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encore
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DEC 2017
SEASON 51, ISSUE 3



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Above photo left to right: Demetri P., Michael L., and Paula M. enjoy the cultural atmosphere of The Sequoias.



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December 2017
Volume 16, No. 3

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arts programs

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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 engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Peter Pastreich, we embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions and literatures, while exploring new artistic forms and new communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened its first San Francisco season in 1967. We have since performed more than 350 productions to a combined audience of more than seven million people. Every year we reach more than 250,000 people through our productions and programs.

Rising from the wreckage of the earthquake and fire of 1906 and hailed as the "perfect playhouse," the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans rallied together to raise a record-breaking \$30 million to rebuild the theater. The Geary reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over in 1992 after the retirement of A.C.T.'s second artistic director, gentleman artist Ed Hastings.

Perloff's 25-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

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. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and 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 their employees' business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 16,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees the world-famous Young Conservatory (for students ages 8 to 19) and our ACTsmart education 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 our increased presence in the Central Market neighborhood marked by the renovation of The Strand Theater and the opening of The Costume Shop Theater, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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THE BIRTHDAY PARTY

BY **HAROLD PINTER**

DIRECTED BY **CAREY PERLOFF**

“When in doubt,” wrote detective novelist Raymond Chandler, “have a man come through a door with a gun.” But playwright Harold Pinter didn’t need a gun. He could build tension with little more than a newspaper, a suitcase, and a knock at the door.

The Birthday Party is an exercise in controlled suspense. Two men show up at an unassuming boarding house in an ordinary British seaside town. Nobody knows where they’re from. All we know is that they’re looking

for Stanley Webber, part-time pianist and the only guest of the house. And Stanley is terrified.

As a young director at New York’s Classic Stage Company, Carey Perloff built a reputation for her work with Pinter. Thirty years after her acclaimed New York production of *The Birthday Party*, she returns to this landmark play alongside a roll call of names from A.C.T. and the American theater, including *Indian Ink* star Firdous Bamji, Tony Award winner Judith Ivey, Geary favorite Dan Hiatt, and longtime A.C.T. company member Marco Barricelli. This January, Pinter and Perloff bring their own knock at the door to The Geary with suspense, comedy, and a healthy dose of terror.

**BUY YOUR
TICKETS TODAY**

act-sf.org/birthday
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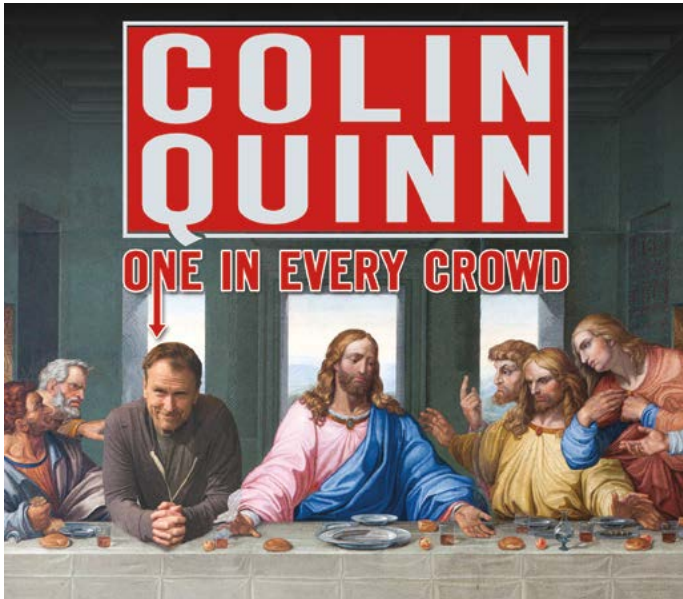


“Delicious, impalpable and hair-raising”

The Sunday Times

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COLIN QUINN **ONE IN EVERY CROWD**

From the old MTV days to *SNL* to Comedy Central to HBO's *Girls* to hit Broadway shows, Colin Quinn is apparently refusing to leave the business. With his sly, razor-sharp wit and unique perspective, Quinn is a master of comedic observation and storytelling. So, if you enjoyed his other one-man shows, or you are just at a place in your life where you're lost and need intelligent laughs, come see his new show in his only Bay Area appearance: *One in Every Crowd*.

DECEMBER 14-17, 2017



LOUIE ANDERSON **DEAR DAD**

Three-time Emmy Award winner Louie Anderson brings his *New York Times*-bestselling memoir *Dear Dad* to the stage in this exclusive San Francisco engagement. Whether he's portraying Zach Galifianakis's mom on the FX hit *Baskets* or winning over audiences worldwide with his unique brand of stand-up, this iconic comedian has inspired and entertained with his inimitable brand of humor and warmth. In his one-man show, *Dear Dad*, Anderson recounts his unique upbringing through the touching and outrageous letters he wrote to his late father. You won't want to miss the opportunity to see one of today's top comedians share this powerful story—a work in progress full of laughs, love, and possibilities—in the intimate Strand Theater.

JANUARY 10-14, 2018

GET YOUR TICKETS TODAY AT ACT-SF.ORG/ATTHESTRAND OR CALL 415.749.2228.



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Catherine Castellanos as Ghost of Christmas Present in *A Christmas Carol* (2016).

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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

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 *The Birthday Party* and InterACT with us!

THE BIRTHDAY PARTY AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT
Jan 10, 7 PM
Ride your bike to A.C.T. and take advantage of secure bike parking and low-priced tickets at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

KDFC PROLOGUE
Jan 16, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the *Birthday Party* artistic team.

THEATER ON THE COUCH*

Jan 19, 8 PM
Take part in a lively conversation with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

AUDIENCE EXCHANGE*

Jan 23, 7 PM; Jan 28, 2 PM;
Jan 31, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*

Jan 24, 8 PM
Mix and mingle at this hosted postshow LGBT party.

WENTE VINEYARDS WINE SERIES

Jan 30, 8 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

Feb 3, 12:45 PM
Get hands-on with theater at this interactive preshow workshop.

To learn more and order tickets for InterACT events, visit act-sf.org/interact.

*Events take place immediately following the performance.

EXPERIENCE A.C.T.'S

17 | 18

SEASON

PACKAGES START AT \$14 A PLAY

THE MYSTERIOUS PINTER CLASSIC



AN IRREVERENT ROAD-TRIP COMEDY



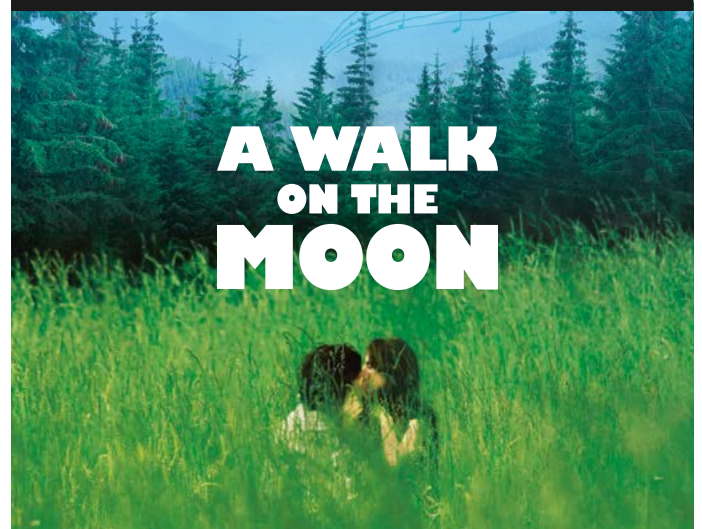
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A.C.T. AMERICAN
CONSERVATORY
THEATER

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Big, openhearted holiday greetings to every one of you! Whether you're here for the first time or because A.C.T.'s *Christmas Carol* is an indispensable part of your annual solstice celebration, we're thrilled and honored to have you with us. This outing of *Carol* is particularly meaningful to me as it represents my last as artistic director of A.C.T. Throughout my tenure here, Dickens's transformative story has played a central role in the life of A.C.T., and I am grateful to every artist who has participated in this production and every audience member who has supported it with such passion over the years.

This version of Dickens's beautiful story, which Paul Walsh and I created 12 seasons ago, grew out of A.C.T.'s unique identity. We are an intergenerational theater in which children and adults, professionals and students, masters and emerging artists train, create, and play together on a regular basis. Because we house one of the most renowned master of fine arts programs in America as well as our one-of-a-kind Young Conservatory (YC), in which students ages 8-19 study and perform and grow, we made sure that A.C.T.'s *Carol* would feature artists at every stage of their careers. It is an incredible gift for the larger A.C.T. family to work together and for you, our *Carol* audience, to see the breadth of A.C.T.'s commitment to artists and audiences of all ages. So from our family to yours, welcome to this production. By supporting *A Christmas Carol*, you are also supporting our scholarship fund for young people who are making theater part of their lives, and for that we are deeply grateful.

Paul and I wanted this *Carol* to salute the power of the imagination to transform even the crustiest of souls. Dickens's novella is exceptionally theatrical: much of it is written in dialogue, and it centers around the striking presence of four ghosts who perform a series of "interventions" on Scrooge until his heart is reawakened and he begins his life anew. The themes of Dickens's story of greed and renewal continue to resonate, as we wrestle with ever more pervasive income inequality and struggle to hold onto our empathy and imagination in an increasingly divided world.

It is worth remembering that Dickens trusted the artistic imagination to lift us out of the darkness and set us on a more inspiring path. It is also worth noting, for those of you who are here with children, that it has been proven again and again that

when young people are exposed to the transformative power of live theater, their scholastic work and worldview open up in wonderful and surprising ways. With each passing year, A.C.T. becomes more and more deeply engaged in arts education, and *A Christmas Carol* is often the first experience that Bay Area children have of live theater. In the 25 years I have been at A.C.T., Dickens's incredible story has been a remarkable constant, and a way for us to come together to reassess, to celebrate, to critique, and to imagine.

This *Carol* is blessed by the presence of some of the Bay Area's most beloved actors—including James Carpenter and Anthony Fusco (our inimitable Scrooges), Ken Ruta, Sharon Lockwood, Catherine Castellanos, Cindy Goldfield, Howard Swain, Delia MacDougall, Colin Thomson, and many more. It also features the entire M.F.A. Program class of 2018 and 29 children from our Young Conservatory. This is a perfect moment to welcome our new YC director, Jill MacLean, who succeeds Craig Slaughter, director for 29 years. Jill comes to us with a wealth of experience teaching, directing, and collaborating with young artists in New York and across the Bay Area. Her degree is in musical theater and she has jumped in to our YC cabarets with particular vigor and delight. We hope many of you will have the opportunity to meet Jill in the new year and to experience the breadth of the Young Conservatory as it continues to grow and evolve under her leadership. And for the adults out there who want to study theater, we want to introduce the new head of Studio A.C.T., Mark Jackson. Mark is a beloved Bay Area artist, a superb and acclaimed director, a teacher, and a longtime A.C.T. colleague. He has amazing things planned for Studio A.C.T., so stop by our website and find a class to try in the year ahead!

We wish you a fulfilling and empathetic 2018. As I write this, I am in rehearsals with some of A.C.T.'s favorite actors (including Marco Barricelli and Firdous Bamji) on Harold Pinter's hilarious and terrifying *The Birthday Party*, which will play at The Geary in January. We hope you will return this winter and spring to experience the artists and artistry of A.C.T.'s 2017-18 season, both here at The Geary and at The Strand, where great adventures await you.

Welcome to *A Christmas Carol*!

Warmly,



Carey Perloff
Artistic Director





A.C.T.
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PHOTO BY KEVIN BERNE

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**WELLS
FARGO**

A.C.T.

CAREY PERLOFF, Artistic Director
PETER PASTREICH, Executive Director

PRESENTS

A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

A Christmas Carol will be performed with one 20-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**
DRAMATURG **MICHAEL PALLER**
CASTING **JANET FOSTER, CSA**
ASSISTANT DIRECTOR **NORA ZAHN**

CAST

ACT I

SCROOGE'S OFFICE

EBENEZER SCROOGE **JAMES CARPENTER**
ANTHONY FUSCO
(MATINEE: DEC. 2, 9, 10, 13, 17,
23, & 24
EVENING: DEC. 3, 15, 16, 20, & 21)
BOB CRATCHIT **DAVID GRAHAM JONES**
FRED **OLIVER SHIRLEY**
CHARITABLES **CINDY GOLDFIELD**
HOWARD SWAIN

SCROOGE'S HOME

MRS. DILBER **SHARON LOCKWOOD**
GHOST OF JACOB MARLEY **KEN RUTA**

CHRISTMAS PAST

GHOST OF CHRISTMAS PAST **LILY NARBONNE**
EDWARD **ORION KOLODNY**
DAVEY **CHRISTOPHE MITCHELL**
BOY DICK **MAXIMILIAN WIX**
BOY SCROOGE **COLTEN HITCHCOCK**
LITTLE FAN **ALEJANDRA ZAVALA**

FEZZIWIG'S WAREHOUSE

MR. FEZZIWIG **COLIN THOMSON**
MRS. FEZZIWIG **SHARON LOCKWOOD**
BELLE **ADRIANNA MITCHELL**
YOUNG SCROOGE **JUSTIN GENNA**
DICK WILKINS **KADEEM ALI HARRIS**
ERMENGARDE **JENNIFER APPLE**
JIM **LEONARD A. THOMAS**
GILES THE FIDDLER **PETER FANONE**

FELICITY **BEATRIZ MIRANDA**
ALAN **HOWARD SWAIN**
RUTH **CINDY GOLDFIELD**



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Symphony



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GOSPEL CHOIR



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SETH MACFARLANE

DEC 3 • 11 AM & 3 PM

DECK THE HALL

Spend Sunday with the kids in this family-friendly event featuring holiday favorites with the SF Symphony. Enjoy arts and crafts, games, treats, and more!

DEC 3 • 8 PM

HOLIDAY BRASS

Get in the spirit with the mighty SF Symphony brass section playing holiday favorites.

DEC 6 - 7 • 7:30 PM

CIRQUE DE LA SYMPHONIE

Talented acrobats fly, tumble, and dance across the stage as the SF Symphony performs a program of classical favorites.

DEC 8 • 7:30 PM

HOLIDAY GAIETY

with Armistead Maupin
and the SF Symphony

Join Armistead Maupin (*Tales of the City*), Peaches Christ, Cheyenne Jackson, and a dazzling array of guest stars in a season spectacular.

DEC 9 • 8 PM

BACH COLLEGIUM JAPAN

Plays J.S. Bach's *Christmas Oratorio*
Famed for their impeccable performances of the Baroque repertoire, the Bach Collegium Japan present, J.S. Bach's magnificent *Christmas Oratorio*.

DEC 10 • 2 PM

PETER AND THE WOLF

Watch and listen as the internationally acclaimed SF Symphony Youth Orchestra brings this delightful fairytale to life. Narrated by Zachary Quinto.

KIDS
HALF
PRICE*

DEC 10 • 8 PM

A MERRY-ACHI CHRISTMAS

with Mariachi Sol de Mexico®
Mexican and American holiday music performed by Mariachi Sol de México® de José Hernández.

The SF Symphony does not appear in this concert.

DEC 12 - 13 • 7:30 PM

HOLIDAY SOUL

with the Oakland Interfaith
Gospel Choir

Legendary voices CeCe Winans and Edwin Hawkins join forces with the Oakland Interfaith Gospel Choir and Paula West for an evening of soul, jazz, and Christmas classics.

DEC 14 - 15 • 8 PM

HANDEL'S MESSIAH

with the San Francisco
Symphony Chorus

Hear the exhilarating majesty of Handel's *Messiah* with the SF Symphony and Chorus, plus soloists in a holiday tradition you won't want to miss.

DEC 16 • 7 PM | DEC 17 • 2 PM

HOME ALONE

Feature Film with the
San Francisco Symphony

See *Home Alone* on the big screen with John Williams' score performed live by the SF Symphony.

DEC 21 - 23 • 2 & 7:30 PM

DEC 24 • 2 PM

A CHARLIE BROWN CHRISTMAS—LIVE!

The *Peanuts* holiday classic comes to life in this family friendly concert featuring actors, an animated backdrop and Vince Guaraldi's music performed by the SF Symphony.

KIDS
HALF
PRICE*

DEC 31 • 8 PM

A New Year's Event with SETH MACFARLANE

and the San Francisco Symphony

Celebrate New Year's with Grammy Award-nominated singer, actor, and comedian Seth MacFarlane as he lights up the stage with a concert of Broadway and jazz hits.

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CAREY PERLOFF, *Artistic Director*
PETER PASTREICH, *Executive Director*

CAST (CONTINUED)

CHILDREN OF ALAN & RUTH **CHLOE FONG**
ANDREW RODGERS
MARGALO TEICH

BURT **OLIVER SHIRLEY**

DOROTHY **RIVKA BOREK**

ALFRED **DYLAN PALMER**

RORY WILKINS **ANDREW RODGERS**

SARAH WILKINS **CHLOE FONG**

PRECIOUS WILKINS **MARGALO TEICH**

ACT II

CHRISTMAS PRESENT

GHOST OF CHRISTMAS PRESENT **CATHERINE CASTELLANOS**

PRODUCE SELLERS **PETER FANONE**
CINDY GOLDFIELD

SPANISH ONIONS **LINDEN KOSHLAND**
EMMA YASHINSKY

TURKISH FIGS **MATTEA FOUNTAIN**
RUTH KEITH

FRENCH PLUMS **SKYLAR GOLDBERG**
TATIANA VON BOTHMER

FRED'S PARTY

FRED **OLIVER SHIRLEY**

MARY **BEATRIZ MIRANDA**

THOMAS **VINCENT J. RANDAZZO**

BETH **RIVKA BOREK**

TOPPER **JUSTIN EDWARD KEIM**

ANNABELLE **JENNIFER APPLE**

CRATCHIT HOME

ANNE CRATCHIT **DELIA MACDOUGALL**

PETER CRATCHIT **SETH WEINFELD**

BELINDA CRATCHIT **EVELYN ONGPIN**

NED CRATCHIT **SUNIL MUKHERJEE MAURILLO**

SALLY CRATCHIT **PILAR RIVAS**

MARTHA CRATCHIT **RHEA VERGHESE**

BOB CRATCHIT **DAVID GRAHAM JONES**

TINY TIM CRATCHIT **DYLAN ELIZABETH HAMMOND**

CHRISTMAS PRESENT TRAVELS

CAROLERS **JUSTIN EDWARD KEIM**
ORION KOLODNY
ADRIANNA MITCHELL
MARGALO TEICH

THE PUB **PETER FANONE**
CHANZ KALLSTROM
VINCENT J. RANDAZZO
LEONARD A. THOMAS
COLIN THOMSON

THE MINER FAMILY **RIVKA BOREK**
NAVI EMILIANO
JUSTIN GENNA
CHRISTOPHE MITCHELL
ANDREW RODGERS

SEA CAPTAIN AND CABIN CHILD **KADEEM ALI HARRIS**
MAXIMILIAN WIX

APPLE CHILD **AVA GALLEGOS**

FRUIT SELLERS **CHLOE FONG**
CINDY GOLDFIELD
IRIS HEDLUND
ALEJANDRA ZAVALA

CHRISTMAS FUTURE

GANG MEMBERS **JENNIFER APPLE**
EMMA BERMAN
JUSTIN GENNA
LILLIAN HEDLUND
COLTEN HITCHCOCK
CHANZ KALLSTROM
DYLAN PALMER

IGNORANCE **JACK COVERT**

WANT **AUDREY THACHER**

GHOST OF CHRISTMAS FUTURE **JUSTIN GENNA**
KADEEM ALI HARRIS
LILLIAN HEDLUND
OLIVER SHIRLEY
HOWARD SWAIN

BUSINESSMEN **PETER FANONE**
VINCENT J. RANDAZZO
LEONARD A. THOMAS
COLIN THOMSON

MRS. FILCHER **RIVKA BOREK**

MRS. DILBER **SHARON LOCKWOOD**

YOUNG HUSBAND **LEONARD A. THOMAS**

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ANNE CRATCHIT **RIVKA BOREK**
WANT **NAVI EMILIANO**
TOPPER, YOUNG HUSBAND **PETER FANONE**
CABIN CHILD **CHLOE FONG**
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FRENCH PLUM **RHEA VERGHESE**
MARTHA CRATCHIT **TATIANA VON BOTHMER**
GHOST OF CHRISTMAS FUTURE **MAXIMILIAN WIX**
APPLE CHILD **EMMA YASHINSKY**



CHARLES DICKENS: COMMUNITY ACTIVIST

SOCIAL JUSTICE IN *A CHRISTMAS CAROL*

BY MICHAEL PALLER

“Mankind was our business. The common welfare was our business; charity, mercy, benevolence were our business. The dealings of our trade were but a drop of water in the comprehensive ocean of our business! . . . Why did I walk through crowds of fellow-beings with my eyes turned down? Why did we turn away when others were in need?”

Jacob Marley in *A Christmas Carol*,
adapted by Carey Perloff and Paul Walsh

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

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

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

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

A Christmas Carol, written in 1843, portrays a man redeemed by memories after years of suppressing them. He recalls the long-forgotten kindnesses bestowed on him in his youth by his sister and the Fezziwigs before he succumbed to the pointless acquisitiveness that blighted his heart and narrowed his vision. Seeing them again starts a change in him—he becomes a more whole man devoted to the welfare of others.

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

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

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



PHOTO BY KEVIN BERNE

ABOVE
The Cratchit family in A.C.T.'s 2016 production of *A Christmas Carol*.

OPPOSITE
A hand-colored lithograph of Charles Dickens by Eliphalet Brown (1839). Courtesy Wikimedia Commons.

ABOUT THE PLAY



PHOTO BY KEVIN BERNIE

BEHIND THE BAH-HUMBUGS

BACKSTAGE AT A.C.T.'S HOLIDAY CLASSIC

BY ELSPETH SWEATMAN

A.C.T.'s *Christmas Carol* has been performed almost every December for over 40 years. It's a well-oiled machine, but as one of the biggest shows to grace The Geary each year, it takes all the theater has. Every line set of the fly system (a network of ropes and pipes used to raise and lower set pieces), and every inch of the wings of the stage is needed. There's a mountain of scenery and costumes, but there's also a ton of teamwork and heart. Here's a glimpse behind the scenes of this seasonal favorite.

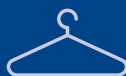
ABOVE

The cast of *A Christmas Carol* (2016).

OPPOSITE (CLOCKWISE FROM TOP RIGHT)

Flyman Colin Wade; bonnets ready for this year's cast; Draper Keely Weiman and M.F.A. Program actor Lily Narbonne during her costume fitting.

BEHIND-THE-SCENES AT A CHRISTMAS CAROL



OVER 1,000
COSTUME ITEMS



51
ACTORS



27
CREW MEMBERS



337
SCENERY, LIGHTING,
AND SOUND CHANGES



75 LBS.
PAPER SNOW

PRESHOW

Three hours before the show, Wardrobe Supervisor Mary Montijo and her staff of eight dressers arrive at The Geary Theater. After collecting the laundry from the basement, **they place nine racks of costumes—over a thousand items—in dressing rooms and quick-change stations backstage.**

Ninety minutes before the show, Head Carpenter Miguel Ongpin and his crew arrive and hit the ground running. **They mop the stage, reset the scenery for the top of the show, and check the lavalier (body) microphones.**

Forty minutes before curtain, 29 Young Conservatory actors gather on the Geary stage to warm up with fun theater games. It's a chance to let off steam and celebrate each other before the hustle and bustle of the performance.

PHOTOS BY ELSPETH SWEATMAN



A CHRISTMAS CAROL BEGINS

Crew member Mark Pugh has a very important job: accurately **rolling a large piece of scenery to actor Sharon Lockwood** (Mrs. Dilber) as she walks by. He then runs around to the opposite side of the stage to catch the piece from her.

Montijo accompanies A.C.T. veteran Ken Ruta to the trap room underneath the stage. While a crew member raises the elevator carrying Scrooge's bed, **Montijo double-checks that Ruta and his incredibly heavy costume are secure for his magical entrance.**

While Ruta is onstage, Ongpin and Pugh are backstage left, **strapping M.F.A. Program actor Lily Narbonne, playing the Ghost of Christmas Past, into her swing in preparation for her sweeping journey across the stage.**

Crew member Colin Wade (photo above) **climbs up a spiral staircase to the fly floor, 30 feet above the Geary stage.** From here, he controls the terrifying Ghost of Christmas Future. "It's the only place where you can find ten minutes of solitude during the show," he says.

During the last 20 minutes of the show, Montijo and her staff are like dancers, **moving through the choreography of quick-changes:** hoop skirt ready to step into, scarf on left shoulder, hair pins poised.

As the show reaches its triumphant climax, **a drum brimming with paper snow is lowered into place just below the lights.**

POSTSHOW

When the curtain falls, the actors celebrate together by performing the **"Snow Shake,"** a short dance to shake all the snow from their costumes. Then they change into street clothes and hand their costumes over to Montijo and her team. As the actors say good night, the washing machines hum in anticipation of the next performance.

WHO'S WHO IN A CHRISTMAS CAROL



JENNIFER APPLE** is an actor, singer, and photographer who hails from New York City and is in her final year of the A.C.T. Master of Fine

Arts Program. Favorite M.F.A. credits include *Clickshare* (Ria), *The Good Woman of Setzuan* (Shen Te/Shui Ta), *Romeo and Juliet* (Lady Capulet), *Bystander Effect* (self-created solo show), *Love and a Bottle* (Leante), *Cardenio* (Doris), and *Lungs* (W). Select New York and regional credits include *Detroit '67* (Caroline) and *Romeo & Juliet* (Lady Capulet) at Chautauqua Theater Company; *The Theory of Relativity* (Catherine) at Goodspeed Musicals; *Something Funny's Going On: A Cabarevue* (directed by Martin Charnin) at Musical Theatre Factory; *Monty Python's Spamalot* (Lady of the Lake) at Lees-McRae Summer Theatre; and *Fiddler on the Roof* (Tzeitel/Hodel) at Pennsylvania Shakespeare Festival and Cape Fear Regional Theatre, respectively. Apple holds a BA in theater, creative writing, and philosophy from Muhlenberg College.



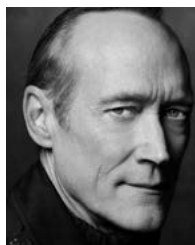
EMMA BERMAN† makes her professional acting debut with this year's production of *A Christmas Carol*. Berman is a fourth-

grade student at Stratford School in San Francisco. This summer, she performed as a lead in *Annie Kids!* at Bay Area Children's Theatre. She currently records voice-overs, songs, and rhymes for LeapFrog's educational toys. She is passionate about art, piano, and musical theater. She also loves go-karting at Sonoma Raceway, spending time at the beach, biking with her family, and playing soccer and basketball.



RIVKA BOREK* is in her third year of A.C.T.'s M.F.A. Program, and recently appeared in *Hamlet* as Ophelia. Select theater credits include

Sense & Sensibility (Actors Theatre of Louisville); *Oh, Gastronomy!* (36th Humana Festival of New American Plays); *The Taming of the Shrew*, *Romeo and Juliet*, *Timon of Athens*, *The Great Gatsby*, and *A Christmas Carol* (Alabama Shakespeare Festival); *Othello* (Hudson Valley Shakespeare Festival tour); *Argument Sessions* (Ars Nova ANT Festival); *As You Like It* (Carolinian Shakespeare Festival); and *Who's Afraid of Monsters?* (Edinburgh Festival Fringe, Hong Kong Arts Festival). Borek has participated in readings and workshops with The Eugene O'Neill Theater Center's National Playwrights Conference, Clubbed Thumb, Ars Nova, and New Georges. Favorite M.F.A. credits include roles in *Romeo and Juliet*, *The Good Woman of Setzuan*, *Cardenio*, *Lungs*, and *Doubt, A Parable*. Borek is an alumna of the Acting Apprentice Company at Actors Theatre of Louisville and has a BA in playwriting from Bard College at Simon's Rock.



JAMES CARPENTER* returns to A.C.T. for his twelfth year as Scrooge. A San Francisco Bay Area resident, he is an associate artist with

California Shakespeare Theater and a former associate artist with Berkeley Repertory Theatre. Other credits include work at San Jose Repertory Theatre, Aurora Theatre Company, Magic Theatre, Marin Theatre Company, The Old Globe, 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 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 for her second *A Christmas Carol*. She made her A.C.T. debut as Church Lady in *Between Riverside*

and *Crazy*. For the last two seasons at Oregon Shakespeare Festival, she has appeared in *The Merry Wives of Windsor*, Mary Zimmerman's *The Odyssey*, *Richard II*, and the premiere of Lisa Loomer's *Roe*, which also played at Arena Stage and Berkeley Repertory Theatre. She is an associate artist with California Shakespeare Theater, last appearing in its community tour production of *The Tempest* as Prospero. She is also a company member with San Francisco-based theater Campo Santo. Bay Area credits include work at Magic Theatre, Shotgun Players, and San Jose Repertory Theatre. Her regional appearances include work with Yale Repertory Theatre, The Lensic, Cherry Lane Theatre, and 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.

*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 2018 and an Equity Professional Theater Intern

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

**JACK COVERT⁺**

makes his A.C.T. debut with *A Christmas Carol*.

Covert is in the eighth grade at Good Shepherd Lutheran School in

Novato, where he has been performing in musical theater since the third grade. He also performs at San Marin High School and Rhythms Performing Arts. Some of his favorite roles have been Simba in *The Lion King*, Aladdin in *Aladdin*, and Winthrop in *The Music Man*.

**NAVI EMILIANO⁺**

makes her professional acting debut in A.C.T.'s *Christmas Carol*. She is currently an eighth-grade

student at Hercules Middle School. She has performed in high school productions of *Arabian Nights* and *Into the Woods*. She has also performed with the Thai Cultural Council of Berkeley both locally and internationally at the National Theatre in Bangkok, Thailand. In addition to theater, she enjoys playing volleyball and basketball, writing songs, riding her skateboard, and playing the cello.

**PETER FANONE^{**}**

is in his third year of A.C.T.'s Master of Fine Arts Program in acting. A native of Alexandria, Virginia, Fanone

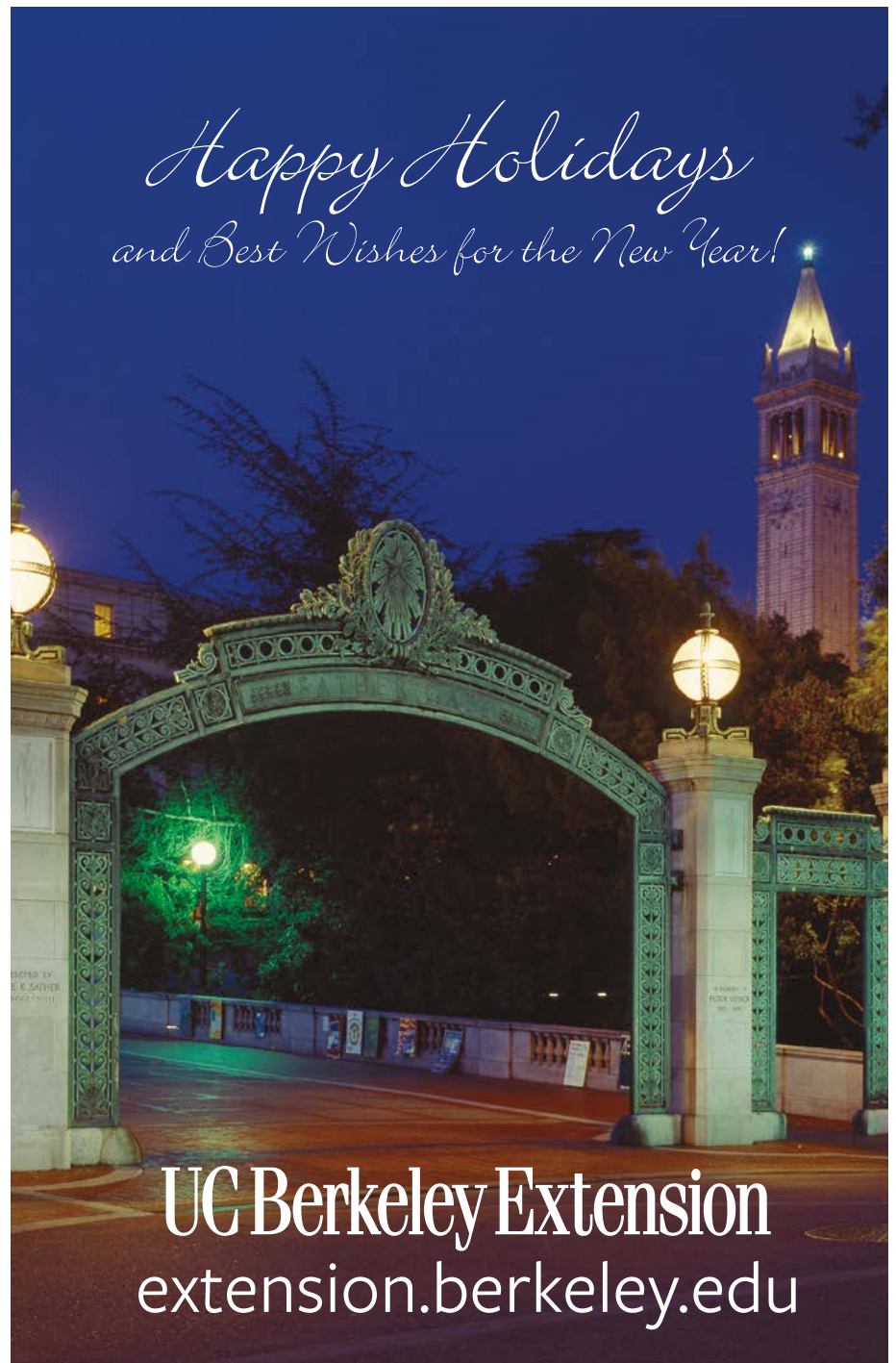
made his professional debut on the Geary stage with A.C.T.'s *Hamlet*. Conservatory credits include *The Good Woman of Setzuan* (Mr. Shu Fu; music co-writer), *Romeo and Juliet* (Lord Capulet), *Nowhere Man* (Jim; writer/director), *Fatherhood* (himself; co-creator/director), and *The Rocky Horror Show* (Eddie/Dr. Scott). Fanone trained at the Royal Academy of Dramatic Art in London, Yale University's Summer Conservatory for Actors, and

Georgetown University, where he graduated cum laude with a double BA in theater and government and a minor in Italian. At Georgetown, Fanone performed with the Mask and Bauble Dramatic Society and sang with The Georgetown Chimes, Georgetown's oldest all-male a cappella group. Fanone also speaks Spanish and Italian, has released 14 original songs on iTunes and Spotify, and has taught in A.C.T.'s Young Conservatory.

**CHLOE FONG⁺**

a sixth grader at Holy Name School, was gifted tickets to watch last year's *Christmas Carol*. During intermission, she decided she

wanted to audition for the 2017 production. Fong makes her A.C.T. debut this year. She was most recently in Ohana Art's *Peace On Your Wings*.



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Fong has also performed with Westlake School for the Performing Arts in *Shrek The Musical JR.*, *Disney's Aladdin Jr.*, and *Disney's Beauty and the Beast JR.* In addition to theater, Fong enjoys singing, dancing, and playing volleyball.



MATTEA FOUNTAIN⁺

returns to A.C.T. for her fourth year in *A Christmas Carol*. She is in the seventh 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 April of this year she appeared in New Conservatory Theatre Center's *Everything That's Beautiful*, and in May 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*, an A.C.T.

Resident Artist, has appeared in dozens of productions, most recently as Horatio in *Hamlet*. Favorites include

The Hard Problem; *Ah, Wilderness*; *Arcadia*; *Clybourne Park*; *The Homecoming*; *At Home at the Zoo*; *Dead Metaphor*; *Hedda Gabler*; *The Three Sisters*; *Race*; *November*; and *Love and Information*. Bay Area credits include *The Christians* at 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* at Berkeley Repertory Theatre; 12 plays at California Shakespeare Theater, including *The Tempest*, *Pygmalion*, *Candida*, *Arms and*

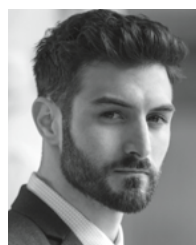
the Man, and *King Lear*; and *Sister Play* at Magic Theatre. Fusco appeared in *The Real Thing* and *The Real Inspector Hound* on Broadway; *Cantorial*, *Cafe Crown*, *The Holy Terror*, *Man and Superman*, and *A Life in the Theatre* off Broadway; and in many other regional theater productions. He trained at Juilliard and The Barrow Group School. Fusco will next appear in *Born Yesterday* at SF Playhouse.



AVA GALLEGOS⁺

makes her professional acting debut with *A Christmas Carol*. She is currently in the eighth grade at

Alta Vista School in San Francisco. School theater credits include the role of Dumbledore in *Harry Potter the Musical*, Lady Macbeth in *Macbeth*, and Violet in *Roald Dahl's Willy Wonka Jr.* She sang and danced in the ensemble of the *Summer of Love* production with the Young People's Teen Musical Theatre Company and was a Jungle Citizen in the Linda Bulgo's Musical Productions performance of *Seussical the Musical*. Gallegos is an avid skier and video game enthusiast.



JUSTIN GENNA** is an

actor and dancer from Madison, Wisconsin, currently in his third year of the M.F.A. Program. At the age of 19 he

was hired as a professional dancer at the Milwaukee Ballet, where he worked for seven seasons. Favorite roles were Von Rothbart in *Swan Lake* and Van Helsing in Michael Pink's *Dracula*. After leaving the company, Genna moved to San Francisco to study in A.C.T.'s Summer Training Congress and the San Francisco Semester. Bay Area credits include the Oakland Ballet Company and the San



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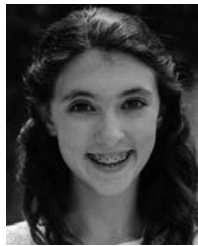
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⁺ Member of the A.C.T. Young Conservatory

Francisco Symphony's performance of *On the Town*. While in the Master of Fine Arts Program, he has performed such roles as Roebuck in *Love and a Bottle*, Paris in *Romeo and Juliet*, and Colin in *Clickshare*. He also directed and played the title role in *Faustus*, presented in A.C.T.'s 2017 Sky Festival.



SKYLAR GOLDBERG[†]

returns to A.C.T. for her second *A Christmas Carol*. Goldberg is an eighth-grade student at The

Brandeis School of San Francisco. She is passionate about dance and musical theater and has performed in musical productions at the Jewish Community Center of San Francisco, including *Guys and Dolls*, *Peter Pan*, and *You're a Good Man, Charlie Brown*. She has danced in productions at the Herbst Theatre and San Francisco Opera. She currently dances with the Dance Training Center in San Francisco, where she enjoys being part of their classical ballet program.



CINDY GOLDFIELD*

is an award-winning actor, director, and choreographer. Regional acting credits include *It Shoulda Been You*

and *The Mystery of Edwin Drood* (Center REPeritory Company); *Spring Awakening* and *Bill W. and Dr. Bob* (San Jose Repertory Theatre); *Another Midsummer Night* (TheatreWorks); *Brimstone, Moon Over Buffalo*, and *Merrily We Roll Along* (Willows Theatre Company); *Oliver!* (Broadway by the Bay); *Moving Bodies* (Marin Theatre Company); *Crimes of the Heart* (Playhouse West); *OMFG! The Internet Dating Musical* (ODC Theater); *The Texas Chainsaw Manicurist* and *Cowardly Things* (New Conservatory Theatre Center); *Mack & 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 appeared in the cabaret collaborations of Goldfield & Koldewyn with Scrumbly Koldewyn and *One Night Stand* with David Aaron Brown. This is Goldfield's fourteenth season performing in *A Christmas Carol*.



DYLAN ELIZABETH HAMMOND[†]

is a fourth-grade student at St. Cecilia School of San Francisco. She makes her

professional acting debut with this year's *Christmas Carol* in the role of Tiny Tim. She has performed in musical productions with Spark of Creation Studio in South San Francisco, including *The Little Mermaid Jr.*, *Seussical Jr.*, *Cinderella Kids*, *Peter Pan Jr.*, and the Junior Theater Festival West. She currently dances and studies voice at Spark, where she also enjoys being a part of their Tahitian dance and musical theater competition groups. She loves spending time with her big sister and her dog, playing volleyball and video games, and going to Disneyland.



KADEEM ALI HARRIS**

is in his third year of the A.C.T. Master of Fine Arts Program and makes his Geary debut with *A Christmas Carol*. His

favorite roles in M.F.A. productions have been Zak in *Clickshare*, Wong in *The Good Woman of Setzuan*, and Romeo/Tybal in *Romeo and Juliet*. Regional credits include *Fences* (California Shakespeare Theater) and *Love and Information* (Ensemble Theatre Cincinnati). Harris has appeared in readings with the Bay Area Playwrights Festival and Shotgun Players. He's a committed teaching artist who has

taught in New York City, Cincinnati, and the Bay Area. He is a recipient of the Bratt Family Diversity Scholarship.



IRIS HEDLUND[†]

is a fifth-grade student at Indian Valley Elementary School and is making her professional acting debut with A.C.T.'s *Christmas*

Carol. She has acted in San Francisco Shakespeare Festival's Bay Area Shakespeare Camps' production of *Hamlet* as Hamlet. She has also performed in a number of musicals, such as *Cinderella* and *Disney's Beauty and the Beast* with Diablo Theatre Company's SingOut! Apart from acting and singing, she is also passionate about animals, art, and playing piano.



LILLIAN HEDLUND[†]

is an eighth-grade student at Walnut Creek Intermediate and is making her professional acting debut in A.C.T.'s

Christmas Carol. She has acted in *King Lear*, *Measure for Measure*, and *The Merry Wives of Windsor* at San Francisco Shakespeare Festival's Bay Area Shakespeare Camps. She has also performed in a number of musicals, including *Honk!*, *The Phantom Tollbooth*, and *You're a Good Man, Charlie Brown*; performed at the San Diego Junior Theatre; and been part of A.C.T.'s Junior Cabaret Ensemble. Aside from acting and singing, she is also passionate about animals, reading, food, and travel.



COLTEN HITCHCOCK[†]

makes his A.C.T. debut with *A Christmas Carol*. He is currently in the seventh grade at Saint Vincent

De Paul School. Theater credits include

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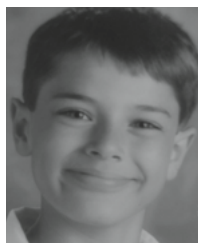
productions of *A Midsummer Night's Dream*, *Guys and Dolls Jr.*, and *Who's on First* as Costello at the Salesian Boys' & Girls' Club. In addition to theater, Hitchcock loves reading and creating comic books.



DAVID GRAHAM JONES*

is a recent transplant to the Bay Area and is making his Geary debut in *A Christmas Carol*. He was seen on Broadway in *A Free*

Man of Color directed by George C. Wolfe and off Broadway at Mint Theater Company and New York Classical Theater. He's also been seen regionally in *A Midsummer Night's Dream* at Shakespeare Theatre Company, *Henry IV, Part 1* at Folger Theatre, and *As You Like It* at Cincinnati Playhouse in the Park, as well as shows at the Repertory Theatre of St. Louis, Geva Theatre Center, Fulton Theatre, Pioneer Theatre Company, Kansas City Repertory Theatre, and many others.



CHANZ KALLSTROM†

is performing in *A Christmas Carol* for the second year. He is 11 years old and is in the sixth grade at Thomas Edison

Elementary School in Daly City. In 2012, he played Lyncoya in San Jose Stage Company's production of *Bloody Bloody Andrew Jackson*. He enjoys playing video games, basketball, airsoft, and pool. He is the captain of his football team and loves listening to the rapper Logic.



JUSTIN EDWARD KEIM**

is an actor and musician currently in his third year of the A.C.T. Master of Fine Arts Program. Keim was most recently

seen as Demetrius in Shakespeare's *A Midsummer Night's Dream* at the Livermore Shakespeare Festival. His recent M.F.A. credits include Romeo in

Romeo and Juliet and Edmund in *Long Day's Journey into Night*. Keim has also recently performed music by Bob Dylan for Texture Contemporary Ballet in Pittsburgh, Pennsylvania.



RUTH KEITH†

returns to this production after playing Tiny Tim in 2016's *Christmas Carol*. Last summer, she played Nancy

and was a lead dancer in *The Boy Friend* at Stagedoor Manor Performing Arts Training Center (New York). Her previous roles include Cruella De Vil in *101 Dalmatians* and Veruca Salt in *Charlie and the Chocolate Factory*, both at the Jewish Community Center of San Francisco. Over the past four years, Keith has worked with the A.C.T. Young Conservatory in both acting and musical theater. A passionate singer and dancer, she studies contemporary, jazz, and tap dance at the Geary Dance Center. She is

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a fifth-grade student at New Traditions Elementary School in San Francisco.



ORION KOLODNY†

returns to The Geary after making his regional theater debut with A.C.T.'s *Christmas Carol* in 2016. This past

year, he had the privilege of performing in former Young Conservatory director Craig Slight's final production of *Tomorrow* (Jim). He also joined the Piedmont East Bay Children's Choir where he was honored to join them in singing the national anthem for the Oakland Athletics in August. Kolodny has trained for the past three years in the Young Conservatory's summer sessions and spent several summers at the summer day camp for the performing arts at Children's Fairyland. Past acting credits include the Bay Area Children's Theatre productions of *The Aristocats* (Mad Cat) and *A Year with Frog and Toad* (Mole). Kolodny is a fifth-grade student at Frank Otis Elementary School in Alameda.



LINDEN KOSHLAND†

makes her A.C.T. debut in this year's production of *A Christmas Carol*. She is a sixth grader at Willard

Middle School in Berkeley. Koshland developed a love of acting and dancing at Malcolm X Elementary School, where she performed in yearly drama and dance productions, culminating in her fifth-grade class's production of the musical *The Wiz*. Koshland enjoys playing piano at the Berkeley Academy of Music, as well as writing and illustrating short stories and comic strips in her free time.



SHARON LOCKWOOD*

has performed at A.C.T. for almost 30 years, including 13 seasons of *A Christmas Carol*. She also has a

longtime association with Berkeley Repertory Theatre, her most recent performances being *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 many years at 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*), San Diego Repertory Theatre, Arizona Theatre Company, Milwaukee Repertory Theater, Missouri Repertory Theatre, Seattle Repertory Theatre, Long Wharf Theatre, and The Old Globe. She originated the role of Barbara in *Nickel and Dime*d at the Mark Taper Forum (directed by Bartlett Sher). Screen credits include *Mrs. Doubtfire*, *Long Road Home*, and *Vonnegut Stories*. In 2016, Lockwood was named a Ten Chimneys Foundation Lunt-Fontanne Fellow and participated in the master class with teacher Jason Alexander.



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 at 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.



SUNIL MUKHERJEE MAURILLO†

makes his theatrical debut with A.C.T.'s *Christmas Carol*. He understudied for the character Zalmi in

A.C.T.'s production of *A Thousand Splendid Suns*. He 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 the Young Conservatory, New Conservatory Theatre Center, and the San Francisco Arts Education Project's Broadway Bound program. He plays drums in the band *Acre* with Rock Band Land and sings in Lakeshore Elementary School's choir. Maurillo is a triplet and a fifth-grade student at Lakeshore Elementary.



BEATRIZ MIRANDA**

is a Puerto Rican actress in her third year of A.C.T.'s Masters of Fine Arts Program. While pursuing a double

BA in theater and psychology from the University of Puerto Rico, Miranda performed as an improviser and stand-up comedian. She played the role of Ann Putnam in el Teatro Rodante Puertorriqueño's *Las brujas de Salem* (*The Crucible*), and also worked as a director and teacher in her home town.

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M.F.A. roles include Mrs. Bullfinch in *Love and a Bottle*, Nurse in *Romeo and Juliet*, Helena in *The River Bride*, Queen Marie-Therese in *Las Meninas*, and most recently, Ashley in Lucas Kavner's *Clickshare*, directed by Stephen Brackett. Miranda will soon join the cast of Harold Pinter's *The Birthday Party*, directed by Carey Perloff, as the understudy for Lulu.



ADRIANNA MITCHELL* is in her third year in A.C.T.'s Master of Fine Arts Program. Mitchell made her Geary debut in A.C.T.'s *Hamlet* as

the Player Queen. This summer Mitchell was seen playing Juliet in Chautauqua Theater Company's *Romeo and Juliet*, directed by Dawn Monique Williams. Her other regional Shakespeare credits include Isabella in Actor's Shakespeare Project's *Measure for Measure* and Tranio in Chautauqua's *The Taming of the Shrew*. Mitchell's favorite educational credits include *Topdog/Underdog*, *Las Meninas*, *Black Orpheus: Una Historia de Amor*, *Love and a Bottle*, and *A Subtlety: Black Women, Sugar, and Power* (which she co-wrote). Mitchell is a writer, poet, and teaching artist from Atlanta, Georgia, a Phi Beta Kappa graduate of Spelman College, and an alumna of the British American Drama Academy.



CHRISTOPHE MITCHELL† returns to A.C.T. after his debut in *A Christmas Carol* last year. He has been a part of the A.C.T. Young Conservatory

since 2015. Mitchell is a fifth grader at Bel Aire Elementary School in Tiburon and has performed in the school's 2016 production of *Disney's Beauty and the Beast* and the 2015 production of *The Lion King*. His other interests include sailing for the San Francisco Yacht Club, playing soccer for the Tiburon Peninsula Soccer Club, and playing the trumpet.



LILY NARBONNE** is an actor, singer, and teaching artist in her third year of the A.C.T. Masters of Fine Arts Program. For the past two

summers, Narbonne worked at the Livermore Shakespeare Festival, playing the lead of Anne in Jane Austen's *Persuasion* and Helena in *A Midsummer Night's Dream*. M.F.A. Program roles include Monica in *Clickshare*, Queen Mother/Mother Superior in *Las Meninas*, and Juliet in *Romeo and Juliet*. Narbonne earned her BFA in Acting from the Boston University School of Theatre, where she was awarded the Sir Rex Harrison Scholarship for "Emulation of Craftsmanship." After graduating, she worked in New York at the Bushwick Starr, the Lark Play Development Center, the Judson Memorial Church, The Foundry Theatre, and Hudson Valley Shakespeare Festival, where her favorite roles were Constance in *The Three Musketeers* and Emily in *Two Noble Kinsmen*.



EVELYN ONGPIN† is a seventh-grade student at St. Stephen Catholic School in San Francisco. She is a surfing and animal

enthusiast, and has been taking classes with the Young Conservatory for more than six years. This is Ongpin's sixth 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.



DYLAN PALMER† returns to A.C.T. after making his debut as Boy Scrooge in *A Christmas Carol* last year. He is in

the seventh grade and has been singing,

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acting, and dancing with the Performing Arts Academy of Marin since 2012. Palmer first appeared as Avery in *Charlotte's Web*. He then went on to perform in *Mary Poppins* as Michael and in *Shrek the Musical* as Gingy. He most recently played the role of Dewey in *Legally Blonde*. In 2016, Palmer played the role of Young Peter in the Bay Area premiere of *The Boy from Oz* at The Great Star Theater in San Francisco. He appeared as the Pilot in Throckmorton Theatre's production of *The Little Mermaid*. Palmer also enjoys skiing, yoga, and singing in his school's chorus.



VINCENT J. RANDAZZO**

is currently in his third year of A.C.T.'s Master of Fine Arts Program. Originally from Syracuse, New York,

Randazzo was most recently seen on the Geary stage as Guildenstern in *Hamlet*. Conservatory credits include *Las Meninas* (Painter/Doctor), *Romeo and Juliet* (Friar Laurence/Lord Montague), *Faustus* (Wagner, co-director), *Tartuffe* (Dorine), *Love and a Bottle* (Sparkwell/Brush), and *Cardenio* (Rudi). In addition to his work in the conservatory, Randazzo has performed in *Orson Welles/Shylock—A Documentary Fantasy Radio Play* (Orson Welles/Roger Hill) with The Shylock Project in Italy and various fringe festivals in Canada. Prior to attending A.C.T., Randazzo received his BA in theater from Le Moyne College, where he performed in various mainstage productions.



PILAR RIVAS*

is a fifth-grade student at Creative Arts Charter School and started taking acting classes with the A.C.T. Young Conservatory in the

summer of 2015. Rivas has performed in A.C.T.'s *Christmas Carol* for the last two years, as a Turkish Fig in 2015 and as Sarah Wilkins in 2016. Rivas also enjoys

skateboarding, dancing, playing baseball, baking, and eating cake.



ANDREW RODGERS*

makes his A.C.T. debut with *A Christmas Carol*. Rodgers is a fifth-grade student at Altamont Creek

Elementary School in Livermore. He recently performed in *An Actor's Nightmare* with Tri-Valley Young Performers Academy. In addition to his passion for acting, he enjoys playing his electric guitar, baseball, biking, and spending time with his family and friends.



KEN RUTA*

played Scrooge in A.C.T.'s original *A Christmas Carol* (1989-91), and returns to the role (Marley) he created in this production in

2005. Since A.C.T.'s 1967 debut at The Geary Theater, Ruta has been part of more than 60 productions. He is a founding member of the Cincinnati Playhouse in the Park and Minneapolis's Guthrie Theater, an associate artist of San Diego's Old Globe, and has enjoyed a 25-year association with Arizona Theatre Company. His Broadway credits include *Inherit the Wind*, *Ross*, *Separate Tables*, *The Three Sisters*, and *The Elephant Man*, and he has extensive credits with Lyric Opera of Chicago and the Minnesota Orchestra. His award-winning 60-year stage career includes A.C.T.'s *Arcadia*; Yale Repertory Theatre's *A Streetcar Named Desire*; North Coast Repertory Theatre's *King Lear* and *A Song at Twilight*; San Jose Repertory Theatre's *The Dresser*; and San Francisco Symphony's *Duke Bluebeard's Castle*. For 20 years, he has narrated (on tape!) *A Christmas Carol* for Walnut Creek's Center REPertory Company.



OLIVER SHIRLEY**

is a member of the A.C.T. Master of Fine Arts Program class of 2018. His most recent roles include Lysander

in *A Midsummer Night's Dream* and Christian in *Cyrano de Bergerac* with the Livermore Shakespeare Festival. Other professional credits include Orpheus in *Eurydice* with Ophelia's Jump Productions in Claremont. During his training at A.C.T., Shirley has appeared as Yang Sun in *The Good Woman of Setzuan*, Mercutio in *Romeo and Juliet*, Anselmo in *Cardenio*, and Elmire in *Tartuffe*. As part of A.C.T.'s New Strands Festival, he was involved in the workshop and reading of the new play *Malicious Animal Magnetism*. While earning his BA in theater at Pomona College, Shirley appeared in such roles as Astrov in *Uncle Vanya* and Orgon in *Tartuffe*.



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 REPertory 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*

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MARGALO

TEICH[†] makes her A.C.T. debut with *A Christmas Carol*. She is a third-grade student at The San Francisco School where she

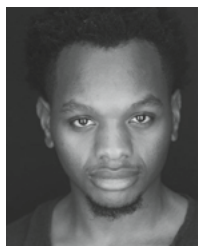
participates in the Vivaldi Club, chorus, and school plays. Aside from acting, she enjoys playing guitar, reading, writing, and drawing.



AUDREY

THACHER[†] is in the seventh grade at Presidio Middle School and makes her A.C.T. debut with *A Christmas Carol*. She

discovered her love for the performing arts at an early age. Previous stage performances include the San Francisco Arts Education Project's *Carnival* and ODC's *Uncertain Weather*. Film credits include lead roles in short films *Picnic Perfect* and *Letting Go*, which have screened at local, national, and international film festivals. She has also enjoyed extensive training in piano, dance, guitar, and vocal music.



LEONARD A. THOMAS**

originally hails from Detroit, Michigan, and received his undergraduate degree from Yale University. Thomas

is in his third year of the A.C.T. Master of Fine Arts Program. While in the Bay Area, Thomas has appeared in readings at Berkeley Repertory Theatre, Lorraine Hansberry Theatre, Contra Costa Civic Theatre, and the Playwrights' Center of San Francisco. Thomas has worked with

the Ubuntu Theater Project as Skillet in *Hurt Village* and Drew/Gene in *This Land Was Made*. M.F.A. Program roles include Baz Ramos in *Clickshare*, Will Z. in *promiscuous/cities*, and Romeo in *Romeo and Juliet*.



COLIN

THOMSON*

appeared at A.C.T. in 1776, directed by Frank Galati, and in *Happy End* and contributed to the cast recording of

the production. Twenty-one years ago, he earned his Actors' Equity card understudying A.C.T.'s production of *Shlemiel the First*. He has performed at Center REPertory Company in *Born Yesterday*, *Anything Goes*, *Mirandolina*, *Mistress of a Tuscan Inn*, *Deathtrap*, *Sweet Charity*, *Lucky Stiff*, *All Shook Up*, *All in the Timing*, and *The Voice of the Prairie*. Film and television work includes NBC's *Trauma*. Thomson has performed with TheatreWorks, San Jose Stage Company, Santa Cruz Shakespeare, San Francisco Shakespeare Festival, San Jose Repertory Theatre, Idaho Shakespeare Festival, and PCPA Theaterfest. Career favorites include *Dirty Blonde* with Portland Center Stage, *Company* with Marin Theatre Company, *All My Sons* with TheatreWorks, Center REP's *Sisters Matsumoto*, and PCPA's *Yours, Anne*.



RHEA

VERGHESE[†]

makes her professional acting debut with this year's production of *A Christmas Carol*. Verghese is a

seventh-grade student at Convent of the Sacred Heart Elementary School in San Francisco. She has been performing with A.C.T.'s Young Conservatory as well as San Francisco Children's Musical Theater for five years. She is also a member of Broadway Artists Alliance in New York City, where she has trained

under award-winning professionals. Her roles include Veronique in *Madeline* and Slightly in *Peter Pan*. She also performed the lead role in Oakland's Musical Cafe Showcase's original production of *The Quest For Christmas*. Verghese plays the cello and has performed with the Marin Symphony Youth Orchestra as their principal cellist. Offstage, she enjoys composing her own songs and is passionate about giving back to her community by volunteering her musical skills at senior centers.



TATIANA VON BOTHMER[†]

is a third-year veteran of *A Christmas Carol*, having previously played the roles of Little Fan in 2015

and Belinda Cratchit in 2016. She has been a member of A.C.T.'s Young Conservatory for four years and is also a member of Broadway Artists Alliance in New York City, where she has trained with Tony Award-winning actors. von Bothmer is in the seventh grade at The Hamlin School, where she has been in chorus and theater for five years. Her roles include Titania in *A Midsummer Night's Dream* and Colline in San Francisco Opera's Opera à la Carte production of *La Bohème*. For the past two summers, she has attended Hamlin's Shakespeare camp in Ashland, as well as Young Actors' Theatre Camp. She also studies dance at Performing Arts Academy of Marin and for the past three years has participated in piano competitions at The United States Open Music Competition.



SETH

WEINFELD[†]

joins the cast of *A Christmas Carol* for the fifth time. Past *Carol* roles include Boy

Scrooge, Turkey Boy, and Rory Wilkins. Weinfield joined the Young Conservatory at age eight

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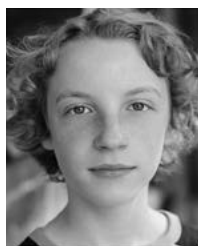


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and has appeared as Schroeder in San Francisco Symphony's *A Charlie Brown Christmas* and as Young Shawn in Shawn Ryan and Andrea Marcovicci's *The Queens of Cabaret* at Great American Music Hall. He has performed with Broadway By the Bay, Symphony Silicon Valley, San Francisco Shakespeare Festival, and in several independent short films. Weinfield is a founding member of youth activist group Heirs to Our Oceans, the first under-18 group invited to participate in the Blue Vision Summit in Washington, DC, where Weinfield was honored to be one of two middle schoolers to speak on a youth leadership panel. He enjoys playing baseball, cooking, and discussing current events.



MAXIMILIAN WIX⁺ returns for a third season in *A Christmas Carol* at A.C.T. He is a sixth grader at Presidio Hill School in San Francisco and has

participated in A.C.T.'s Young Conservatory for three years. This past year he performed as Billy in Bay Area Musicals' *Assassins*, in the ensemble in Opera San José's *La bohème*, and as Joey in a JAK Productions feature film to be released in 2018. Wix sings in the San Francisco Boys Chorus, and enjoys drawing, antiques, and designing houses.



EMMA YASHINSKY⁺ makes her professional acting debut with *A Christmas Carol*. Yashinsky is a seventh grader at

Adda Clevenger School in San Francisco. As part of her school curriculum, she learns dance, drama, musical theater and theory, and speech and drama. She is passionate about all forms of theater, her favorite being dance. At Adda Clevenger, she has performed roles in the musicals *Honk!* and *Disney's Beauty and the Beast*. Yashinsky is a member of

the school's contemporary dance performing group and her choir group recently took second place in the Young Prague International Festival for Young Musicians choir competition.



ALEJANDRA ZAVALA⁺ is a sixth-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.

CHARLES DICKENS 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, and all remain in print.

PAUL WALSH (Co-adaptor) is professor of dramaturgy and dramatic criticism 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 Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007) were produced.

In 2012, San Francisco's Cutting Ball Theater produced his translations of August Strindberg's five Chamber Plays, which have been published by EXIT Press. Walsh has worked as a dramaturg, translator, and coauthor with theater companies across the country, including the Tony Award-winning Theatre de la Jeune Lune, with which he collaborated on such notable productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh received his PhD from the Graduate Centre for the Study of Drama at the University of Toronto.

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 the United States, Canada, Scandinavia, 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 been featured at the Mitsui, Perugia, Venice Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastián festivals. Theater and ballet music includes scores for 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 Taper Forum (composer-in-residence, 1996-2001), and the Ahmanson Theatre. Film and television scores include work for PBS, NBC, CBS, ABC, 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.

DOMENIQUE LOZANO (Director) is an A.C.T. Resident Artist. She directs and teaches in the A.C.T. Master of Fine Arts and Young Conservatory programs. Directing projects with the M.F.A. Program include *The Good Woman of Setzuan*, *The Skin of Our Teeth*,

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

Sueño, Happy to Stand, The Comedy of Errors, Othello, and Twelfth Night. Directing work with the YC includes *Fields of Gold: The Music of Sting, I'm Still Standing: A Celebration of the Music of Elton John*, 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 REPertory Company, and San Jose Stage Company. Acting work includes over 20 productions at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, Oregon Shakespeare Festival, San Jose Repertory Theatre, Magic Theatre, and San Jose Stage Company.

VAL CANIPAROLI (Choreographer)

is one of the most sought-after choreographers in America and abroad. Although San Francisco Ballet has been his artistic home for more than 43 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, Pacific Northwest Ballet, and the 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*, *'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 third year with *A Christmas Carol*. He regularly accompanies classes, cabarets, and other musical activities for the A.C.T. Master of Fine Arts Program, including a full production of *The Rocky Horror Show* at The Strand Theater. Feyer is also a resident artist with the musical theater department at Ruth Asawa San Francisco School of the Arts. Other Bay Area credits include *Reefer Madness* (Ray of Light Theatre), *Tarzan* (Berkeley Playhouse), *A Little Night Music* (A.C.T.), and *Priscilla, Queen of the Desert* (Theatre Rhinoceros). Off-Broadway and regional highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *With Glee*, *Working*, 11 seasons at the Weston Playhouse, and seven shows at Meadow Brook Theatre. 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 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*; *Scapin*; *War Music*; *The Government Inspector*; *The Imaginary Invalid*; *Edward Albee's The Goat, or Who Is Sylvia?*; *The Gamester*; *The Beard of Avon*; *The Misanthrope*; *Edward II*; *Tartuffe*; and *Insurrection: Holding History*. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984, she worked for The Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several San Francisco Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (Lighting

Designer) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (directed by Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (directed by Bill Irwin).

A.C.T. credits include *Elektra*, *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Schertler has worked extensively at regional theaters across the country, including a decades-long association with Arena Stage in Washington, DC, where she has worked with directors Zelda Fichandler, Liviu Ciulei, Kyle Donnelly, Garland Wright, Douglas C. Wager, and Molly Smith. Designs of original productions include *Sisters Matsumoto* for Seattle Repertory Theatre and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include the world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, all commissioned by the University of Maryland Opera Studio and directed by Leon Major.

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based out of the San Francisco Bay Area. Recent credits include *Hamlet* at A.C.T.; *An Octoroon* at Berkeley Repertory Theatre; *The Events* at Shotgun Players; *A Thousand Splendid Suns* at A.C.T. and Theatre Calgary; *The Christians* at Playwrights Horizons and the Mark Taper Forum; *Monstress* at A.C.T.; *Girlfriend* at the Kirk Douglas Theatre; *Mr. Burns, a post-electric play* at A.C.T. and the Guthrie Theater; *Thieves* at the El Portal Theatre; *X's and O's (A Football Love Story)* at Berkeley Rep and Center Stage in Baltimore; *Superheroes* at The Cutting Ball Theater; *The Christians* and *brownsville song (b-side for tray)* at Actors Theatre of Louisville; and *Emotional Creature* at Signature Theatre Company. Rodriguez is the recipient of a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in 2005. He has been the dramaturg here for more than 70 productions and workshops. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as script consultant for Manhattan Theatre

Club and The Eugene O'Neill Theater Center, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at Moscow's Sovremennik Theater. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama*; *Williams in an Hour*; and *A Five-Act Play: 50 Years of A.C.T.* He has also written theater and book reviews for the *Washington Post*, *Village Voice*, and *Newsday* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA (Casting Director) has cast for A.C.T. for six seasons including *Hamlet*, *The Hard Problem*, *King Charles III*, *John*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napoli!*, *Elektra*, *Endgame* and *Play*, and *Scorched*. 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.

KAREN SZPALLER* (Stage Manager) has stage-managed many shows at A.C.T., including *A Christmas Carol* (2006-16), *The Unfortunates*, 1776, *Armistead Maupin's Tales of the City*,

Stuck Elevator, *Maple and Vine*, *Brief Encounter*, and *The Tosca Project*. Most recently she was the stage manager for *Ain't Too Proud—The Life and Times of The Temptations* at Berkeley Repertory Theatre. Favorite past shows include the national tour of *Monty Python's Spamalot* in San Francisco; *Tribes*, *The Wild Bride*, *Let Me Down Easy*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *Brundibar*, *Comedy on the Bridge*, and *One Man, Two Guvnors* at Berkeley Rep; *Urinetown: The Musical* at San Jose Stage Company; *Wild with Happy*, *Wheelhouse*, and *Striking 12* at TheatreWorks; and *Ragtime*, *Show Boat*, and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks.

LESLIE M. RADIN* (Assistant Stage Manager) returns to A.C.T. after working on *A Christmas Carol* for the last four seasons, *A Thousand Splendid Suns* in the 2016-17 season, and *Napoli!* in the 2013-14 season. She has worked at Aurora Theatre Company, Berkeley Repertory Theatre, California Shakespeare Theater, Center REpertory Company, and Santa Cruz Shakespeare. She has traveled with Berkeley Rep productions to the Hong Kong Arts Festival and The New Victory Theater in New York. Her favorite past productions include *Aubergine*, *Wittenberg*, *Sisters Matsumoto*, *Passing Strange*, *The Lieutenant of Inishmore*, and *In the Next Room, or the vibrator play*.

ADDITIONAL RUN CREW

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MASTERS OF MERRY-MAKING

RETURNING YOUNG CONSERVATORY ACTORS IN *CAROL*

BY ELSPETH SWEATMAN



The *Christmas Carol* cast is filled with veterans of the Geary stage, from Scrooge to Tiny Tim. Every December, A.C.T. stalwarts James Carpenter and Anthony Fusco (our Scrooges), as well as original company member Ken Ruta (Jacob Marley), share the stage with several Young Conservatory actors who are performing in the show for the fourth or fifth time.

A.C.T.'s adaptation of Dickens's classic tale was created with just this idea in mind. "One of the hallmarks of A.C.T.'s *Carol* is the multigenerational opportunities it offers," says Young Conservatory Director Jill MacLean. "Bringing YC students, M.F.A. Program actors, and professionals together onstage gives these young students a unique personal and theatrical learning experience."

From the graceful arabesques of the French Plums to the forceful punches of the Street Gang, there are opportunities for every young actor to stretch his or her acting skills. "I have learned to do things that I never imagined I could ever do,"

says sixth grader and three-time *Carol* performer Alejandra Zavala, "like twirling my hips as a Turkish Fig in a way that makes the audience laugh with joy."

"I learned that if you make a mistake, the adult actors do a really good job of improvising, which makes the audience think that you were supposed to make the mistake all along," says Maximilian Wix, a 12-year-old who's performing in *Carol* for the third time. "Someday, I'll be able to improvise as well as the older actors."

Performing in *A Christmas Carol* doesn't just teach these blossoming actors how to act, sing, and dance; it also helps them to build confidence and grow as individuals. "I haven't physically grown much since I first started acting in *Carol*—maybe two inches—but this experience has taught me that, even though I'm not a big person, I can make a big impact on how others feel," says 12-year-old, fourth-year *Carol* performer Mattea Fountain.



CLOCKWISE FROM UPPER LEFT
Alejandra Zavala as Precious Wilkins, third from left (2015); Maximilian Wix as Ned Cratchit, fourth from left (2016); Seth Weinfield as Boy Scrooge (2015).

OPPOSITE
Mattea Fountain as Tiny Tim and Anthony Fusco as Scrooge (2014).

"The first time I was in *Carol*, I didn't know how to project my voice as well as I can now," says Seth Weinfield, a seventh grader who is a five-time veteran of the holiday classic. "I'd never performed in a theater that big. Now I'm comfortable performing in front of a thousand people."

Acting in *Carol* is a major commitment for these young actors, and for their families. Many commute from all over the Bay Area to The Geary Theater for three months of rehearsals and performances. They miss birthday parties, Hanukkah celebrations, school classes, and other activities. They must fit homework in around their rehearsal and performance schedule. And, like all the actors in *Carol*, they struggle with the demands of two-show days. "It can be hard to keep your energy up for the second show," says Weinfield. "But a coffee run really helps!"

But the fun that they have each year—the treats they exchange, the potlucks they have on two-show days, the skits they perform for the cast—as well as the support of their *Carol*

family more than make up for the long nights. "Performing in *A Christmas Carol* for many years, I've learned from the adult actors and the M.F.A. Program actors how the professional acting world works," says Fountain, "and that playing isn't just for kids."

IS YOUR CHILD INTERESTED IN THEATER?

Winter classes in the Young Conservatory start January 13. Register today at act-sf.org/yc.

These opportunities in the YC are made possible by audience members like you. Thank you! To support these young actors, please visit act-sf.org/support.

INSIDE A.C.T.

AN ARTIST'S EDUCATION

AN INTERVIEW WITH THIRD-YEAR M.F.A. PROGRAM ACTOR JUSTIN GENNA
BY TAYLOR STEINBECK



PHOTO BY ALESSANDRA MELLO

Technique, technique, technique. This is the word that was drilled into third-year M.F.A. Program actor Justin Genna's head for most of his young life as an artist. At the age of 19 he was hired out of high school by the Milwaukee Ballet, where he worked for seven years. During his time as a professional ballet dancer, Genna's artistic abilities were sharpened to near perfection, but he felt contained, restricted. As a creative release backstage between dances, he would make up stories or act out impressions (such as Freddie Mercury). What everyone else in the company referred to as the "silly stuff Justin does in the corner" was the spark that led Genna to leap from the world of ballet to theater.

In 2014, Genna enrolled in A.C.T.'s Summer Training Congress, an intensive seven-week actor training program. Those seven weeks turned into 15 more as part of the San Francisco Semester (A.C.T.'s undergraduate study-away program for theater minors and majors), then into three years with the Master of Fine Arts Program. Now in his final year as an M.F.A. student, he takes the Geary stage for his professional acting debut as Young Scrooge in *A Christmas Carol*. If there's anything Genna has taken away from his training at A.C.T., it's that there is far more to being an artist than mastery of technique.

What was it about A.C.T.'s Summer Training Congress (STC) that grabbed your interest?

They accept actors of all levels, so I didn't feel intimidated. It was inclusive. And I was hooked within the first two days. Initially, I thought it was going to be more sit-down, more technical, that we'd just be reading from scripts, but I was up on my feet, moving and talking and interacting with people. It was very freeing. As a new actor, the STC opened the door to me, and said, "Hey, look what's possible." After those seven weeks, I knew I wanted more.

Soon after the STC you enrolled in the San Francisco Semester (SFS). How did the SFS contribute to your development as an actor?

The SFS taught me that I am enough. If I'm willing to go find myself and bring myself to the table, it'll show in my acting. Our voice teacher, Lynne Soffer, emphasized this. Her training was all about teaching us how to free ourselves and find our voices. As a ballet dancer who's always striving to be precise, this made no sense to me at first. I thought, "Wait a minute—you just want me to talk like *me*? In my voice?" That was such a big concept. I didn't know that acting could be so personal and so full of *me*.

LEFT

M.F.A. Program actors Adrianna Mitchell and Justin Genna performing in *Love and a Bottle* (2016).

ABOVE

Justin Genna during A.C.T.'s Summer Training Congress (2014).



PHOTO BY RYAN MONTGOMERY

If you learned how to find your voice in the SFS, what have you learned from the M.F.A. Program?

That I had only *thought* I found my voice, but actually it's a lifelong journey. When you leave A.C.T., you're an artist armed with all the tools you need for the foreseeable future in this art form. I've learned here how to care for myself and how to be vulnerable, which has been instrumental in my work. Acting is so much more than technique—it has to come from somewhere real. And that's the hardest thing. We work on that every day in our classes. Whether or not you stay with acting through the years, the M.F.A. Program will set you off on the right foot: you'll be an artist for the rest of your life, hungry to learn.

How does it feel to be making your Geary debut in *A Christmas Carol*?

I feel like I've been waiting to perform on this stage for four years now. I'm itching for it—I'd be lying if I said I wasn't. And it's a nice full-circle moment to have Dominique Lozano directing me in my professional acting debut because when I came here for the STC, she was my first acting teacher. What's great is that she's not just a teacher to me, but also a fellow artist. All of us here at A.C.T.—teachers, students, artists—are sharing what we know. And sharing honestly. I've never been in an educational institution where that is so prevalent. It's powerful.

LEARN MORE about the Summer Training Congress, the San Francisco Semester, and the Master of Fine Arts Program at act-sf.org/conservatory.

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FRANNIE FLEISHHACKER

has supported A.C.T. for more than 21 years. She has chaired season galas and serves on A.C.T.'s Board of Trustees and several committees. She funded the Mort Fleishhacker M.F.A. Scholarship and multiple capital campaigns. She has held board positions at the SF Junior League and the Franciscan Club.

PRISCILLA AND KEITH GEESLIN

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 SF Opera's board of trustees.

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Nancy is the immediate past chair 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 SF Symphony, the Asian Art Museum, and the SF Film Society.

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Deedee is on A.C.T.'s Emeritus Advisory Board. She serves on the art committee for Lucile Packard Children's Hospital and the arts advisory and director's advisory boards for Stanford Cantor Art Center. Burt has served on the boards of Stanford University, Rice University, and Carnegie Institution for Science.

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.

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.

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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.

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MELISSA SMITH

Conservatory Director

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LaRina Hazel, Raj Paul Pannu, *Baristas*

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Jasmin Hoo, *Associate Director of Education & Community Programs*
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Vanessa Ramos, *Residencies Coordinator*
Stephanie Wilborn, *Community Programs Coordinator*
Elizabeth Halperin, *Student Matinees*
Lealani Drew Manuta, *Education Programs Fellow*
Nailah Harper-Malveaux, *Community Producing Fellow*

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Emily Hanna, *Young Conservatory & Studio A.C.T. Coordinator*
Andy Alabran, *Acting*
Cristina Anselmo, *Acting*
Molly Bell, *Musical Theater*
Danielle Conover, *Physical Theater*
Nancy Gold, *Physical Character, Acting*
Dan Griffith, *Movement*
Jane Hammett, *Musical Theater*
Emily Hanna, *Acting*
W. D. Keith, *Director*
Dominique Lozano, *Director, Acting*
Christine Mattison, *Dance, Choreographer*
Lauren Rosi, *Musical Theater*
Vivian Sam, *Musical Theater, Dance*
Josh Schell, *Acting*
Valerie Weak, *Acting*
Krista Wigle, *Musical Theater*

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Jack Sharrar, PhD, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Dan Kolodny, *Manager, Conservatory Operations & Professional Development Training*
Emily Hanna, *Young Conservatory & Studio A.C.T. Coordinator*
Matt Jones, *Bursar/Payroll Administrator*
Vanessa Flores, *Conservatory Associate, Academic Programs*
Ilyssa Erntstein, Olga Korolev, *Conservatory Fellows*

M.F.A. Program Core Faculty

Christine Adaire, *Head of Voice*
Nancy Benjamin, *Co-Head of Voice and Dialects, Director*
Stephen Buescher, *Head of Movement, Director*
Dominique Lozano, *Acting, Director*
Michael Paller, *Director of Humanities, Director*
Lisa Anne Porter, *Co-Head of Voice and Dialects*
Jack Sharrar, *PhD, Theater History*
Melissa Smith, *Head of Acting, Director*

M.F.A. Program Adjunct Faculty

Milissa Carey, *Singing, Director*
Andy Donald, *Arts Leadership*
Julie Douglas, *Improv*
Lauren English, *Business of Acting*
Daniel Feyer, *Music Director, Accompanist*
Janet Foster, *Audition, Showcase*
Giles Havergal, *Director, Acting*
Gregory Hoffman, *Combat*
Jasmin Hoo, *Citizen Artistry*
Mark Jackson, *Devised Theater*
Darryl Jones, *Acting*
Sean Kana, *Singing*
W. D. Keith, *On-Camera Acting*
Philip Charles MacKenzie, *On-Camera Acting*
Heidi Marshall, *On-Camera Acting*
Seana McKenna, *Acting*
Caymichael Patten, *Audition*
Carey Perloff, *Arts Leadership*
Kari Prindl, *Alexander Technique*
Stacey Printz, *Dance*
Tiffany Redmon, *Fundraising*
Lindsay Saier, *Stage Makeup*
Ken Savage, *Director*
Elyse Sharfman, *Alexander Technique*
Liz Tenuto, *Dance*
Lisa Townsend, *Director, Choreographer*
James Wagner, *Business of Acting*

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Liz Anderson, *Filmmaking*
Heidi Carlsen, *Voice*
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Francie Epsen-Devlin, *Musical Theater*
Paul Finocchiario, *Acting*
W. D. Keith, *On-Camera Acting*
Drew Khalouf, *Speech and Diction*
Jessica Kitchens, *Acting*
Kari Prindl, *Alexander Technique*
Mark Rafael, *Acting*
Katie Rubin, *Acting, Stand-Up*
Naomi Sanchez, *Musical Theater*
Jonathan Spector, *Introduction to Playwriting*
Laura Wayth, *Acting*

Conservatory Accompanists

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A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. company: Dr. Victor Prieto, Dr. Hoyland Hong, Dr. Susan Lewis, Don Kemp, P.A., and Chris Corpus, Clinic Supervisor.

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



CAREY PERLOFF (Artistic Director)

is celebrating her 25th season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.'s work, helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged

collaborations between A.C.T. and theaters across the United States and Canada. Known for innovative productions of classics and championing new writing and new forms of theater, Perloff has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of *The Invention of Love* and *Indian Ink*, also at Roundabout Theatre Company, and two productions of *Arcadia*), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include *Hecuba*,

Mary Stuart, *'Tis Pity She's a Whore*, *The Tosca Café*, *The Voyage Inheritance*, *Scorched*, and *Underneath the Lintel*.

Perloff is also an award-winning playwright. Her recent play *Kinship* premiered at the Théâtre de Paris in 2014; *Higher* won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award; and *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre. Perloff's book, *Beautiful Chaos: A Life in the Theater* (City Lights Press), was selected as San Francisco Public Library's One City One Book read for 2016.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Named a *Chevalier de l'Ordre des Arts et des Lettres* by the French government, Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford.



PETER PASTREICH (Executive Director)

joins A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which

the orchestra increased its endowment from \$12 million to \$120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation.

Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and

six years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, Southbank Centre in London, Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio.

Born in Brooklyn, New York, in 1938, Pastreich received a BA in English literature from Yale University in 1959. In 1999, he was made a *Chevalier de l'Ordre des Arts et des Lettres* by the French government and was named an honorary member of the International Alliance of Theatrical Stage Employees by Local 16 of the Stagehands Union.



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. She also successfully launched the San Francisco Semester, a semester-long intensive designed to deepen students' well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all while immersing them in the multifaceted cultural landscape of

the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. 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, 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.

PHOTOGRAPHS AND RECORDINGS of A.C.T. performances are strictly forbidden.

RESTROOMS are located in Fred's Columbia Room on the lower lobby level, the Mezzanine Lobby, and the Garret on the uppermost lobby level.



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.

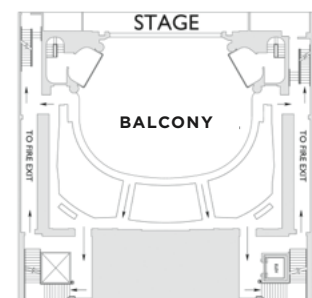
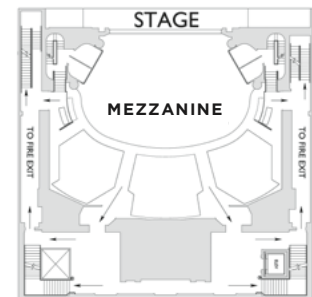
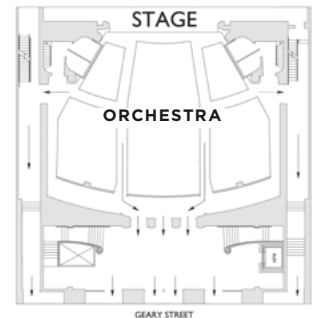


The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



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

GEARY THEATER EXITS



Written in 1941 by
activist playwright Lillian
Hellman, *Watch on the
Rhine* is an all-too-timely
examination of moral
obligation, sacrifice,
and what it means to
be American.

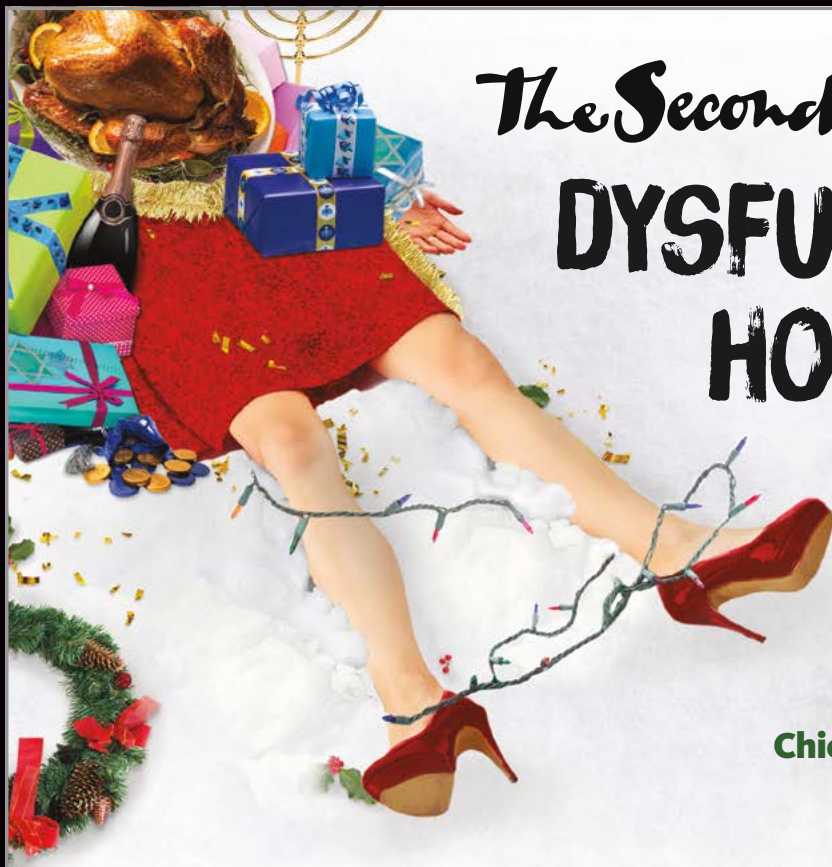
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