FEBRUARY 2026

A.C.T. AMERICAN CONSERVATORY THEATER

THIS IS YOUR THEATER, SAN FRANCISCO

25 26 SEASON

SEASON 59



PARANORMAL ACTIVITY

BY **LEVI HOLLOWAY**

DIRECTED BY **FELIX BARRETT**

RESTAGED BY **LEVI HOLLOWAY**

encore

COMING SOON TO A.C.T.

A WORLD PREMIERE CO-PRODUCTION WITH VINEYARD THEATRE

||: GIRLS :||
||: CHANCE :||
||: MUSIC :||

BY **EISA DAVIS**

DIRECTED BY **PAM MACKINNON**

MAR 12-APR 19 | STRAND THEATER

"THE KINETIC ENERGY THAT SURROUNDS [EISA DAVIS] IS PALPABLE AND CONTAGIOUS"
—AMERICAN THEATRE

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

GET YOUR TICKETS TODAY AT ACT-SF.ORG/GIRLS

THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its eighth year under the leadership of Tony Award–winning Artistic Director Pam MacKinnon, and its first year under Interim Executive Director David Schmitz, A.C.T. is charged with fulfilling its mission to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. A.C.T. is a Tony Award–winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. The organization values inclusion, transformational learning, participation, and rigorous fun.

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

A.C.T. is steadfastly committed to transformative learning through its Conservatory, which offers a robust array of theater-based classes and training programs, including Studio A.C.T., the Young Conservatory, Summer Training Congress, San Francisco Semester, and A.C.T.@work. These programs help participants discover their inner artistry, while also training the artists who will shape the cultural landscape of our society.

In addition, our Education & Community Programs bring theater and arts education curricula to schools and community-based organizations across the Bay Area. For over a decade, these programs have provided annually close to 20,000 young people and educators from around the region with opportunities to experience the transformational potential of dramatic storytelling, critical thinking, and creation through collaboration, and have fostered the artists and audiences of the future.

This is your theater, San Francisco. Welcome!

LAND ACKNOWLEDGMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We are proud to offer deep gratitude to the tribal band of Ramaytush Ohlone (pronounced rah-my-toosh o-lone-ee) peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day. A.C.T. donates to the Shuumi Land Tax to support the rematriation of these Indigenous lands. For more information on how you can support the Ohlone community, please visit act-sf.org/indigenous-community.

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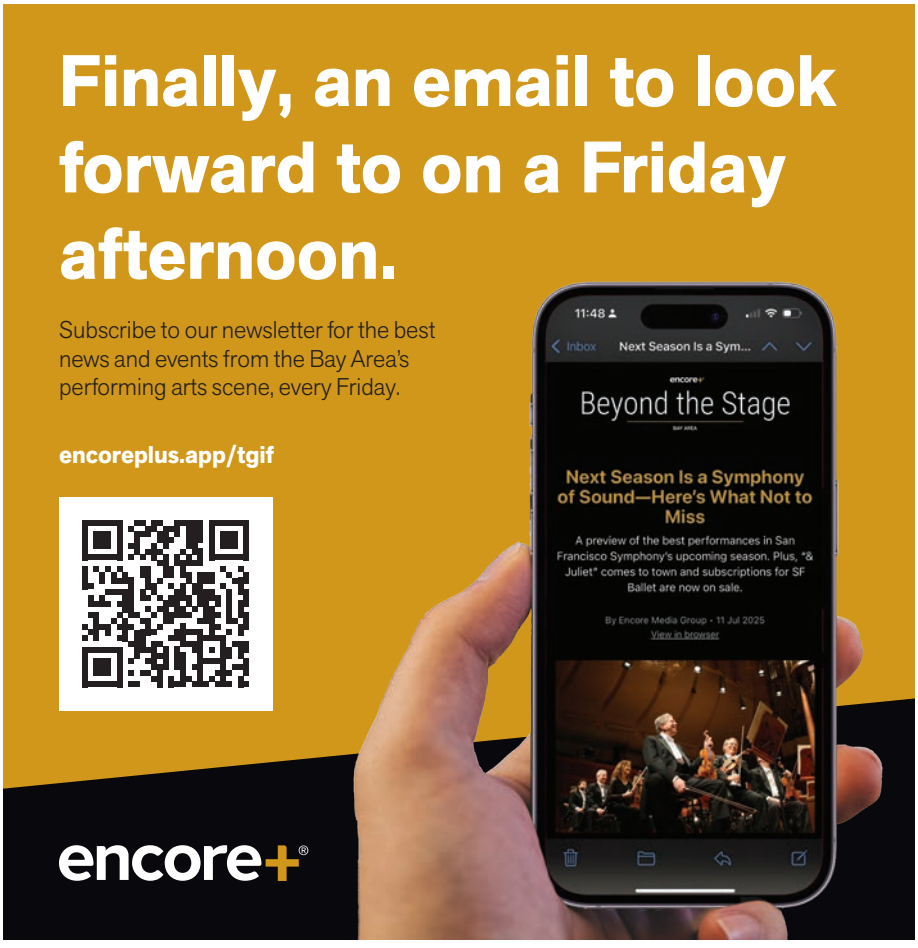
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American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings, *Artistic Director* 1986–92. Carey Perloff, *Artistic Director* 1992–2018.

Cover photo: Cher Álvarez, photo by Kyle Flubacker





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Cher Álvarez, photo by Kyle Flubacker

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VIERA WHYE

VOLUNTEER!

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

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

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

SAN FRANCISCO SEMESTER

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YOUNG CONSERVATORY YC

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LETTERS FROM A.C.T. LEADERSHIP

WELCOME, FRIENDS, TO *PARANORMAL ACTIVITY*!

Theater is usually a geographically specific artform, but not this production. Four not-for-profit theaters were approached by a London commercial producer to join forces to build this show for audience across the country. A.C.T. is the final US theater to host what started at Chicago Shakespeare Theatre this fall, then played in the Ahmanson in Los Angeles, and Shakespeare Theatre in Washington D.C. It was a test balloon to see if American theater audiences would go for it. They have! And there is plenty written about this cross-country production by horror aficionado bloggers, theater feature writers and critics in the first three cities about the fun ride.

I want to take a moment, however, to write about the play script, not the production, as this story started as words on the page. Chicago-based playwright Levi Holloway's script grabbed my attention by page two with the simple sentence: "Places aren't haunted, people are." I knew I was in for a treat, just as a reader before ever being an audience member. Equally, his stage directions, full of playful specificity filled me with glee.

"James eases slowly toward the door, mom seat-belting Lou on the approach."

"Both shock-numb as after the detonation of a land mine, counting which limbs are lost."

This is a well-made play with psychology and relationships at the center. The stagecraft of misdirection, tricks, smoke, mirrors (and magnets—ask me about my surprising experiences with magnets as a director), while so fun, are only as winning as the strong play with characters in believable stress.

Lou and James are one year into marriage, looking for a fresh start. They are getting to know each other, now navigating a new house, a new job, a new country, where tea is preferred over coffee. The setting is definitionally domestic. From the outside: "Beautiful couple. Beautiful home."

But we all know a fresh start is rarely as simple as a move, even across an ocean, and that sentence from page two turns out to be everything.

I'm excited for A.C.T. to be a part of *Paranormal Activity*'s journey, and for you to see it at the Toni Rembe Theater. To feel how this play is realized into an event by a wonderful cast, director, and design team. Hold on tight. This one is scary. "Places aren't haunted, people are."

Enjoy!



Pam MacKinnon
Artistic Director

We are so thrilled to have you join us for this fantastic production of *Paranormal Activity*! If this is your first time at A.C.T., WELCOME. If you've been coming for many shows over several years, WELCOME. However this note finds you, welcome, and thank you for being here for the show.

Paranormal Activity is an exceptional play—thrilling yes, but also an incredible work of art that the *LA Times* called "the year's best staged production." There are shocking events about to transpire on the Toni Rembe stage, and the craftsmanship, the level of theatrical skill you are about to witness, is staggering. As an arts administrator, how this experience made its way onto our stage is equally interesting (thanks for allowing me this nerd moment). This production is a co-production between A.C.T., Chicago Shakespeare Theater, Center Theatre Group in LA, and DC's Shakespeare Theatre Company, in partnership with Simon Friend, a British producer who is currently running this show on the West End. It is not every day that four of the most significant regional theaters, a commercial producer, and a major movie franchise get together to bring a production to life.



Having seen the production in Los Angeles, I know for a fact that you are in for an exceptional experience. I invite you to sit back and open yourself up to everything that is possible in this experience. I have been working in theater for nearly 30 years, and for me, watching *Paranormal Activity* is singular in both the number of goosebumps I experienced, the number of gasps I uttered, and just how much fun I had experiencing the craft on display. **I am so happy you are here!**

Coming up next at A.C.T., we'll be bringing you a world premiere in collaboration with Vineyard Theatre Company in New York: *//: Girls ://: Chance ://: Music ://*, a new play with music from A.C.T.-commissioned playwright Eisa Davis, the singular writer-musician-actor whose keen ear for the language and inner lives of adolescent women brought us the Pulitzer finalist *Bulrusher*, as well as the 2024 Warriors concept album with Lin-Manuel Miranda. *//: Girls ://: Chance ://: Music ://* will be directed by our very own Pam MacKinnon in her last production as A.C.T.'s Artistic Director, and the show embodies the commissioning/workshop process of which A.C.T. is so proud. It'll play at the Strand Theater March 12–April 19—we hope to see you there!

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

Thank you for making A.C.T. YOUR theater. Enjoy the show!



David Schmitz
Interim Executive Director

RULES OF PLAY

WE ARE TOGETHER TO CELEBRATE LIVENESS.

All and any laughter is welcome. Laughter from many that can make a whole room shake. Laughter that is a beacon of any one person's connection to the story told. And laughter that betrays nerves as a story builds tension. Please laugh and let others around you laugh. It is why we have come together.

We encourage all response. You, the audience, are part of the storytelling equation. Feel free to express yourself and let those around you express themselves. We are building a community with each performance.

Theater is alive and precious in that aliveness. The stories are honed and rehearsed and told with—not just to—you, the audience. If you miss a phrase or two, please know that the show will take care of you. It'll come round again to catch you up and pull you forward. You can trust in the craft, so you can enjoy yourselves.

We ask that you turn off your mobile devices during the performance. This is out of respect for us all coming together to be part of a story told in this space and in living time.

Please share the fun. We ask that you save taking photos or video to before and after the performance and during intermission. We love seeing posts on social media: our programs held high among friends, floating before the set or curtain or lobby spaces. Tell folks about your experience. These shows have short runs and then are gone.

We encourage you to be present, mindful, and together in these spaces. Be kind to your neighbor and fellow theater lover. Help nurture and welcome new and young theater goers; for some this is their first time seeing a play. Give each other room, but also smile and say hello, as you pass on the way to your seats, or at intermission standing in a line, or as you walk out into your city.

WELCOME TO A.C.T. THIS IS YOUR THEATER.

Our intent is to be a truly inclusive theater, welcoming to all. Including these in each program was influenced by artist Dominique Morisseau's Rules of Engagement.

ONE WEEKEND ONLY!

CHRISTIAN CAGIGAL'S
WITCHING HOUR

Spells, Stories, and Strange Happenings
in an intimate corner
of the historic Toni Rembe Theater

Climb into the Garret, perched high above the Toni Rembe Theater, for an unforgettable evening of spine-tingling illusions, mind-bending magic, and ghostly tales of the Toni Rembe Theater's 116-year history.

With a menagerie of weird artifacts, from antique dolls to ouija boards, you'll experience magic, mind-reading, and storytelling that will open a portal into another realm and create a night where reality and mystery collide.



Photo by Cheshire Isaacs.

MARCH 6–7
THE GARRET AT THE TONI REMBE THEATER

Get tickets today at **act-sf.org/witchinghour**

AGE RESTRICTIONS: 16 AND OVER ONLY. There is nothing overt or inappropriate in the show however, this is a fun and sophisticated evening for grown-ups and their mature teens. We appreciate your understanding.

PAM MACKINNON
Artistic Director

DAVID SCHMITZ
Interim Executive Director

A.C.T. AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

BY SPECIAL ARRANGEMENT WITH PARANORMAL PICTURES AND MELTING POT

IN CO-PRODUCTION WITH CHICAGO SHAKESPEARE THEATER, CENTER THEATRE GROUP, AND SHAKESPEARE THEATRE COMPANY

PRESENT

PARANORMAL ACTIVITY

BY LEVI HOLLOWAY
DIRECTED BY FELIX BARRETT
RESTAGED BY LEVI HOLLOWAY

THIS PRODUCTION IS MADE POSSIBLE BY

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AMERICAN CONSERVATORY THEATER
BY SPECIAL ARRANGEMENT WITH PARANORMAL PICTURES AND MELTING POT
IN CO-PRODUCTION WITH CHICAGO SHAKESPEARE THEATER,
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PRESENT

PARANORMAL ACTIVITY

BY **LEVI HOLLOWAY**
DIRECTED BY **FELIX BARRETT**
RESTAGED BY **LEVI HOLLOWAY**

THE CAST

Cher Álvarez	Lou
Shannon Cochran	Carolanne
Kate Fry	Etheline Cotgrave
Travis A. Knight	James

UNDERSTUDIES

Caron Buinis	Carolanne / Etheline Cotgrave
Caroline Hendricks	Lou
Michael Holding	James

STAGE MANAGEMENT

Melanie J. Lisby	Production Stage Manager *(through March 8)*
Julie Jachym	Assistant Stage Manager *(through March 8)* / Stage Manager *(starting March 10)*
Dick Daley	Assistant Stage Manager *(starting March 10)*

CREATIVE TEAM

Fly Davis	Scenic & Costume Designer
Anna Watson	Lighting Designer
Gareth Fry	Sound Designer
Luke Halls	Video Designer
Chris Fisher	Illusions Designer
Bob Mason	Casting
what iF we Productions	Co-Production Technical Supervisor

A.C.T. PRODUCING TEAM

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

SETTING

Present day, London

By arrangement with Paramount Pictures and Melting Pot
In co-production with Chicago Shakespeare Theater, Center Theatre Group, and Shakespeare Theatre Company.

Based on the Paranormal Activity films, first written and directed by Oren Peli and brought to the screen by Blumhouse and Solana Films
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The actors and stage managers employed on this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law.

TRAINING THE NEXT GENERATION

YOUNG CONSERVATORY YC

A.C.T. AMERICAN CONSERVATORY THEATER

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

CLASSES

Summer Session is enrolling now! June 8–August 7

Sign up for classes for students grades 3–12—all experience levels are welcome!

SEE THE STARS OF TOMORROW—TODAY!

Summer Musical Theater Institute

A 2.5-week/14-day, by-audition intensive designed for advanced high school performers (rising 10th–12th grade) desiring disciplined university-level training in musical theater in preparation for applying to competitive performing arts programs.

Check out the final Showcase performance on Tuesday, June 23 at 6 p.m. at Feinstein's at the Nikko!

New Pages: A Festival of Commissioned Works

The Young Conservatory has been commissioning original material written specifically for young actors for decades. This coming spring, we've commissioned six writers to create monologues and scenes inspired by conversations with Young Conservatory students in grades 9–12. Participating writers: Gaby Alter (*Nobody Loves You*), Ryan Nicole Austin (GRAMMY nominee, *Co-Founders*), Eugenie Chan (T*he Truer History of the Chan Family*), Peter Sinn Nachtrieb (*boom*), Mara Nelson Greenberg (*Do You Feel Anger?*), Liliana Padilla (*How to Defend Yourself*)

May 22 and 23 | The Rueff at A.C.T.'s Strand Theater

Don't miss the YC 2026 Summer Musical: Shaina Taub's musical *Twelfth Night*!

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

Performing August 7–16 at A.C.T.'s Strand Theater









Photos by Bekah Lynn Photography

Visit act-sf.org/yc to learn more about exciting opportunities for your young actor!



Cher Álvarez.
Photo by Kyle Flubacker.

INVISIBLE STITCHES – THE CREATION OF *PARANORMAL ACTIVITY*

As the tour of *Paranormal Activity* made its way from Los Angeles to Washington, DC, and eventually to San Francisco, A.C.T. Artistic Director Pam MacKinnon sat down with playwright Levi Holloway and illusion designer Chris Fisher to discuss the process of creating such a unique show.

Pam MacKinnon: Thanks for doing this, Chris and Levi, from multiple time zones around the world. I would love to start just talking about the genre. Working in genre as theater artists, what excites you about that?

Levi Holloway: I don't know that we ever approached this specifically as a genre piece. It's baked into the title that it's a scary movie, scary play, but I think we approached it as more of a human story that had elements of genre. But mostly we've set up to tell a story about a marriage and the cracks therein.

In terms of deploying horror into the show, I think it's hard to take a populist approach because it's not like one thing scares everybody. So we had to ask ourselves straight away what scared us and have faith in that. And we just started talking about our nightmares and great books we've read or films we've seen or plays we've seen. And the whole design team and Chris and [director] Felix [Barrett] and I, we all shared the same sense of mischief and just started playing and spent most of our time just laughing as we conjured up these nightmares on stage.

Chris Fisher: *Paranormal Activity* is not necessarily one specific thing. I think what was exciting was for us to talk through our films, what did scare us, what different things were, why did they scare us as well? And also film is one thing, but what scares you on film is not always going to scare you on stage, and in fact, often won't scare you on stage.

We often talked about the *Jaws* effect where what you are not seeing is sometimes as scary as what you can see. And seeing the fin and hearing the music is scarier than

seeing the mechanical mouth of the shark come out. It's like, fuck, what's going to happen?

Where Levi's an absolute genius, is just you want to feel everything's natural. The dialogue is natural. We've created this amazingly beautiful, naturalistic set with [lighting designer] Anna Watson's lights as if passing by. You feel at home. The scariest things happen when you relax into something and then it hits you.

Pam: So when you got this assignment, then did it turn into collaborative conversation? Can you take me through a little bit from assignment, to here's a play?

Levi: When it landed on my desk, I was a little scared of it, ironically, because the movie is so well known and the IP has a lot of baked-in expectations. I was skeptical that you could translate a movie that is found footage horror film into a stage show.

Pam: Right, exactly. It's the found footage part of it instead of having that cinematic POV, how does that translate?

Levi: Felix and I, we met and just fell into a mutual adoration. We had the same palette and tastes, and we knew that we didn't want to go the route of deploying screens or using a multimedia setup because maybe that'd be a little expected. It was tonal, if anything. Can this be about a couple beset by something? So we knew that to achieve the spectacle we wanted and to make it emotional, we needed to bring in someone.

Chris is not only this brilliant engineer, he also has a pretty fucked up imagination. I see him partly as a music conductor, and he really understands the music of horror. We knew as we built the show that we had to create a wide shot, that we had to have this open face sandwich of a set. It's voyeurism, and that's what the film is. The film said this is real and you shouldn't be seeing it. So we wanted to achieve that too, but in a really an honest way where you have to hide your mischief in plain sight.

We right away got entrenched in research surrounding the spiritualist movement and mediums in the Victorian era in London and London's relationship with ghosts, particularly as attached to World War I and mesmerists and stuff like that. And I just became really fascinated in that and really, really turned on by it. And Chris has a really deep wealth of knowledge of that stuff.

Pam: Oh, that's great. Chris, why is that an interest of yours?

Chris: The sort of 19th century magician, spiritualist, clairvoyant, there were different labels, and ultimately a lot of them used similar techniques, and you can go back and study these things. I love the way a lot of modern day tricks will pull from the way things were done in those days. I love studying these old books and the little hand-drawn drawings and things like that.

The play originally was going to start very, very differently to how it does now. It was going to start effectively with a kind of spiritualist character taking members of the audience and mind reading. We heavily explored into that. And in fact, workshopped some illusions around that.

There is still an element of that. When you're in a seance or whatever it is and odd things start to happen, and you're like, did I see that move? Did that happen? It's a way to build up suspense. And that's the way those kind of mediums would work. So that was a great place to start.

Very early on, we went into a big workshop space. I had some stuff built and we just workshopped these four, five, six tricks with crude bits and pieces. And then we finished being able to work out four or five sequences, which we were excited about. And off the back of that, we were able to then sit back at the table and go, okay, what might our house be, bearing in mind that we need this to be here, we need that to be there.

Because the important thing about putting any kind of illusion into a show is it has to serve the narrative, it has to be embedded into it, which is why I was so excited to be part of a project where I'm literally right there at the very start. Sometimes, when a consultant comes in later in the process, you can see the trick coming a mile off and it just feels misplaced. Whereas I'd like to think that everything within this show is part of the narrative. It's all being carefully woven into Levi's text, into the direction. And just like I say, it feels part of it.

Pam: Let's talk a little bit more about actors. Are there actors who are better suited to work with illusions? What do you look for in an actor for this kind of work?

Chris: I go in and I do a talk at the beginning, actually. I do a little semi-introduction to magic and I say, "This is what misdirection is. This is what sleight of hand is." And we do a couple of tricks and we explain how we are going to apply this to this show. And explain that you're going to be doing any of these techniques within the show and it's going to feel clunky and contrived and difficult and weird and you're going to feel very exposed and you're going to think everyone's going to see.

We've been very blessed with the actors that we've had on this show that they have totally risen. They are doing magic. They are doing on that set, in a different way, what magicians are doing on stage in Vegas. So for me, it's finding actors that can be flexible in terms of taking on a new skill that they would never have done before and working with that and going along for the journey with it as well.

Pam: There's an accumulation of a new skillset, and they don't forego what they've entered the room with, but they keep on.

Chris: It's hard because sometimes, they've been living in the script, and then I come along and say, "You've got to do this, this, and this." And everything sort of falls apart a little bit in the middle while they have to try and do that and then that and then that. And I always say, "Don't worry, it all comes out in the mix." And at the end it clicks.

Pam: Right, right. Because as they're stitching together this marriage play, at times they might need to choreographically do something that isn't inherently natural.

Chris: And there'll be invisible stitches.

Pam: Invisible stitches—I like it. It sounds like a band I would want to go to.

So it's also interesting to me because it's such a domestic play, and yet it also delivers on that level of event. I mean, Chris, you have worked on some very big shows that deliver on big performance, big story, like *Stranger Things* and *Harry Potter*. Whereas I feel like *Paranormal* is a slightly different thing. It feels domestic. I fear I'm asking you to categorize something that is unique. But is this event theater or is this a marriage play? Is this closer to *Virginia Woolf* or is this closer to *Stranger Things*?

Chris: Well, I feel it's a play. *Stranger Things* is set in a world of monsters and *Harry Potter* is set in a world of witches and wizards and time travel. But this is real and it's a play. It's ultimately a play.

Levi: Yeah, I agree. In rehearsal, I would often say the movie is, as Felix puts it, a masterclass in restraint. That first movie hides its teeth. And I think that we do the same thing. We strive to restrain ourselves. As Chris put it earlier, the bigger you go, you give space for comedy, you give space for things you don't intend. So everything's very specific. In rehearsal, I don't want to see the writing. I want to hide the writer. So I'll see a pass at a speech that I've written and say, "Oh, I see the writer in that. I have to hide him." And the same thing goes for the acting or the sound. Gareth Fry's wonderful sound design, sometimes you don't even know that you're hearing something atonal that's underneath, something very menacing that is subliminal.

So I think it's a marriage play, but it's a marriage of the mundane and something more spectacle driven. We weaponize the mundane. And in giving the audience something that's very familiar to them, this peek inside of a marriage, you do settle them into a place of not comfort exactly, but ease for a second because they see something they recognize. And then you get to introduce the uncanny...if you do it at the right time and in the most honest way possible.

And Chris and Anna and [scenic & costume designer] Fly [Davis] and Gareth and Felix and myself and the actors and the crew, we're all on that stage all the time. If anything, we are the ghosts in the show. So when you see a headlight pass over the characters, that's Anna. Or when you see a door creak open upstairs, there's Chris. And that's the enjoyment I get out of it. In addition to watching the audience watch the show, because we all just love doing that, my favorite part is watching all my friends be invisible on stage.

PARANORMAL ACTS

BY VIERA WHYE, ASSOCIATE DIRECTOR OF COMMUNITY ENGAGEMENT, JOY MEADS, DIRECTOR OF DRAMATURGY AND NEW WORKS, AND AUSTIN RIFFELMACHER, LITERARY MANAGER & CASTING ASSOCIATE

Paranormal Activity, a new story live on stage, offers the thrilling opportunity for A.C.T. Education and Community Programs to act upon our commitment to engage local artists that make A.C.T. truly San Francisco's theater. In the spirit of *Paranormal Activity*, A.C.T. has commissioned three exceptional Bay Area playwrights to write their creepy, spooky, and chilling ghost stories that have been recorded by three equally talented artists. We are excited to share these stories with you during the run of this production.

And the spooks continue! We are also excited to share that we have hosted a ghost story writing contest for local high school students. These brilliant and imaginative young minds have submitted their short ghost stories. Just as with our commissioned writers, our winner Benjamin Fan had their story, "Feeding the Dog," recorded by actor and A.C.T. teaching artist Adam Mendez Jr., and we are thrilled to share it alongside the other professional artists.

With these stories we hope to surprise you, perhaps send a shiver down your spine, or bring about that same nervous laughter that something unexpected is around the corner, to extend your *Paranormal* theatrical experience. We can't wait to hear you scream out loud!

Featured Local Artists: Ida Cuttler and Brenda Arellano, Carlos Aguirre and Michael Asberry, Aidaa Peerzada and Michelle Talgarow.

About the Playwrights



Carlos Aguirre has been performing and educating in the Bay Area for over 25 years. He is also currently producing his original rap and beatbox adaptation of Edgar Allen Poe's "The Tell Tale Heart," as well as recording and releasing new music. Aguirre shares his experience by teaching at various schools and at-risk environments throughout the Bay Area.

"The best spooky stories force your imagination to do the heavy lifting. For me, there's something innate… something primal about your mind trying to wrestle with and control that fear."



Ida Cuttler is a theater artist from San Francisco and graduate of Ruth Asawa School of the Arts. Ida was a company member of The Chicago Neo-Futurists. Ida received her MFA in playwriting from the David Geffen School of Drama at Yale. She is a 2025-2026 Alliance/Kendeda National Graduate Playwriting Award Finalist and 2025 winner of the Chesley/Bumbalo Award.

"Good ghost stories are like good jokes in that they play with our expectations, manipulate our anticipation, systematically reveal themselves to us detail by detail; leading us down that twisted forest path at night, through the dark hallway in the forbidden mansion, right up to the door where we hear a knock and must ask: 'Who's there?' and are answered by a wonderful and undeniable whole-body feeling of surprise."



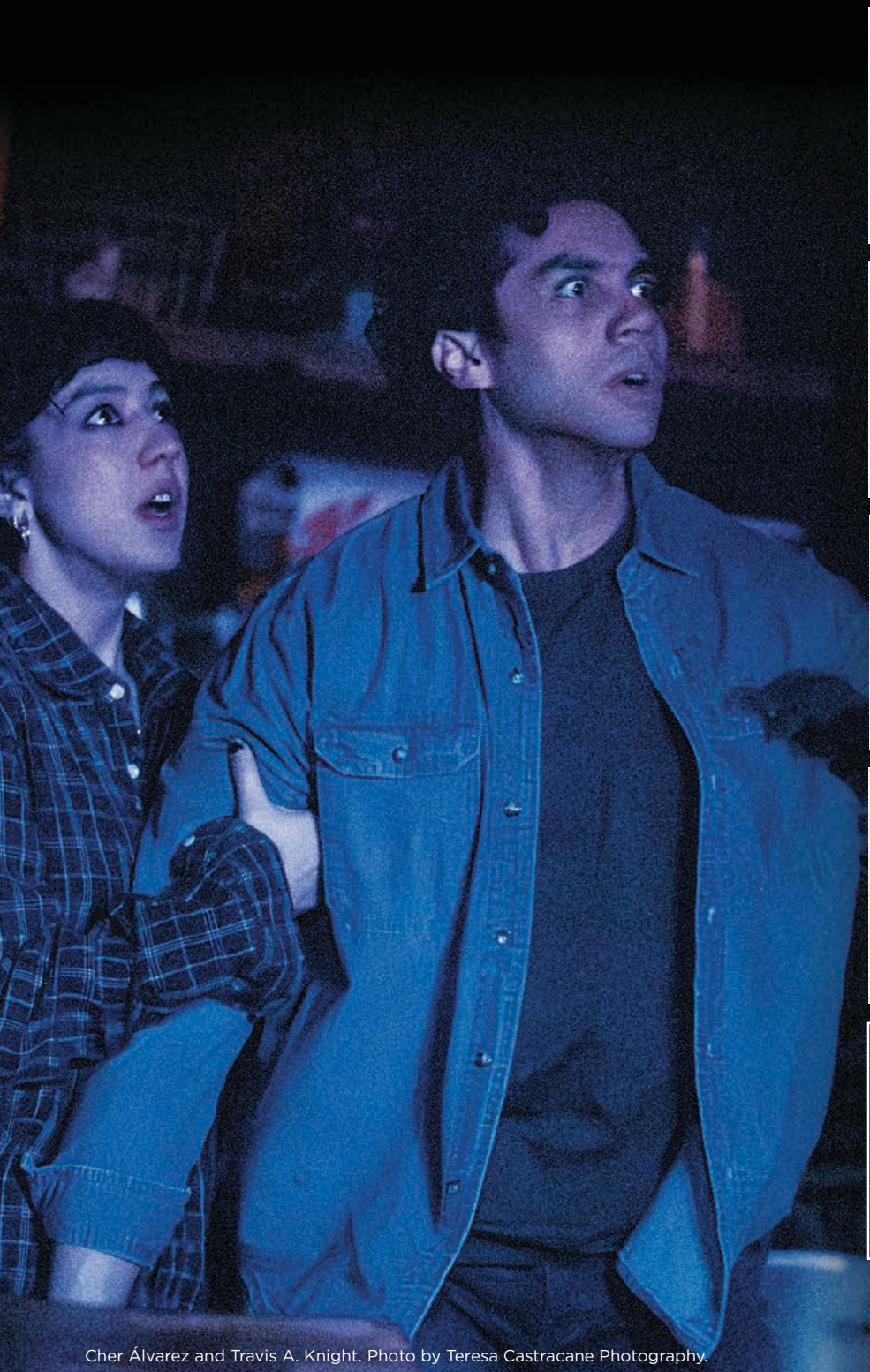
Aidaa Peerzada is a Black and Pakistani American multi-disciplinary theatre maker based in the Bay Area. Her plays include Children of the Wise (46th Bay Area Playwrights Festival, Playwrights Foundation), Lenora II (Matchbox Reading Series, Crowded Fire Theatre), and One Google and One (SFBATCO).

"Ghost stories explore how intimately connected we are to the past. It's a genre that can hold how it feels to live on stolen land, as a descendant of stolen people."

Scan the QR code to learn more!

SCARY MOVIES THAT TAKE PLACE IN THE BAY AREA

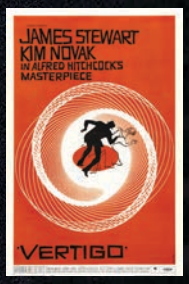
Looking for more of those goosebumps that Paranormal Activity gives you? Check out these scary movies that take place in the Bay Area...and possibly in your neighborhood.



Cher Álvarez and Travis A. Knight. Photo by Teresa Castracane Photography.



Invasion of the Body Snatchers (1978)
Director Philip Kaufman



Vertigo (1958)
Director Alfred Hitchcock



D.O.A. (1950)
Director Rudolph Maté



Sudden Fear (1952)
Director David Miller



Zodiac (2007)
Director David Fincher

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Photo by Bekah Lynn

SOCIAL EVENTS!



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BEHIND-THE-SCENES EXPERIENCES!



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

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

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A Lesser Evil (n/a)

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DO YOU BELIEVE IN SPIRITS?

BY KARINA PATEL, LITERARY ASSOCIATE, CHICAGO SHAKESPEARE THEATER



Cher Álvarez and Patrick Heusinger. Photo by Kyle Flubacker.

Does the name Sir Arthur Conan Doyle sound familiar? You might recognize him as the famous author of the beloved Sherlock Holmes series, but did you know he also holds a prominent place in the history of the spiritualist movement? The Spiritualist movement emerged in the 19th century as a belief that—through mediums, seances, and Ouija boards—living humans could speak with the dead. After the death of his wife, son, and nephew, Doyle became obsessed with finding ways to communicate with the dead. He dedicated fourteen years of his life to researching and attending spiritualist conferences around the world, and even thought that it was "the most important thing in the world." Before he died, he proclaimed that he would prove the existence of spirits by ringing a bell at his own funeral. On July 13, 1930, around six thousand people filled London's Royal Albert Hall to attend Doyle's funeral with one burning question: would his spirit appear? Although the bell did not ring, Doyle's biggest impact on the world of spiritualism was ultimately his staunch belief in it.



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WHO'S WHO



CHER ÁLVAREZ (Lou) Television: *Sugar* (Apple TV); *Leverage: Redemption* (Amazon); *NCIS Hawai'i* (CBS); *Chicago Med, Chicago PD* (NBC); *Station 1* (ABC); *Shameless* (Netflix). Education: BFA in Musical Theatre, Webster Conservatory of Dramatic Arts. Chicago: Steppenwolf Theatre Company, Goodman Theatre, Writers Theatre, Drury Lane. Regional: Berkeley Repertory Theatre, American Players Theatre.



SHANNON COCHRAN (Carolanne) Off-Broadway: *Bug*-American premiere (Barrow Street Theatre, Obie Award winner). Tour: *Harry Potter and the Cursed Child, August: Osage County, Cabaret*. Regional: Steppenwolf Theatre, *The Christians, Man from Nebraska*; Mark Taper Forum, *Space*; Geffen Playhouse, *POTUS*; Long Wharf, *Private Lives*; The Old Globe,*The Last Goodbye*; South Coast Repertory, *A Doll's House: Part 2* (world premiere); Writers Theatre, *Buried Child, The Importance of Being Earnest*; Goodman; Chicago Shakespeare Theatre; Victory Gardens; Cincinnati Playhouse. International: Bug world premiere (Gate Theatre); *The Man Who Came to Dinner* (Steppenwolf Theatre/Royal Shakespeare Company). Film: *The Hand That Rocks the Cradle, The Twin, The Ring, Star Trek: Nemesis, The Babe, Captive State*. Television: *Ballard, Scandal, The Office, Law And Order: SVU, Modern Family, NCIS, Star Trek: DS9, The Next Generation*, etc. Awards: Obie, Theatre World Award, Joseph Jefferson Awards, Golden Earbud.



KATE FRY (Etheline Cotgrave) Off-Broadway: *A Minister's Wife* (Lincoln Center Theatre). Regional: McCarter Theatre Center, Center Theatre Group, Repertory Theatre of St. Louis. Chicago: *Henry V, As You Like It, Henry IV parts 1 and 2* (Royal Shakespeare Company), *The Merchant of Venice, The Molière Comedies, The Taming of the Shrew, Love's Labor's Lost, The Two Gentlemen of Verona* (Chicago Shakespeare Theater), *The Cherry Orchard; A Winter's Tale; Ah Wilderness!; A Christmas Carol* (Goodman Theatre); *Birthday Candles*; *Mother of the Maid*; *The Beauty Queen of Leenane*; *Outside Mullingar* (Northlight Theatre); *Wife of a Salesman*; *Marjorie Prime*; *Hedda Gabler*; *Oh Coward!* (Writers Theatre); *Mousetrap*; *The Belle of Amherst*; *Electra*; *Arcadia*; *Twelfth Night*; *Piano*; *The Romance Cycle*; *An Ideal Husband*; *Caroline, or Change* (Court Theatre); *In the Next Room, or the Vibrator Play* (Victory Gardens Theatre). Awards: Four Joseph Jefferson Awards, Sarah Siddons Award, Court Theatre's Nicholas Rudall Award, Chicago Tribune actress of the year.



TRAVIS A. KNIGHT (James) REGIONAL: A Red Orchid Theatre: *Turret* (Jeff Award nomination), *Revolution* (director), *The Malignant Ampersands, Grey House, Small Mouth Sounds*; Steppenwolf Theatre Company: *The Crucible*; Goodman Theatre: *Toni Stone, Ah, Wilderness!, A Christmas Carol, The Sign in Sidney Brustein's Window, Measure for Measure, Camino Real*; American Players Theatre: *The Tempest, The Glass Menagerie, Richard III, Troilus and Cressida, Two Gentlemen of Verona*; Milwaukee Chamber Theatre; Northlight Theatre; Drury Lane Theatre. FILM: *Rabbit, Rabbit, Henry Gamble's Birthday Party, Survivor, Soldier, Sinner, Savior, Runner*. TV: *Chicago Fire, Chicago P.D., Chicago Med, Mind Games*. OTHER: Motion capture performer for NetherRealm Studios and Raven Software (*Mortal Kombat 1, Call of Duty: Black Ops 7*), named one of Newcity Stage's Players 50 (2025). Associate Artistic Director and ensemble member at A Red Orchid Theatre. Love to Susan and Daschel. travisaknight.com. (he/him)

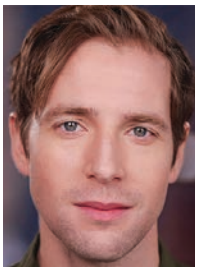


CARON BUINIS (U/S Carolanne, Etheline Cotgrave) has performed in theatres throughout the Chicago area including Chicago Shakespeare Theatre, Paramount Theatre Aurora, Marriott Lincolnshire Theatre, Drury Lane Theatre, Congo Square Theatre/ Steppenwolf 1700, TimeLine Theatre, Windy City Playhouse, Porchlight Music Theatre, Kokandy Productions, Fox Valley Repertory, Piven Theatre Workshop, Theatre at the Center, and others. Regional theatres include Asolo Repertory Theatre, Penobscot Theatre, Forward Theatre, George Street Playhouse and Nebraska Repertory Theatre. Television performances include roles on *Chicago Fire* and *Chicago P.D.* (NBC). Caron has also sung in various cabaret venues in New York City and Chicago.

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



CAROLINE HENDRICKS (U/S Lou) Film: *Room Six.* Television: *Chicago Fire* (NBC). Chicago Shakespeare: Debut. Chicago: *Infernal* (Proboscis Theatre Company); *Hooded, Or Being Black for Dummies* (First Floor Theater, Joseph Jefferson Award Nominated Ensemble); *The Queen's Ball: A Bridgerton Experience* (Netflix/Shondaland/Fever); *Chicago Comedy Hour* (The Second City's de Maat Studio Theater); *Junie B. Jones is Not a Crook* (Merle Reskin Theatre); *Liquidation Sale!* (Judy's Beat Lounge); Graduate Showcase: *TenneSHE William's The Glass Ceiling Menagerie* (e.t.c. Theater at The Second City); *It's a Wonderful Laugh* (Bughouse Theater). Education: BFA in Acting and Minor in Digital Cinema, The Theatre School at DePaul University, The Second City Conservatory Graduate at The Second City Training Center Chicago. @carolinehen_ | caroline-hendricks.com



MICHAEL HOLDING (U/S James) Regional: TheatreSquared, Lakeside Shakespeare Theatre. Film: *Reversed, Vampirus, Finn and the Sea of Noise.* Television: *Deli Boys* (Hulu), *Chicago Med* (NBC), *South Side* (Comedy Central). Chicago Shakespeare: Debut. Chicago: *Translations* (Writers Theatre); *Rutherford and Sons* (Timeline Theatre), *We are Proud to Present...* (Steppenwolf Theatre Company); *Koalas* (16th Street Theatre), *Posh* (Steep Theatre), *Truth and Reconciliation* (Sideshow Theatre), *Shining City* (Irish Theatre of Chicago), *The Diviners* (Organic Theater), *The Madness of Edgar Allen Poe, The Merchant of Venice* (First Folio Theatre). Education: BFA in acting, Illinois Wesleyan University.

LEVI HOLLOWAY (Written and Restaged by) Broadway: *Grey House.* Chicago: *Pinocchio* (Chicago Children's Theatre) *Haven Place, Grey House, Turret* (A Red Orchid Theatre). (Director) Chicago: *Pinocchio* (Chicago Children's Theatre), *Turret* (A Red Orchid Theatre) Co-founder: The Neverbird Project, Jeff Award Best New Work 2020 (*Grey House*), Best Production 2024 (Turret).

FELIX BARRETT (Director) Off-Broadway: *Viola's Room* (The Shed), *Sleep No More* (The McKittrick Hotel), *Luna Luna* (The Shed).Regional: *Sleep No More* (Boston). International: *Sleep No More* (Seoul), *Paranormal Activity* (Leeds Playhouse), *Viola's Room* (London), *The Burnt City* (London), *Sleep No More* (Shanghai), *The Drowned Man: A Hollywood Fable* (London), *The Crash of the Elysium* (Manchester International Festival), *The Duchess of Malfi* (London), *Every Good Boy Deserves Favour* (National Theatre UK), *It Felt Like a Kiss* (Manchester International Festival), *The Masque of the Red Death* (London), *Faust* (London), *The Firebird Ball* (London). Television: *The Third Day (HBO).* Music: Shakira's Sun Comes Out global tour, Mumford & Son's Delta tour. Education: Degree in Drama and Honorary Doctorate from the University of Exeter. Awards: MBE in the 2016 Queen's Birthday Honours, BAFTA nomination for *The Third Day,* Special Citation Obie Award for *Sleep No More,* Thea Award for Outstanding Achievement *Sleep No More, Shanghai.*

FLY DAVIS (Scenic & Costume Designer) Theatre credits include: *Caroline, Or Change* (West End/Broadway New York, Olivier and Tony nominated Best Costume Design); *The Enormous Crocodile The Musical* (Regent's Park Open Air Theatre UK and USA Tour); *Tao of Glass* with Philip Glass (NYU North Carolina and International Tour). International: *Ocean at the End of the Lane* (National Theatre, nominated for What's On Stage Best Set Design Award), *Groan Ups* (West End/UK Tour), *The Human Body, Henry V, Appropriate* (Donmar Warehouse, nominated for Evening Standard Award Best Set Design Award), *Beginning, Middle, Pericles, I Want My Hat Back* (National Theatre, Olivier Award-nominated for Outstanding Achievement), *50 First Dates The Musical* (The Other Palace), *Macbeth* (RSC and The Barbican), *Second Best* (Riverside Studios), *The Winter's Tale, The Hour That we Knew Nothing of Each Other* (Royal Lyceum, Edinburgh), *Othello* (Shakespeare's Globe, Sam Wanamaker), *A Streetcar Named Desire, Scuttlers* (Royal Exchange Theatre), *I'd Rather Goya Robbed Me of My Sleep Than Some Other Arsehole, Image of an Unknown Young Woman* (Gate, Winner Off West End Award for Best Set Design), *How Do You Lycett?* (UK Tour and Channel 4), *The Best and Worst of Mr Swallow, Show Pony, A Christmas Carol-ish The Musical* (Soho Place, West End). Music: McFly music video for "Love is Easy". Opera: *La Boheme* (Gothenburg Opera House Sweden), *Opera for the Unknown Woman* (Welsh Millenium Centre). As Costume Designer: *The Odyssey* (National Theatre), *Unreachable* (Royal Court), *Shipwrecked* (Almeida). Training: Royal Academy of Dramatic Art and Motley Set Design Institute.

ANNA WATSON (Lighting Designer) International Theatre: *Giant* (West End/Royal Court), *Anna Karenina* (Chichester Festival Theatre), *Otherland* (Almeida Theatre), *The Unseen* (Riverside Studios), *Imposter 22, Hope has a Happy Meal, That is not who I am, Poet in da Corner* (UK tour), *All of it, Pity, You for Me for You, Plaques & Tangles, A Time to Reap* (Royal Court Theatre), *Paranormal Activity* (Leeds Playhouse), *The Band's Visit, Appropriate, Becoming: Part One, Salt Root & Roe* (Donmar Warehouse),

All of Us (National Theatre), *Three Sisters, Othello, The Winter's Tale, Hamlet, Henry VI, Richard III* (Sam Wanamaker Playhouse), *Gaslight* (Watford Palace), *Christmas Carol* (Bristol Old Vic), *Leave to Remain, The Seagull, Shopping & Fucking* (Lyric Hammersmith), *The Fantastic Follies of Mrs. Rich, Snow in Midsummer, The Roaring Girl* (Royal Shakespeare Company), *Box of Delights* (Wilton's Music Hall), *King Lear* (Globe Theatre), *Dutchman, The Secret Agent, Fireface, Disco Pigs, Sus* (Young Vic), *Bank on it* (Theatre-Rites/Barbican), *Paradise, Salt* (Ruhr Triennale, Germany). Dance: *Merlin* (Northern Ballet), *Mothers, Soul Play* (The Place), *Refugees of a Septic Heart* (The Garage), *View from the Shore, Animule Dance* (Clore ROH). Opera: *Don Carlo* (Grange Park), *Orlando* (WNO/Scottish Opera/San Francisco), *Cendrillon* (Gyndebourne), *Ruddigore* (Barbican/Opera North/UK Tour), *Critical Mass* (Almeida), *Songs from a Hotel Bedroom, Tongue Tied* (Linbury ROH), *The Bartered Bride* (Royal College of Music), *Against Oblivion* (Toynbee Hall).

GARETH FRY (Sound Designer) Broadway: *Harry Potter and the Cursed Child, The Encounter*. Off-Broadway: *Blackwatch* (St Anns Warehouse), *Shun-kin* (Lincoln Centre). Regional: *Let The Right One In* (Berkeley Rep). International: *Viola's Room* (Punchdrunk), *Hamlet Hail To The Thief* (Royal Shakespeare Company), *The Land of the Living* (National Theatre), *Macbeth* (Donmar Warehouse/Harold Pinter Theatre). Education: Theatre Design, Royal Central School of Speech and Drama. Awards: two Tony Awards, two Drama Desk Awards, three Olivier Awards, two Helpmann Awards, one WhatsOnStage award and an Evening Standard award. Books: He is the author of *Sound Design for the Stage*.

LUKE HALLS (Video Designer) Broadway: *West Side Story*. International: *Aida* (Circustheater); *The Starry Messenger, Everybody's Talking About Jamie, The Moderate Soprano, Frozen, 2071, The Nether* and *The Lehman Trilogy* (West End); *Shipwreck and Oil* (Almeida); *Linda* and *Girls & Boys* (Royal Court); *Miss Saigon* (Austria, Japan, New York and UK tour); *Antony and Cleopatra, Man and Superman, Ugly Lies the Bone*, and *The Great Wave* (National Theatre); *The Book of Dust: La Belle Sauvage, Talking Heads, A Christmas Carol, Alys, Always*, and *My Name is Lucy Barton* (Bridge Theatre); *Local Hero* (Royal Lyceum Theatre); *Desire Under the Elms* (Crucible Theatre); *Elegy for Young Lovers* (Theater an der Wien); *Half a Sixpence* (Chichester Festival Theatre); *Mary Poppins* (Touring); *Hamlet* and *The Master and Margarita* (Barbican), *I Can't Sing* (The London Palladium), *The Little Big Things* (Soho Place). Opera: *Boris Godunov* (Teatro alla Scala); *Lucia di Lammermoor* and *Otello* (Metropolitan Opera); *The Merry Widow* (Bergen National Opera); *Atlas* (LA Philharmonic); *Don Giovanni* and *Król Roger* (Royal Opera House); *The Hobbit, The Cunning Little Vixen, Don Giovanni*, and *Der Freischütz* (Danish Royal Opera); *Zeitgeist* (Coliseum); *Das Liebesverbot* (Teatro Real); *Tristan und Isolde* (Festival d'Aix-en-Provence), *The Flying Dutchman* (Finland National Opera), *West Side Story* (Malmö Opera); *Don Giovanni* (Barcelona Opera and Houston Opera); *Marco Polo* (Guangzhou Opera House); *Madame Butterfly* and *Carmen* (Bregenzer Festspiele); *Porgy and Bess* (National Opera, Amsterdam, and Met Opera). Dance: *Like Water for Chocolate* (Royal Opera House, Costa Mesa, and Metropolitan Opera), *Malgorzata Dzierzon* (Ballet Rambert), *Connectome* (Royal Ballet). Television: *The Cube* (ITV). Awards: BAFTA for *The Cube* (2012), Knight of Illumination Award for *Don Giovanni* at the Royal Opera House (2014), Drama Desk Award for Outstanding Projection Design on *West Side Story* on Broadway (2020), Outer Critics Circle Award for Outstanding Video / Projection Design on *The Lehman Trilogy* (2021/22), Telly Awards for Use of 360, Animation, and Interactivity on Frameless Immersive Art Gallery London (2023). Additional professional industry credits include Paris Fashion Week, Olympic and Paralympic 2012 closing ceremonies, FIFA World Cup Opening ceremony 2022. Halls has designed visuals for performing artists such as Adele, Rolling Stones, Genesis, Rihanna, Elton John, U2, and Dua Lipa.

CHRIS FISHER (Illusions Designer) Broadway: *Stranger Things: The First Shadow* (Marquis Theater), *Back to the Future: The Musical* (Wintergarden Theater), *Company* (Bernard B. Jacobs Theater), *Harry Potter and the Cursed Child* (Lyric Theater), *Angels in America* (Neil Simon Theater). London West End: *Dr Strangelove* (Nöel Coward); *Stranger Things: The First Shadow* (Phoenix); *Back to the Future: The Musical* (Adelphi); *The Prince of Egypt* (Dominion); *Ballet Shoes, The Witches, Peter Gynt, Julie, Treasure Island* (National Theatre); *2:22 A Ghost Story* (Nöel Coward); *Company* (Gielgud); *The Lion, the Witch, and the Wardrobe* (Gillian Lynne); *Big The Musical* (Dominion). UK Regional: *Paranormal Activity* and *Charlie and the Chocolate Factory* (Leeds Playhouse), *Merlin* (Northern Ballet). International: *The Illusionist* (Tokyo), *The Ghost and the Lady* (Tokyo), *Wicked* (Germany). Awards: Special Tony Award 2025 for Illusions and Technical Effects for *Stranger Things: The First Shadow*.

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

BOB MASON (CST Artistic Associate/Casting Director) Off-Broadway: *Rose Rage*: *Henry VI, Parts 1, 2 and 3*, directed by Artistic Director Edward Hall (The Duke on 42nd Street), *Marionette Macbeth* (New Victory), *Ride the Cyclone* (MCC), Broadway: *SIX* (Tony nomination—Best Musical), *The Notebook*. International: *The Lord of the Rings: A Musical Tale* (CST, Auckland, NZ), *Pacific Overtures* (CST, Donmar Warehouse–Olivier Award, Outstanding Musical), *Henry IV, Parts One and Two* (RSC). Chicago Shakespeare: 150 plus productions over 24 years, including 35 plays in Shakespeare's canon and eight Stephen Sondheim musicals. Chicago: *Bounce* (Goodman Theatre). Regional: *SIX* (CST, American Repertory Theater–Artios Award, Ordway Center, The Citadel), *Ride the Cyclone* (CST, Fifth Avenue Theatre/A Contemporary Theater, Alliance Theatre). Prior to casting, Mason enjoyed a career as an actor and singer and has been a visiting educator at Northwestern University and multiple college programs across the country.

WHAT IF WE PRODUCTIONS (Co-Production Technical Supervisor) delivers production management and technical direction for theatre, live experiences, and special events worldwide. Recent projects include *Rob Lake Magic* with Special Guests the Muppets, Stephen Sondheim's *Old Friends*, *Heathers the Musical*, *Ava: The Secret Conversations*, *The Secret Garden*, and *Message In a Bottle*. Learn more at whatifweproductions.com.

OREN PELI (Original Filmmaker) is a filmmaker best known for creating the blockbuster horror franchise *Paranormal Activity* and producing the Insidious films.

MELTING POT (Commercial Producer) is an independent theatre and film production company. We develop, produce and manage all of our own productions, which have won Academy Awards, Tony Awards, BAFTAs, and Olivier Awards. Simon Friend founded the company in 2015 (as Simon Friend Entertainment Ltd) and has been named in The Stage 100 most influential people in British theatre, and was joined by Hanna Osmolska in 2017. West End and London credits include: *Paranormal Activity* (Ambassadors), *Ghost Stories* (Peacock), *Second Best* (Riverside Studios), *The Real Thing* (The Old Vic), *The Crown Jewels* (Garrick Theatre), *Life of Pi* (Wyndham's Theatre), *Bad Jews* (Arts Theatre), *The Girl on the Train* (Duke of York's Theatre), *The Starry Messenger* (Wyndham's Theatre), *Admissions* (Trafalgar Studios), *The Height of the Storm* (Wyndham's Theatre), *The Philanthropist* (Trafalgar Studios), *Million Dollar Quartet* (Royal Festival Hall), *The Father* (Wyndham's Theatre and Duke of York's Theatre), *Bad Jews* (Arts Theatre, again!), *Speed-the-Plow* (Playhouse Theatre), *Relative Values* (Harold Pinter Theatre) and *Fences* (Duchess Theatre). UK tour and regional credits include: *One Day-The Musical*, *The Battle*, *Inspector Morse: House of Ghosts*, *The Girl on the Train*, *Ghost Stories*, *Paranormal Activity*, *Here You Come Again*, *Drop the Dead Donkey*, *Life of Pi*, *Minority Report*, *The Best Exotic Marigold Hotel*, *The Da Vinci Code*, *Dial M for Murder*, *Dr Seuss' How the Grinch Stole Christmas*, *The Entertainer*, *The Girl on the Train*, *The Messiah*, *Titanic the Musical*, *Around the World in 80 Days*, and *The Wipers Times*. US credits include: *Paranormal Activity* (Chicago Shakespeare Theater, Center Theatre Group, Shakespeare Theatre Company, and American Conservatory Theater), *Life of Pi* (Broadway, Schoenfeld Theatre, Toronto's Ed Mirvish Theatre and US Tour), *The Height of the Storm* (Broadway, Samuel J. Friedman Theatre), *The Closet* (Williamstown Theatre Festival) and *Around the World in 80 Days* (US tour). International credits include: *Here You Come Again* (Australian Tour), *Life of Pi* (Abu Dhabi, Mumbai, China & Taiwan Tour, South Korea), *Million Dollar Quartet* (New Zealand and India) and *Titanic the Musical* (Germany). Film & Television: *The Father*, starring Anthony Hopkins and Olivia Colman (winner of 2 Academy Awards & 2 BAFTAs), and *The Grinch Musical* (NBC & Sky).

CHICAGO SHAKESPEARE THEATER (CST) is the nation's largest year-round theatre dedicated to the works of Shakespeare. Led by Artistic Director Edward Hall and Executive Director Kimberly Motes, the Regional Tony Award recipient is committed to creating vivid, entertaining theatrical experiences that invigorate and engage people of all ages and identities by illuminating the complexity, ambiguity, and wonder of our world. With Shakespeare at the heart of the artistic work, CST also produces compelling, contemporary stories through North American and world premieres. CST annually welcomes more than 20,000 students and teachers to performances and programs, serving more than any theatre in the city. Free programs like Shakes in the City bring performances to parks and community spaces across Chicago's 77 neighborhoods. Shared humanity and unforgettable stories—now THIS is Chicago Shakespeare. chicagoshakes.com

CENTER THEATRE GROUP, one of the nation's preeminent arts and cultural organizations, is Los Angeles' leading not-for-profit theatre company, which, under the leadership of the Brindell & Milton Gottlieb Artistic Director Snehal Desai, Managing Director/CEO Meghan Pressman, and Producing Director Douglas C. Baker, programs the Mark Taper Forum and the Ahmanson Theatre in Downtown Los Angeles, and the Kirk Douglas Theatre in Culver City. CTG is one of the country's leading producers of ambitious new works through commissions and world premiere productions and a leader in interactive community engagement and education programs that reach across generations, demographics, and circumstances to serve Los Angeles. Founded in 1967, CTG has produced more than 700 productions across its stages, including such iconic shows as *Zoot Suit*; *Angels in America*; *The Kentucky Cycle*; *Biloxi Blues*; *Twilight: Los Angeles, 1992*; *Children of a Lesser God*; *Curtains*; *The Drowsy Chaperone*; *9 to 5: The Musical*; and *Bengal Tiger at the Baghdad Zoo*. CenterTheatreGroup.org

SHAKESPEARE THEATRE COMPANY For nearly 40 years, the Tony Award–winning Shakespeare Theatre Company has been recognized as the nation's premier classical theatre. Classical plays are realized best not by originalism but by walking the path Shakespeare himself followed, creating works that spoke to his own contemporary audience. Under the leadership of Artistic Director Simon Godwin and Executive Director Angela Lee Gieras, STC tells vital stories in audacious forms, stories that are Shakespearean in the deepest sense, even if (and especially when) they are not written by Shakespeare. By focusing on works with profound themes and complex characters, STC's artistic mission is unique among regional theatres: to bring to vibrant life groundbreaking, thought-provoking, and eminently accessible theatre. shakespearetheatre.org

MELANIE J. LISBY (Production Stage Manager) A.C.T.: Debut. BROADWAY: *Jaja's African Hair Braiding*, *Tina–The Tina Turner Musical*, *Grand Horizons*, *On the Twentieth Century*. OFF-BROADWAY (select): *Dark Disabled Stories*, *american (tele)visions*, *Our Dear Dead Drug Lord*, *Hurricane Diane*, *Wild Goose Dreams*, *Jersey Boys*, *Pacific Overtures*, *Dead Poets Society*, *Mobile Unit's Hamlet*, *Once Upon a Mattress*. REGIONAL (select): Shakespeare Theatre Company, Center Theater Group, Chicago Shakespeare Theater, La Jolla Playhouse, Berkeley Repertory Theatre, American Repertory Theatre, Two River Theatre, Pig Iron Theatre Company, The Barnstormers Theatre, Crossroads Repertory Theatre. Lisby has worked on numerous high-profile events and now makes her living as a Travel Advisor. Proud Indiana State University alumna. For Dad. @choosejoyadventures (she/her)

JULIE JACHYM (Assistant Stage Manager, Stage Manager) A.C.T.: Debut, *Paranormal Activity* - US Regional Tour (Shakespeare Theatre Company, Center Theatre Group, Chicago Shakespeare Theater). Chicago: *Sunny Afternoon*, *Jaja's African Hair Braiding*, *Henry V*, *The Lord of the Rings A Musical Tale* (Chicago Shakespeare Theater); *Prayer for the French Republic*, *2 Pianos 4 Hands*, *Selling Kabul*, *Dial M For Murder* (Northlight Theatre); *Frida... A Self Portrait*, *Every Brilliant Thing*, *Hot Wing King*, *Athena*, *Wife of a Salesman*, *Dishwasher Dreams* (Writers Theatre); *Another Marriage*, *Chlorine Sky*, *Bald Sisters*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, *Choir Boy*, *Seagull* (Steppenwolf Theatre); *How I Learned What I Learned*, *Welcome to Matteson* (Congo Square Theatre); *Judy's Life's Work*, *Fairview*, *ALAIYO*, *WHITE* (Definition Theatre); *Memorabilia*, *La Havana Madrid*, *Bernarda!*, *The Dream King*, *Enough to Let the Light In*, *Somewhere Over the Border* (Teatro Vista Productions); *A Christmas Carol 2019* (Goodman Theatre). Julie is a Definition Theatre Ensemble Member and a proud member of Actors Equity. juliejachym.com

DICK DALEY (Assistant Stage Manager) continues to work with Marin County Public Health after being the Vaccine & Logistics Coordinator manage in vaccination sites and clinics during the pandemic. Other than being a stage management sub on A.C.T. productions, he has stage managed many shows including *The Great Leap*, *Top Girls*, *Satchmo at the Waldorf*, *Between Riverside and Crazy*, *A Little Night Music*, *Indian Ink*, *The Orphan of Zhao*, *1776*, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, *A Christmas Carol*, and the world premiere of *After the War*. Other positions at A.C.T. include Associate Production Manager and Conservatory Producer.

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

ADDITIONAL CREDITS

as of February 1, 2026. For a full list of credits, please see the digital program at act-sf.org/paranormal

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Travis A. Knight, Assistant Director

Frank McCullough, Associate Scenic Designer

Abby May, Associate Lighting Designer

Will Pickens, Associate Sound Designer

Lianne Arnold, Associate Video Designer

Daniel Weissglass, Associate Illusions Designer

Skylar Fox, Illusions Consultant

Chels Morgan, Intimacy/Fight

Susan Gosdick, Dialect Coach

Brian Meiler, Music Supervisor

Oren Peli, Original Filmmaker

what iF we Productions

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Hudson Scenic Studios, Scenery

Clark Transfer, Trucking

Cristie Lites, Lighting

CREW

Hannah Bailey, A2

Gabriel Armstrong, Head Video

Tyler Mark, Programmer

Lucy Briggs, Props Key

Timothy Corey, Deck Crew

Vanessa Root, Wigs, Hair, and Makeup

PRODUCTION ASSISTANTS

Rylee Cagle, Stage Management PA

Mikeila Montemayor

Nick Reulbach

Paige Weissenburger

Eleanor Stalcup

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Hanna Osmolska, Director

Amy Hendry, General Manager

Aaron Rogers, General Manager

Sophie Visscher-Lubinizki, General Manager

Mia Franey, Production Coordinator

Poppy Maxwell, Production Assistant

Humnah Abdullah, Production Assistant

George Bradley, Finance Director

Toni Palmer & Francesca Oldnall, Payroll

Daniel O'Brien, Trainee Accountant

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Stephen Carmody and Camille Etchart

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JEROME L. AND THAO N. DODSON

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

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Priscilla is a member of A.C.T.'s Emeritus Board. She is President of the SF Symphony, a board member of Grace Cathedral, and a board member and former chair of NARAL Pro-Choice America Foundation. Keith is president of SF Opera's board and a board member of Episcopal Community Services.

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

ROBINA RICCITIELLO ◊

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

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



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

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*denotes a member of the Staff EDI Committee

CAREY PERLOFF
Artistic Director Emerita

JAMES HAIRE
Producing Director Emeritus

MELISSA SMITH
Conservatory Director Emerita, in memoriam

CRAIG SLAIGHT
Young Conservatory Director Emeritus

A.C.T. PROFILES



(A.C.T. Artistic Director) started with A.C.T. in the 2018/19 Season as the theater's fourth artistic director. She is a Tony, Drama Desk, Joe A. Callaway, and two-time Obie Award-winning director, having directed upwards of 80 productions around the country, off Broadway, and on Broadway. Her Broadway credits include *Amélie, A New Musical* (featuring Phillipa Soo), Beau Willimon's *The Parisian Woman* (with Uma Thurman), David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony and Drama Desk Awards for Best Direction of a Play), and Bruce Norris's *Clybourne Park* (Tony Award nomination and Obie Award for Best Direction of a Play). Her most recent credits include *Nobody Loves You*, world premieres of Craig Lucas's *A Whynot Christmas Carol* and Kate Attwell's *Big Data* (A.C.T.), Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre, Playwrights Horizons ; Obie Award for Sustained Excellence in Direction, and The Joe A. Callaway Award for Direction), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), Christopher Chen's *Communion and The Headlands* (A.C.T.), and María Irene Fornés's *Fefu and Her Friends* (A.C.T.). She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Jennifer Bielstein. Pam is the most recent past president of SDC, the national union representing stage directors and choreographers. (she/her)



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

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

ABOUT THE THEATER

415 Geary St
San Francisco, CA 94102

ONLINE: act-sf.org

A.C.T. BOX OFFICE
Address: 405 Geary Street and
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

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

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

AT THE THEATER
The lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

CONCESSIONS AND MEMENTOS
Join us in Fred's Columbia Room & Nancy's Bar on the lower level, or the Sky Bar on the 3rd floor, to enjoy a full, relaxed bar and treats experience. You'll find delicious ready-to-drink cocktails, soft drinks, and snacks at one of our Quick Bars on the 2nd floor, Mezzanine.

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

PHOTOGRAPHY & RECORDING
Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, please include the designer names listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

MOBILE DEVICES
If you carry a mobile device, including a phone, tablet, or watch with alarm, please make sure to completely turn them off while in the auditorium. Vibrating devices still produce audible sounds in a quiet auditorium. Text messaging during the performance is disruptive and not permitted.

CHECK TO CHARGE
Mobile devices can be charged in coat check while you watch the show. You are welcome to check your phone into a charger at our attended coat check on the lower level. We're happy to offer this service without a fee.

SENSORY SUPPORTS
Fidgets, ear protection and eye protection are available free of charge in coat check.

SEATING SUPPORTS
If, after you have been already seated, you find you need more support, please speak to an usher about using one of our supplemental seat cushions or booster seats.

PERFUMES
The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

LATECOMERS
A.C.T. performances begin on time, so it is important to arrive with enough time to comfortably get settled and enjoy the show. Latecomers will be held in the lobbies until an appropriate late seating opportunity is called. Latecomers with seats in the first five rows will also be reseated to the best available seats as late arrivals in those rows are disruptive to the entire theater. Late coming parties may or may not be seated together based on availability of new seating where moving seats is required.

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

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

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

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

A.C.T. is supported in part by an award from the National Endowment for the Arts.

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

TOUR OUR SPACES WITH VISITING MEDIA

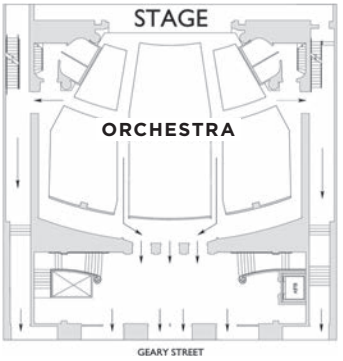
In this virtual 360-degree walk-through, you can visit all of A.C.T.'s beautiful spaces from the comfort of your own home. Check out our rehearsal spaces, explore the lobbies, and even stand center stage.

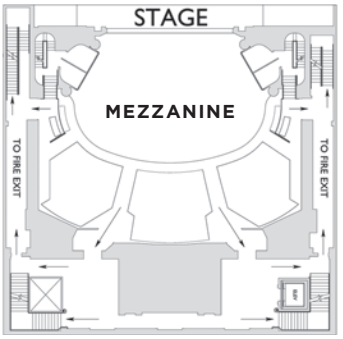
RESTROOMS
Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression.

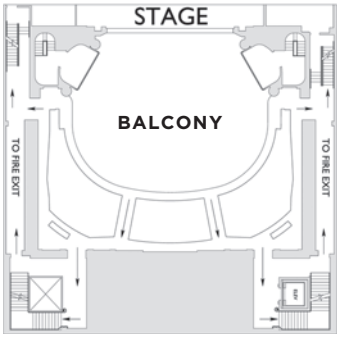
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

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

LOST AND FOUND
If you've misplaced an item while you're still at the theater, please look for it at the merchandise stand in the lobby. Any items found by ushers will be taken there. If you've left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.







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