FREIGHT & SALVAGE

IMPACT REPORT

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BOARD OF DIRECTORS
Elizabeth Seja-Min, Co-Chair, 2019-2021
Barbara Higbie, Co-Chair, 2019-2021
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Sharon Washington, 2019-2021, Vice Chair 2021
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Russ Pollock, 2019-2021, Secretary 2021
Robert C. Brooks, 2020-2021
Kathleen Crandall, 2019-2020
Shelley Doty, 2019-2021
Renee Hayes, 2020-2021
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Celia Ramsay, 2019-2020
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Bela Fleck & Abigail Washburn
David Grisman
Bonnie Raitt
Chris Strachwitz
Vienna Teng
Linda Tillery

LEADERSHIP
Peter Williams, Artistic Director
Calvin D. Eng, Interim Managing Director

 Freight & Salvage  2020 Addison Street, Berkeley, CA  www.thefreight.org
“The Freight satisfies all of our needs. It’s a fantastic venue that we love so much! Thanks for all you hard work.”

AT FREIGHT & SALVAGE, we recognize that music flows from a rich river of tradition. Our year-round commitment embodies our mission to promote the understanding and appreciation of traditional music—music that is rooted in and expressive of the great variety of regional, ethnic, and social cultures of peoples throughout the world. Accordingly, we strive to make meaningful contributions that benefit our ever-widening community. The music, projects, and community events we produce promote preservation; challenge convention; are rooted in social justice; and unite musicians, audiences, and students in the joy of song and story.
A message from the Board of Directors

As a volunteer board, passionate about community, live music and music education, we are deeply grateful to all—especially the Freight community and staff—who make possible the work on and off our stage. Your support and steadfastness mean the world to us.

We are 15 community members, diverse in background, experience, and opinion. We are all committed to equitable, best practices in everything we do. From fundraising and community outreach to board development and governance, the buck stops with us. With every high-level decision we devote our energy, resources, and expertise to ensure that the Freight thrives for at least another 50 years.

Lay-offs and closures were among the most painful decisions we’ve had to make, but as we reflect on the heights and troughs of the past three years, we can celebrate the building momentum of the return of artists and audiences to the Freight’s world-class listening room. Only now, with the benefit of what we hope is tail-of-the-pandemic hindsight, can we begin to internalize some of the lessons of the past few years and apply them to our future operation. Mindful of our responsibility for the Freight’s long-term security, we know for sure that we’ll always prioritize safety over expedience, equity over uniformity, quality over volume, and tradition over commercial imperative.

Thank you for holding the vision with us. This report, encompassing one of our most successful and two most challenging years, shows why we believe in the Freight and always will. Thank you for sharing it with us.

Elizabeth Seja Min
Co-Chair

Barbara Higbie
Co-Chair

“I saw these performers many years ago, and what they are doing now is life changing.”

“Being on the floor singing and dancing with my child... coming home singing the songs... sharing the concert as a family was a big deal to me.

“There is a comfortable and casual atmosphere throughout the space. We were greeted with warm smiles and many friendly people, and the artists were engaging.”
Dear Friends,

The contrast couldn’t be more stark.

2019 was a banner year for the Freight. After our successful 50th anniversary celebration the previous year, the Freight adopted a new, three-year, strategic plan; continued to diversify and expand our mainstage programming to reach new audiences; introduced Playing with Tradition, our new integrated education initiative into the local schools; and completed staff training programs towards our own equity and inclusion initiatives. We also renovated our lobby with improved concessions and added a new, small-stage gallery area. Finally, we held our second annual Freight Fest, a free, outdoor, multi-stage festival, attracting more than 6,500 people, as our gift to our community. We were building momentum for the next 50 years.

Suddenly, in March 2020, we were forced to close our doors to live music performances, a dark period that would eventually last 18 months. We worked diligently to hold our close-knit community together, pivoting to high-quality livestream performances, delivering on-line music instruction, and fundraising for the Freight and our artist community most directly affected by our closure. We invested in facility infrastructure upgrades, converted to a new ticketing and donor management system, adopted a new dual leadership structure, and established new operational protocols to help prioritize health and safety so we could reopen safely. We opened our doors to the public in September 2021 and welcomed enthusiastic audiences, and artists who were thrilled to be performing for them in person again.

We are extremely thankful to our entire donor community of more than 4,400 generous supporters who responded to our extraordinary appeal for support. Each and every one of you helped nurture and sustain the Freight through good times and not. You inspire us to continue our work, and we are most grateful for your continued support.

We also want to share our appreciation for our Board of Directors for their leadership, enduring commitment, and sage guidance throughout this unprecedented period.

As we write, we are preparing for and reimagining what a post-Covid world will look like. We’ve learned how fundamentally important in-person live music is to our individual souls and well-being. We’ve learned that gathering together to share experiences, in particular around traditional music, both our own and that of others, helps build our collective humanity. At the Freight, we’ve learned to adapt, be flexible and responsive, but stay laser-focused on our mission. And, most importantly, we’ve learned that we can not only honor, respect, and preserve our collective traditions through shared musical experiences, but do so together in a way that helps shape the community we want and deserve.

Calvin D. Eng
Interim Managing Director

Peter Williams
Artistic Director
There can be gifts within adversity. From the heights of 2019, in many ways the best year in the Freight’s history, suddenly our doors were forced shut in March 2020, and would not re-open until September 2021. When Covid-19 hit, it quickly became clear that, to deliver the programs our audience depends on, we had to pivot. We found new ways to serve our community, finding growth in the process.

Unable to present live music, we strengthened our presence online. Initially, we invited artists to create videos on their phones that we posted on our website. After experimentation, we enhanced the quality of Freight livestreaming and locations. In the midst of intermittent presentations of Hoot at Home: Freight Open Mics, in 2020 and 2021 we presented Freight at Home, a live-streaming series that featured Freight favorites including Robbie Fulks, Berkeley Bluegrass Festival, Hot Club of San Francisco, Eliza Gilkyson with Nina Gerber, Cascada de Flores, California Banjo Extravaganza, Tuck and Patti, Loudon Wainwright III, Laurie Lewis and Friends, The Little Village Foundation, Bobi Cespedes, Kim Nalley, Miko Marks, Misner and Smith, Rhonda Benin’s “Just Like A Woman,” Peter Rowan, Clairdee, The Sons of The Soul Revivers, among others. We now have full, four-camera video capabilities to complement the superior sound production in our listening room.

We also leveraged our network of partners to present local, national, and international musicians to viewers for a fee using outside streaming platforms. Among a constellation of national presenters partnering with seated.com, including The Ark in Ann Arbor, Old Town School of Folk Music in Chicago, and Club Passim in Cambridge, Massachusetts, the Freight streamed Grammy Award-winning Suzanne Vega from New York City and Richard Thompson “Live from London.”

By 2021 year’s end, with strict health and safety protocols in place, we resumed live performance back on our stage, enhanced by our newly developed outreach capacity for local and far-away audiences. Some audiences were eager to return, others remained wary; in early December 2021, a resurgence of Covid rates forced the closure of our showroom once again.
**FREIGHT FEST** is a free, daylong, family-friendly, multi-stage event held on the whole block of Addison Street in front of our building. At the pre-pandemic Freight Fest on September 28, 2019, our audience grew to nearly 6,500 guests from 4,500 the prior year. The musical line-up included Alphabet Rockers and Rudy Trubitt opening for children and families, followed by bluesman Chris Thomas King (New Orleans), songtress Lucibela (from Cape Verde) pictured above, Hot Club of Cowtown (Fort Worth), and Bay Area Latin Jazz masters Sentimiento Antillano. Our singer-songwriter indoor stage showcased Emma's Revolution, Steve Meckfessel, Misner and Smith, Miko Marks, Maurice Tani, Diana Gameros, and Adrienne Shamszad.

Constrained but undaunted by the uncertainties of the pandemic, we produced a nine-hour free Freight Fest that aired June 5, 2021 on YouTube, hosting 2,000 online attendees, with an average of 120 people viewing at any given time. The all-Bay Area line-up featured Edgardo Cambón and his LaTiDo 6tet; SoVoSó, the highly imaginative, improvisational, a cappella ensemble; the formidable female powerhouse band Skip The Needle; and The High Water Line, performing their hard-driving West Coast bluegrass sound. Our production team streamed all four performances simultaneously all day so that attendees could “move” from stage to stage, as if strolling between acts at an in-person event.

Complementing the programming on the virtual stages, the Freight’s education department offered its first free workshops for the public, unveiling *Playing with Tradition*, where our teaching artists conducted seminar-style deep dives into the origins and trajectory of hip-hop and its connections to earlier folk music forms. Attendees ranged in age from 12 to 17 in addition to a workshop for older learners, live-cast from the University of the Pacific.

In 2019 and 2021, we produced, co-produced, hosted, and sponsored new and recurring festivals of thematic programming, including the Berkeley Old Time Music Convention, Berkeley Bluegrass Festival, Black Women’s Blues Festival, Django Reinhardt Birthday Fest, and the 2021 Telluride Bluegrass Festival streamed live from Town Park.
The Freight & Salvage education department creates and delivers outstanding, hands-on programming that explores traditional music from around the world, celebrates the power of community music-making, and illuminates musical connections between people and cultures through a wide array of education programming for youth and adults.

In 2019 we introduced a pre-show conversation series to mainstage programming, featuring exclusive and insightful interviews with headlining artists on our stage. In 2020 we piloted an online lecture series with prominent music-centered authors, historians and musicians. Working with a multiplicity of expert voices and traditions offers more opportunities to engage deeply with the music and one another.

During the most isolating period of the pandemic, we shifted the bulk of our adult classes online. This pivot allowed Freight programs to reach new students from around the world, giving those students the opportunity to work with instructors who are not exclusively Bay Area-based. After re-opening in the Fall of 2021, in addition to continuing online classes, we reinstituted in-person learning opportunities, expanding a program of classic instruction in subjects like ukulele and banjo with newer offerings like French café songs and more.

Our flagship youth arts integration program, Playing with Tradition, illuminates the historical context, cultural roots, and expressive power of varying musical traditions; and establishes connections between contemporary music and historical music traditions. Our partnerships with Berkeley Unified School District and local private schools continued to grow, introducing symposiums for teachers in late 2021.

The Freight Singers Community Chorus, on hiatus during the early pandemic days, resumed in 2021. Founded and led by Zoe Ellis and Bryan Dyer, the chorus introduces singers to music from a variety of cultures with an emphasis on traditional/roots music. Participants learn about the historical and cultural context and style and technique, including basic body music techniques.

Our long-running jams (Bluegrass/Country, Swing, Blues, and Old Time) also reconvened in person when vaccination and infection rates were at safe enough levels to offer this important contribution to the Bay Area’s vibrant roots music scenes.
Considering the importance and preciousness of traditional music, we work to ensure that our work is fair, inclusive, equitable, respectful, and sustainable. Begun in 2018, our Guest Curators Program helps us connect with and present wider-ranging traditional music in collaboration with scholars, promoters, and world-class performers. Multi-Grammy nominee and USA Fontanals Fellow Guest Curator John Santos’ series, Raíces, presents concerts representing hemispheric creativity in a wide range of diverse Latino American formats and styles. Dance music and jazz play seminal roles in this series alongside traditional folk styles and evolving rhythms.

In 2019, Programming Director (now Artistic Director) Peter Williams invited Berkeley resident Nazy Kaviani of the Diaspora Arts Connection to join the Freight as a second guest curator to create series highlighting Persian and Middle-Eastern music traditions featuring artists from Iran, Georgia, Palestine, Syria, and Turkey. DAC empowers artists whose circumstances make it difficult for them to express themselves and locates platforms for artistic expression. Through their work at the Freight and elsewhere, DAC further aims to help introduce new artists to local and international audiences and to produce events that foster deeper understanding of different diasporic cultures within our communities.

OUTREACH: In the Fall of 2020, in the wake of the racial reckoning laid bare by the pandemic, the Freight joined Of/By/For All Change, a year-long cohort facilitated within a network of community organizations seeking guidance and support to build lasting, mutually beneficial community partnerships. Co-chaired by Director of Education and Community Engagement PC Muñoz and Box Office Supervisor Blake Parker, a joint committee comprising board members and staff convened, and still continue, to recommend and implement the expansion of deeper community development. The program combined self-guided activities, progress reports, and inter-organizational communication, supported by regional and statewide peers. The work challenged our organization to grow as we refine and grow our trajectory toward greater inclusivity.
The Freight hosted its first fundraising gala in 2016. Since then the event has grown in popularity and garners much-appreciated unrestricted income. In 2019 our featured artists, The Punch Brothers, were so popular that we sold out three months in advance, netting $75,000 to support our programs.

On August 27, 2020, we produced Celebrate the Freight, a free, online gala on Facebook Live. Our generous donors exceeded our modest fundraising goal by nearly 50%, contributing $56,237 in 622 individual gifts. Culturally inclusive, the 1-1/2-hour event featured an inspiring breadth of performers, a shift from our previous galas which reveled in the gifts of a single headlining act. At a peak moment, more than 600 participants were watching the gala as it streamed over Facebook, Vimeo, and YouTube. By late September, the event had been viewed more than 3,400 times.
**Balance Sheet**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>1,707,186</td>
<td>2,255,549</td>
<td>4,925,289</td>
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<tr>
<td>Property and Equipment, Net &amp; other Non-Current</td>
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<td>9,745,354</td>
<td>9,485,494</td>
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<tr>
<td><strong>Total Assets</strong></td>
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<td>12,000,903</td>
<td>14,410,783</td>
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<tr>
<td><strong>Liabilities &amp; Net Assets</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>463,827</td>
<td>757,750</td>
<td>1,460,975</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>463,827</td>
<td>757,750</td>
<td>1,460,975</td>
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<tr>
<td>Net Assets</td>
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<tr>
<td>Unrestricted</td>
<td>11,169,366</td>
<td>11,160,313</td>
<td>12,714,563</td>
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<tr>
<td>Temporarily restricted</td>
<td>181,000</td>
<td>82,840</td>
<td>235,245</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
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<td>11,243,153</td>
<td>12,949,808</td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>11,814,193</td>
<td>12,000,903</td>
<td>14,410,783</td>
</tr>
</tbody>
</table>

**Profit & Loss**

**JANUARY 1 - DECEMBER 31**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
</tr>
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<tbody>
<tr>
<td><strong>Revenue</strong></td>
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<tr>
<td>Ticket Sales</td>
<td>2,625,958</td>
<td>576,792</td>
<td>843,996</td>
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<td>Contributions</td>
<td>1,463,723</td>
<td>1,670,644</td>
<td>1,531,035</td>
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<td>COVID Relief</td>
<td>-</td>
<td>-</td>
<td>-1,988,471</td>
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<tr>
<td>Concessions Sales</td>
<td>243,910</td>
<td>63,273</td>
<td>12,755</td>
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<td>Class Fees</td>
<td>228,278</td>
<td>243,086</td>
<td>130,996</td>
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<tr>
<td>Other Program Income</td>
<td>64,226</td>
<td>19,970</td>
<td>-</td>
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<tr>
<td>Interest Income</td>
<td>2,002</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Other Income</td>
<td>74,176</td>
<td>21,873</td>
<td>53,807</td>
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<tr>
<td>Net Assets released from donor restrictions</td>
<td>137,650</td>
<td>126,000</td>
<td>76,433</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>4,839,923</td>
<td>2,721,638</td>
<td>4,637,493</td>
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<tr>
<td><strong>Expenses</strong></td>
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<td></td>
<td></td>
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<tr>
<td>Program Services*</td>
<td>3,496,032</td>
<td>1,686,412</td>
<td>1,771,954</td>
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<td>Management and General</td>
<td>848,285</td>
<td>654,431</td>
<td>941,339</td>
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<td>Fundraising</td>
<td>489,569</td>
<td>389,848</td>
<td>369,950</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>4,833,886</td>
<td>2,730,691</td>
<td>3,083,243</td>
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<tr>
<td><strong>Increase in Unrestricted Net Assets</strong></td>
<td>6,037</td>
<td>(9,053)</td>
<td>1,554,250</td>
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<tr>
<td><strong>Temporarily Restricted Net Assets</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>141,000</td>
<td>27,840</td>
<td>228,838</td>
</tr>
<tr>
<td>Net Assets released from donor restriction</td>
<td>137,650</td>
<td>126,000</td>
<td>76,433</td>
</tr>
<tr>
<td><strong>Decrease in Temporarily Restricted Net Assets</strong></td>
<td>3,350</td>
<td>(98,160)</td>
<td>152,405</td>
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<tr>
<td><strong>Increase/(Decrease) in Net Assets</strong></td>
<td>9,387</td>
<td>(107,213)</td>
<td>1,706,655</td>
</tr>
</tbody>
</table>

*(In-person performance suspended from March 2020 to September, 2021; cancelled during December 2021)*
In 2021, the Freight, in partnership with international artist Mahsa Vahdat, received a prestigious Hewlett 50 Folk & Traditional Arts commission for the creation and premiere of new work. Our grant will support the composition and performances of “WOVEN VERSES: Poetic Resistance & Resilience,” an evening-length song cycle. Set to premiere in the winter of 2024, the Freight’s first-ever commission will be among fifty exceptional new world-class works to be nurtured and produced by Bay Area nonprofit organizations.

Performed by an ensemble of distinguished traditional musicians, WOVEN VERSES will pay tribute to the music and poetry that continues to exist within and among Persian people, but cannot be heard unfettered. Vahdat was six years old when the Islamic revolution occurred in Iran, resulting in a ban on female singing voices, among other social and political restrictions. Her life has been a story of extreme change and challenge: war, threat of imprisonment, separation, migration, and exile. She moved to California in 2015, and currently resides in Berkeley.

For three consecutive years beginning 2019, the Freight received grants from the GRAMMY Foundation to “advance the archiving and preservation of the music and recorded sound heritage of the Americas.” Led by Freight Production Manager Bob Whitfield, we created a database documenting over 2,500 recordings collected from our 54-year history. June 2020 support allowed the initiation of digitization of an estimated 600 hours of historic musicianship performed on our stages between 1969-1989. In 2021, wrapping up the digitization and documentation of the analog formats, we turned our efforts to the transfer and archiving of recordings dated 1989-2010, mainly centered on fragile early digital formats like DAT and CDR. 2021 support will enable the same process for performances up to 2020. San Francisco’s Internet Archive, which works with thousands of partners globally to conserve their work into special collections, will ultimately house the archive.
The Freight is supported by generous gifts from thousands of individuals, foundations, corporations, and government agencies. Over the past three years, with little opportunity to be recognized or to realize the benefits of their generosity, the following people and entities enriched our collective experience in full performance mode and sustained our operations through our closure to live audiences.

We are honored to acknowledge everyone who made a gift of $50 or more in one or more of the years 2019, 2020 & 2021. Asterisks denote individuals whose annual gifts were $5,000 or more. We’re grateful to everyone! THANK YOU!


**INDIVIDUALS**


Cindy & Brian Deans
Nancy DeBiccari
Debra Thal
Charitable Fund
Sharon Decker
Sally DeHaven
Cristi Delgado
Terri Lynn Delk
Robert & Ruth Dell
Barbara Delmarhorst
George Delmarhorst
Melanie Demore
Lyne Dempsey
Olivia Dampster Lisa Denenmark & Keiko Lane
Dennis F. Mulqueeney & Patricia L. Rossi
Family Fund
Kathleen Denny
Denys Carrillo
Charitable Fund
Gary Depp
Kakani DeRego
Marc Derewetzki
Teresa Derichsweiler
Ann DeRosa
Nancy DeRose
Michael Destabelle & Jennifer Steele
Gretchen Detre, in Memory of Betty Nudelman
Robert Deutsch
Javshina Devadoss
Anthony Devencenzi
Monica Devens
Malkia Devich Cyril
James Devine
Carolyn Devol
Adam Diamant & Melissa Eizenberg
Ileen Diamond
Lyn Dau
Willene Dias
Teresa Diaz
Kristin Dickerson
Julianna Dickey
Susan Dickson
Neil Dickman
Bonneau Dickson*
Lisa Dietz
Caryn Dikman
Robert Dimiceli
Frances L. Dinkelspiel & Gary Wayne
Anna Dirks
Wayne Ditzel
Richard Ditzler
Fredric & Victoria Divine
Jody Dixon
Gary & Janie Dobbs
Brian & Paula Dodd
Cynthia Dodge
Elizabeth Dodge
Doug Dohrer & Maureen Fitzgerald
Sharon Dolan
Walter Dolin
Anhe Dollard
John Domingos
Sherwood Donahu
Nancy Donald
Ken Donnelly
Joseph W. Donnor III*
David Donovan
Dwight Donovan
Tara Doolitit
Mary E. Doran
Patricia Doman
Shelley Doty
Debra Dout
Alexis Doyal
Afy Downey
Kendra Downey
Tom & Jo Ann Downing
Meredith Downing
Brendan Doyle & Maxine Gerber
Jennifer Doyle
Kathy Doyle
Tim Doyle
Dianne Drake
Benedict Drenovik
Jon Drinnon
Joe Driscoll
Julie Driscoll
Fritzi Drosten
Denise Drucker
DrumSticker Fund*
Sara DuBois
Sandra Dubrown
Kenneth & Dalia Ducker
John Duey
Joan Marie Duffield & Andy Cuellar
John & Denise Dugan
Russ & Maureen Dugoni
Patrick Duigian
Sheila Duigian & Mike Wilkins*
Jennifer Duncan
Raleigh Duncan
Bill Dunn & Christine Trzcinski
Jonathan Dunn
Barbara Duno
David & Gwen Durand
James Durkin
Chris Dutra
Deborah D. Dyer
Don Ea
Holly Earl
Brendan Earley
Phyllis Early
Renée Early
Laurel Eber
Douglas Ebrirht
Marilee Eckert
Steven P. Eckert
Katherine Eckroad
Kenneth A. Eddings
Conor Edel
David Edelson
Blake Edgar
Jerry Edwards
Larry & Elizabeth Edwards
Rebecca Edwards
Michelle Egan-Cruz
Cristelle Egan
Cris Eggers
Pamela Eguchi
Ira Ehrenpreis
Anne Ehrensmen
Eric Eichorn
Monica Eisenhardt
Mary Eisenhart
Richard Eisner
Kathy Elbasani
Pamela Elder
Maureen Elia
Jamil Elkhouri
Susan Elliard & Judith A. Harte
Karen Elliot
Nancy Elliot & Wayne Best
Vicki Elliot
Charles Elliott
Danica Elliott
Gordon Elliott
Russ Ellis & Julie Gordon Shearer
Anthony L. Ellison
Donald Ellison
Nikki Ellman
Diane Ely
Tracey Emlerber
Leah Emly
Meris Emory
Jay Endesly
The Eng/Sperber Family Charitable Gift Fund
Joseph Engelman & Debra Murov
Laura England
Marlyn Englander
Jonathan Engle
Richard Engle & Paula Horowitz
Nathan Eno
Stephen Enlesy
Margaret Epperly
Barry Epstein & Judy Levin
David Epstein
Ian Epstein & Stephanie Abramovich
Julia Epstein
Ken Epstein
Philip & Judith Erdberg
Mishell Erickson
Henry Ercil
Pat Ernsberger
Len Escheviler
Lisa Esherick
Sally Esser
Estate of "Glen Lee Jackson"
Sue J. Estey
Isabel Estolano
Elizabeth & Joseph Eto
Robert Eu
Deborah Eudaley
Steven Eulberg
Dave & Lisa Evans
Debby & George Evans
Marc Evans
Michael D. Evans
Samuela Evans
William Evans
Deborah Ewennich
Richard & Nancy Evereett
Al Evers
Lesle Evers
Lesley C. Ewing
Jeanne Ewy & Glenn Olf
Liz Exter
Jane & Gary Facente
Mike P. Fahmle
Scott Fairgrieve
Steve & Lauri Falabella
John Falconer
Francine Falk-Allen & Richard Falk
Joan Falkenburg
Chris Falley
Richard Fallon
Suzanne Falter
Deborah & Scott Fandale
The Fanning-Haag Family Fund
Krista Farey
Augusta Farley
Maryann Farnar
Tim & Linda Farrell
Jamshid Faryar
Michael Faulk
Kay Feallock
Gail Fechter
Robert Fedyna
Jim Feeney
James Fechtli
Stephanie Fein
Sandy & Laureen Feldhorn
Nina Feldman
Tova Feldmanstern
Dan & Gina Fendel
Claudia Fenelon
Michael Fenger
Charlie Fenton & Susan Wageman
Daniel Fergson
Rebecca Ferguson
Fernald Charitable Fund*
Susan Fernandez
Harriett A. Fernstrom
Josep Ferrandiz
Christine Ferreira
Tony Ferro
Paulette Ferster
Jim Fetter
Nancy Fey
Jeffrey Fiddler
Heidi Fiedler
Philip Fiegler
Robert Field
Karen Fierer
Richard Figone
Shoshana & Dave Finacom
Jesse Finnrook
Dennis & Maria Fink
Winnie Fink
Abraham Finkelstein
Fred L. Finkelstein
Clare Finn
Ken Finn
Robert Finn
Sean Finney
Maxwell Fisch
Michael Fischer & Cheryl Farr
Allen M. Fish
Anthony Fisher
Bryan Fisher
Jim & Cathy Fisher
Charles & Leah Fisher
Jackie Fisher
Judith Fisher
Ira Fishman
Dianna Fisk
Julie Fitch
Robert & Sara Fitch
Wendy & Mark Fitch
Barbara Fitzgerald
Carol R. Fitzgerald
Deborah Fitzgerald
Maureen Fitzgerald & Michael Anderson
Michael P. Fitzhugh
Brenda & Kevin Fitzpatrick
John Fitzsimmons
Dick Flacks
Earl Flage
Nancy Flagg
Veronica Flanagan
Bela Fleck & Abigail Washburn
Mitchell Fleischer
Patrick Fleming
Yolanda Fletcher
Olivia Flint
Pat Flores & Dell Martin
Jon & Ellen Florey
Robin Flower
Michelle Flynn
Cathleen Fogel
Jeanette & Peter Foley
Michael Folkers
John Ford & Toni Ayres
Bonnie Forer
Cathy Forkas
Hal A. Forman
Stuart Forman
Eric Forno
Susan Forsythe*
Howard Fortner
Ann Foster
Stephen Foster
Samoushee
David Fowler
Karena Fowler
The Fox-Langlie Giving Fund
Catherine Fox
David Sawi
December 21, 1948 - August 23, 2021

In the Freight’s 54-year history, few have had the impact on our longtime success as did David Sawi. Words like “exemplary” and “extraordinary” only touch the surface of David’s care and commitment for the Freight and the music he helped bring to our audience. As a donor and volunteer, widely and deeply respected, David inspired many to follow his generous example, enabling the construction of our peerless current home.

Stepping up from the board to serve briefly as Interim Executive Director, House Manager Andrea Hirsig says, “David seemed to be an expert in everything we needed, right when we needed it. He was super low-key and understated, but absolutely professional.” Production Manager Bob Whitfield remembers, “He was a straight shooter who gave us leeway to try new ideas. If they didn’t work, he’d let you know, but in private.”

The Freight was hardly David’s only passion. He traveled widely, loved cooking, golf, and learning new things, pursuing interests like Italian, guitar, Spanish, photography, birdwatching, and the biology of the brain. He loved and was adored by his wife and two daughters.

Andrea continued, “His deep love of music suffused everything. I know his spirit lives in our showroom. His presence is absolutely in there under the walls, and I can feel him smiling.”
STAFF 2019-2021

ADMINISTRATION & FINANCE
Sharon Dolan, Executive Director, 2019-2021
Calvin Eng, Interim Managing Director, 2021
Karen Elliot, Director of Finance & Administration, 2019-2021
Maia Sawi, Finance Manager, 2019-2021
Karen Elliot, Director of Finance & Administration, 2019-2021
Maia Sawi, Finance Manager, 2019-2021

PROGRAM
Peter Williams, Director of Programming/Artistic Director, 2019-2021
Leah Wollenberg, Program Assistant, 2019-2020
Robin Scott, Program Assistant, 2021

DEVELOPMENT
Susan Lefkowich, Director of Development, 2019
Katy Wafle, Director of Development, 2020-2021
Rebecca Scott, Individual Giving & Philanthropy Manager, 2021
Jennifer Ross, Institutional Giving Associate, 2019-2021
Jed Dearing, Development Associate, 2019
Lorrie Johnson, Development & Administrative Assistant, 2019-2020
Scott Justus, Development Associate, 2020
Allegra Thompson, Development Associate, 2020-2021

MARKETING
Brian Peebles Kameoka, Director of Marketing & Communications, 2019-2021
Anica Odell-Smedley, Marketing Associate, 2019-2021
Sam Smetana, Digital Marketing Coordinator, 2019-2021

EDUCATION
PC Munoz, Director of Education & Community Engagement, 2019-2021
Leah Wollenberg, Education Associate, 2021

BOX OFFICE
Blake Parker, Box Office Manager, 2019-2021
Allegra Thompson, 2019-2020
Alice Gallagher, 2019-2020
Celeste Kopel, 2019-2021
Elina Schenker, 2019
Eliza Cantwell, 2021
Tuesday Faine, 2019-2020
Phuong Le, 2020-2021
Maurice Klatch, 2019-2020

EVENT/NIGHT MANAGERS
Andrea Hirsig, House Manager, 2019-2021
Tim McGraw, Volunteer Coordinator, 2019-2021
Ellnor Blake, 2019-2020
Suzanne Fox, 2019-2020
Phuong Le, 2019-2020
Dee Plunkett, 2019
Sridevi Ramanathan, 2019-2020
Leah Wollenberg, 2019-2021

PRODUCTION & SOUND
Bob Whitfield, Production Manager, 2019-2021
Bethany Wycoff, Production Assistant, 2019-2021
Bob Nelson, Production Assistant, 2019-2021
Mary Alafetich, 2019-2021
Tesser Call, 2019-2021
Jillian Dockter, 2019-2021
Tony Ferro, 2019-2021
Dan Foldes, 2019
Lou Judson, 2019-2021
Robin Scott, 2019-2021
Pete Soper, 2019
Heidi Trefethen, 2019-2021
Dave Trouse, 2019-2021
Brian Walker, 2019-2021

COUNTER/BAR STAFF
David Wagner, Concessions Manager, 2019-2021
Judi Balter-Newell, 2019
Mari Campos-Seligman, 2019-2020
Eliza Cantwell, 2019-2020
Jim Carter, 2019-2020
Zachary Gamble, 2019-2020
Robert Grover, 2019-2021
Claudia Kaplan, 2019-2020
Anne Pletz, 2019
Danny Rucker, 2019-2020
Dan Sidle, 2019-2020
Rene Johnson, 2020-2021
Ritchie Ugaz, 2019-2020
Julie VonEhrenkrook, 2019-2021
Dan Weeks, 2019-2020
Haley Woods, 2019
Sylvia Ndusha, 2019-2020

The Freight & Salvage is supported by hundreds of volunteers. We are deeply grateful for their tireless support of our mission and programs.

In addition to the staff listed here, with the 2020 passage of Assembly Bill 5 into law, 28 teaching artists in our adult education programs, and eight who work with children and young students, became part-time Freight employees. We’re grateful to be able to share their special expertise with learners of all ages.

www.thefreight.org

Photo: Irene Young