ERICA WHYMAN, LOLITA CHAKRABARTI

13 **WHO WAS SHAKESPEARE'S WIFE?**
REBECCA J. ENNALS

A.C.T. TODAY

10 **END OF YEAR GIVING**

16 **A.C.T.'S 2026/27 SEASON ANNOUNCED**

18 **SHAINA TAUB'S TWELFTH NIGHT**

EDITOR
SYCHE PHILLIPS

CONTRIBUTORS
LOLITA CHAKRABARTI
REBECCA J. ENNALS
PAM MACKINNON
DAVID SCHMITZ
ERICA WHYMAN

VOLUNTEER!

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

TRANSFORMATIONAL LEARNING THROUGH THEATER CLASSES IN A.C.T.'S **CONSERVATORY**

A.C.T. @ work THEATER SKILLS FOR PROFESSIONAL SUCCESS In partnership with Alliance Theatre

SAN FRANCISCO SEMESTER

STUDIO A.C.T.

SUMMER TRAINING CONGRESS

YOUNG CONSERVATORY YC

MELISSA YANDELL SMITH LIBRARY

LEARN MORE AT **ACT-SF.ORG/TRAINING**

LETTERS FROM A.C.T. LEADERSHIP

WELCOME!

Welcome to your theater!

With *Hamnet* we are gifted a marriage play, going beyond the typical Bardology, that somehow needs to make two sides of a coin lionizing male genius and denigrating a woman. Anne Hathaway for decades is but a maligned footnote.

"...Among the very few facts of [Shakespeare's] life that have been transmitted to us, there is none more clearly proved than the unhappiness of his marriage."—Thomas Moore's *Letters and Journals of Lord Byron* (1830)

"It is hard to believe that this ambitious young dreamer, already aware there was a world elsewhere, way beyond rural Warwickshire, was so enamored of a homely wrench eight years his senior...and was to marry her."—Anthony Holden's *William Shakespeare: His Life and Work* (1999)

Instead the Agnes—the name used by her own father—of *Hamnet* is a complicated and inspiring character based on a real flesh-and-blood person. I give great credit where it is due to novelist Maggie O'Farrell, adapter Lolita Chakrabarti, director Erica Whyman, and of course actor Kemi-Bo Jacobs for embodying her language and being on stage. We can now imagine a true companion to William: engaging, astute, and full of wonder.

I am deeply grateful for this correction. Agnes is reclaimed.

I am also grateful to attend together this story about unfathomable grief as that the other side of a coin to love. It seems a story fit for our times.

A moment of even larger gratitude. Thank you for being a vital part of and supporting A.C.T. and me through my eight-year tenure as artistic director. It has been a true honor working in the Bay, writing a new chapter together for this theater and our community.

Onward!

Pam MacKinnon
Artistic Director

Welcome to the final show of our 2025/26 Season! 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.

Hamnet has been having quite a run. The book, published in 2020, won the National Book Critics Circle Award and the Women's Prize for Fiction in 2020. The film, directed by Chloe Zhao, was released in the US in November 2025 and has been winning awards and charming audiences around the world. And this stage adaptation has been gaining critical and audience acclaim in the UK, in Chicago, and in Washington, DC, to now land on our stage here at A.C.T. We've been developing our relationships with other regional theaters around the country and across the pond, and it's been an honor to be able to bring work like *Hamnet* (and *Kim's Convenience*, *Paranormal Activity*, *A Strange Loop*, and more) to San Francisco.



PHOTO BY
DREW ALTIZER
PHOTOGRAPHY

We've recently announced our 2026/27 Season—you can read all about those shows on pages 16–17. The season is a dynamic mix of productions that is not to be missed, and subscribing is the only way to ensure you have a seat for what could be the next sellout hit. It's also the best way to get a deal on your theater tickets. Did you know that in some cases, a subscriber for *Paranormal Activity* paid $146 less per ticket than a single ticket buyer? Lock in the best pricing and ensure you get access to the must-see events we've got programmed! Plus, being a subscriber is the number one way you can support A.C.T. If you love what we do, subscribe!

This is our last show with Pam MacKinnon at the helm as artistic director, and I'd like to say a few words about her. As artistic director, she led A.C.T. through an unprecedented time that included the pandemic, the creation of multiple works of digital and online theater, and into this brave new world of the 2020s. At A.C.T. she's directed Edward Albee's *Seascape*, Kate Attwell's *Testmatch* and *Big Data*, Lydia R. Diamond's *Toni Stone*, Christopher Chen's *The Headlands*, María Irene Fornés's *Fefu and Her Friends*, Eisa Davis's *|/: Girls :|/: Chance :|/: Music :|/*, and more. She's championed new voices and San Francisco artists, commissioned new works, and uplifted writers to bring joy and conversation to the Bay Area. And she has helped lead a culture turn-around inside A.C.T. that is on par with the work done by Indra Nooyi at Pepsi or Satya Nadella at Microsoft. Pam is an exceptional human, leader, and artist, and A.C.T. has been exceptionally lucky to have her. We look forward to seeing her productions both regionally and on Broadway in the coming years.

From all of us, THANK YOU, Pam! You will always be welcome back to A.C.T. and to San Francisco.



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.

TEAM
HATVANY
KITCHEN

Recently Listed in SAN FRANCISCO

1164 Fulton Street | $11,000,000





999 Green #2404 | $3,200,000





1913 Sacramento | $4,500,000







Work with San Francisco's leading family real estate team to achieve your property goals. Reach out to learn about exclusive off-market opportunities available through Compass Private Exclusives.

Nina Hatvany | Natalie Hatvany Kitchen
Vanessa Hatvany Kitchen | Paul Hatvany Kitchen
415.710.6462 | Team@teamhatvany.com | @hatvanyrealestate
DRE #01152226 | 01484878 | 02016667 | 01928433

COMPASS

*Per MLS Rankings | Compass is a real estate broker licensed by the State of California operating under multiple entities. License Numbers 01991628, 1527235, 1527365, 1356742, 1443761, 1997075, 1935359, 1961027, 1842987, 1869607, 1866771, 1527205, 1079009, 1272467. All material is intended for informational purposes only and is compiled from sources deemed reliable but is subject to errors, omissions, changes in price, condition, sale, or withdrawal without notice. No statement is made as to the accuracy of any description or measurements (including square footage). This is not intended to solicit property already listed. No financial or legal advice provided. Equal Housing Opportunity. Photos may be virtually staged or digitally enhanced and may not reflect actual property conditions.

PAM MACKINNON
Artistic Director

DAVID SCHMITZ
Interim Executive Director

A.C.T. AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER PRESENTS
THE ROYAL SHAKESPEARE COMPANY AND NEAL STREET PRODUCTIONS PRODUCTION OF

Hamnet

BY **MAGGIE O'FARRELL**
ADAPTED BY **LOLITA CHAKRABARTI**
DIRECTED BY **ERICA WHYMAN**

THIS PRODUCTION IS MADE POSSIBLE BY

SEASON PRESENTERS
Priscilla and Keith Geeslin

COMPANY SPONSORS
Donald J. and Toni Ratner Miller

EXECUTIVE PRODUCERS
Linda Jo Fitz
Jo S. Hurley
Laura Posey and Aaron Goldsmid

PRODUCERS
Abby and Gene Schnair
Cherie Sorokin

ASSOCIATE PRODUCERS
Dr. Barbara L. Bessey
Allison Butler and Richard Peers
Winn Ellis and David Mahoney
Linda and Frank Kurtz
Rich Rava and Elisa Neipp
Emmett and Marion Stanton

BENEFACTORS
Peggy Kivel
Christine and Stan Mattison

GRANTS FOR THE ARTS

THE SHUBERT FOUNDATION INC.

CORPORATE PRODUCTION SPONSOR

pillsbury

OFFICIAL HOTEL PARTNER

THE WESTIN ST. FRANCIS SAN FRANCISCO ON UNION SQUARE

ADDITIONAL SUPPORT
Government of Ireland | Emigrant Support Programme

American Conservatory Theater
presents
The ROYAL SHAKESPEARE COMPANY and NEAL STREET PRODUCTIONS Production of

HAMNET

By **Maggie O'Farrell**
Adapted by **Lolita Chakrabarti**
Directed by **Erica Whyman**

THE CAST

Kemi-Bo Jacobs	Agnes
Rory Alexander	William
Troy Alexander	Bartholomew
Nigel Barrett	John, Will Kempe
Ajani Cabey	Hamnet, Thomas Day
Elizabeth Connick	Tilly
Saffron Dey	Judith
Heather Forster	Eliza
Karl Haynes	Ned, Henry Condell, Physician
Ava Hinds-Jones	Susanna
Nicki Hobday	Joan
Penny Layden	Mary
Matilda McCarthy†	Jude, Physician's Wife, Will's Landlady, Caterina
Bert Seymour††	Burbage, Father John

UNDERSTUDIES

Troy Alexander	Physician
Haydn Burke	Bartholomew, Hamnet, Thomas Day, Henry Condell
Elizabeth Connick	Eliza, Jude, Physician's Wife
Heather Forster	Caterina
Thalia Gambe	Susanna, Judith, Tilly
Karl Haynes	John, Will Kempe, Burbage, Father John
Ava Hinds-Jones	Agnes
Nicki Hobday	Mary
Matilda McCarthy†	Eliza, Joan
Bert Seymour††	William, Ned

STAGE MANAGEMENT

Marius Arnold-Clarke	Company Stage Manager
Chloë Forestier-Walker	Deputy Stage Manager
Megan McClintock*	Stage Manager

CREATIVE TEAM

Tom Piper	Scenic and Costume Designer
Prema Mehta	Lighting Designer
Oğuz Kaplangi	Composer
Simon Baker	Sound Designer
Ayşe Tashkiran	Movement Director
Kate Waters	Fight Director
Amy Ball CDG	Casting Director

† Dance Captain
†† Fight Captain
* Member of Actors Equity Association, the union for professional actors and stage managers in the United States

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.

A.C.T. PRODUCING TEAM

Andy Chan Donald Artistic Producing Director
Louisa Liska Director of General Management & Operations
Amy Dalba General Manager
Martin Barron Director of Production

ROYAL SHAKESPEARE COMPANY

Daniel Evans & Tamara Harvey Co-Artistic Directors
Andrew Leveson Executive Director
Despina Tsatsas Executive Producer
Tom Dickinson Production Coordinator
Chris Harris Finance Business Partner
Lydia Cassidy Strategic Marketing Consultant
Nicole James Head of Marketing (London)
Hannah Lord Senior Marketing Officer
Kate Evans Head of Media Relations

NEAL STREET PRODUCTIONS

Caro Newling and Georgia Gatti Producers

PEMBERLEY PRODUCTIONS

Doreen Sayegh & Tim Smith Managing Partners & General Managers
Annie Shea Graney General Manager
Rosie Bross-Rice, Terri Kohler & Jimmy Yandoli Associate General Managers
Pemberley Productions US General Management & Tour Booking

Simon Woolley for New Road Theatricals UK General Management

WE RELY ON YOUR SUPPORT! THANK YOU!

As we come to the close of our 2025/26 Season, we are filled with gratitude for the audiences and supporters who help bring A.C.T.'s mission to life.

For six decades, A.C.T. has been a gathering place for bold storytelling, artistic discovery, and shared connection in the Bay Area. Your enthusiasm and generosity ensure our stages remain alive with the singular magic of live theater.

As you experience *Hamnet*—a moving story about how art helps us process the emotions and events of our lives—we hope it reminds you of why theater matters.

Next season is our 60th Anniversary, and we invite you to help shape the next chapter of A.C.T.—supporting artists yet to be championed, stories yet to be told, and communities still waiting to see themselves reflected on our stages.

Please consider making a tax-deductible gift today. Every contribution—no matter the size—helps keep the spotlight shining for seasons to come.

GIVE TODAY!


Naomi Latta and Hillary Fisher, photo by Kevin Berne.


Kemi-Bo Jacobs and Rory Alexander, photo by Kyle Flubacker.


Ins Choi, photo by Dahlia Katz.

For more information about supporting A.C.T., please **contact the Development Department at 415.439.2351**.

OUT OF THE FOREST: THE ORIGINS OF AGNES

A.C.T. artistic director Pam MacKinnon sat down with *Hamnet* adaptor Lolita Chakrabarti and director Erica Whyman to talk about the process of turning the acclaimed novel into a stunning stage play.

Pam MacKinnon: I'm very excited. It feels like it's been a long time coming, so I want to dive in. Lolita, what led you after reading Maggie O'Farrell's beautiful novel to want to adapt it? And how did you even start?

Lolita Chakrabarti: When I read this book, and this stunning story, the enormity of it, knowing that in the background, the man we're talking about is Shakespeare and this is his family, and it's leading towards this extraordinary play that he wrote, all of that history and expectation crowded in. And my own association with watching, studying, being in Shakespeare, all of it, plays its part. And what I really loved about this book is how personal it is. It's very interior, isn't it, which is the beauty of the novel. We can get inside people's heads, which is a good signpost towards character and who this person is. But I needed to make it driven. To have a drive underneath it that will take us through the story. So my literal answer to that is sacrilegiously, I took a highlighter to the book, and marked up everything that I think is interesting—character, dialogue, landscape, story, philosophy, history, everything. And then I deconstruct it into a document that allows me to use that as a base note to tell the story.

Pam: Love that. And, Erica, when did you know that this was a piece for you?

Erica Whyman: I read the novel in Stratford during lockdown. I was still working at the Royal Shakespeare Company then and commissioning new work, and I had a young daughter, and I was living through plague times. So this novel was personal for me, actually, and spoke to the importance of theater. It also talks about grief, and love. It intersected things that I care about very much both personally and professionally. So for me, it was just a very vivid thing to read it. I asked Lolita if she'd be interested, and thank goodness she said yes.

As the director, I'm interested in the story of theater and how theater lurks in the book. Also Maggie can choose to marginalize William completely—but we have the opportunity to get to know him. He's not given a name really in the book. He's the father, the son, the lover, the poet, the Latin tutor. And that's very compelling, because he's usually celebrated by all of us and has been for so long. So there's a lovely challenge in how to make sure it is still the story of Agnes because truly she is at the center of it, but that it's also the story of William—the man—and also the story of Hamnet and also indeed the story of Judith.

I think one of the brilliant things that Lolita has done is tell the story of the whole community, that we take off from Agnes but there's always a village around her, sometimes a sympathetic one and sometimes not. It requires you to try and communicate how this couple's life, and love, and loss changes that whole community.

Pam: It feels like there's a form and content marriage about putting on this play as the telos of the story is about how to build a play.

Lolita: I don't know if it's that obvious in the book, the play making, because that's in the background of what William's doing in London. But I suppose with this version, the play making is happening in front of you on several levels, our play, their play, his plays.

Erica: A collaborator of ours is Tom Piper, who designed the show, and very early on, Tom talked about hiding the Globe Theatre in the design. I hope that doesn't feel like a spoiler, because you really can't see it, but we wanted the sense that William's play *Hamlet* and the power of the theatre has been quietly waiting in the wings all evening.

Pam: I'm also very taken by the foregrounding of Agnes. She was another living, breathing, real person, but we don't know much about her, oddly. In Bardology through the ages, she's been maligned.

Lolita: Maligned by men. By male historians.

Pam: Yes, 100%. And that is an amazing gift of the novel and to have now a three-dimensional, very interesting person living life on her own terms. We now have a love story between equals. I wonder if you can talk about the development of that character on stage.

Lolita: Well, in the book, Maggie says that her mother came out of the forest, and there's no sense of where she was from. It implies she wasn't from Stratford, and she met Agnes's dad and they fell in love and married.

Her mother was a healer, somebody who had natural instincts and herb knowledge and was a person who was possibly a seer. And to me, that instantly spoke of a different culture, of an African or an Asian culture, where that can be innate.

And for her seeing, I combined three elements. One was the witches in *Macbeth*. Another was, I had a psychic friend who's sadly passed now, but I remember vividly her telling me when she was in her 20s, and she realized she had this...well, she thought at the time it was a curse, but it was a gift, that she woke up at night and saw three figures at the bottom of her bed that were all in medieval clothing and they wanted to speak to her. She was totally freaked out, obviously, but then got used to the fact that this is something that was going to happen to her. And that image has just stayed with me throughout my life. And then also schizophrenia, a mental health aspect of hearing.

I thought the combination of those three elements would make Agnes a little dangerous and worthy of suspicion, but definitely a vessel, a clear channel, a woman with a sixth sense. So that was a starting point for me.

Erica: Kemi-Bo Jacobs plays Agnes in our version. I have always thought that lots of Shakespeare's female characters are alive in Agnes. Because part of that project that you talk about, Pam, the project of interrogating the maligning men is to say, well, hang on a minute. He chose to marry her, he came back to her throughout his life and therefore she must have been a tremendous influence on these stories that came out of him.

Time and again, you get underestimated women in the plays: Juliet, Ophelia, Constance, Portia—women whose power and intelligence in the face of difficulty is designed to startle and impress us. In lockdown around the time I first read the book, Kemi-Bo and I did *The Winter's Tale* and she played Hermione. And so I think that both of us brought a memory of that very late and beautiful play into this process. And for my money, some of the best women he wrote, both Hermione and Paulina, have something of Agnes about them.

In rehearsals, Kemi-Bo was very struck by how incredibly physical the role is. The story of Agnes, accelerated across 15, 16 years is a story of your body going through extraordinary experiences. And Lolita had already made the connection with the kestrel. The kestrel is course there in the book, but we play with that differently on stage and in the sound design, the sense that not only does Agnes own a kestrel and has to let it go in order to marry William, but that she actually is the kestrel in some sense, the spirit, the freedom, of the kestrel.

I didn't want that to be a soft idea; it's an image of a strong, very frightening bird that's got a tiny body, but can do extraordinary things. Its wing span is massive. Then of course she's pregnant twice in the play, and then nursing children, and dealing with illness and dying, which would've been absolutely routine for her as a woman and a mother, but we wanted to honour the labour, the strength of that.

Pam: I have one last question. What have you seen or heard or read recently? Please tell us about a piece of art that excites you or has stuck with you.

Lolita: I went to see an exhibition at the Dulwich Picture Gallery a few days ago of an Estonian artist called Konrad Mägi. And it was absolutely stunning. He was late 19th, early 20th century. And there were nods to Van Gogh, Gauguin, a little bit of Seurat in the different paintings, but it was very much himself. And the curation was brilliant. One line really struck me in the curation: he was in a certain part of Europe, and he couldn't afford to get home, or to eat properly, because he was living in "poverty and despair." And that kind of broke my heart. A lot of these beautiful paintings were on cardboard. So you know often it says "on canvas" or "on paper" but this said "on cardboard." Anyway, it was a beautiful exhibition.

Erica: I saw a piece of theater maybe six months ago, an adaptation of *Hamlet*, called *Hamlet, Hail to the Thief*, and it was made in collaboration with Radiohead. Thom York from Radiohead wrote the music and they had the musicians on stage in these wonderful, transparent boxes. And I went to it, as I suspect some other people did, thinking it might feel a bit gimmicky.

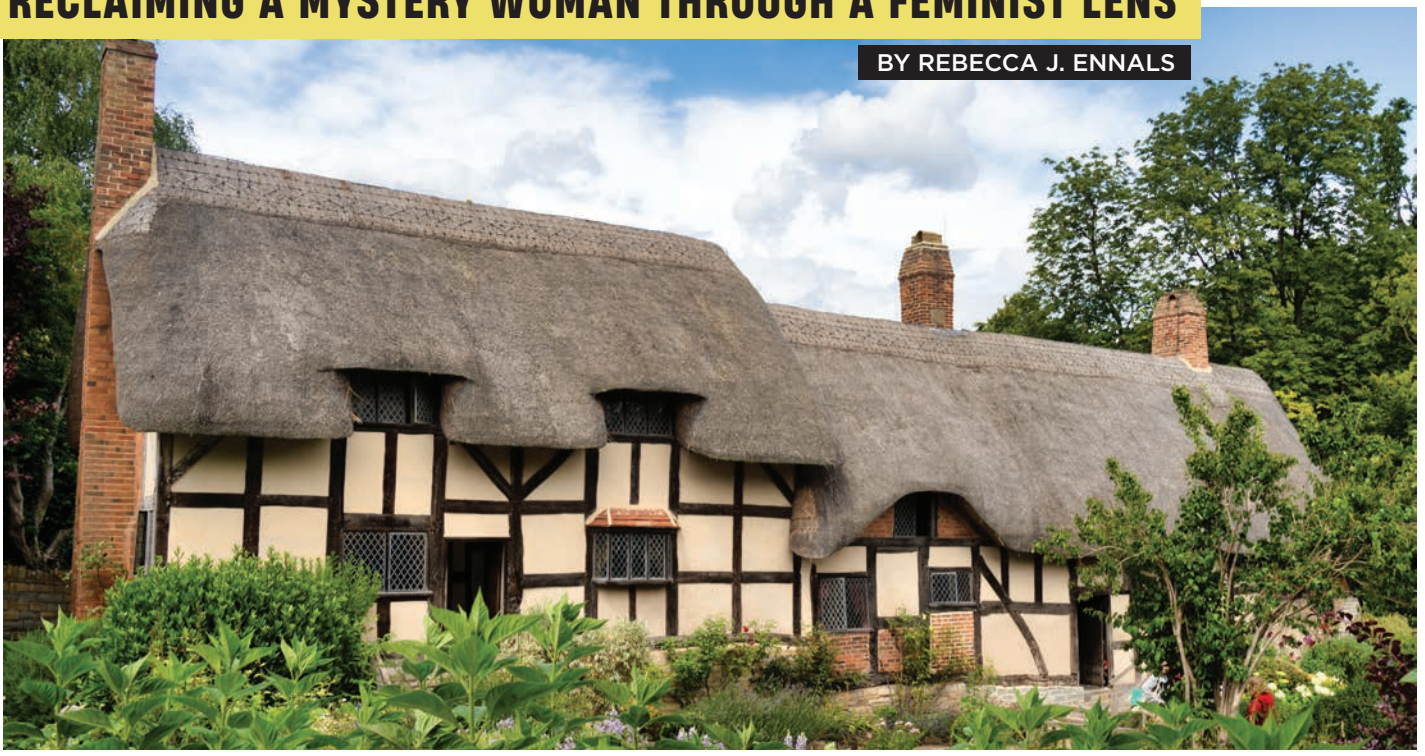
I went with my daughter and it was her first *Hamlet*, and it was utterly thrilling. It was young actors playing the young roles, and they were so gloriously angry, and it was just fantastic, the sense of raging against corrupt power. There was some really brilliant choreography from Stephen Hoggett. And they just made it move like the wind. It was exhilarating. I've spent a lot of time, as we all have, trying to make sure Shakespeare really comes alive for an audience now, and that was such a bold and brilliant example of doing that.

Pam: Thank you, both!

WHO WAS SHAKESPEARE'S WIFE?

RECLAIMING A MYSTERY WOMAN THROUGH A FEMINIST LENS

BY REBECCA J. ENNALS



Historic cottage of Anne Hathaway. Photo by Michael Hoffman.

The woman at the center of *Hamnet* is wild and bold, tender and nurturing, skilled in her arts and possessed of unusual gifts. So powerfully does she emerge from Maggie O'Farrell's story that the fictionalized Shakespeare, and the audience with him, can't help asking Who is she?

We have limited factual information on Anne/Agnes Hathaway, the woman who became Shakespeare's wife, but imaginative speculation has always run wild. From the marriage register, which indicates Anne was eight years older than her teenaged husband, centuries of (male) scholars have chosen to extrapolate that the Bard's wife was (at 26!) an unattractive spinster, who likely entrapped Our Hero into marriage by getting inconveniently pregnant. In 1823, Thomas De Quincey wrote "Neither do we like the spectacle of a mature young woman, five years past her majority, wearing the semblance of having been led astray by a boy who still had two years and a half to run of his minority." As respected a biographer as S. Shoenbaum describes her in 1977 as "past the bloom of youth" and "growing a bit long in the tooth," and in 1999, Anthony Holden describes Anne without evidence as a "homely wench" and asks "Did the local farmer's 26-year-old daughter, only a month after her father's death, set out to catch herself a much younger husband by seducing him?"

Scholars have also imagined that Shakespeare's career in London was a way to escape a miserable union. Schoenbaum unnecessarily writes that at the moment he left, his wife was "already over the threshold of thirty," implying that at this advanced age, she no longer gave him much reason to want to stay, and asks "Did the young husband tick off the weeks and months of the apprentice's statutory seven-year sentence until the fateful day of his departure from Stratford?"

Never did any scholar try to imagine Shakespeare's wife living with him in London. Despite a letter addressed to a "Mrs. Shakspaire" of London emerging in 1978, it seems to have been largely ignored by scholars until 2016.

From Shakespeare's will, there was a longheld assumption that by leaving his wife out of his will at first, then amending it to leave her "the second-best bed," he was punishing her. In 1738, Edmund Malone wrote that to "more strongly mark how little he esteemed her; he had already (as is vulgarly expressed) cut her off, not indeed with a shilling, but with an old bed." Stephen Greenblatt goes further in his widely-read *Will in the World* (2004), writing "perhaps as he lay in his bed, his strength ebbing away, Shakespeare... brooded on his relationship to Anne... on the strange, ineradicable distaste for her that he felt deep within him," and decided to "acknowledge his

wife's existence" with the gift of an undesirable bed. Greenblatt also insists that the verse inscribed on Shakespeare's tomb "Blest be the man that spares these stones/and curst be he that moves my bones" was put there to prevent anyone from allowing his wife to be buried beside him—"When he thought of the afterlife, the last thing he wanted was to be mingled with the woman he married." So deep is Greenblatt's antipathy that he has posited the very few living wives and mothers in Shakespeare's plays, the insistence on virginity at the time of marriage, and even the villainous pairing of Lord and Lady Macbeth are all connected to Shakespeare's deep resentment of Anne and by extension, married life in general.

As Bill Bryson wrote in 2007 in *Shakespeare: The World as Stage*, perhaps in an effort to insert sober judgment into his contemporaries' assumptions, "We know precious little about Shakespeare's wife and nothing at all about her temperament, intelligence, religious views, or other personal qualities. We are not even sure if Anne was her usual name." As Bryson notes, 26 was close to the average age for young women to marry—it was Shakespeare's age that was unusual—and 40% of brides at the time were pregnant, likely due to having hand-fasted prior to the official ceremony. It seems quite clear that if anyone benefitted from the marriage, it was the young man marrying an independent woman with considerable financial resources. In addition, with his father deeply in debt, Shakespeare seeking employment in London as a player, a job for which he had a clear affinity, seems practical. There is evidence that women were involved in running the theaters in London. As for the infamous will, it's possible that provision for the widow was assumed and did not need to be added to the document, and that the second-best bed may have been the very one they shared nightly as a couple. No one has challenged the fact that at the end of Shakespeare's career, he chose to return to Stratford and live with Anne in the beautiful home he had purchased for his family.

Despite a general lack of conclusive evidence, the misogynistic mythology that Anne was the villain of the Bard's story was difficult to shake until 2007, when the leading feminist and Shakespeare scholar Germaine Greer published *Shakespeare's Wife*. Greer takes on centuries of assumptions and presents a sympathetic portrait of a woman who seems to have enraged bardolators simply by existing. She carefully refutes Greenblatt and others, noting that it is just as easy to assume that Anne and Shakespeare had a loving relationship as to assume that it was miserable. "All biographies of Shakespeare are houses built of straw, but there is good straw and rotten straw, and some houses are better built than others. The evidence that is always construed to Anne Hathaway's disadvantage is capable of other, more fruitful interpretations," she writes, arguing for an Anne who is a resilient middle-class woman of the period, busy raising children, running a household, and contributing financially to her family.

Maggie O'Farrell's alternate imagining of Anne as a deeply self-realized woman, more than worthy of desire and admiration, is based very much on Greer's research. "I got slightly sidetracked by how badly history and scholarship has treated his [Shakespeare's] wife, the woman we've been taught to call Anne Hathaway," she has said, noting that she was inspired to write the novel in part by the indignation she felt after reading Greer. O'Farrell renames her Agnes, the name mentioned in her father's will, as if to exorcise remaining bias against her—as O'Farrell puts it, we've even been getting her name wrong!



This drawing by Nathaniel Curzon, dated 1708, purportedly depicts Anne Hathaway.

O'Farrell gives Agnes some interesting characteristics not mentioned by Greer but perhaps inspired by her research into the cottage industries that thrived in a town like Stratford. Many households at the time had a "medicine garden," where women would grow herbs and plants known to be useful for healing. O'Farrell gives Agnes unusual skill in this area, as well as "second sight," or the ability to see past the present moment into the future. She notes that several key characters in Shakespeare's plays have access to second sight, see ghosts, and otherwise have a sense of their future fates...what if these ideas came from proximity with someone who possessed this skill?

The neglected evidence of the letter addressed to "Mrs. Shakspair" suggests that not only was Agnes/Anne possibly literate, but that the Shakespeares may have lived together in London for a time,

perhaps in the early 1600s. If this is the case, the house of straw comes tumbling down. If she, and possibly her daughters, did indeed spend time in the city, what might they have done there?

Andrew Gurr, in *The Shakespeare Company* (2004), makes a strong case that the wives and daughters of the London players were actively involved in the financial management of the company. Unable to perform on stage, they served as "gatherers," a combination of box office employees and ushers, who collected money from the play-goers. "The women were not a minor element in the team," Gurr argues, giving evidence that Shakespeare's co-shareholder Henry Condell left to his beloved servant Elizabeth Wheaton "that place or privilege which she now exerciseth and enjoyeth in the houses of the Blackfriers London and the Globe on the Bankside for and during all the term of her natural life"—the place or privilege likely being a job working in the theater. Gurr also notes that "it was not just a working but a familial community," in which theater families intermarried and players left their shares in the theater to their children, with the assurance that their fellow players would look after their families after their deaths. The wealth that Shakespeare used to purchase his coat of arms and family home in Stratford came from what Gurr calls "the wonderful paradox that the most durable success in an authoritarian society was a thoroughly anti-authoritarian organization," which seems to have been gender-inclusive as well.

Whether Anne/Agnes and her children ever spent time in London may never be known. What we do know is that due to the lack of literacy among women of the period, we have little access to their thoughts, their grief at the loss of children in infancy and childhood, their daily struggles and their marriages. Into such a vacuum, it has been easy for male voices to insert themselves, Shakespeare's included. In that case, then, let us end with a few of his words:

"Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form;
Then, have I reason to be fond of grief?"
—Constance, *King John*

Scholars date this play between 1594 and 1596, the year of Hamnet's death. Shakespeare gives these words to a mother, not a father. Engaging in our own imaginative speculation, could we assume he might have heard the voice of his wife—who perhaps he loved dearly despite all the complications of a long-distance marriage—grieving the death of their beloved son?



A.C.T.'S THEATER TOURS EMBARK TO THE EMERALD ISLE!

PACKAGE INCLUDES:

- Luxury accommodations at the Conrad Dublin Hotel (*daily breakfast included*)
- Welcome celebration and farewell dinner
- Irish and International productions presented at the world-renowned Dublin Theatre Festival
- Day Trip to historic Belfast, where we'll visit the Titanic museum and take a Black Taxi Tour to famous sites of The Troubles with an eye-witness guide
- Exclusive artistic discussions
- And more!

COST (excluding transportation)
$6,300 (per person, double occupancy)
$7,500 (per person, single occupancy)
Price includes a $750 tax-deductible donation to A.C.T.

A.C.T. AMERICAN CONSERVATORY THEATER

To register today, visit bit.ly/TheaterToursACT

ANNOUNCING A.C.T.'S 2026/27 SEASON!

AMERICAN CONSERVATORY THEATER PRESENTS
AN EMMA RICE COMPANY, KAY & MCLEAN PRODUCTIONS AND
JONATHAN CHURCH THEATRE PRODUCTIONS CO-PRODUCTION

ALFRED HITCHCOCK'S

NORTH BY NORTHWEST

ADAPTED AND DIRECTED BY **EMMA RICE**

BASED ON THE TURNER ENTERTAINMENT CO. FILM NORTH BY NORTHWEST
PRODUCED BY SPECIAL ARRANGEMENT WITH WARNER BROS. THEATRE VENTURES AND KAY & MCLEAN PRODUCTIONS
ORIGINALLY CO-PRODUCED BY WISE CHILDREN, YORK THEATRE ROYAL, HOME MANCHESTER, LIVERPOOL EVERYMAN & PLAYHOUSE AND ALEXANDRA PALACE THEATRE

SEP 22–OCT 18, 2026
TONI REMBE THEATER

Theater legend Emma Rice (A.C.T.'s *Brief Encounter*, Berkeley Rep's *The Wild Bride*) returns to the Bay Area with her inventive take on the Alfred Hitchcock 1959 classic *North by Northwest* in a production hailed as "an undoubted triumph" (*WhatsOnStage*). This thrilling tale of mistaken identity sees us fleeing from a cornfield in the middle of nowhere to the sheer face of Mount Rushmore as Rice transforms this iconic film into a riotously funny high-speed theatrical ride.

"FUN, INTELLIGENT AND POWERED BY RICE'S JOYFUL WHIMSY"
—THE GUARDIAN

IN ASSOCIATION WITH ATG SAN FRANCISCO

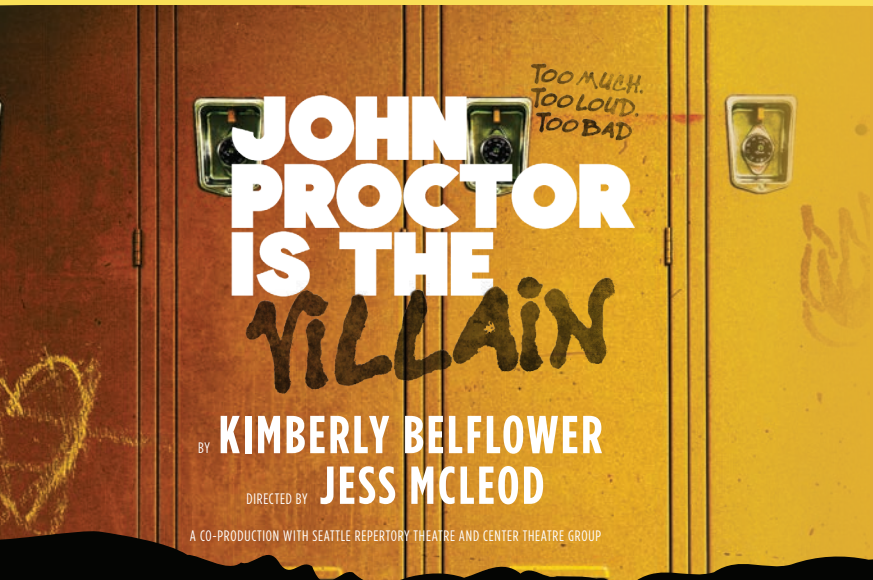
"OH, MARY!"

BY **COLE ESCOLA**
DIRECTED BY **SAM PINKLETON**

OCT 13–NOV 1, 2026
CURRAN THEATRE
(NEXT DOOR TO THE TONI REMBE THEATER)

Oh, Mary! is a dark comedy about a miserable, suffocated Mary Todd Lincoln in the weeks leading up to Abraham Lincoln's assassination. Unrequited yearning, alcoholism, and suppressed desires abound in this 80-minute one-act play that finally examines the forgotten life and dreams of Mrs. Lincoln, through the lens of an idiot (playwright Cole Escola).

"THE FUNNIEST PLAY ON BROADWAY"
—ENTERTAINMENT WEEKLY

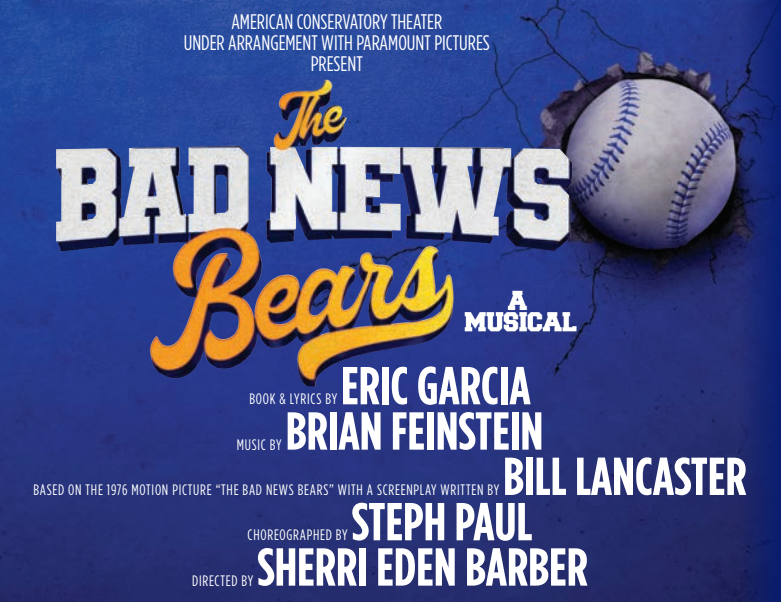


NOV 12–DEC 6, 2026
TONI REMBE THEATER

In a one-stoplight town in Georgia, in a high school AP English class, five young women begin questioning the stories and the heroes they've been taught to believe in, against a soundtrack of pop music and fury. As their class dissects a canonical work of literature, the parallels between the play and their own lives become uncomfortably real, and they begin to re-examine who we deem heroic, who we call a villain, and who gets burned in the process.

THEY'RE NOT YOUR GOODY GIRLS.

A.C.T. AMERICAN CONSERVATORY THEATER



FEB 26–APR 4, 2027
TONI REMBE THEATER

This team still sucks—but now they sing! Based on the beloved 1976 Paramount Pictures film written by Bill Lancaster, this new musical follows a washed-up baseball player who takes a job coaching a ragtag team of Little League misfits, including his ex-stepdaughter. Through practice, persistence, and some good luck, they just may find victory in surprising places. Remember: they're not losers. They're athletically-challenged adolescents with developing coordination readiness.

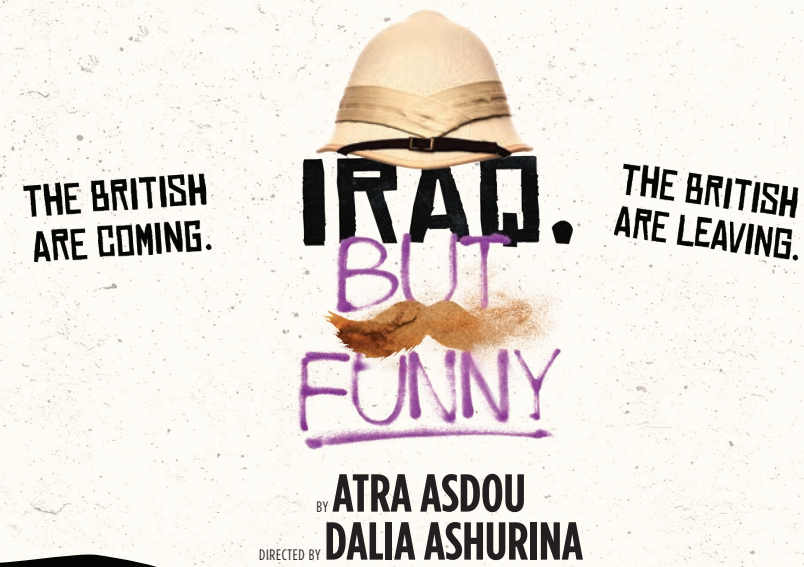
THESE UNDERDOGS BITE BACK



APR 20–MAY 16, 2027
TONI REMBE THEATER

When a group of millennial classmates meet to pregame for their twentieth high school reunion, everyone is nervous for the night ahead. As alcohol and weed help the self-declared "Multi-Ethnic Reject Group" let their guards down, they begin to reminisce and reveal how their lives have unfolded since graduation. Did their friendships stand the test of time? Why do they remember certain moments from their past differently? From playwright Branden Jacob-Jenkins (*Gloria*) comes a new profound tragicomedy about the reunion that awaits us all.

"HAUNTING NEW PLAY"
—THE NEW YORK TIMES



MAY 13–JUNE 13, 2027
STRAND THEATER

This hilariously chaotic new play follows five generations of Assyrian women attempting to reclaim their story as it's being narrated by some British guy (said British guy being played with sharp-elbowed satire by playwright Atra Asdou). Marching through time and space, this journey from the Ottoman Empire to modern-day USA portrays a gritty reality that's playfully witty, filled with history, family, and dysfunction—it's the zaniest history of the Middle East you ever did see!

"[ATRA ASDOU] HAS A BEAUTIFUL WAY OF HOLDING THE AUDIENCE IN HER HANDS FROM THE START TO THE FINISH"
—AROUND THE TOWN CHICAGO

A.C.T. AMERICAN CONSERVATORY THEATER

SUBSCRIBE TODAY AT ACT-SF.ORG/SUBSCRIBE



TRAINING THE NEXT GENERATION

SUMMER SESSION IS ENROLLING NOW!

1-, 2-, and 3-week classes available | June 8–August 7

Make this a summer they'll never forget. Sign up for classes for students grades 3–12—all experience levels are welcome!

A.C.T.'s Young Conservatory is an internationally recognized pre-professional theater training program for students in grades 3–12. YC programs are designed to meet any young artist's talents and schedule with our faculty of working theater professionals and some of the best theater-makers in the Bay Area.

Learn more and register today!

YOUNG CONSERVATORY YC

A.C.T.

YC SUMMER MUSICAL: TWELFTH NIGHT

August 7–16 | A.C.T.'s Strand Theater



This summer, A.C.T.'s Young Conservatory is proud to present ***Twelfth Night***, a musical adaptation of the Shakespeare classic by **Kwame Kwei-Armah** and Tony Award–winning composer and lyricist **Shaina Taub** (*Suffs*), directed by **Dee Dee Stephens**, choreographed by **Meredith Joelle Charlson**, and music directed by **Amanda Dee**.

Named one of the best theatrical productions of 2018 by *Time*, *The Hollywood Reporter*, and *The Washington Post*, *Twelfth Night* is a rousing contemporary musical adaptation of Shakespeare's classic romantic comedy about mistaken identity and self-discovery.

Twelfth Night tells the story of Viola, a young heroine who washes up on the shores of Illyria, disguises herself as a man, is sent to court a countess and falls hard for a Duke. As she navigates this strange and wonderful new land, she finds her true self and true love in the process.

Tickets are on sale now at **act-sf.org/twelfthnight**

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.

Scan the QR Code for more information and to unlock your RLC membership today.



Photo by Bekah Lynn

SOCIAL EVENTS!



Photo by Bekah Lynn

BEHIND-THE-SCENES EXPERIENCES!



Cher Álvarez in *Paranormal Activity*. Photo by Kyle Flubacker.

INCREDIBLE LIVE THEATER!

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

The theater isn't only meant for the stage. Many of the most effective leaders and teams rely on great storytelling, emotionally intelligent leadership, and working as an ensemble every day.

Inspired by what you see on stage? Bring A.C.T. into your workplace.

A.C.T.@work is the professional development program of American Conservatory Theater. We partner with organizations to strengthen essential leadership and communication skills through rehearsal based learning.

Through half day, full day, and multi day workshops, our learning and development team helps professionals rehearse real world workplace scenarios and refine:

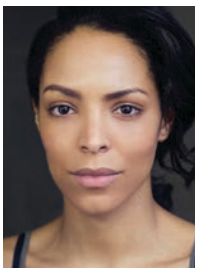
1. Strategic storytelling
2. Emotionally intelligent leadership
3. Team building and collaboration

Discover how rehearsal changes performance at work.



To learn more, visit act-sf.org/profdev

WHO'S WHO



KEMI-BO JACOBS (Agnes) Theatre: *Coriolanus* (National Theatre), *The Other Boleyn Girl* (Chichester), *Ocean at the End of the Lane* (West End and National Theatre Tour), *All My Sons* (Manchester Royal Exchange and UK Tour), *Wild East* (Young Vic), *The Winter's Tale* (RSC), *LIVE Theatre: All White Everything But Me*. Screen: *A Million Days*, *The Letter for The King* (Netflix), *The Great* (Hulu), *McMafia*, *Thirteen*, *Delicious*, *London Has Fallen*, *The Honorable Woman*, *Inspector Lewis*, *Doctor Who*, *The Agency*. Kemi-Bo is also a writer and recipient of the Peter Shaffer award. She trained at LAMDA.



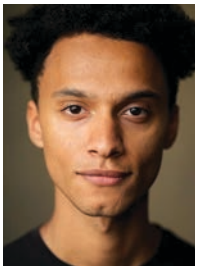
RORY ALEXANDER (William) British actor Rory Alexander can currently be seen starring as a young Murtagh Fitzgibbons Fraser in the highly anticipated *Outlander* prequel *Blood of My Blood* for Starz, alongside Harriet Slater, Jamie Roy, and Tony Curran and is now in production on S2. His character is a key figure in the *Outlander* universe, originally portrayed by Duncan LaCroix. In this prequel, the story explores the lives and relationships of the parents of both Jamie and Claire, set in two distinct time periods. Further cementing his growing presence in the industry, Rory was longlisted for a BIFA for Best Breakthrough Performance for his leading role as Man in feature film *Inland* opposite Mark Rylance and Kathryn Hunter. The film explores the fractured identity of a young man after the mysterious disappearance of his mother and premiered to rave reviews at the 2023 BFI London Film Festival with the *Guardian* praising the film as an "enigmatic, genre-defying picture": he won best actor at Nót Film Festival 2024. He has recently completed filming on Justin Chadwick's latest feature *Untamed* with Emily Barber and Matthew Steer. Rory can also be seen playing the role of Boogie in Danny Boyle's *Pistol* alongside Louis Partridge, Thomas Brodie-Sangster and Maisie Williams for FX/Hulu (US) and Disney+(UK). The series follows the Sex Pistols guitarist Steve Jones and the band's rise to prominence and notoriety. Other notable film and television credits include Element Film's *Dark Windows*, *DarkGame* with Ed Westwick, Kenny Swinney in Sky's *Then You Run* with Leah McNamara, Eric in Amazon's *Alex Rider* S2 with Vicky McClure, and Netflix's *Anxious People*. He trained at Bristol Old Vic.



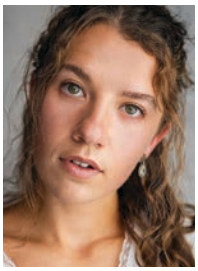
TROY ALEXANDER (Bartholomew; U/S Physician) Stage credits include: *Passion Fruit* (Barbican), *Slave Play* (West End), *Midsummer Night's Dream* (York Theatre Royal), *Harry Potter and the Cursed Child* (West End), *The Visit* (National Theatre) and *One Flew Over the Cuckoo's Nest* (English Theatre Frankfurt). Television credits include: *Down Cemetery Road* (Apple TV), *Extraordinary S1* (Disney+), *Feel Good S2* (Netflix) and *Not Going Out* (BBC). Film credits include: *The Lair* (dir. Neil Marshall).



NIGEL BARRETT (John, Will Kempe) Theatre includes: *Cymbeline, Taming of the Shrew, Princess Essex* (Shakespeare's Globe), *Drive Your Plow Over the Bones of the Dead* (Complicite), *Julius Caesar (*RSC), *Britannicus* (Lyric Hammersmith), *Living Newspaper* (Royal Court), *The Mysteries* (Royal Exchange Manchester), *Party Skills for the End of the World* (Manchester International Festival), *Kingdom Come, Richard III – An Arab Tragedy (*RSC), *Margate/Dreamland, Get Stuff Break Free, The Eye Test* (National Theatre), *Attack of the Wolfdogs, The Show In Which Hopefully Nothing Happens, Baddies the Musical* (Unicorn), *The Body, A Mirror for Princes* (The Barbican), *Cyrano de Bergerac* (Northern Stage), *Kidstown, The Passion, Praxis Makes Perfect, Shelflife* (National Theatre Wales/ Berlin Festspiele), *There Has Possibly Been An Incident* (Soho Theatre), *A Speakers Progress* (Peter Brook's Bouffes du Nord Paris/Brooklyn Academy of Music), *Pericles (*Regent's Park), *SHUNT*. Film and TV includes: *One Hundred & Eighty* (Dark Avenue Film Ltd), *Doctors, Casualty, The Mysteries, Coast, The Lens* (BBC), *Dream Agency* (Forest Fringe/ Arthaus), *Cycles* (Toynbee Films), *The Gospel of Us* (Welsh Film Council), *Hairy Eyeball* (Channel 4), *England My England* (Film 4), *Robin Hood* (Squint Opera), *Better Than Life* (Telecaster). Awards: Stage Award, Best Actor (*Pops*); Samuel Beckett Theatre Award (*The Body*).



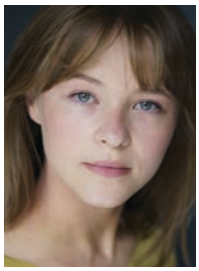
AJANI CABEY (Hamnet, Thomas Day) Training: Bristol Old Vic Theatre School. Theatre whilst training: *Absolute Scenes, The Last Days of Judas Iscariot, Romeo and Juliet, Loam, Jumpers for Goalposts, A View from the Bridge, Pickney* (short film). Screen credits include: *The Gathering* (World/ITV), *Alex Rider 3* (Amazon), *The Fence, Pickney* (Blak Wave Productions), *20,000 Leagues Under the Sea* (BOVTS).



ELIZABETH CONNICK (Tilly; U/S Eliza, Jude, Physician's Wife) is a London-based writer, actress and director. She trained at the Royal Welsh College of Music & Drama and most recently appeared as Hayley in the Offie-nominated *The Pitchfork Disney* at the King's Head theatre. Other stage credits include *Gun to your head* (HighTide and the Dakota Collective tour), *Girls with Wings* and *Trauma* (Bush Theatre), *Something as Raw as a Funeral* (Marylebone Theatre), and *The Jew* (Kiln Theatre). Her screen work includes *Dalgliesh* Series 3 (Channel 5), *Tumtum* (BFI/Sourpuss), *Burn* (Klara Films), *Maternal* (NFTS), and *Seed of Doubt* (NFTS).



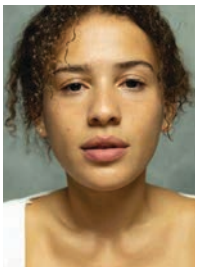
SAFFRON DEY (Judith) Theatre: *Inertia* (Kings Playground), *Blacklist – R&D* (Mercury Theatre), *The Brenda Line* – Rehearsed Reading "Karen" Dir. Danielle Kassarate (National Theatre Studio), *Ain't i a woman?* (Tower Theatre), *Top Girls* (Liverpool Everyman). Theatre whilst at ALRA: *Consensual, Love's Labour's Lost, The Laramie Project, Antigone, Boy Gets Girl.* Television: *Call The Midwife.* Short film: *The Angry Man and The Washing Machine, Flying Monkey, Lungs, Estate.* Commercial: *Un-Safe Spaces Now* (Missing Link Films), *Bloom & Wild* (Academy Films), *Aldi – Teatime Takedown* (McCann London), *EE – Best Seats In The House (*Saatchi & Saatchi), *Bose: Live Loud, Love Quiet* (Pretty Bird), *BT Infinity and Beyond* (AMVBBDO).



HEATHER FORSTER (Eliza; U/S Caterina) Heather trained at the Royal Central School of Speech and Drama. She made her professional stage debut in *The Book Of Dust: La Belle Sauvage* at the Bridge Theatre directed by Nicholas Hytner. Other stage performances include: *We Could All Be Perfect* at the Sheffield Crucible, *Run, Rebel* for Pilot Theatre. Her TV credits include: *DI RAY (*Series reg, S2, ITV*), Call The Midwife (*BBC*), Grace (*ITV*), Casualty*, *Doctors (*BBC*), Dirty Business* (Channel 4*).* Film includes: *The Colour Room.*



KARL HAYNES (Ned, Henry Condell, Physician; U/S John, Will Kempe, Burbage, Father John) Theatre includes: *War Horse* (National Theatre Productions), *Hamnet* (RSC & West End), *Enemy of the People, Wonderland, Shebeen, Of Mice and Men, The Ashes* (Nottingham Playhouse), *Passion,* (Theatre du Chatelet, Paris), *Warhorse* (National Theatre UK, Ireland, South Africa/ Tenth Anniversary/ International Tours), *Much Ado About Nothing,* (Colchester Mercury), *Seeing The Lights* (New Vic), *Lady Chatterley's Lover, Macbeth and 1984,* (Hull Truck), *Crying in the Chapel,* (Fink On/Contact Theatre), *Wasteland* and *Sir Gawain and The Green Knight* (New Perspectives), *Look Back in Anger* (Harrogate/Oldham), *Bloodtide, Road, Lord of the Flies* (Pilot Theatre/ Theatre Royal York/Lyric Hammersmith), *Macbeth,* (Theatre Royal York), *Aeroplane Bones,* (Bristol Old Vic), *Waking* and *Sleeping Dogs* (Red Ladder), *We're Going On A Bear Hunt* (Polka/ Lakeside Arts), *Glory,* (Theatre Clwyd). Television credits include: *The long shadow, Sherwood, World on Fire, Gunpowder, Happy Valley, Doctors, The Chase, Holby City, Most Mysterious Murders, Grange Hill, North and South, Eastenders, Casualty* (BBC), *Downton Abbey, Emmerdale, Coronation Street, Boy Meets Girl, Blue Murder, The Royal, Heartbeat, Cold Feet* (ITV), *Ghost Squad, North Square* (ch4) *Urban Gothic* (ch5). Feature Films: *When The Lights Went Out, The Devil Outside, The Colour Room, Apartment 7a.* Radio: *Out of the Blue* BBC Radio 4.



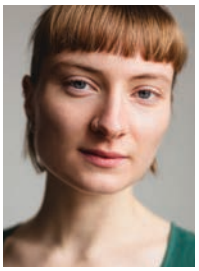
AVA HINDS-JONES (Susanna; U/S Agnes) Ava trained at LAMDA. She starred in Ben Wheatley's TV series, *Generation Z* (Channel 4), *Silent Witness* (BBC) and the upcoming series, *Believe Me* (ITV).



NICKI HOBDAY (Joan; U/S Mary) Forced Entertainment shows: *Out of Order* (International tour), *12am: Awake and Looking Down* (Festival d'Automne, Paris), *Under Bright Light* (PACT, Essen), *And on the Thousandth Night* (international tour), *Complete Works: Table Top Shakespeare* (international tour), *Speak Bitterness* (MCA Chicago) and *The Last Adventures* (Asia Culture Centre, South Korea). Other theatre work includes: *Heartbreaking Final* (Wiener Festwochen, Vienna), *'Trainers: or The Brutal Unpleasant Atmosphere of this Most Disagreeable Season'* (The Gate Theatre), *No Planet B* (Jacksons Lane).



PENNY LAYDEN (Mary) RSC: *The Tempest, Roberto Zucco* and *Measure for Measure.* Theatre: *Coven* (Kiln), *London Tide, Paradise, Jellyfish, Macbeth, My Country, Another World, An Oak Tree, Everyman, Edward II, Table and Timon of Athens* (NT), *The Ocean at the End of the Lane* (NT/West End), *Pygmalion, The Lorax and Cinderella* (Old Vic), *Medea* (Soho Place), *A Christmas Carol* (Rose, Kingston), *Cleft* (Rough Magic/Galway Festival), *Bright Phoenix* (Liverpool Everyman), *Beryl* (West Yorkshire Playhouse), *66 Books* (Bush), *Lidless* (West End/ Hightide), *Draw Me Close, Vernon God Little* and *The Art of Random Whistling* (Young Vic), *The Bacchae, Mary Barton, Electra* and *Mayhem* (Manchester Royal Exchange), *Dancing at Lughnasa* (Birmingham Rep), *Romeo and Juliet, The Antipodes and Hamlet* (Shakespeare's Globe), *Comfort Me With Apples* (Hampstead), *Assassins* (Sheffield Crucible), *Seasons Greetings* and *Popcorn* (Liverpool Playhouse), *The Laramie Project* (West End), *A Passage to India, The Magic Toyshop* and *Jane Eyre* (Shared Experience), *Maid Marian and her Merry Men* (Bristol Old Vic). Television: *Supacell, Father Brown, Belgravia, My Country, Grantchester, Dark Angel, EastEnders, Prisoners' Wives, Call the Midwife, Land Girls, Sirens, South Riding, Silent Witness, Poppy Shakespeare, Bad Mother's Handbook, Waterloo Road, No Angels, Murphy's Law, Fat Friends, Outlaws, M.I.T* and *Casualty.* Film: *Broken* and *The Libertine.*



MATILDA MCCARTHY (Jude, Physician's Wife, Will's Landlady, Caterina; U/S Eliza, Joan) Matilda trained at the Royal Welsh College of Music and drama. She's thrilled to be making her RSC debut. Theatre credits include: *BROS* (Kings Heads Theatre), *A Very Expensive Poison* (Chapter Theatre Cardiff), *Dissonance* (Young Vic), *DNA-I* (Criterion Theatre).



BERT SEYMOUR (Burbage, Father John; U/S William, Ned) Bert Seymour is a LAMDA-trained actor and linguist. His recent TV work includes: *Bridgerton* (Netflix), *Masters of The Air* (Apple TV+), *The Crown* (Netflix), *Say Nothing* (FX), *The Diplomat* (Sky), *The Girl Before* (BBC), *Endeavour* (ITV), and *Suspect: The Shooting of Jean Charles de Menezes* (Disney+). He will soon appear in the French feature film *LES PARFAITS* (Dir. Ludovic Bernard), Mike Newell's latest feature *THE BITTER END*, as well as the independent feature *RED FLAGS* (Dir. Bradley Porter.) On stage Bert recently played 'Caesar' in *Anthony & Cleopatra* (Dir. Blanche McIntyre) at Shakespeare's Globe Theatre, 'Andrew Carter' in *Pressure* (Dir. John Dove) in the West End, and Bertie Wooster in *Perfect Nonsense* (Dir. Patrick Marlowe.) Bert speaks fluent French and Italian, high level Mandarin, and signs Level 3 BSL. He also performs regular Improvised comedy, occasional stand-up, and sings in a folk/shanty band.



HAYDN BURKE (U/S Bartholomew, Hamnet, Thomas Day, Henry Condell) Training: Royal Birmingham Conservatoire. Recent credits include: *Warhorse* (UK Tour), *Hamnet* (RSC & West End), and *The Gunpowder Plot* (immersive) directed by Hannah Price.



THALIA GAMBE (U/S Susanna, Judith, Tilly) Thalia Gambe trained at Rose Bruford College of Acting, graduating in 2024. Credits include: *Punk Rock* (Stratford East Theatre) and *Blue Corridor 15* (BBC Creating a Scene).

MAGGIE O'FARRELL (Writer) is the author of *Hamnet*, winner of the Women's Prize for Fiction 2020 and the fiction prize at the 2020 National Book Critics Circle Awards, and the memoir *I Am, I Am, I Am*, both *Sunday Times* No. 1 bestsellers. Her novels include *After You'd Gone, My Lover's Lover, The Distance Between Us*, which won a Somerset Maugham Award, *The Vanishing Act of Esme Lennox, The Hand that First Held Mine*, which won the 2010 Costa Novel Award, *Instructions for a Heatwave, This Must Be the Place*, and *The Marriage Portrait*, which was shortlisted for the Women's Prize for Fiction 2022. She is also the author of three books for children, *Where Snow Angels Go, The Boy Who Lost His Spark and When the Stammer Came to Stay.* Her new novel, *Land*, will be published in June 2026. Born in Derry, Northern Ireland, she now lives in Edinburgh.

LOLITA CHAKRABARTI, OBE (Adaptor) is an award-winning playwright and actress. Writing includes: The stage adaptation of Maggie O'Farrell's modern classic *Hamnet* (RSC/ Garrick Theatre West End, US tour); stage adaptation of Booker Prize winning novel *Life of Pi* (Sheffield Theatres/Wyndham's Theatre West End/ART in Boston/ Broadway, New York/UK, US and International tours); *Hymn* (Almeida/ Sky Arts and Chicago Shakespeare Theatre); *Red Velvet* (Tricycle/ St Ann's Warehouse, New York/Garrick Theatre, West End); *Invisible Cities* (Manchester International Festival and Brisbane Festival); *Calmer* (BBC Radio 4); Lolita curated *The Greatest Wealth* (The Old Vic); Last Seen: *Joy* (Slung Low/Almeida). As Dramaturg: *Message in a Bottle* (ZooNation/ Sadler's Wells); *Sylvia* (The Old Vic, UK tour and Royal Albert Hall 2026). Acting includes: *Wendy and Peter Pan* (Barbican), *The Hunt* (Almeida at St Ann's Warehouse, New York), *Summer 1954* (Bath Theatre Royal and UK tour), *This Thing of Darkness* (BBC Radio 4), *Silo* (Apple TV), *Vigil*, *Showtrial*, *The Casual Vacancy* (BBC); *Fanny and Alexander* (The Old Vic); *Wheel of Time* (Amazon Prime); *Born to Kill* (Channel 4); Gertrude in *Hamlet* (RADA directed by Kenneth Branagh); *Riviera* (Sky); *Criminal* (Netflix); *Screw* (Channel 4). Awards: Lolita's debut play *Red Velvet* earned her the Evening Standard Charles Wintour Award for Most Promising Playwright 2012, the Critics' Circle Award for Most Promising Playwright 2013, an AWA award for Arts and Culture 2013 and several other notable nominations including an Olivier nomination. *Red Velvet* has had over twenty five productions worldwide and is now studied in schools and universities in the UK and US. Her adaptation of *Life of Pi* has won numerous awards including five Olivier awards in 2022 of which Lolita won Best Play, the WhatsonStage Award for Best Play, four UK Theatre Awards, including Best Play and three Tony Awards in 2023. Lolita was awarded an OBE in 2022 for her Services to Drama.

ERICA WHYMAN (Director) RSC: Erica joined the RSC as Deputy Artistic Director in January 2013, responsible for new work, The Other Place and co-created Shakespeare productions in collaboration with regional UK theatres. She stepped up as Acting Artistic Director in 2021 and led the Company as it recovered from the pandemic. Her single year of programming included *My Neighbour Totoro*, the Power Shifts season of Shakespeare, *The Empress*, *Falkland Sound*, *Cowbois*, *Box of Delights*, *Fair Maid of the West* and *Hamnet*. She went freelance in June 2023. RSC directing credits include: *Revolt. She said. Revolt again.* by Alice Birch for the Other Place, *The Traverse* and *Shoreditch Town Hall*, in the Royal Shakespeare Theatre, *The Christmas Truce* by Phil Porter, *A Midsummer Night's Dream: A Play for the Nation*, *Romeo and Juliet* for which Ball Gill won the Ian Charleson Award, and *The Winter's Tale* with Kemi-Bo Jacobs as Hermione (for the BBC). In the Swan Erica directed *Hecuba* by Marina Carr, *The Seven Acts of Mercy* by Anders Lustgarten, *Miss Littlewood* by Sam Kenyon, *A Museum in Baghdad* by Hannah Khalil and *Ben and Imo* by Mark Ravenhill. In 2021 she directed *Faith,* a major city-wide co-production between the RSC and the Coventry City of Culture Trust. Trained: Philippe Gaulier in Paris and Bristol Old Vic Theatre School who awarded her an Honorary Doctorate in 2015. Erica was Chief Executive of Northern Stage in Newcastle upon Tyne from 2005 to 2012. Under her stewardship Northern Stage became known for ambitious international partnerships, the development of experimental new work especially by young theatre makers and for bold interpretations of modern classics. In 2012 she won the TMA award for Theatre Manager of the Year and was awarded the OBE for services to British Theatre. Erica was also Artistic Director of Southwark Playhouse (1998-2000) and Artistic Director of the Gate Theatre, London (2000-2004) Directing credits for Northern Stage include: *Son of Man*, *Ruby Moon*, *Our Friends in the North*, *A Christmas Carol*, *A Doll's House*, *Look Back in Anger*, *Hansel and Gretel*, *Oh! What a Lovely War*, *The Wind in the Willows*, *Who's Afraid of Virginia Woolf?* (nominated for Best Director at the 2011 TMA Awards), *The Borrowers* (Best Family Production TMA awards 2013), and the UK premiere of *Oh, the Humanity?* by Will Eno (Edinburgh/Soho Theatre). Other credits include: *The Birthday Party* (Sheffield Crucible); *The Shadow of a Boy* (National Theatre); *The Flu Season*, *Marieluise*, *Witness*, *Les Justes* (Gate); *The Winter's Tale*, *The Glass Slipper* (Southwark Playhouse). In November 2016, Erica was the recipient of the Peter Brook Special Achievement Award.
Erica is a Visiting Fellow at the University of Oxford where she is contributing to the co-creative strand of the new cultural programme.
She is developing a new musical about the Norse Gods and a new play with Good Chance about the Chagos Islands. In 2027 she will direct *Serse* for Garsington Opera.
She is Chair of Improbable.

TOM PIPER (Set and Costume Designer) RSC: Associate Artist. Tom was Associate Designer at the RSC for 10 years and has designed over 55 productions for the Company. Recent productions include: *The Tempest*, *Faith* (RSC/Coventry City of Culture), *A Midsummer Night's Dream*, *Romeo and Juliet* (Stratford/ UK tour). Theatre includes: *Much Ado About Nothing* & Eddie Izzard's *Hamlet* (Chicago Shakespeare Theater), *Richard III*, *Tempest*, and *As You Like It* (Bridge Project – BAM), *The Wind in the Wilton's*, *The Child in the Snow*, *A Christmas Carol*, *The Box of Delights* (Wilton's Music Hall); *Medea* (Edinburgh International

Festival/National Theatre Scotland); *The Purists, Girl on an Altar, White Teeth* (Kiln Theatre); *Macbeth (an Undoing), The Scent of Roses, Lyceum Christmas Tales, The Duchess (of Malfi), Rhinoceros, Mrs Puntila, Hay Fever* (Royal Lyceum, Edinburgh); *Nora: A Doll's House* (Young Vic); *Endgame, King Lear, Hamlet, The Libertine, Nora,* and *Small Acts of Love* (Glasgow Citizens); *Rusalka, Pelléas Et Mélisande, Eugene Onegin, Don Giovanni* and *Queen of Spades* (Garsington Opera); *Frankenstein, Hedda Gabler* (Northern Stage); *iHo, The Haystack* (Hampstead); *Harrogate* (HighTide/Royal Court); *Cyrano de Bergerac* (Royal Lyceum, Edinburgh/ Citizens Theatre/ National heatre Scotland); *Carmen La Cubana* (Le Chatelet, Paris); *Red Velvet* (West End/Tricycle/ New York); *A Wolf in Snakeskin Shoes* (Tricycle); *The King's Speech* (Birmingham Rep/Chichester Festival Theatre/UK tour); *Orfeo* (Royal Opera House); *Tamburlaine the Great* (Theatre for a New Audience, New York); *The Great Wave* (National Theatre); *The Turn of the Screw* (Wilton's Music Hall/OperaGlass Works film). Tom was Associate Designer at the Kiln Theatre 2020-22. Installation Design includes: *Blood Swept Lands and Seas of Red* at the Tower of London. Tom received an MBE for services to Theatre and First World War commemorations. Exhibitions include: *Alice: Curiouser and Curiouser, Winnie-the-Pooh: Exploring a Classic, Curtain Up* (V&A/Lincoln Centre New York); *Shakespeare: Staging the World* (British Museum). Awards include: Olivier Award for Best Costume Design for *The Histories* (RSC); South Bank Arts Award for *Blood Swept Lands and Seas of Red,* Critics' Circle Award Scotland for *Twelfth Night* (Dundee Rep) and *Macbeth (An Undoing)* (Royal Lyceum, Edinburgh).

PREMA MEHTA (Lighting Designer) is the founder of Stage Sight. She is a fellow of The Guildhall School of Music and Drama and the Association of British Theatre Technicians Theatre includes: *Cruise, Mad House, The Comeback, A Day in the Death of Joe Egg* (West End); *Last Days* (Royal Opera House & Los Angeles Philharmonic); *Mother Goose* (UK tour); *Further Than the Furthest Thing, Things of Dry Hours* (Young Vic); *Hymn* (Almeida/Sky Arts); *What If If Only, A History of Water in the Middle East, Superhoe* (Royal Court); *Cow | Deer* (Royal Court); *The Dumb Waiter* (The Old Vic); *Swive* [Elizabeth], *Bartholomew Fair, Richard II* (Shakespeare's Globe, Candle Consultant); *Nest* (St. Aidan's Nature Reserve, Leeds 2023); *The Taxidermist's Daughter* (Chichester Festival Theatre); *Super High Resolution* (Soho Theatre); *Studio Créole* (Manchester International Festival); *Of Kith and Kin* (Sheffield Crucible/ Bush Theatre); *Fame* (UK tour/Peacock Theatre); *East Is East* (Northern Stage/ Nottingham Playhouse); *Talking Heads* (Leeds Playhouse); *Chicken Soup* (Sheffield Crucible); *Holes, Hercules* (Nottingham Playhouse); *Mighty Atoms* (Hull Truck); *A Passage to India* (Royal & Derngate/UK tour); *A Christmas Carol, The Wizard of Oz* (Storyhouse); *The York Suffragettes, Murder, Margaret and Me* (York Theatre Royal); *Love, Lies and Taxidermy, Growth, I Got Superpowers for My Birthday* (Paines Plough); *The Effect* (English Theatre of Frankfurt); *The Electric Hills* (Liverpool Everyman); *The Great Extension* (Theatre Royal Stratford East); *The Canterville Ghost, Huddle* (Unicorn); *Wipers* (UK tour). Dance includes: *Bells* (Mayor of London, 2012); *Spill* (Düsseldorf); *Sufi Zen* (Royal Festival Hall); *Dhamaka* (O2 Arena); *Maaya* (Westminster Hall). Extended and virtual reality: Museum of Austerity BFI London Film Festival); *Adult Children* (Donmar Warehouse). Other work: A-List Party Area (Madame Tussauds, London); Football City, Art United (Aviva Studios).

OĞUZ KAPLANGI (Composer) is a composer and sound designer based in Edinburgh, who primarily works in theatre, film, television and advertising. Oğuz moved to the UK in 2018 and that same year he was awarded with the Best Music and Sound in Scotland Theatre at the Critics' Awards for Theatre in Scotland for his work in Zinnie Harris' adaptation of Ionesco's play *Rhinoceros*. RSC: *A Museum in Baghdad, Hamnet, #WeAreArrested*. Theatre includes: *Macbeth (an Undoing), The Duchess (of Malfi), Mrs Puntila and Her Man Matti, Rhinoceros* (Royal Lyceum Theatre); *Still, The Monstrous Heart, Class Act* (Traverse Theatre); *Arabian Nights* (Bristol Old Vic); *Treasure Island* (Cumbernauld Theatre); *The Alchemist* (Tron Theatre); *1984, Let the Right One In, How to Hold Your Breath, Frozen, Yangınlar* (adaptation of *Incendies*) (DOT); *Meet Me at Dawn* (DOT/Arcola Theatre); *Positive Stories for Negative Times* (Wonder Fools). Television includes: *Wahlburgers, Kanaga, The Class, Donnie Loves Jenny, Nightwatch, Lock Up, Sexy Beasts, According to Alex, Killer Kids, Young Marvels, Big Brew Theory, Bizarre Foods*. Film includes: *Make Me A King, Chasing the Wind, Last Summer, Birthday, Swipe Right, A Glimpse, Bad Cat*. Dance: *A Wee Journey* (Edinburgh International Festival 2022 / Scotland Tour 2023). Other work includes: Albums and soundtracks: *RESIST, 1984, Last Summer, End Your Groan, Yangınlar, Don't Walk Alone, Rhinoceros, Meet Me at Dawn, Nocturne of Pruva, Istanbul Calling* series, *Nudge Nudge* (Zi Punt), *Are You Satisfied?* (Rebel Moves).

SIMON BAKER (Sound Designer) RSC: *Matilda The Musical* (Olivier Award for Best Sound; also UK and Ireland tour); *Don John* (also UK tour); *The Merry Wives of Windsor, The Roaring Girl*. Theatre includes: *Girl From the North Country* (US/UK/Ireland/Australia tour); *The Secret Life of Bees* (Almeida); *Hex* (National Theatre); *Woman in Mind* (Chichester Festival Theatre); *Wuthering Heights* (Wise Children/UK tour); *Bagdad Café* (Wise Children/The Old Vic); *A Christmas Carol, Groundhog Day, Lungs, Present Laughter* (The Old Vic); *Malory Towers* (Wise Children/Bristol Old Vic/UK tour); *Standing at the Sky's Edge* (Sheffield Crucible); *Wise Children* (Wise Children/The Old Vic/UK tour/BBC film); *Brief Encounter* (UK tour/Broadway); *The Moderate Soprano, The Birthday Party, Shakespeare in Love, Mojo, Boeing-Boeing, Loserville, Deathtrap, La Bête, Groundhog Day, The Caretaker, The Master Builder, Future Conditional, High Society, Electra, The Real Thing, The Norman Conquests, The Umbrellas of Cherbourg, The Lord of the Rings, The Grinning Man* (West End); *A Christmas Carol, Girl From the North Country* (West End/Broadway/Canada); *Complicit, Hedda Gabler, Pinocchio, The Amen Corner, The Light Princess, Tristan & Yseult* (Off-Broadway); *The Flying Lovers of Vitebsk, The Little Match Girl* (UK tour); *Romantics Anonymous* (UK/US tour); *A Midsummer Night's Dream, Twelfth Night* (Shakespeare's Globe). Live-streamed theatre: *A Christmas Carol, Faith Healer, Three Kings, Lungs* (The Old Vic in Camera); *The Flying Lovers of Vitebsk* (Wise Children/Kneehigh/Bristol Old Vic); *Romantics Anonymous* (Wise Children/ Bristol Old Vic). Awards: Olivier for Best Sound for *Matilda The Musical*. Simon is a Fellow of the Guildhall School, Associate Artist for The Old Vic, Kneehigh Theatre and part of Emma Rice's new movement, Wise Children.

AYŞE TASHKIRAN (Movement Director) RSC: Associate Artist. *Hamnet* (2023, 2024), *As You Like It* (2019, 2013), *The Provoked Wife, Romeo and Juliet, The Duchess of Malfi, Dido, Queen of Carthage, Doctor Faustus, Hecuba, The Shoemaker's Holiday, The White Devil, The Merry Wives of Windsor, Richard III, King John, Measure for Measure, Little Eagles, The Gods Weep, Days of Significance*. Trained: University of Bristol and Jacques Lecoq, Paris. Theatre includes: *Anna Karenina, The Other Boleyn Girl* (Chichester Festival Theatre); *Never Let Me Go* (Rose theatre/National Tour); *And Then There Were None* (UK/China/Ireland tour); *Mary, Belongings, Folk* (Hampstead Theatre); *The Sleep Show, The Dark* (Peut-Être Theatre/UK tour); *Dido's Bar* (Dash Arts/UK tour); *Let Your Hands Sing in the Silence* (Projekt Europa); *I DO, Ballad of Thamesmead, Kiss Marry Kill* and *Skin Hunger* (Dante or Die); *[BLANK]* (Donmar Warehouse); *The Wolves* (Theatre Royal Stratford East); *Shakespeare in Love* (national tour); *Othello* (Sam Wanamaker at Shakespeare's Globe); *Fantastic Mr Fox* (Nuffield Southampton/national and international tour); *Lady Chatterley's Lover* (Crucible Theatre/English Touring Theatre national tour); *The Government Inspector* (Birmingham Rep/national tour); *The York Minster Mystery Plays* (York Minster); *Barbarians, Ma Vie en Rose* (Young Vic); *Shh...Bang!* (Peut-Être Theatre/national tour); *Tidy Up* (Peut-Être Theatre); *Much Ado About Nothing* (Manchester Royal Exchange); *The Chairs* (Theatre Royal Bath); *The Tempest* (Gdansk Shakespeare Festival); *Sarajevo Story, Brixton Stories* (Lyric Hammersmith); *Stacy* (Trafalgat Studios); *Macbeth* (Regent's Park Open Air Theatre); *La Songe du 21 Juin* (French national tour); *Here's What I Did With My Body One Day* (Pleasance/national tour); *Chi Chi Bunichi* (tour). Opera includes: *The Sleeper* (Welsh National Opera Max, Cardiff Coal Exchange); *Sweeney Todd* (Welsh National Opera Max, Millennium Centre); *The Beggar's Opera* (Blackheath Concert Halls); *L'Orfeo* (Greenwich). Puppetry includes: *Feast on the Bridge* (Thames Festival); *Silent Tide* (ICA); *Forget Me Not* (London International Mime Festival). Publications include: Movement Directors in *Contemporary Theatre: Conversations on Craft*, introduction to *The Actor and His Body* by Litz Pisk, 'Movement direction as R&D' in Research and Development in British Theatre; 'British Movement Directors' in *The Routledge Companion to Jacques Lecoq*.

KATE WATERS (Fight Director) RSC: *The Boy Who Harnessed the Wind, All is But Fantasy, Henry V, Venice Preserved, Romeo and Juliet, Macbeth, Two Noble Kinsmen, Hamlet, Titus Andronicus, King Lear, Love's Sacrifice, Doctor Faustus*. Theatre includes: Regular work at the National Theatre, RSC, Donmar Warehouse, Shakespeare's Globe and in the West End. Kate has also worked in many of the country's regional theatres. Recent work includes: *High Noon, Othello, Stereophonic, The Great Gatsby, Barcelona, The Hills of California, Tina - The Tina Turner Musical, The Maids, The Pride, The Hothouse, East is East* (West End); *Evita, Much Ado About Nothing, The Tempest* (Jamie Lloyd Company); *Sunset Boulevard, Cyrano de Bergerac, The Ruling Class, Macbeth, Richard III* (ATG & Jamie Lloyd Company); *Bacchae, Hamlet, Alterations, Grapes of Wrath, The Father and the Assassin, The Effect, Small Island, Much Ado About Nothing, Frankenstein, One Man Two Guvnors, War Horse, Hamlet, Othello, Women Beware Women, The Curious Incident of The Dog in the Night-Time* (National Theatre); *Arcadia, The Brightening Air* (The Old Vic); *Richard II, Guys & Dolls, A Midsummer Night's Dream, Julius Caesar* (Bridge Theatre); *Animal Farm* (Stratford East); *Macbeth* (Wessex Grove); *King Lear, Portia Coughlan, The Secret Life of Bees, The Tragedy of Macbeth* (Almeida); *Treasure Island, Starter for Ten* (Bristol Old Vic); *A Knight's Tale* (Manchester Opera House); *Private Lives, Clyde's, Henry V* (Donmar); *Sweat* (Donmar & Gielgud Theatre); *Julius Caesar* and *Henry IV*

(Donmar, Kings Cross Theatre & St Annes Warehouse, Brooklyn); *Little Shop of Horrors* (Sheffield Theatres); *Rigoletto* (Welsh National Opera); *Lord of the Flies* (Leeds Playhouse), *Peter Pan, Jesus Christ Superstar, Evita* (Regent's Park Open Air Theatre); *Sing Yer Heart Out for the Lads* (Chichester Festival Theatre). Screen includes: *Coronation Street, Emmerdale* and *Hollyoaks*, on all of which she is a regular fight director. She has recently filmed: *My Policeman* (Amazon Studios); *Death of England* (Sky Arts/ National Theatre – BAFTA nominee for Best Single Drama); *Romeo and Juliet* (Sky Arts/PBS America/ National Theatre); *Pondlife, Making Noises Quietly* (Open Palm Films). Short: *Gym* (RADA). Other work: Kate is a qualified boxing coach and coaches at Rathbone Amateur Boxing Club.

AMY BALL (Casting Director) Theatre includes: *The Weir* (Harold Pinter); *Small Hotel* (Theatre Royal Bath); *Mrs Warren's Profession* (Garrick); *The Hunger Games* (Troubadour); *The Years* (Harold Pinter); *Unicorn* (Garrick); *Slave Play* (Noel Coward); *The Hills of California* (Harold Pinter); *Jerusalem* (Apollo); *Leopoldstadt* (Wyndham's); *Uncle Vanya* (Harold Pinter Theatre); *The Son* (Duke of York's/Kiln Theatre); *The Night of the Iguana* (Noël Coward Theatre); *Sweat* (Gielgud/Donmar Warehouse); *Rosmersholm* (Duke of York's); *True West* (Vaudeville); *The Ferryman* (Royal Court/ Gielgud/ Bernard B. Jacobs Theatre); *The Moderate Soprano* (Hampstead/Duke of York's); *The Birthday Party, Who's Afraid of Virginia Woolf?* (Harold Pinter Theatre); *Consent* (National Theatre/Harold Pinter Theatre); *The Goat, or Who is Sylvia?* (Theatre Royal Haymarket); *Hangmen* (Royal Court/Wyndham's/Atlantic Theatre Company); *Berberian Sound Studio* (Donmar Warehouse); *Women Beware the Devil, Daddy, The Hunt, Shipwreck, Dance Nation, Albion* (Almeida); *Stories, Exit the King* (National Theatre); *White Noise, A Very Very Very Dark Matter* (Bridge); *The Brothers Size* (Young Vic); *Maryland, ear for eye, Girls & Boys, Cyprus Avenue* (Royal Court).

MARIUS ARNOLD-CLARKE (Company Stage Manager) Originally performing as a classical ballet dancer, Marius moved into Stage and Production management in 2006. He has worked with internationally renowned directors and choreographers from around the world; touring large-scale dance, theatre and musical-theatre production for the past two decades. His most recent works include: productions for Sidi Larbi Cherkaoui (*Sutra, Milonga*), American choreographer Wiliam Forsythe (*A Quiet Evening of Dance*), Rob Ashford's *Quadrophenia,* Pina Bausch's *Rite of Spring,* Universal Music's *Message in a Bottle,* Australia's internationally-celebrated *Burn the Floor,* and the National Theatre Production of The Lehman Trilogy.

CHLOË FORESTIER-WALKER (Deputy Stage Manager) Credits include *Ohio* (Bristol Old Vic; Young Vic, London), *Garry Starr: Classic Penguins* (Soho Theatre, London; Underbelly, Edinburgh), *Ben and Imo* (Orange Tree Theatre, London), *Feeling Afraid As If Something Terrible Is Going To Happen* (Sydney Opera House, Arts Centre Melbourne, Adelaide Festival Centre, Australia; Bush Theatre, London; Summerhall, Edinburgh), *Aladdin* (Watford Palace Theatre), *Bellringers* (Hampstead Theatre, London), *Skeleton Crew* (Donmar Warehouse, London), *Plaza Suite* (Savoy Theatre, London), *Guys & Dolls* (Bridge Theatre, London), *Straight Line Crazy* (Bridge Theatre, London).

MEGAN MCCLINTOCK* (Stage Manager) Resident Stage Manager Megan McClintock's favorite A.C.T. credits include *Co-Founders, Big Data, A Whynot Christmas Carol, The Wizard of Oz, Wakey Wakey, A Walk on the Moon, Between Riverside and Crazy, A Little Night Music,* and *Indian Ink.* Other Bay Area credits include productions at Berkeley Repertory Theatre, California Shakespeare Theater, The Curran, Aurora Theatre Company, and Marin Theatre Company. Regionally she has worked at St. Ann's Warehouse, La Jolla Playhouse, Chicago Shakespeare Theater, McCarter Theatre Center, and Arena Stage. She has a BA in theater and history from Willamette University.

ROYAL SHAKESPEARE COMPANY The Royal Shakespeare Company (RSC) is a leading global theatre company that sparks local, national and international conversations that build connections, create opportunities and bring joy. We passionately believe that great storytelling can change the world, and that theatre offers its own unique form of storytelling: it's live and shared, and transforms a group of strangers into audiences who, together, experience a story come to life in front of their eyes. We collaborate with the most exciting artists to tell the stories of our time, and through a range of programmes we nurture the talent of the future. We perform on three stages in our home in Stratford-upon-Avon, in London and in communities and schools across the country and around the world. Our transformative Creative Learning and Engagement programmes reach over half a million young people each year.

NEAL STREET PRODUCTIONS Neal Street is one of the UK's most respected production companies, producing film, television and theatre. Founded 2003 by Sam Mendes, Pippa Harris and Caro Newling, it makes distinctive, popular award-winning projects on both sides of the Atlantic. TV includes *Call the Midwife, The Franchise, Britannia, Penny Dreadful, The Hollow Crown.* Films include Mendes' *Empire of Light, 1917* and *Revolutionary Road; Hamnet* and *The Magic Faraway Tree.* Currently in development *The Beatles project* for

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

Sony Pictures – four distinct theatrical feature films about the greatest band in history, conceived and directed by Sam Mendes. Theatre originated by Neal Street includes *The Lehman Trilogy, The Motive and the Cue, The Hills of California, Hamnet, Local Hero, The Ferryman, Shrek the Musical, Charlie and the Chocolate Factory, The Bridge Project 2010 – 2012, Three Days of Rain, The Vertical Hour.* West End transfers include *The Fifth Step, Walking with Ghosts, The Moderate Soprano, This House, The Painkiller, Merrily We Roll Along, South Downs/The Browning Version, Red, Enron, Sunday in the Park with George, Mary Stuart.* The theatre slate is overseen by Newling together with producer, Georgia Gatti. In 2015 Neal Street moved under the umbrella of parent company, All3Media, which is owned by RedBird IMI. nealstreetproductions.com

PEMBERLEY PRODUCTIONS is a producing, general management, and tour booking company based in New York/Chicago. We collaborate with overseas companies and US-based productions to bring theatre across North America as well as internationally. Highlights include the long-running West End production of *The Woman in Black* (off-Broadway at NYC's McKittrick Hotel and across the US); *The Lehman Trilogy* (also at A.C.T.), the US Tour of Wise Children's *Wuthering Heights*; the US Tour of the National Theatre's *An Inspector Calls*; the Center Theatre Group production of *The Secret Garden*; and the US Tour of *The Last Ship* (starring STING). In the 25/26 Season, Pemberley is also looking after *Kim's Convenience* (US Tour, also at A.C.T.), *Heathers The Musical* (off-Broadway), Roald Dahl's *The Enormous Crocodile* (US Tour), and more. For information on upcoming tours and projects in development, visit pemberleyproductions.com

ADDITIONAL CREDITS

**As of April 6, 2026. For a full list of credits, see the digital program at act-sf.org/hamnet*

Chris Hay, Production Manager
Aaron Parsons, Associate Director
Claire Gerrens, Associate Lighting Designer
Charlie Simpson, Associate Sound Designer and Production Sound
Courtland Evje, Associate Production Manager
Arthur Carrington, Associate Casting Director
Natasha Ward, Costume Supervisor
Jade Berg, Head of Wardrobe
Georgia Nosal, Wigs, Hair, and Makeup Supervisor and Head of Department
Stuart Meech, Lighting Programmer
Jimmy O'Shea, Production Sound
Matt Brewster, Production Carpenter
Jack Williams, Production Electrician
Niki Hulme, A1
Pippa Hill, Dramaturg
Liz Flint, Voice
Vanessa Root, Wigs Hair & Makeup Supervisor
Monica Tse, Wardrobe Dresser
Jennifer Terrell, Props Key
Lucy Briggs, Sound Swing

PRODUCTION ASSISTANTS

Mikeila Montemayor
Nick Reulbach
Rylee Cagle
Paige Weissenburger
Eleanor Stalcup

Music Recorded By:
Alice Brown, Music Director, Viol, Fiddle, Recorder, Natural Trumpet, Keyboard
Sidiki Dembele, Percussion
Phil Ward, Lute & Guitar

SPECIAL THANKS

Bruce O'Neil and Hazel Lawrence from RSC Music Department, RSC Casting, Technical, Finance, and People Departments. Also, thanks to Hamnet UK Rehearsal Stage Management Evelin Thomas and Josh York.

The role of Joan in this production of *Hamnet* was first originated by **Victoria Elliott**.

INTENSIVE ACTOR TRAINING AT A.C.T.

SAN FRANCISCO SEMESTER

A.C.T. AMERICAN CONSERVATORY THEATER

SUMMER TRAINING CONGRESS





SFS Fall 2026
Aug 24–Dec 11

15-Week Immersive Program

The San Francisco Semester (SFS) is an intensive actor training program located in the heart of one of the world's most culturally vibrant and diverse cities. Grounded in a rich curriculum, SFS bridges theater artists to the Bay Area's eclectic and energetic arts community.

A.C.T. is proud to offer NEW and EXPANDED scholarship opportunities for SFS!

Serious Consideration Deadline:
May 15

act-sf.org/sfs

STC 2026
June 22–July 31

6-Week Summer Program

This summer, join an extraordinary community of students as you train at our world-renowned, Tony Award–winning theater company and conservatory. Ideal for anyone serious about acting, the Summer Training Congress (STC) offers intensive, comprehensive training in classes taught by a distinguished faculty of teaching artists.

Final Application Deadline:
Friday, May 22

act-sf.org/stc

Photos by Tasi Alabastro

ADULT PART-TIME ACTOR TRAINING







REAL THEATER CLASSES FOR REAL PEOPLE














ALL LEVELS WELCOME. ENROLL NOW!
ACT-SF.ORG/STUDIO

STUDIO A.C.T. | A.C.T. AMERICAN CONSERVATORY THEATER









Loving the language of *Hamnet*? Check out these one-day classes with Studio A.C.T.:

ACTING: INTRO TO HEIGHTENED LANGUAGE WITH DEE DEE STEPHENS
Sunday, May 3, 1-5pm

INTRO TO SPEAKING SHAKESPEARE WITH DREW KHALOUF
Sunday, June 21, 12-5pm

$100-150 sliding scale—scan the QR code to learn more and register today!

All photos by Tracy Martin

producers CIRCLE

ROBINA RICCITIELLO, CHAIR

We are privileged to recognize Producers Circle members' generosity during the February 15, 2025 to February 15, 2026 period.

** In Memoriam
* Bravo Circle Member
◊ 2025/26 Season Gala Supporters

For more information about Producers Circle membership, please contact
Bryan Pangilinan
415.439.2351
bpangilinan@act-sf.org

Season Presenters ($100,000+)

JEROME L. AND THAO N. DODSON

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

KATHLEEN DONOHUE AND DAVID SZE

PRISCILLA AND KEITH GEESLIN

Priscilla is a member of A.C.T.'s Emeritus Board. She is President of the San Francisco 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.

WENDY HOLCOMBE AND CARL KAWAJA ◊

Wendy Holcombe and Carl Kawaja are happy to support the arts and other civic causes in San Francisco. Additionally, they have a daughter who was a student at the Young Conservatory for many years and had a wonderful time there.

MARY HYNES AND MARC TESSIER-LAVIGNE ◊

JERI LYNN AND JEFFREY W. JOHNSON

ARJAY R. AND FRANCES F. MILLER FOUNDATION

TONI REMBE AND ARTHUR ROCK

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

ROBINA RICCITIELLO ◊

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

MARY AND STEVEN SWIG ◊

Company Sponsors ($50,000–$99,999)

Anonymous
Barbara Bass Bakar
Lily Chu and Daniel Sturman ◊
Ray and Dagmar Dolby Fund
Matthew Kimball ◊
John Little and Heather Stallings Little ◊
The Marymor Family Fund ◊
Donald J. and Toni Ratner Miller ◊
David and Carla Riemer ◊
Kay Yun and Andre Neumann-Loreck ◊

Executive Producers ($25,000–$49,999)

Anonymous
Norman Abramson in celebration of David V. Beery ◊
Clay Foundation - West
Philip** and Judy Erdberg
Linda Jo Fitz ◊
Kevin and Celeste Ford
John L. Garfinkle ◊
Kirke and Nancy Sawyer Hasson
Jo S. Hurley
Luba Kipnis and David Russel ◊
Deedee McMurtry
Barbara Messing and Edgar Waingortin ◊
Pease Family Fund
Elsa and Neil Pering
Laura Posey and Aaron Goldsmid ◊
Radhika and Anupam Singh ◊
Jay Yamada ◊
Nola Yee

Producers ($15,000–$24,999)

Lilli I. Alberga and Laurence J. Bardoff
Paul Asente and Ron Jenks
Joachim Bechtle and Hannah Herzog
Roger and Helen Bohl
Carlotta and Robert Dathe
Anu Khosla ◊
Joel Krauska and Patricia Fox
Mr. and Mrs. Tom Perkins
Patti and Rusty Rueff
Abby and Gene Schnair ◊
Michelle C. Shonk ◊
Lee and Carolyn Snowberg
Cherie Sorokin
Mark and Adeline Townsley ◊
Beverly and Loring Wyllie

Associate Producers ($10,000–$14,999)

Anonymous
Judy and David Anderson
Paul Angelo and Cindy Low *
Dr. Barbara L. Bessey
Black Dog Private Foundation
Linda Joanne Brown and Lauren Katherine Murlock
Allison Butler and Richard Peers
Steven and Karin Chase *
Daniel E. Cohn and Lynn Brinton
Michael Flynn
Dr. and Mrs. Richard E. Geist
The Giancarlo Family ◊
Dr. Allan P. Gold and Mr. Alan C. Ferrara**
John & Marcia Goldman Foundation
Richard N. Hill and Nancy Lundeen
David L. Jones and Joe D'Alessandro ◊
Lawrence A. Kern
Linda and Frank Kurtz
John and Terry Levin Family Foundation
Nion McEvoy and Leslie Berriman
Karesha McGee ◊
Michele Ballard Miller ◊
Elizabeth and Jeff Minick ◊
Caroline Nassif, Studio Ovo - Architecture and Design ◊
James and Marilyn O'Toole
Rich Rava and Elisa Neipp
Karen Smyda
Matt and Lisa Sonsini
Laura and Gregory Spivy
Emmett and Marion Stanton
Sandra and John Thompson
Ululani Foundation
Wendy M. Vanden Heuvel and Bradley L. Coley
Barry Williams and Lalita Tademy ◊

directors CIRCLE

We are privileged to recognize these members' generosity during the February 15, 2025 to February 15, 2026 period.

** In Memoriam
* Bravo Circle Member
◊ 2025/26 Season Gala Supporters

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

Benefactors ($7,500–$9,999)

Robert H. Beadle
Christopher and Debora Booth
Gayle and Steve** Brugler
Kenyon S. Chan and Shirley Hune
Brooks and Stephanie Blair Kirkwood
Peggy Kivel
Christine and Stan Mattison
Dr. James Robinson and Ms. Kathy Kohrman
Camilla and George Smith *
Drs. Irving and Ann Weissman
Dr. and Mrs. Andrew M. Wiesenthal

Playwrights ($5,000–$7,499)

Anonymous
Kay Auciello
Arne Bakker and Jeremy Sackett
Divya Bhat and Gautam Jayaraman
Audrey and Richard** Bojack
Mitchell J. Bolen
Paul J. Byrne
Frank and Kelly Cassidy
James and Julia Davidson
Robert and Judith DeFranco
Roberta and Steven Denning
Julie Dickson
William H. Donner Foundation
Timothy and Melissa Draper
William Draper III
Susan Nunes Fadley
John Fiddes and Karen Talmadge
Randi and Bob Fisher
Vicki and David Fleishhacker
Mr. Jay Fry and Mrs. Grete Fry
Michael Gaines
Leontina Gallagher
Glasser Family Fund
Christopher Gross and Stefanie Rosenberg
Vinita Gupta
Betty Hoener
R Samuel Klatchko
Ellen and Barry Levine
Monica Lopez and Sameer Gandhi
Stephen and Emily Magowan *
Marmor Foundation/Drs. Michael and Jane Marmor
Carol Martin
Mauze Family Charitable Fund
Justin McBaine ◊
Harry E. Miller
Susan Smith Morris
John Murphy and Paula Key
Barbara Horsey O'Connor
Don and Sally O'Neal
Anna and Behnam Mayoroff Rezaei
Anne and Rick Riley
Orrin W. Robinson, III and Brigid Barton
Barbara and Saul Rockman
Susan E. Roos *
Betty and Jack Schafer
Ash and Shashin Shah
Judy Starling
Mr. M. H. Suelzle
Eleanor Sue and Wendy Mines
Aaron Vermut and Adriana López Vermut
Arne and Gail Wagner
Ms. Carol Watts
Katherine Grace Welch

Directors ($2,500–$4,999)

Anonymous
Ray and Jackie Apple
Gwynn and Mitchel August
Vinela Bakllamaja and Ledion Bitincka
Mr. David N. Barnard
Allen and Lynn Barr
Mr. Daniel R. Bedford
Kurt Berney ◊
Lee Brand and Jeanifer Parsigian *
Lynn Bunim and Alexander Fetter
Mr. and Mrs. Bernard Butcher
Ms. Sally A. Carlson
Kent and Nancy Clancy
Teresa Clark and Martin Lay
Susan and Ralph G. Coan, Jr.
Ms. Karen T. Crommie
Vivek Datta and Jonahtan Rabago
Ingrid M. Deiwiks
Dana Eckert
Mr. Robert Feyer and Ms. Marsha Cohen
Mr. William C. Fitch
Richard and Marilyn Fowler
Alan and Susan Fritz
William Garland and Michael Mooney
Marcia and Geoffrey Green
Douglas Grigg
David Hale and James Mori
Carol and Don Hardesty
Kendra Hartnett and Robert Santilli
Guy and Lia Haskin Fernald
Deirdre Henderson
Dr. James and Suzette Hessler
Deanna Hodgin and Phil Dworsky
Ms. Marcia Hooper
Xanthe and Jim Hopp
Jane Hsiao and Amr Razzak *
Alex Ingersoll and Martin Tannenbaum
Robert and Riki Intner
Ms. Carolyn Jayne
Stephanie and Owen Jensen
Ryan Katkov and Stephanie Henerlau *
Nancy Kawakita and Dana Tom
Pamela Kershner
Jon Klein and Susan Cohn
Hamila and Roman Kownacki
Harriet Lawrie *
Sue Yung Li
Jennifer S. Lindsay *
Steve and Judy Lipson
Dr. Steven Lovejoy and Dr. Thane Kreiner
Janet Maldonado and Steve Juno
Sue and Dave May
Katherine McGee
Nancy Michel *
Richard Mirabella ◊
Lydia and Thomas Moran
Sharon and Jeffrey Morris
Ronald D. Morrison *
John and Betsy Munz
Ms. Mary D. Niemiller
Ms. Susan O'Brien
Mrs. Margaret O'Drain
Mary Jo O'Drain
Janet and Clyde Ostler
Rebecca Parlette-Edwards and Thomas Edwards
Mr. and Mrs. Craig Pietrow
Dr. Robert Popper
Gordon Radley
Karen and Jeff Richardson
M. Romanello
Sally and Toby Rosenblatt
Monica Salusky and John Sutherland
Rebecca Schenone and Mitchell Gaynor
Mr. Jon Shantz and Ms. Mary Jo Simon
Matthew Simis and Michael Gray ◊
Rick and Cindy Simons
Jacqueline Smith and Gary Glass
Te Smith and Dennis Cress
Ann and Robert Spears
Steven and Chris Spencer
Vibeke Strand and Jack Loftis
Richard and Michele Stratton
Jane and Jay Taber
Scot L. Terry and Roberta D'Anneo *
Nancy Thompson and Andy Kerr
Ms. Mary Topliff
Steven and Jacqueline Tulsky
Andrew Velline and Lisa Scheidecker *
Mr. and Mrs. James Wagstaffe
Andrew Watterson ◊
Ms. Beth Weissman
Diane B. Wilsey
Sue Wing and Ed Fish
Betsy Wolkin
Roger and Ruth Wu
Harold L. Wyman Foundation

YOU BRING OUR PRODUCTIONS TO LIFE!



Aaron Krohn (Mayer Lehman), John Heffernan (Henry Lehman), and Howard W. Overshown (Emanuel Lehman) in *The Lehman Trilogy.* Photo by Kevin Berne.



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

Make an investment in the arts today | act-sf.org/support | 415.439.2351

friends *of* A.C.T.

We are honored to recognize our Friends of A.C.T. members during the February 15, 2025 to February 15, 2026 period. While space limitations prevent us from listing everyone who has generously supported our Annual Fund, we extend our deepest gratitude to all those who have made a meaningful contribution to A.C.T. Your gift has a vital impact—and we thank you!

**In Memoriam
*Bravo Circle Member
◊ 2025/26 Season Gala Supporters

For more information about Friends of A.C.T. membership, please contact
Karen Gordon
415.439.2354
kgordon@act-sf.org

Patrons ($1,200–$2,499)

Anonymous
Carolyn Alexander
Lynn Altshuler and Stanley D. Herzstein
Mr. Shawn Anderson and Mr. Jose Obien
Ms. Donna Bestock
Christopher R. Bowen *
Mr. Roland E. Brandel
Tyler Brown and Kathryn Peyton
Lydia Callaghan
Careful Clean
Todd H. Charles
Steve and Lois Chess *
Karuna Chibber
Ms. Linda R. Clem
Lesley Ann Clement and Karl Lukaszewicz
Edward and Joan Conger
Madhavi Dandu and Nim Afshar *
Madeline and Myrkle Deaton
Jane E. Drake *
Ms. Carol Duffield
Leif and Sharon Erickson
Jerome B. Falk
Susan Free
Tom and Christine Greene
Margaret J. Grover
Adrienne Hirt and Jeffrey Rodman
Allan and Rebecca Jergesen
Louise Karr
Michael Kim
Janet King
Janos and Sherrill Laszlo
Ms. N. C. Lenvin
Spike and Vanessa Loy
Mr. Bruce R. MacDermott
Kirsten Malm and Mark Roche *
Robert McCleskey
Elisabeth and Daniel McKinnon
The Mottl Family *
Joseph C. Najpaver
Stephen Nelson and Martha Wright Nelson
Bruce Noble and Diane Elder
Margo and Roy Ogus
Mrs. Diane Paradiso
Eugene Park
Janine Paver and Eric Brown
Mrs. Maria Elena Ratinoff
The Rogoff Family
Karen and Bruce Rohde *
Dr. Marcia Ruben and
Stephen B. Ruben, Esq. ◊
Elizabeth Salzer
Carolynne Schloeder *
Mr. Jordan Smith
Mrs. Eugene M. Spurlock
Ragesh Tangri
Susan Terris
Jeffrey Trescott
Marsha and David Veit *
Elizabeth Werter and Henry Trevor
Robert T. Weston
Susan Ping Wong and Bart Connally
Cecilia Ziniti and Fred Koopmans
Arthur and Charlotte Zitrin Foundation

Sustainers ($750–$1,199)

Anonymous
Ms. Kristina V. Allen
Becca and Justin Amirault
Seth Ammerman and Yoran Levin *
Christine Anderson
Jo Anne Appel
Lynne and Phil Atkins
Rebecca and David Ayer
Diana Barclay
Ms. Linda J. Barron
Jeanne and William Barulich
Dr. Daniel F. Becker &
Ms. Elizabeth A. Sheehy
Mr. and Mrs.** Marshall Bentley
Carol and David Berluti
Richard and Katherine Berman
Ms. Connie Bertuca
Mr. Jerry Campbell *
Ms. Linda Carson
Ms. Catherine Chase *
Laura and Paul Clatterbuck
Andrea Cochran
Catherine A. Corison and
Mr. William H. L. Martin
Carla and David Crane
William Crook
Joni and David Cropper ◊
James Cuthbertson
Yogen and Peggy Dalal
Joan T. Dea and Lionel F. Conacher
Judi and Hal Dittmer
Ms. Adrienne Edens
Chrystal Ellis Sweazey
Robert Ellis
Mr. Albert M. Everitt
M. Daniel and Carla Flamm
Robert Fore
Bonnie Fought and Jonathan Garber
Chris and Lisa Gruwell
Lenore Heffernan
Christina Hyun
Harold and Lyn Isbell
Julia Jaroch
Kristin Jazdzewski
Kenneth Kilen and Francine Miltenberger
Heather King
Roger Lauer and Brenda Lauer
Mark Lentczner & John Horigan
Marcia and Jim Levy
Mr. Peter John Loranger and
Ms. Georgia Ann Marszalek
Carol McCutcheon Aguilar
and Luis Aguilar *
Margaret Lynch
Jane Neilson
Ms. Lisa Nolan
Maxwell Norman
Stephen Pegors and Trista Berkovitz
David and Julia Popowitz
Supriya Rajpal
Jillian C. Robinson
Larry Russo
J. Stuart Ryan
Mr. Jim Sciuto *
Ann M. Shaw
Mrs. Marsha Silberstein
Lisa Silveria
Danielle and Gil Simon
Mr. Mark Small
Ann Smulka and Robert Blackburn
Mr. Paul Spiegel
Laney and Pasha Thornton,
Flora L. Thornton Foundation
Tammy Tompkins & Chris Schin
Leon Van Steen
Arlene Waksberg & Charles Clark
Eric Wallner
Ellen Wang and Rosemary Busher
Steven Winkel and Barbara Sahm
Ms. Anna Zara

Multiyear Donors Under $750

Anonymous *
Jeanie Balch *
Ittai Bareket & Kelly Knowles *
Eric Beckstrom *
Steven Blasberg *
Jennifer Brokaw *
Ms. Cindy Cobb *
Ben Cohn *
Dr. Michael V. Collins *
Laura Costain *
Jimmy Duarte *
Erin Eisenberg *
Mitchell and Elizabeth Fisher *
Patricia Flanagan *
David Flemming *
Karen and Stuart Gansky *
Josh Halloway *
Ms. Catherine Hazelton *
James Helman & Josephine Bellaccomo *
Ms. Michele Helmar *
Mat Honan *
Taylor Hudson *
Sylvia M. Johnson *
Clennita Justice *
Bradley Kennison *
Ms. Kathryn Kersey *
Nelda Kilguss *
Jeanose Lexima *
Peggy Lowndes *
Ms. Marta Margeta *
Ms. Linda Myers *
Mabel Ng and Ki Lau *
Nancy and Michael Nicholson *
Karen and Alfred Pace *
Carol J. Palmer *
Virginia and J. Lawrence Pearson *
Mark J. Powers and Albert E. Moreno *
Will Pramono *
Ms. Marisa D. Remak *
Laura Jo Ruffin*
Lincoln Sanders *
Ms. Heidi Schlegel *
Ms. Karen A. Scott *
Ms. Anne W. Smith *
Yankin Tanurhan *
Alison Tatlock *
Mr. John Varney *
Ms. Gretchen Von Duering *
Jessica Wallack-Cohen and
Andrew Cohen *
Mr. Stanley M. Wolf *
Anne Younan *
Dr. Jerald Young *
Constance and Francis K. Yu *



Providing a Legacy for A.C.T.

JO S. HURLEY, CHAIR

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

**In Memoriam

For more information about Prospero Society membership, please contact
Bryan Pangilinan
415.439.2351
bpangilinan@act-sf.org

Gifts Designated to A.C.T.

Anonymous
Norman Abramson in celebration of David V. Beery
Mr. Anthony Alfidi
Judy and David Anderson
Ms. Kay Auciello
Nancy Axelrod
Ms. Mary Lou Baird
Mr. Eugene Barcone
Teveia Rose Barnes and Alan Sankin
Robert H. Beadle
Ms. Susan B. Beer
Leo and J. Michael Berry-Lawhorn
Dr. Barbara L. Bessey
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Linda K. Brewer
Ms. Agnes Chen Brown
Martin and Geri Brownstein
Gayle and Steve** Brugler
Ms. Carol Buchser
Christine Bunn and William Risseeuw
Mr. Bruce Carlton
Florence Cepeda and Earl Frick
Ms. Paula Champagne and Mr. David Watson
Steven and Karin Chase
Lesley Ann Clement and Karl Lukaszewicz
Janet Cluff
Mr. James L. Coran and Mr. Walter A. Nelson-Rees
Patricia Corrigan
Jack and Susan Cortis
Ms. Joan Danforth**
Richard Davis-Lowell and Bill Lowell
Mrs. Carl Degler
Sharon Dickson
Jerome L. and Thao N. Dodson
William Draper III
Drs. Peter and Ludmila Eggleton
Linda Jo Fitz
Frannie Fleishhacker
Kevin and Celeste Ford
Thomas Foutch
Mr. and Mrs. Richard Fowler
Alan and Susan Fritz
Mr. and Mrs. Russell Fudge
Marilee K. Gardner
John L. Garfinkle
Michele Garside, PhD
Dr. Allan P. Gold and Mr. Alan C. Ferrara **
Dr. A. Goldschlager**
Ruth Goldstine and David Weber
Ms. Carol A. Goodman and Mr. Anthony Gane
Ms. JeNeal Granieri and Alfred F. McDonnell
Mr. Bill Gregory
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday**
Ms. Terilyn Hanko
Richard H. Harding
Kent Harvey
Betty Hoener
James C. Hormel** and Michael P. Nguyen-Hormel
Dr. and Mrs. Richard W. Horrigan
Jo S. Hurley
Alex Ingersoll and Martin Tannenbaum
Mr. Barry Johnson
Ms. Robin Johnson and Ms. Dottie Lofstrom
Carol and Paul Kameny
Dr. and Mrs. Stewart Karlinsky
Nancy Kawakita and Dana Tom
Nelda Kilguss
Luba Kipnis and David Russel
Heather M. Kitchen
Jonathan Kitchen and Nina Hatvany
Catherine Kuss and Danilo Purlia
Stephanie Hencir Lamey and Patrick Lamey
Mr. Philip C. Lang
Mindy Lechman
Ms. Marcia Leonhardt**
Marcia and Jim Levy
Jennifer S. Lindsay
Ms. Paulette Long
Dr. Steven Lovejoy and Dr. Thane Kreiner
Mr. and Mrs. Jim Magill
Melanie and Peter Maier - John Brockway Huntington Foundation
Mr. Jeffrey P. Malloy
The Kenneth and Muriel Marks Living Trust
Mr. and Mrs. Michael R. Marron
John B. McCallister**
John G. McGehee
Dr. Margaret R. McLean
Deedee McMurtry
Mary and Gene Metz
J. Sanford Miller
Pennie Needham
Mr. Dante Noto
Patricia Patton
Elsa and Neil Pering
Barbara Phillips
Robert and Marcia** Popper
Kellie Raines
Bert and Anne Raphael
Mrs. Maria Elena Ratinoff
John and Karen Kopac Reis
Toni Rembe and Arthur Rock
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Robina Riccitiello
Ms. Andrea Rouah
Dr. David Rovno
Ms. Pamela Royse
Mr. and Mrs. Paul Sandberg
Brian Savard and Andrew Smith
Mr. Harold E. Segelstad
Anne Shonk**
Ms. Ruth A. Short
Dr. Elliot and Mrs. Kathy Shubin
Cherie Sorokin
Ruth and Alan L.** Stein
Bert** and LeAnne Steinberg
Jasmine Stirling
Mr. John E. Sweeney and Ms. Lana Basso
Jane and Jay Taber
Terasaki and Caflisch
Nancy Thompson and Andy Kerr
Mr. Dayton E. Torrence
Michael E. Tully
Herman Victor
Ms. Marla M. Walcott
Mrs. Katherine G. Wallin and Mr. Homer Wallin**
Paul Weintraub and Raymond Szczesny
Ms. Beth Weissman
Tim M. Whalen
Barry Williams and Lalita Tademy
Beverly and Loring Wyllie
Kay Yun and Andre Neumann-Loreck

Gifts Received by A.C.T.

The Estate of Ruth Asawa
The Estate of Barbara Beard
The Estate of John Bissinger
The Estate of Ronald Casassa
The Estate of Rosemary Cozzo
The Estate of Nancy Croley
The Estate of Leonie Darwin
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Marvin Edwards
The Estate of Sheila Ann Emery
The Estate of Mortimer Fleishhacker
The Estate of Mary Gamburg
The Estate of Rudolf Glauser
The Estate of Phillip E. Goddard
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Ines R. Lewandowitz
The Estate of James R. Lilienthal
The Estate of Thomas H. Maryanski
The Estate of John B. McCallister
The Estate of the McKibben Family
The Estate of Michael L. Mellor
The Estate of Adrienne H. Mitchell
The Estate of Bruce Tyson Mitchell
The Estate of Byron R. Meyer
The Estate of Milton J. Mosk
The Estate of Gail Oakley
The Estate of Shelly Osborne
The Estate of Dennis Edward Parker
The Estate of Rose Penn
The Estate of Shepard P. Pollack
The Estate of Marcia Popper
The Estate of Margaret Purvine
The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
The Estate of Sonja Schmid
The Estate of Dr. F. Stanley Seifried
The Estate of Kevin R. Shoemaker
The Estate of Marie M. Tafoya
The Estate of Marilyn E. Taghon
The Estate of Marvin Tanigawa
The Estate of Olivia Thebus
The Estate of Ayn and Brian Thorne
The Estate of Sylvia Coe Tolk
The Estate of Nadine Walas
The Estate of Elizabeth Wallace
The Estate of Nadine Walas
The Estate of Frances Webb
The Estate of William R. Weir
The Estate of William Zoller

The Rising Leaders Council

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 or contact
Will Gaines
415.439.2334
wgaines@act-sf.org

Jordan Auleb
Queensly Austin
Lauren Clark
Dana Cook-Milligan
Courtney Francois
Meryl Meyer Friedman
Maia Harris
Nicholas Hemenway
Rodney Earl Jackson Jr.
Brandon Joseph
Christine McCoy
Kurt Nelson
Ben Pepin
Anya Sabo
Cori Shearer
Alexandra Simmons ◊
Cosima Singleton
John Steger
Aaron Strick

Tribute & Memorial Gifts

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members of $100 or more during the February 15, 2025 to February 15, 2026 period.

In Honor

Kay Auciello in honor of Joe and Faye Auciello
Alexis Bayley in honor of Ceci Bayley
Natalie Burdick in honor of Caroline Nassif
Mr. Jerry Campbell in honor of Megan McClintock
Darlene Chan in honor of Gus Pañares Donald
Edythe Chan in honor of Andy Chan Donald
Kenyon S. Chan and Shirley Hune in honor of Andy Chan Donald
Karuna Chibber in honor of the YC program
Sandy Cold Shapero in honor of Kathleen Donohue
Joni and David Cropper in honor of Mary Hynes
Madhavi Dandu and Nim Afshar in honor of Nyara A
Roberta and Steven Denning in honor of Mary Hynes
Brian Fenwick in honor of Artists Around The World
David Flemming in honor of Andy Chan Donald
Josh Halloway in honor of Andy Chan Donald
Dr. James and Suzette Hessler in honor of Will Gaines
Hansa and Sami Kaipa in honor of Ishan and Omi Kaipa
Susan L. Kaplan in honor of Richard M. Kaplan
Susan Kokores in honor of Luba Kipnis
Sherie Koshover in honor of Karen Gordon
Hamila and Roman Kownacki in honor of all the wonderful staff of A.C.T.
Carla Lewis in honor of Beau Lewis
Kyle Lovett in honor of Bryan Pangilinan
Lia Marks in honor of Lily Normanly
Terry Micheau and Robert Evans in honor of Linda Jo Fitz
Harry E. Miller in honor of Linda Jo Fitz
Caroline Nassif, Studio Ovo - Architecture and Design in honor of Robina Riccitiello
Nancy and Michael Nicholson in honor of
The cast and crew of 2023's "A Christmas Carol"
Susan Norman in honor of Jonah Norman, Hades
Felicia Riffelmacher in honor of Austin Riffelmacher
Burt and Joan Ross in honor of Barry Williams and Lalita Tademy
Sarah Roy in honor of Philip and Reggie Roy
Lisa and Steven Schatz in honor of Mary Hynes
Gina Silverman in honor of Eva Richey
Cyndi Slaboski in honor of Lyria Mullins
Elizabeth Steininger Wraga in honor of Jennifer Bielstein
Rune Stromsness in honor of Rune Stromsness
Alison Tatlock in honor of Pam MacKinnon
Sandra and John Thompson in honor of Robina Riccitiello and Downtown High School
Michael and Kyle Thornton-Lamp in honor of Joseph M. Killilea
Ms. Lily Toney in honor of Samuel Toney
Joaquin Nava Torres in honor of Tony Meneses and O'Neill Theater Center
Jessica Wallack-Cohen and Andrew Cohen in honor of Alex Cooper Cohen
Andrew Watterson in honor of Caroline Nassif
Katherine Grace Welch in honor of Kay Yun
Rebecca Wheeler in honor of Amarech Mendez

In Memory

Anonymous in memory of Ruth Asawa
Jeanie Balch in memory of Joanne Dodge
Eric Beckstrom in memory of Iris
Mr. and Mrs.** Marshall Bentley in memory of Dorothy Ann Bentley
Christopher R. Bowen in memory of Carol M. Bowen
James R. Daus in memory of Nancy Livingston
Cornelia Enders in memory of her wonderful husband, Tim
Patricia Flanagan in memory of Dorothy Flanagan
Donna and Bob Heisler in memory of Charles Cook
Niki Hensley in memory of Henry Paul Hensley
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
Eric and Susan Nitzberg in memory of Craig Slaight
Barbara Horsey O'Connor in memory of John V. O'Connor
Bryan Pangilinan in memory of Alexander A. Pangilinan
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
Kathryn van Praag in memory of Cynthia van Praag
Kris Vecere in memory of AMTV
Christine Wang in memory of Hsiu Wen Chen

Corporate Partnership 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.

OFFICIAL HOTEL PARTNER

THE WESTIN ST. FRANCIS SAN FRANCISCO ON UNION SQUARE

$50,000 and above

usbank

$25,000–$49,999

BANK OF AMERICA

$15,000–$24,999

COZEN O'CONNOR

$10,000–$14,999

Pillsbury Winthrop Shaw Pittman LLP

$5,000 - $9,999

JP Morgan Chase & Co.
Risk Strategies LLC
Woodruff Sawyer

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
Koret Foundation
San Francisco Grants for the Arts
The Shubert Foundation

$50,000–$99,999

Anonymous
Horace W. Goldsmith Foundation
Play On Shakespeare!

$25,000–$49,999

The Kimball Foundation
Laurents / Hatcher Foundation
Laird Norton Family Foundation

$10,000–$24,999

Davis/Dauray Family Fund
The Sato Foundation
Svane Family Foundation

$5,000–$9,999

The Noël Coward Foundation
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
AT&T Foundation
Bank of America
Bank of America Foundation
Bank of New York Mellon Community Partnership
BlackRock
Charles Schwab
Chevron
Chubb & Son
Cisco
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
Facebook
Federated Department Stores
Freedom Financial
Fremont Group
The Gap
GE Foundation
Genetech
Google
Hewlett-Packard
IBM International Foundation
Intel
Intuitive Surgical
James Irvine Foundation
JPMorgan Chase
Johnson & Johnson Family of Companies
Levi Strauss Foundation
LinkedIn
Lockheed Martin Corporation
Macy's, Inc.
Merrill Lynch & Co. Foundation, Inc.
Netflix
Northwestern Mutual Foundation
Microsoft
Oracle
Pacific Gas and Electric
Pfizer
Arthur Rock
Roblox
Salesforce
State Farm Companies Foundation
The Clorox Company Foundation
The James Irvine Foundation
The Morrison & Foerster Foundation
TPG Capital, L.P.
Verizon
Visa International
Vonage
Wells Fargo
John Wiley and Sons, Inc.

Gifts in Kind

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

lytics — CyberTools for Libraries


A.C.T. is
bartable
bart.gov/bartable

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*
Andrew Tebo, *Producer of Rentals and Special Programming*

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, Kevin Hoskins, Stan Joe, Basil Parrott, Connor Rutt, Damian Samuel, Maricela Sepulveda, Esther Shaibani, Reece Stevenson, Leo Vargas, Yvonne Walden, Rowan Whitethorne, Kacey Wilson, Tygre Wolf, June Yee

Safety Services
Idriss Sow, *Lead Ambassador*
Jesse Nightchase, *Lead Ambassador*
David Gray, *Ambassador*
Loren Lewis, *Ambassador*
Thomas Lunsford, *Ambassador*
Conlan McCormick, *Ambassador*
Seun Owolabi, *Ambassador*

Ushers
Susan Allen, Rodney Anderson, Felix Bishop, Serena Broussard, Philip Carberry, Wendy Chang, Adam Chung, Brittany Curran, Kathy Dere, John Doll, Katherine Dominguez, Valerie Estrada, Christine Ford, Mileta Foster, Thea Franco, Gerry Garber, Claire Eugenia Gerndt Jr, Jaiyah Gordon, Carol Grace, Aron Gruber, Jabbar Harvey, Kaden Jansen, Laurel Jansen, Kathleen Keeler, Sharon Lee, Steven Lemay, John Light, Kescha Mason, Val Mason, Kenneth McKellar, Andres Mejia, Mary O'Connell, Nathaniel Paluga, Jorge Rodriguez, Karisma Rodriguez, Alexandra Roth, Jack Sale, Melissa Stern, David Tavernas, Janet Tom, Chase Willis, May Yasui

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*

Library Volunteers
Barbara Cohrssen, Marti Cooper, Peggy Guerra, Ken Holsclaw, Meghan Jolliffe, Sonia Khachikians, Nelda Kilguss, Grace Kostrzewa, Peter J. Kuo, Jenny Lally, Gail MacGowan, Thomas Manoit, Jules Menyhart, Claire Rand, Dana Rees, Dave Sikula, Roger Silver, Jane Taber, Joe Tally, Susan Torres, Annie Wang, Joyce Weissman

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

Studio A.C.T. Faculty
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*

Education & Community Programs
Natalie Greene*, *Director of Education & Community Programs*
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

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*
Emma Penny, *Associate General Manager*
Thomas D. Powell, *Company Manager*
Nina Fay, *Company Management Associate*

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

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*
Ashley Elliott, *Digital Content Creator*
Nikki West, *Groups Operations Manager*

Operations
Leopoldo Benavente, *Manager of Facilities and Operations*
Jeffrey Warren, *Associate Facilities Manager*
Matt Stewart, *Senior Facilities Crew Member*

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*
Nicole Anderburg, *Costume Build Manager*
Grace Robertson, *Costume Shop Design Assistant*
Mika Rubinfeld, *Costume Shop Administrator*
Kelly Koehn, *Craft Artisan*
Peter Gravener, *First Hand*
Jessica Carter, *Wigs, Hair, and Makeup Manager*
Vanessa Root, *Wigs, Hair & Makeup Supervisor*
Lyre Alston, *Wigs, Hair & Makeup Supervisor*
Christopher Cruz, *Wigs, Hair & Makeup Crew Swing*
Tracy Martin, *Wigs, Hair & Makeup/Wardrobe Crew Swing*

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*

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*
Elizabeth Halperin, *Assistant Head Treasurer*
Andy Alabran, *Treasurer*
Jane McKay, *Treasurer*
Christy Spence, *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) 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.

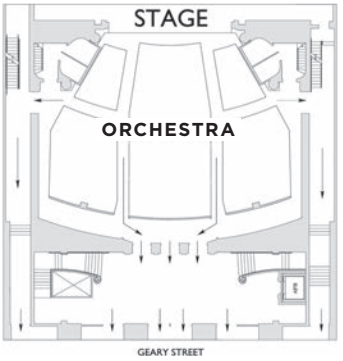
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

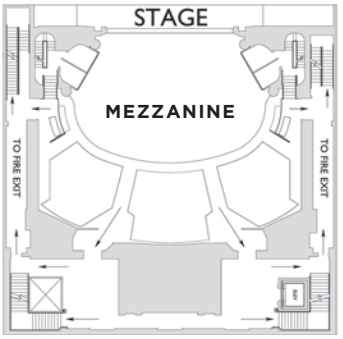
An **Automatic External Defibrillator (AED)** is available in the house management closet in the street level lobby.

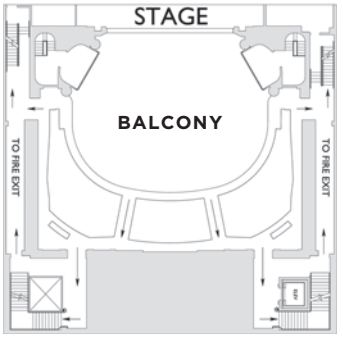
LOST AND FOUND

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







BERKELEY REP PRESENTS

A WORLD PREMIERE MUSICAL

THE LUNCHBOX

BOOK AND CO-LYRICS BY RITESH BATRA
MUSIC AND CO-LYRICS BY THE LAZOURS
DIRECTED BY RACHEL CHAVKIN
CHOREOGRAPHY BY RESHMA GAJJAR
MUSIC SUPERVISION BY NATHAN KOCI

A mistaken food delivery in Mumbai sparks an exchange of notes that blossoms into a relationship that might save two lonely souls in this adaptation of the acclaimed film.



MAY 17–JUN 28

COMING IN JANUARY 2027

THE INTERESTINGS

BASED ON THE NOVEL BY MEG WOLITZER
BOOK BY MEG WOLITZER & SARAH RUHL
MUSIC AND LYRICS BY SARA BAREILLES
DIRECTED BY MICHAEL ARDEN
MUSIC SUPERVISION BY NADIA DIGIALLONARDO

A brand-new musical from a visionary creative team, based on the New York Times best-selling novel. Tickets available as part of a subscription beginning April 15, with packages starting as low as $119 for all seven shows in the season!



SARA BAREILLES

Tickets at **berkeleyrep.org**

SEASON PRESENTING SPONSOR Peet's COFFEE

SEASON SPONSOR I ✈ OAK