

A.C.T.
AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S
PREMIER NONPROFIT
THEATER COMPANY

A CHRISTMAS CAROL



encore
arts programs

DEC 2018
SEASON 52, ISSUE 4



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The Sequoias
SAN FRANCISCO

1400 Geary Boulevard, San Francisco



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SAN FRANCISCO'S THEATER COMPANY

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

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

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

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

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

A.C.T. brings the benefits of theater-based arts education to more than 17,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees the Young Conservatory (students ages 8–19), our Fellowship Program for emerging theater professionals, and our ACTsmart school and community programs, including the Student Matinee (SMAT) program that has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

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

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UP NEXT

Edward Albee's SEASCAPE



“Of all Mr. Albee’s plays, this is the most exquisitely written”

The New Yorker

Change is challenging. So is communicating with giant reptiles.

Charlie and Nancy are squabbling on a beach about what to do now they’re retired when they’re interrupted by two human-sized lizards. All four speak English, but as they struggle to understand each other, they reach the limits of language. How can you define mothers, or planes, or love?

In her A.C.T. directorial debut, Artistic Director Pam MacKinnon presents an intriguing comedy about transition. With *Seascape*, she continues her career-long exploration of legendary playwright Edward Albee (*Who’s Afraid of Virginia Woolf?*; *The Goat, or Who Is Sylvia?*), bringing the Pulitzer Prize winner back to The Geary for the first time in over a decade. Experience this sparkling fantasy of growing up and growing old, fear and adventure, love and laughter.

**BY EDWARD ALBEE
DIRECTED BY PAM MACKINNON**

JAN 23–FEB 17, 2019

A.C.T.’S GEARY THEATER

act-sf.org/seascape

415.749.2228

DON’T JUST SIT THERE



At A.C.T.’s free InterACT events, you can mingle with cast members, join interactive workshops with theater artists, and meet fellow theatergoers at hosted celebrations in our lounges. Join us for Edward Albee’s *Seascape* and InterACT with us!

BIKE TO THE THEATER NIGHT

JAN 23, 7 PM

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

PROLOGUE

JAN 29, 5:30 PM

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

THEATER ON THE COUCH*

FEB 1, 8 PM

Sponsored by Kaiser Permanente, this postshow discussion explores the minds, motivation, and behavior of the characters.

AUDIENCE EXCHANGE*

FEB 5, 8 PM; FEB 10, 2 PM;

FEB 13, 2 PM

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

OUT WITH A.C.T.*

FEB 6, 8 PM

Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

FEB 12, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

FEB 16, 12:45 PM

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

*Events take place immediately following the performance.

To learn more about our InterACT events, visit act-sf.org/interact.



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tavern

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

act-sf.org/volunteer

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ITAMAR MOSES, 2018 TONY AWARD WINNER FOR BEST BOOK OF A MUSICAL FOR *THE BAND'S VISIT*

A.C.T. is a multi-generational artistic and educational community where growth is creative, individual, and lifelong—from artists to students to staff. **By making a gift today**, you support students of all ages looking to learn and grow with A.C.T.!

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A.C.T. AMERICAN
CONSERVATORY
THEATER

FROM THE ARTISTIC AND EXECUTIVE DIRECTORS

Welcome to *A Christmas Carol*,

As you step into The Geary, I'm going to wow you with numbers. Charles Dickens published *A Christmas Carol* on December 19, 1843. The first theater production took place six weeks later. Here we are in San Francisco, 175 years later, celebrating the holidays, 42 years into an A.C.T. tradition of *Carol* on our stage.

This year's *Carol* has more children from our Young Conservatory than ever before. Dominique Lozano is helming a cast of 50 actors, 28 of whom are under the age of 14. Four generations are sharing this stage. Ken Ruta, who first appeared at The Geary in *Tartuffe* in 1967 and has performed in more than 70 A.C.T. productions, is playing Jacob Marley, alongside our youngest actor in the role of Tiny Tim, Sophia Koshland, a fourth-grade student at Malcolm X Elementary School in Berkeley.

With Dickens's evergreen story adapted by Carey Perloff and Paul Walsh, A.C.T.'s *Christmas Carol* also serves as a springboard for our M.F.A. Program third-year students, now in their final months of training. They are the bridge between the large cast of children and our professional actors, positioned to both mentor and learn with every rehearsal and performance. They receive their Actors' Equity Union membership with this production, and they'll soon transition to being professionals appearing on stage and screen all across the country.

The *Carol* family, of course, is founded on you, the audience. I have heard of parents buying dozens of tickets so that extended family can see a child actor onstage. I know hundreds of middle school students see this show each season, and for many, it is their first play. It's a beautiful story told well. It's *for* the Bay Area community, told *by* the Bay Area community. Please take in the whole experience as you settle into your seats. Look to your left and to your right. This is a story about a person waking up renewed and falling in love with a day and a city. I charge you to do the same.

Up next is my directorial debut at A.C.T. I hope you will join me on the sand dune for Edward Albee's *Seascape*. Edward was a dear friend. I plan to make him proud.

Happy holidays and see you at the theater.



Pam MacKinnon
Artistic Director

Dear Friends,

For many of us, it simply wouldn't be the holiday season without a production of *A Christmas Carol*. At many theater companies including A.C.T., it's a time where we see unprecedented intergenerational audiences—oftentimes several generations of family and friends coming together to witness this beautiful story of redemption and community. For many, it's their first introduction to the transformative power of theater.

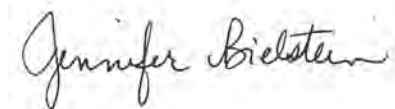
What I find thrilling about A.C.T.'s production is how the gathering of generations happens not just in our audience but in every level of our theater, reflecting a core belief of A.C.T.'s founding artists. This is a company whose very makeup maintains a tradition of fostering artistic growth through mentorship, community, and a never-ending spirit of learning through shared experience.

When William Ball founded this company 50 years ago, it was with a concept revolutionary in American theater: working actors should be students of the craft, enriching themselves through continued practice and teaching young actors who will further the art form. It's the same concept that infuses every part of A.C.T. to this day.

One example of this concept is our Fellowship Program. Each year, we bring more than a dozen emerging artisans, administrators, and theater-makers to San Francisco. From our marketing department to the wig shop, from our development team to our Conservatory office, from stage management to company management, the next generation of America's theater leaders are learning their craft alongside the professionals who make up A.C.T.'s full-time staff. With a curriculum built into this season-long program, it's been invigorating for me to see members of our Fellowship Program present at every level. The participants see how the wheels of a large organization turn, take the opportunity to enhance and develop their own artistry and work ethic, and teach us through their experience and perspective around the industry and the world.

Whether this is your first year joining us for *A Christmas Carol*, or your 40th year, we thank you for including the many generations of the A.C.T. family in your holiday season.

Gratefully,



Jennifer Bielstein
Executive Director



PHOTO BY BERYL BAKER

SUMMER ON THE BRAIN?



While you're organizing summer 2019, don't forget A.C.T.'s Young Conservatory! With offerings for ages 8 to 19, the YC is your go-to for a quick class or a full day of games, songs, and activities. Don't forget to pack a lunch!

**SPACE IS LIMITED.
SIGN UP NOW!**

Spring classes

act-sf.org/ycspring

Summer classes

act-sf.org/ycsummer

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 **DOMENIQUE LOZANO**

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

CHOREOGRAPHY BY **VAL CANIPAROLI**

MUSIC DIRECTION BY **DANIEL FEYER**

SCENIC DESIGNER **JOHN ARNONE**

COSTUME DESIGNER **BEAVER BAUER**

LIGHTING DESIGNER **NANCY SCHERTLER**

SOUND DESIGNER **JAKE RODRIGUEZ**

DANCE RÉPÉTITEUR **NANCY DICKSON**

DANCE CAPTAIN **CINDY GOLDFIELD**

VOCAL COACHES **CHRISTINE ADAIRE AND
LISA ANNE PORTER**

DRAMATURG **MICHAEL PALLER**

CASTING **JANET FOSTER, CSA**

ASSOCIATE DIRECTOR **PETER J. KUO**

STAGE MANAGER **SAMANTHA GREENE**

CAST

ACT I

SCROOGE'S OFFICE

EBENEZER SCROOGE **ANTHONY FUSCO
JAMES CARPENTER**
(MATINEE: DEC. 5, 8, & 9
EVENING: DEC. 6, 12, 14, 15,
16, 22, 23, 24, & 26)

BOB CRATCHIT **JOMAR TAGATAC**

FRED **ADAM DONOVAN**

CHARITABLES **CINDY GOLDFIELD
HOWARD SWAIN**

SCROOGE'S HOME

MRS. DILBER **SHARON LOCKWOOD**

GHOST OF
JACOB MARLEY **KEN RUTA**

CHRISTMAS PAST

GHOST OF
CHRISTMAS PAST **BELLE AYKROYD**

EDWARD **CHRISTOPHE MITCHELL**

DAVEY **AUDEN PIERCE**

BOY DICK **OXFORD LEWIS**

BOY SCROOGE **SUNIL MUKHERJEE
MAURILLO**

LITTLE FAN **EMMA BERMAN**

FEZZIWIG'S WAREHOUSE

MR. FEZZIWIG **DAN HIATT**

MRS. FEZZIWIG **SHARON LOCKWOOD**

BELLE **JERRIE R. JOHNSON**

YOUNG SCROOGE **CHARLIE O'ROURKE**

DICK WILKINS **GÖRAN NORQUIST**

ERMENGARDE **AVANTHIKA SRINIVASAN**

JIM **WILL HOESCHLER**

GILES THE FIDDLER **CALEB LEWIS**

FELICITY **AFUA BUSIA**

ALAN **HOWARD SWAIN**

RUTH **CINDY GOLDFIELD**

CHILDREN OF
ALAN & RUTH **LOUISE MORRISSEY
MARGALO TEICH
CAMERON ZENER**

BURT **CARLOS ANDRICKSON**



ACTSMART WORKSHOP PROGRAM FOR SCHOOLS

A.C.T. offers a variety of educational programming designed to inspire educators and students through the transformative power of theater.

WE OFFER CREATIVE LEARNING EXPERIENCES, INCLUDING:

- Innovative theater workshops in acting, clowning, dramaturgy, Shakespeare, and more
- Pre- and postshow workshops* (at A.C.T. or your school), deepening students' connection to A.C.T. productions
- Career panels with professional theater practitioners
- Behind-the-scenes tours of The Geary, The Strand, and A.C.T.'s costume shop

**Please note that all workshops are subject to availability*

For information, please contact A.C.T. School & Community Programs
Operations Manager Vincent Amelio at vamelio@act-sf.org.



PHOTOS BY VINCENT AMELIO

A.C.T.

PAM MACKINNON, *Artistic Director* JENNIFER BIELSTEIN, *Executive Director*

CAST (CONTINUED)

DOROTHY **ASH MALLOY**
ANNA **MATTEA FOUNTAIN**
RORY WILKINS **CAMERON ZENER**
SARAH WILKINS **LOUISE MORRISSEY**
PRECIOUS WILKINS **MARGALO TEICH**

ACT II

CHRISTMAS PRESENT

GHOST OF
CHRISTMAS PRESENT **CATHERINE CASTELLANOS**
PRODUCE SELLERS **CINDY GOLDFIELD
WILL HOESCHLER**
SPANISH ONIONS **LEAH BLOMBERG
PILAR RIVAS**
TURKISH FIGS **CHLOE FONG
DYLAN ELIZABETH HAMMOND**
FRENCH PLUMS **JILLIYN ACOSTA
REBECCA LOUDERBACK**

FRED'S PARTY

FRED **ADAM DONOVAN**
MARY **AFUA BUSIA**
THOMAS **CALEB LEWIS**
BETH **AVANTHIKA SRINIVASAN**
TOPPER **MICAH PEOPLES**
ANNABELLE **ASH MALLOY**

CRATCHIT HOME

ANNE CRATCHIT **DELIA MACDOUGALL**
PETER CRATCHIT **MAXIMILIAN WIX**
BELINDA CRATCHIT **AUDREY THACHER**
NED CRATCHIT **CAMERON ZENER**
SALLY CRATCHIT **ALEJANDRA ZAVALA**
MARTHA CRATCHIT **ALANA MOORE**
BOB CRATCHIT **JOMAR TAGATAC**
TINY TIM CRATCHIT **SOPHIA KOSHLAND**

CHRISTMAS PRESENT TRAVELS

CAROLERS **LOUISE MORRISSEY
LINDEN KOSHLAND
SUNIL MUKHERJEE
MAURILLO
MICAH PEOPLES
AVANTHIKA SRINIVASAN**
THE PUB **CARLOS ANDRICKSON
DAN HIATT
WILL HOESCHLER
CALEB LEWIS
FRANKIE REICHMAN**
THE MINER FAMILY **JERRIE R. JOHNSON
OXFORD LEWIS
SOPHIA MORGAN
CHARLIE O'ROURKE
MATTEA FOUNTAIN**
SEA CAPTAIN AND
CABIN CHILD **HOWARD SWAIN
AUTUMN GALATTI**
APPLE EATER **ELLIDA MELING**
FRUIT SELLERS **EMMA BERMAN
CINDY GOLDFIELD
ZOE LEE OSBORN
MARGALO TEICH**

CHRISTMAS FUTURE

GANG MEMBERS **MATTEA FOUNTAIN
DYLAN ELIZABETH
HAMMOND
ASH MALLOY
SUNIL MUKHERJEE
MAURILLO
CHRISTOPHE MITCHELL
GÖRAN NORQUIST
EVELYN ONGPIN**
IGNORANCE **AUDEN PIERCE**
WANT **JOHANNA GORMLEY**
GHOST OF
CHRISTMAS FUTURE **ADAM DONOVAN
GÖRAN NORQUIST
CHARLIE O'ROURKE
MICAH PEOPLES
FRANKIE REICHMAN**
BUSINESSMEN **CARLOS ANDRICKSON
DAN HIATT
WILL HOESCHLER
CALEB LEWIS**
MRS. FILCHER **JERRIE R. JOHNSON**
MRS. DILBER **SHARON LOCKWOOD**
YOUNG HUSBAND **CARLOS ANDRICKSON**
YOUNG WIFE **AFUA BUSIA**
CHRISTMAS MORNING
TOWNSPEOPLE **THE COMPANY**
TURKEY CHILD **EVELYN ONGPIN**

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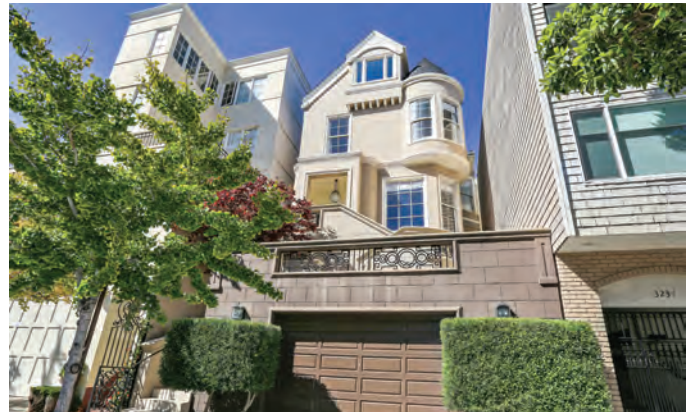
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 1476pacific.com

3242 Washington Street



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 3242washington.com

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 1100sacramento708.com

152 Cervantes Boulevard



4 Bed | 3.5 Bath | 2 Car parking | \$3,795,000
 152cervantes.com



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JENNIFER BIELSTEIN, *Executive Director*

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DAVEY, EDWARD, GANG MEMBER **SOPHIA MORGAN**
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BOB CRATCHIT, MINER PARENT, SEA CAPTAIN **GÖRAN NORQUIST**

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THOMAS, TOPPER **CARLOS ANDRICKSON**
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ANNA, MINER CHILD **EMMA BERMAN**
FRENCH PLUM **LEAH BLOMBERG**
GHOST OF CHRISTMAS PAST **AFUA BUSIA**
YOUNG SCROOGE, JIM, GILES THE FIDDLER **ADAM DONOVAN**
CHILD OF ALAN & RUTH, SARAH WILKINS, TURKISH FIG **AUTUMN GALATTI**
MRS. DILBER, MRS. FEZZIWIG, GHOST OF CHRISTMAS PRESENT, GHOST OF CHRISTMAS FUTURE **CINDY GOLDFIELD**
CHILD OF ALAN & RUTH, PRECIOUS WILKINS **DYLAN ELIZABETH HAMMOND**
FRED **WILL HOESCHLER**
CHARITABLE, GANG MEMBER **JERRIE R. JOHNSON**
SPANISH ONION, FRENCH PLUM, APPLE EATER, TURKEY CHILD, GANG MEMBER **LINDEN KOSHLAND**
YOUNG HUSBAND **CALEB LEWIS**
PETER CRATCHIT, GHOST OF CHRISTMAS FUTURE **OXFORD LEWIS**
RUTH, DOROTHY **DELIA MACDOUGALL**
ERMENGARDE, FELICITY, ANNE CRATCHIT, MINER PARENT **ASH MALLOY**
SUNIL MUKHERJEE MAURILLO

MARTHA CRATCHIT **EVELYN ONGPIN**
PRODUCE SELLER, BUSINESSMAN **CHARLIE O'ROURKE**
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ONSTAGE NOW

THE MAN WHO INVENTED CHRISTMAS

DICKENS'S EFFECT ON THE HOLIDAY SEASON
BY MICHAEL PALLER



LEFT TO RIGHT "The Prize Turkey," "A Retrospect," and "The Spirit of Christmas Present," from Charles Dickens's *Christmas Carol*, illustrated by Sol Eytinge. Boston: Ticknor and Fields, 1869. Courtesy the British Library.

Charles Dickens has been called “the man who invented Christmas,” and while that’s an exaggeration, it’s only a slight one. He didn’t invent the modern holiday by himself, but for many people, his vision of Christmas *is* Christmas.

Imagine a Christmas without carols or cards. No festive dinner or presents under the tree on Christmas morning. No tree. This was Christmas in most places before *A Christmas Carol* was published in 1843.

By the time Dickens wrote *A Christmas Carol*, Christmas had fallen into a bad way. In Elizabethan days, Christmas was a raucous affair, reminiscent of the pagan winter solstice rituals from which it emerged. When the dour Puritans seized power in 1642, they attacked Christmas as a pagan assault on Christ. They banned it and also outlawed another roguish activity, the theater, tearing down most of the existing playhouses. Christmas and the theater disappeared in England, and neither returned until the Stuart kings restored them in 1660.

Christmas was grim in England’s cities during the 1800s. Factories were open on December 25, and there was no day off for employees like Martha Cratchit. Still, while Christmas wasn’t much celebrated in large cities, some old customs were observed in rural villages, with games, carols, and dances. Garlands of evergreens and sprigs of mistletoe were hung in manor houses, and the gentry retained the tradition of opening their homes to their less well-off neighbors and distributing food and drink to the poor. As a child, Dickens heard of these customs from his father, whose parents were servants at a country estate in northwest England.

Back in America in 1820, Washington Irving—one of Dickens’s favorite authors—published *The Sketch Book*

of *Geoffrey Crayon, Gentleman*, a collection of tales and essays. In addition to “Rip Van Winkle,” the book contained three chapters devoted to Christmas at a British country estate called Bracebridge Hall. The place was fictional, but the accounts of Christmas celebrations were based on what Irving had seen and heard during years in Europe—sumptuous dinners, a blazing yule log, dances, games, songs. Dickens, then, had several sources of inspiration for a Christmas that neither he nor thousands of others had ever really experienced. This kind of Christmas matched his own temperament and needs, which were forged in a childhood of want and uncertainty.

When Dickens was 12, his father was declared bankrupt. He and the entire family except for Charles were imprisoned for debt. The boy, alone in the world, was removed from school and put to work. It was the formative experience of his life. It’s not surprising, then, that in a series of pieces beginning in 1835 with an essay called “Christmas Festivities,” Dickens depicted a holiday centered on families, with children who were loved and surrounded by good cheer. While Dickens produced five short books and numerous articles on Christmas themes, *A Christmas Carol* has always been the most popular, and the most successful in setting out what he came to call his “Carol philosophy,” concerned with the welfare of all.

Dickens’s image of Christmas as a time prompting generosity struck a chord with his readers. English poet Thomas Hood wrote in his review of

A Christmas Carol, “If Christmas with its ancient and hospitable customs, its social and charitable observances, were in danger of decay, this is the book that would give them a new lease.” It did.

By the end of 1844, at least 12 unauthorized theatrical adaptations had appeared in London. At the same time, other Christmas traditions emerged to help create Christmas as we know it. In 1822, New York writer Clement Clarke Moore wrote “A Visit from St. Nicholas” (aka “’Twas the Night before Christmas”), with its vision of Santa Claus delivering gifts via a reindeer-drawn sleigh. In 1841, Prince Albert, the German consort of Queen Victoria, brought a Christmas tree to Windsor Castle. A tradition from his homeland, it was decorated with glass ornaments, candles, fruit, and gingerbread. By the end of the decade, it had become ubiquitous.

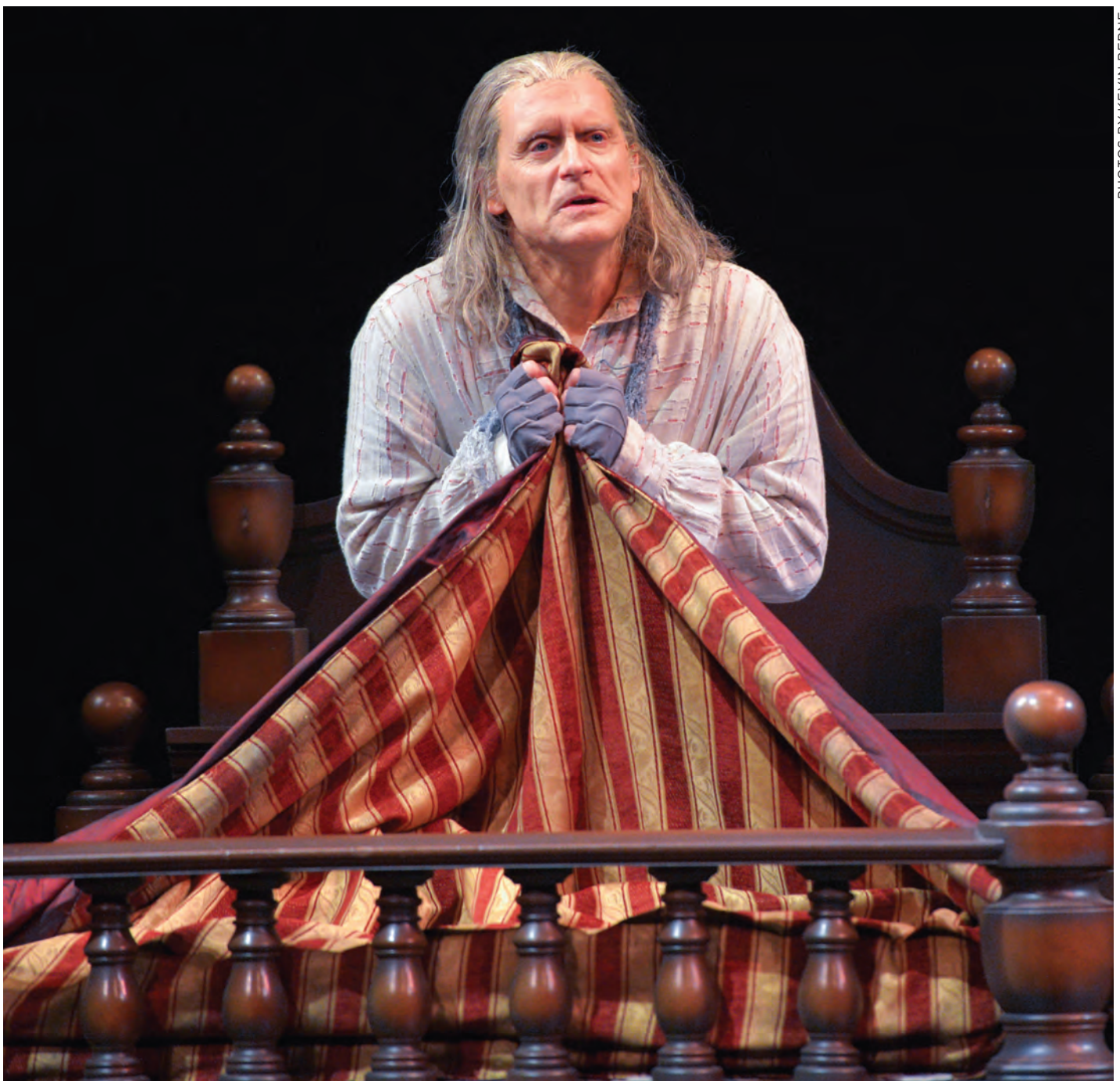
It’s a sad irony that the profit-driven atmosphere of the early 19th century, which led Dickens to write *Carol*, has infected the holiday in our own time. Still, *Carol* is an antidote to what a contemporary critic referred to as “this money-seeking age and money-getting country.” Dickens’s vision of Christmas isn’t about money; it doesn’t divide rich from poor. It encompasses all, child and adult, the loved and the orphaned—summed up in a sentence that retains its revolutionary plea: “God bless us, every one!” ■

ONSTAGE NOW

OLD FRIENDS, NEW FRIENDS

A.C.T. VETERAN ACTORS ON A *CHRISTMAS CAROL*

BY ELSPETH SWEATMAN



PHOTOS BY KEVIN BERNE.

Anthony Fusco (Scrooge) in A.C.T.'s 2017 production of *A Christmas Carol*.



James Carpenter (Scrooge) and Sharon Lockwood (Mrs. Dilber) in *A Christmas Carol* (2017).

Cindy Goldfield

CHARITABLE/RUTH/FRUIT SELLER

The *Carol* experience is both the same and different every year. There is the core team of artistic staff and the adult professional actors, but the M.F.A. and Young Conservatory actors bring a new energy to the table. I find it magical how different it feels year to year. The text, sets, costumes, lighting, and sound may be the same, but somehow it always feels fresh. It's because this story is as relevant today as it was 150 years ago, and because [Director] Dominique Lozano comes into the room each year with a fresh take on it.

Howard Swain and I have played the Charitables for many years. Some years, it feels like our characters are new to the job, and other years it feels like we do this all the time but have never encountered as stingy, mean, and horrible a person as Scrooge. It's fun to see what pops up each year.

Anthony Fusco

SCROOGE

Playing Scrooge is like getting back in touch with someone I used to know well, and discovering that not everything I thought I knew about him is true! Or that he has changed since we last hung out, or I've changed, so the relationship needs to be rediscovered.

Each year's group of actors naturally brings different energies, ideas, and personalities to their roles. It's interesting to rediscover my Scrooge in that context. I always learn something. The relationship with the Ghost of Christmas Past offers the most mystery from year to year. Some actors have emphasized Past's authority and determination, while others have been kinder and more loving.

Of course, the story's genius lies in its universality. Sadly, one doesn't need to do a whole lot to make Scrooge relevant!

James Carpenter

SCROOGE

After 12 years, I don't know that I'd call Scrooge an old friend. A mutual combatant, perhaps, a role I know I have to ready myself to take on. It is a very physically taxing role and it takes laser focus and precision to do it justice. A mini King Lear.

Every year, I discover new things, egged on by Dominique Lozano to ask questions about moments, reexamine choices made in previous years, and explore new paths through scenes. One year, Dominique asked me not to look at anyone, even when addressing them directly; it was surprisingly difficult.

Domenique insists on finding new perspectives. All of the regulars in the cast encourage the M.F.A. and YC actors to give input, take risks, make unexpected choices, and remember the spirit of what Dickens wrote, this gift and reminder he gave the world.

Sharon Lockwood

MRS. DILBER/MRS. FEZZIWIG

Every new *Carol* cast is a new adventure. Each professional *Carol* actor is assigned two M.F.A. actors to mentor, so we really get to know them and share our experience in depth. Over the years, many young actors I've mentored have kept in touch.

It's so nifty to play two wildly different characters back and forth over the course of a show. I'm always trying some new bit with old Mrs. Dilber, be it with the gruel or getting Scrooge into his nightshirt. With two different but wonderful Scrooges, I can't help but be on my toes. Domenique is always coming up with ways to fine-tune and tell the story as if for the first time. *A Christmas Carol* always feels vital. It's a life-affirming place to be for the holiday season! ■

Cindy Goldfield (Charitable) and James Carpenter in *A Christmas Carol* (2017).



WHO'S WHO IN A CHRISTMAS CAROL



JILLIYN ACOSTA[†] is a seventh grader at Notre Dame de Victoires. She makes her professional acting debut in this year's

Christmas Carol as a French Plum. She has performed in productions with Westlake School for Performing Arts, including *Disney's The Lion King Jr.*, *Disney's Beauty and the Beast Jr.*, *Disney's Aladdin Jr.*, *Shrek The Musical Jr.*, *Into the Woods Jr.*, and *Hairspray Jr.* One of Acosta's greatest accomplishments is performing at Carnegie Hall. Her dream is to perform on Broadway one day, act on-screen, and write and direct her own play. She thanks her friends and family who continue to support her passion for theater!



CARLOS ANDRICKSON^{}** is an actor in his third year of the A.C.T. Master of Fine Arts Program. He went directly into the program

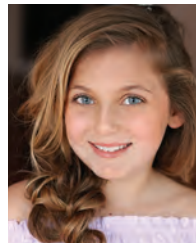
after earning his BA in psychology at Queens College in New York. There, he spent his senior year exploring his newfound passion for acting and appeared in productions of *The Liar*, *The Cherry Orchard*, and *Our Lady of 121st Street*, as well as a production of *A Midsummer Night's Dream* at the Queens Botanical Garden. Andrickson has enjoyed his time with A.C.T. immensely, and he held his wedding on the Rembe stage in The Strand Theater. During his time at A.C.T., he has appeared in productions of *Three Sisters*, *Fuente Ovejuna*, *The Changeling*, *Twelfth Night*, *The*

*Motherf**ker with the Hat*, *Animals Out of Paper*, and *promiscuous/cities*.
@Carlos_Andrickson



BELLE AYKROYD^{}** is in her final year of A.C.T.'s Master of Fine Arts Program. She most recently played Anfsia in the M.F.A.

production of Chekhov's *Three Sisters*. Other Conservatory credits include Agave in *The Bacchae of Euripides*, Maria in *Twelfth Night*, and Emilia in *Othello* for the A.C.T. Sky Festival. Aykroyd is also a student of Dell'Arte International School of Physical Theatre and The Second City Training Centre in Toronto, and holds a BFA in English literature from Reed College.



EMMA BERMAN[†] returns to A.C.T. for her second year of *A Christmas Carol*. This past year, Berman had the privilege

of performing in the West Coast Broadway premiere of *The People in the Picture*, where she played Young Red/Rachel. Most recently, she was cast as JoJo in *Seussical* at Notre Dame de Namur University Theatre. Berman studies theater at A.C.T., New Conservatory Theatre Center, and Musical Theatre Works in San Francisco. She is also a member of Broadway Artists Alliance in New York City, where she has trained with Tony Award-winning actors and dancers. In addition to theater, Berman is a voice-over artist and has proudly given her voice to many

educational toys by LeapFrog and VTech. Her voice can also be recognized in the narration of phonic books for LeapFrog and as a number of characters for Spin Master and Playmates Toys.



LEAH BLOMBERG[†] makes her professional acting debut with this year's *Christmas Carol* as a Spanish Onion. She has

performed in *Annie KIDS* with Bay Area Children's Theatre and in *Hairspray* with Musical Theater Works, and she enjoys acting classes with the A.C.T. Young Conservatory. She is a sixth-grade student at Presidio Middle School in San Francisco, where she plays flute in the school band. She dances with Geary Dance Center and has also performed in the Santa Lucia Choir of the Swedish Women's Educational Association. She loves to make people laugh, ride roller coasters, play with slime, and spend time with friends and family. She would like to thank her parents, sister, and her A.C.T. acting teacher Trish Tillman for all their love and support.



AFUA BUSIA^{}** is thrilled to be making her debut on A.C.T.'s Geary stage in this winter's production of *A Christmas Carol*.

She is currently in her third and final year of A.C.T.'s M.F.A. Program. Busia most recently appeared as Masha in A.C.T.'s M.F.A. production of *Three Sisters*. She also attended American

* 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 2019 and an Equity Professional Theater Intern

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

University, where she appeared in *Cabaret* and *Measure for Measure*. Regional credits include *An Octoroon* (Berkeley Repertory Theatre) and *The Little Mermaid* (Imagination Stage).



JAMES CARPENTER*

returns for his 12th year as Scrooge. Carpenter is an A.C.T. veteran actor with credits including

Heisenberg, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *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, Santa Cruz Shakespeare, 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 third *A Christmas Carol*. She made her A.C.T. debut as Church Lady in *Between Riverside*

and *Crazy*. For the last three seasons at the Oregon Shakespeare Festival, she has appeared in Karen Zacarías's *Destiny of Desire*, Lauren Gunderson's



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Book of Will, Mary Zimmerman's *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 has 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.



ADAM DONOVAN** is a third-year student in A.C.T.'s Master of Fine Arts Program. His Bay Area credits include Tarzan in

Tarzan at Berkeley Playhouse and Gus in *White* at Shotgun Players, as well as Josh in a reading of *Seas Between Us Braid* at San Francisco Playhouse. A.C.T. M.F.A. credits include Solyony in *Three Sisters*, Dionysos in *The Bacchae of Euripides*, and Sir Andrew Aguecheek in *Twelfth Night*. Donovan toured nationwide performing Orlando in *As You Like It*, Sebastian in *The Tempest*, and Jem in *To Kill a Mockingbird* in repertory.



CHLOE FONG† is excited to return to A.C.T.'s Geary stage in this year's production of *A Christmas Carol*. A seventh grader at Holy Name School,

she enjoys spending time with family and friends, singing, dancing, and acting. Fong was most recently in Ohana Arts's *Peace on Your Wings*. She has also performed with the Westlake School for the Performing Arts in *Hairspray Jr.*, *Shrek The Musical Jr.*, *Disney's Aladdin Jr.*, and *Disney's Beauty and the Beast Jr.* Fong would like to thank her family, friends, and teachers for their support.



MATTEA FOUNTAIN† returns to A.C.T. for her fifth year in *A Christmas Carol*. She is in the eighth grade at Oakland School for the Arts,

where she studies theater. In 2016, she appeared off Broadway in *Changing Minds* as part of the Children's Musical Theater Festival. In 2017, she appeared in New Conservatory Theatre Center's *Everything That's Beautiful*, and she appeared in A.C.T.'s M.F.A. production of *The Good Woman of Setzuan*. She enjoys studying and performing with Piedmont Ballet Academy, singing, reading, and playing with her cat, Luna—but there are few things that she enjoys more than being part of a stage production.



ANTHONY FUSCO* is an A.C.T. Associate Artist and has appeared in dozens of productions here, most recently *Hamlet*. Other

favorites include *The Hard Problem*, *Clybourne Park*, *The Homecoming*, Edward Albee's *At Home at the Zoo*, *Dead Metaphor*, *The Three Sisters*, *Race*, *November*, *Love and Information*, and *Ah, Wilderness!* 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 12 plays at California Shakespeare Theater, including *The Tempest*, *Pygmalion*, *Candida*, and *King Lear*. 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. anthonyfusco.actor



AUTUMN GALATTI† makes her professional acting debut in this year's *Christmas Carol*. She is a fifth-grade student at Alta Vista

School in San Francisco, where she recently performed in the drama department's production of *The Odyssey*. She has also performed in numerous musical theater productions in San Francisco with

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Bay Area Children's Theatre and Musical Theatre Works. Her favorite roles have been Veruca Salt in *Charlie and the Chocolate Factory* and the White Rabbit in *Alice in Wonderland*. Galatti currently studies voice at Songbird Studios and has been studying acting with A.C.T.'s Young Conservatory for nearly two years. She loves her family, friends, three cats, San Francisco, and all things Harry Potter. She hopes to become a professional actor and singer.



CINDY GOLDFIELD*

is an award-winning actor, director, and choreographer, celebrating her 15th season

performing in *A Christmas Carol*. Other regional acting credits include *The Mystery of Edwin Drood*, *It Shoulda Been You*, and *Freaky Friday* (Center REPeratory Company); *Spring Awakening* and *Bill W. and Dr. Bob* (San Jose Repertory Theatre); *Another Midsummer Night* (TheatreWorks); *Oliver!* (Broadway By the Bay); *Moving Bodies* (Marin Theatre Company); *Crimes of the Heart* (Playhouse West); *OMFG! The Internet Dating Musical* (Oberlin Dance Collective Theater); *The Texas Chainsaw Manicurist* and *Cowardly Things* (New Conservatory Theatre Center); *Mack and Mabel* (42nd Street Moon); *Scalpel!* (Brava! for Women in the Arts); and *Mr. Irresistible* (Back It Up Productions). New York credits include D'Arcy Drollinger's *Project: Lohan* and *Mr. Irresistible* at La MaMa Experimental Theatre Club. Goldfield also performs in the cabaret collaborations of *Goldfield & Koldewyn* with Scrumbly Koldewyn and *One Night Stand* with David Aaron Brown.



**JOHANNA
GORMLEY†** is a seventh grader at Herbert Hoover Middle School. She is performing in *A Christmas Carol* as the character

Want. She has also performed in other plays such as *The Wizard of Oz* as Dorothy, *Aladdin* as Aladdin, and *Peter Pan* as Peter Pan. She enjoys dancing at the San Francisco Ballet School, where she has studied on a scholarship since second grade. She loves reading, hanging with her brother and dog, and singing with her school chorus. She has been dancing, singing, and acting since she was four, and she hopes to be an actor in the future someday.



DYLAN ELIZABETH HAMMOND†

returns to A.C.T. after her professional debut as Tiny Tim in last year's production

of *A Christmas Carol*. Hammond is a fifth-grade student at St. Cecilia School of San Francisco. She has performed in several musical productions, including *Into the Woods Jr.*, *Peter Pan Jr.* as Arista, *Seussical Jr.* as Young Kangaroo, *Disney's Cinderella KIDS* as Cinderella, and *Disney's The Little Mermaid Jr.* A passionate singer and dancer, she studies musical theater and dance at Spark of Creation Studio in South San Francisco. She studied voice with Marilou Ubaldo Lafon and Raymond Bambao. She is part of Te Pura O Te Rahura's hula/Tahitian dance competition group as well as Spark of Creation's musical theater competition group. She has competed in Spotlight Dance Cup, iTheatrics

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** Member of the A.C.T. Master of Fine Arts Program class of 2019 and an Equity Professional Theater Intern

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

Junior Theater Festival West, and Tahiti Fête of San Jose. She loves spending time with her big sister and dog, playing video games, singing karaoke, and going to Disneyland.



DAN HIATT* appeared last spring at A.C.T. as The Colonel in *Father Comes Home from the Wars (Parts 1, 2 & 3)*. Other roles at

A.C.T. include Petey in *The Birthday Party*, Polonius in *Hamlet*, James Reiss in *King Charles III*, Sid Davis in *Ah, Wilderness!*, Tom in *Round and Round the Garden*, Bob Acres in *The Rivals*, and Guildenstern in *Rosencrantz and Guildenstern Are Dead*. His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* at Berkeley Repertory Theatre; *The Life and Adventures of Nicholas Nickleby* and many others at California Shakespeare Theater; *The 39 Steps* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Breakfast with Mugabe* at Aurora Theatre Company; and *Anne Boleyn* at Marin Theatre Company. Regional theater credits include work with Yale Repertory Theatre, Shakespeare Theatre Company, Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theatre Company, Pasadena Playhouse, and Ford's Theatre.



WILL HOESCHLER** is in his final year of the A.C.T. Master of Fine Arts Program. He was most recently on the Geary stage

as an understudy in *Sweat*. Bay Area credits include Algernon in *The Importance of Being Earnest* and Florizel in *The Winter's Tale* at the Livermore Shakespeare Festival. Some of his favorite Conservatory

credits include Iago in *Othello* for the A.C.T. Sky Festival, Pentheus in *The Bacchae of Euripides*, Malvolio in *Twelfth Night*, and Lollo in *The Changeling*. Other regional credits include Romeo in *Romeo and Juliet* and Lysander in *A Midsummer Night's Dream* at the Shakespeare Theater of New Jersey's Shakespeare LIVE. Hoeschler holds a BS in theater from Skidmore College. @whoeschler



JERRIE R. JOHNSON** is excited to be making her Geary debut in *A Christmas Carol*. During her time at A.C.T., Johnson

has been seen as Olga in *Three Sisters*, The Slave Leader in *The Bacchae of Euripides*, Olivia in A.C.T.'s Will on Wheels production of *Twelfth Night*, and many more. At The Strand, she understudies the roles of O.G. Howland and Hawkins in *Men on Boats*. Johnson has also written and produced a one-woman show called *The Crooked Room* that she plans to expand after completing her master's degree. Her other regional credits include The Nina in *Airness* and Phoebe and Celia in *As You Like It* at Chautauqua Theater Company. @thablackicequeen



LINDEN KOSHLAND+ returns to The Geary for her second year in A.C.T.'s *Christmas Carol* as an ensemble cast

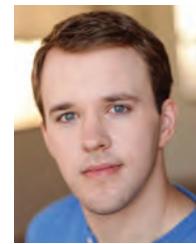
member. She enjoyed her 2017 experience as a Spanish Onion so much that she decided to not only audition again this year, but also recruit her younger sister to join her. A seventh grader at Willard Middle School in Berkeley, Koshland most recently performed onstage as Actor in the original work *Six Characters in*

Search of a Play. In her free time, she enjoys writing; her short story "The Hut on the Hill" was recently published in the October issue of the children's literary magazine *Stone Soup*.



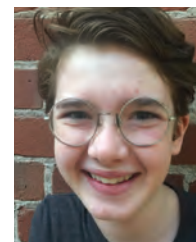
SOPHIA KOSHLAND+ is a fourth-grade student at Malcolm X Elementary School in Berkeley. She makes her professional acting

debut with this year's *Christmas Carol* as Tiny Tim. She likes taking A.C.T. classes in the summer and performing in her school's acting program. Koshland is currently taking piano at Berkeley Academy of Music. She loves to spend time with her sister (Linden Koshland), and cuddle with her cat. She is so excited to be in *A Christmas Carol* this year!



CALEB LEWIS** is a third-year student in A.C.T.'s Master of Fine Arts Program. His credits in the program have included Kulygin

in *Three Sisters*, Barrildo in *Fuente Ovejuna*, Sebastian and Antonio in *Twelfth Night*, and Robert E. Crowe in *Never the Sinner* for A.C.T.'s Sky Festival, as well as Alibi in *The Changeling*. He has a BA in philosophy from Georgetown University. @caleblou



OXFORD LEWIS+ joined the Young Conservatory at age eight and appeared in *A Christmas Carol* in 2014 and 2016.

Lewis is passionate about the stage, and in addition to acting, he enjoys musical theater, costume design, and directing. Most recently, he directed

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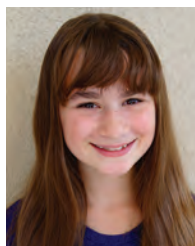
and starred in his school's production of *Little Shop of Horrors*. He is in the seventh grade at Alameda Community Learning Center, where he is an enthusiastic student of history and English, and leads the theater club. Offstage, Lewis loves art, writing, reading, attending the theater, traveling, sewing, and men's fashion. He is thrilled to be back with his A.C.T. family this holiday season.



SHARON LOCKWOOD*

has performed at A.C.T. for almost 30 years, including 14 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 productions at California Shakespeare Theater, Aurora Theatre Company, and the San Francisco Mime Troupe. 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: On (Not) Getting By in America* at the Mark Taper Forum (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 and participated in the master class with teacher Jason Alexander.



REBECCA LOUDERBACK†

is in the seventh grade and makes her A.C.T. debut with *A Christmas Carol*. She has performed with a

variety of theater groups in the South Bay. Favorite roles include Dorothy understudy in *The Wizard of Oz* and Amaryllis in *The Music Man* (Lyric Theatre of San Jose), Jane Banks in *Mary Poppins* (South Valley Civic Theatre), Little Cosette/Little Eponine in *Les Misérables* (Archbishop Mitty High School), and Belinda Cratchit in *A Christmas Carol* (Northside Theatre Company). She has also performed with Woodside Community Theatre, Sunnyvale Community Players, and Tabard Theatre Company. Offstage, she competes in school sports and is in her school's concert choir and concert band (flute). She also enjoys tap, jazz, gymnastics, spending time outdoors, hiking, and horseback riding.



DELIA MACDOUGALL*

has been seen at A.C.T. in *Round and Round the Garden*, *Rock 'n' Roll*, *The Government*

Inspector, *A Christmas Carol*, *The Learned Ladies*, and the world premiere of Philip Kan Gotanda's *After the War*. She has appeared with California Shakespeare Theater in *Macbeth*, *Pericles*, *Man and Superman*, *King Lear*, *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Arms and the Man*, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre

Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa Experimental Theatre Club. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company.



ASH MALLOY*

is an actor, writer, and teaching artist from Windsor, Connecticut. Recent M.F.A. Program credits include *Three*

Sisters (Irina), *Fuente Ovejuna* (Pascuala), and *Twelfth Night* (Maria). Her professional credits include *A Streetcar Named Desire* (Stella) at Majestic Theater and *Luna Gale* (Karlie) at New Century Theatre in Massachusetts. Malloy has also taught a variety of classes in A.C.T.'s Young Conservatory Program. This past August, Malloy revived her touring performance of the one-person show *My Name Is Rachel Corrie* in The Costume Shop Theater, continuing her work of educating audiences on Rachel Corrie's life and the occupation of Palestine. Later this season, Malloy will be understudying the role of Sarah in Edward Albee's *Seascape*, directed by Pam MacKinnon. @ashmalloy44



SUNIL MUKHERJEE MAURILLO†

returns to the Geary stage after making his theatrical debut as Ned

Cratchit in A.C.T.'s 2017 production of *A Christmas Carol*. He understudied the character Zalmai in A.C.T.'s world-premiere production of *A*

* 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 2019 and an Equity Professional Theater Intern

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

Thousand Splendid Suns. Maurillo played an indigo child in visual artist Desirée Holman's video and performance work, *Sophont In Action*, produced by the San Francisco Museum of Modern Art. His theater training includes classes with A.C.T.'s Young Conservatory, New Conservatory Theatre Center, and the San Francisco Arts Education Project's Broadway Bound program. He also plays drums and baseball, and runs cross country. Maurillo is a triplet in the sixth grade at Live Oak School, San Francisco.



ELLIDA MELING⁺ is a Norwegian-American eighth grader at Saint Brigid School. She makes her professional stage

acting debut with this year's *Christmas Carol*. She's been part of the A.C.T. family for two years and the Middle School Cabaret three times. She's performed with a number of San Francisco's musical theater groups and done quite a few short movies. She's performed regularly at open mics with her original songs and at Noe Valley Farmers Market with her girl band. She even did a full hour on a radio station where she performed all her songs—live! She also plays piano and sings in a band with her sister and father. Her dream is to make a difference in the world, whether through her music or her acting.



CHRISTOPHE MITCHELL⁺ returns to A.C.T. after two seasons of *A Christmas Carol* in 2016 and 2017. He has been a part of A.C.T.'s

Young Conservatory since 2014.

Mitchell is a sixth grader at Del Mar Middle School in Tiburon, and his other interests include cross country for Del Mar School, playing soccer for Tiburon Peninsula Soccer Club, being a part of Boy Scouts Troop 48, and playing with his dog, Bruno.



ALANA MOORE⁺ was born and raised in San Francisco, and she truly loves to sing. She performs vocals in two rock and roll cover

bands with other students of her age: Planet 17 and Cruise Control. As an elementary school student, she worked with San Francisco Opera on a school performance of *The Magic Flute* and gave her first solo vocal performance in front of a crowd at age nine. Moore performed with Boxcar Theatre as Sarah in *The Speakeasy*, calling it "the funnest thing I have ever done!" She attends the Adda Clevenger Junior Preparatory and Theater School in San Francisco, where she played the role of the frog in *Honk* and Little Red Riding Hood in *Into the Woods*. This is her first role with A.C.T.



SOPHIA MORGAN⁺ is a seventh-grade student with Classical Conversations. She started taking musical theater

classes with A.C.T.'s Young Conservatory in the spring of 2017, and she is proud to be making her professional acting debut with this year's *Christmas Carol*. She loves playing with her dog, hanging out with friends, and holding her pet rat. She also loves performing onstage and hopes to become a famous actress.



LOUISE MORRISSEY⁺ is a fifth grader at Notre Dame des Victoires. She makes her professional acting debut as Sarah

in this year's *Christmas Carol*. She started taking acting classes with A.C.T. two years ago. She also studies theater arts and ballet at Miss Tilly's Ballet and Theater Arts Studio. She loves basketball, ballet, and taking walks with her dog.



GÖRAN NORQUIST^{}** is thrilled to be spending his holiday season with this amazing cast and crew. Norquist is a

third-year M.F.A. Program actor at A.C.T., and after *A Christmas Carol*, he will be understudying Leslie in Edward Albee's *Seascape* on the Geary stage. Regionally, you might have seen him at Summer Repertory Theatre as Russ/Dan in *Clybourne Park* and Amos Hart in *Chicago*. Most recently, you may have seen him in A.C.T.'s Young Conservatory production of *Urinetown: The Musical* as Caldwell B. Cladwell. Norquist would like to dedicate this run to his graduating M.F.A. class of 2019! Kill it out there, cats! @gnorquist



EVELYN ONGPIN⁺ is an eighth-grade student at St. Stephen Catholic School in San Francisco. She is a surfing and animal enthusiast, and has been taking classes with A.C.T.'s Young Conservatory for more than seven

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

years. This is Ongpin's seventh project with A.C.T.; her first appearance onstage was in the 2011 production of *A Christmas Carol*. Ongpin has also appeared in *The Magic Flute*, part of the 2015 fall season at San Francisco Opera.



CHARLIE O'ROURKE*

is excited to make his Geary stage debut. A graduate of Whitman College, he spent four years in New

York City teaching drama at The IDEAL School of Manhattan and volunteering at The 52nd Street Project in Hell's Kitchen. He performed in *Merrily down the Stream*, a one-act play written and directed by Deborah Copeland at New York University's Tisch School for the Arts. He assistant-directed *Godspell* and performed in *Shenandoah: The Musical* at Totem Pole Playhouse in Fayetteville, Pennsylvania, where he served as theater camp director for two summers. O'Rourke has taught in A.C.T.'s Young Conservatory and starred in its summer production of *Urinetown: The Musical* as Officer Lockstock. O'Rourke will graduate from A.C.T.'s M.F.A. Program in May 2019.



ZOE LEE OSBORN*

is 11 years old and attends Nomad Middle School in San Francisco. Her first role was The Wall in

William Shakespeare's *Midsummer Night's Dream*. Prior to *A Christmas Carol*, Osborn played the role of Matilda in New Conservatory Theatre Center's *Matilda*. She is a singer, actress, model, and visual artist. She is currently signed with Marla Dell Talent Agency, Inc. and has appeared in several commercials. She loves acting, singing, dancing,

and on-camera work. When she is not acting or going to school, she enjoys writing short stories and poetry, but most of all, she loves hanging out with her friends.



MICAH PEOPLES**

is in his final year as an A.C.T. M.F.A. Program candidate. He's thrilled to be a part of the long-lived

A Christmas Carol tradition. Peoples has been in many M.F.A. productions. Some of his favorites include Lynn Nottage's *Las Meninas*, *Othello*, *Fuente Ovejuna*, and *Three Sisters*. Regionally, he has worked at Nevada Conservatory Theatre in Las Vegas, as well as Chautauqua Theater Company in its productions of *Detroit '67* and *Romeo and Juliet*. He hopes you enjoy the show. @peeeeeepulz



AUDEN PIERCE*

is a sixth-grade student at Roosevelt Middle School. He makes his professional acting debut with this year's

Christmas Carol as Ignorance and Davey. He started taking acting classes with A.C.T.'s Young Conservatory last summer, and he plays percussion in his school band. He loves playing soccer and baseball, watching movies, building with Lego and Minecraft, taking care of his cats, camping, and hanging out with family and friends.



FRANKIE REICHMAN*

is a seventh-grade student at Cathedral School for Boys. He was introduced to A.C.T. this

past summer through the Young Conservatory and is delighted to

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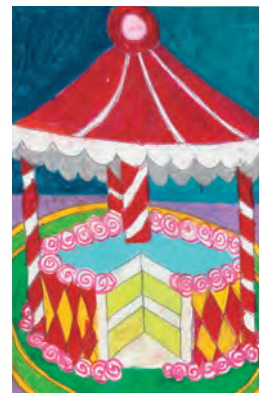
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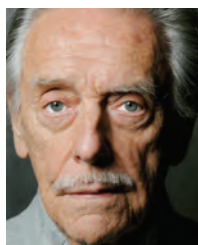
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make his professional acting debut with this year's *Christmas Carol*. He has wanted to act for as long as he can remember. Reichman loves most sports, hanging out with friends, and playing guitar. He wants to continue acting in plays and dreams of being on the big screen someday.



PILAR RIVAS[†] is a sixth-grade student at Creative Arts Charter School and started taking acting classes with A.C.T.'s Young

Conservatory in the summer of 2015. Rivas has performed in A.C.T.'s *Christmas Carol* for the last three years, as a Turkish Fig in 2015, Sarah Wilkins in 2016, and Sally Cratchit in 2017. She also performed as an Indigo Child in Desirée Holman's performance art work, *Sophont In Action*, at the San Francisco Museum of Modern Art in 2017. Rivas enjoys dancing, singing, baseball, volleyball, baking, and eating lots of cake.



KEN RUTA^{*}, Scrooge in A.C.T.'s original *Christmas Carol* (1989–91), returns to the role of Jacob Marley in this 2005 production, while

continuing as narrator (on tape!) for the 21st year of Center REPeratory'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 Playhouse in the Park and served for 12 seasons as actor, teacher, and associate artistic director at the Guthrie Theater. An associate artist with San Diego's Old Globe, he has enjoyed a 25-year association with Arizona Theater Company. On and off-Broadway credits include *Inherit the Wind*,

Separate Tables, *Duel of Angels*, *Under Milkwood*, *Ross*, *The Three Sisters*, *Doctor Faustus*, and *The Elephant Man*. His 72 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 CounterPulse's *Adelia (or, the nose play)*.



AVANTHIKA SRINIVASAN^{}**

is excited to be making her Geary debut this winter in *A Christmas Carol*. A graduate of Princeton

University with a major in French and theater, Srinivasan is a third-year student in A.C.T.'s Master of Fine Arts Program. Recent acting credits at A.C.T. include Natasha in *Three Sisters*, Laurencia in *Fuente Ovejuna*, Feste in *Twelfth Night*, and Tartuffe in *Tartuffe*. This past summer, Srinivasan played Perdita in *The Winter's Tale* at the Livermore Shakespeare Festival, and also recently played the role of Indian goddess Namagiri of Namakkal in the play *Partition* at Indra's Net Theater Company in Berkeley. Srinivasan would like to thank her parents for their unending support!
@avanthikasrini



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 REPeratory 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*.



JOMAR TAGATAC^{*} most recently appeared as Playwright and various other characters in *Vietgone* and as Fortinbras in

Hamlet here at A.C.T. His first professional credit was in A.C.T.'s *Christmas Carol* where he played Young Scrooge in 2004. His recent Bay Area credits include Daniel in *You Mean to Do Me Harm* (San Francisco Playhouse); Duke of York in *The War of the Roses*, Somebody in *Everybody*, and Jacques in *As You Like It* (California Shakespeare Theater); Doctor/Smuggler/Well Inhabitants in *You For Me For You* (Crowded Fire Theater); and Fortunado/Mata in *Monstress* (A.C.T.). Other credits include Samurai in *Rashomon* (Ubuntu Theater Project); Lin Bo in *Caught* (Shotgun Players); Clarín in *Life Is a Dream* (California Shakespeare Theater); Jesus in *India*,

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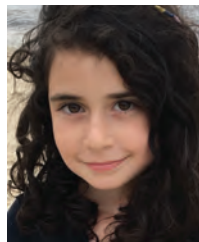
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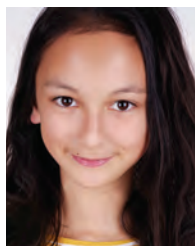
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Every Five Minutes, *The Happy Ones*, and Perlita/General Ledesma in *Dogeaters* (Magic Theatre); and *Rights of Passage* (New Conservatory Theatre Center). Tagatac has been in workshops for A.C.T., Magic Theatre, the Oregon Shakespeare Festival, and TheatreWorks. Tagatac earned a BA in theater from San Diego State University and an M.F.A. from A.C.T.



MARGALO TEICH⁺ returns to A.C.T. after making her debut as Precious Wilkins in *A Christmas Carol* last year. She is a fourth-

grade student at The San Francisco School, where she participates in various school plays and the chorus. Teich enjoys writing, reading, playing her guitar, and sketching.



AUDREY THACHER⁺ is honored to return for her second year in *A Christmas Carol*. She is an eighth grader at Presidio

Middle School and feels fortunate to receive ongoing training at A.C.T.'s Young Conservatory. Stage credits include A.C.T. Young Conservatory's *Begets: Fall of a High School Ronin*, as well as one year with San Francisco Arts Education Players musical theater troupe and two years with Oberlin Dance Collective's youth dance group. Film credits include short films *Screen Age* and *Picnic Perfect* (directed by her brother Cal). She enjoys courses in guitar and vocal music at Presidio Middle School and San Francisco Community Music Center. Her training also includes piano and dance.



MAXIMILIAN WIX⁺ returns for a fourth season in *A Christmas Carol*. He is a seventh grader at Presidio Hill School in San Francisco

and a student in A.C.T.'s Young Conservatory. He has previously performed in Theater Rhinoceros's *Boy from Oz*, San Francisco Opera's *Tosca*, the Bay Area Musicals production *Assassins*, Musical Cafe Showcase, and Opera San José's *La bohème*. Wix is a member of Broadway Artists Alliance in New York City and sings in the San Francisco Boys Chorus. His favorite performance with SFBC has been performing for Tony Bennett's 90th birthday celebration at the Fairmont. Wix loves socializing, antiques, and architecture.



ALEJANDRA ZAVALA⁺ is a seventh-grade student at The Hamlin School in San Francisco. She developed an interest in acting

after seeing her older brother perform in a school play. Zavala was in the second grade when she appeared in her first play at the Tenderloin Boys & Girls Club, where she played Maleficent in *Sleeping Beauty*. Other Boys & Girls Club credits include Mother Gothel in *Tangled* and Dorothy in *The Wizard of Oz*. This is her third season performing in A.C.T.'s *Christmas Carol*. Zavala has an interest in literature and music; she often finds herself stuck in a book.



CAMERON ZENER⁺ is 11 years old and is thrilled to make his A.C.T. debut in *A Christmas Carol* as Ned Cratchit and Rory Wilkins.

In the past year, you may have seen Zener as Young Peter Allen in Theater Rhinoceros's production of *The Boy from Oz* and Benji in *Priscilla, Queen of the Desert*. At Berkeley Playhouse, Zener joined the youth ensemble as a young gorilla in the 2017 production of *Tarzan*. Other credits include Cat in the Hat in *Seussical Jr.* and Buddy the Elf in *Elf Jr.* Zener studies voice, piano, and tap dancing. Outside theater, he swims competitively, models for national brands, and enjoys baking treats for friends, family, and fellow cast members. Zener dreams of performing on Broadway and returning to his birthplace, New York City. He thanks A.C.T. for this amazing opportunity and thanks his family, particularly his little brother Emmett, for their love and support.



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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),

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 the highly acclaimed *A Thousand Splendid Suns*, which is currently playing across America and Canada, and Martyna Majok's *Queens* for La Jolla 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.

PAUL WALSH (Co-adaptor)

is professor of dramaturgy at the 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. 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), and *An Enemy of the People* (Yale Repertory Theatre, 2017). Walsh has worked at theater companies across the country, including the Tony Award-winning Theatre de la Jeune Lune, with whom he collaborated on such notable productions as *Children of Paradise: Shooting a Dream* (1992), *Germinal* (1994), and *Don Juan Giovanni*

(1994). 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, Castle Hill, 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, Pan Asian Repertory Theatre, the Kennedy Center Theater, South Coast Repertory, the Mark



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Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include work for PBS, NBC, 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.

DOMENIQUE LOZANO

(Director) is a Bay Area–based director, educator, and actress. She has been a Resident Artist with A.C.T. for 15 years, where she served as a core faculty member in the M.F.A. Program and a Young Conservatory director and teacher. Directing projects with the M.F.A. Program include *Fuente Ovejuna*, *The Good Woman of Setzuan*, *Sueño*, *The Skin of Our Teeth*, *Happy to Stand*, *Saved*, and *References to Salvador Dalí Make Me Hot*. Directing work with the YC includes the world premieres of *Staying Wild* and *Homefront*, and the West Coast premieres of Jeffrey Hatcher’s *Korczak’s Children* and Wendy MacLeod’s *Schoolgirl Figure*. Other directing work includes productions at TheatreFIRST, Marin Theatre Company, Center REPeritory Company, and San Jose Stage Company. Acting work includes over 20 productions at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, the Oregon Shakespeare Festival, San Jose Repertory Theatre, Magic Theatre, and San Jose Stage Company. She translated Brecht’s *Caucasian Chalk Circle*, which premiered at A.C.T. in 2010, and Schiller’s *Don Carlos*, which premiered in A.C.T.’s 2018 New Strands Festival.

VAL CANIPAROLI’S

(Choreographer) versatility has made him one of the most sought-after American choreographers internationally. Although San Francisco Ballet has been his artistic home for more than 46 years, he has also contributed to the repertoires of more than 50 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Royal Winnipeg Ballet, Hong Kong Ballet, Royal New Zealand 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 (with Carey Perloff) 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*.

DANIEL FEYER (Music Director)

returns for a fourth year with *A Christmas Carol*. He regularly 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. Recent Bay Area credits include *Freaky Friday* (Center REPeritory Company), *Thoroughly Modern Millie* (Contra Costa Musical Theatre), *Reefer Madness* (Ray of Light Theatre), *Ragtime* and *Tarzan* (Berkeley Playhouse), and *A Little Night Music* (A.C.T.). Off-Broadway and regional highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *With Glee*, *Working*, and 11 seasons at the Weston Playhouse Theatre Company. A San Francisco native and Princeton University graduate, Feyer is a seven-time winner of the American Crossword Puzzle Tournament.

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

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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 *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 the resident designer for Teatro Zinzannni and multiple Brian Boitano Skating Spectaculars on NBC. 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 *A Christmas Carol*, *Elektra*, *Scapin*, *Boleiros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty*

of *Crossing a Field*. Her opera credits include the world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*, all commissioned by the University of Maryland Opera Studio, directed by Leon Major. Upcoming productions include *The Panties*, *The Partner and the Profit* at Shakespeare Theatre Company, and *The Hobbit* for Children's Theatre Company. Schertler is a recipient of the 2018 Anderson-Hopkins Award for Excellence in the Theater Arts, in recognition of artists who have had an impact on shaping the theater community in Washington, DC.

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *Women Laughing Alone with Salad* and *The Events* (Shotgun Players); *Sweat* and *Vietgone* (A.C.T.); *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.

CHRISTINE ADAIRE (Vocal Coach) is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, trained by the world-renowned voice teacher Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Lyric Opera, the Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre

for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts–Amherst, University of Wisconsin–Milwaukee, and Roosevelt University. She's taught workshops in Shanghai, Barcelona, London, Australia, and New Zealand. Her current area of research and writing is transgender voice. She works with transgender/gender-diverse individuals so they can modify their voice to more fully express their gender identity.

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 M.F.A. 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 M.F.A. 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, Roundabout Theatre Company, 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*, *Newsday*, and *Mirabella* magazine. He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*, and currently teaches at Columbia University.

JANET FOSTER (Casting) has cast for A.C.T. for seven seasons, including *Men on Boats*, *Sweat*, *Hamlet*, *A Thousand Splendid Suns*, *The Hard Problem*, *King Charles III*, *John*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napoli!*, *Scorched*, 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*, *The Monogamist*, *A Cheever Evening*, and *Later Life*. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include *Cosby*, *Tracey Takes On New York*, *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (Peabody, SONY, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR). She also cast *LifeAfter*, a GE Theater podcast.

PETER J. KUO (Associate Director) is a director, producer, writer, and educator focused on raising the visibility of marginalized communities. This year, he started his tenure in the newly created associate conservatory director position at A.C.T. Kuo is an alumnus of Williamstown Theatre Festival's Directing Corps, the Oregon Shakespeare Festival's FAIR (fellowships, assistantships, internships, and residencies) Program, and Directors Lab West. He recently finished a First Stage Residency at Drama 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. His 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 for Drama. peterjkuo.com

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.

HANNAH WOODWARD* (Assistant Stage Manager) is a New York-based stage manager who is happy to be making her A.C.T. debut. Recent New York credits include *Jersey Boys* (New World Stages), *Be More Chill* (The Irene Diamond Stage), *Harry Clarke* (The Minetta Lane Theatre), *Bright Colors and Bold Patterns* (SoHo Playhouse), *The Government Inspector* (Red Bull Theater), *The Moors* (The Playwrights Realm), *The Woodsman* (New World Stages), *Nice Girl* and *Homos*, *Or Everyone in America* (LABYrinth Theater Company), *The Absolute Brightness of Leonard Pelkey* (The Westside Theatre Downstairs, national tour), and *Buyer & Cellar* (Rattlestick Playwrights Theater, Barrow Street Theatre, national tour, Westport Country Playhouse). Her regional credits include McCarter Theatre Center, Two River Theater, Pennsylvania Shakespeare Festival, the Shakespeare Theatre of New Jersey, and Ogunquit Playhouse.

ADDITIONAL CREDITS

Assistant Director	Ariana Johnson
Fight Director	Danielle O'Dea
Fight Captain	Will Hoeschler
Lead Performance Monitor	Asher Jaffe
Assistant Performance Monitor	Grace Moon

Stage Crew:
 Guy Harrington, *Head Prop*
 Ian Roth
 Jacqueline Steager

Wigs Crew:
 Tim Bohle, *Wigs Supervisor*
 Ksenia Antonoff
 Jolie O'Dell
 Michelle Snyder

Additional Wardrobe Crew:
 Milt Commons
 Paul Hunter
 Jerrilee Geist
 John Lewis
 Nina Parker
 Traci Peace-Greco
 Amanda Ramirez
 Leona Schrader-Dee

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),
 arnonedesigns.com

Beaver Bauer (Costume Designer)

Nancy Schertler (Lighting Designer)

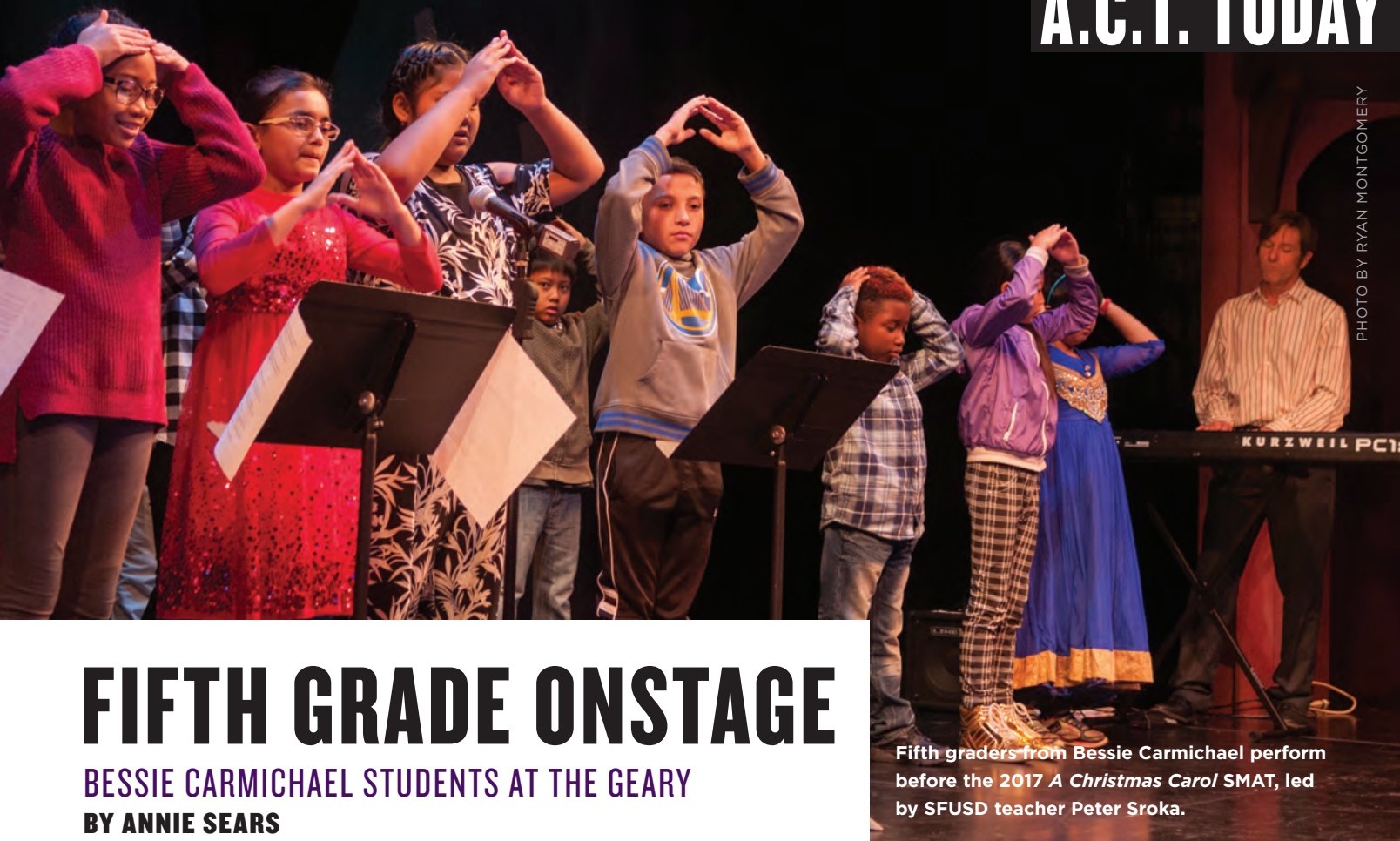
Jake Rodriguez (Sound Designer),
 Twitter: @sounjaerk

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Fifth graders from Bessie Carmichael perform before the 2017 *A Christmas Carol* SMAT, led by SFUSD teacher Peter Sroka.

FIFTH GRADE ONSTAGE

BESSIE CARMICHAEL STUDENTS AT THE GEARY

BY ANNIE SEARS

Every year, almost 100 schools bring a total of 5,000 students to A.C.T. as part of our Student Matinee (SMAT) program, which provides steeply discounted tickets to student-only performances. Local music and theater teacher Peter Sroka takes it a step further; not only does he bring 70 fifth-grade students from Bessie Carmichael PreK–8 School/ Filipino Education Center to an annual SMAT, he also leads them in a pre-show performance. Sroka writes these mini-musicals himself, tailoring the songs and comic scenes to the play's themes. "It's a chance for students to engage with the text," says Sroka, "and to think about the different layers of a show."

Sroka is an itinerant arts teacher for the San Francisco Unified School District, which means he doesn't have

a classroom of his own. Instead, he shifts between five schools, one for each day of the week. Thursdays are Bessie Carmichael days, when he'll work with all 560 students. Seventy of those students are fifth graders, many of whom have been looking forward to their pre-SMAT A.C.T. performance since kindergarten.

"They're always so excited," says Sroka. "It's a real, professional experience for them. They have a tech rehearsal, go backstage to wait, return to the big stage for their performance, then settle into the audience to watch a Broadway-caliber show. For most students, that's something they've never done before."

A.C.T. has partnered with the Galing Bata afterschool program at Bessie Carmichael to provide weekly theater

classes since 2013. The first SMAT that Sroka brought his students to—a performance of *Stuck Elevator*—was such a hit with the children that Director of Education & Community Programs Elizabeth Brodersen invited Sroka's students to return again. And again. And again. Their 2018 performance at *A Christmas Carol* will be the seventh time Bessie Carmichael students grace an A.C.T. mainstage.

For some students, performing in the vastness of The Geary can be intimidating. But when they overcome their nerves, their sense of accomplishment is tremendous. "Having those older kids applauding and praising the fifth graders—that kind of reinforcement is huge," says Sroka. "There's nothing quite like it." ■

Introduce young people to the power of live storytelling! To learn about sponsoring a class or even an entire student matinee, visit act-sf.org/support or contact **Hillary Bray** at **415.439.2353** or hbray@act-sf.org.

THEATER TRAINING, LIFE TRAINING

A SPOTLIGHT ON A.C.T.'S
YOUNG CONSERVATORY
BY ELSPETH SWEATMAN

A.C.T.'s *Christmas Carol* would be nothing without twirling figs, dancing plums, and, of course, Tiny Tim. Yet the 28 young actors in this year's production represent only a small fraction of the approximately 1,200 performers aged 8 to 19 who take classes in our Young Conservatory throughout the year. Led by YC Director Jill MacLean, the program helps young people develop their talents and gain the confidence to succeed.

Taught by the Bay Area's best teaching artists, these classes include everything from acting and improvisation to physical comedy and costume design. "Initially, I wasn't great at projecting my voice," says middle schooler Neel Sivan. "My voice and diction teacher gave me tips on how I could improve and the next week, everyone could hear me clearly. That was an awesome moment for me."

Among these classes are college prep workshops, mock auditions, and coaching sessions. For high school senior Lucas Babcock (fourth from left in photo), these resources have been invaluable as he applies to top college theater programs. "Being able to get feedback from coaches and directors allows

me to perfect my audition pieces and feel confident in what I have prepared," says Babcock. "The YC has given me the confidence to really be myself and to never second guess my choices as a performer."

Classes in the YC teach students more than just acting and singing; they provide young people with life skills, including public speaking, collaborating, problem solving, and self-confidence. "The Young Conservatory is a place for me to pursue my passion for acting," says middle school student Katrina Franco (second from left in photo), who has taken acting and musical theater classes and performed in the YC's Cabaret program, "but it is also where I can just be myself and expand my comfort zone without worrying about doing the wrong thing. Every time I am part of a class or a show here, I find myself doing what I thought I could not do."

The YC also aims to show these young performers as many facets of the theater world as possible. Through a fully produced artistic season of plays and musicals each year, young actors get to collaborate with A.C.T.'s artistic and production staff as well as professional directors, choreographers, and

**"THE YOUNG CONSERVATORY HAS GIVEN ME THE
CONFIDENCE TO REALLY BE MYSELF AND TO NEVER
SECOND GUESS MY CHOICES AS A PERFORMER."**



PHOTO BY JAY YAMADA.

The cast of the 2018 Young Conservatory production of *Urinetown: The Musical*.

designers. “The YC creates such a professional environment,” says Claire Bae, who has performed in three YC shows in the past two years. “At school, we don’t get to analyze our scenes as deeply. We’re already blocking the play at the first rehearsal. It’s so exciting getting to work closely with directors.”

The cast of *Urinetown: The Musical* also had the opportunity to work with a former YC student, choreographer and co-artistic director of the San Francisco Bay Area Theatre Company, Marcelo Pereira. “A.C.T. taught me how to perform in any kind of space and feel comfortable, whether it was performing on a proscenium stage or inches from an

audience,” says Pereira. “I learned how to navigate different spaces and stay grounded, and that you can never be too prepared.” Regardless of what those in YC decide, they have learned skills that they can take anywhere. ■

For more information about upcoming Young Conservatory classes and performance opportunities, visit act-sf.org/yc.

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A.C.T. THEATER TOURS

SHARING A LOVE OF THEATER AND TRAVEL

BY A.C.T. PUBLICATIONS STAFF

As the applause settled at the final curtain of *The Band's Visit* in June 2018, the Broadway audience members started to file out. But for the members of A.C.T.'s New York City tour, the real show was only just beginning. Heading to the front row, A.C.T.'s touring theater lovers spoke with the cast which had swept the board at the Tony Awards earlier that week. "It was very exciting," says tour member Milton Mosk, "Those are things you don't ordinarily get to experience."



Sir Ian McKellen talks to members of A.C.T.'s London theater tour after a performance of *King Lear*.

As well as seeing incredible productions, A.C.T.'s theater tours to New York, London, and Ashland, Oregon are packed with unique

aspects like this talkback. During the Oregon Shakespeare Festival (OSF) tour this past July, guests spoke with Tatiana Wechsler, the lead actor in *Oklahoma!*, as well as OSF Producer Mica Cole. "To have that intense experience," says longtime A.C.T. subscriber Mary Claugus, "deepens your appreciation as a theatergoer."

A.C.T. artistic and administrative staff are on hand to take care of participants' needs and to enhance their experience. "The leaders of the OSF tour were flawless," says Elliot Shubin, "it ran so smoothly." "Camaraderie developed right from the bus ride up to Oregon," adds Kathy Shubin. "Even the bus driver was part of it! It was an all-round enjoyable week of entertainment and great theater."

On the London tour, which returned home to San Francisco this October, guests were treated to exclusive discussions with Christopher Hampton (Oscar-winning writer of *Dangerous Liaisons*), theater critic Mark Shenton (*The Stage*), and actor Sir Ian McKellen. The shows were of the same caliber, including Martin McDonagh's new play, *A Very Very Very Dark Matter*, starring Jim Broadbent; *Company*, with Patti LuPone; and *King Lear*, with McKellen in the title role. "My wife Gisele and I have been watching Ian McKellen for years," says tour member Ken Miller. "He was so generous in speaking with us. He was extraordinarily gracious and could not have been nicer."

Rubbing shoulders with actors and theater-makers from great productions is just one part of the experience. Guests stay at first-class hotels. They appreciate memorable meals—Ocean Prime on New York's 52nd Street and The Ivy in London's West End are two recent highlights. And they enjoy cultural visits on the side, including an award-winning chocolatier, an intriguing city neighborhood tour, royal Windsor Castle, and the day-trip our London group just took to Highclere Castle, with a private tour of the home of *Downton Abbey*.



A.C.T.'s London theater tour members enjoy a visit to Windsor Castle.

Next year's tours are being planned now. Don't miss out! Contact **Caitlin A. Quinn** at cquinn@act-sf.org or **415.439.2436** to hear about A.C.T.'s upcoming theater tours to New York, the Oregon Shakespeare Festival, Ireland, and London. ■

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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.

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Priscilla is a vice chair of A.C.T.'s Board of Trustees and chairs the Development Committee. She serves on the boards of SF General Hospital Foundation, the SF Symphony, Grace Cathedral, and NARAL Pro-Choice America. A principal of Francisco Partners, Keith is the president of San Francisco Opera's board of trustees.

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

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

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 RICCIETIELLO**

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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Amanda Marshall, *Production Assistant*

Brianna Grabowski, Miranda Ramos, Noah Usher, *Stage Management Fellows*

Prop Shop

Abo Greenwald, *Interim Supervisor*

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Callie Floor, *Rentals Manager*

Keely Weiman, *Build Manager/Draper*

Jef Valentine, *Inventory Manager*

Maria Montoya, *Head Stitcher*

Kelly Koehn, *Accessories & Crafts Artisan*

Chanterelle Grover, *First Hand*

Victoria Mortimer, *Costume Administrator*

Nina Bice, Kinsey Thomas, *Costume Fellows*

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Lyre Alston, *Wigs Fellow*

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Suzanna Bailey, *Head Sound*

Amy Domjan, *Head Electrician*

Colin Wade, *Flyman*

Mary Montijo, *Wardrobe Supervisor*

Diane Cornelius, *Assistant Wardrobe Supervisor*

Loren Lewis, Joe Nelson, *Stage Door Monitors*

JENNIFER BIELSTEIN

Executive Director

The Strand:

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Amanda Rocuzzo, *Human Resources Generalist*

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Amy Dalba, *Associate General Manager*

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Christina M. Sturken, *Assistant Company Manager*

Emma Penny, *General/Company Management Fellow*

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Sharon Boyce, *Accounting Manager*

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Joone Pajar, *Network Administrator*

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Jeffrey Warren, *Assistant Facilities Manager*

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Jamal Alsaiddi, Jeaneth Alvarado, Lidia Godinez, *Geary Cleaning Crew*

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Tiffany Redmon, *Deputy Director of Development*

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Jody Price, *Director of Special Events*

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Renée Gholikely, *Development Research and Prospect Manager*

Stephanie Swide, *Development Operations Manager*

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MELISSA SMITH

Conservatory Director

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David Whitman, *House Manager and Volunteer Usher Coordinator*

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Oliver Sutton, *Security*

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LaRina Hazel, *Barista*

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Vincent Amelio, *School & Community Programs Operations Manager*

Vanessa Ramos, *School Programs Manager*

Stephanie Wilborn, *Community Programs Manager*

Elizabeth Halperin, *Student Matinees*

Hannah Clague, *School & Community Programs Fellow*

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Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*

Rahel Zeleke, *Young Conservatory Administrative Assistant*

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Cristina Anselmo, *Acting*

Enrico Banson, *Musical Theater*

Denise Blase, *Musical Theater*

Kimberly Braun, *Musical Theater*

Nancy Gold, *Physical Character, Acting*

Dan Griffith, *Movement*

Jane Hammett, *Musical Theater*

W. D. Keith, *Director*

Domenique Lozano, *Director, Acting*

Danielle O'Dea, *Stage Combat*

Thaddeus Pinkston, *Accompanist*

Corinna Rezzelle, *Musical Theater*

Lauren Rosi, *Musical Theater*

Vivian Sam, *Musical Theater, Dance*

Lauren Spencer, *Acting*

Trish Tillman, *Acting*

Valerie Weak, *Acting*

Krista Wigle, *Musical Theater*

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Christopher Herold, *Director of Summer Training Congress*

Jack Sharrar, PhD, *Director of Academic Affairs*

Jerry Lopez, *Director of Financial Aid*

Sophia Nguyen, *Young Conservatory & Studio A.C.T. Associate*

Callie Garrett, *Conservatory Associate, Callie Programs*

Matt Jones, *Bursar/Payroll Administrator*

Miranda Reilly, *Young Conservatory/Studio A.C.T. Fellow*

Hannah Rosenzweig, *Conservatory/Academic Fellow*

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Danyon Davis, *Head of Movement*

Peter J. Kuo, *Collaboration Building*

Joy Meads, *Character and Text*

Lisa Anne Porter, *Head of Text and Dialects*

Jack Sharrar, PhD, *Theater History*

Melissa Smith, *Head of Acting, Conservatory Director*

M.F.A. Program Adjunct Faculty

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Andy Donald, *Arts Leadership*

Julie Douglas, *Improv*

Lauren English, *The Actor's Work*

Daniel Feyer, *Accompanist*

Janet Foster, *Audition*

Anthony Fusco, *Acting*

Janet Hoo, *Citizen Artistry*

Mark Jackson, *Performance Making*

Darryl Jones, *Acting, Director*

W. D. Keith, *On-Camera Acting*

Philip Charles MacKenzie, *On-Camera Acting*

Heidi Marshall, *On-Camera Acting*

Seana McKenna, *Acting*

Danielle O'Dea, *Combat*

Caymichael Patten, *On-Camera Acting*

Kari Prindl, *Alexander Technique*

Stacey Printz, *Dance*

Tiffany Redmon, *Fundraising*

Lindsay Saier, *Stage Makeup*

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Elyse Shafarman, *Alexander Technique*

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Stephanie Wilborn, *Citizen Artistry*

Studio A.C.T.

Mark Jackson, *Program Director*

Liz Anderson, *On-Camera Acting, Improv*

Heidi Carlsen, *Acting, Voice, Movement*

Julie Douglas, *Acting, Clown*

Francie Epsen-Devlin, *Musical Theater*

Paul Finocchiaro, *Acting*

Margo Hall, *Acting*

W. D. Keith, *Acting*

Drew Khalouf, *Speech, Shakespeare*

Kari Prindl, *Alexander Technique*

Mark Rafael, *Acting*

Katie Rubin, *Stand-Up Comedy, Acting*

Patrick Russell, *Acting, Clown*

Naomi Sanchez, *Musical Theater*

Michael Gene Sullivan, *Playwriting*

Caitlyn Tella, *Movement*

Laura Wayth, *Acting, Musical Theater*

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Conservatory Accompanists

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Joseph Tally, *Head Librarian*

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Accreditation

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

A.C.T. PROFILES



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

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

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



JENNIFER BIELSTEIN (Executive Director) joins A.C.T. with more than 25 years of theater management experience. She is currently president of the League of Resident Theatres (LORT)—an organization that represents 74 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 the Lincoln Park Zoo, as well as serving on the boards of the League of Chicago

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



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

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

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

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

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

SPECIAL SUBSCRIPTION DISCOUNTS

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

SINGLE TICKET DISCOUNTS

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub to sign up. 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 35%! For more information, call Anthony Miller at 415.439.2424.

AT THE THEATER

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

ABOUT OUR PLAYS

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

REFRESHMENTS

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

CELL PHONES

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

PERFUMES

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

EMERGENCY TELEPHONE

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

LATECOMERS

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

LISTENING SYSTEMS

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

RESTROOMS

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



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

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

LOST AND FOUND

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

AFFILIATIONS

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



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



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



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



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

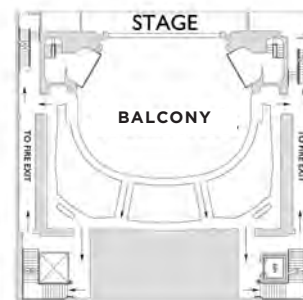
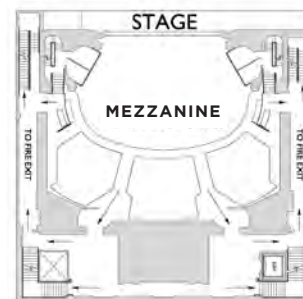
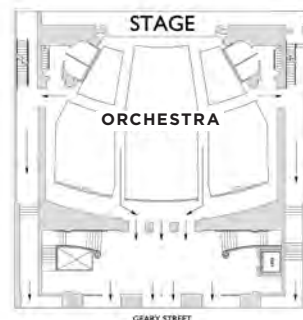


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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