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THEATER

SAN FRANCISCO'S  
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THEATER COMPANY

# RHINOCEROS



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arts programs

MAY-JUN 2019  
SEASON 53, ISSUE 9



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OPERA PROGRAM

May 2019  
Volume 17, No. 9

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# SAN FRANCISCO'S THEATER COMPANY

American Conservatory Theater, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing community engagement. We embrace our responsibility to refresh, renew, and reinvent our rich theatrical traditions, while exploring new artistic forms and communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened in San Francisco in 1967. We have since performed more than 400 productions to more than seven million people.

Hailed as the "perfect playhouse," the beautiful Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans raised a record-breaking \$30 million to rebuild the theater. The Geary reopened in 1996 with *The Tempest*, directed by Carey Perloff, who took over as A.C.T.'s third artistic director in 1992 after the retirement of Edward Hastings.

Perloff's tenure was marked by translations of classical works; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Exploring powerful stories by celebrated artists and introducing audiences to extraordinary emerging voices in American theater continues under A.C.T.'s current artistic director, Pam MacKinnon.

A.C.T.'s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America's actor training programs. Our Summer Training Congress

attracts students from around the world, while the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include Studio A.C.T.—our expansive course of theater study for adults—and the Professional Development Training Program, which offers actor training for companies seeking to elevate employees' business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens nationwide.

A.C.T. brings the benefits of theater-based arts education to more than 20,000 Bay Area students and educators each year. Among our Education & Community Programs are the Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, including the Student Matinee (SMAT) program that has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

With the appointments of Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, our continuing commitment to the development of new work and new artists, and our increased presence in the Central Market neighborhood with The Strand and The Costume Shop theaters, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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How are rules made?

Who gets to make them?

And who gets to break them?

# Rules of play

A

B

## TOP GIRLS

BY CARYL CHURCHILL

DIRECTED BY TAMILLA WOODARD



*The most unforgettable dinner party you'll ever attend*

SEP 19-OCT 13

THE GEARY THEATER

## TESTMATCH

BY KATE ATTWELL

DIRECTED BY PAM MACKINNON



*Scorching world premiere about the rules of play on and off the field*

OCT 24-DEC 8

THE STRAND THEATER

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DIRECTED BY PETER J. KUO

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THE GEARY THEATER

## WAKEY, WAKEY

BY WILL ENO

DIRECTED BY ANNE KAUFFMAN

STARRING TWO-TIME EMMY AWARD WINNER

TONY HALE



*What if you had just a few more minutes left to live?*

JAN 23-FEB 16

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DIRECTED BY ERIC TING



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THE STRAND THEATER

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THE GEARY THEATER

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VIETGONE PART 2  
BY QUI NGUYEN  
DIRECTED BY JAIME CASTAÑEDA



*The next chapter in Qui Nguyen's rollicking Vietgone trilogy*

JUN 4-28

THE GEARY THEATER

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A.C.T.'S 19/20 SEASON

# TOP GIRLS

*by* Caryl Churchill

*Directed by* Tamilla Woodard

SEP 19–OCT 13

THE GEARY THEATER





**“A sharply intelligent, poetically daring play”**

—*Los Angeles Times*

**“One of the most resonant theatrical set pieces of the past 50 years”**

—*The New York Times*

Pope Joan, who disguised herself as a man to attain the papacy. Lady Nijo, an imperial courtesan-turned-nun. Dull Gret, who spearheaded a conquest through hell. Patient Griselda, the obedient wife in Chaucer’s *Canterbury Tales*. Isabella Bird, a spirited 19th-century world traveler. These five legendary women toast Marlene, the director of *Top Girls* employment agency—who has just earned a promotion over a *man*.

In 1980s London, Marlene is all about finding opportunities for clients to advance. But what if the client lacks experience? What if she has a husband? Or worse, a child? These driven women must grapple with the cruel choices they’re forced to make to thrive in a capitalist society.

Under the direction of Tamilla Woodard, the keen wit of this Obie Award-winning play is sure to resonate in The Geary. A finalist for the Susan Smith Blackburn Prize, *Top Girls* is a feminist classic, a timeless and timely work of genius from one of Britain’s greatest living playwrights.

**SUBSCRIBE FOR SEATS**

**DON'T JUST SIT THERE . . .**



At A.C.T.'s free InterACT events, mingle with cast members, join interactive workshops with theater artists, and meet fellow theatergoers at hosted celebrations in our lounges. Join us for *Top Girls* and InterACT with us!

**BIKE TO THE THEATER NIGHT**

SEP 19, 6:30 PM

Take advantage of secure bike parking, low-priced tickets, and our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

**PROLOGUE**

SEP 24, 5:00 PM

Go deeper with a fascinating preshow discussion with a member of the *Top Girls* artistic team.

**THEATER ON THE COUCH\***

SEP 27, 8 PM

In partnership with Kaiser Permanente, this postshow discussion explores the minds, motivation, and behavior of the characters.

**AUDIENCE EXCHANGE\***

OCT 1, 7 PM; OCT 6, 2 PM; OCT 9, 2 PM

Join us for an exciting Q&A with the cast following the show.

**OUT WITH A.C.T.**

OCT 2, 7:30 PM

Mix and mingle at this hosted LGBTQ+ party.

**WENTE VINEYARDS WINE SERIES**

OCT 8, 6:30 PM

Meet fellow theatergoers at this hosted wine-tasting event.

**PLAYTIME**

OCT 12, 12:00 PM

Get hands-on with theater at this interactive preshow workshop.

\*Events take place immediately following the performance.

To learn more about our InterACT events, visit [act-sf.org/interact](http://act-sf.org/interact).

**ACT-SF.ORG/TOPGIRLS | 415.749.2228**

A.C.T. PRESENTS  
**THEATER TOURS 2019**

**THE OREGON SHAKESPEARE FESTIVAL**



Explore charming Ashland at the Oregon Shakespeare Festival, plus an optional vineyard tour!

---

**July 16-21, 2019**

**DUBLIN THEATER TOUR**



Uncover the performing arts of Ireland and the Dublin Theatre Festival, plus a tour of Ireland's glorious West!

---

**Sep 23-30, 2019**

**LONDON THEATER TOUR**



Journey to the original theater town, London—plus an exclusive tour of Highclere Castle, the home of *Downton Abbey*!

---

**Oct 1-7, 2019**

**ALL THEATER TOURS ARE LED BY A.C.T. ARTISTIC STAFF AND INCLUDE:**

- Tickets to world-class productions
- Luxury accommodations
- Discussions with guest artists
- Welcome and farewell dinners
- Receptions and cocktail hours
- Complimentary breakfast each morning in our hotel
- Sightseeing excursions and walking tours
- Travel companions who love theater

For more information, visit [act-sf.org/theatertours](http://act-sf.org/theatertours) or contact Caitlin A. Quinn at [cquinn@act-sf.org](mailto:cquinn@act-sf.org) or **415.439.2436**.





Director Frank Galati and the cast of A.C.T.'s 2019 production of *Rhinoceros*.

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A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing arts library and ushering in our theaters.

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

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# WHAT'S AS MUCH FUN AS SEEING PEOPLE TURN INTO RHINOCEROSES ON THE A.C.T. STAGE?

Seeing real-life rhinoceroses at the San Francisco Zoo & Gardens! The Zoo is celebrating its 90th anniversary this year, and is proud to commemorate nine decades of fulfilling its mission to connect people with wildlife, inspire caring for nature, and advance conservation action.



Rhinos have been an integral part of the Zoo since Stonewall, an Eastern Black Rhino, arrived in 1956. Thirty-four rhinos have called the Zoo home since then, and today, you can see 24-year-old, 6,000-pound Asian one-horned rhino Gauhati play with his massive soccer ball or 11-year-old African black rhino Boone enjoy his daily enrichment treats.

Enjoy *Rhinoceros* at A.C.T.'s SF Zoo Day on June 9, and stop by our lobby display to learn why rhino skin folds into "plates," why poachers hunt them under the mistaken belief that rhino horns have medical powers, and what you can do to help save this magnificent and highly endangered animal. Then come to the Zoo and see our real-life ambassador rhinos for yourself!

**A.C.T. SUBSCRIBERS RECEIVE A 10% DISCOUNT ON ZOO MEMBERSHIPS USING THE CODE ACTSFZIO.**



# FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

Welcome to A.C.T. and Ionesco's *Rhinoceros*!

At A.C.T., we always try to put our plays into a context that not only goes through time, but is also immediate, local, and about the Bay Area. Preparing for *The Great Leap* involved the actors and artistic team spending a Saturday morning in the bleachers at the Chinese New Year basketball jamboree at Betty Ong Rec Center. And for *Rhinoceros*, after learning of the rhino in residence in the city, it meant a trip to the San Francisco Zoo & Gardens.

The short version of our marketing department's field trip to the Sunset was "We went to the zoo and met a rhino"—a little break from emails and meetings. But the reality was thrilling. Everyone got the opportunity to hand-feed Gauhati, a greater one-horned rhinoceros (aka Indian rhinoceros) weighing in at an estimated 6,000 pounds—it's hard to know exactly, as you don't ask a rhino how much it weighs, and the zoo doesn't own scales large enough.

Some of our brave team gave Gauhati a stroke or a scratch. To some, his hard skin felt like bark, to others like a truck tire. His hide has several shades—originally, we discovered, his color was battleship gray, but because he rolls in the dirt, there are shades of tan and brown. Our A.C.T. crew also spotted (as in Ionesco's play) a few green patches where Gauhati had debrided his hide—rubbed away or softened his callouses—against a wall painted green, with the paint now shared between wall and rhino.

Although this is a 24-year-old rhinoceros in an enclosure—not stampeding through a street or in a hole in the Geary Theater's stage—I ask you to *imagine*, just as many of you did when confronted with Edward Albee's talking lizards in *Seascape*. Edward certainly was influenced by and caught the contagion of Ionesco's brand of surrealism.

All theater is a "What if?" suspension of disbelief. Here we go! Let Frank Galati and this amazing cast take you into a world at once recognizable and not. Like a trip to the zoo.

Enjoy *Rhinoceros*!



Pam MacKinnon, Artistic Director

Dear Friends,

It's been a great season, full of thought-provoking and entertaining theater. *Sweat* time-traveled between 2000 and 2008 to show us a community under pressure. *Men on Boats* took us down the Grand Canyon on a rip-roaring adventure. We remounted *A Christmas Carol* to sold-out family audiences. In Edward Albee's *Seascape*, we met two couples—human and lizard—on the edge of transition. This spring we presented *Her Portmanteau* and *The Great Leap*—stories of mothers and daughters, fathers and sons, and the collision of culture and generations. And last month, we presented *Vanity Fair*, about a young woman fighting for a seat at the table. Now we share the mastery of Ionesco, Galati, and this incredible company with you.

While we are looking forward to being together again for *Top Girls* in September, there is so much going on at A.C.T. this summer. There is our Summer Training Congress—an immersive, intensive program for serious adult actors—and our Young Conservatory (YC) for young people aged 8–19. Between these two programs, our studios are flooded with nearly 500 additional participants! Some YC actors will also be rehearsing *Into the Woods*, coming to The Strand August 8–17. Director (and A.C.T. associate producer) Ken Savage's concept places the show in a library during story time, using young actors (ages 8–10) as narrators.

Finally, as our school year wraps up, we're sending our M.F.A. Program class of 2019 out into the world. It's a tenet of A.C.T.'s mission that our actor-training programs should create citizen artists—individuals who share a passion for theater, an entrepreneurial spirit, and a deep commitment to society. This class has shown how deeply they care for each other and how fiercely committed they are to making the world a better place, and we couldn't be more proud of them.



Jennifer Bielstein, Executive Director



Your gift supports the high quality of work on our stages  
and brings stories to life for our community.

## A SNAPSHOT OF THE SEASON



*Mfoniso Udofia's  
Her Portmanteau*

150 new props decorated our stages, including a suitcase full of photographs in *Her Portmanteau*



*BD Wong and Lauren Yee  
in conversation*

75 local and 20 nationally renowned actors brought 8 playwrights' stories to life



*Edward Albee's  
Seascape*

It took 900 hours to hand-stitch the lizard costumes which appeared in Edward Albee's *Seascape*



*Student Matinee Program*

5,000 free or low-cost tickets were given to students through our Student Matinee Program

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will be matched dollar-for-dollar by members of our Board of Trustees.**

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MACKINNON  
Artistic Director

JENNIFER  
BIELSTEIN  
Executive Director

# A.C.T.

AMERICAN  
CONSERVATORY  
THEATER

## PRESENTS

# RHINOCEROS

by  
**EUGÈNE IONESCO**

Translated by  
**DEREK PROUSE**

Directed by  
**FRANK GALATI**

## THIS PRODUCTION MADE POSSIBLE BY

Season Presenter  
**KENNETH AND GISELE MILLER**

Executive Producer  
**CHRISTOPHER AND  
LESLIE JOHNSON**

Producers  
**ELSA AND NEIL PERING  
LORI HALVERSON SCHRYER**

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A.C.T.'s production of *Rhinoceros* is the recipient of a National Endowment for the Arts grant.

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

Based on the production directed by Frank Galati at Asolo Repertory Theatre.

*Rhinoceros* is presented by special arrangement with Samuel French, Inc.

# RHINOCEROS

## CAST

(in alphabetical order)

Berenger  
**DAVID BREITBARTH**

Mrs. Boeuf  
**TRISH MULHOLLAND**

Collette  
**LAUREN SPENCER**

Gene  
**MATT DECARO**

Marcel  
**GÖRAN NORQUIST**

Mr. Dudard  
**TEDDY SPENCER**

Daisy  
**RONA FIGUEROA**

Mr. Papillon  
**DANNY SCHEIE**

Mr. Botard  
**JOMAR TAGATAC**

## TOWNSPEOPLE

MILLIE BROOKS, DAN HIATT, TRISH MULHOLLAND, GÖRAN NORQUIST,  
DANNY SCHEIE, LAUREN SPENCER, TEDDY SPENCER, JOMAR TAGATAC

## UNDERSTUDIES

Mrs. Boeuf, Collette  
**MILLIE BROOKS**

Daisy  
**LAUREN SPENCER**

Berenger, Marcel, Mr. Papillon  
**DAN HIATT**

Mr. Dudard, Mr. Botard  
**GÖRAN NORQUIST**

Gene  
**JOMAR TAGATAC**

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Stage Manager  
**ELISA GUTHERTZ**

Assistant Stage Manager  
**MAGGIE MANZANO**

Stage Management Fellow  
**BRIANNA GRABOWSKI**

## CREATIVE TEAM

Scenic and Costume Designer  
**ROBERT PERDZIOLA**

Lighting Designer  
**CHRIS LUNDAHL**

Sound Designer and Original Music  
**JOSEPH CERQUA**

Vocal Coach  
**CHRISTINE ADAIRE**

Movement Coach  
**DANYON DAVIS**

Dramaturg  
**JOY MEADS**

Casting Director  
**JANET FOSTER, CSA**

## A.C.T. PRODUCING TEAM

Associate Artistic Director  
**ANDY CHAN DONALD**

General Manager  
**LOUISA BALCH**

Director of Production  
**MARTIN BARRON**

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



# “WHAT’S THE USE OF EXISTING? TO EXIST.”

## THE LIFE AND WORK OF EUGÈNE IONESCO

BY ANNIE SEARS

French Romanian playwright Eugène Ionesco (1909–94) stumbled upon playwriting by accident. While teaching himself English, he was struck by the stiff simplicity of the textbook’s sample dialogue. A woman informs her husband that the floor is below them and the ceiling is above them, that there are seven days in a week—true statements, but explanations no one would need in real life.

In his first play, *The Bald Soprano* (1950), characters begin with lines pulled directly from this textbook, but their language disintegrates into clichés and non sequiturs, then incomplete sentences, and eventually mere syllables. Ionesco believed that if audiences saw their habitual patterns of conversation demonstrated and then dismantled onstage, they’d be compelled to consider the absurdity of their own existence—partly why he is credited with inspiring the genre of Theater of the Absurd.

Critics were baffled by the play’s disregard of traditional plot structure; there was no cause-and-effect progression, no conflict arcing to a climax and falling to a satisfying resolution. “But when audiences found it very funny, critics decided it must be serious theater,” said Ionesco. In 1957, *The Bald Soprano* was remounted alongside Ionesco’s second play, *The Lesson* (1951), at Théâtre de la Huchette in Paris, where the double bill is still running today. More than

twenty thousand performances later, over two million audience members have enjoyed the resonance of this record-breaking *Le Spectacle Ionesco*.

Ionesco sought to demonstrate that “the unusual can spring only from the duller and most ordinary daily routine and from our everyday prose, when pursued beyond their limits.” He did so not only through onstage aural chaos, but also through spatial clutter, using scenic elements to represent his characters’ inner lives. In *The Chairs* (1952), a couple drags more and more chairs onstage to accommodate a growing crowd of invisible guests. Coffee cups multiply in *Victims of Duty* (1953), a corpse swells until it overtakes the stage in *Amédée, or How to Get Rid of It* (1954), and in *The New Tenant* (1955), movers help a man fill his new apartment with so much furniture that they’re barricaded from the doors. In many of Ionesco’s works, objects take up the space that words cannot.

Ionesco repeated not only techniques, but also a character. Berenger, the protagonist of *Rhinoceros* (1959), appears in three other Ionesco plays: *The Killer* (1959), *Exit the King* (1962), and *A Stroll in the Air* (1965). In each, Berenger stubbornly refuses to conform to society, but finds himself questioning whether resistance is the best choice. Berenger is an everyman character, someone who tries to form his own opinions without falling prey

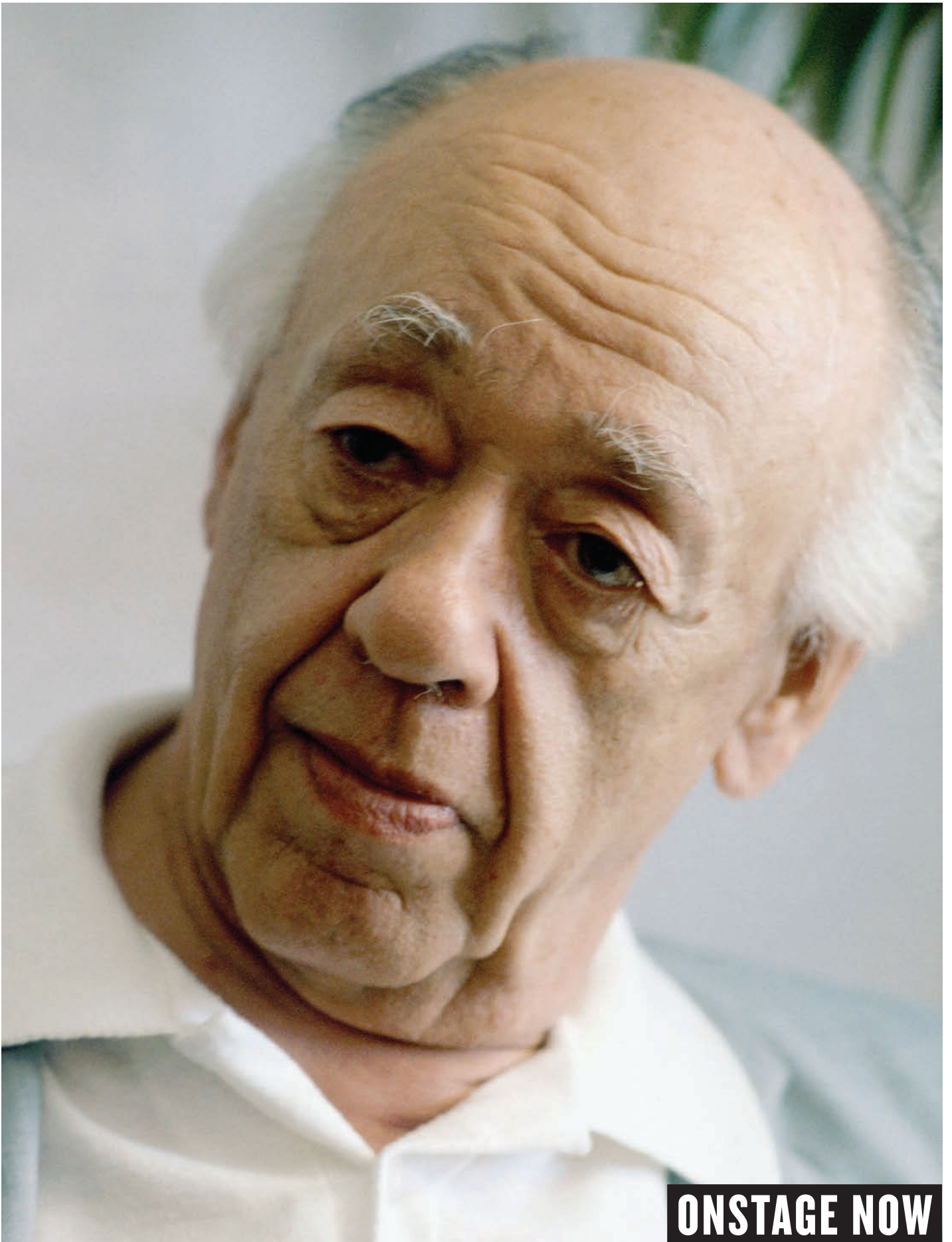
to popular politics—especially fascism, which Ionesco found detestable.

Having lived through both world wars, Ionesco witnessed tremendous shifts in political ideologies, the spread of deep-seated hate, and the murder of millions. The playwright blamed the rise of Nazism on “professional intellectuals” such as professors, writers, and philosophers who, he argued, weren’t intellectuals at all because they didn’t truly think; they merely regurgitated predominant systems of thought. Recognizing that *Rhinoceros* was an attack on *them*, theater critics were unkind, but audiences loved it. *Rhinoceros* was the first of Ionesco’s works to be produced in America, and it is now held alongside *The Bald Soprano* (playing at Cutting Ball Theater June 5–16) as one of the best of his 28 plays.

Like many postwar writers and thinkers, Ionesco’s experiences made it difficult to believe in human goodness or to see sense in living. For Ionesco, the realization that life is purposeless warrants two possible responses: anguish or euphoria. We can allow ourselves to be overcome by a sense of emptiness, or we can feel relieved of the pressure to create meaning, instead marveling at the universe, however absurd it may be. “What possible reaction is there left,” said Ionesco, “when everything has ceased to matter, but to laugh at it all?” ■

RIGHT Playwright Eugène Ionesco in 1993.





**ONSTAGE NOW**



## RESEARCH AND RHINOS

AN INTERVIEW WITH DIRECTOR FRANK GALATI

BY SIMON HODGSON

Frank Galati is one of America's great storytellers, with a 60-year career as a writer, actor, director, and theater administrator. His career has spanned stints at Steppenwolf Theatre Company and the Goodman Theater, university teaching (he has taught at Northwestern University for 40 years), and Broadway smashes—including the Tony Award-winning shows *Ragtime* and *The Grapes of Wrath*. Now based in Sarasota, Florida, he is an associate artist with Asolo Repertory Theatre, where he directed *Rhinoceros*. As Galati prepared to return to The Geary for the first time since his production of the musical *1776*, we sat down with him to learn more about Eugène Ionesco's classic.

**Are you the kind of director who likes to do a lot of research?**

I was an academic and professor for many years. So I do love to research. For *Rhinoceros*, the biographical route about Ionesco is available, but it's a little murky. Ionesco's own private journal, letters, and memoirs are much more illuminating; those I have really studied, so I know the biographical context in which he lived and worked.

**How about the history?**

The historical background is humongous. We're talking about a young Romanian playwright, philosopher, thinker, and essayist who is exploring French language and culture and playwriting—all against the backdrop of the encroaching shadow of fascism and [German leader Adolf] Hitler. In his essays, Ionesco writes about how he and his girlfriend had a circle of friends in Romania and France in the 1930s who became Nazis one by one. He couldn't believe that intellectual men and women—smart people that he loved and admired—acquiesced. That they kept their mouths shut, they went along, they were complicit, they were criminal. Observing that terror moving through communities like a contagion was the kernel of the idea that led to *Rhinoceros*.

**How does *Rhinoceros* resonate in our own time?**

Like Berenger, the audience is negotiating between individuality and an absurd, frightening, and surreal threat. It's about propaganda and what propaganda does





**OPPOSITE** Director Frank Galati. **THIS PAGE, LEFT** A.C.T. Interim Director of Education & Community Programs Susie Falk and actor Jomar Tagatac. **RIGHT** Actors, creative team, and A.C.T. staff members at the first rehearsal for A.C.T.'s 2019 production of *Rhinoceros*.

to create enclaves of power. I want to be careful, because it isn't useful to say that this is a critique of our present situation in this country. The play does not take sides—it revels in ambiguity and irony. Logic is whiplashed back and forth with such alacrity that you're dizzy. In the last scene, Daisy says, "People are changing into rhinoceroses. My cousin is a rhinoceros. Even celebrities, like Brigitte Bardot." You can't frame the paradigm as: Here are the red hats, and there are the blue hats. It's not that simple. The goal is to balance those elements in giving equal weight to both sides and achieving a gradual awareness on the part of the audience.

#### Of all the animals that Ionesco might have chosen, why rhinos?

With Edward Albee's *Seascape* and the lizards, it's a season of mud-loving creatures at A.C.T. [Chuckles] I suppose Ionesco chose the rhinoceros because it's an absolutely strange, odd animal. Who knows what cunning lies behind those big eyes? They're armored, they're grotesque, they're fascinating. In the cast, we've done some research—African and Asian rhinos, two horns, one horn—and we've all become obsessed.

#### What do you remember about working in The Geary Theater with 1776?

A theater is like a guitar or a Stradivarius violin. Actors have to learn to play those instruments. Each house

is different, each instrument is different. But there's no doubt that a theater's physical properties—the dimensions, the sightlines, the angle of the auditorium to the stage, the wood and the stone, the seats, even the lighting before the play starts—all of this contributes to how a theater holds the story. Many years ago, when I was in college at Northwestern, my roommate was actor Ray Burke, who was at A.C.T. when [A.C.T.'s first artistic director] Bill Ball was here. I've seen shows here since 1968. So I'm very much looking forward to getting back in that golden circle. It's round, it's golden, and it hums. Directing in The Geary is like playing a Stradivarius. ■

## WORDS ON PLAYS

Want to know more about *Rhinoceros*?

*Words on Plays* is full of interviews and original articles that give you a behind-the-scenes look.

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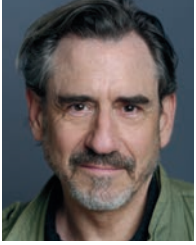
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# WHO'S WHO IN RHINOCEROS



**DAVID  
BREITBARTH  
(Berenger),**

a 23-year associate artist at Asolo Repertory Theatre in Sarasota, Florida, has

performed in more than 80 productions there, most recently as Torvald in *A Doll's House, Part 2* and the Reverend Samuel Parrish in *The Crucible*. Past Asolo credits include *Rhinoceros*; *The Little Foxes*; *Both Your Houses*; *The Grapes of Wrath*; *Glengarry Glen Ross*; *Clybourne Park*; *Twelve Angry Men*; *God of Carnage*; *The Kentucky Cycle, Parts I & II*; *The Life and Adventures of Nicholas Nickleby, Parts I and II*; *The Immigrant*; *Hobson's Choice*; the world premieres of *Men of Tortuga* and *Perfect Mendacity*; *Once in a Lifetime*; *A Flea in Her Ear*; and at least 60 others. He spent a year on the road with the first national tour of *Spring Awakening* and has appeared off Broadway, in Los Angeles, and at numerous regional theaters around the country. Breitbarth is a 2013 Ten Chimneys Foundation Lunt-Fontanne Fellow. He is delighted to be making his A.C.T. debut.



**MATT DECARO  
(Gene)** has

previously been seen at A.C.T. in *Dark Rapture*, *A Streetcar Named Desire*, *Machinal*, and *American*

*Buffalo*. Recent credits include *The Great Society*, *The Little Foxes*, *Shakespeare in Love*, *Rhinoceros*, *The Crucible*, and *Sweat* at Asolo Repertory Theatre. Recent Chicago credits include *Cat on a Hot Tin Roof* (Joseph Jefferson Award) at Drury Lane Theatre; *The Audience* (Jeff

Award nomination) at TimeLine Theatre Company; *Treasure Island* at Lookingglass Theatre Company and Berkeley Repertory Theatre; and *Romance* (directed by Pam MacKinnon), *The Play About the Baby* (directed by MacKinnon), *The White Snake*, and *Wonderful Town* at Goodman Theatre. DeCaro has appeared across the country in plays at Manhattan Theatre Club, Lincoln Center Theater, McCarter Theatre Center, the Guthrie Theater, and Steppenwolf Theatre Company, as well as international festivals in Toronto, Dublin, and Wuzhen, China. Film and television credits include *U.S. Marshals*, *How Is This the World*, *The Wise Kids*, *Prison Break*, *Curb Your Enthusiasm*, *The Office*, *House*, and many others.



**RONA  
FIGUEROA  
(Daisy),** a long-

time resident of New York City, originally hails from San Mateo.

*Rhinoceros* marks

her A.C.T. debut. Broadway credits include Kim in the original production of *Miss Saigon*, Éponine in the original production of *Les Misérables*, Carla understudy in the revival of *Nine*, and standby for Yoko in *Lennon The Musical* (which opened at SHN's Orpheum Theatre). Off-Broadway credits include Daisy Avila in *Dogeaters* and Yelena/Waffles/Mrs. V in *Minor Character: Six Translations of Uncle Vanya at the Same Time* (The Public Theater), and Adelfa in *The Female Heart* (Theater Row). Regional credits include Lady Thiang in *The King and I* (Lyric Opera of Chicago), Wife in *Wild Goose Dreams* (La Jolla Playhouse), and Luciana in *The Boys from Syracuse* (Baltimore Center Stage). On television, she has guest-

starred and co-starred in *Elementary*, *The Mysteries of Laura*, *Gossip Girl*, *Royal Pains*, *Eye Candy*, and she played Lian in the film *Dragonheart: A New Beginning*.



**TRISH  
MULHOLLAND  
(Mrs. Boeuf),**

a graduate of Australia's National Theatre Drama School, was a top-rated radio

host in Melbourne, Australia, and hosted radio shows in Italy and France before settling in Berkeley and returning to theater. She has appeared on stages around the Bay Area, most recently as Miss Prism in *The Importance of Being Earnest* at Aurora Theatre Company. Other favorite roles include Mother Courage in *Mother Courage and Her Children*, the Nurse in *Romeo and Juliet*, and Woman in the West Coast premiere of Edward Albee's *The Play About the Baby*, all with Berkeley's Shotgun Players, where she is a company member. She has written for television and stage, and is currently working on her own solo show.



**GÖRAN  
NORQUIST  
(Marcel)** is so

excited to be sharing this show—his first after graduating with his M.F.A. from

A.C.T.—with such an unbelievable team. Norquist recently understudied Leslie in Edward Albee's *Seascape* and played Dick Wilkins in *A Christmas Carol*, both on the Geary stage. Regionally, you might have seen him at Summer Repertory Theatre as Dan/Russ in *Clybourne Park* and Amos Hart in *Chicago*, or in A.C.T.'s

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

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## DANNY SCHEIE (Mr. Papillon)

has, in 13 seasons at California Shakespeare Theater, played Richard III, Puck, Bottom, Feste,

Mercutio, and Dogberry. At Berkeley Repertory Theatre, he has appeared in world premieres by Amy Freed, Daniel Handler, Dan LeFranc, and Charles Mee. He has also played principal roles locally at Theatre Rhinoceros, TheatreWorks, Aurora Theatre Company, Marin Theatre Company, Z Space, the former Shakespeare Santa Cruz (including three seasons

as the artistic director), as well as South Coast Repertory, Arena Stage, Folger Theatre, The Old Globe, Yale Repertory Theatre, Trinity Repertory Company, Asolo Repertory Theatre, Actors Theatre of Louisville, A Noise Within, Two River Theater, Merrimack Repertory Theatre, and Pasadena Playhouse. He holds a PhD and a professorship from UC Berkeley and UC Santa Cruz, respectively, and is the recipient of multiple San Francisco Bay Area Theatre Critics Circle Awards as leading actor, supporting actor, and director.



## LAUREN SPENCER (Collette)

returns to A.C.T. after performing in *Men on Boats* and *King Charles III*.

Spencer has also

worked with Kansas City Repertory Theatre (*Pride and Prejudice*); Campo Santo (*Candlestick* and *H.O.M.E.: Hookers on Mars Eventually*); Berkeley Repertory Theatre (*Party People*); Marin Theatre Company (*Anne Boleyn* and *Miss Bennet: Christmas at Pemberley*); Crowded Fire Theater (*Good Goods*, *The Late Wedding*, *Blackademics*, and *Mechanics of Love*); San Francisco Shakespeare Festival (*Romeo and Juliet* and *A Midsummer Night's Dream*); Shotgun Players (*The Rover*); and Just Theater (*A Maze*), among others.



## TEDDY SPENCER (Mr. Dudard)

is excited to return to A.C.T., where he was last seen as Rosencrantz in *Hamlet*. A Bay Area

native, Spencer has performed throughout the world as a member of the Reduced Shakespeare Company. Regionally, he has worked with The New Victory Theater, Pittsburgh

Public Theater, Dallas Theater Center, Milwaukee Repertory Theater, Folger Theatre, TheatreWorks, Center REPertory Company, Capital Stage Company, Sacramento Theatre Company, Jewel Theatre Company, Notre Dame Shakespeare Festival, Texas Shakespeare Festival, Arabian Shakespeare Festival, Shakespeare Napa Valley, Theater at Monmouth, Undermain Theatre, and Summer Repertory Theatre Festival. Spencer's on-camera work includes *Workaholics* (Comedy Central) and *Steve Jobs* (Universal Pictures). He holds an MFA in acting from Southern Methodist University and is a company member with the Arabian Shakespeare Festival and PlayGround.



## JOMAR TAGATAC (Mr. Botard)

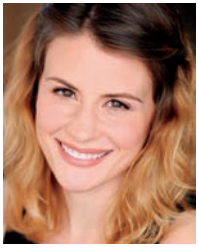
most recently appeared as Bob Cratchit in A.C.T.'s *Christmas Carol*.

Other A.C.T. credits

include Playwright and various other characters in *Vietgone*, Fortinbras in *Hamlet*, and Fortunado/Mata in *Monstress*. His recent Bay Area credits include Actor 1 in *King of the Yees* and Daniel in *You Mean to Do Me Harm* (San Francisco Playhouse); Quang in *Vietgone* (Capital Stage Company); Duke of York in *The War of the Roses*, Somebody in *Everybody*, Jacques in *As You Like It*, and Clarin in *Life Is a Dream* (California Shakespeare Theater); and Doctor/Smuggler/Well Inhabitants in *You For Me For You* (Crowded Fire Theater). Other credits include Samurai in *Rashomon* (Ubuntu Theater Project); Lin Bo in *Caught* (Shotgun Players); *Jesus in India*, *Every Five Minutes*, *The Happy Ones*, and *Dogeaters* (Magic Theatre); and *Rights of Passage* (New Conservatory Theatre Center). Tagatac has been in workshops at Oregon Shakespeare



Festival and TheatreWorks. He earned a BA in theater from San Diego State University and an M.F.A. from A.C.T.



**MILLIE BROOKS (Understudy)**

is a local actor here in the Bay Area, but she's a corn-fed, Midwestern gal at heart. After spending her college career in

Chicago, Brooks moved to San Francisco to live a creative life in a tech world. Past credits include Marla in *Good. Better. Best. Bested.* (The Custom Made Theatre Co), Billie Dawn in *Born Yesterday* and Congregant in *The Christians* (San Francisco Playhouse), Peddler in *A Very Old Man with Enormous Wings* (Chicago Playworks), and Tiffany in *The Shakespeare Bug* (PlayGround and Killing My Lobster). Brooks can also be seen in episode eight of *13 Reasons Why* on Netflix. She is thrilled to be part of this production of *Rhinoceros* and would like to thank A.C.T. for this opportunity. milliebrooks.com



**DAN HIATT (Understudy)**

has appeared at A.C.T. in *Vanity Fair*, *Father Comes Home from the Wars* (Parts 1, 2 & 3), *The Birthday Party*,

*Hamlet*, *Love and Information*, *Round and Round the Garden*, *The Rivals*, *Rosencrantz and Guildenstern Are Dead*, *Ah, Wilderness!*, and many others. His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* (Berkeley Repertory Theatre); *As You Like It*, *Romeo and Juliet*, *Hamlet*, *Man and Superman*, and *The Life and Adventures of Nicholas Nickleby* (California Shakespeare Theater); *A Flea in Her Ear* and *This Wonderful Life* (San Jose Repertory Theatre); *Anne Boleyn* (Marin Theatre Company); *The 39 Steps* (TheatreWorks); and *Breakfast with Mugabe* (Aurora Theatre Company). Other regional work includes *King Charles III* (Shakespeare

Theatre Company); *The Way of the World* and *Mary Stuart* (Huntington Theatre Company); *The Two Gentlemen of Verona* and *Dirty Blonde* (Arizona Theatre Company); and *Picasso at the Lapin Agile* at Ford's Theatre.

**FRANK GALATI (Director)** is a member of Steppenwolf Theatre Company. He has received nine Joseph Jefferson Awards for his work in Chicago theater: one for acting, five

for directing, and three for writing. In 2011, he directed Shakespeare's *Merry Wives of Windsor* at the Stratford Festival. He won two Tony Awards in 1998 for directing and adapting *The Grapes of Wrath* and was nominated for a Tony for directing the musical *Ragtime*. He has staged operas for Chicago Opera Theater, Lyric Opera of Chicago, San Francisco Opera, and The Metropolitan Opera in New York. Galati directed *1776* here at A.C.T. in 2013. He is now an

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associate artist at Asolo Repertory Theatre in Sarasota, Florida, where this production of *Rhinoceros* originated. Next season, he will direct the new musical *Knoxville*, a collaboration with *Ragtime* creators Lynn Ahrens and Stephen Flaherty, premiering at Asolo in 2020. In 1989, Galati was nominated for an Academy Award for his screenplay (with Lawrence Kasdan) of *The Accidental Tourist*, and in 2000, he

was inducted into the American Academy of Arts and Sciences. Galati is a professor emeritus in the department of performance studies at Northwestern University.

**ROBERT PERDZIOLA (Scenic and Costume Designer)** has designed sets and costumes in the United States for The Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Opera Theatre of Saint Louis, and

Boston Opera. In Europe, he has designed for Garsington Opera and Opéra de Monte-Carlo. In Japan, he has designed for the Hyogo Performing Arts Center and the Saito Kinen Festival Matsumoto. For ballet, his designs include sets and costumes for American Ballet Theatre (ABT), Boston Ballet, Miami City Ballet, and Finnish National Ballet. In 2018, he created sets and costumes for ABT's *Harlequinade*. His theater work is often seen at Asolo Repertory Theatre, Shakespeare Theatre Company, and Signature Theatre Company. Currently, Perdziola is working on designs for *Grand Hotel* (Signature), *The Seasons* (ABT), and *Giselle* (Bolshoi Ballet). @#robertperdziola

**CHRIS LUNDAHL (Lighting Designer)** is a Bay Area lighting designer. His recent design credits include *Kings* at Shotgun Players, *The Gentleman Caller* at New Conservatory Theatre Center, and *Transfers* at Crowded Fire Theater. Additional design credits include *Disney's The Little Mermaid*, *Rock of Ages*, and *Titanic: The Musical* at Rocky Mountain Repertory Theatre; *The Ballad of Baby Doe* and *Turandot* at Opera Fort Collins; and *Hamlet*, *Drums in the Night*, and *A Lie of the Mind* at UC San Diego. Lundahl also served as assistant lighting designer for A.C.T.'s 2017–18 and 2018–19 seasons, and served as projection designer for A.C.T.'s 2018 production of *Vietgone*. Lundahl holds an MFA in lighting design from UC San Diego and a BA in theater design and technology from the University of Northern Colorado.

**JOSEPH CERQUA, USAA (Sound Designer and Original Music)** is thrilled to be making his A.C.T. debut. Most recently, Cerqua worked on the American premiere of *Things I Know to Be True* at Milwaukee Repertory Theater. He has composed/designed sound for more than 300 productions nationally and internationally. Original music



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and sound design credits include productions with Steppenwolf Theatre Company, Goodman Theatre, American Players Theatre, Milwaukee Rep, Asolo Repertory Theatre, Alliance Theatre, the Mark Taper Forum, Deaf West Theatre, Northlight Theatre, Cleveland Play House, Clarence Brown Theatre, Forward Theater, Kansas City Repertory Theatre, Berkshire Theatre Group, and Actors Theatre of Louisville. National tours include *Side Man*, *American Buffalo*, *How I Learned to Drive*, *The Laramie Project*, *Broken Glass*, and *Master Class*. Cerqua is the producing director/composer in residence for the Cerqua Rivera Dance Theatre and the creative director and producer for Columbia College's music department. Future projects include concerts with Cerqua Rivera and original music and sound designs for American Players and Forward Theater.

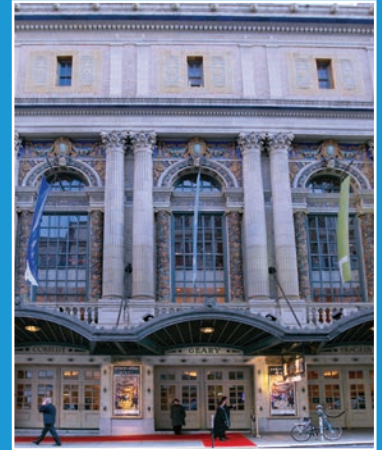
**CHRISTINE ADAIRE (Vocal Coach)** is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, trained by the world-renowned voice teacher Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Lyric Opera, Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts–Amherst, University of Wisconsin–Milwaukee, and Roosevelt University. She's taught workshops in Shanghai, Barcelona, London, Australia, and New Zealand. Her current area of research and writing is transgender voice. She works with transgender/

gender-diverse individuals so they can modify their voice to more fully express their gender identity.

**DANYON DAVIS (Movement Coach)** is the head of movement at A.C.T. He formerly served as the head of movement at Stella Adler Studio of Acting, and he's also a former faculty member at the Neighborhood Playhouse, Circle in the Square Theatre School, and HB Studio's Hagen Core Training program. Davis assisted Moni Yakim, founding faculty member and head of movement at the Juilliard Drama Division, for many years. He also performed, taught, and directed with the Guthrie Theater. He is a former collaborator with the SITI Company and a former associate with Bill T. Jones. Davis has coached individuals and taught group workshops in a variety of settings, including school programs, correctional facilities, Middlebury College, the 52nd Street Project, and The Public Theater.

**JOY MEADS (Dramaturg)**, a native of Oakland, comes to A.C.T. from Center Theatre Group, where she served as literary manager/artistic engagement strategist. Her CTG dramaturgy credits include *Archduke* by Rajiv Joseph, *Good Grief* by Ngozi Anyanwu, *Appropriate* by Branden Jacobs-Jenkins, *Forever* by Dael Orlandersmith, *Marjorie Prime* by Jordan Harrison (2015 Pulitzer Prize finalist), *A Parallelogram* by Bruce Norris, *The Royale* by Marco Ramirez, *Radiate* by Daniel Alexander Jones, and *SLEEP* by Naomi Iizuka (a co-commission with Ripe Time, Brooklyn Academy of Music, and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. She has also developed plays with the Oregon Shakespeare Festival, New York Theatre Workshop,

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Berkeley Repertory Theatre, Denver Center for the Performing Arts, the Eugene O'Neill Theater Center, Ojai Playwrights Conference, Portland Center Stage, South Coast Repertory, and Campo Santo, among others. Meads is a proud co-founder of The Kilroys.

**JANET FOSTER, CSA (Casting)** has cast for A.C.T. for seven seasons, including *The Great Leap*, *Her Portmanteau*, Edward Albee's *Seascape*, *Men on Boats*, *Sweat*, *Hamlet*, *A Thousand Splendid Suns*, *The Hard Problem*, *King Charles III*, *John*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napoli!*, and *Endgame* and *Play*. On Broadway, she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *True Love*, *Floyd Collins*, *A Cheever Evening*, *The Monogamist*, and *Later Life*. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include *Cosby*, *Tracey Takes On New York*, *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (Peabody, SONY, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR). She also cast *LifeAfter*, a GE Theater podcast.

**ELISA GUTHERTZ (Stage Manager)** has been a Bay Area stage manager for over 25 years. Her most recent A.C.T. credits are Edward Albee's *Seascape* and *Sweat*. She stage-managed *A Thousand Splendid Suns* at A.C.T., The Old Globe, and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *The Realistic Joneses*, *Monstress*, *Love and Information*, *Testament*, *Major Barbara*, *Underneath*

*the Lintel*, *Arcadia*, *The Normal Heart*, *The Scottsboro Boys*, *Clybourne Park*, *The Caucasian Chalk Circle*, *The Rainmaker*, *A Number*, and *Eve Ensler's The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Collected Stories*, and *Cloud Tectonics* (Berkeley Repertory Theatre); *The Good Body* (Broadway); *Big Love* (Brooklyn Academy of Music); and *The Vagina Monologues* (Alcazar Theatre).

**MAGGIE MANZANO (Assistant Stage Manager)** is making her debut at The Geary, but she is no stranger to A.C.T. The most recent Manzano sighting was at A.C.T.'s Strand Theater with *Men on Boats* (assistant stage manager). Since graduating from San Francisco State University, she has worked as a freelance stage manager, event manager, and educator for the past six years. Other credits include *Urinetown: The Musical* (A.C.T. Young Conservatory), *The Last Days of Judas Iscariot* (A.C.T. M.F.A. Program), and *brownsville song (b-side for tray)* and *Who's Afraid of Virginia Woolf?* (Shotgun Players). She would like to thank all stage managers from A.C.T. and beyond who have supported her growth up to this point.

**CHRISTOPHER AND LESLIE JOHNSON (Executive Producers)** were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They were executive producers on *Hamlet*, *The Hard Problem*, *The Realistic Joneses*, *A Little Night Music*, *Napoli!*, *Rock 'n' Roll*, *Round and Round the Garden*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area organizations and endowed the Hurlbut-Johnson Chair in Diabetes Research at UCSF. Leslie Johnson is the cofounder and president of Epic Transitions, a Bay

Area-based nonprofit dedicated to providing transformational trek experiences to young adults in need of support with life direction.

### ADDITIONAL CREDITS

Karina Fox, *Assistant Director*  
Dave Maier, *Fight Director*  
Thomas Bowersox,  
*Lighting Design Associate*  
Noah Usher, *Production Assistant*

### PHOTOGRAPHS AND RECORDINGS

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, you must credit the production's designers by including the following names:

Robert Perdziola (Scenic and Costume Designer),  
Instagram: @robertperdziola

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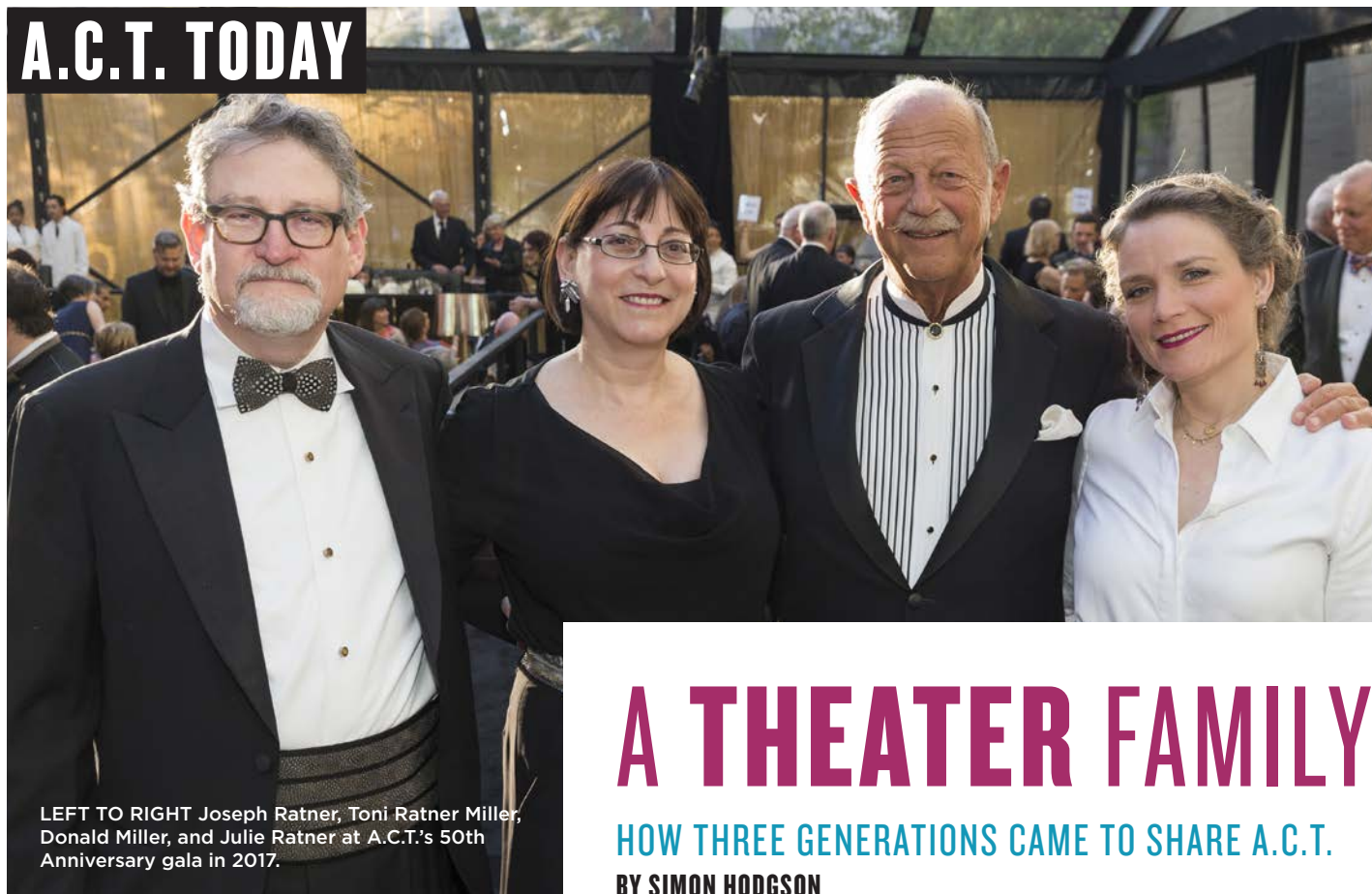
Joseph Cerqua (Sound Designer and Original Music)

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted in the theater at any time.

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LEFT TO RIGHT Joseph Ratner, Toni Ratner Miller, Donald Miller, and Julie Ratner at A.C.T.'s 50th Anniversary gala in 2017.

## A THEATER FAMILY

HOW THREE GENERATIONS CAME TO SHARE A.C.T.

BY SIMON HODGSON

From their earliest memories of growing up in Chicago, theater was part of life for Toni Ratner Miller and her brother Joe Ratner. “My parents really loved musical theater,” says Miller. “There were always Broadway show soundtracks playing in our house . . . *West Side Story*, *Damn Yankees*.” “And don’t forget *Kismet* and *Kiss Me, Kate!*” adds Ratner.

A.C.T. is a major part of both Miller and Ratner’s lives, with involvement spanning monthly visits to The Geary and The Strand, attendance at galas and special events, subscriptions to *Words on Plays*, participation in A.C.T. theater tours, and executive-producing A.C.T. shows including *The Realistic Joneses* (2016), *A Walk on the Moon* (2018), and *Her Portmanteau* (2019).

More recently, brother and sister have joined our M.F.A. Program Board of Trustees. “The Conservatory has made a big difference in the lives of many people,” says Ratner. One of Miller’s favorite parts of being a trustee is hosting an M.F.A. actor. “When you see these students in their first-year creative movement project, you see their potential,” she says, “and as you continue to watch, it’s wonderful to see them grow. You realize how much they learn over three years. They’re all so talented!”

Miller and Ratner have extended their love of theater to their own children. Ratner’s middle daughter, Ellie, takes classes

in the Young Conservatory, while Miller’s daughter Justine studied acting and ballet as a child. She’s now a reporter for News 12 in New York, where she joined her mom and dad, Donald, to see a show during A.C.T.’s Broadway theater tour in 2018. And to add one more generation, Justine and Ellie’s grandmother, Joyce, is an enthusiastic attendee at A.C.T. events, including our education fundraiser *A Dickens of a Holiday* last December (“She was thrilled,” says Ratner).

For all the Ratners, theater is critical. “There are a lot of thought-provoking things in theater, about the human condition, about our society, about other cultures represented in performances,” says Ratner. “There’s a lot you can learn.” Equally, Miller points to the value in A.C.T.’s theater arts education in schools. “That’s really important,” she says, “because it opens up new worlds for these students. It shows them what they can do. It can change their lives.” ■

For more information about membership benefits and how you can become the producer of an A.C.T. production, visit [act-sf.org/support](http://act-sf.org/support) or contact **Donor Relations and Membership Manager Hillary Bray** at 415.439.2353 or [hbray@act-sf.org](mailto:hbray@act-sf.org).



## A.C.T. TODAY

# BREATHE, TRUST, LEAP

## FOSTERING THE NEXT GENERATION OF TEACHING ARTISTS

BY ELSPETH SWEATMAN

At the beginning of A.C.T.'s school year, Conservatory Director Melissa Smith tells each new Master of Fine Arts class, "At A.C.T., we don't just develop the artist; we develop the human being." And that training begins immediately, through classes in movement and voice, productions large and small, and teaching artist apprenticeships in A.C.T.'s Young Conservatory and Education & Community Programs summer residencies. After three years, every student leaves with the tools to be powerful artists, storytellers, teachers, advocates, and individuals.

A vital part of A.C.T.'s teaching artist training is the Citizen Artist program, where students learn about cultural competency, pedagogy, and using their skills to collaborate with diverse communities and effect social change. In the first two years of the M.F.A. Program, students visit a Downtown High School class for three hours a semester to hone these skills. "Teaching makes me a better artist and a better human," says M.F.A.

Program actor Kim Hollkamp (class of 2020). "It helps me hone my craft and connect with other artists, regardless of age. I intend to be an actor *and* teaching artist for my entire career."

"A.C.T.'s Citizen Artist training prepares us to look beyond what we perceive to be normal. It helps us to question our privilege and reflect on how to be aware of that privilege when working with artists from all sorts of backgrounds," says M.F.A. actor LeRoy S. Graham III (class of 2020). "It is important to understand how to enter a room and work with a person who may be carrying around some sort of trauma. Citizen Artist training helps prepare us for that. It has helped me become more comfortable in my approach to tackling sensitive topics in a number of different settings."

Many students continue to develop their teaching artist skills over the summer by teaching in Young Conservatory and high school residency programs. "In my first summer teaching for A.C.T.'s Education & Community Programs, we had a Boys & Girls Club student who would come to class and never say a word," says third-year actor Caleb Lewis (class of 2019). "Slowly, she came out of her shell, joining the theater games and participating more and more. After our penultimate class, the director of the arts programs said,



‘I’m absolutely amazed. I’ve never seen her talk so much.’ To see someone transform, open up, and let more of her light shine because of theater was amazing.”

Graham had a similar experience working with students from Downtown High School. “I was working with a student on monologues that she and her classmates had created on the theme of war. The first time she did the monologue, it lacked a bit of energy, but once we started to dig into the circumstances of her character, she started to own the monologue. Her voice started to fill the room. It was a great moment to see a student work to achieve a goal.”

“A.C.T.’s Citizen Artist program showed me that if you put faith in people and trust that they will bring themselves completely to the work, then it will be spectacular,” says M.F.A. alum Alexa Erbach (class of 2017), who is currently an actor and teaching artist in Chicago. “Working with SAFEhouse Arts and La Colectiva de Mujeres were some of my most beautiful experiences at A.C.T. They showed me that if you believe in other people, they’re going to believe in themselves.” ■

Help future generations discover the power of theater. To learn more about supporting arts education at A.C.T., visit [act-sf.org/support](https://act-sf.org/support). To learn more about A.C.T.’s Master of Fine Arts Program, visit [act-sf.org/mfa](https://act-sf.org/mfa).

**OPPOSITE PAGE** M.F.A. Program actor Micah Peoples (class of 2019) chatting with a Downtown High School student.

**THIS PAGE** M.F.A. Program actors work with Downtown High School students.





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### JEROME L. AND THAO N. DODSON\*◊

Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. 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.

### PRISCILLA AND KEITH GEESLIN\*◊

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

### JAMES C. HORMEL AND MICHAEL P. NGUYEN-HORMEL\*

James, the first openly gay US ambassador, founded the James C. Hormel Gay & Lesbian Center at the San Francisco Public Library (SFPL). Michael works alongside James on their charitable giving foundation, and has served on the SFPL Commission for two terms. A trustee of A.C.T., Michael is profoundly passionate about the arts and humanities.

### FRED M. LEVIN AND NANCY LIVINGSTON, THE SHENSON FOUNDATION\*◊

Nancy is the Chair Emerita of A.C.T.'s Board of Trustees. She serves on the boards at the College of Fine Arts at Boston University and the National Council for the American Theatre. Fred serves on the boards of the San Francisco Symphony, the Asian Art Museum, and the SF Film Society.

### KENNETH AND GISELE MILLER

### 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 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\*◊

Steven has served on A.C.T.'s board since 1986 and is cofounder of Presidio Graduate School. Mary is on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. They serve on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation.

### JEFF AND LAURIE UBBEN\*

Jeff is a founder of ValueAct Capital and a director of 21st Century Fox Inc. and Willis Towers Watson PLC. He serves on the boards of Duke University, Northwestern University, and the E. O. Wilson Biodiversity Foundation. Laurie founded San Francisco's Bird School of Music.

### KAY YUN AND ANDRE NEUMANN-LORECK\*◊

President of A.C.T.'s Board of Trustees, Kay is a partner at private equity fund Health Evolution Partners. She is a trustee of Parnassus Funds and a board member of San Francisco University High School. Andre, the founder of On Tap Consulting, has held executive roles in startups and Fortune 500 companies.

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*Artistic Director*

### Artistic Director Emerita

Carey Perloff

### Producing Director Emeritus

James Haire

## ARTISTIC

Andy Chan Donald, *Associate Artistic Director*  
Janet Foster, *Director of Casting and Artistic Associate*  
Joy Meads, *Director of Dramaturgy and New Works*  
Allie Moss, *Literary Manager and Artistic Associate*  
Ken Savage, *Associate Producer*  
Ariana Johnson, Kayla Minton Kaufman, *Artistic Fellows*

### Associate Artists

Marco Barriacelli, Olympia Dukakis, Anthony Fusco, Giles Haverlag, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

### Coaches

Christine Adaire, Lisa Anne Porter, *Voice and Text*  
Danyon Davis, *Movement*  
Dave Maier, Danielle O'Dea, *Fights*  
Daniel Feyer, *Music*

## PRODUCTION

Martin Barron, *Director of Production*  
Robert Hand, *Production Manager*  
Jack Horton, *Production Manager*  
Marlena Schwartz, *Assistant Production Manager*  
Chris Lundahl, *Design and Production Associate*  
Michelle Symons, *Conservatory Production Manager*  
Sean Key-Ketter, *Conservatory Technical Director*  
Miranda Erin Campbell, *Conservatory Production and Stage Management Coordinator*

### Stage Management

Elisa Guthertz, *Head Stage Manager*  
Dani Bae, Samantha Greene, Elisa Guthertz, Christina Hogan, Leslie M. Radin, Cristine Anne Reynolds, *Stage Managers*  
Cheryle Honerlah, Maggie Manzano, Chris Waters, Hannah Woodward, *Assistant Stage Managers*  
Amanda Marshall, *Production Assistant*  
Brianna Grabowski, Miranda Ramos, Noah Usher, *Stage Management Fellows*

### Prop Shop

Abo Greenwald, *Supervisor*

### Costume Shop

Jessie Amoroso, *Costume Director*  
Callie Floor, *Rentals Manager*  
Keely Weiman, *Build Manager/Draper*  
Jef Valentine, *Inventory Manager*  
Maria Montoya, *Head Stitcher*  
Kelly Koehn, *Accessories & Crafts Artisan*  
Chanterelle Grover, *First Hand*  
Victoria Mortimer, *Costume Administrator*  
NJ Bice, Kinsey Thomas, *Costume Fellows*

### Wig Shop

Lindsay Saier, *Wig Master*  
Sara Leonard, *Wigs Supervisor*  
Lyre Alston, *Wigs Fellow*

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Suzanna Bailey, *Head Sound*  
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Candace Drucelle Shankel, *Head of Props*  
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Diane Cornelius, *Assistant Wardrobe Supervisor*  
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## JENNIFER BIELSTEIN

*Executive Director*

### The Strand:

Sarah Jacquez, *Head Sound*

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Mads Leigh-Faire, *Front Desk Associate*

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Amanda Rocuzzo, *Human Resources Generalist*

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Amy Dalba, *Associate General Manager*  
Sabra Jaffe, *Company Manager*  
Christina M. Sturken, *Assistant Company Manager*  
Emma Penny, *General/Company Management Fellow*

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Sharon Boyce, *Accounting Manager*  
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Joone Pajar, *Network Administrator*

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*Conservatory Director*

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Megan Murray, Genevieve Pabon, *Tuesday Ray, House Managers*  
Oliver Sutton, *Security*  
Ramsey Abouremeleh, Monica Amitin, Shannon Amitin, Forrest Choy, Bernadette Fons, Nailah Harper-Malveaux, Anthony Hernandez, Caleb Lewis, Svetlana Karasyova, Susan Monson, Haley Nielsen, Trever Pearson, Scott Phillips, Pete Pickens, Miki Richmond, Travis Rowland, Tracey Sylvester, Cevie Toure, Robyn Williams, *Bartenders*

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Kenneth Bronson, LaRina Hazel, *Baristas*

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Hannah Clague, ACTsmart *Residencies Coordinator*

## YOUNG CONSERVATORY

Jill MacLean, *Craig Slight Director of the Young Conservatory*  
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*  
Rahel Zeleke, *Young Conservatory Assistant*  
Andy Alabran, *Acting, Voice*  
Cristina Anselmo, *Acting, On-Camera*  
Enrico Banson, *Musical Theater*  
Denise Blase, *Musical Theater*  
Kimberly Braun, *Musical Theater*  
Nancy Gold, *Physical Character, Acting*  
Dan Griffith, *Movement*  
Michael Mohammed, *Musical Theater*  
Andrew Mondello, *Musical Theater*  
Thaddeus Pinkston, *Accompanist*  
Salim Razawi, *Acting*  
Corinna Rezzelle, *Musical Theater*  
Vivian Sam, *Musical Theater, Dance*  
Lauren Spencer, *Acting*  
Trish Tillman, *Acting*  
Valerie Weak, *Acting*  
Krista Wigle, *Musical Theater*

## CONSERVATORY

Peter J. Kuo, *Associate Conservatory Director*  
Christopher Herold, *Director of Summer Training Congress*  
Jack Sharrar, PhD, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Charlotte Brockman, *Conservatory Manager*  
Koy Smith, *Conservatory Associate, Academic Programs*  
Matt Jones, *Bursar/Payroll Administrator*

## M.F.A. Program Core Faculty

Christine Adaire, *Head of Voice*  
Danyon Davis, *Head of Movement*  
Peter J. Kuo, *Collaboration Building*  
Joy Meads, *Character and Text*  
Lisa Anne Porter, *Head of Text and Dialects*  
Jack Sharrar, PhD, *Theater History*  
Melissa Smith, *Head of Acting, Conservatory Director*

## M.F.A. Program Adjunct Faculty

Milissa Carey, *Singing, Director*  
Andy Chan Donald, *Arts Leadership*  
Julie Douglas, *Improv*  
Lauren English, *The Actor's Work*  
Daniel Feyer, *Accompanist*  
Janet Foster, *Audition*  
Anthony Fusco, *Acting*  
Jasmin Hoo, *Citizen Artistry*  
Mark Jackson, *Performance Making*  
Darryl Jones, *Acting, Director*  
W. D. Keith, *On-Camera Acting*  
Philip Charles MacKenzie, *On-Camera Acting*  
Heidi Marshall, *On-Camera Acting*  
Seana McKenna, *Acting*  
Danielle O'Dea, *Combat*  
Caymichael Patten, *On-Camera Acting*  
Kari Prindl, *Alexander Technique*  
Stacey Printz, *Dance*  
Tiffany Redmon, *Fundraising*  
Gabriel Romero, *Latin Social Dance*  
Lindsay Saier, *Stage Makeup*  
Virginia Scott, *Clowning*  
Elyse Shafarman, *Alexander Technique*  
Lee Shawn, *Singing*  
Lisa Townsend, *Director, Choreographer*  
Stephanie Wilborn, *Citizen Artistry*

## Studio A.C.T.

Mark Jackson, *Program Director*  
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*  
Liz Anderson, *On-Camera Acting, Improv*  
Heidi Carlsen, *Acting, Voice, Movement*  
Julie Douglas, *Acting, Clown*  
Francie Epsen-Devlin, *Musical Theater*  
Paul Finocchiaro, *Acting*  
Margo Hall, *Acting*  
W. D. Keith, *Acting*  
Drew Khalouf, *Speech, Shakespeare*  
Kari Prindl, *Alexander Technique*  
Mark Rafael, *Acting*  
Katie Rubin, *Stand-Up Comedy, Acting*  
Patrick Russell, *Acting, Clown*  
Naomi Sanchez, *Musical Theater*  
Michael Gene Sullivan, *Playwriting*  
Caitlyn Tella, *Movement*  
Laura Wayth, *Acting, Musical Theater*

## Professional Development

Liz Anderson, Fontana Butterfield, Mark Rafael, Katie Rubin, Patrick Russell, Radhika Rao

## Conservatory Accompanists

Lynden James Bair, Daniel Feyer, Christopher Hewitt, Louis Lagalante, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez

## Library Staff

Joseph Tally, *Head Librarian*  
G. David Anderson, Theresa Bell, Laurie Bernstein, Helen Jean Bowie, Bruce Carlton, Barbara Cohrsen, William Goldstein, Pat Hunter, Connie Ikert, Ashok Katdare, Martha Kessler, Nelda Kilguss, Barbara Kornstein, Patricia O'Connell, Maida Paxton, Connie Pelkey, Christine Peterson, Dana Rees, Roger Silver, Whitney Spaner, Jane Taber, Aileen Thong, Susan Torres, Joyce Weisman, Jean Wilcox, Marie Wood, *Library Volunteers*

## Accreditation

A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.

## A.C.T. PROFILES



### **PAM MACKINNON (Artistic Director)**

is celebrating her inaugural season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie Award-winning director, having directed upwards of 70 productions around the country, off-Broadway, and on Broadway. Her Broadway credits

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), *Amelie: A New Musical*, 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 Award, Drama Desk Award, and Outer Critics Circle nomination), and

Bruce Norris's *Clybourne Park* (Obie Award for Excellence in Direction, Tony and Lucille Lortel nominations). After five years as board chair of Clubbed Thumb, a downtown New York theater company dedicated to new American plays, she sits on its advisory board. She is an artistic associate of the Roundabout Theatre Company, a Usual Suspect of New York Theatre Workshop, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She is also the executive board president of the Stage Directors and Choreographers Society (SDC). She grew up in Toronto, Canada, and Buffalo, New York, acted through her teens, but majored in economics and political science at the University of Toronto and briefly pursued a PhD in political science at UC San Diego, before returning to her true passion: theater.



**JENNIFER BIELSTEIN (Executive Director)** joins A.C.T. with more than 25 years of theater management experience. She serves on the board of Theatre Forward and is president of the League of Resident Theatres (LORT)—an organization that represents 75 theaters nationwide—

having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre,

Northlight Theatre, and Lincoln Park Zoo, and served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, and has been recognized in Louisville's *Business First's* 40 Under 40. In 2017, Bielstein was named by *Twin Cities Business* as a Person to Know, and, in 2018, *Minnesota Business* magazine named her as a Real Power 50 member. Bielstein is a graduate of University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and earned an MBA from Bellarmine University, where she received the MBA Faculty Merit Award and was inducted into Beta Gamma Sigma, the honor society for business programs.



**MELISSA SMITH (Conservatory Director, Head of Acting)** has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study

and the further integration of the M.F.A. Program faculty and student body with A.C.T.'s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. In 2013, she launched the San Francisco Semester, a semester-long intensive that deepens students' acting. In 2016, she was honored by Theatre Bay Area as one of 40 individuals who have changed the face of Bay Area theater. Prior to assuming

leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University's La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama.



## ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: [act-sf.org](http://act-sf.org).

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square; or at 1127 Market Street at 7th Street, across from the UN Plaza. Walk-up hours are Tuesday-Sunday (noon-curtain) on performance days, and Monday-Friday (noon-6 p.m.) and Saturday-Sunday (noon-4 p.m.) on nonperformance days. (For Strand Box Office walk-up hours, please visit [act-sf.org](http://act-sf.org).) Phone hours are Tuesday-Sunday (10 a.m.-curtain) on performance days, and Monday-Friday (10 a.m.-6 p.m.) and Saturday-Sunday (10 a.m.-4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at [act-sf.org](http://act-sf.org). All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

### SPECIAL SUBSCRIPTION DISCOUNTS

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit [act-sf.org/educate](http://act-sf.org/educate) for details. Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays.

### SINGLE TICKET DISCOUNTS

Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

### GROUP DISCOUNTS

Groups of 15 or more save up to 35%! For more information, call Anthony Miller at 415.439.2424.

### AT THE THEATER

A.C.T.'s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

### ABOUT OUR PLAYS

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online at [act-sf.org/wordsonplays](http://act-sf.org/wordsonplays).

## REFRESHMENTS

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

## CELL PHONES

If you carry a pager, beeper, cell phone, or watch with an alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

## 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.

## EMERGENCY TELEPHONE

Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

## LATECOMERS

Performances begin promptly, and late seating is at the house manager's discretion. Latecomers may have to watch the performance on a video monitor in the lobby until intermission. Latecomers and those who leave the theater during the performance may be seated in alternate seats (especially if they were in the first few rows) and can take their assigned seats at intermission.

## 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.

## RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor.



Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available in the house management closet in the lobby of The Geary.

## LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already 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.

## 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 Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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.

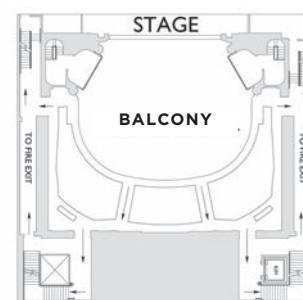
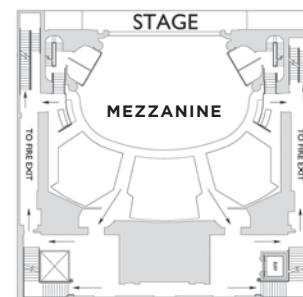
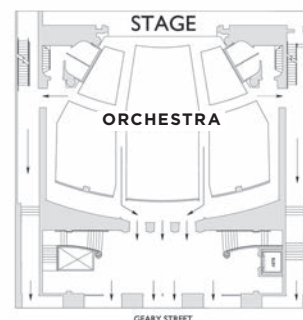


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A.C.T. is supported in part by a grant from Grants for the Arts.

## GEARY THEATER EXITS



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