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# **The Acting Company**

# ***Great***

# ***Expectations***

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# DICK FERGUSON'S

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**The Acting Company**

Presents

**GREAT EXPECTATIONS**

By Nikki Massoud

From the novel by Charles Dickens

Directed by Devin Brain<sup>o</sup>

**CAST**

(in alphabetical order)

Magwitch, Jaggers, others	Michael Stewart Allen*
Herbert Pocket, Miss Sally Pocket, others	Mallory Avnet*
Estella, Biddy, others, u/s Miss Havisham	Madeleine Barker*
Drummle, Compeyson, Orlick, others	Christian Frost*
Pip	Sam Im*
Miss Havisham, Mrs. Joe, others	Angie Janas*
Ensemble	Shunté Lofton*
Pumblechook, Miss Camilla Pocket, others	Pauli Pontrelli*
Joe, Matthew, others	George Anthony Richardson*
Repertory Company Understudies	Devan Kelty*
	Krista Grevas
	Kleo Mitrokostas

**CREATIVE TEAM**

Scenic Design	Tanya Orellana†
Costume Design	Valérie Thérèse Bartt
Lighting Design	Alan C. Edwards†
Sound Design	Sharath Patel†
Composer	Lindsay Jones†
Props Lead	Alex Choate
Voice & Text Coach	Duane Boutté
Choreographer	Christina McCarthy
Fight and Movement Choreographer, Intimacy Coordinator	Eli Lynn
Dramaturg	Kristin Leahy
Associate Director	Kate Pitt
Staff Director	Irvin Mason, Jr.
Casting Director	Claire Yenson, CSA
Assistant Casting Director	Dorie Magowan
Production Stage Manager	Jessica Forella*
Assistant Stage Manager	Liz Hetzel

The Acting Company's national tour of *Great Expectations* and *A Midsummer Night's Dream* received its first performances at Rubicon Theatre Company of Ventura, California in December 2025.

<sup>o</sup>The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

†Designers represented by United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

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## REPERTORY DESIGN AND PRODUCTION STAFF

Production Manager	Neal Goleta
Production Manager	Kevin Pendergast
Company Manager, Rep Understudy	Kleo Mitrokostas
Associate Scenic Designer	Danielle DeLaFuente
Associate Sound Designer	Joshua Nguyen
Associate Props Lead	Ying-Syuan Zeng
Associate Costume Designer	Charlie Ko
Associate Lighting Designer	Conor Mulligan†
Technical Director	Chris Grainer
Wardrobe Supervisor, Rep Understudy	Krista Grevas
Lighting Supervisor, Rep Understudy	Devan Kelty
Sound Supervisor	Elena Martin
Tour Lighting Drafter	Jessica Neill
People, Culture, & Belonging Consultant	Ann James
Production Assistant	Mya Piccione
Production Assistant	Taylor Bray
Key Art Illustration	Anne Benjamin

## THE ACTING COMPANY STAFF

Producing Artistic Director	Devin Brain
Executive Director of Institutional Advancement	Hillary Cohen
General Manager	Shelley Little
Development Associate	Natalya Ribovich

## FROM THE ACTING COMPANY'S PRODUCING ARTISTIC DIRECTOR

The Acting Company has a tradition of over fifty years of producing repertory. Each season, we produce two (or more) plays that are presented alongside each other and share a single cast. It is a fiendishly difficult task involving the triangulation of casting, design, and theme. It also demands the actors hold two different plays in their heads. In this season, we have ensemble members that are playing more than eight characters between the two productions. A difficult thing, but so very, very worthwhile.

It is the perfect way to experience the virtuosic brilliance of an ensemble. We watch an actress play a hyper-aggressive working class woman and a near-insane wealthy recluse in one play and a warrior queen in the other. The actors must use every trick of voice, body, costume, and language to conjure all of these different identities for an audience.

This process is all the more exciting when the titles feel like mirrors to each other. *A Midsummer Night's Dream* is, simply put, one of

my favorite plays. It has everything: beautiful language, moving lovers, spectacular faeries, and hilarious mechanicals. It is a story that, beneath its humor asks us important questions about how love can define our lives. I have laughed until I cried watching a 50-year-old British Clown kill himself as Pyramus and I have fallen out of a chair watching a middle school girl do the same moment. This is a crowd pleaser by any measure.

*Great Expectations* will, I think, surprise folks. So often when we think of Dickens we imagine filthy cobblestone streets, the hacking coughs of Victorian chimney sweeps, the clink of coins, and the gaunt faces of the hungry. He was a writer who managed to master his period's version of Primetime TV (the serialized novel) as both a political act and as thrilling entertainment. *Great Expectations* is no exception. This story has EVERYTHING: orphans striving to find their place in the world, beautiful heiresses, violent criminals with hearts of gold, and just maybe a strain of true love. *Bridgerton* has nothing on Dickens.

That's what I love in both these stories. I know that they will make you laugh and touch your heart. Despite being filled with danger, these plays are stories of hope. They will leave you energized and longing for more. At the same time, they ask eternal questions about social mobility, love, identity, power, and all the other things that make growing up so difficult. That is their power: they entertain us, even as they bring us face to face with ourselves.

I hope you all get to enjoy both of these productions!

Devin Brain  
The Acting Company

## ACKNOWLEDGEMENTS

The Acting Company's 2025 National Tour is supported, in part, by the National Endowment for the Arts; the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; the Axe-Houghton Foundation; Corymore Foundation; The Howard Gilman Foundation; the Holborn Foundation; the Jewish Federation of Cleveland; The Kean Foundation; The Kovner Foundation; the Lucille Lortel Foundation; Microsoft; the Morris and Alma Schapiro Fund; the Nancy Friday Foundation; the Rona Jaffe Foundation; The Shubert Foundation; The Strong-Cuevas Foundation; The Robertson Foundation; the Wilson/Reinhorn

Family Trust; and many generous individual donors to whom we are ever grateful. The Acting Company respectfully acknowledges the indelible memories of Anne L. Bernstein (1948-2021), Louanna O. Carlin (1937-2021), Carol Crowley (1930-2023), Jill Edelson (1933-2020), John N. Gilbert, Jr. (1938-2023), Kirby S. Graham (1932-2021), Edgar Lansbury (1930-2024), and Marian Seldes (1928-2014).

## SPECIAL THANKS

Rubicon Theatre Company (Karyl Lynn Burns, Co-Founder/Producing Artistic Director, and J. Scott Lapp, Producing Artistic Director)

Additional Production Staff: Olivia Fletcher, Morgan Grant, Sarah Hasson, Lauren Hingle, Erin Johnson, George Reichard

CUNY Cultural Corps Production Assistants Blanka Kohajda and Rhianna Selman

Tour Booking: Alliance Artist Management

Audited Financial Statements: Lutz and Carr, CPAs LLP

Legal Representation: Jason Baruch, Sendroff & Baruch, LLP

Tour Transit by: Lamoille Valley Transportation, Inc., Clark Transfer, Confirmed Freight

Scene Shop: Opera Southwest

Sound and Lighting equipment provided by: PRG Broadway LLC and Christie Lites

Costume Rentals and Builds: Jennifer Love Costumes, Binghamton University Costume Department, John Brandon Baird, Olivia Dilworth, Jana Kucera, Emilee McVey-Lee, and Ariel Thomke

The Producers wish to thank Goodspeed Musicals Costume Collection & Rental for its assistance in this production.

## ABOUT THE ACTING COMPANY

Co-founded in 1972 by legendary performer-producers John Houseman and Margot Harley with the first graduating class of the Drama Division of The Juilliard School, The Acting Company has helped launch the careers of nearly 500 actors, including Kevin Kline, Patti LuPone, Rainn Wilson, Frances Conroy, Harriet Harris, Jeffrey Wright, Hamish Linklater, Jesse L. Martin, Roslyn Ruff, and Kelley Curran. We have performed for over four million people in 48 States, 10 foreign countries, on and Off-Broadway, and at leading regional theaters including ACT and the Guthrie. Among many accolades, the Company received the 2003 Tony Award for

Excellence in the Theater, and won the 2019 Audelco Award for Best Play for its production of Nambi E. Kelley's *Native Son* directed by Seret Scott. The Acting Company brings professional productions and education programs to thousands of audience members in diverse communities throughout the United States each year. Annually, over 20,000 audience members see a Company production and nearly 2,000 students here in New York City benefit from the Company's award-winning arts-in-education curriculum.

## Cast

**MICHAEL STEWART ALLEN** (Magwitch, Jagger, others) is happy to be back with The Acting Company. Previous TAC credits: Iago in *Othello*, Caliban in *The Tempest*, Speed in *Two Gentlemen of Verona* and Starbuck in *Moby Dick Rehearsed*. Recent credits: Clown in *39 Step* at Indiana Rep and Syracuse Stage. Henry Condell in *The Book of Will* at The Shakespeare Theatre NJ, Emanuel in *The Lehman Trilogy* at Phoenix Theatre Company, Lucky in *Waiting for Godot* at The STNJ, the title role in *Macbeth* at Oklahoma Shakespeare, both Antipholi in *The Comedy of Errors* and Richard Burbage in *Book of Will* at Illinois Shakespeare Festival. Other credits include: The first Broadway national and international tour of *War Horse* with The National Theater of Great Britain. Two seasons as a company member at the Old Globe. He has been a company member at The Shakespeare Theater of New Jersey for more than 20 years and performed in theaters in New York City and all across the country including The Kennedy Center, Syracuse Stage, The Acting Company, Arkansas Rep, Delaware Rep, The Folger Theater, Playmakers Rep, Florida Studio Theater, Florida Rep, Phoenix Theater Company, The Human Race Theater, Contemporary American Theater Company, Shaker Bridge Theater, and the OK, IL, PA and NC Shakespeare Festivals. Film/TV: *Law And Order*, *Summer House*, *The Blacklist*, *Billions*, *Admiral Rickover*, and *Cold Mountain*. He is a graduate of the University of North Carolina at Chapel Hill and proud member of Actor's Equity and SAG/AFTRA unions. [www.michaelstewartallen.com](http://www.michaelstewartallen.com)

**MALLORY AVNET** (Helena, Starveling) is so thrilled to be a part of this repertory season with this wonderful team. Originally from Philly, Mallory now resides in NYC. Most recently, Mallory performed in the US premiere of *Nora: A Doll's House* at Hedgerow Theatre. She is a proud graduate of The University of Michigan where she obtained her BFA, as well as NYU Grad Acting, where she received her MFA. NYU Credits include: *Major Barbara*, *The Office Plays*, and *The Hypochondriac*.

**MADELEINE BARKER** (Hermia, Snout) is an actor, movement choreographer and educator. She is thrilled to be making her debut with The Acting Company! Some selected credits include: Off-Broadway: *The Meeting: The Interpreter* (St. Clements Theatre), *Gregorian* (The WAT Project at Soho Rep The WalkerSpace). Regional: *Sisters* (World Premier at Northern Stage), *Pride and Prejudice* as Lizzy Bennet (Arkansas Rep), *Pride and Prejudice* as Mary/Miss Bingley (Hartford Stage), *Intimate Apparel* (North Coast Rep), *The Inferior Sex, A Christmas Carol* (Trinity Repertory Company); *Natasha, Pierre and the Great Comet of 1812* (The Wilbury Theatre); *Grease* (Ogunquit Playhouse, John W. Engeman Theater); *South Pacific* (Riverside Theatre, Moonlight Amphitheater Productions), *Jane Eyre* (world premiere adaptation with Counter Balance Theatre), *Merchant of Venice* (The New Swan). Film: *Goodnight Death, Still Light, Start Breaking My Heart*. Education: MFA in Acting from Brown University/Trinity Rep. Much gratitude and love to Mom, Dad and Alfie.

**CHRISTIAN FROST** (Demetrius, Quince) is absolutely delighted to be a part of this terrific company of artists. Originally a South Florida native, Christian now happily resides in NYC. Recently, Christian has been seen at The Shakespeare Theatre of New Jersey as a staple company member for the past seven seasons. Past productions include: *The Importance of Being Earnest, Sense and Sensibility, As You Like It, A Midwinter Night's Dream, And A Nightingale Sang . . . , Julius Caesar, Much Ado About Nothing, The Metromaniacs, and Romeo and Juliet*. Other regional credits: *The Horn in the West, The Odyssey, Theodore Thudd* (SAHA Theatricals). Training: BFA - Elon University. For Fi.

**SAM IM** (Lysander, Flute) is a New York based actor and proud Baltimoron. Most recently seen on stage as "Husband" in *Machinal* at New York City Center. Grad school credits include *The Importance of Being Earnest* (Algernon), *The Oresteia* (Agamemnon) and *The Cherry Orchard* (Trofimov). He would like to thank his friends and family for putting up with the bits—and he would like to especially thank Amber and his managers for letting him go on tour. BFA: NYU (ETW, ITW). MFA: Juilliard.

**ANGIE JANAS** (Hippolyta, Oberon) Off-Broadway: *Hamlet, Rosencrantz and Guildenstern Are Dead, Macbeth, A Connecticut Yankee in King Arthur's Court* (The Acting Company), and *Stuffed* (Westside Theatre). Select regional credits: *Sense and Sensibility, Murder on the Orient Express, The Play That Goes Wrong & Pride and Prejudice* (Syracuse Stage), *The Glass Menagerie* (Barrington Stage Company), *The Lion in Winter* (Repertory Theatre of St. Louis),

*Romeo and Juliet, Love's Labor's Lost, The Three Musketeers* and *King Lear* (Hudson Valley Shakespeare Festival), *In Game or Real* and *The Winter's Tale* (Guthrie Theater), *Noises Off, Steel Magnolias, The Revolutionists* and *The Merchant of Venice* (Gulfshore Playhouse). Angie is a proud graduate of the University of Minnesota/Guthrie Theater BFA Actor Training Program. For Barry. [www.angiejanas.com](http://www.angiejanas.com)

**SHUNTE LOFTON** (Ensemble) is elated to be joining The Acting Company! Previous credits include five seasons with the Colorado Shakespeare Festival, where she played Lady Macbeth in *Macbeth*, Mistress Ford in *The Merry Wives of Windsor*, Cordelia in *King Lear*, Julia in *The Two Gentlemen of Verona*, and Constance in *King John*. She also worked at the American Shakespeare Center in Staunton, Virginia, where she performed in 22 productions. Some of her favorite credits include Ophelia in *Hamlet*, Princess of France in *Love's Labour's Lost*, Celia in *As You Like It*, and Lady Anne in *Richard III*. Her selected regional credits include Opal in *Fat Ham*, Jane in *Pride and Prejudice* (Cleveland Play House), Perdita in *The Winter's Tale* (4th Wall Theatre Company), Esther in *Intimate Apparel* (University of Houston) and Anya in *The Cherry Orchard* (Classical Theatre Company). She received her MFA from the Case Western Reserve University/Cleveland Play House MFA Acting Program and is a proud member of Actors' Equity. She is represented by Dani Super Management.

**PAULI PONTRELLI** (Puck, Philostrate) (they/them) is a Colombian-American performer and artist based in NYC. Theater credits include *The Trees* (Playwrights Horizons), *This Clement World* (St. Ann's Warehouse), *House of Dance* (Half Straddle, Kyoto Experiment, Zürcher Theater Spektakel), *The Visitor* (The Public, Original Cast Recording), *Look Upon Our Lowliness* (The Movement Theatre Company), *Dom Juan* (Fisher Center/Bard Summerscape), *Tiny Beautiful Things* (Long Wharf), *The Aliens* (Chester Theatre Company), the Cowardly Lion in drag for *The Wizard of Oz* starring Drag Race superstar Rosé (Geva Theatre), and Breaking the Binary Theatre Festival. Film: *Fry Day*. TV: *Instinct* (CBS). Choreography: *marie, it's time* (minor theater/HERE Arts Center). Performance: Echo Chamber for Frieze New York/Artists Space. Pauli is a Lyme disease survivor and advocates for national Lyme legislation through Project Lyme and the Center for Lyme Action. MFA: NYU Grad Acting. @pauli.amorous

**GEORGE ANTHONY RICHARDSON** (Egeus, Snug) is a New York-based actor, director, and writer originally from Merced, California. A graduate of The Juilliard School's Drama Division (Group 50),

his stage credits include *Topdog/Underdog* (Broadway and Palm Beach Dramaworks), *King James* (TheaterWorks Hartford), *Blue Door*, and *Cardboard Piano* (Juilliard). He made his Off-Broadway directing debut at 59E59 Theaters in 2022. A 2021 finalist for the Warner Bros. Television Actors Showcase, Richardson also writes and creates film; his short *Inhuman Tethers* was nominated for Best Short Film at the Big Apple Film Festival.

## Creative Team

**NIKKI MASSOUD** (Playwright) is an Iranian-Canadian-American writer and performer. She is honored to be collaborating with The Acting Company as a writer for the first time. She is a recent 2050 Fellow at NYTW and a Roundabout Underground Resident Playwright. She is a commissioned playwright with Noor Theater, Atlantic Theater Company, and The Acting Company and has recently developed work with The Ground Floor/Berkeley Rep and Fault Line Theatre. Her recent acting credits include television roles on *Life and Beth* (Hulu) and *Love Life* (HBO Max) and roles at the Guthrie Theater and the Goodman Theatre. Nikki is the Audie Award-winning narrator of over 80 audiobooks, available on Audible. Education: Brown University/Trinity Rep MFA, Georgetown University and BADA.

**DEVIN BRAIN** (The Acting Company Producing Artistic Director) has held increasingly significant roles at The Acting Company since starting as Staff Repertory Director during our 2012-2013 season. In his own artistic practice, Devin is a freelance stage director specializing in contemporary productions of classical texts, as well as original work. Select recent productions include: *The Comedy of Errors*, *Hamlet*, *Othello*, *Julius Caesar*, *Macbeth*, *You / Emma* by Paz Pardo (an adaptation of *Madame Bovary*), *Exposure* by Laura Zlatos (an exploration of the life and work of Francesca Woodman), *Bones in the Basket* (on original adaptation of Russian fairy tales), *Middletown* by Will Eno, *Breath of Kings* (his adaptation of *Richard II*, *Henry IV*, and *Henry V*), *Blacktop Sky* by Christina Anderson, and *The Droll* {or, a play about the END of theatre} by Meg Miroshnik. He holds an MFA in Directing from the Yale School of Drama where he also served as Artistic Director of the Yale Cabaret.

**TANYA ORELLANA** (Scenic Designer) designs performance spaces for theatre, opera, and immersive experiences. Select credits: *Littleboy/Littleman* (Geffen Playhouse), *Don't Eat The Mangos* (The Huntington), *What Became of Us* (Atlantic Stage 2), Mexico Premiere: *Angels in America* (UNAM), *Derecho* (La Jolla Playhouse); *Mother Road* (Berkeley Rep); *As You Like It*

(Oregon Shakes); *Fefu and her Friends*, *Big Data*, *Private Lives* (ACT); *Where Did We Sit on the Bus* (Denver Center); *For The People* (Guthrie Theatre); *Stew, One of the Good Ones* (Pasadena Playhouse); *Alma* (The Kirk Douglas). Tanya is engaged in a long term-collaboration with Virginia Grise; *Rasgos Asiáticos*- a traveling scenic installation using sound, light and objects to conjure narratives of immigration and migration in the U.S.-Mexico borderlands. MFA (CalArts). 2016 Princess Grace Fabergé Theatre Award. [tanyaorellana.com](http://tanyaorellana.com)

**VALÉRIE THÉRÈSE BART** (Costume Designer) TAC: *Macbeth*. Regional Theater: *Jane Eyre* (Alley Theater); *Into The Woods*, *Dial M for Murder* (Guthrie); *It's Christmas, Carol!*\* (Oregon Shakespeare Festival); *Birthday Candles* (scenic, Cincinnati Playhouse); *The Song of Summer*\* (Trinity Repertory); *Vietgone* (Alley Theatre, Denver Center); *The Great Leap*\* (Denver Center / Seattle Repertory); *POP!*\* (scenic, Yale Repertory) Off-Broadway: *Poor Yella Rednecks*\* (Manhattan Theatre Club / South Coast Repertory); *Something Clean*\* (Roundabout); *Wives*\* (Playwrights Horizons); *Little Women* (Primary Stages, †NYC premiere); *Vanity Fair*\* (Pearl Theatre) Opera: *The Big Swim*\* (Houston Grand Opera/Asia Society of Texas); *A Thousand Acres*\* (Des Moines Metro Opera); *Fidelio, Butterfly*+ (Heartbeat Opera, +Adaptation of Madama Butterfly); *Rigoletto* (Minnesota Opera); *Vinkensport/ Rocking Horse Winner*\*\* (Opera Saratoga, \*\*US Premiere), *Listen, Wilhelmina!*\* (costume/scenic, Wolf Trap Opera); *She, After*\* (costume/scenic, Urban Arias) Other: *For You, Paige*\* (TikTok musical); Tina Packer's *Women of Will* (costume/scenic, natl/intl tour) [valeriebart.com](http://valeriebart.com) \*denotes world premiere

**ALAN C. EDWARDS** (Lighting Designer) is a lighting designer for live performance whose work includes the world premieres of *Kill Move Paradise* (National Black Theatre, Drama Desk nomination), *The Hot Wing King* by Katori Hall (Signature NYC), and *Sally & Tom* by Suzan-Lori Parks (The Guthrie and The Public). Other New York, regional, and international work includes: Anna Deavere Smith's *Twilight: Los Angeles 1992*, and *Fires in the Mirror* (Signature NYC); *Twelfth Night*, *Seize The King*, *A Midsummer Night's Dream*, and *Memnon* (Classical Theatre of Harlem); *Bluebird Memories* featuring Common (Audible Theatre); Syncing Ink (@ The Apollo); *Baldwin and Buckley at Cambridge* by Greig Sargeant and *Elevator Repair Service* (The Public); *Beautiful-The Carol King Musical* (Asolo Rep); and new musical *Calling Us Home* (Shy Music - South Africa). In 2017, he designed the world premiere of *Harry Clarke* at the Vineyard Theatre, which garnered that season's Lucille Lortel Award for

*continues on page 16*

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Outstanding Lighting Design. After remounting the production in 2023 at Berkeley Rep, the show transferred to London's West End where it played to rave reviews. In 2024, Alan had the honor of designing the world premiere of *Gatsby: An American Myth* at the American Repertory Theatre, directed by Rachel Chavkin. The highly anticipated sold-out run, which garnered critical and popular success, received the awards for Outstanding Scenic and Lighting Design, among many others. Alan is a graduate of the Yale School of Drama where he is also an assistant professor of lighting design. [www.alancedwards.com](http://www.alancedwards.com)

**SHARATH PATEL** (Sound Design) (He/Him) works nationally and internationally focusing on experimental, commercial, academic, political and socially conscious theatre. Recent designs: American Rep, The Alley Theatre, The Alliance Theatre, A Contemporary Theatre, Alabama Shakes, TheatreSquared, Dallas Theater Center, Portland Center Stage, TheatreWorks of Silicon Valley, Indiana Repertory Theatre, Asolo Repertory Theatre, Seattle Repertory Theatre, Artists Repertory Theatre, Milwaukee Repertory Theatre, Yale Repertory Theatre, Repertory Theatre of St. Louis, Virginia Theatre Festival, Alabama Shakespeare Festival, California Shakespeare Festival, Cleveland Playhouse, Theatrical Outfit, Seattle Children's Theatre, Tantrum Theatre Company, Marin Theatre Company, Virginia Theatre Festival, The Contemporary American Theatre Festival, Arena Stage, Hypokrit Theatre Company, Virginia Stage Company, Geffen Playhouse, East West Players, CompanyONE. Education: MFA Yale School of Drama, BFA Ohio University. Affiliations: USA829 IATSE, Theatrical Sound Designers and Composers Association, Arts Envoy for the U.S. Department of State, Resident Artists at Artists Rep. Website: [sharathpatel.com](http://sharathpatel.com).

**LINDSAY JONES** (Composer) Broadway: *Slave Play* (Tony Award nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers* and *A Time to Kill*. Off-Broadway: *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), *Top Secret* (New York Theatre Workshop) and many others. Regional: Guthrie, Goodman, Arena Stage, Old Globe, Chicago Shakespeare, Steppenwolf, and many others. International: Noel Coward (London/West End), Royal Shakespeare Company (England), Stratford Festival (Canada), and many others. Audio dramas: Disney, Marvel, DC, Penguin/Random House, Audible, Next Chapter Podcasts. Film/TV scoring: HBO Films' *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) and over 30 other films. Awards: Webby, Signal (3), Ambies, Joseph Jefferson (7), Ovation (2),

LA Drama Critics Circle. He is the co-chair of Theatrical Sound Designers and Composers Association, and teaches music history at the University of North Carolina School of The Arts. [www.lindsayjones.com](http://www.lindsayjones.com).

**ALEX CHOATE** (Props Lead) has worked in Film, TV, and Theatre for the past 23 years, and has worked for Marvel, Disney, DC, Cirque Du Soleil, and more. He now finds himself the Technical Theatre Teacher at Santa Susana High School, the model program for the state of California. Helping the next generation of technicians and designers create the world they wish to see, while elevating what they feel is possible.

**DUANE BOUTTÉ** (Voice & Text Coach)'s first NY job was touring in The Acting Company's '91-'92 *A Midsummer Night's Dream*. Other acting credits include the original Broadway company of *Parade*, the 1994 Tony winning revival of *Carousel*, and landmark films *Stonewall* (1996) and *Brother to Brother*. He trained at UCLA and the National Theatre Conservatory, has taught at Illinois State University (ISU), Brooklyn College, The New School, and National Theatre Institute. He's coached productions and workshops for The Acting Company, Woodward Shakespeare Festival, Ramapo College, and ISU. In his private studio, he's helped prepare actors for roles on Broadway and nationwide. Directing credits include Neil LaBute's *Appomattox* (world premiere), *Home* (Rep Stage), *The Merry Wives of Windsor* (Worcester Shakespeare), *The Winter's Tale*, *Othello*, *Fences*, *Stalag 17*, *Everybody*, *Cabaret* and more. Among his favorite roles performed are Mercutio (OSF), Bayard Rustin (Public Theater, Berkeley Rep), Dracula (Bannerman Island), and Orestes (inaugurating Berkeley Rep's RODA Theatre).

**ELI LYNN** (Fight and Movement Choreographer, Intimacy Coordinator) (they/them) is an inescapably queer actor, award-winning fight director, and IDC certified Intimacy Director. Recent FD/ID work includes *The Comeuppance* (Wilma/Woolly Mammoth), *Little Shop of Horrors*, *Peter Panto*, *Raisin in the Sun* (People's Light), *The Play That Goes Wrong* (1812 Productions/PA Shakespeare Festival), and feature film *Scabs* (Tommy Butler). Their work has been seen at numerous regional theatres, including The Wilma, Arden Theatre, PA Shakespeare Festival, People's Light, InterAct Theatre, Theatre Exile, Philadelphia Theatre Co., and Philadelphia Artists Collective, among many others. They also choreograph and teach workshops at regional universities, including UPenn, Princeton, Temple, Rutgers (Camden), Villanova, and Arcadia. They have studied stage combat for over 15 years, and are a certified Advanced Actor Combatant with five

international organizations. They are also an Artistic Associate at Philadelphia Artists' Collective. Love always to V. Eli-Lynn.com. @EverInMotley.

**KRISTIN LEAHEY, PH.D.** (Dramaturg) is an Assistant Professor at Boston University and the Associate Artistic Director of Women's Project Theater. She dramaturgs and produces nationally and internationally. Leahey has several book and article projects in publication. She recently completed a Fulbright with Ireland's national Theatre: The Abbey.

**KATE PITT** (Associate Director) Associate and assistant directing credits include: *Richard II*, *Henry IV*, and *Henry V* at the Guthrie Theater (dir. Joe Haj), Dig with Primary Stages (dir. Theresa Rebeck), *King Lear* with Shakespeare Theatre Company (dir. Simon Godwin), *Romeo and Juliet* (dir. Leah C. Gardiner) and *The Three Musketeers* (dir. Kent Gash) with The Acting Company, and *The Way of the World* with Folger Theatre (dir. Theresa Rebeck). Recently directed *Henry V* at MIT. Dramaturgy: *American Apollo* with Des Moines Metro Opera, Resident Dramaturg for the Vanguard Initiative at Chicago Opera Theater, Resident Artist at American Lyric Theater. Other: *The Comedy of Hamlet!* (a prequel) with the Reduced Shakespeare Company and *Stick-Figure Hamlet* with the comic "Good Tickle Brain." Essays and comedy with The Arden Shakespeare, SDC Journal, and McSweeney's, four years producing public programs at the Folger Shakespeare Library. Wingspace Theatrical Design member, SDC Associate. B.A., Yale. [www.katepitt.com/shakespearenews.com](http://www.katepitt.com/shakespearenews.com).

**IRVIN MASON JR.** (Staff Director) is a director, actor, poet, and teaching artist born and raised in St. Thomas, US Virgin Islands. His work intersects expressive movement, live music, emerging technology, and Afro-Caribbean traditions to breathe new life to physical storytelling. Irvin seeks to direct work that leaves a residue—unapologetic work that dismantles the traditional foundations of theater and creates space for new voices to tell their own stories. Irvin is the proud, current recipient of the 2024-2026 Drama League Stage Directing Fellowship. He has recently assisted on the new work development of plays and musicals at the Playwrights Center and Berkeley Rep's Ground Floor. His recent directing credits include: *Ain't Misbehavin'* (Gallery Players), *Stuck* (Chain Theatre), and *Pipeline* (Gallery Players). Assistant Directing: *Gospel According to Heather* (AMAS, dir. Rachel Klein). In 2023, Irvin served as a directing observer to Schele Williams on the Broadway revival of *The Wiz*. He was the SDCF directing shadow on *Little Shop of Horrors* (dir. Maggie Burrows) and *Rent* (dir.

Lili-Anne Brown) at the MUNY. He was also the directing observer on *Pup! A Chew Story* (NAMT). @irvinmason | irvinmasonjr.com.

**JESSICA FORELLA** (Production Stage Manager) (she/her) is delighted to be joining The Acting Company on tour this season. Favorite past credits include: *Shelter*, *NONE: A Practical Breviary* (NYSAF); *A Midsummer Night's Dream*, *Twelfth Night*, *Malvolio* (The Classical Theatre of Harlem); *Twelfth Night*, *Richard III* (Chicago Shakespeare Theater); *Fun Home*, *Mies Julie* (Victory Gardens Theater); *The Polar Express* (Rail Events Productions); *The Hound of the Baskervilles*, *James and the Giant Peach* (Theatre-Hikes); *Numbers Nerds* (CPA Theatricals); *Million Dollar Quartet* (Barter Theatre); *Burn the Floor* (Norwegian Cruise Lines); *The Hunchback of Notre Dame* (RWCMD); *A Small Oak Tree Runs Red* (Congo Square Theatre); and *Sondheim on Sondheim* (Porchlight Music Theatre).

**LIZ HETZEL** (Assistant Stage Manager) is an NYC-based stage manager, director, and artistic collaborator who seeks to create work grounded in themes of humanity, connection, and identity. With a passion for Shakespeare and Classics, Liz is overjoyed to join The Acting Company for their 2025-2026 Tour. Recent credits: *24 Hour Plays: Nationals* (SM), *Kowalski* (AGT, APM), *Romeo & Juliet* (938collective, Dir.), *Designs for Living* (938collective/Boyzwithapple, PSM), *Troilus and Cressida* (Prague Shakespeare Company, AD), and *Macbeth* (Vassar College, Dir.). BA, Vassar College.

## Repertory Design and Production Staff

**NEAL GOLETA** (Production Manager) is excited to be working on his second tour with The Acting Company. Neal works as the Production Coordinator for the New Studio on Broadway at NYU Tisch. Love to Soba.

**KEVIN PENDERGAST** (Production Manager) holds an MFA in Technical Production from the University of North Carolina at Chapel Hill. He has worked extensively with PlayMakers Repertory Company in a range of technical and production roles. Kevin also served as Technical Director for *The Medora Musical* in North Dakota, overseeing scenic fabrication for one of the nation's largest outdoor theatre productions. He is excited to join The Acting Company and continue bringing technical expertise and production support to the stage.

**KLEO MITROKOSTAS** (Company Manager) (she/her) is an NYC-based actor and producer. Select theatre credits: Off-Broadway:

*This is Government, The Greatest Hits Down Route 66; According to the Chorus; Room 1214* (59E59 Theaters). Regional: *Circle Mirror Transformation, The Mousetrap, Our Town* (Pendragon Theatre); *Sweet Charity* (Cotuit Center for the Arts); *Sunrise, Sunset, Goodbye* (Sundog Theatre); *Fire and Air* (Shakespeare&Company). She is a resident artist with New Light Theater Project. NYU Tisch. KleoMitrokostas.com @kleomitrokostas

**DANIELLE DELAFUENTE** (Associate Scenic Designer) (she/her) is thrilled to be the Associate Scenic Designer on these productions! Her recent assistant/associate credits include *Heaux Church* (Ars Nova), *Fun Home* (The Huntington Theatre), *Henry VI: Parts 1 & 2* (The Old Globe), *What Became of Us* (Atlantic Stage 2), and *The White Chip* (MCC). She would like to thank Tanya and the entire team for having her back again! danielledelafuente.com

**JOSHUA NGUYEN** (Associate Sound Designer) TAC: debut. Regional: *Cat on a Hot Tin Roof* (Denver Center for the Performing Arts); *Broke-ology* (Kansas City Repertory Theatre); *Dracula: A Comedy of Terrors* (Dallas Theater Center). Associate Designer: *Diary of a Tap Dancer* (American Repertory Theater); *Clue, Disney's The Little Mermaid, The Rocky Horror Show, Joseph and the Technicolor Dreamcoat* (Dallas Theater Center); *In the Heights* (Cleveland Playhouse); *Side by Side by Sondheim* (Repertory Theater of St. Louis). Joshua is based in Dallas and holds a BFA in Theatre Design & Technology from Baylor University. Joshua is a member of the Theatrical Sound Designers and Composers Association, the Consortium of Asian American Theaters & Artists, Design Action, and Actor's Equity. Joshua hopes to be part of the next generation of theatre educators, making the medium and field more accessible and equitable. joshuanguyen.net @jashngoouyen

**YING-SYUAN ZENG** (Associate Props Lead) is a New York-based designer and artist specializing in props and scenic art. She currently serves as Associate Prop Designer with The Acting Company for its national tour productions of *Great Expectations* and *A Midsummer Night's Dream*. With extensive experience in both theatrical and film/TV production, Ying-Syuan has collaborated on a wide range of projects where her detail-oriented approach and technical expertise bring narrative and visual worlds to life on stage. Her work reflects a strong commitment to craftsmanship, collaboration, and supporting storytelling through the seamless integration of design and performance.

**CHARLIE KO** (Associate Costume Designer) is a costume designer based in New York City with an interest in showcasing works that

accurately represent and tell stories of gender nonconforming, immigrant, and lgbtq+ struggles. Selected credits: Senior Dance Production (Juilliard School - Design Assistant), *Dance Nation* (Fordham University - Costume Designer), *Once Upon a Time Called Now* (Joyce Theater - Assistant Costume Designer). Thankful for everyone who made this show possible. www.kostumedesign.com

**CONOR MULLIGAN** (Associate Lighting Designer) (he/him) is an artist and lighting designer. His design work represents an ongoing exploration of light in live performance. Born in Dublin, Ireland on St. Patrick's Day; at five years old Conor immigrated to the United States with his family. Associate/Assistant Credits include: *Stompin' at the Savoy* (Delaware Theatre Company), *Dakar 2000* (Manhattan Theatre Club), *Summer: The Donna Summer Musical* (Norwegian Cruise Lines), *Four Quartets* (BAM), *Next To Normal* (The Kennedy Center), *Because Of Winn-Dixie* (Goodspeed Opera House), *The Play That Goes Wrong* (New World Stages), *Once On This Island*: 1st National Tour (NETworks), *Kinky Boots*: 2nd National Tour (Troika), *Who's Holiday* (Westside Theatre), *Waitress: The Musical* (Waitress 1st National Tour), *42nd Street* Tour (Big League Productions), *Double Indemnity* (Old Globe Theater). Conor is a proud member of USA 829. Visit www.conormulliganld.com for more information.

**CHRIS GRAINER** (Technical Director) is so happy to be working with The Acting Company again after working as technical director & associate production manager for the 2024/2025 National Tour. Chris has also toured the country with ballet productions and spent multiple summers with the Aspen Music Festival & School. Chris is an Alumnus of SUNY Purchase College and Collegiate School (Richmond, VA). He would like to thank his peers, friends, family, and especially his father for the bountiful compassion and support throughout the years.

**KRISTA GREVAS** (Wardrobe Supervisor, Understudy) is a theatre creative currently based in New York City. Past credits include Costume Design for *This is Government* with Pendragon Theater and NewLight Theatre Company and *Shake, Rag, Hollow* for the Edinburgh Fringe. Other recent credits include wardrobe and wig supervision for The Acting Company's 2025 National Tour and wardrobe assistant for *Ginger Twinsies*. She holds her BA and MFA in Theatre and is thrilled to be working with the phenomenal company again on her second national tour!

**DEVAN KELTY** (Lighting Supervisor, Understudy) is a Louisville, KY native who now lives in Brooklyn. He is very grateful and happy to be touring again with The Acting Company. Many thanks to everyone who has believed in him and supported him along the way!

**ELENA MARTIN** (Sound Supervisor) has been working as an audio technician based in Dallas, Texas for the last 8 years. In the last year, she has spent her time working with the Denver Center for the Performing Arts as their Associate Sound and Technology Supervisor. Prior to this, she was the Head of Audio and Video at the Dallas Theater Center. Elena is thrilled to be joining The Acting Company as their Touring Audio Supervisor starting this new phase of her career.

**JESSICA NEILL** (Tour Lighting Drafter) is excited to be joining The Acting Company again as the Lighting Draftsperson. She is a Chicago-based designer, assistant, artist, and adjunct faculty at Northwestern University. Chicago area design credits include *The Lightning Thief*, *Mean Girls Jr*, *What the Constitution Means to Me*, *Sweat* (Paramount Theatre), *The Tragedy of King Christophe* (House Theatre), *Seven Days at Sea* (Light and Sound Productions), *Lighthouses in the Desert* (Glass Apple Theatre), *Bunny's Book Club* (Lifeline Theatre), *Hans Christian Anderson* (Northwestern University), *Admissions* (Theatre Wit), and *Master Class* (TimeLine Theatre). Associate and assistant credits include *Come from Away*, *Cats*, *Waitress*, *Frozen*, *The Full Monty*, *Million Dollar Quartet*, *Beautiful*, *Billy Elliot*, *Charlie & the Chocolate Factory*, *School of Rock*, *Groundhog Day*, *Kinky Boots* (Paramount), *Lucy & Charlie's Honeymoon*, *The Steadfast Tin Soldier*, *Frankenstein* (Looking-glass Theatre), *Ghost in Gadsden's Garden* (Actor's Gymnasium), *graveyard shift* (Goodman Theatre), and *The Children* (Steppenwolf Theatre). [JessicaNeill.com](http://JessicaNeill.com)

**ANN JAMES** (People, Culture, & Belonging Consultant) made her debut as the first Black Intimacy Coordinator on Broadway for *Pass Over*. Broadway credits include: *Sunset Boulevard*, *A Wonderful World*, *Eureka Day*, *Sh\*t. Meet. Fan*, *John Proctor is the Villain*, *The Outsiders* (Tony Award Best Musical 2024), *Lempicka*, *Illinoise*, *Hamilton*, *Parade* (Tony Award 2023 for Best Revival), *Sweeney Todd*, *Heart of Rock and Roll*, *Jelly's Last Jam*. Off-Broadway: *Antiquities*, *The Great Privation*, *Velour! A Drag Spectacular!*, *Cats: The Jellicle Ball*, *The Hippest Trip*, *Sunset Baby*, *Orlando*, *Jonah*, *White Girl in Danger*, *How to Defend Yourself*, *The Comeuppance*, *Evanston Salt Costs Climbing*, *My Broken Language*, *The Half-God of Rainfall*, *Here There Are Blueberries*, *Life and Trust*, *The Lonely*

# THE ACTING COMPANY

Few. Tour: *Hamilton* UK. James' company, Intimacy Coordinators of Color awarded a 2024 Special Citation from the OBIE Awards and The American Theatre Wing.

**MYA PICCIONE** (Production Assistant) Select Stage Management credits include: Off-Broadway: *A Midsummer Night's Dream*, The Classical Theatre of Harlem. Regional: *Twelfth Night*, *The Comedy of Errors*, *A Midsummer Night's Dream*, Shakespeare in the Park; *The Walk with Amal*, Chicago Shakespeare Theatre; *Ms. Holmes & Ms. Watson - APT. 2B*, *La Tempestad*, Trinity Repertory Company; *A Midsummer Night's Dream*, Notre Dame Shakespeare Festival; *Cavalleria Rusticana*, South Bend Lyric Opera; *As You Like It*, South Bend Civic Theatre. Academic/Institutional Programming/Etc.: *Primero Sueño*, *The Forest of Metal Objects*, The Metropolitan Museum of Art; *The Fairy Queen*, Manhattan School of Music.

**TAYLOR BRAY** (Production Assistant) is a Stage Manager and Company Manager, focused on clear communication and accessibility. They most recently spent the summer as an Assistant Company Manager with New York Stage and Film. Prior to that, they spent 10 months working in Company Management with Cirque du Soleil in Las Vegas, gaining hands-on experience with some of the largest and most technologically advanced shows currently open. As a recent graduate of the University of Central Florida's BFA Stage Management Program, they worked on shows such as *Sweeney Todd*, *The Cherry Orchard*, and *The Wolves*. They are thrilled to have been a part of the rehearsal process for this year's tour.



## The Acting Company Staff

**HILLARY COHEN** (The Acting Company Executive Director for Institutional Advancement) has arts administration experience working with Vox Populi co-operative art gallery, Manhattan Theatre Club, Film Forum, Wave Hill public garden and cultural center, the New Jersey Performing Arts Center, Cherry Lane Theatre, and New York Classical Theatre. She has served as a Creative Space Grant panelist for the Alliance of Resident Theatres/New York. Hillary studied nonprofit management at NYU's Wagner Graduate School of Public Service and is a graduate of Drexel University with a degree in corporate communication and a theatre production minor. She is a proud IATSE Local One spouse.

**B. RAFIDI** (The Acting Company Line Producer) enters her fourth national tour with The Acting Company. Previous stage management work included *Todd vs. the Titanic* (Hangar Theatre), *I Wanna F\*ck Like Romeo and Juliet* (New Light Theater Project), *Twelfth Night* (The Acting Company), and *The Medora Musical* (StageWest Entertainment). Rafidi also worked for three years as the production activities manager for The Juilliard School's Center for Innovation in the Arts after finishing the Juilliard stage management apprenticeship ('18-'19). @rafidi0913

**NATALYA RIBOVICH** (The Acting Company Development Associate) joined The Acting Company after working in development at the Vineyard Theatre. She received her BFA in Drama from NYU Tisch. She has produced, directed, and performed in numerous off and off-off Broadway productions. Recent work includes Juliet in *Romeo and Juliet* (Theatre 71), Ophelia in *Hamlet* (The West End Theatre), Olivia in *Twelfth Night* (New Stage Performance Space), Amy in *Little Women* (Theatre 71) and Mina in *Dracula* (The NuBox).



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Ramsey Concert Hall

-<>-

“Even more impressive than Zhang's virtuosity is his quicksilver imagination.”

—Gramophone

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## UNIVERSITY OF GEORGIA

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Elizabeth Weeks  
INTERIM VICE PROVOST FOR ACADEMIC AFFAIRS

## PERFORMING ARTS CENTER

### Administration

Jeffrey Martin  
DIRECTOR

Blake H. Schneider  
ASSISTANT DIRECTOR

Lori de la Reza  
MANAGER OF BUSINESS OPERATIONS

Carlton Bain  
DEVELOPMENT COORDINATOR

### Marketing and Publications

Mark Mobley  
DIRECTOR OF MARKETING AND COMMUNICATIONS

Tim Wells  
PUBLICATIONS MANAGER

### Box Office

Dee Hayman  
MANAGER

Erin Whittington  
ASSISTANT MANAGER

Helen Downey  
Shaniya Scales  
Lexi Speer  
Cadence Tyler  
STUDENT MANAGERS

### Patron Services

Miranda Wilson Brown  
PATRON SERVICES MANAGER & OUTREACH COORDINATOR

Taya Babecka  
Taylor Jochum  
Lindsay Parkes  
STUDENT HOUSE MANAGERS

Cassidy Brown  
CONCESSIONS MANAGER

Performing Arts Center Volunteers  
USHERS

### Production

Graf Imhoof  
PRODUCTION MANAGER

Dillon Brothers  
STAGE MANAGER

Amy Cole  
ASSISTANT STAGE MANAGER

Akilah Parrish  
STUDENT PRODUCTION ASSISTANT

### Operations

Anna Hood Diaz  
OPERATIONS SUPPORT ASSISTANT

### Pianos and Recording

Scott Higgins  
LEAD PIANO TECHNICIAN

Tony Graves  
PIANO TECHNICIAN

Pianos by Steinway & Sons,  
New York and Hamburg

Paul Griffith  
RECORDING ENGINEER

Eric Dluzniewski  
RECORDING ENGINEER

## HELPFUL INFORMATION

Guest artists, programs, dates, times, ticket prices, and service fees subject to change.

### BOX OFFICE

Open Monday-Friday, 10:00 am-5:00 pm and one hour prior to performances. Tickets to all performances presented by UGA Presents, Hugh Hodgson School of Music, Dept. of Dance, and UGA Theatre are available in person at the UGA Performing Arts Center (PAC) Box Office, by calling (706) 542-4400, or online at [pac.uga.edu](http://pac.uga.edu). Tickets purchased from other outlets cannot be guaranteed and may not be honored. For exchange/refund policy, visit [pac.uga.edu/policies](http://pac.uga.edu/policies).

### WILL CALL

Tickets purchased in advance and left for collection at "will call" will be available for pick up at the PAC Box Office during regular business hours or beginning one hour prior to the start of the performance, including off-site locations.

### FEES

Georgia 8% sales tax and restoration fees (PAC events only) are included in all ticket prices. Additional service fees for online or phone orders and ticket delivery apply.

### PARKING

Through an arrangement with UGA Parking Services, complimentary parking for all UGA Presents performances is available in both the PAC surface lot and the PAC parking deck. For performances at the Fine Arts Theatre, please use the Hull Street Deck, the Tate Center Parking Deck (payment required), or other UGA surface lots in the area. For questions regarding parking, please call UGA Parking Services at (706) 542-7275. For information about parking at The Classic Center, please visit [classiccenter.com](http://classiccenter.com).

### PHOTOGRAPHY AND RECORDING

Unless noted otherwise, photography, video, and/or audio recording of any kind are strictly prohibited during all performances.

### USE OF LIKENESS

Patrons may be photographed, filmed and/or recorded for archival, promotional, and/or other purposes. By entering any of our venues, you consent to such photography, filming and/or recording and to any use, in any and all media in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with this venue. You understand that all photography, filming, and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to this, please contact the house manager.

### ELECTRONIC DEVICES

Please silence all mobile phones and other noisemaking devices. Texting during performances is prohibited.

### LATE SEATING

Late seating is subject to the discretion of the house manager. Late patrons may be reseated in an alternate location.

### CHILDREN

Children ages 6 and older are welcome to attend all performances, unless indicated otherwise for specific events. Children under age 6 and babies will not be admitted. Parents and guardians are encouraged to exercise judgement when determining if programs are appropriate for their children. Please contact the box office at (706) 542-4400 with questions about specific performances.

### ACCESSIBILITY

Venues are accessible to people using wheelchairs or with restricted mobility. Please contact the box office to make advance arrangements if you require special assistance. Accessible parking spaces are located near the entrance to the PAC lobby.

### LARGE-PRINT PROGRAMS

Large-print programs are available by calling the box office at least 72 hours before the performance.

### ASSISTIVE LISTENING DEVICES

For individuals requiring hearing assistance, the Performing Arts Center offers Assistive Listening Devices that may be checked out at no cost to patrons with a photo ID at the coat check desk in the Performing Arts Center lobby. The photo ID will be returned in exchange for the device at the conclusion of the performance.

### FOOD AND DRINK

Concessions are available for purchase in the PAC lobby for all UGA Presents performances and other selected events. Food and drink are prohibited inside the performance venues. Complimentary cough lozenges are available at the coat check desk. Please do not unwrap lozenges during performances.

### VOLUNTEERS

We appreciate the dedicated service of the many community volunteers who serve at the Performing Arts Center. To inquire about joining our team, please contact the Volunteer Coordinator at (706) 542-2634. Training sessions are held each August.

### RENTALS

Hodgson Concert Hall and Ramsey Concert Hall are available for rental. For information please call (706) 542-2290 or visit the rental page at [pac.uga.edu/rentals](http://pac.uga.edu/rentals). Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

### STAY CONNECTED!

Follow us on our social media platforms for the latest news, updates, and behind-the-scenes information:



Performing Arts Center  
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Proudly supporting  
the performing arts



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