

NOVEMBER 2019

**A.C.T.** AMERICAN  
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THEATER

SAN FRANCISCO'S  
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# A CHRISTMAS CAROL



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ISSUE 3





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November 2019 | Volume 18, No. 3

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# SAN FRANCISCO'S THEATER COMPANY

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

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

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

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

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

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# WAKEY, WAKEY

## WAKEY, WAKEY

by **Will Eno** • Directed by **Anne Kauffman**

Starring **two-time Emmy Award winner**

**Tony Hale** (from *Veep*, *Arrested Development*,  
and *Toy Story 4*)

**"Glowingly dark . . . profoundly moving"**

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The cast of A.C.T.'s 2018 production of *A Christmas Carol*.

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# FROM THE ARTISTIC + EXECUTIVE DIRECTORS

## “AND THEY CLING TO ME, APPEALING FROM

their fathers. This boy is Ignorance. This girl is Want. Beware them both and all their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased.”

So scary, these words by Charles Dickens. I remember seeing *A Christmas Carol* with Alastair Sim as Scrooge when I was a little too young, maybe five. My parents thought it was a holiday passage, along with “’Twas the Night Before Christmas,” but the cemetery shadows and huddled children made me shiver. They’re still haunting.

As a young teen, I remember George C. Scott as Ebenezer—wonderfully twinkly in his sternness. I was struck by Scrooge’s insistence that his act of charity (the Cratchits’ turkey) be given anonymously. Although I’d seen the word on plaques and programs, only then did it occur to me what an anonymous gift could do. A gift without thought for praise and recognition—that blew my mind a little.

As an adult, directing at Houston’s Alley Theatre over the holidays, I saw its *Christmas Carol*. At the end when their Scrooge stepped out on Christmas morning, smiling with renewed purpose and connection, children ran from the audience to hug him. They laughed and danced, clinging to his coat. Like fans with a rock star, they tumbled down the steps to share the spotlight and the joy of Christmas morning.

At the Cincinnati Playhouse recently, visiting my boyfriend’s family, we sat in the audience with NFL quarterback Andy Dalton. After the performance, he and Scrooge signed autographs side by side. Pro football players are huge, by the way.

And now here we are. A.C.T.’s Associate Conservatory Director Peter J. Kuo and I direct this year’s *Christmas Carol*, with James Carpenter and Anthony Fusco sharing the mantle of Scrooge. I am excited to experience this palpably strong story with you, the audience. I know many of you make this production part of your family’s holiday tradition year after year. We welcome you to A.C.T. This is, after all, your theater.

Happy holidays,



Pam MacKinnon, Tony Award winner  
and Artistic Director

## WELCOME TO A.C.T.’S CHRISTMAS CAROL.

One of the best things about the holidays is coming together with your community—whether it’s the one you were born into or the one you create for yourself. Through theater, we gather together in a room with others and have a shared experience. This is an increasingly rare act.

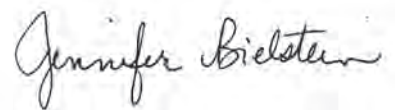
Live theater builds community. Through theater, we learn about ourselves when we see our story represented onstage. We learn about others through experiencing *their* stories. And we escape into another world—where we are momentarily transported as we focus, free of distraction, on the story onstage. All of this develops empathy, which builds stronger communities. By coming to the theater, you are making the Bay Area an even better place!

You’ll see actors from all generations in our production of *A Christmas Carol*: our Young Conservatory actors, the youngest of whom is seven; our third-year MFA actors, who have been part of the A.C.T. family for three years and are about to embark into the world as professionals; and our professional actors, some of whom have been performing in *A Christmas Carol* for over a decade. This cast becomes a *Christmas Carol* family while they are together, with the more experienced actors mentoring new generations of theater-makers.

Then turn from the stage and look into the audience, and you’ll see something similar: children, parents, grandparents, friends, and family members all coming together to share in one experience at the Geary Theater.

We hope you’ll return soon and share in the upcoming stories we are creating for you. In January and February, you can join us for a moving performance by Tony Hale in *Wakey, Wakey*. In March, please return for *Toni Stone*, a new play about the first woman to play professional baseball. It is an extraordinary, real-life story of a trailblazing Bay Area athlete. And there is so much more. Check out [act-sf.org](http://act-sf.org).

Thank you for being an essential part of the A.C.T. community!



Jennifer Bielstein, Executive Director



JENNIFER BIELSTEIN  
AND PAM MACKINNON

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## WAKEY, WAKEY

JAN 23-FEB 16 • GEARY THEATER

*by* Will Eno

*Directed by* Anne Kauffman

*Starring* two-time Emmy Award winner Tony Hale

*An intimate comedy about life, love, and what it means to be human*

## GLORIA

FEB 13-APR 12 • STRAND THEATER

*by* Branden Jacobs-Jenkins

*Directed by* Eric Ting

*A scalpel-sharp dark comedy about storytelling after trauma*

## TONI STONE

MAR 5-29 • GEARY THEATER

*by* Lydia R. Diamond

*Directed by* Tony Award winner Pam MacKinnon

*Choreographed by* Camille A. Brown

*A coproduction with Arena Stage*

*They said she couldn't, so she did: The true story of a trailblazing Bay Area athlete*

## RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

APR 23-MAY 17 • GEARY THEATER

*Book, music, and lyrics by* Richard O'Brien

*Directed and choreographed by* Sam Pinkleton

*Here we go, San Francisco, "Let's do the Time Warp again!"*

## POOR YELLA REDNECKS: VIETGONE PART 2

JUN 4-28 • GEARY THEATER

*by* Qui Nguyen

*Directed by* Jaime Castañeda

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# A.C.T.

PAM MACKINNON, Artistic Director

JENNIFER BIELSTEIN, Executive Director

PRESENTS

# A CHRISTMAS CAROL

## A GHOST STORY OF CHRISTMAS

*A Christmas Carol* will be performed with one 15-minute intermission.

BY **CHARLES DICKENS**

ADAPTED BY **CAREY PERLOFF AND  
PAUL WALSH**

MUSIC BY **KARL LUNDEBERG**

DIRECTED BY **PETER J. KUO AND  
PAM MACKINNON**

BASED ON THE **CAREY PERLOFF**  
ORIGINAL DIRECTION BY

CHOREOGRAPHY BY **VAL CANIPAROLI**

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SOUND DESIGNER **JAKE RODRIGUEZ**

DANCE RÉPÉTITEUR **NANCY DICKSON**

VOCAL COACH **LISA ANNE PORTER**

DRAMATURG **MICHAEL PALLER**

CASTING **JANET FOSTER, CSA**

STAGE MANAGER **SAMANTHA GREENE**

### CAST

#### ACT I

##### SCROOGE'S OFFICE

EBENEZER SCROOGE **JAMES CARPENTER  
ANTHONY FUSCO**  
(MATINEE: DEC 7, 8, 15, 21,  
22; EVENING: NOV 29, 30;  
DEC 1, 13, 14, 19, 23)

BOB CRATCHIT **JOMAR TAGATAC**

CHARITABLES **CINDY GOLDFIELD  
HOWARD SWAIN**

FRED **LEROY S. GRAHAM III**

TINY TIM CRATCHIT **RACHEL LEVITT**

LEAD PRESENTER



##### SCROOGE'S HOME

MRS. DILBER **SHARON LOCKWOOD**

GHOST OF JACOB MARLEY **KEN RUTA**

##### CHRISTMAS PAST

GHOST OF **KIMBERLY HOLLKAMP-DINON**  
CHRISTMAS PAST

DAVEY **ANDREW RODGERS**

EDWARD **BLAKE STEREMBERG**

BOY DICK **BENJAMIN LEVITT**

BOY SCROOGE **WELLS REES**

LITTLE FAN **MADELYN SIMON**

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MRS. FEZZIWIG **SHARON LOCKWOOD**

BELLE **SARAH TRAISMAN**

YOUNG SCROOGE **MATT MONACO**

DICK WILKINS **EDDIE EWELL**

ERMENGARDE **DINAH BERKELEY**

JIM **JARED CORBIN**

GILES THE FIDDLER **LILY HARRIS**

FELICITY **SUMMER BROWN**

ALAN **HOWARD SWAIN**

RUTH **CINDY GOLDFIELD**

CHILDREN OF **JASPER BERMUDEZ**  
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**XOCHITL SANTILLAN**

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RORY WILKINS **JASPER BERMUDEZ**  
SARAH WILKINS **MELINA J. C. MENIKTAS**  
PRECIOUS WILKINS **XOCHITL SANTILLAN**

### ACT II

#### CHRISTMAS PRESENT

GHOST OF CHRISTMAS PRESENT **CATHERINE CASTELLANOS**  
PRODUCE SELLERS **JARED CORBIN**  
**CINDY GOLDFIELD**  
SPANISH ONIONS **MCKINLEY LEWELLEN**  
**LOUISE MORRISSEY**  
TURKISH FIGS **JENNA BERG**  
**LILIA BERNSTEIN**  
FRENCH PLUMS **SHAINA POLLAK**  
**PILAR RIVAS**

#### FRED'S PARTY

FRED **LEROY S. GRAHAM III**  
MARY **MONICA HO**  
THOMAS **JEFF WITTEKIEND**  
BETH **EMMA VAN LARE**  
TOPPER **DINAH BERKELEY**  
ANNABELLE **LILY HARRIS**

#### CRATCHIT HOME

ANNE CRATCHIT **AMY LIZARDO**  
PETER CRATCHIT **SUNIL MUKHERJEE MAURILLO**  
BELINDA CRATCHIT **MELINA J. C. MENIKTAS**  
NED CRATCHIT **JASPER BERMUDEZ**  
SALLY CRATCHIT **XOCHITL SANTILLAN**  
MARTHA CRATCHIT **JOHANNA GORMLEY**  
BOB CRATCHIT **JOMAR TAGATAC**  
TINY TIM CRATCHIT **RACHEL LEVITT**

#### CHRISTMAS PRESENT TRAVELS

CAROLERS **DINAH BERKELEY**  
**BENJAMIN LEVITT**  
**MATT MONACO**  
THE PUB **JARED CORBIN**  
**DAN HIATT**  
**SHLOAK S. SHAH**  
**JEFF WITTEKIEND**  
THE MINER FAMILY **VIVIAN AMIRAULT**  
**EDDIE EWELL**  
**SARAH TRAISMAN**  
**BLAKE STEREMBERG**  
SEA CAPTAIN AND CABIN CHILD **HOWARD SWAIN**  
**MADELYN SIMON**  
ICE SKATERS **PILAR RIVAS**  
**SHAINA POLLAK**  
APPLE EATER **LOGEN POWELL**  
FRUIT SELLERS **SUMMER BROWN**  
**CHRISTOPHE MITCHELL**  
**AKSH VARMA**

#### CHRISTMAS FUTURE

GANG MEMBERS **VIVIAN AMIRAULT**  
**LILY HARRIS**  
**CHRISTOPHE MITCHELL**  
**LOGEN POWELL**  
**WELLS REES**  
**ANDREW RODGERS**  
**SARAH TRAISMAN**  
IGNORANCE **ALEX ZLATEV**  
WANT **ELOISE BIDDLE-GOTTESMAN**  
GHOST OF CHRISTMAS FUTURE **EDDIE EWELL**  
**LEROY S. GRAHAM III**  
**MATT MONACO**  
**HOWARD SWAIN**  
**AKSH VARMA**  
BUSINESSMEN **JARED CORBIN**  
**DAN HIATT**  
**JEFF WITTEKIEND**  
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# A.C.T.

PAM MACKINNON, *Artistic Director*

JENNIFER BIELSTEIN, *Executive Director*

## STAGE MANAGEMENT

STAGE MANAGER **SAMANTHA GREENE**  
ASSISTANT STAGE MANAGER **DICK DALEY**  
PRODUCTION ASSISTANT **AMANDA MARSHALL**  
STAGE MANAGEMENT FELLOW **MIKA RUBINFELD**

RUTH, DOROTHY **AMY LIZARDO**  
SPANISH ONION **MELINA J. C. MENIKTAS**  
TURKEY CHILD **CHRISTOPHE MITCHELL**  
FRED, MINER PARENT, SLED **MATT MONACO**  
PARENT, SEA CAPTAIN  
WANT, FRENCH PLUM **LOUISE MORRISSEY**  
GANG MEMBER **SUNIL MUKHERJEE MAURILLO**  
CHILD OF ALAN AND RUTH, **LOGEN POWELL**  
SARAH WILKINS

## UNDERSTUDIES

TINY TIM CRATCHIT, **VIVIAN AMIRALT**  
LITTLE FAN  
SALLY CRATCHIT **JENNA BERG**  
CHARITABLE **DINAH BERKELEY**  
GANG MEMBER **JASPER BERMUDEZ**  
CHILD OF ALAN AND RUTH, **LILIA BERNSTEIN**  
PRECIOUS WILKINS  
APPLE EATER **ELOISE BIDDLE-GOTTESMAN**  
ANNE CRATCHIT, **SUMMER BROWN**  
MINER PARENT,  
WHEELBARROW PARENT,  
PRODUCE SELLER  
TOPPER, THOMAS, GHOST **JARED CORBIN**  
OF CHRISTMAS FUTURE  
GANG MEMBER **EDDIE EWELL**  
MRS. DILBER, MRS. **CINDY GOLDFIELD**  
FEZZIWIG, GHOST OF  
CHRISTMAS PRESENT,  
GHOST OF  
CHRISTMAS FUTURE  
SPANISH ONION, **JOHANNA GORMLEY**  
FRENCH PLUM  
JIM, DICK WILKINS, GILES **LEROY S. GRAHAM III**  
THE FIDDLER,  
YOUNG SCROOGE  
MRS. FILCHER, YOUNG WIFE, **LILY HARRIS**  
PREGNANT WIFE  
GHOST OF CHRISTMAS PAST **MONICA HO**  
ANNABELLE, MARY, BETH **KIMBERLY HOLLKAMP-DINON**  
PROTESTER, **BENJAMIN LEVITT**  
PETER CRATCHIT  
MARTHA CRATCHIT, **MCKINLEY LEWELLEN**  
FRENCH PLUM

NED CRATCHIT, **WELLS REES**  
CHESTNUT SELLER  
BELINDA CRATCHIT **PILAR RIVAS**  
CHILD OF ALAN AND RUTH, **ANDREW RODGERS**  
RORY WILKINS, BOY DICK  
TURKISH FIG **XOCHITL SANTILLAN**  
CLERK, GHOST OF **SHLOAK S. SHAH**  
CHRISTMAS FUTURE  
SLED CHILD, ANNA, **MADelyn SIMON**  
TURKISH FIG  
BOY SCROOGE, PULLEY **BLAKE STEREMBERG**  
CHILD, GANG MEMBER  
MR. FEZZIWIG, **HOWARD SWAIN**  
GHOST OF JACOB MARLEY  
ALAN, BURT **JOMAR TAGATAC**  
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## A.C.T. PRODUCING TEAM

ASSOCIATE ARTISTIC DIRECTOR **ANDY CHAN DONALD**  
GENERAL MANAGER **LOUISA BALCH**  
DIRECTOR OF PRODUCTION **MARTIN BARRON**

# ONSTAGE NOW



PHOTOS BY KEVIN BERNIE



**CLOCKWISE FROM TOP** The cast of A.C.T.'s 2018 production of *A Christmas Carol*; Louise Morrissey, Avanthika Srinivasan, Sunil Mukherjee Maurillo, and Linden Koshland; and actors James Carpenter, Catherine Castellanos, Adam Donovan, and Afua Busia.



# HOME FOR THE HOLIDAYS

## CELEBRATING THE GEARY THEATER FAMILY

BY A.C.T. PUBLICATIONS STAFF

The holidays bring families together, ours as well as yours. *A Christmas Carol* at A.C.T. unites actors from the Young Conservatory and the Master of Fine Arts Program to perform alongside seasoned professionals on the Geary stage. It is truly a family affair.

This particular adaptation of the seasonal classic—which has been performed since 2005—is crafted to showcase a variety of experience. It has roles for actors from an elementary school student to an A.C.T. veteran like Ken Ruta, who was part of A.C.T.'s original acting company in 1967.

To make the familial bonds as strong as possible, the YC and MFA Program actors spend a week working together before rehearsals for *A Christmas Carol* start. During this time, each YC actor is paired with an MFA actor who guides them through the ins and outs of a professional rehearsal room, the bustle of backstage, and the bright lights of the Geary Theater.

“The MFA performers share great advice, acting tips and lots of support,” says Christophe Mitchell, a seventh grader in his fourth *Carol* who is appearing in multiple roles this year, including a clerk and a fruit seller. “My mentors have taken me out for sushi, we’ve swapped Christmas gifts, and even did a community service project walking around the Geary neighborhood handing out sandwiches and warm socks. That made me feel really good.”

The *Carol* community extends to the supporting cast of families, many of whom travel into the city every day for weeks to bring their children to rehearsals. The hard work always pays off, says parent Elizabeth Mitchell. “I will never forget the moment when we bumped into Scrooge in the parking lot and he said, ‘Hey Christophe.’ I thought Christophe would never stop grinning.”

The YC actors learn from the professional actors too. “From the professionals, I learned how to be backstage, how to be a good cast member, and how to work with others,” says Sunil Mukherjee Maurillo. For this talented seventh-grade actor, the Geary is a familiar stomping ground; not only was he an understudy in *A Thousand Splendid Suns* in 2017, but he’s also a two-time *Carol* veteran who is playing Peter Cratchit this year. “Through being part of *Carol*, it felt like I became part of a family in some way. It was super fun. I’ve made a lot of friends by acting in *A Christmas Carol*. It has been a great experience.”

The evergreen winter production is also an invaluable opportunity for the third-year MFA actors, who are preparing to step into the professional acting world. “It was such a wonderful opportunity to watch seasoned actors such as James Carpenter and Sharon Lockwood reinhabit roles they’ve played for so long as if they’d never left them, with fresh and ever expanding energy,” says MFA Program alum Afua Busia. “It was also lovely to learn from the freedom and playfulness of the Young Conservatory.”

“Working with the professional actors was great. Everybody was so gracious,” says MFA Program alum Avanthika Srinivasan, who played Beth in last year’s production (and who starred in *Testmatch* at the Strand this fall). “With such a big production, you really need to pull your own weight. One of my major takeaways was the sheer professionalism, from their punctuality for rehearsals to the way they discussed their characters with the director to the work ethic they showed every day.”

Even for the professional actors, some of whom have been in *Carol* for many seasons, the new cohort of YC and MFA Program performers breathes new life into the tale. “It’s wonderful to see these children growing up and developing as actors and human beings,” says the experienced Ken Ruta, who started off playing Scrooge at A.C.T. in the 1960s and now plays Jacob Marley in the current production of *Carol*.

“The tradition of professional actors mentoring MFA students, and the MFA students mentoring YC students builds on the spirit of generosity in *Carol*,” says A.C.T. Associate Conservatory Director Peter J. Kuo, who joins Pam MacKinnon as co-director after working last year with long-time director Dominique Lozano.

“Both Dominique and A.C.T. Artistic Director Pam MacKinnon have been generous mentors, developing my relationship with this incredibly relevant story. In the same way, we see the Christmas Spirits mentor Scrooge through his journey to discovering the heart of Dickens’s tale—empathy and generosity. To share this message, both onstage and in the rehearsal room, is the gift that *Carol* continues to give every year.” ■

**ONSTAGE NOW**



**CHARLES DICKENS:**

**COMMUNITY ACTIVIST**

**THE HEALING HEART OF A CHRISTMAS CAROL**

**BY MICHAEL PALLER**



Writers write for many reasons. Some create to release an inner pressure that stems from a private agenda welling up from the deepest part of themselves. If that impulse finds an analogy in the conditions of the outside world, the writer may become a sort of community activist, whose desire to fix the world springs from the need for artistic expression. Charles Dickens was such a writer. He wrote, of course, to entertain, but from the beginning, he also intended to make people as angry as he was at the condition of England's poor.

Dickens's constituency, the community of the powerless, was vast. Of the sixteen million who populated England and Wales in 1840, about 25 percent existed at subsistence level; ten percent could barely feed themselves every day. The vast majority of the poor lived in dank, overcrowded tenements where diseases such as cholera ran rampant. Only 20 percent of children had any schooling; the rest were working, often from the age of three, in mines, mills, and factories. A great many died before reaching adulthood. The poor had no representation in Britain's democracy: aristocrats comprised the House of Lords, while the House of Commons consisted largely of the newly empowered industrialists, manufacturers, and bankers and those who did their bidding, usually at the expense of the poor. It was on behalf of this dispossessed community that Dickens wrote to a friend in 1838, "I mean to strike the heaviest blow in my power."

He struck the first blows in journalism. After beginning his career as a parliamentary reporter, he founded two newspapers which he filled with social commentary and criticism. But it was in his fiction that his voice was widest heard and most memorable. In *Oliver Twist* he exposed the pitiless machinery of the workhouse system that punished the poor for the crime of having nothing. In *Nicholas Nickleby* he exposed the national network of schools whose schoolmasters were more interested in profit and sadism than in education.

Dickens knew from experience what his characters faced. His anger originated in his childhood of poverty, humiliation, and loneliness. When Dickens was ten, his father was sent to debtors' prison, along with most of the family. Young Dickens was removed from school and put to work in a ramshackle Thames-side factory. For years he could neither talk nor write about this experience, which found its first expression in a sharp but generalized sympathy for the poor.

*A Christmas Carol*, written in 1843, portrays a man redeemed by memories after years of suppressing them. He recalls the long-forgotten kindnesses bestowed on him in his youth by his sister and the Fezziwigs before he succumbed to the pointless acquisitiveness which blighted his heart and narrowed his vision. Seeing

them again starts a change in him—he becomes a more whole man devoted to the welfare of others.

Attacking the society that made unredeemed Scrooges so numerous, Dickens struck one hammer blow after another in the great novels that followed: *Dombey and Son*, of which biographer Edgar Johnson writes, "[Dickens] for the first time portrayed society as a single interlinked system poisoned by the heartlessness of a money ethic"; *Bleak House* condemned governmental bureaucracy and the legal system, twin octopuses that squeezed the life from the powerless; and *Little Dorrit* imagined all of Britain as one great prison, corrupting or destroying all who came in contact with it.

However, urging the government and even the religious and philanthropic establishments to come to the aid of the powerless would never be enough, no matter how many sledgehammer blows Dickens struck with his fiction. In the years following *Carol*, British society's willful blindness to the desperate circumstances of his community of the powerless was no longer an inspiration for comedy; the late novels burned with scorn and fury. The comic high jinks in the earlier novels for which he'd been beloved were muted or turned into bitter satire, when not absent altogether.

As literary scholar Michael Patrick Hearn points out about *Carol*, healing a community begins with changing an individual—Ebenezer Scrooge—not the system of which he is part. But what is a system if not a group of individuals who might be ready to change, given the right circumstances? If literature, or theater, can change a system and heal a community, it will happen one person at a time. Think about that, as the lights go down. ■



**OPPOSITE PAGE** A hand-colored lithograph of Charles Dickens by Eliphalet Brown (1839). Courtesy Wikimedia Commons.  
**ABOVE** The cast of A.C.T.'s 2018 production of *A Christmas Carol*.



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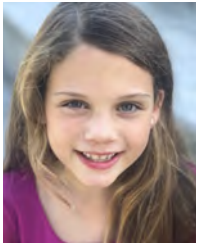


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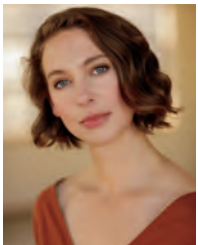


# WHO'S WHO IN A CHRISTMAS CAROL



**VIVIAN AMIRAULT<sup>+</sup>** is a fourth-grade student at Creative Arts Charter School. Her credits include Narrator/ Cinderella's

Mother in *Into the Woods* (A.C.T.), Alice in *Alice in Wonderland Jr.* (Jewish Community Center of San Francisco), and Belle in *Beauty and the Beast Jr.* (JCCSF). When she is not at the theater, Amirault enjoys playing with cats, skiing, and reading. She wants to thank her mom, dad, sister, grandparents, aunts, uncles, friends, and brand new baby cousin. Happy holidays! (she/her)



**DINAH BERKELEY<sup>\*\*</sup>** is overjoyed to be performing on A.C.T.'s Geary stage for the first time with the entire MFA class

of 2020 and directed by the fabulous Peter J. Kuo! Her most recent work includes playing Elinor in Kate Hamill's hilarious adaptation of *Sense and Sensibility*, directed by Pirronne Yousefzadeh, as well as *Ti Jean and His Brothers* and *A Midsummer Night's Dream*, both directed by Dawn Monique Williams. Come see her perform again at the Geary in Will Eno's new curtain raiser for his play *Wakey, Wakey*, directed by Anne Kauffman and opening January 23! (she/her, they/them) [dinahberkeley.com](http://dinahberkeley.com)



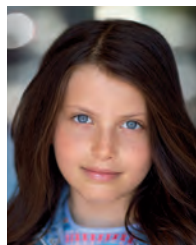
**JENNA BERG<sup>+</sup>** is a fifth grader at Del Rey Elementary School. She has studied theater arts at Broadway Artists Alliance in New York City and at

Performing Academy, where she is a member of the ensemble. Her favorite things to do are act, sing, and dance. She also enjoys speaking in British and Boston accents, writing stories, watching scary programs with her dad, playing pranks on her friends and family, and hanging out with her dog Brady.



**JASPER BERMUDEZ<sup>+</sup>** makes his professional acting debut with *A Christmas Carol*. He is nine years old and a fourth grader

at St. Brendan School in San Francisco. He has performed with Linda Bulgo's Musical Productions, most recently as Lumiere in *Beauty and the Beast Jr.*, Bert in *Mary Poppins Jr.*, and Rooster Hannigan in *Annie Jr.* He enjoys singing, acting, improv, and attending Broadway shows. In addition to theater, he likes reading, playing board games, and writing and illustrating his own comic books. He also loves playing music with his two older brothers and spending time with his family.



**LILIA BERNSTEIN<sup>+</sup>** is thrilled to be a part of *A Christmas Carol*. Past shows include *It's a Wonderful Life* at San Francisco

Opera as well as local Bay Area productions of *Joseph and the Amazing*

*Technicolor Dreamcoat*, *Seussical*, and *Gypsy*. Bernstein is a fifth grader and enjoys singing, tap dancing, ballet, soccer, reading, and any chance to perform onstage. Thanks to Amelia, Melanie, Mom, Dad, Zoe, and Lev. @liliabernstein



**ELOISE BIDDLE-GOTTESMAN<sup>+</sup>** is thrilled to make her debut on the Geary stage. She is a seventh grader at Julia Morgan

School for Girls. Past performances include *James and the Giant Peach* (youth ensemble) at Berkeley Playhouse; *Romeo and Juliet Jr.* (Juliet 1), *A Comedy of Errors Jr.* (Dromio), and *Macbeth Jr.* (Lady Macbeth 1) at California Shakespeare Company; and many classes at Berkeley Repertory Theatre. In her free time, she enjoys tap and jazz dancing, reading, and playing with animals. She would like to thank her parents, sisters, aunt Rosana, and her dogs Honey and Piper. (she/her)



**SUMMER BROWN<sup>\*\*</sup>** returns to the Geary stage after performing in *Top Girls* (Dull Gret/ Nell) this fall. She is a third-year

actor in A.C.T.'s Master of Fine Arts Program. Her Conservatory credits include *A Midsummer Night's Dream* (Lysander), *Medea* (Nurse), *The School for Scandal* (Lady Teazle), *The Royale* (Nina), and *The Bacchae* (Tiresias). This summer, she played Emilia in *Othello* at Livermore Shakespeare Festival. Brown holds a BA in theater from University of Maryland, College Park. (she/her) @summerbrown\_

<sup>\*\*</sup>Member of the A.C.T. Master of Fine Arts Program class of 2020 and an Equity Professional Theater Intern

<sup>+</sup>Member of the A.C.T. Young Conservatory



## JAMES CARPENTER\*

returns for his 13th year as Scrooge. Carpenter is an A.C.T. veteran actor with credits including

*Heisenberg*, *Rock 'n' Roll*, *Cat on a Hot Tin Roof*, *A Doll's House*, and *Glengarry Glen Ross*. He is an associate artist with California Shakespeare Theater and a former associate artist with Berkeley Repertory Theatre. Other credits include work at Aurora Theatre Company, Magic Theatre, Marin Theatre Company, Shotgun Players, TheatreWorks, the Mark Taper Forum, The Old Globe, the Oregon Shakespeare Festival, Yale Repertory Theatre, Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing* and *For the Coyotes*, and the television series *Nash Bridges*. Carpenter is the recipient of many San Francisco Bay Area Theatre Critics Circle Awards, including the 2007 Award for Excellence in the Arts and the 2013 Lifetime Achievement Award. In 2010, he was named a Ten Chimneys Foundation Lunt-Fontanne Fellow.



## CATHERINE CASTELLANOS\*

returns to her fourth *A Christmas Carol*. She made her A.C.T. debut as Church Lady in

*Between Riverside and Crazy*. For the last four seasons at the Oregon Shakespeare Festival, she has appeared in *Mother Road*, *La Comedia of Errors*, *Destiny of Desire*, *The Book of Will*, *The Merry Wives of Windsor*, *The Odyssey*, *Richard II*, and the premiere of Lisa Loomer's *Roe*, which also played at Arena Stage and

Berkeley Repertory Theatre. She is an associate artist with California Shakespeare Theater, last appearing in its community tour production of *The Tempest* as Prospero. She is a company member with San Francisco-based theater Campo Santo. Regional credits include Magic Theatre, Shotgun Players, San Jose Repertory Theatre, Yale Repertory Theatre, La MaMa Experimental Theatre Club, and Just Add Water (JAW) at Portland Center Stage. She taught restorative justice through theater arts with formerly incarcerated young women at Community Works West/Rising Voices and with the men at San Quentin State Prison. (she/her)



## JARED CORBIN\*\*

is excited to make his Geary debut. He is a third-year Master of Fine Arts student at A.C.T. His past credits

include Sir John Middleton in *Sense and Sensibility* and Sir Benjamin Backbite in *The School for Scandal* with the A.C.T. MFA Program, and Jack/Earnest in *The Importance of Being Earnest* at Livermore Shakespeare Festival. @jaredwithad



## EDDIE EWELL\*\*

hails from Detroit, Michigan, and is honored to perform on the Geary stage for the first time! In the Bay Area, Ewell has performed in

*Kill Move Paradise* at Shotgun Players, *Antony and Cleopatra* with African American Shakespeare Company, *We Are Proud to Present...* at San Jose Stage Company, TheatreFirst's VS., and *Jitney* at Marines' Memorial Theatre. In A.C.T.'s MFA program, Ewell has been in *Everybody*, *The*

*School for Scandal*, *A Midsummer Night's Dream*, *Sense and Sensibility*, and *Ti Jean and His Brothers*. Ewell is grateful for his loving family, the Bay Area's vibrant artistic community, and God for all his gifts and blessings. (he/him) @eddienevilleewell



## ANTHONY FUSCO\*

is an award-winning Bay Area actor. In 1999, Fusco became a member of A.C.T.'s core company, and he

has played leading roles in dozens of productions here. Favorites include *Hamlet*, *Clybourne Park*, *The Homecoming*, Edward Albee's *At Home at the Zoo*, *Dead Metaphor*, *The Three Sisters*, *Race*, *November*, *Love and Information*, and *Hedda Gabler*. Other local credits include *Marjorie Prime* (Marin Theatre Company); *The Christians* and *Born Yesterday* (San Francisco Playhouse); *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* and *Vanya and Sonia and Masha and Spike* (Berkeley Repertory Theatre); *Sister Play* (Magic Theatre); and 14 plays at California Shakespeare Theater, most recently *Good Person of Szechwan*. Fusco was in *The Real Thing* and *The Real Inspector Hound* on Broadway; *Cantorial*, *Cafe Crown*, *The Holy Terror*, *Man and Superman*, and *A Life in the Theatre* off Broadway; and many other regional theater productions. He trained at Juilliard and The Barrow Group School. (he/him) anthonyfusco.actor



## CINDY GOLDFIELD\*

is an award-winning actor, director, and choreographer celebrating her 16th season performing *A*

*Christmas Carol* at A.C.T. Regional

\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

\*\*Member of the A.C.T. Master of Fine Arts Program class of 2020 and an Equity Professional Theater Intern

†Member of the A.C.T. Young Conservatory



acting credits include work at Center REPerTory Company, San Jose Repertory Theatre, TheatreWorks, Broadway by the Bay, Marin Theatre Company, Playhouse West, ODC, New Conservatory Theatre Center, San Francisco Playhouse, BRAVA for Women in the Arts, Back It Up Productions, 42nd Street Moon, and PlayGround. New York credits include D'Arcy Drollinger's *Project: Lohan* and *Mr. Irresistible* at La MaMa Experimental Theatre Club. Goldfield also enjoys a thriving voice-over career and the cabaret collaborations of *Goldfield & Koldewyn* with Scrumbly Koldewyn and *One Night Stand/Going Back for Seconds* with David Aaron Brown. [cindygoldfield.com](http://cindygoldfield.com)



### JOHANNA GORMLEY<sup>+</sup>

performed as Want in *A Christmas Carol* last year and is honored to return as Martha Cratchit! She's a

San Francisco native in the eighth grade who attends Herbert Hoover Middle School and enjoys performing with her school's musical theater and advanced chorus. She recently played Ti Moune in *Once on This Island* and performed in the All City Music Festival with middle and high school students honored as leaders of music programs throughout the San Francisco Unified School District. She performed in the *Opera ARIA Music Performance Residency Chorus Showcase* with the San Francisco Opera Chorus. Her training includes taking classes with A.C.T.'s Young Conservatory and studying in the Youth Vocal Mentorship Program with the Bay Area Vocal Academy. When she's not acting or singing, she loves dancing with her Grrrl Brigade Community at Dance Mission Theater and hanging out with friends, family, and her pug Kona.



**LEROY S. GRAHAM III<sup>\*\*</sup>** is a third-year Master of Fine Arts student at A.C.T. and is really excited about playing Fred in this year's production of

*A Christmas Carol*. This is his second time working with Peter J. Kuo, who first directed Graham in *Of Mice and Men* playing Lennie Small in A.C.T.'s

Skyfest. He recently finished working on *Storytellers: A Lyrical Hip Hop Cabaret* under the direction of Ryan Nicole Peters. Earlier this year he played the role of Gros Jean in *Ti Jean and His Brothers*, directed by Dawn Monique Williams. With the world at his fingertips, Graham is looking forward to what the future holds after graduating from A.C.T.'s MFA Program. (he/him) [@le\\_roi\\_troisieme](https://twitter.com/le_roi_troisieme)

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**LILY HARRIS\*\*** is excited to be back on the Geary stage after the run of *Top Girls* earlier this season. Harris is a third-year Master of Fine Arts

student at A.C.T., and her recent Conservatory credits include *Sense and Sensibility*, *The School for Scandal*, and *A Midsummer Night's Dream*. She wishes you a happy holiday season and hopes you enjoy today's performance of *A Christmas Carol*. (she/her)



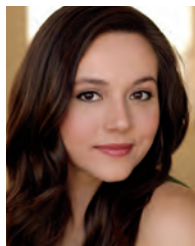
**DAN HIATT\*** has appeared at A.C.T. in *Vanity Fair*, *Father Comes Home from the Wars (Parts 1, 2 & 3)*, *The Birthday Party*, *Hamlet*, *Love*

and *Information*, *Round and Round the Garden*, *The Rivals*, *Rosencrantz and Guildenstern Are Dead*, and many others. His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* (Berkeley Repertory Theatre); *As You Like It*, *Romeo and Juliet*, *Hamlet*, *Man and Superman*, and *The Life and Adventures of Nicholas Nickleby* (California Shakespeare Theater); *Mark Twain's River of Song* (TheatreWorks); *A Flea in Her Ear* and *This Wonderful Life* (San Jose Repertory Theatre); *Anne Boleyn* (Marin Theatre Company); *The Arsonists* and *Breakfast with Mugabe* (Aurora Theatre Company). Regional work includes *King Charles III* (Shakespeare Theatre Company), *The Way of the World* (Huntington Theatre Company), *Major Barbara* (Theatre Calgary), *The Two Gentlemen of Verona* (Arizona Theatre Company), and *Picasso at the Lapin Agile* at Ford's Theatre. (he/him)



**MONICA HO<sup>‡</sup>** is excited to return to the Geary, where she made her debut with *Top Girls* (Lady Nijo, Jeanine). She is a Bay Area actor and has worked with San

Francisco Playhouse, California Shakespeare Theater, San Francisco Shakespeare Festival, Custom Made Theatre Company, Marin Shakespeare Company, Ferocious Lotus Theatre Company, and FaultLine Theater. She is the winner of the 2016 San Francisco Bay Area Critics Circle Award for Best Actress for her work in Custom Made's *In Love and Warcraft*. She is a graduate of Foothill College Theatre Conservatory and UC Berkeley, and is currently in her final year of graduate school where she will earn a Master of Fine Arts from A.C.T. (she/her)



**KIMBERLY HOLLKAMP-DINON\*\*** is thrilled to be making her Geary stage debut with her remarkable classmates of the A.C.T. Master of

Fine Arts class of 2020. Her A.C.T. Conservatory credits include *The School for Scandal*, *Into the Woods*, *Dry Land*, *Sense and Sensibility*, *A Midsummer Night's Dream*, and *Ti Jean and His Brothers*. Other favorite credits include Marie-Thérèse Walter in *Picasso's Women*, Christy in *The Lieutenant of Inishmore*, and Janice in *Crumble (Lay Me Down, Justin Timberlake)* at Indiana University. Hollkamp-Dinon holds a BA in theater and drama from Indiana University as well as a BS in recording arts from the Jacobs School of Music. She sends her love and gratitude to her family during this holiday celebration. (she/her)



**BENJAMIN LEVITT<sup>†</sup>** made his A.C.T. debut in *Medea*, and has performed in several local community recreational department theaters

in Burlingame. His favorite roles were Rolfe in *The Sound of Music Kids*, Marcellus Washburn in *The Music Man*, and Roger in *101 Dalmatians*. When not acting, Levitt plays trumpet and piano and loves to sing and tap dance. He is a fifth grader at Franklin Elementary School in Burlingame and is so excited to share this production with family and friends. [benjilevitt.com](http://benjilevitt.com)



**RACHEL LEVITT<sup>†</sup>** is delighted to be on stage once again, having first been cast as one of the brothers in A.C.T.'s production of *Medea*. She is

relatively new to the stage, with no other theater credits to her name, but she loves rehearsing and being with the older kids who make up this fun cast. Levitt's favorite activities away from the theater are tap dancing and teaching her family all about ocean animals, climate change, and taking care of our planet. She is a second grader at Franklin Elementary School in Burlingame.



**MCKINLEY LEWELLEN<sup>†</sup>** is a seventh grader at Roosevelt Middle School (Go Trojans!). She is absolutely ecstatic to make her debut on

A.C.T.'s Geary stage. She has appeared in productions of *Junie B. Jones*, *The Aristocats*, *Wonderland: Alice's Rock & Roll Adventure*, *The Lion King*, and *Newsies* with groups such as Bay Area

\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

\*\*Member of the A.C.T. Master of Fine Arts Program class of 2020 and an Equity Professional Theater Intern

<sup>‡</sup>Member of the A.C.T. Master of Fine Arts Program class of 2020 and a member of Actors' Equity Association

<sup>†</sup>Member of the A.C.T. Young Conservatory



Children's Theatre, 42nd Street Moon, and SummerGATE. She has attended classes at A.C.T. since 2017. Besides acting, she enjoys playing soccer (go SOL Strength!). She thanks her parents, brother, and dog Diamond for all their love and support.  
[kidscasting.com/mckylew](http://kidscasting.com/mckylew)



**AMY LIZARDO\***  
 is a Bay Area actor, singer, and teaching artist. Her recent credits include *Mother Road* and *La Comedia of Errors*

with the Oregon Shakespeare Festival, *Men on Boats* with A.C.T., *Quixote Nuevo* with California Shakespeare Theater, *Romeo and Juliet* with OSF's School Visit Program, *The Unfortunates* with A.C.T., *The Rules* with San Francisco Playhouse, *The Tempest* with California Shakespeare Theater, *Dogfight* with San Francisco Playhouse, *Hedwig and the Angry Inch* with Boxcar Theatre (San Francisco Bay Area Theatre Critics Circle Award nominee), and *Party People* with Berkeley Repertory Theatre. Lizardo graduated from San José State University in 2010 with a master's degree in theater.



**SHARON LOCKWOOD\***  
 has performed at A.C.T. for almost 30 years, including 15 seasons of *A Christmas Carol*. She has a longtime

association with Berkeley Repertory Theatre, with recent performances in *Imaginary Comforts*, or *The Story of the Ghost of the Dead Rabbit*; *It Can't Happen Here*; and *Vanya and Sonia and Masha and Spike* (San Francisco Bay Area Theatre Critics Circle Award). Other Bay Area credits include California Shakespeare

Theater and Aurora Theatre Company. Regional credits include Houston's Alley Theatre, La Jolla Playhouse (San Diego Theatre Critics Circle Award for Culture Clash's *Zorro in Hell*), Long Wharf Theatre, Seattle Repertory Theatre, and The Old Globe. She originated the role of Barbara in *Nickel and Dimed* (directed by Bartlett Sher). This year Lockwood received the Lifetime Achievement Award from Theatre Bay Area. In 2016, she was named a Ten Chimneys Foundation Lunt-Fontanne Fellow. (she/her)



**SUNIL MUKHERJEE MAURILLO+**

returns to the Geary stage after playing Boy Scrooge in A.C.T.'s *A Christmas Carol*

in 2018 and Ned Cratchit in 2017. In A.C.T.'s premiere of *A Thousand Splendid Suns*, he understudied for the character Zalmai. He played a jock in *At the Hop!* and a Flying Monkey in *The Wizard of Oz* at New Conservatory Theater Center (directed by Stephanie Temple), and performed as an indigo child in Desirée Holman's video and performance work *Sophont in Action*, produced by the San Francisco Museum of Modern Art. Maurillo has also performed a self-written monologue for the character Dally in *Outsiders* at Live Oak School. His theater training includes master classes at Broadway Artists Alliance New York, New Conservatory Theatre Center, A.C.T.'s Young Conservatory, and the San Francisco Arts Education Project's Broadway Bound program. He also plays drums, basketball, and baseball. Maurillo is a San Francisco native and a triplet in the seventh grade. (he/him)

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**MELINA J. C. MENIKTAS<sup>+</sup>** is excited to make her professional acting debut on the Geary stage in this year's *A Christmas Carol*. She is a fifth grader

at Ecole Notre Dame des Victoires, has attended A.C.T.'s Young Conservatory summer classes since 2018, and looks forward to continuing her training in the YC. Meniktas enjoys participating in her school's annual talent show, learning French, playing piano, and altar serving. In her spare time, Meniktas models and is currently signed with Marla Dell Talent Agency, appearing in several marketing advertisements. Meniktas loves acting and singing, and her hobbies are reading, cycling, swimming, playing basketball, and working on anything pertaining to arts and crafts. Her favorite way to spend time is with family and friends, especially her two nieces.



**CHRISTOPHE MITCHELL<sup>+</sup>** returns to A.C.T. after three seasons of *A Christmas Carol* (2016–18). He has been a part of the A.C.T. Young

Conservatory since 2014. Mitchell is a seventh grader at Del Mar Middle School in Tiburon. His other interests include sailing with the San Francisco Yacht Club, cross county running for Del Mar School, playing soccer for the Tiburon Peninsula Soccer Club, Boy Scouts Troop 48, as well as playing with his Great Pyrenees, Bruno.



**MATT MONACO<sup>\*\*</sup>** is a third-year Master of Fine Arts student at A.C.T. His other theater credits include Joseph Surface in

*The School for Scandal*, Lee in *True West*, Colonel Brandon in *Sense and Sensibility*, and George in *Of Mice and Men*. (he/him)



**LOUISE MORRISSEY<sup>+</sup>** is thrilled to be returning to the stage in *A Christmas Carol*, this year as a Spanish Onion.

Last year she played the role of Sarah Wilkins. Morrissey has appeared in print advertising for Fitbit. Three years ago, she started taking acting classes with A.C.T. Morrissey also studies theater arts and ballet at Miss Tilly's Ballet and Theater Arts Studio, and is a sixth grader at Ecole Notre Dame des Victoires. She loves basketball, yoga, dancing, and taking walks with her dog.



**SHAINA POLLAK<sup>+</sup>** is thrilled to make her debut with A.C.T. on the Geary stage. She has previously performed in the

San Francisco Children's Musical Theater production of *Practically Pitch Perfect*, and has participated in the San Francisco Arts Education Project. She is an eighth-grade student at Claire Lilienthal School. She enjoys singing, dancing, art, sports, playing piano and guitar, and spending time with friends. She would like to thank her parents, brother, grandparents, friends, and dog.



**LOGEN POWELL<sup>+</sup>** is thrilled to make her debut on the Geary stage. She started her musical theater training in A.C.T.'s Young

Conservatory in 2016. Over the last two years, Powell has been performing with the A.C.T. Middle School Cabaret Ensemble. Last summer, she was selected to train in New York with the Broadway Artists Alliance musical theater group. Powell would like to thank her family for their unwavering support of her musical theater journey.



**WELLS REES<sup>+</sup>** has previously performed with the San Francisco Opera in *Carmen*, with the New Conservatory Theatre Center in

*The Wizard of Oz* as Toto, and with the San Francisco Boys Chorus. This is his debut on the Geary stage with A.C.T. He plays the violin and enjoys playing basketball and other sports. He wishes all the humbug out of your life.



**PILAR RIVAS<sup>+</sup>** is a seventh-grade student at Creative Arts Charter School and started taking acting classes with the A.C.T. Young

Conservatory in the summer of 2015. Since then, Rivas has performed in many performances with A.C.T., in acting and musical theater classes, as well as in *A Christmas Carol* for the last four years: a Turkish Fig in 2015, Sarah Wilkins in 2016, Sally Cratchit in 2017, and a Spanish Onion in 2018. She also performed as an Indigo Child in Desirée Holman's *Sophont In Action*

<sup>+</sup>Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

<sup>\*\*</sup>Member of the A.C.T. Master of Fine Arts Program class of 2020 and an Equity Professional Theater Intern

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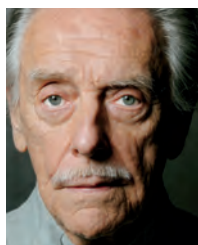
performance art work at San Francisco Museum of Modern Art in 2017. Rivas also enjoys dancing, singing, baseball, volleyball, science, and drawing.



### ANDREW RODGERS<sup>+</sup>

returns for his second performance in this production of *A Christmas Carol*.

Rodgers is a seventh-grade honor roll student at Christensen Middle School, Livermore. In addition to his passion for acting, he also enjoys sports, biking, playing guitar in the band Kind Viper, and spending time with his friends and family.



### KEN RUTA\*,

Scrooge in A.C.T.'s original *A Christmas Carol* (1989–91), returns to the role of Marley, while continuing as

narrator (on tape!) for the 22nd year of Center REPeritory's *Carol*. Since A.C.T.'s debut at the Geary, Ruta has participated in more than 70 productions. He is a founding member of Cincinnati's Playhouse in the Park and Minneapolis's Tyrone Guthrie Theater, where he served for 13 seasons as actor, teacher, and associate artistic director. An associate artist with San Diego's Old Globe, he has enjoyed a 25-year association with Arizona Theatre Company. On and off-Broadway credits include *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Under Milk Wood*, *Ross*, *The Three Sisters*, *Doctor Faustus*, and *The Elephant Man*. His 73 years of performing include work with Lyric Opera of Chicago, Minnesota Orchestra, and San Francisco Symphony, not to mention most of the nation's leading LORT companies. Most recently, he

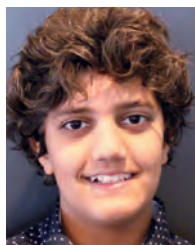
performed in Actors Ensemble of Berkeley's *John Gabriel Borkman* and North Coast Repertory Theatre's *The Cave Dwellers*.



### XOCHITL SANTILLAN<sup>+</sup>

is a third-grade student at the Nueva School. She is delighted to make her stage debut in A.C.T.'s

production of *A Christmas Carol*. Santillan practices ballet with the Bay Area Ballet Conservatory and plays steel drums with her school's band. Her other interests include mini golf, graphic novels, and spending time with her dog Thatcher. She would like to give special thanks to her mom, her dad, the rest of her family, her dog, and her friends. (she/her)



### SHLOAK S.

**SHAH<sup>+</sup>** is a sixth grader at Town School for Boys and is excited to make his debut on the Geary stage. He is active in theater at

his school and has appeared in the school plays *Aladdin* and *Charlie and the Chocolate Factory*. His other interests include competitive swimming and debate.



### MADELYN

**SIMON<sup>+</sup>** is thrilled to make her debut performance with A.C.T. She is nine years old and is in fourth grade. Her favorite credits

include Pinocchio in the play *Pinocchio* and Alice in *Matilda* (both Pied Piper Players). When she's not singing and dancing, you can find Simon watching Broadway auditions on YouTube, or in the garage making slime. She would like to thank her family for shuttling her to the city

every day for rehearsal, and to A.C.T. for giving her the opportunity to perform on the Geary stage.



### BLAKE STEREMBERG<sup>+</sup>

is a sixth-grade student at Town School for Boys. He started taking acting classes with A.C.T.'s Young

Conservatory in the summer of 2019. This is his first production at A.C.T.



### HOWARD SWAIN\*

returns to A.C.T., where his credits include *Curse of the Starving Class*, *Taking Steps*, *A Lie of the Mind*, and

*The Seagull*. He has worked off Broadway at New York Theatre Workshop and on the national tours of *Picasso at the Lapin Agile* and *Love, Janis*. Local credits include Berkeley Repertory Theatre, TheatreWorks, Aurora Theatre Company, West Edge Opera, San Jose Stage Company, Magic Theatre, TheatreFIRST, San Francisco Playhouse, Center REPeritory Company, Marin Theatre Company, Intersection for the Arts, PlayGround, and Symmetry Theatre Company, as well as the Oregon Shakespeare Festival, Colorado Shakespeare Festival, Santa Cruz Shakespeare, Marin Shakespeare Company, and California Shakespeare Theater. Screen credits include *Nash Bridges*, *Midnight Caller*, *Partners in Crime*, *Kiss Shot*, *Bed of Lies*, *Hill Street Blues*, *Cherry 2000*, *Miracle Mile*, *Metro*, *Dog and the Dogma*, *Bartleby*, *Golden Gate*, *Just One Night*, *Teknolust*, *Frameup*, *Night of the Scarecrow*, *Valley of the Heart's Delight*, and *Smoke and Mirrors*. (he/him)



**JOMAR TAGATAC\*** most recently appeared at A.C.T. as Mr. Botard in *Rhinoceros*. This is his second year as Bob Cratchit in *A*

*Christmas Carol* at A.C.T., where his other credits include Playwright and others in *Vietgone*, Fortinbras in *Hamlet*, and Fortunado/Mata in *Monstress*. His recent Bay Area credits include George in *The Language Archive* (TheatreWorks), Actor 1 in *King of the Yees* and Daniel in *You Mean to Do Me Harm* (San Francisco Playhouse); Quang in *Vietgone* (Capital Stage Company); *You For Me For You* (Crowded Fire Theater); and *The War of the Roses*, *Macbeth*, *Everybody, As You Like It*, and *Life Is a Dream* (California Shakespeare Theater). Other credits include *Rashomon* (Ubuntu Theater Project); *Caught* (Shotgun Players); *Jesus in India*, *Every Five Minutes*, *The Happy Ones*,

and *Dogeaters* (Magic Theatre); and *Rights of Passage* (New Conservatory Theatre Center). He earned a BA in theater from San Diego State University and an MFA from A.C.T. (he/him)



**SARAH TRAISMAN\*\*** is thrilled to be making her Geary debut in *A Christmas Carol*. She is currently a third-year student

in A.C.T.'s Master of Fine Arts Program. New York credits include *The Bacchae* at La MaMa Experimental Theatre Club and *Vera & Valya & The Magical One Cat Circus* at the Tank. Regional theater credits include Hermione in Livermore Shakespeare's *A Winter's Tale* and Hero in Santa Cruz Shakespeare's *Much Ado about Nothing*. MFA credits include Helena in *A Midsummer Night's Dream* and Lady Sneerwell in *The School for*

*Scandal*. She wants to thank her Mom, Dad, Ben, Britt, and fellow classmates for their continual support. (she/her, they/them) [sarahtraisman.com](http://sarahtraisman.com)



**EMMA VAN LARE** is excited to make her Geary stage debut with her fellow third-year classmates of the A.C.T. Master of Fine Arts class

of 2020. This summer she made her professional debut as Hamida in the world premiere of Madhuri Shekar's *House of Joy* at California Shakespeare Theater, directed by Megan Sandberg-Zakian. Her A.C.T. Conservatory credits include *Ti Jean and His Brothers*, *Medea*, *A Midsummer Night's Dream*, and *The School for Scandal*. [emmavanlare.com](http://emmavanlare.com)



**AKSH VARMA+** is a seventh-grade student at Creative Arts Charter School. He has performed at the San Francisco Youth Theatre as

the lead character in the play *Galileo*. He has also played the role of Mowgli in his school's production of *The Jungle Book*. He started taking acting classes with A.C.T.'s Young Conservatory in the fall of 2017 and is excited to make his debut in A.C.T.'s *A Christmas Carol*. (he/him)



**JEFF WITTEKIEND** is honored to make his Geary debut alongside his phenomenally talented classmates. His

regional credits include *Who Am I This Time?* and *Hope and Gravity* at Circle Theatre, *The Heir Apparent* and *Bedroom Farce* at Stage West Theatre, *Susan and God* at Theatre Three, *The Heiress* at ICT MainStage, and *The*



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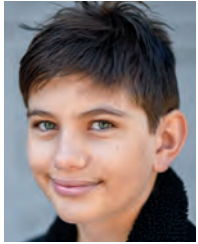
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*Adventures of Tom Sawyer* at WaterTower Theatre (all Dallas/Fort Worth). Wittekiend received a BA from Baylor University and is currently in his final year of the A.C.T. Master of Fine Arts Program. He would like to thank Maria, Robbie, Effie, and Buddy for always being in his corner. (he/him)



#### **ALEX ZLATEV\***

is an eighth-grade thespian at Giannini Middle School in San Francisco. He has studied at A.C.T. and at San

Francisco Unified School District Visual and Performing Arts camp.  
@actoralexzlatev

#### **CHARLES DICKENS (Author)**

was born in 1812 in Portsmouth, England. His literary success began in 1836 with the publication of *Sketches by Boz* and *The Pickwick Papers*. These were followed by *Oliver Twist* (1837–39), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1841), *A Christmas Carol* (1843), *Martin Chuzzlewit* (1844), and *David Copperfield* (1850). In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and criticize industrial society. The novels of this period include *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1860). He wrote 15 novels, all of which remain in print.

#### **CAREY PERLOFF (Co-adaptor and Original Direction),**

artistic director emerita of A.C.T., commissioned and created this adaptation of *A Christmas Carol* with dramaturg Paul Walsh in 2005 to celebrate the intergenerational artistic community of A.C.T. Perloff's recent work includes *Ghosts* with Uma Thurman (Williamstown

Theatre Festival), the highly acclaimed *A Thousand Splendid Suns*, and her new play *The Fit* at San Francisco Playhouse. Known for innovative productions of classics and for championing new writing, she has directed classical plays from around the world, ten plays by Tom Stoppard, and productions by such writers as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Other productions include *Hecuba*, *Mary Stuart*, *The Tosca Project*, *Scorched*, and *Underneath the Lintel*. Perloff is an award-winning playwright whose works include *Kinship*, *Higher*, and *Luminescence Dating*. Her book *Beautiful Chaos: A Life in the Theater* was San Francisco Public Library's One City One Book selection for 2016. Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. careyperloff.com

#### **PAUL WALSH (Co-adaptor)**

is professor of dramaturgy at Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where his translations of August Strindberg's *Creditors* (1992), and Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007) were produced. San Francisco's Cutting Ball Theater produced his translations of the five Chamber Plays of August Strindberg (2012) and *A Dreamplay* (2016). Other translations include Ibsen's *John Gabriel Borkman* (Stratford Festival, 2016), *An Enemy of the People* (Yale Repertory Theatre, 2017), and *Ghosts* (Williamstown Festival, 2019). Walsh has worked at theater companies across the country, including the Tony Award-winning Theatre de la Jeune Lune where he collaborated on such notable productions as *Children of Paradise: Shooting a Dream* (1992).

Walsh received a PhD from the University of Toronto's Graduate Centre for the Study of Drama.

#### **KARL LUNDEBERG (Composer)**

is a CBS/Sony recording artist and has recorded four albums with his jazz/world music group, Full Circle. He has performed throughout America, Canada, Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by orchestras including the Boston Symphony Orchestra, Sinfa Nova, and the Swedish Radio Symphony Orchestra, and have featured at the Mitsui, Perugia, Venice Biennale, Teatro Español, and San Sebastián festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Arizona Theatre Company, Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include work for PBS, CBS, ESPN, Imagine Entertainment, Paramount Pictures, and United Paramount Network. He served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre. Lundeberg will be releasing five new albums of original music in 2019 on his new record label Curious Musics.

#### **PETER J. KUO (Co-director)**

is a director, producer, writer, and educator focused on raising the visibility of marginalized communities. He is the associate conservatory director at A.C.T. and is a core faculty member of the MFA program, where he directed last year's production of *Medea*. Kuo is an alum of Williamstown Theatre Festival's Directing Corps, the Oregon Shakespeare Festival's FAIR Program, and Directors Lab West. He held a residency at Drama

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\*\*Member of the A.C.T. Master of Fine Arts Program class of 2020 and an Equity Professional Theater Intern

†Member of the A.C.T. Master of Fine Arts Program class of 2020 and a member of Actors' Equity Association

\*Member of the A.C.T. Young Conservatory

League and was named one of Theatre Communications Group's Rising Leaders of Color. He is cofounder of Artists at Play, a Los Angeles-based Asian American theater collective. Previously, he has taught and directed students at The New School, Herbert Berghof Studio, Atlantic Acting School, and Redhouse Arts Center. Directing highlights include Lauren Yee's *in a word* and *Ching Chong Chinaman*, Christopher Chen's *Mutt*, Adam Gwon's *Ordinary Days*, and Jason Robert Brown's *Songs for a New World*. He received his MFA at The New School of Drama in New York. (he/him) peterjkuo.com

**PAM MACKINNON**  
(Co-director) See bio on page 45.

**VAL CANIPAROLI**  
(Choreographer) has a versatility that has made him one of the most sought-after American choreographers. Although San Francisco Ballet has been his artistic home for more than 47 years, he has contributed to the repertoires of more than 50 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Royal Winnipeg Ballet, Hong Kong Ballet, Ballet West, and Finnish National Ballet. Caniparoli has choreographed for Lyric Opera of Chicago, San Francisco Opera, and the Metropolitan Opera. He has worked extensively with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh & H. Robert Magee Foundation. Previous work with A.C.T. includes the staging and creation of *The Tosca Project* and choreography for *A Doll's House*, *A Little Night Music*, *'Tis Pity She's a Whore*, and *Arcadia*.

**NANCY DICKSON (Dance Répétiteur)** danced with American Ballet Theatre and San Francisco Ballet. As a principal dancer, her repertoire included the Sugar Plum Fairy in *The Nutcracker*, Lise in *La fille mal gardée*, the title role in *Cinderella*, and leading roles in ballets by Michael Smuin, George Balanchine, Val Caniparoli, and Jerome Robbins, among others. She has appeared on television in several Dance in America productions for *Great Performances*, including "Live from the San Francisco Opera House" and "Live from Lincoln Center." She was the assistant to the director for the Emmy Award-winning *Canciones de mi padre*, starring Linda Ronstadt. Dickson was featured in the award-winning documentary *Balances*. At A.C.T. she has also served as the répétiteur on *The Tosca Project*.

**JOEL CHAPMAN (Music Director)** is a San Francisco-based conductor, bass-baritone, and songwriter. Chapman's passion is in new work development: he sings professionally with Volti, an acclaimed vocal ensemble specializing in new choral music, and he is co-creator of *Gravity, a New(tonian) Musical*, finalist in the 2017 Eugene O'Neill National Musical Theatre Conference and most recently seen at Brava Theater Center in 2019. Theatrical credits include *Tinderella* (music director/orchestrator; Custom Made Theatre Company and Faultline Theater), *Voices of the Quilt* (music director, development workshop; Custom Made), a particularly gritty *Sweeney Todd: The Demon Barber of Fleet Street* at Exit Theater (music director and Judge Turpin; San Francisco Bay Area Theater Company), and his favorite show of all time, *Sunday in the Park with George* (music director; Stanford University). Chapman is a graduate of the Stanford Music Department

and holds an MA in music, science, and technology and a BA in music. joelchapmanmusic.com.

**DANIEL FEYER (Music Consultant)** returns for a fifth year with *A Christmas Carol*. He accompanies classes and cabarets as adjunct faculty for the A.C.T. Master of Fine Arts Program, and works as a resident artist with the musical theater department at Ruth Asawa San Francisco School of the Arts. Bay Area credits include *Hamilton* (Orpheum Theatre), *Freaky Friday* (Center REPertory Company), *Ragtime* (Berkeley Playhouse; TBA Award), *Thoroughly Modern Millie* (Contra Costa Musical Theatre), and *Cinderella* (Foothill Music Theatre). Off-Broadway and regional highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *Working*, and 11 seasons at the Weston Playhouse Theatre Company. A San Francisco native and Princeton University graduate, Feyer has won the American Crossword Puzzle Tournament a record eight times.

**JOHN ARNONE (Scenic Designer)** is a Tony Award winner who began his career designing critically acclaimed productions off Broadway, for which he received two Obie Awards. He designed at theaters including Lion Theatre Company, Playwrights Horizons, Circle Repertory Theatre, and The Public Theater with legendary producer Joseph Papp. He worked with Garland Wright and Joe Dowling at the Guthrie Theater, and with Des McAnuff at La Jolla Playhouse and the Stratford Festival. In 1993, *The Who's Tommy* opened on Broadway, for which Arnone received Tony, Dora Mavor Moore, Drama Desk, and Outer Critics Circle awards. Other Broadway designs include *Twilight: Los Angeles, 1992*; *Sacrilege*; *Sex and Longing*; Edward Albee's *The Goat*,



or *Who Is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *Minnelli on Minnelli*; *The Best Man*; *The Ride Down Mt. Morgan*; *Lennon*; and Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*. His work has been seen in Canada, the United Kingdom, Austria, Germany, Japan, and Australia.

**BEAVER BAUER (Costume Designer)** has designed costumes for numerous A.C.T. productions, including *Testmatch*, *Armistead Maupin's Tales of the City*, *The Government Inspector*, *The Imaginary Invalid*, *The Gamester*, *The Beard of Avon*, *Three Sisters*, *Uncle Vanya*, *Edward II*, *Insurrection: Holding History*, and *Edward Albee's The Goat, or Who Is Sylvia?* She was resident costume designer for Teatro ZinZanni SF, and now designs for its venues near Seattle and Chicago. She has also designed for Berkeley Repertory Theatre, Roundabout Theatre Company, Arena Stage, San Francisco Ballet, Oberlin Dance Collective, California Shakespeare Festival, and San Jose Repertory Theatre, among others. Recently, she designed *A Mob Story* for the Plaza Hotel in Las Vegas, as well as previous shows at the Desert Inn and Riviera hotels. She was a designer, performer, and founder of The Angels of Light (1971–84). Bauer has won several San Francisco Bay Area Theatre Critics Circle Awards.

**NANCY SCHERTLER (Lighting Designer)** has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (directed by Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (directed by Bill Irwin). A.C.T. credits include *Elektra*, *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Designs of original productions include *The Hobbit* for Minneapolis Children's

Theatre, *The Sisters Matsumoto* for Seattle Repertory Theatre, and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include the world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*—an opera inspired by the work of Edward Hopper—all commissioned and produced by University of Maryland Opera Studio under the direction of Leon Major. Schertler is a recipient of the 2018 Anderson-Hopkins Award for Excellence in the Theatre Arts in recognition of her work in the Washington, DC, theater community. (she/her)

**JAKE RODRIGUEZ (Sound Designer)** is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *Top Girls* (A.C.T.); *Wink* (Marin Theatre Company); *Oedipus el Rey* (Magic Theatre); *Between Two Knees* (Oregon Shakespeare Festival); *The Great Leap*, *Her Portmanteau*, *Sweat*, and *Vietgone* (A.C.T.); *Women Laughing Alone with Salad* and *The Events* (Shotgun Players); *Everybody* (California Shakespeare Theater); *Angels in America* and *An Octoroon* (Berkeley Repertory Theatre); *we, the invisibles* (Actors Theatre of Louisville); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); *The Christians* (Playwrights Horizons, the Mark Taper Forum); *Girlfriend* (Kirk Douglas Theatre); and *Mr. Burns, a post-electric play* (A.C.T., the Guthrie Theater). Rodriguez is the recipient of a 2004 Princess Grace Award.

**LISA ANNE PORTER (Vocal Coach)** is the head of text and dialects at A.C.T. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, the Tepper Semester at Syracuse University, Naropa University, California Shakespeare Theater, and Berkeley Repertory Theatre. She was an associate professor of voice, acting, and text in the BFA program

at Syracuse University, where in her first year of teaching she was awarded the Most Inspirational Faculty award. She has coached voice and dialect in more than 70 productions nationwide. As a professional actor, she has performed with numerous repertory companies and Shakespeare festivals throughout the country. Porter has an MFA in acting from A.C.T., a BA in theater and American studies from Wesleyan University, and is certified in Linklater voice training.

**MICHAEL PALLER (Dramaturg)** was A.C.T.'s resident dramaturg and director of humanities 2005–18. He was the dramaturg for over 80 productions and workshops and taught in the MFA Acting Program. He began his career as literary manager at Center Repertory Theatre (Cleveland); then worked as a play reader and script consultant for Manhattan Theatre Club and the Eugene O'Neill Theater Center; and as a dramaturg for George Street Playhouse, Long Wharf Theatre, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. He is the author of *A Five-Act Play: 50 Years of A.C.T.* (Chronicle Books, 2017), *Williams in an Hour* (Smith & Kraus, 2010), and *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005). He has also written theater and book reviews for the *Washington Post*, *Village Voice*, and *Newsday*. He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*, and has taught at Columbia University. (he/him)

**JANET FOSTER, CSA (Casting Director)** has cast for A.C.T. for eight seasons, including *Top Girls*, *The Great Leap*, *Her Portmanteau*, *Edward Albee's Seascape*, *Men on Boats*, *Sweat*, *Hamlet*, *A Thousand Splendid Suns*, *King Charles III*, *Arcadia*, *Stuck*

*Elevator, The Orphan of Zhao, Napoli!*, and *Endgame* and *Play*. On Broadway, she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *True Love*, *Floyd Collins*, *A Cheever Evening*, *The Monogamist*, and *Later Life*. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include *Cosby*, *Tracey Takes On New York*, *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (Peabody, SONY, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR). She also cast *LifeAfter*, a GE Theater podcast, and the mystery-thriller podcast *Passenger List*, starring Patti LuPone. (she/her)

**SAMANTHA GREENE\* (Stage Manager)** made her Broadway debut on Rodgers and Hammerstein's *South Pacific* at Lincoln Center Theater. Additional theater credits include *Sleeping Beauty Wakes* at La Jolla Playhouse, *Poor Behavior* at Primary Stages, *When I Come to Die* and *Pippin* at Kansas City Repertory Theatre, *Travesties* at McCarter Theatre Center, and *Fantomas* at the Wuzhen Theater Festival. Greene spent ten years with New York City Opera, where she stage-managed 30 productions, including *Anna Nicole*, *Turn of the Screw*, *Séance on a Wet Afternoon*, *Orpheus*, *A Quiet Place*, *Dead Man Walking* (also San Francisco Opera world premiere), *A Little Night Music* (also Los Angeles Opera), *Sweeney Todd*, and *The Little Prince*. Other opera work includes productions for Opera Omaha, The Atlanta Opera, On

Site Opera, Chautauqua Opera, North Carolina Opera, Fort Worth Opera, and Opéra de Monte-Carlo. Greene's dance work includes productions for The Chase Brock Experience and Trisha Brown Dance Company.

**DICK DALEY\* (Assistant Stage Manager)** has stage-managed many shows at A.C.T., including *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*, and the world premieres of *A Christmas Carol* and *After the War*. Other regional credits include *Dr. Faustus*, written and directed by David Mamet, and *The Opposite of Sex* (Magic Theatre); *River's End*, *Bus Stop*, *Communicating Doors*, and *The Last Schwartz* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Twelfth Night* (Los Angeles Women's Shakespeare Company); *King Lear* and *Henry V* (The Company of Women); *The Resistible Rise of Arturo Ui*; *Ain't Misbehavin'*; and *The Night Larry Kramer Kissed Me*. Before moving to San Francisco, Daley was the production manager at Emerson College in Boston for seven years and oversaw the BFA production/stage management program. (he/him)

## ADDITIONAL CREDITS

Andrea van den Boogaard,  
Assistant Director  
Danielle O'Dea, *Fight Director*  
Sydney Schwindt,  
Assistant Fight Director  
Chris Lundahl, *Lighting Associate*  
Haley Miller, *Assistant Production Manager and Lighting Assistant*  
Cindy Goldfield, *Dance Captain*  
Jeff Wittekiend, *Fight Captain*  
Brianna Grabowski,  
Lead Performance Monitor  
Hannah Rosenzweig,  
Performance Monitor  
Kaitlin Weinstein,  
Performance Monitor Swing  
Ian Roth, *Stage Crew*  
Ariel Bott, *Stage Crew*  
Jasmine Osborne, *Wigs Crew*  
Marilee Saier, *Wigs Crew*  
Milt Commons,  
Additional Wardrobe Crew  
Helen Gannon,  
Additional Wardrobe Crew  
John Goldsmith,  
Additional Wardrobe Crew  
Aries Limon,  
Additional Wardrobe Crew  
Traci Peace-Greco,  
Additional Wardrobe Crew  
Dennis Vanta,  
Additional Wardrobe Crew  
Lena Young,  
Additional Wardrobe Crew

## PHOTOGRAPHS AND RECORDINGS

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the following names:

John Arnone (Scenic Designer),  
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Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

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\*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States





PHOTO BY ALESSANDRA MELLO

## BACK STAGE SUPPORT

The cast of A.C.T.'s MFA Program production of *Sense and Sensibility* (2019).

### A.C.T.'S PROSPERO SOCIETY CREATES NEW AWARD

BY SIMON HODGSON

"They call year two the pressure-cooker year," says Master of Fine Arts Program actor Allen Darby. "When you move from being a first-year MFA student to the second year, the gloves are off." Dressed in loose-fitting clothes and with hair tied up with an elastic band, the second-year actor has just come from a dance class. With only 60 minutes to talk and eat lunch before class starts up again, the life of an MFA student is a hectic one.

"The first year was more exploratory," says Darby. "Now we're honing what we've learned. Our work is under a microscope." Darby is the first recipient of A.C.T.'s Prospero Society Scholar Award, one of several awards given to MFA actors. "It means a lot because it was given for artistic talent and work ethic. It was a nice way to start the year."

This new award is supported financially by the members of A.C.T.'s Prospero Society, a group of theater-lovers who have committed to support A.C.T. through a bequest or a living trust. "When MFA actors performed at a Prospero brunch last season," says Prospero Society Chair and A.C.T. Trustee Jo S. Hurley, "the members really lit up. They had a wonderful time. That's when I had the idea to create an award to support a student actor we could call our own."

Hurley is a long-standing A.C.T. subscriber who has been coming to the Geary since A.C.T.'s first years in San Francisco in the 1960s. She fell in love with theater as a young girl in Kansas City. "At the age of nine, I auditioned for a play at a local high school. I got the part because I talked louder than all the other girls," she says, laughing.

While Hurley rarely misses a mainstage show—*The Great Leap*, starring BD Wong, was a recent favorite—she is passionate about the Conservatory. "It's an integral part of A.C.T.," she says. "After all, it is the middle name in American Conservatory Theater." For Hurley, supporting upcoming actors such as Allen Darby is critical. "The MFA students are fun, young, and talented. I love their enthusiasm," she says. "I want the arts to continue in the Bay Area. And the only way they can is with supporters." ■

To learn more about helping support an MFA student at A.C.T. and leaving a legacy for live theater in the Bay Area, please contact Sasha Habash at [shabash@act-sf.org](mailto:shabash@act-sf.org) or 415.439.2415.



PHOTO BY SIMON HODGSON

## **AN ACT OF SOCIAL JUSTICE**

**MEET DIRECTOR OF EDUCATION &  
COMMUNITY PROGRAMS JUAN MANZO**

**BY CLAIRE L. WONG**



“To create opportunities for young people to share their stories and their experiences—and providing the space for students to create original pieces—is paramount,” says A.C.T. Director of Education & Community Programs Juan Manzo, who started in September. “It’s something I’ve really grown to love and see as my purpose.” Providing more students the opportunity to receive arts education and attend performances is a large part of empowering students to share their stories.

Over the last five years, A.C.T. has increased access to student matinees (SMATs); facilitated outreach to schools, teachers, and parents; and increased pre- and post-performance workshops for students. “I’m so excited I can bring theater to my students on the scale of A.C.T.,” says Bay Area public school teacher Keith Coppage.

“We’ve been able to increase attendance to SMATs for our mainstage and MFA Program matinee performances,” says Manzo. “We can give free tickets to schools, provide transportation subsidies, and provide free pre- and post-performance workshops. These workshops help the students become better acquainted with the content and context of the shows, and the experience of visiting A.C.T.”

“A big part of what makes someone a regular theater-goer as an adult is having a positive theater-going experience as a young person,” says Manzo. “What I love about increasing SMAT attendance is that it’s about creating opportunities for *all* students to come to the theater.”

This is Manzo’s first season at A.C.T., but he has been in arts education his entire career. From leading arts education programs and professional development workshops in arts integration for teachers and young people in New York and California, to working as a teaching artist and arts education consultant, Manzo has over 15 years of experience in his field. He’s worked for multiple organizations, including StageWrite, The Old Globe, San Francisco Opera, Young Audiences of the Bay Area, La Jolla Playhouse, and Center Theater Group. As a member of the board of directors for the Arts Education Alliance of the Bay Area, he has worked for a stronger and more equitable arts education community in the Bay Area.

“What I bring to the mix is a sense of what it’s like to be in the classroom teaching and co-facilitating with classroom teachers, as well as what it takes to support the programs and help them succeed,” says Manzo. “We want to provide teaching artists the tools and resources that they need to succeed in the classroom and have a lasting impact. Students respond differently to different types of teaching—by giving students creative avenues into their learning, educators can make the learning more student-centered.”

Manzo hopes to continue building strong partnerships and communication with school teachers so A.C.T. can support their learning goals. “My vision for the department here at A.C.T. is to keep exploring how we make theater accessible,” he says. “How do we expand access to it? How do we create opportunities for students to share their stories? I really want to explore how we can partner more with the schools and SFUSD specifically, and to expand opportunities to integrate theater into the curriculum.”

As the 2019–20 season continues, Manzo is looking forward to growing with the education department. “There’s always been a focus on Equity, Diversity, and Inclusion, on using the arts for change, and on working with communities who have limited access to the arts. When talking about the communities that we serve, working with students to help them share their stories is an act of social justice. Giving students the tools that empower them to do that is one of the most powerful things we can do.” ■

**A.C.T.’s mainstage and MFA SMATs and workshops are free for any SFUSD teacher and their students and to Title 1 schools across the Bay (based on availability). To learn more about bringing SFUSD students to A.C.T. productions, call 415.439.2306.**



PHOTO BY ELIZABETH RUBENSTEIN

**OPPOSITE** A.C.T. Director of Education & Community Programs Juan Manzo speaking with Downtown High School students at A.C.T. **ABOVE** Manzo working with Bay Area public school educators.

## IT TAKES A VILLAGE

A.C.T. PARTNERS WITH LARKIN STREET YOUTH SERVICES,

826 VALENCIA, AND DRESS FOR SUCCESS

BY CLAIRE L. WONG

“Theater happens everywhere,” says A.C.T. Community Programs Manager Stephanie Wilborn. For over a decade, Wilborn has been working with community arts organizations, using theater and social justice as a platform to give voice to those who are often overlooked or underrepresented onstage. Wilborn’s work with Larkin Street Youth Services is just one of the partnerships A.C.T. is building with nonprofits throughout the Bay Area.

Larkin Street Youth Services is the largest provider of housing, healthcare, employment, and education services to young people experiencing homelessness in San Francisco. California is home to the highest number of young people experiencing homelessness in the country (38 percent of the nation’s total). Each year, 2,500 youth walk through Larkin Street’s doors in the Tenderloin.

This summer and fall, Wilborn and Cutting Ball Theater (CBT) teaching artist Radhika Rao taught an ensemble class at Larkin Street for transitional age youth, ages 18–24. This ensemble class included warm-up, improvisation, technical theater, and devised theater. “Devised theater is about creating your own story and about community creation,” says Wilborn. This community creation empowers students to share their stories. Increasingly, underrepresented voices in theater are being heard. “It’s not the same narratives of who’s onstage, who’s behind the scenes, who’s telling the stories,” says Wilborn. “We’re seeing different experiences.”

“We worked with young folks finding their voices and coming out of their shells with ensemble classmates and with their peers,” says Wilborn. “What we’re seeing is that students’ relationships to their peers and themselves are changing.” In addition to the ensemble class, A.C.T. MFA Program students held drop-in hours on Fridays, doing script work with Larkin Street students. MFA students can hone their skills as

teaching artists and also create mentorships with students at Larkin Street.

A.C.T.’s continuing partnership with Larkin Street illustrates the often-unseen collaborations between Bay Area arts organizations and nonprofits. Wilborn’s colleague Rao (who has also worked as a teaching artist with A.C.T. for several seasons) brought theater arts education to Larkin Street on behalf of Cutting Ball for four years. CBT’s education program partners with many other education groups to provide free classes and working and performance opportunities. “Radhika taught an improv class, which was a result of the collaboration between our two organizations,” says Associate Artistic Director and Education Coordinator of CBT Maya Herbsman.

“Stephanie and Radhika are wonderful and inspiring to work with,” says Larkin Street Academy Assistant Manager of Education Kiki Lipsett. “They are both so skilled in their craft and are very accessible and supportive educators. The classes they teach support our program goals of providing a safe and supportive space for creative expression and artistic development as well as connecting our students with local music and theater opportunities in San Francisco. We hope students finish the program with a clear educational path or internship in the arts.”

A few doors down from Larkin Street is 826 Valencia Tenderloin Center—another A.C.T. arts education partner—where A.C.T. teaching artist Andy Alabran has been working for four years. 826 Valencia supports under-served youth through the creative outlet of writing and providing positive mentorship. As a voice teacher, Alabran helps students prepare and record podcasts of their writing—such as talking about personal obstacles they face or an “I Am” poem. “Sometimes when I’m working with students in the recording





PHOTOS BY DACE JAMES, COURTESY OF LARKIN STREET YOUTH SERVICES.

booth, I'll make a suggestion and see it totally unlock something. They'll open up just a little bit more. And then the whole podcast resonates with who they are as a person." While A.C.T. has worked with 826 Valencia for several years, a new partner this season is Dress for Success (DFS) San Francisco. DFS helps women in the Bay Area achieve self-defined success, from providing unemployed and underemployed women with professional clothing for interviews to facilitating access to a network of support and guidance. A.C.T. and DFS partnered for *Top Girls* and *Testmatch* and will again for the upcoming Drinks & Drama event for *Toni Stone* at the Geary on March 6.

From supporting women's professional development to preparing student podcasts, all of A.C.T.'s partnerships with other Bay Area nonprofits underline the critical need for collaboration and togetherness. "Theater is really about connection," says Wilborn. "We can't do it alone." ■



**FROM TOP** Guests at the Strand Theater enjoy the reception before Larkin Street Youth Services' 2019 Performing Arts Night. A.C.T. Community Programs Manager Stephanie Wilborn and teaching artist Radhika Rao at the Larkin Street Performing Arts Night.

To support A.C.T.'s arts education and community outreach programs, please contact Tiffany Redmon at [tredmon@act-sf.org](mailto:tredmon@act-sf.org) or 415.439.2482.

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### JEROME L. AND THAO N. DODSON◊†

Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

### PRISCILLA AND KEITH GEESLIN◊†

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

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

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

### KENNETH AND GISELE MILLER

### JAMES C. HORMEL AND MICHAEL P. HORMEL-NGUYEN◊

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

### TONI REMBE AND ARTHUR ROCK◊†

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

### ROBINA RICCITIELLO◊†

Robina is communications director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

### MARY AND STEVEN SWIG◊†

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

### JEFF AND LAURIE UBBEN

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

### KAY YUN AND ANDRE NEUMANN-LORECK◊†

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

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# A.C.T. STAFF

## PAM MACKINNON

*Artistic Director*

### Artistic Director Emerita

Carey Perloff

### Producing Director Emeritus

James Haire

### ARTISTIC

Andy Chan Donald, *Associate Artistic Director*  
Janet Foster, *Director of Casting and Artistic Associate*  
Joy Meads, *Director of Dramaturgy and New Works*  
Allie Moss, *Literary Manager and Artistic Associate*  
Ken Savage, *Associate Producer*  
Gracie Brakeman, *Artistic Fellow*  
Andrea van den Boogaard, *Producing Fellow*

### Coaches

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

### Commissioned Artists

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

### PRODUCTION

Martin Barron, *Director of Production*  
Jack Horton, *Production Manager*  
Aaron Curry, *Design and Production Associate*  
Marlena Schwartz, *Associate Production Manager*  
Emma Penny, *Production Office Coordinator*  
Michael Anderburg, *Conservatory Production Manager*  
Ariana Johnson, *Conservatory Production Associate*  
Morgan Badillo, *Conservatory Design and Production Associate*  
Miranda Erin Campbell, *Conservatory Production and Stage Management Coordinator*  
Annie Kao, *Production Fellow*

### Stage Management

Elisa Guthertz, *Head Stage Manager*  
Dick Daley, Samantha Greene, Elisa Guthertz, Christina Hogan, Megan McClintock, Leslie M. Radin, *Stage Managers*  
Dani Bae, Dick Daley, Christina Hogan, Deirdre Rose Holland, Cheryle Honerlah, Amanda Marshall, Chris Waters, *Assistant Stage Managers*  
Amanda Marshall, *Production Assistant*  
Gabrielle Harper, Mika Rubinfeld, Hannah Rose-Jing Stoffer, *Stage Management Fellows*

### Prop Shop

Abo Greenwald, *Supervisor*  
Paul Velasquez, *Assistant*

### Costume Shop

Jessie Amoroso, *Costume Director*  
Callie Floor, *Rentals Manager*  
Keely Weiman, *Build Manager/Draper*  
Jef Valentine, *Inventory Manager*  
Maria Montoya, *Head Stitcher*  
Kelly Koehn, *Accessories & Crafts Artisan*  
Chantrelle Grover, *First Hand*  
Victoria Mortimer, *Costume Administrator*  
Kate Miller, Grace Robertson, *Costume Fellows*

### Wig Shop

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

### STAGE STAFF

#### The Geary:

Christopher Kristant, *Head Carpenter*  
Suzanna Bailey, *Head Sound*  
Amy Domjan, *Head Electrician*  
Candace Drucelle Shankel, *Head of Props*  
Brandon Gage, *Flyrail Operator*  
Mary Montijo, *Wardrobe Supervisor*  
Diane Cornelius, *Assistant Wardrobe Supervisor*  
Loren Lewis, Joe Nelson, *Stage Door Monitors*

## JENNIFER BIELSTEIN

*Executive Director*

### The Strand:

Ana Gabriella Hernandez-McKig, *Head Electrician*  
Matthew Reynolds, *Head Carpenter*  
Bert Hebbert-Castillo, *Head Sound*

### ADMINISTRATION

Coralyn Bond, *Executive Assistant and Board Liaison*  
Mads Leigh-Faire, *Front Desk Associate*

### Human Resources

Amanda Williams, *Human Resources Director*  
Amanda Rocuzzo, *Human Resources Generalist*

### General Management

Louisa Balch, *General Manager*  
Amy Dalba, *Associate General Manager*  
Sabra Jaffe, *Company Manager*  
Christina M. Sturken, *Assistant Company Manager*  
Freddie Baldonado, *General/Company Management Fellow*

### Finance

Rob Fore, *Chief Financial Officer*  
Sharon Boyce, *Accounting Manager*  
May Chin, Matt Jones, Ryan Jones, *Finance Associates*

### Information Technology

Thomas Morgan, *Director*  
Joone Pajar, *Network Administrator*

### Operations

Eric Brizee, *Operations and Facilities Manager*  
Jeffrey Warren, *Assistant Facilities Manager*  
Leopoldo Benavente, Matt Stewart-Cohn, *Facilities Crew Members*  
Curtis Carr, Jr., Sol MacIain, Jesse Nightchase, Urban Alchemy, *Ambassadors*  
Jaime Morales, Geary Cleaning Foreman  
Jamal Alsaidi, Jeaneth Alvarado, Lidia Godinez, Geary Cleaning Crew

### Development

Caitlin A. Quinn, *Director of Development*  
Tiffany Redmon, *Deputy Director of Development*  
Nicole Chalas, *Director of Grants and Foundation Relations*  
Jody Price, *Director of Special Events*  
Sasha Habash, *Associate Director of Individual Giving*  
Stephanie Swide, *Senior Manager of Development Operations*  
Hillary Bray, *Donor Relations and Membership Manager*  
Arielle Markowitz, *Development Assistant*  
Sarah Gray, *Development and Special Events Fellow*

### Marketing & Public Relations

Joan Rosenberg, *Director of Marketing and Communications*  
Syche Phillips, *Associate Director of Marketing*  
Simon Hodgson, *Publications Manager*  
Kevin Kopjak/Charles Zukow Associates, *Public Relations Counsel*  
Samantha Lomax, *Digital Engagement Manager*  
Dani Karonis, *Graphic Designer*  
Beryl Baker, *Digital Content Associate*  
Samantha Wong, *Conservatory Marketing Associate*  
Miranda Ashland, *Digital Media and Marketing Associate*  
Anne Bonino-Britsch, *Marketing Fellow*  
Claire L. Wong, *Publications Fellow*

### Ticket Services

Jorena de Pedro, *Box Office Manager*  
Mark C. Peters, *Subscriptions Manager*  
David Engelmann, *Head Treasurer*  
Elizabeth Halperin, Leontyne Mbele-Mbong, *Assistant Head Treasurers*  
Anthony Miller, *Group Sales*  
Scott Tignor, *Subscriptions Coordinator*  
Andy Alabran, Liam Blaney, Richard Clear, Peter Davey, *Treasurers*

### Audience Services

Megan Murray, *Audience Services Manager*  
Kym Hawkins, *Assistant Audience Services Manager*

## MELISSA SMITH

*Conservatory Director*

David Whitman, *House Manager and Volunteer Usher Coordinator*  
Beatrice Lazar, Genevieve Pabon, Tuesday Ray, Mark Saladino, *Associate House Managers*  
Oliver Sutton, *Security*  
Ramsey Abouremeleh, Monica Amitin, NJ Bice, Forrest Choy, Bernadette Fons, Nailah Harper-Malveaux, Anthony Hernandez, Caleb Lewis, Svetlana Karasyova, Susan Monson, Scott Phillips, Miki Richmond, Cevie Toure, *Bartenders*

Susan Allen, Rodney Anderson, Branden Bowman, Bryan Bowman, Serena Broussard, Danica Burt, Jose Camello, Phillip Carbery, Wendy Chang, Nijjale Cummings, Kathy Dere, John Doll, Larry Emms, Miletta Foster, Christina Ford, Claire Gerndt, Liz Githuka, Carol Grace, Kayla Kaufman, Blue Kesler, Ryszard Koprowski, Sharon Lee, Sadie Li, Joe MacDonald, Maria Markoff, Kescha Mason, Val Mason, Sam Mesinger, Edvida Moore, Kathy Napoleone, Mary O'Connell, Brandie Pilapil, Walter Schoonmaker, Melissa Stern, Dale Whitmill, Lorraine Williams, June Yee, *Ushers*

### The Strand Cafe

Rafael Monge, *Cafe Manager*  
Kenneth Bronson, Jamin Jollo, Jarod LeCouve, *Baristas*

### EDUCATION & COMMUNITY PROGRAMS

Juan Manzo, *Director of Education & Community Programs*  
Vincent Amelio, *School & Community Programs Operations Manager*  
Stephanie Wilborn, *Community Programs Manager*  
Jarrett Holley, *School Programs Associate*  
Elizabeth Halperin, *Student Matinee Coordinator*  
Hannah Clague, *ACTSmart Residencies Coordinator*

### YOUNG CONSERVATORY

Jill MacLean, *Craig Slaughter Director of the Young Conservatory*  
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*  
Yohana Ansari-Thomas, *Young Conservatory Assistant*  
Rotimi Agbabaiaka, *Physical Theater*  
Andy Alabran, *Acting, Voice*  
Cristina Anselmo, *Acting, On-Camera*  
Denise Blase, *Musical Theater*  
Kimberly Braun, *Musical Theater*  
Nancy Gold, *Physical Character, Acting*  
Michael Mohammed, *Musical Theater*  
Andrew Mondello, *Musical Theater*  
Thaddeus Pinkston, *Accompanist, Musical Arranger*  
Salim Razawi, *Acting*  
Corinna Rezzelle, *Musical Theater*  
Elena Ruggiero, *Musical Theater*  
Vivian Sam, *Musical Theater, Dance*  
Lauren Spencer, *Acting*  
Katelyn Tan, *Accompanist*  
Valerie Weak, *Acting*  
Krista Wigle, *Musical Theater, Voice*

### CONSERVATORY

Melissa Smith, *Conservatory Director*  
Peter J. Kuo, *Associate Conservatory Director*  
Christopher Herold, *Director of Summer Training Congress*  
Jack Sharrar, PhD, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Charlotte Brockman, *Conservatory Manager*  
Koy Smith, *Conservatory Associate, Academic Programs*  
Matt Jones, *Bursar/Payroll Administrator*  
Emily Rose Cooper, *Conservatory Fellow (Studio A.C.T./YC)*  
Alejandra Maria Rivas, *Conservatory Fellow (Academic)*

### MFA Program Core Faculty

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

### MFA Program Adjunct Faculty

Milissa Carey, *Singing, Director*  
Matt Chapman, *Clowning*  
Richard Dent, *Play Intensive*  
Andy Chan Donald, *Arts Leadership*  
Julie Douglas, *Beginning Mask*  
Lauren English, *The Business of Acting*  
Daniel Feyer, *Accompanist*  
Janet Foster, *Audition*  
Anthony Fusco, *Acting*  
Jasmin Hoo, *Citizen Artistry*  
Mark Jackson, *Performance Making*  
Darryl Jones, *Acting, Director*  
W. D. Keith, *On-Camera Acting*  
Philip Charles MacKenzie, *On-Camera Acting*  
Heidi Marshall, *On-Camera Acting*  
Hope Mohr, *Dance*  
Danielle O'Dea, *Combat*  
Kari Prindl, *Alexander Technique*  
Tiffany Redmon, *Fundraising*  
Gabriel Romero, *Latin Social Dance*  
Lindsay Saier, *Stage Makeup*  
Virginia Scott, *Clowning*  
Elyse Shafarman, *Alexander Technique*  
Lee Strawn, *Singing*  
Lisa Townsend, *Director, Choreographer*  
Brian Thorstenson, *The Actor Writes*  
Stephanie Wilborn, *Citizen Artistry*

### Studio A.C.T.

Mark Jackson, *Director of Studio A.C.T.*  
Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*  
Liz Anderson, *On-Camera Acting, Improv*  
Heidi Carlsen, *Acting, Voice, Movement*  
Eugenie Chan, *Playwriting*  
Julie Douglas, *Acting, Clown, Improv*  
Francie Epsen-Devlin, *Musical Theater*  
Deb Fink, *On-Camera Acting*  
Paul Finocchiaro, *Acting*  
Margo Hall, *Acting*  
W. D. Keith, *Acting, On-Camera Acting*  
Drew Khalouf, *Speech, Shakespeare*  
Dave Maier, *Stage Combat*  
Michelle Maxon, *Acting, On-Camera Acting*  
Carolina Morones, *Acting*  
Kari Prindl, *Alexander Technique*  
Mark Rafael, *Acting*  
Radhika Rao, *Improv*  
Katie Rubin, *Stand-Up Comedy, Acting*  
Naomi Sanchez, *Musical Theater*  
Caitlyn Tella, *Movement*  
Laura Wayth, *Acting, Musical Theater*  
Valerie Weak, *Acting*  
Beth Wilmurt, *Acting, Movement, Voice*

### Professional Development

Ben Quinn, Mark Rafael, Katie Rubin, Patrick Russell, Radhika Rao, Dominique Salerno

### Conservatory Accompanists

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

### Library Staff

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

### Accreditation

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



# A.C.T. PROFILES



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

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

include Beau Willimon's *The Parisian Woman* (with Uma Thurman), *Amélie: A New Musical*, David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony Award, Drama Desk Award, and Outer Critics Circle nomination), and Bruce Norris's *Clybourne Park* (Obie Award, Tony and

Lucille Lortel nominations). Her most recent credits include Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company), and Edward Albee's *Seascape* (A.C.T.). She is an artistic associate of the Roundabout Theatre Company, an advisory board member of Clubbed Thumb, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She is also the executive board president of the Stage Directors and Choreographers Society (SDC). She grew up in Toronto, Canada, and Buffalo, New York, acted through her teens, but majored in economics and political science at the University of Toronto and briefly pursued a PhD in political science at UC San Diego, before returning to her true passion: theater. (she/her)



## **JENNIFER BIELSTEIN (Executive Director)**

joined A.C.T. in 2018 with more than 25 years of theater management experience. She serves on the board of Theatre Forward, is a member of the International Women's Forum, and is president of the League of Resident Theatres (LORT)—an

organization that represents 75 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for

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



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

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

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

## ADMINISTRATIVE OFFICES

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

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Address: 405 Geary Street and  
1127 Market Street

Tel: 415.749.2228

Fax: 415.749.2291

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

Visit our website for hours of operation

### SPECIAL SUBSCRIPTION DISCOUNTS

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

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Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit [act-sf.org/eclub](http://act-sf.org/eclub) for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

### GROUP DISCOUNTS

Groups of 15 or more save up to 50%! For more information call Anthony Miller at 415.439.2424.

### AT THE THEATER

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

### REFRESHMENTS

Enjoy full bar service, Humphry Slocombe ice cream, sweet treats and savory snacks in Fred's Columbia Room on the lower level and in the Sky Bar on the third level. During *A Christmas Carol*, we offer seasonal favorites such as egg nog, hot cocoa, hot spiced cider, and Irish coffee, all with or without alcohol, as well as traditional holiday cookies. Avoid the long lines at intermission by preordering bites and beverages. At intermission simply go to your reserved space to find your preordered treats waiting for you—there's no extra charge. Beverages with lids or caps are permitted in the theater. Food may be enjoyed only in the lobbies and bars.

## CELL PHONES

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

## PERFUMES

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

## EMERGENCY TELEPHONE

Leave your seat location with those who may need to reach you and have them call 415.439.2397 in an emergency.

## LATECOMERS

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

## LISTENING SYSTEMS

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

## AFFILIATIONS

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



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



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



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



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



The make-up artists and hair stylists are represented by Local 706 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.



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

## RESTROOMS

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



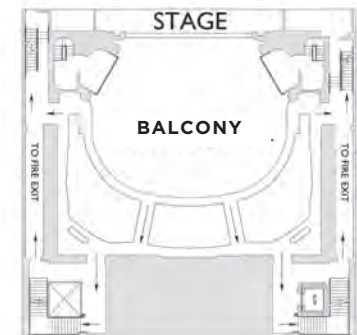
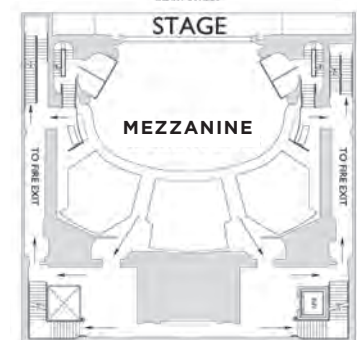
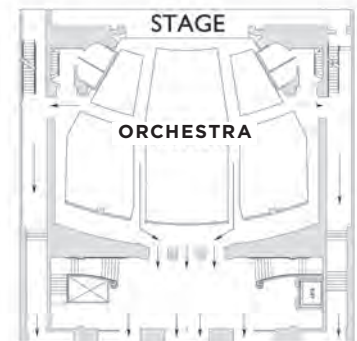
Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

## LOST AND FOUND

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

## GEARY THEATER EXITS





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The original cast of *The Tale of Despereaux* at *The Old Globe*  
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