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SAN FRANCISCO'S THEATER COMPANY

American Conservatory Theater is a Tony Award-winning theater and educational institution dedicated to cultivating the art of live theater through our dynamic productions, intensive actor training in our Conservatory, and an ongoing engagement with our community. Under the leadership of Tony and Obie award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, we embrace our responsibility to refresh, renew, and reinvent the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and communities. Since opening our first San Francisco season in 1967, A.C.T. has presented more than 400 productions to a combined audience of more than seven million people. Today, A.C.T.'s performance, education, and outreach programs reach almost 250,000 people in the Bay Area each year.

A.C.T.'s Conservatory, led by Melissa Smith, is a three-year, fully accredited Master of Fine Arts Program consistently rated as one of America's top actor-training programs. Our Summer Training Congress attracts students from around the world, the San Francisco Semester offers a unique, immersive training opportunity for undergraduates, and Studio A.C.T. helps adults get in touch with their inner artist through part-time, professional-caliber classes. Our alumni are working theater-makers, writing, directing, producing,

and performing on our mainstage and around the Bay Area, as well as on stages and screens nationwide.

A key part of A.C.T.'s dedication to lifelong learning is our Education & Community Programs team, led by Juan Manzo. These programs include our Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, featuring the Student Matinee (SMAT) program, our touring Will on Wheels Shakespeare productions, teaching-artist residences, and workshops at schools and community-based organizations. Every year, these programs provide nearly 20,000 young people and educators from around the Bay Area with opportunities to experience the transformative potential of dramatic storytelling; develop creativity, critical thinking, and collaborative spirit; and foster the artists and audiences of the future.

Now in their second season at the helm, Pam MacKinnon and Jennifer Bielstein continue their commitment to the development of new work and new artists and the creation of an equitable, diverse, and inclusive environment for our employees, students, audiences, and artists. Through this commitment, we aim to impact lives, build community, and train artists who will secure and change the future of theater for San Francisco and the world.

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Tony Hale in the Geary Theater.

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FROM THE ARTISTIC + EXECUTIVE DIRECTORS

WELCOME TO A.C.T.—I AM SO HAPPY YOU ARE HERE.

Wakey, Wakey is experimental in the broadest sense of the term. Playwright Will Eno activates intimate personal events in every audience member's head and heart that can then be shared communally. The theater is the gathering place; you are about to step onto a ride. You are the character Guy's primary scene partner, not just because he talks to the audience but because he lays himself bare, searches for joy, recounts significant moments, and asks you do the same. The play is an act of imagining, reminiscing, and stepping toward the unknown—together.

It is as present-tense a play as I have ever encountered. As I read Will's play for the first time, I thought of *Our Town* (and Emily's third-act return), I remembered *Who's Afraid of Virginia Woolf?* (and Martha's final confession), I gasped, laughed, and teared up. I also thought immediately of Tony Hale to play the everyman part of Guy. I'd seen Tony onstage a few times, most recently in a 2002 New York revival of a Tina Howe play called *Museum*, a large-cast play with 42 characters. Tony stood out as an actor with brilliant timing and infinite depth. A true clown, like a Bert Lahr—more Beckett than Cowardly Lion—inconsolable yet funny. After disappearing on me for a spell, Tony showed up on two brilliant, hard-to-define TV shows, *Arrested Development* and *Veep*. We had never met, but I reached out to him last year with this play, and it stuck. I am very grateful that he is on our stage. This is a tightrope-walking role. I hope you fall in love not only with him but where he takes you.

Also, please join each other for refreshments after. We are following the script, giving spaces to convene and celebrate a character's journey as well as your own. Like I said, this is no ordinary play; it's a slice of life—written, designed, rehearsed, and produced—and you (unrehearsed, undesigned) have a big part to play too.

Enjoy!



Pam MacKinnon, Tony Award winner and Artistic Director

HAPPY NEW YEAR, FRIENDS!

I've been looking forward to *Wakey, Wakey* since we first announced our season. *Variety* described the New York production as "a work of humor, humanity, and grace that makes you want to hug your lover, your neighbor and maybe an usher on the way out." What can be better than that!?

This production promises to be especially stimulating as playwright Will Eno poses big questions. Will has also written a companion play especially for A.C.T.'s production. This is such a unique opportunity for you, our audience, to be the first to see a piece of theater that's been created specifically for this cast, this theater, and this city.

Since today's performance will give you much to think about and discuss, we want to provide the space to do so. Please stick around for a bit after the show and join us for light refreshments in our lobby spaces. We love to spark conversation and to hear what you think! Afterwards, carry on the conversation on social media: you can tag us on Facebook, Instagram, or Twitter using @ACTSanFrancisco and #ACTWakeyWakey.

If the opening piece piques your interest in our MFA students who perform four of the roles, there are more chances this spring to see our students in action onstage. Check out Christopher Chen's *Passage*, featuring our third-year MFA class, running February 20–29 at the Strand Theater. We also have three shows, featuring our first- and second-year students, running in repertory in May: Roberto Aguirre-Sacasa's *Rough Magic*, Jen Silverman's *The Moors*, and Madhuri Shekar's *In Love and Warcraft*. Learn more about all the MFA performances in the Conservatory section of our website, www.act-sf.org.

Finally, I draw your attention to the tribute to Nancy Livingston on page 19. Nancy has been a force at A.C.T. and I've loved learning from her, learning about her story, learning about A.C.T.'s history, successes, and challenges. To quote Guy in *Wakey, Wakey*, "I thought I had more time." We miss you, Nancy.

Please hug those you care about.
Thank you for being with us at A.C.T.



Jennifer Bielstein,
Executive Director

JENNIFER BIELSTEIN
AND PAM MACKINNON



**PAM
MACKINNON**
Artistic Director

**JENNIFER
BIELSTEIN**
Executive Director

A.C.T.
AMERICAN
CONSERVATORY
THEATER

PRESENTS

WAKEY, WAKEY

by **WILL ENO**

Directed by
ANNE KAUFFMAN

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POSSIBLE BY**

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Christopher and Leslie Johnson

Producers
Sara Eisner Richter and
Michael Richter

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WAKEY, WAKEY

CAST

DINAH BERKELEY**
Jennifer

LEROY S. GRAHAM III**
Bobby

TONY HALE*
Guy

KATHRYN SMITH-MCGLYNN*
Ms. Forester, Lisa

EMMA VAN LARE**
Marisol

JEFF WITTEKIEND**
Jimmy

UNDERSTUDIES

TODD CERVERIS*
Guy

LEROY S. GRAHAM III**
Jimmy

SAM JACKSON*
Ms. Forester, Lisa; Bobby;
Jennifer; Marisol

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AMANDA MARSHALL* (1/28-end of run)
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GABRIELLE HARPER
Stage Management Fellow

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Costume Designer

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Lighting Designer

LEAH GELPE
Sound Designer and
Projections Designer

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Choreographer

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DANYON DAVIS
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MARTIN BARRON
Director of Production

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
**Member of A.C.T.'s Master of Fine Arts Program class of 2020, appearing courtesy of Actors' Equity Association

PHOTO COURTESY WILL ENO.



GATHERING IN THE DARK

AN INTERVIEW WITH PLAYWRIGHT WILL ENO

BY JOY MEADS

There is a strange alchemy in Will Eno's plays that draws us away from the anxious, racing world outside and into a quiet communion with one another and those solid, undeniable realities that connect us. Almost imperceptibly, he makes us more conscious of the world and more connected to those around us. We are grateful we have the opportunity to share this play with you.

How does it feel to be back at the Geary?

It feels great. The Geary is two very different things. There's the grandness. And there's the part below the stage, where I talked about minor league baseball with the guy who runs the stage door. When I think about *Wakey, Wakey*, it fits both sides of this space. This play, I hope, makes spaces for us to sit with one another in the experience of larger, maybe scary or sad things. This juxtaposition of the human and truthful and grounded with the Geary is kind of epic.

In *Wakey, Wakey*, one of the concepts you explore is time: how time can be both your friend or your enemy.

I don't have anything super smart to say about time except that, at 54 years old, I love it. I understand it (a bit), certainly more than I did when I was a kid. It's what lets things happen. I am constantly doing the math to think, "What would be a good age for my daughter to be when I die?" I'm hoping I make it to 93 and she'd be in her forties. I understand that's plain greedy given the national average, but I had a grandmother who lived to 103. I certainly hope to live long enough that I'll get back to raging at time and seeing it as incredibly unfair. Short answer: I'm all for it.

Whether it's time or how we talk, one of the things I love about your plays is they take me out of my habits, my routine—and invite me to see things afresh.

That's something plays can do—disrupt the forecast and prediction on which

we operate. You get startled when your prediction doesn't match what you're seeing. I'm reading a great book at the moment about science: Bill Bryson's *A Short History of Nearly Everything*. He does amazing things with visual analogies. A very basic yeast cell has the same number of components as a Boeing 777 but is only 20 microns across. He also talks about how rare it is to get fossilized. Take all 206 bones of the human body and multiply by 300 million Americans. All those bones only add up to about a quarter of a fossilized skeleton. That's the ratio of bone to fossil. When you think about what we know about the creatures who once lived, it's amazing.

Why do we as humans tell stories?

That's one of the great mysteries of theater: why we gather together to tell stories. It's funny—the simpler a question, the harder it is to answer. "Safety" just popped into my head. And that makes me think of danger. To safely participate in some danger together with others seems evolutionarily beneficial. And also in a fun, Halloween-y way, it's pleasurable to be at risk, either through identifying with the character and the story you're seeing, or by having some particular drama that you're in the middle of rise up in you while you're watching. Researchers have found that people's heart rates synch as they watch theater. It might just be a function of being together. There's a human to your right and a human to your left. The cues are alive and changing. Being in a theater feels like being out in the jungle in the dark. ■

HUMOR AND VULNERABILITY

AN INTERVIEW WITH TWO-TIME EMMY AWARD WINNER TONY HALE

BY SIMON HODGSON

For Tony Hale, performing began with theater. Long before all the television shows and the Emmy Awards, before *Toy Story 4* or the new series on Netflix, he was just a seventh-grade kid, newly arrived in Tallahassee, Florida. “I was not a sports kid and my parents didn’t know what to do with me,” recalls Hale. “By the grace of God, there was this children’s theater nearby, Young Actors Theater, and my parents signed me up. It was a space to be silly and stupid, to be free to discover, and to find what I love to do.” Thirty-some years later, Hale is back onstage. Before rehearsals kicked off at A.C.T., Hale spoke with us about his excitement at returning to theater.

What does theater give you that’s different from television and film?

I hope it doesn’t give me a panic attack. [Laughs] I haven’t done theater in a really long time but I’m looking forward to tapping into those butterflies. After a lot of therapy, I’ve learned to take those feelings that used to be dread or anxiety, and redefine them as excitement and a part of the artistic process. So rather than being afraid, I’m going to embrace those jitters and use that energy.

What is it about this play and this playwright which attracts you?

Gosh! There are a lot of things. One is the way that Will Eno both comedically and sincerely puts out incredible deep thoughts—things that *everybody* is thinking about but we’re afraid to voice—mixed in with humor and vulnerability. And it’s done in a really safe, funny, truthful way.

What does the audience give you as a performer?

Oh, man. You can feel *connected*. There’s an energy that is immediate

gratification. You can feel something’s working, especially with comedy. There’s an intimacy with theater that you can’t get with TV and film. It’s very personal.

Have you worked in the Bay Area before?

I did a character on *Toy Story 4* for Pixar and we recorded in Emeryville. Having lived in New York, there’s a similar energy in San Francisco. My wife and I love this city so much.

What do you want the Geary audience to take away from this?

What if I said, “Nothing”? [Chuckles] No, seriously, I’m working on this Netflix cartoon series right now based on a children’s book I wrote, *Archibald’s Next Big Thing*. Archibald is a very positive chicken who sees the best in everyone and every situation. I hope that people who read that book feel joy and feel encouraged. And I feel exactly the same with *Wakey, Wakey*. I hope that Bay Area audiences walk away feeling encouraged.

Wakey, Wakey brings up a lot of ideas about being present, about contentment, about life. This play lobs those questions out to the audience, and in those silent periods when they’re just watching or experiencing, gives them a space to think. Theater naturally brings people together of all different beliefs and backgrounds. And for all those people to experience the same feelings and moments in the same space is unique. To be in a large group for an hour and a half—almost like a Quaker church—is a communal group experience, especially with the play Will has written.

How important to you is community?

The way you treat people is everything. Granted, I’m a work in progress. [Laughs] But when you give of yourself, when you really love people, man, the fruit that you get. The influence that you can have in people’s lives, people that feel unseen, people that feel unconnected. When you *can* connect, that’s the biggest gift you can give somebody. ■



PHOTO BY CHESHIRE ISAACS.

PHOTO BY TESS MAYER.



FINDING JOY IN THE SHADOWS

AN INTERVIEW WITH
DIRECTOR ANNE KAUFFMAN

BY HANNAH CLAGUE

“The world is a complicated place,” says Anne Kauffman, “and directing theater is my way of facing that.” In two decades working in the American theater, the New York-based director has been unafraid to tackle weighty subjects. In addition to her work on and off Broadway, the Obie Award-winning Kauffman directed *Hundred Days* at Z Space in 2014, another exploration of humanity. She is no stranger to A.C.T., leading an MFA Program production of Steve Gooch’s uncompromising drama *Female Transport* in 2005. During Kauffman’s fall visit to San Francisco for a workshop with Will Eno, we sat down with the director to learn more about her production of *Wakey, Wakey*.

What excites you about *Wakey, Wakey*?

It's so different from other plays I've directed. It is a great experiment—it's not a play how we understand plays. Growing up in the theater, we're all taught the Aristotelian way of looking at plays: there's a beginning, middle, and end. It's this beautiful arc and all the moments of the play add up to one thing. Real life is not shaped that way, and neither is *Wakey, Wakey*. It's messing with the arc. I think of it as a conversation with the audience. It really makes you ask, "What is this piece?" That's what I love about it. I predict that *Wakey, Wakey* is a play that will make me never want to leave the theater.

You've known Will Eno for many years. How are you both working to prepare the audience for this new kind of theatrical experience?

Will had the desire to make a piece that came before the main event, and somehow got us into the mindset for *Wakey, Wakey*. We were tossing a few things around, and one thing that we were interested in was the woman who appears for a brief moment of time in *Wakey, Wakey*. She appears at an important place in the piece, and so it felt significant that we meet her in a different context. From there, we developed this idea into the first part of the show, which became the companion play.

What elements did you work on together during the workshop?

We were testing tone. Will is tricky tonally, so we were thinking, "What is the touch that we want, how heavy-handed should we be?" It was fun to play with the actors and explore different approaches. Will's style is no frills. It's the *language*, rather than the design, which articulates the world. Directing this play is about getting out of the way of Eno's language, rather than prescribing what it means—you have to tread lightly on his words. For example, if I say "I'm sad," and then act like I'm sad at the same time, it sinks the line. It's much more moving when there's dissonance between the language and the way it's acted, when there's an unknowingness.

What do you think of the way in which Will tackles the complexity of the world in his plays?

The darkness in Will's plays is so interesting because it's without the cynicism of other playwrights like Samuel Beckett. Even though there's edge to Will's work, there is also curiosity. He's truly interested in beauty. He's interested in revealing the world as irony rather than devastation. There's some fun to be had with the darkness, something optimistic. He finds joy in the shadows.

You've worked all around the Bay Area. How do you think *Wakey, Wakey* will land with the Geary audience?

It's hard to know how this play will land with audiences who are used to coming to A.C.T. to see your typical theater plays, but that's what I love about *Wakey, Wakey*. What I really enjoy about Will as a writer is that he's using everyday things in ways we're not used to. He's using a banana as a phone. He places objects next to each other that don't seem to belong together, but then you realize they do belong together. He's an observer of the world in an uncanny way and he helps us reach that understanding too.

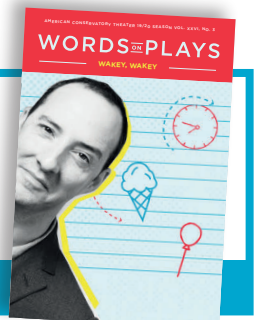
What do you want people to take away from *Wakey, Wakey*?

I want the audience to fall in love with this character and to never want him to go away. I want them to be very sad if something bad were to happen to him. I want them to be comforted by his lack of understanding of the world, because they feel that way too. I want them to be able to laugh and feel superior to him, and then watch as he subverts that superiority and pulls the rug out from underneath them. But what I really want is for them to hope they never have to leave the theater. ■

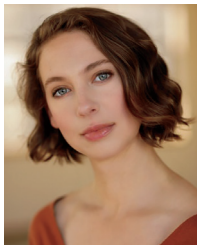
WORDS ON PLAYS

Want to know more about *Wakey, Wakey*? *Words on Plays* is full of interviews and original articles that give you a behind-the-scenes look. Proceeds from sales of *Words on Plays* benefit A.C.T.'s education programs.

Available in the lobby and online at act-sf.org/wordsonplays.



WHO'S WHO IN WAKEY, WAKEY



DINAH BERKELEY**

(Jennifer) is excited to be back on the Geary stage for *Wakey, Wakey*. She was most recently seen

in *A Christmas Carol*, directed by Peter J. Kuo and Pam MacKinnon. Other works include: Elinor in Kate Hamill's hilarious adaptation of *Sense and Sensibility*, directed by Pirronne Yousefzadeh; *Ti Jean and His Brothers* and *A Midsummer Night's Dream*, both directed by Dawn Monique Williams; and the world premiere of *The Providence of Neighboring Bodies* with Dutch Kills Theater Company at Ars Nova. She'll be graduating from A.C.T.'s MFA Program this May. Love and gratitude to the entire cast, crew, Will, and Anne for this experience. (she/her, they/them) dinahberkeley.com



LEROY S. GRAHAM III**

(Bobby) is a third-year Master of Fine Arts student at A.C.T. and was most recently at the

Geary in A.C.T.'s *A Christmas Carol* as Fred. In addition to working with co-director Peter J. Kuo on *A Christmas Carol*, Graham first worked under Kuo's direction playing Lennie Small in *Of Mice and Men* in A.C.T.'s Skyfest. Past MFA Program credits include *A Lyrical Hip Hop Cabaret*, directed by Ryan Nicole Peters, and the role of Gros Jean in *Ti Jean and His Brothers*, directed by Dawn Monique Williams. With the world at his fingertips, Graham is looking forward to what the future holds after graduating from A.C.T.'s MFA Program. (he/him) @le_roi_troisieme



TONY HALE*

(Guy) started his career playing Buster Bluth on the groundbreaking series *Arrested Development* and has since garnered

two Emmy Awards for his work playing Gary Walsh on the HBO hit *Veep*. Some of his other credits include *A Series of Unfortunate Events*; *The Informant!*; *Stranger Than Fiction*; *Love, Simon*; *The Heat*; *Happythankyoumoreplease*; and voicing Forky in the new movie *Toy Story 4*. His children's book, *Archibald's Next Big Thing*, premiered as an animated series on Netflix this past fall.



KATHRYN SMITH-MCGLYNN* (Ms. Forester, Lisa)

has performed on stages throughout the Bay Area, including B

Street Theatre at The Sofia (*Holmes and Watson*), Capital Stage Company (*Sweat*), San Jose Stage Company (*Disgraced*), and Marin Shakespeare Company (*A Midsummer Night's Dream*, *Pericles*, *Love's Labours Lost*, and *Twelfth Night*). Additional regional credits include *The Trojan Women* (Shakespeare Theatre Company) and *The People's Temple* (Perseverance Theatre Company). Film credits include the upcoming feature film *The Surrogate* (2020 release), *Maze Runner: The Scorch Trials*, and *The Best Man*. Her television credits include the upcoming series *Deputy* (FOX), *Better Call Saul* (AMC), *Grey's Anatomy* (ABC), *Friday Night Lights* (NBC), *Scoundrels* (ABC), *In Plain Sight* (USA), *The Deep End* (ABC), *Hysteria* (Amazon), and *The Lying Game* (ABC). Smith-McGlynn holds an MFA in acting from Carnegie Mellon

University, a BA in theater and drama from University of Michigan, and an MPA in policy analysis from Baruch College. kathrynsmithmcglynn.com



EMMA VAN LARE**

(Marisol) is excited to return to the Geary stage after her debut in *A Christmas Carol*. This summer she

made her professional debut as Hamida in the world premiere of Madhuri Shekar's *House of Joy* at California Shakespeare Theater, directed by Megan Sandberg-Zakian. She is a third-year student in A.C.T.'s MFA Program. Her Conservatory credits include *Ti Jean and His Brothers*, *Medea*, *A Midsummer Night's Dream*, and *The School for Scandal*. emmavanlare.com



JEFF WITTEKIEND**

(Jimmy) is grateful to return to the Geary stage. His regional credits include *Who Am I This*

Time? and *Hope and Gravity* at Circle Theatre, *The Heir Apparent* and *Bedroom Farce* at Stage West Theatre, *Susan and God* at Theatre Three, *The Heiress* at ICT MainStage, and *The Adventures of Tom Sawyer* at WaterTower Theatre (all Dallas/Fort Worth). He previously appeared in A.C.T.'s *A Christmas Carol*. Wittekiend received a BA from Baylor University and is currently in his final year of the A.C.T. Master of Fine Arts Program. He would like to thank Maria, Robbie, Effie, and Buddy for always being in his corner. (he/him)



TODD CERVERIS* (Understudy) is a new member of the Bay Area theater community. His recent television

credits include *The Marvelous Mrs. Maisel*, *Homeland*, and *Madam Secretary*. Stage credits include the Broadway productions of *South Pacific* and *Twentieth Century*; the world premieres of *Southern Comfort*, *The Great Immensity*, *Yours Unfaithfully*, and *Almost, Maine*; the national tours of *War Horse*, *Twelve Angry Men*, and *Spring Awakening*; and productions at regional theaters across the country. He is also a writer; his solo play *Let Me Spell It Out For You* was awarded Best Storytelling Play at the United Solo Theatre Festival and *The Booth Variations* (co-author) was a Fringe First nominee at the Edinburgh Festival Fringe. (he/him)



SAM JACKSON* (Understudy) is a San Francisco-based actor, vocalist, and teaching artist in her first run with A.C.T. Her most

recent acting credits include Shotgun Players' *Vinegar Tom* (Ellen), Aurora Theatre Company's *Exit Strategy* (Sadie), Shotgun's *Kings* (Sydney Millsap) and *Kill the Debbie Downers! Kill Them! Kill Them! Kill Them Off!* (Olga), and San Francisco Playhouse's *Graveyard Shift* (Janelle). She is also a proud company member of Nice Tan Comedy, a queer WOC-led sketch comedy group based in San Francisco. Jackson would like to send her deepest gratitude to her family (blood and chosen) for their love, support, and moments of sanity in these trying times. (she/her) @little_miss_sj

WILL ENO (Playwright) is a theater-maker whose recent plays *The Underlying Chris* and *The Plot* premiered in 2019 at Second Stage Theater and Yale Repertory Theatre, respectively. *The Realistic Joneses* (Broadway) won a 2014 Drama Desk Award and was named *USA Today's* "Best Play on Broadway." The French premiere, *Juste Les Jones*, will be directed for the Paris stage by documentary filmmaker Frederick Wiseman. *The Open House* (Signature Theater) won a 2014 Obie Award, the Lucille Lortel Award for Outstanding Play, and a Drama Desk Award, and was one of *Time Magazine's* Top 10 Plays of the Year. He wrote the book for the award-winning *Skittles Commercial: The Broadway Musical*. He lives in Brooklyn with his wife Maria Dizzia and their daughter Albertine.

ANNE KAUFFMAN (Director) is a New York-based freelance director. She is the artistic director of New York City Center's Encores! Off-Center. Her recent credits include *Fire in my mouth* (New York Philharmonic), *Hundred Days* (New York Theatre Workshop, The Public Theater's Under the Radar Festival, La Jolla Playhouse), *The Lucky Ones* (Ars Nova), *Mary Jane* (NYTW, Yale Repertory Theatre), and *A Life* (Playwrights Horizons). She is a resident director at Roundabout Theatre Company, a founding member of The Civilians, a board member and associate artist with Clubbed Thumb, a member of the Stage Directors and Choreographers (SDC) Society Executive Board, and a trustee of SDC Foundation (SDFC). Kauffman's awards include three Obies, the Joan and Joseph Cullman Award for Exceptional Creativity from Lincoln Center Theater, the Alan Schneider Director Award, two Barrymore Awards, a Lucille Lortel Award, and a Lilly Award. (she/her)

KIMIE NISHIKAWA (Scenic Designer and Costume Designer) is a Japanese scenic designer based in New York. This is her A.C.T. debut. Recent New York, off-Broadway credits include *Ain't No Mo'* (The Public Theater), *The Light* (MCC Theater), and *Dr. Ride's American Beach House* (Ars Nova). Her work has also been seen at the Playwrights Realm, Clubbed Thumb, National Asian-American Theater Company, Classic Stage Company, JACK, and Dixon Place. Regionally, her work has been seen at McCarter Theatre Center, Kansas City Repertory Theatre, Actors Theatre of Louisville, Long Wharf Theatre, Marin Theatre Company, Portland Center Stage at The Armory, and Weston Playhouse Theatre Company. Her upcoming work includes *The Headlands* by Christopher Chen at LCT3 and *Gnit* by Will Eno at Theater for a New Audience. She holds an MFA from New York University's Tisch School of the Arts. kimienishikawa-design.com

RUSSELL H. CHAMPA (Lighting Designer) previously designed at A.C.T. for *The Hard Problem* (2016), *The Unfortunates* (2016), *Let There Be Love* (2015), *Maple and Vine* (2012), *Blackbird* (2007), and *Waiting for Godot* (2003). His current and recent projects include *Becky Nurse of Salem* (Berkeley Repertory Theatre), *About Alice* (Theater for a New Audience), *Log Cabin* (Playwrights Horizons), *Everest* (Lyric Opera of Kansas City), and *Thresh/Hold* (Pilobolus). Broadway credits include *China Doll* (Gerald Schoenfeld Theatre), *In the Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater) and *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). New York work includes The Public Theater, Second Stage Theater, Manhattan Theatre Club, and New York Stage and Film. Regional work includes Steppenwolf Theatre Company, The

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 **Member of the A.C.T. Master of Fine Arts Program class of 2020 appearing courtesy of Actors' Equity Association

Wilma Theater, Trinity Repertory Company, California Shakespeare Theater, the Mark Taper Forum, and The Kennedy Center. Thanks J+J! PEACE. russellchampa.com

LEAH GELPE (Sound Designer and Projections Designer) is

a New York-based designer whose credits include *Log Cabin*, *Antlia Pneumatica*, *Grand Concourse*, and *Circle Mirror Transformation* at

Playwrights Horizons; *Mary Jane* and *The Invisible Hand* for New York Theatre Workshop; *The Harvest* and *Slowgirl* for LCT3; and *Night Is a Room* for Signature Theatre. Gelpe has designed for the Guthrie Theater, Long Wharf Theatre, Berkeley Repertory Theatre, American Repertory Theater, and Yale Repertory Theatre. She has won two Lucille Lortel Awards, a Connecticut

Critics Circle Award, and was a recipient of the National Endowment for the Arts/Theatre Communications Group Career Development Program. leahgelpe.com

JOE GOODE (Choreographer) is

a choreographer, writer, and director widely known as an innovator in the field of contemporary performance for his willingness to combine movement with spoken word, song, and visual imagery. Goode has twice been awarded the Isadora Duncan Dance Award for Choreography as well as receiving a New York Dance and Performance Award (aka Bessie) for artistic achievement. He has also been awarded the John Simon Guggenheim Fellowship and the United States Artists Fellowship. His theater credits include *Hundred Days* at Z Space and *Girlfriend* at Berkeley Repertory Theatre, Actors Theatre of Louisville, and Center Theatre Group. Goode is the artistic director of the Joe Goode Performance Group and a professor at UC Berkeley in the department of theater, dance, and performance studies, where he teaches interdisciplinary performance and choreography. (he/him) joegoode.org

CHRISTINE ADAIRE (Voice 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

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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. (she/her)

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. (he/him/Black American)

JOY MEADS (Dramaturg), a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *Testmatch*, *Sweat*, *Men on Boats*, Edward Albee’s *Seascape*, *Her Portmanteau*, *The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke*, *Good Grief*, *Appropriate*, *Forever*, *Marjorie Prime* (2015 Pulitzer Prize finalist), *A Parallelogram*, *The Royale*, and *Sleep* (also: 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. Meads has also developed plays with Oregon Shakespeare Festival, New York Theatre Workshop, 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 co-founder of The Kilroys. (she/her)

JANET FOSTER, CSA (Casting Director) has cast for A.C.T. for eight seasons, including *Top Girls*, *The Great Leap*, *Her Portmanteau*, Edward Albee’s *Seascape*, *Men on Boats*, *Sweat*, *A Thousand Splendid Suns*, *King Charles III*, *Arcadia*, and *The Orphan of Zhao*. 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, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, and American Repertory Theater. Film, television, and radio credits include *Tracey Takes On New York*, *The Deal*, *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, and the mystery-thriller podcast *Passenger List*, featuring Patti LuPone. (she/her)

MEGAN MCCLINTOCK* (Stage Manager) returns to A.C.T. with *Wakey, Wakey*. Past A.C.T. credits include *A Walk on the Moon*, *Small Mouth Sounds*, *King Charles III*, *Between Riverside and Crazy*, *A Little Night Music*, and *Indian Ink*. Other Bay Area credits include productions

Globe, and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *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*, *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).

AMANDA MARSHALL* (Assistant Stage Manager) is honored to return to A.C.T. for her first production as an official member of Actor's Equity Association. She is based in San Francisco and has worked frequently at Magic Theatre, A.C.T., and Santa Cruz Shakespeare since graduating from UC Santa Cruz in 2017 with a BA in theater arts and psychology. Recent credits include production assistant on *A Christmas Carol* at A.C.T., assistant stage manager on *The Chinese Lady* at Magic Theatre, and stage manager on the legacy revival of *Oedipus el Rey* at Magic Theatre.

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 *Rhinoceros*, *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

Ciera Eis, *Assistant Director*
 Yusuke Soi, *Scenic Design Assistant*
 Sam Kusnetz, *Associate Sound and Projections Designer*
 Jason Vaughan, *Head Video Technician*

SPECIAL THANKS

David Kessler
 Rita Trumbo
 Lori Goldwyn

at Berkeley Repertory Theatre, California Shakespeare Theater, The Curran, Aurora Theatre Company, Marin Theatre Company, and San Francisco Opera. Regionally she has worked at St. Ann's Warehouse, La Jolla Playhouse, and Arena Stage. Her favorite Berkeley Rep credits include *Kiss My Aztec!*, *946: The Amazing Story of Adolphus Tips*, *Girlfriend*, *The Arabian Nights*, *The White Snake*, *No Man's Land*, and *Dear Elizabeth*. She has a BA in theater and history from Willamette University. (she/her)

ELISA GUTHERTZ* (Assistant Stage Manager) has been a Bay Area stage manager for over 25 years. Her most recent A.C.T. credits are *Testmatch*, *Rhinoceros*, Edward Albee's *Seascape*, and *Sweat*. She stage-managed *A Thousand Splendid Suns* at A.C.T., *The Old*

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:

Kimie Nishikawa (Scenic Designer and Costume Designer),
 kimienishikawa-design.com

Russell H. Champa (Lighting Designer),
 russellchampa.com

Leah Gelpe (Sound Designer and Projections Designer)
 leahgelpe.com

Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

@ACTSanFrancisco #ACTWakeyWakey



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A.C.T. STAFF

PAM MACKINNON *Artistic Director*

Artistic Director Emerita Carey Perloff

Producing Director Emeritus James Haire

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

Commissioned Artists Jeremy Cohen and Dipika Guha; Eisa Davis; Lorena Feijoo, Alfredo Rodriguez, Damaso Rodriguez, and Caridad Svich; Casey Lee Hurt; Kate Kilbane and Dan Moses; Susan Soon He Stanton; Mfoniso Udofo; Anne Washburn

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Wig Shop Lindsay Saier, *Wig Master* Sara Leonard, *Wig Supervisor* Rayna Weil, *Wig Fellow*

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JENNIFER BIELSTEIN *Executive Director*

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Conservatory Accompanists Daniel Feyer, Christopher Hewitt, Louis Lagalante, Paul McCurdy, Thaddeus Pinkston, Naomi Sanchez, Katelyn Tan

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A.C.T. PROFILES



PAM MACKINNON (Artistic Director)

is celebrating her second 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), *Amélie: 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, Tony and

Lucille Lortel nominations). Her most recent credits include Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company), and Edward Albee's *Seascape* (A.C.T.). She is an artistic associate of the Roundabout Theatre Company, an advisory board member of Clubbed Thumb, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She just completed a three-year term as the executive board president of the Stage Directors and Choreographers Society (SDC), and continues to serve on the board. 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. (she/her)



JENNIFER BIELSTEIN (Executive Director)

joined A.C.T. in 2018 with more than 25 years of theater management experience. She serves on the board of Theatre Forward, is a member of the International Women's Forum, 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, as well as 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, has been recognized in Louisville's *Business First's* 40 Under 40, and was named by *Twin Cities Business* as a Person to Know and a Real Power 50 member by *Minnesota Business* magazine. 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. (she/her)



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 MFA Program from a two- to a three-year course of study

and the further integration of the MFA Program faculty and student body with A.C.T.'s artistic wing, while also teaching and directing in the MFA 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. (she/her)

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

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

Address: 405 Geary Street and
1127 Market Street

Tel: 415.749.2228

Fax: 415.749.2291

Online: act-sf.org

Visit our website for hours of operation

SPECIAL SUBSCRIPTION DISCOUNTS

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

SINGLE TICKET DISCOUNTS

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub for details. Find us on Facebook and Twitter for other great deals. 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 50%. For more information call Anthony Miller at 415.439.2424.

AT THE THEATER

The Geary lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

Enjoy full bar service, Humphry Slocombe ice cream, sweet treats and savory snacks in Fred's Columbia Room on the lower level and in the Sky Bar on the third level. Avoid the long lines at intermission by preordering bites and beverages. At intermission simply go to your reserved space to find your preordered treats waiting for you—there's no extra charge. Beverages with lids or caps are permitted in the theater. Food may be enjoyed only in the lobbies and bars.

CELL PHONES

If you carry a pager, beeper, cell phone, or watch with 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 415.439.2397 in an emergency.

LATECOMERS

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

LISTENING SYSTEMS

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

AFFILIATIONS

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



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



The 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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Support for Open Captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. 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 will be taken there. If you've left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

GEARY THEATER EXITS

