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YEARS

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SAN FRANCISCO'S PREMIER
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A CHRISTMAS CAROL



encore
arts programs

NOV-DEC 2016
SEASON 50, ISSUE 3



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November 2016
Volume 15, No. 3

encore
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Paul Heppner
Publisher

Susan Peterson
Design & Production Director

Ana Alvira, Robin Kessler,
Shaun Swick, Stevie VanBronkhorst
Production Artists and Graphic Design

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encore
media group

Paul Heppner
President

Mike Hathaway
Vice President

Genay Genereux
Accounting & Office Manager

Sara Keats
Marketing Manager

Ryan Devlin
Business Development Manager

Corporate Office

425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremidiagroup.com
800.308.2898 x105
www.encoremidiagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved.

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ACT-SF.ORG

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, 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 24-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 the world-famous Young Conservatory for students ages 8 to 19, led by 28-year veteran Craig Slight; 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 12,000 Bay Area students and educators each year. Central to our ACTsmart education programs, run by Director of Education & Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which 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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PHOTO CREDITS: Top Row: *A Thousand Splendid Suns*: Photography ©Shaul Schwarz/Getty Images News/Getty Images. Design by David Mann Calligraphy/Stephen Raw. Bottom Row: *Needles and Opium*: Wellesley Robertson III in *Needles and Opium*. Photo courtesy Ex Machina. *Battlefield*: Photo by Simon Annand. *A Night with Janis Joplin*: Artwork by Adam Larson

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MARTIN MORAN

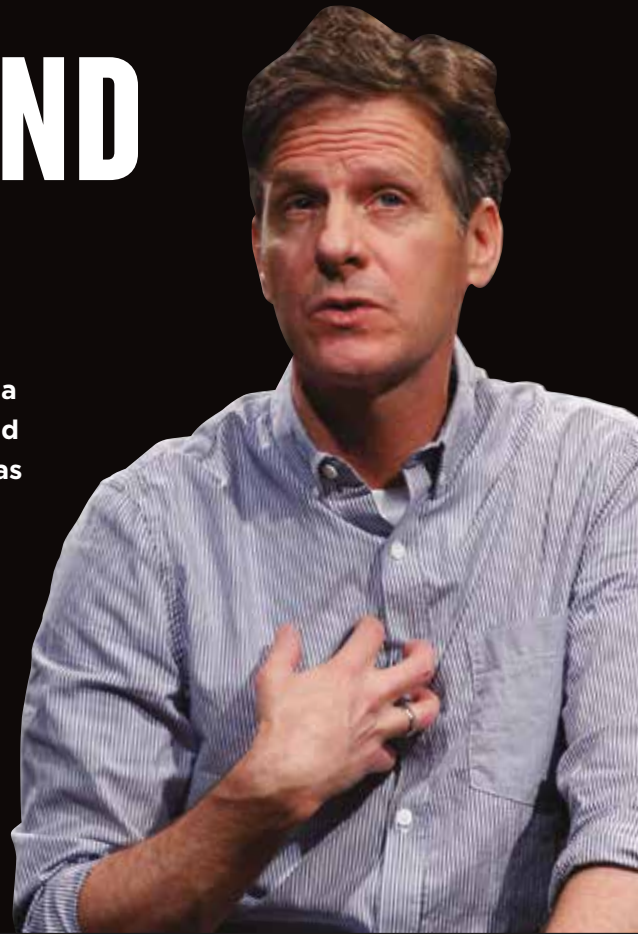
OBIE Award winner Martin Moran brings his acclaimed solo shows to The Strand Theater, performing *All The Rage* and *The Tricky Part* in repertory. Growing up in 1970s Denver, Moran seemed like a poster boy for Catholic school—good grades, clean fingernails, and a smile for everyone on his paper route. Inside, however, Moran was grappling with the conflicting shame and thrill of his relationship with his 30-year-old male camp counselor. Whether experienced individually or as a pair of one-act events, you'll be riveted by Moran's heartfelt and often funny journey from teenage pain to human grace.

NOV 29-DEC 11, 2016

**"Emotion-stirring territory that
you don't often visit at the theater"**

The New York Times

PHOTO BY JOAN MARCUS



THE SKIVVIES: HOLIDAY ROADKILL

The Skivvies, Broadway's Lauren Molina and Nick Cearley, are the hottest act in NYC and anything but typical. Literally stripping to their skivvies, performing hilarious mash-ups of pop songs and classics such as "Blue Christmas" on an array of quirky instruments, The Skivvies take on holiday music with such creativity and originality that you'll feel like you're hearing old standards for the first time.

DEC 22-23, 2016

**"Undie rock, with a
soupçon of Broadway"**

The New York Times

**"The Skivvies leave
it all on the floor"**

The Wall Street Journal



JACQUELINE PATTON PHOTOGRAPHY

ON BECKETT

Master clown Bill Irwin returns to The Strand after his sold-out performances last December to present a limited engagement dedicated to the Irish playwright: poems, prose, and plays; his own reflections on Samuel Beckett after 50 years of performing the great playwright's work; and of course a little soft-shoe shuffle.

JAN 10-22, 2017

**"Irwin knows his Beckett . . . and
Beckett's affinity for clowns is famous"**

San Francisco Chronicle



PHOTO COURTESY OF BILL IRWIN

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



50
YEARS

A.C.T. AMERICAN
CONSERVATORY
THEATER

A Thousand Splendid Suns

A THOUSAND SPLENDID SUNS

BY **Ursula Rani Sarma**

BASED ON THE NOVEL BY **Khaled Hosseini**

ORIGINAL MUSIC WRITTEN AND PERFORMED BY **David Coulter**

DIRECTED BY **Carey Perloff**

A COPRODUCTION WITH **THEATRE CALGARY**

Recipient of the Edgerton Foundation New Play Award

BEGINS FEB 1 | THE GEARY THEATER



A.C.T. IS THRILLED TO ANNOUNCE THE

world-premiere theatrical adaptation of Khaled Hosseini's best-selling novel *A Thousand Splendid Suns*. The epic story of three generations of Afghan women and their remarkable resilience, *A Thousand Splendid Suns* is set amidst the war-torn streets of Kabul. Strong-willed Laila, unmarried and pregnant, is forced to wed her older neighbor when her family and home are torn apart.

After she forges an extraordinary and unlikely friendship with Mariam, her husband's first wife, the two women find the hope and strength to raise the next generation. This stunning new production will feature live music from renowned composer and saw player David Coulter. "Hosseini's writing makes our hearts ache, our stomachs clench, and our emotions reel" (*USA Today*).

**"BRAVE, HONORABLE,
BIG-HEARTED . . .
powerfully moving!"**

The Washington Post

**"INSPIRATIONAL,
OUTSTANDING . . .
a story of hope and of life"**

The Guardian, London



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DEC 21-24 KIDS UNDER 18 HALF PRICE*

A Charlie Brown Christmas ~Live!

Dance and sing along to a live-action performance with animated backdrops on the big screen!
The SF Symphony and Chorus will accompany your favorite Peanuts pals in this family-friendly holiday classic.



DEC 7-8

A Classic Christmas with the SF Symphony

It's the perfect Christmas concert, featuring selections from Tchaikovsky's *The Nutcracker* and highlights from Humperdinck's storybook opera *Hansel and Gretel* (in English). Then, stay for favorite carols played by the SF Symphony and sung by the Pacific Boychoir.



DEC 16-18 KIDS UNDER 18 HALF PRICE*

The Snowman Holiday film with the SF Symphony

Take part in this extraordinary tale of friendship as the movie is projected on the big screen and the SF Symphony performs the score live. Also on the program, jazzy Christmas hits with the Symphony.

©Snowman Enterprises Limited "The Snowman" by Raymond Briggs is published by Puffin



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MICHAEL TILSON THOMAS • MUSIC DIRECTOR

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*Subject to availability.

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Walk Up Grove Street between Van Ness and Franklin



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EDITOR
SIMON HODGSON

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ABOVE: JAMES CARPENTER (LEFT) AND ERIN MICHELLE WASHINGTON IN A.C.T.'S 2008 PRODUCTION OF *A CHRISTMAS CAROL*. PHOTO BY KEVIN BERNÉ.

VOLUNTEER!

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.

FOR MORE INFORMATION:
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 our upcoming production of *A Thousand Splendid Suns* and InterACT with us!

A THOUSAND SPLENDID SUNS AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT FEB 1, 7 PM

Ride your bike to A.C.T. and take advantage of secure bike parking, low-priced tickets, and happy-hour prices at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

PROLOGUE

FEB 7, 5:30 PM

Go deeper with a fascinating preshow discussion with a member of the *Thousand Splendid Suns* artistic team.

THEATER ON THE COUCH*

FEB 10, 8 PM

Take part in a lively discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

AUDIENCE EXCHANGE*

FEB 14, 7 PM; FEB 19 & 22, 2 PM

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

OUT WITH A.C.T.*

FEB 15, 8 PM

Mix and mingle at this hosted postshow LGBT party.

SYMPOSIUM*

FEB 18, 2 PM

An expert on the themes of the play joins a member of the *Thousand Splendid Suns* artistic team for a compelling postshow conversation.

WENTE VINEYARDS WINE SERIES

FEB 21, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

FEB 25, 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



A NIGHT WITH janis joplin

WRITTEN AND DIRECTED BY RANDY JOHNSON
STARRING MARY BRIDGET DAVIES

THE EVENTS THAT MADE THE WOMAN.
THE WOMAN WHO MADE THE MUSIC.
THE MUSIC THAT CHANGED HISTORY.

BEGINS JUNE 2017

LIKE A COMET THAT BURNS FAR TOO BRIGHTLY TO LAST, Janis Joplin exploded onto the music scene in 1967 and, almost overnight, became the queen of rock 'n' roll. The unmistakable voice, filled with raw emotion and tinged with Southern Comfort, made her a must-see headliner from Monterey to Woodstock. Now, you're invited to share an evening with the woman and her influences in the new Broadway musical *A Night with Janis Joplin*. Fueled by such unforgettable songs as "Me and Bobby McGee," "Piece of My Heart," "Mercedes Benz," "Cry Baby," and "Summertime," a remarkable cast, and breakout performances, *A Night with Janis Joplin*, written and directed by **Randy Johnson**, is a musical journey celebrating Janis and her biggest musical influences—icons like **Aretha Franklin, Etta James, Odetta, Nina Simone, and Bessie Smith**, who inspired one of rock 'n' roll's greatest legends.

ARTWORK BY ADAM LARSON

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 *A Christmas Carol* is an indispensable part of your annual solstice celebration, we're thrilled and honored to have you with us.

This version of Dickens's beautiful story, which Paul Walsh and I created eleven seasons ago, grew out of the very depths of A.C.T.'s being. We are, uniquely, 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, and because we are blessed with our truly 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 an extraordinary range of artists of all ages, collaborating on this exquisite tale of redemption and transformation.

This year, our *Carol* is, as always, 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, Nick Gabriel, Cindy Goldfield, and many more. It also features 29 children from our YC and the entire M.F.A. Program class of 2017. This is an incredible gift: a chance 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 of all ages. So from our family to yours, welcome! By supporting *A Christmas Carol*, you are also supporting our scholarship fund for young people who want to make theater part of their lives, and for that we are deeply grateful.

Paul Walsh 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. Now more than ever, the themes of Dickens's story of greed and renewal resonate, as we continue to 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 proved 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 for young people throughout the Bay Area, and student matinees of *A Christmas Carol* are often the first experience that Bay Area children have of live theater. In the 24 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 imagine.

We hope you feel that you've given yourselves a gift by being here, and we wish you a fulfilling and empathetic year ahead. This coming year is a particularly exciting one for us, as 2017 will mark exactly 50 years of A.C.T. We hope you will return this winter and spring to experience the artists and artistry of A.C.T.'s extraordinary 2016-17 season, both here at The Geary and at The Strand, where great adventures await you.

With best wishes,



Carey Perloff
Artistic Director



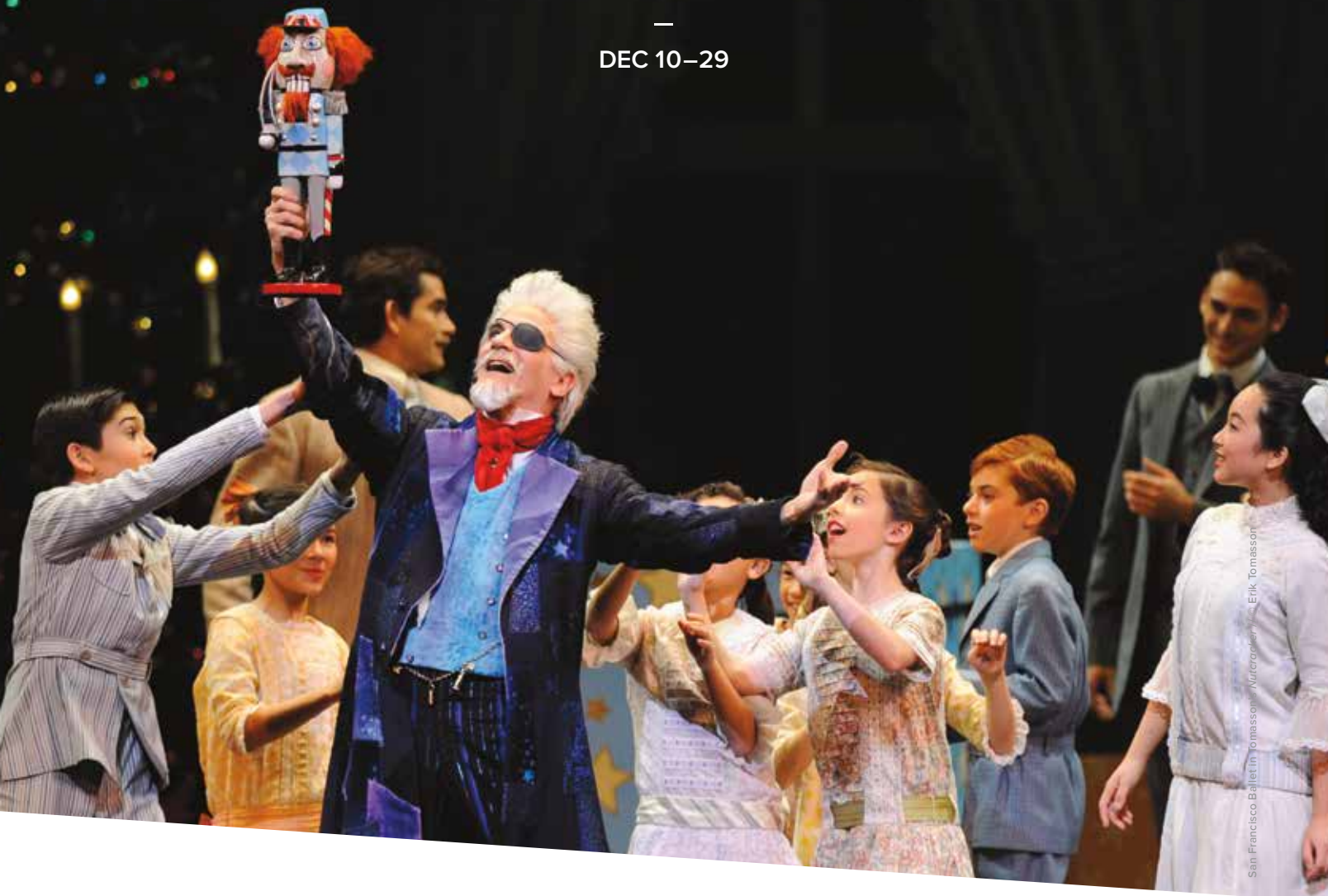
SAN FRANCISCO BALLET

NUTCRACKER

HELGI TOMASSON • ARTISTIC DIRECTOR

A UNIQUELY SAN FRANCISCO NUTCRACKER

DEC 10–29



San Francisco Ballet in Tomasson's Nutcracker. Photo: Erik Tomasson

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A.C.T.

CAREY PERLOFF, Artistic Director
PETER PASTREICH, Interim Executive Director

PRESENTS

A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

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

BY **CHARLES DICKENS**
ADAPTED BY **CAREY PERLOFF AND PAUL WALSH**
MUSIC BY **KARL LUNDEBERG**
DIRECTED BY **DOMENIQUE LOZANO**
BASED ON THE
ORIGINAL DIRECTION BY **CAREY PERLOFF**
CHOREOGRAPHY BY **VAL CANIPAROLI**
MUSIC DIRECTION BY **DANIEL FEYER**
SCENIC DESIGNER **JOHN ARNONE**
COSTUME DESIGNER **BEAVER BAUER**
LIGHTING DESIGNER **NANCY SCHERTLER**
SOUND DESIGNER **JAKE RODRIGUEZ**
DANCE RÉPÉTITEUR **NANCY DICKSON**
DRAMATURG **MICHAEL PALLER**
CASTING **JANET FOSTER, CSA**
ASSISTANT DIRECTOR **JESSICA KATZ**

CAST

ACT I

SCROOGE'S OFFICE

EBENEZER SCROOGE **JAMES CARPENTER**
ANTHONY FUSCO
(MATINEE: NOV. 26, 27 & 30;
DEC. 3, 4, 11, 17, 18, 21 & 23
EVENING: DEC. 7, 9, 10, 13,
15 & 22)
BOB CRATCHIT **NICK GABRIEL**
FRED **ALBERT RUBIO**

CHARITABLES **CINDY GOLDFIELD**
HOWARD SWAIN
TINY TIM CRATCHIT **RUTH KEITH**

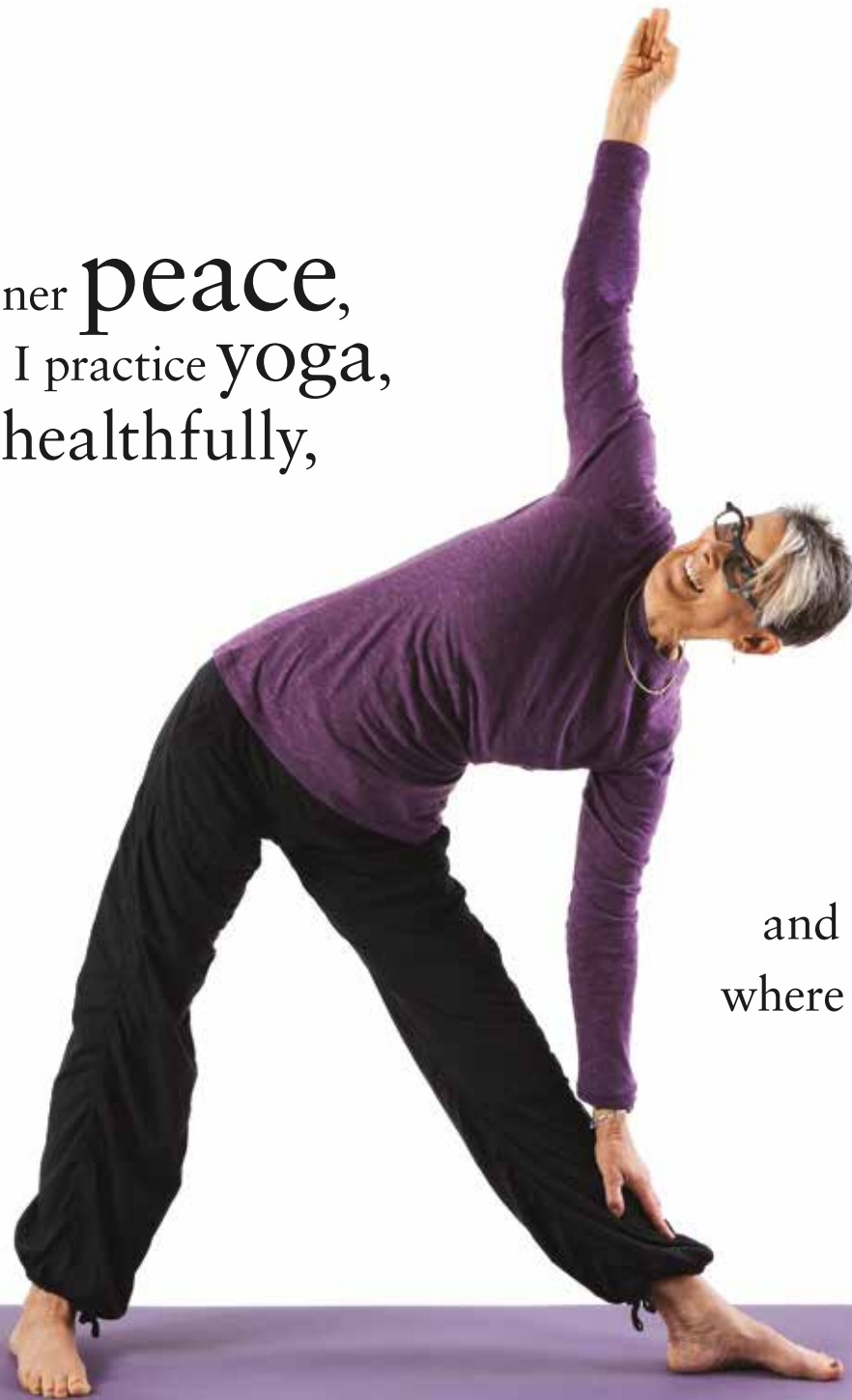
SCROOGE'S HOME
MRS. DILBER **SHARON LOCKWOOD**
GHOST OF JACOB MARLEY **KEN RUTA**

CHRISTMAS PAST
GHOST OF CHRISTMAS PAST **EMILY BROWN**
DAVEY **ORION KOLODNY**
EDWARD **JOSHUA LIAM VON HOLDER**
BOY DICK **OXFORD LEWIS**
BOY SCROOGE **DYLAN PALMER**
LITTLE FAN **ELLIE LAUTER**

FEZZIWIG'S WAREHOUSE
MR. FEZZIWIG **COLIN THOMSON**
MRS. FEZZIWIG **SHARON LOCKWOOD**
BELLE **DIANA GONZALEZ-MORETT**
YOUNG SCROOGE **ALAN LITTLEHALES**
DICK WILKINS **PATRICK ANDREW JONES**
ERMENGARDE **ALEXA ERBACH**
JIM **ALBERT RUBIO**
GILES THE FIDDLER **THOMI GREEN**
FELICITY **AKILAH A. WALKER**
ALAN **HOWARD SWAIN**
RUTH **CINDY GOLDFIELD**

For inner **peace**,
I practice **yoga**,
eat **healthfully**,

and **love**
where I live.



As a yoga instructor, Marilyn has always embraced a Northern California lifestyle. So she brought her yoga class on campus, along with her passion for fresh, healthful food to the table. What else adds to her inner peace? The central location, Life Care, and freedom from mundane chores. Looking for some inner peace of your own? To find out how and learn more about retirement living, call Alison at (415) 351-7900.



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SAN FRANCISCO

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sequoias-sf.org

1400 Geary Boulevard



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A.C.T.

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

CAST (CONTINUED)

CHILDREN OF ALAN AND RUTH **MATTEA FOUNTAIN**
 CHRISTOPHE MITCHELL
 PILAR RIVAS

BURT **STEPHEN WATTRUS**

DOROTHY **NAREA KANG**

ALFRED **KABIR MCNEELY**

RORY WILKINS **CHRISTOPHE MITCHELL**

SARAH WILKINS **PILAR RIVAS**

PRECIOUS WILKINS **MATTEA FOUNTAIN**

ACT II

CHRISTMAS PRESENT

GHOST OF CHRISTMAS PRESENT **CATHERINE CASTELLANOS**

PRODUCE SELLERS **CINDY GOLDFIELD**
 NAREA KANG

SPANISH ONIONS **KANA GEHRMAN**
 EVELYN ONGPIN

TURKISH FIGS **ALEXANDRA VAN DE POEL**
 ALEJANDRA ZAVALA

FRENCH PLUMS **SKYLAR GOLDBERG**
 GEMMA STRAUSS

FRED'S PARTY

FRED **ALBERT RUBIO**

MARY **AKILAH A. WALKER**

THOMAS **STEPHEN WATTRUS**

BETH **JULIE ADAMO**

TOPPER **THOMI GREEN**

ANNABELLE **ALEXA ERBACH**

CRATCHIT HOME

ANNE CRATCHIT **DELIA MACDOUGALL**

PETER CRATCHIT **SAMUEL SUTTON**

BELINDA CRATCHIT **TATIANA VON BOTHMER**

NED CRATCHIT **MAXIMILIAN WIX**

SALLY CRATCHIT **CASSIDY HURABIELL TRADER**

MARTHA CRATCHIT **ELLA RAMRAYKA ROGERS**

BOB CRATCHIT **NICK GABRIEL**

TINY TIM CRATCHIT **RUTH KEITH**

CHRISTMAS PRESENT TRAVELS

CAROLERS **HELENA CHUANG**
 DIANA GONZALEZ-MORETT
 NAREA KANG
 JOSHUA LIAM VON HOLDER

THE PUB **CHARLES GIBSON**
 PATRICK ANDREW JONES
 ALAN LITTLEHALES
 COLIN THOMSON

THE MINER FAMILY **JULIE ADAMO**
 THOMI GREEN
 ROWAN F. HAMILTON
 ORION KOLODNY
 NOEMY RODRIGUEZ

SEA CAPTAIN AND CABIN BOY **HOWARD SWAIN**
 OXFORD LEWIS

BEGGAR CHILD **BESS BLACKBURN**

FRUIT SELLERS **ELLIE LAUTER**
 CHRISTOPHE MITCHELL
 PILAR RIVAS

CHRISTMAS FUTURE

GANG MEMBERS **BESS BLACKBURN**
 ALEXA ERBACH
 MATTEA FOUNTAIN
 ELINOR KRY
 KABIR MCNEELY
 DYLAN PALMER
 STEPHEN WATTRUS

IGNORANCE **WILLIAM LIPTON**

WANT **ISABEL FOLKERS**

GHOST OF CHRISTMAS FUTURE **CHARLES GIBSON**
 CINDY GOLDFIELD
 THOMI GREEN
 ALBERT RUBIO
 HOWARD SWAIN

BUSINESSMEN **PATRICK ANDREW JONES**
 ALAN LITTLEHALES
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MRS. FILCHER **NAREA KANG**

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ABOUT THE PLAY

50
YEARS



PHOTO BY LARRY MERKEL

***A CHRISTMAS CAROL,* PAST AND PRESENT**

**THE EVOLUTION OF THE
HOLIDAY CLASSIC AT A.C.T.**

BY MICHAEL PALLER

Seeing Charles Dickens's *A Christmas Carol* onstage has become such a holiday staple that it may be difficult to imagine this time of year without it. But the modern tradition of this classic tale on the stage actually begins in the mid-1970s, when regional theaters around the country discovered that audiences wanted a Christmas story at Christmastime. Adaptations of Dickens's novella quickly appeared, starting with the Guthrie Theater (1974) and Actors Theater of Louisville (1976). Following suit, A.C.T. Artistic Director William Ball asked Company Director Laird Williamson to look at the handful of existing adaptations and choose one to direct for the 1976-77 season, but Williamson was dissatisfied with what he read. He found them all sentimental and clichéd. They were "sugar-coated Dickens," he said. "Tiny Tim is not the leading character. Scrooge is the real story."

Williamson was drawn to the original tale's psychological and social realism, to its "comment on poverty and the inequality of the classes." He suggested that he and Dennis Powers, the company's literary jack-of-all-trades, create their own version. Ball agreed. Determined not to produce an animated Christmas card, Powers and Williamson created an adaptation that adhered to the story's dark side, its brutal, painful realities.



Clockwise from far left:

William Paterson as Scrooge; Adilah Barnes with members of the Young Conservatory, 1989; and Stefanée Martin as Belle, 2014.

Perloff thinking. *Carol* had more than served its purpose since 1976. Almost every year since, many Bay Area children had their first theater experience watching Paterson, Walker, Birk, or Ruta awake on Christmas morning a changed man. Although Perloff wanted *Carol* to continue serving that purpose, she had additional aspirations for the show. She wanted it to provide roles for all the actors in the Master of Fine Arts Program, who earn their Actors' Equity Association union card in their third year. She also wanted to offer a Geary performance opportunity for members of the Young Conservatory.

Perloff went in search of an existing *Carol* that told the story effectively while accommodating a full class of young actors. But, like Williamson 28 years earlier, she failed to find one, so she wrote a new adaptation in collaboration with dramaturg Paul Walsh. The process started with Dickens's original text; Perloff read the novella aloud to her own children, and then, with the sound of the language in her ears, set about the new adaptation. This intergenerational version, alive with the energy of so many M.F.A. and YC actors, turned out to be exactly what Ball had dreamt of when he established A.C.T.: veteran actors instructing, mostly by example, the M.F.A. Program students, who in turn mentored the members of the YC, each generation learning from the more experienced ones.

Just as Williamson and Powers emphasized the darker nature of the story's world in reaction to the sugary treatment of other adaptations, Perloff's own tastes dictated significant elements of the new version. She was struck by what she saw as Dickens's conviction that imagination can trigger empathy: Scrooge's change of heart from an alienated miser into a caring person occurred because he was willing to believe in three ghosts (the last thing one would expect from a character like Scrooge). This, she believed, was an emphatic endorsement of the power of art.

John Arnone's sets—alternating realistic windows and Victorian furniture with exteriors of houses in shimmering watercolors, as if seen reflected in the Thames—lent the production a powerful sense of forward movement, and Beaver Bauer's bold, bright costumes struck a playful note. The script, composed of two acts of roughly 45 minutes each, is more attuned to contemporary attention spans and, mindful of the many children in the audience, includes an intermission, which the previous version did not.

The new production quickly became an audience favorite; for several years, virtually every performance has sold out. Indeed, both productions have been adored by Bay Area theatergoers—over the last four decades, more than a million people, young and old, have seen *A Christmas Carol* at A.C.T.

"Unless there's a full articulation of the painful aspects," Powers said, "the conversion of Scrooge has no meaning."

The set that Williamson and designer Robert Blackman devised for *Carol* provided a metaphor for Scrooge's move from darkness into light: a tower of safes, money boxes, ledgers, cases, and cupboards, representing the coffins in which Scrooge has buried his feelings. As he regains the feelings that he has locked up, the objects on the tower fall away. All that is left on Christmas morning is a bare framework on which Scrooge can erect a new life based on love and warmth.

For years, the production provided a vehicle for actors William Paterson and Sydney Walker, who alternated as Scrooge, with later appearances in the role by Ken Ruta and Raye Birk. In 1976, Cyril Magnin, the company's presiding financial angel and principal cheerleader, predicted the play would be "another *Nutcracker*"—and so it was, returning almost every year.

By 2004, A.C.T.'s *A Christmas Carol* was 28 years old, and the sets were showing their age. A significant investment would be required to refurbish them, which got Artistic Director Carey



The cast of A.C.T.'s 2014 production of *A Christmas Carol*.

HOME FOR THE HOLIDAYS

CELEBRATING THE A.C.T. FAMILY WITH A CHRISTMAS CAROL

BY ELSPETH SWEATMAN

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

This particular adaptation of the seasonal classic—developed by A.C.T. Artistic Director Carey Perloff and Dramaturg Paul Walsh in 2005—is specifically crafted to showcase this variety of experience. It has roles for actors from an elementary school student to an A.C.T. veteran like Ken Ruta, who was part of A.C.T.'s original acting company in 1967.

To make the familial bonds as strong as possible, the YC and M.F.A. Program actors spend a week working together before

rehearsals for *A Christmas Carol* start. During this time, each YC actor is paired with an M.F.A. Program actor who guides them through the ins and outs of a professional rehearsal room, the excitement of backstage, and the bright lights of The Geary Theater. “The M.F.A. Program actors have taught me to always pay attention to everything onstage, to accept your notes and put them into your work as fast as you can, and to get along with your cast mates,” says YC actor Mattea Fountain, who plays Precious Wilkins in this year’s production.

The YC actors learn from the professionals too: “These professional actors gave me courage and strength and opened my eyes to new experiences,” says YC actor Samuel Sutton, who returns to A.C.T. for his fourth production of *A Christmas Carol*. “They have taught me techniques and skills that have made me a better actor. These are things I will take with me for the rest of my career.”

A Christmas Carol is also an invaluable opportunity for the third-year M.F.A. Program actors, who are nearing the completion of their course of study and preparing to step into the acting world as professionals. “Working with actors who have been in the business for years was absolutely wonderful. Having my mentors right there for me if I needed them was one of my

favorite things about being on the mainstage in my third year,” says M.F.A. Program alumna Lauren Hart, who played the Ghost of Christmas Past in last year’s production.

And for the professionals, many of whom have appeared in *A Christmas Carol* for several seasons, the new cohort of YC and M.F.A. Program actors breathes new life into this timeless tale. For each season’s production, all of the actors, from stage veterans to beginners, share secret handshakes and create small skits together. Fountain says, “The experience of *A Christmas Carol* is more fun because the professionals remind us that we’re all here for the same purpose. Child or adult actor, we’re all equals. We all have to work together. I think that camaraderie really shows when we’re onstage.”



PHOTO BY KEVIN BERNE

Above: Lauren Hart as the Ghost of Christmas Past.
Right: Ken Ruta as the Ghost of Jacob Marley.

The Power of *A Christmas Carol*: Ken Ruta

The first play that actor Ken Ruta saw when he was a child was *A Christmas Carol*. He had heard it performed on the radio for years, with the iconic Lionel Barrymore playing Scrooge, and was anxious to see it onstage. When he finally did, he was enthralled.

After being a part of A.C.T.’s first acting company in 1967, Ruta returned to The Geary in 1989 to play the curmudgeonly Scrooge himself. “Edward Hastings [A.C.T. artistic director, 1986–92] asked me to play Scrooge in the adaptation by Dennis Powers and Laird Williamson,” he says. “I remember sitting on my bed and preparing to sign my contract when the building began to shake. All the books fell off the shelves. It was the Loma Prieta earthquake. I wondered if that was a sign!” If it was, it was a good one: Ruta played Scrooge until 1991.

In 2005, Ruta participated in the workshops for the new adaptation of *A Christmas Carol* by Artistic Director Carey Perloff and Dramaturg Paul Walsh. This time, Ruta played Scrooge’s deceased business partner, Jacob Marley, the role he continues to play today.

One of the things that brings Ruta back year after year is the Young Conservatory actors. “I have quite a collection of sketches of me done by the students, which is a great honor. It’s so wonderful to see those children growing up and developing as actors and human beings,” he says, placing his hands over his heart. “It is truly amazing. That’s the power of *A Christmas Carol*.”



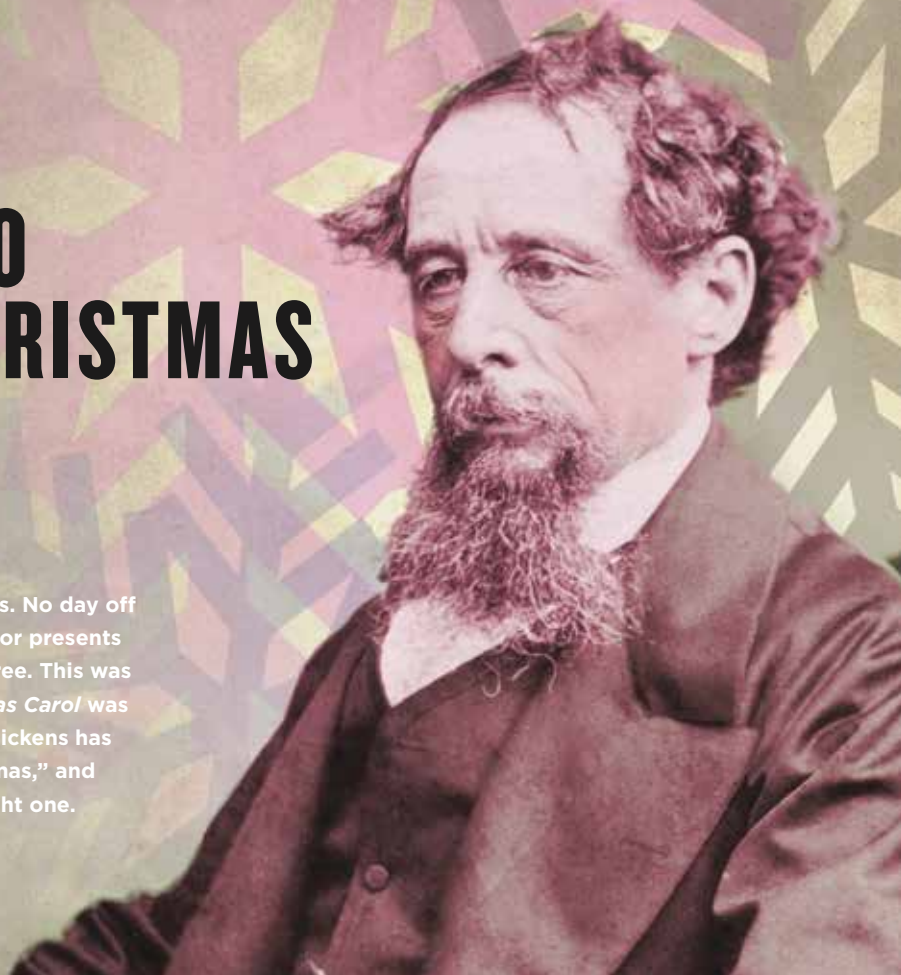
PHOTO BY KEVIN BERNE

THE MAN WHO INVENTED CHRISTMAS

DICKENS'S EFFECT ON THE HOLIDAY SEASON

BY MICHAEL PALLER

Imagine a Christmas without carols or cards. No day off to spend with the family. No festive dinner or presents under the tree on Christmas morning. No tree. This was Christmas in most places before *A Christmas Carol* was published on December 19, 1843. Charles Dickens has been called “the man who invented Christmas,” and while that’s an exaggeration, it’s only a slight one. He didn’t invent the modern holiday by himself, but for many people, his vision of Christmas *is* Christmas.



CHARLES DICKENS, CIRCA 1860S. HERITAGE AUCTION GALLERY

In Elizabethan days, Christmas was a raucous affair, reminiscent of the frenzied pagan rituals celebrating the winter solstice from which it emerged. But the growing population of dour Puritans was appalled by the uncontrolled public drinking and lewd behavior. After seizing power in 1642, they attacked Christmas as nothing less than a pagan assault on Christ and banned it. They also outlawed another roguish activity—the theater—and tore down most of the existing playhouses (including Shakespeare’s Globe). Christmas and the theater disappeared in England altogether, and neither returned until the Stuart kings restored them in 1660.

By the time Dickens wrote *A Christmas Carol*, the holiday had fallen into a bad way. Christmas was grim in England’s cities during the Industrial Revolution. Factories and businesses were open on December 25, and there was no day off for employees like Bob Cratchit. Still, while Christmas wasn’t much celebrated in London or other large cities, some of the old customs were observed in rural villages, with games, carols, and dances. Garlands of evergreens and sprigs of mistletoe were hung in manor houses, and the gentry retained the ancient traditions

of opening their homes to their less well-off neighbors and distributing food and drink to the poor. As a child, Dickens heard of these customs from his father, whose parents were servants at a country estate in northwest England.

Dickens also read about Christmas customs as described by Washington Irving, one of his favorite authors, who published a collection of tales and essays in 1820 called *The Sketch Book of Geoffrey Crayon, Gentleman*. In addition to “Rip Van Winkle” and “The Legend of Sleepy Hollow,” the book contained three chapters devoted to Christmas at a British country estate called Bracebridge Hall. The place was fictional, but the accounts of Christmas celebrations were based on what Irving had seen and heard during his years in Europe—sumptuous dinners, the blazing Yule log, dances, games, and songs.

Dickens, then, had several sources of inspiration for a Christmas that neither he nor thousands of others had ever really experienced. This kind of Christmas matched his own temperament and needs, which were forged in a childhood of want and uncertainty.



From top:

“The Prize Turkey,” “A Retrospect,” “The Spirit of Christmas Present.” All from Dickens’s *A Christmas Carol*, illustrated by Soy Eyttinge. Boston: Ticknor and Fields, 1869. Courtesy the British Library.

When Dickens was 12, his father was declared bankrupt. He and the entire family—except for Charles—were imprisoned for debt. The boy, suddenly alone in the world, was removed from school and put to work. It was the formative experience of his life. It’s not surprising, then, that in a series of pieces beginning in 1835 with an essay called “Christmas Festivities,” Dickens depicted a holiday centered on families, with children who were loved and surrounded by good cheer. Dickens eventually produced five short books and numerous articles on Christmas themes. But *A Christmas Carol* (1843) has always been the most popular, and the most successful in setting out what he came to call his “*Carol* philosophy,” which was an earthly one, concerned with the welfare of all in the here and now.



Dickens’s image of Christmas as a time that encouraged generosity struck an immediate chord with his readers, even if they’d never sung carols, kissed beneath mistletoe, or spent the holiday with their family. English poet Thomas Hood wrote in his review of *A Christmas Carol*, “If Christmas with its ancient and hospitable customs, its social and charitable observances, were in danger of decay, this is the book that would give them a new lease.” It did.

“Scrooge” entered the vocabulary to describe a miserly man, and by the end of 1844, at least 12 unauthorized theatrical adaptations had appeared in London. At the same time, other Christmas traditions emerged, and, together with *A Christmas Carol*, they created Christmas as we know it. In 1822, New York writer Clement Clarke Moore wrote “A Visit from St. Nicholas” (also known as “’Twas the Night before Christmas”), which was largely responsible for creating the image of a Santa Claus who delivers gifts to children via a reindeer-drawn sleigh. In 1841, Prince Albert, the German consort of Queen Victoria, brought a Christmas tree to Windsor Castle. A tradition from his homeland, it was decorated with hand-blown glass ornaments, candles, fruit, and gingerbread. By the end of the decade, Christmas trees had become ubiquitous.



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

WHO'S WHO IN A CHRISTMAS CAROL



JULIE ADAMO**

is in her third year of the A.C.T. Master of Fine Arts Program. She was most recently seen on the Geary stage in Tom Stoppard's

The Hard Problem. Previous M.F.A. Program productions include *Cardenio* (Susan), *Macbeth* (Malcolm), *The Belle's Stratagem* (Miss Ogle/Kitty Willis), and *The Skin of Our Teeth* (Mrs. Antrobus). Her regional credits include *Carly in reasons to be pretty* with the Workshop Theater Group. Adamo holds a BS in theater performance from the University of Evansville and is the recipient of the Bert and Le Anne Steinberg Leadership Award.



BESS BLACKBURN†

joined the A.C.T. Young Conservatory in March and makes her A.C.T. debut with *A Christmas Carol*. A seventh-

grade student at Head-Royce School, she developed a love of singing and performing in youth conservatory productions with Berkeley Playhouse and Theatre Aspen. When she is not acting, she enjoys ice-skating, cross-country, reading, and obsessing over *Hamilton*.



EMILY BROWN**

is an actor, singer, and theater maker in her third year of the A.C.T. Master of Fine Arts Program. After earning her BA in theater from

Smith College, Brown spent two years with The Bats, the award-winning resident company at The Flea Theater in New York. During her time at A.C.T., Brown has appeared in readings with

the Bay Area Playwrights Festival and Symmetry Theatre Company. She performed her original show, *Girlhood*, with FaultLine Theater in San Francisco, where she also directed *BedPlay* in its West Coast premiere. Roles at A.C.T. include Columbia in *The Rocky Horror Show*, Giacinta in *Crazy for the Country*, and Grumio in *The Taming of the Shrew*. Last summer, Brown joined an ensemble of graduate actors from around the country for A Guthrie Experience for Actors in Training, a selective summer training program at the Guthrie Theater in Minneapolis. Other theaters at which she has performed include Berkshire Theatre Group, the Forestburgh Playhouse, the American Shakespeare Center, and the Texas Shakespeare Festival.



JAMES CARPENTER*

returns to A.C.T. for his eleventh year as Scrooge. A San Francisco Bay Area resident for 33 years, he is

an associate artist with California Shakespeare Theater and a former associate artist with Berkeley Repertory Theatre for 13 years. Other A.C.T. credits include *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Cat on a Hot Tin Roof*, *A Doll's House*, and *Glengarry Glen Ross*. Other credits include work at San Jose Repertory Theatre, Aurora Theatre Company, Magic Theatre, Marin Theatre Company, Shotgun Players, The Old Globe, the Oregon Shakespeare Festival, Yale Repertory Theatre, Santa Cruz Shakespeare, the 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*

appeared with A.C.T. last season as the Church Lady in *Between Riverside and Crazy*, for which she received

recognition from San Francisco Bay Area Theatre Critics Circle and Theatre Bay Area. She was in the 2016 Oregon Shakespeare Festival (OSF) company, where she appeared in *Richard II* and the premiere of Lisa Loomer's *Roe*, with which she will travel to Arena Stage (in Washington, DC) and Berkeley Repertory Theatre this season. She has been an associate artist with California Shakespeare Theater for 15 years, last appearing in *The Tempest* as Prospero in Cal Shakes's community tour production. For 16 years, she has been a company member with the San Francisco-based theater Campo Santo, collaborating on and performing in numerous premieres by critically acclaimed writers and artists. Her Bay Area credits include work at Magic Theatre, Shotgun Players, and San Jose Repertory Theatre. Her regional appearances include work with OSF, Yale Repertory Theatre, Arena Stage, The Lensic, Cherry Lane Theatre, The Ground Floor at Berkeley Rep, 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 2017 and an Equity Professional Theater Intern

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



HELENA CHUANG⁺ is a young singer and actress who attends Herbert Hoover Middle School in San Francisco and sings in its advanced choir, as well as the San Francisco All City Middle School Choir. She has appeared in numerous school musicals, starring as Cinderella in *Into the Woods*, Ms. Hannigan in *Annie*, and more. Chuang is also an advanced pianist and played in Hoover's 2016 graduation ceremony.



ALEXA ERBACH** is in her third year of the A.C.T. Master of Fine Arts Program and makes her Geary stage debut with *A Christmas Carol*. She

was most recently seen onstage as Bianca in the M.F.A. Program production of *The Taming of the Shrew* at The Strand Theater. Some of her favorite roles in the M.F.A. Program have been Cynthia in *Cardenio*, the Porter in *Macbeth*, and Mrs. Racket in *The Belle's Stratagem*. Other favorite roles outside of A.C.T. include Jeannie Muldoon in *Nice Work If You Can Get It* and Diane in *The Little Dog Laughed* at the Summer Repertory Theatre Festival. Erbach is from South Carolina and is a graduate of the University of South Carolina Honors College, as well as the Professional Semester at Broadway Dance Center in New York City.



ISABEL FOLKERS⁺ has performed in *Beauty and the Beast*, *Legally Blonde Jr.*, and *Grease* at Manor Elementary School and White Hill Middle

School. Having sung in many choirs with both her school and the Marin Honor Choir, she was selected to sing with the All-State Honor Choir in 2016. Folkers studies acting in the A.C.T. Young Conservatory and voice

with Kayla Gold. She is also a competitive gymnast and a member of the trampoline team at MEGA Gymnastics.



MATTEA FOUNTAIN⁺ returns to A.C.T. for her third year in *A Christmas Carol*. She is in the sixth grade at Oakland School for the Arts, where

she studies theater. She began performing at the age of four with the Vaudevillians Stage Troupe. She has performed in the annual Purim Spiel at Oakland's Temple Sinai for the past seven years and in many stage productions at Canyon Elementary School. This past summer, she appeared off Broadway in *Changing Minds* as a part of the Children's Musical Theater Festival. She enjoys studying and performing with Piedmont Ballet Academy, singing, reading, animals, and building with LEGO



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bricks—but there are few things that she enjoys more than being part of a stage production.



ANTHONY FUSCO* was most recently seen on the Geary stage in *The Hard Problem*. An A.C.T. resident artist, he has performed in

40-plus productions here, including *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 ten shows at California Shakespeare Theater, including *You Never Can Tell*, *Much Ado about Nothing*, *Pygmalion*, *Candida*, *Arms and the Man*, and *King Lear*; *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; and *Sister Play* at Magic Theatre. He was in *The Real Thing* and *The Real Inspector Hound* on Broadway; *Cantorial*, *Cafe Crown*, *The Holy Terror*, *Man and Superman*, and *A Life in the Theatre* off Broadway; and many regional theater productions. Fusco trained at The Juilliard School and The Barrow Group School.



NICK GABRIEL* is a Sadler Award-winning graduate of the A.C.T. Master of Fine Arts Program, the director of Studio A.C.T., and a

principal actor in the resident company at A.C.T., where he has appeared in *Scorched*, *Endgame* (opposite Bill Irwin), *Arcadia*, *Napoli!*, *The Orphan of Zhao*, *Monstress*, *Once in a Lifetime*, and *Mr. Burns, a post-electric play*. Gabriel has also played principal roles in major productions at Milwaukee

Repertory Theater, the Brooklyn Lyceum, Capital Repertory Theatre, California Shakespeare Theater, The Town Hall in New York City, South Coast Repertory, Santa Cruz Shakespeare, La Jolla Playhouse, Saratoga Shakespeare Company, and the Guthrie Theater. He created the role of Warren in the West Coast premiere of *Ordinary Days*, directed by Ethan McSweeney; was a principal singer in the world premiere of *A Celebration of Leonard Bernstein*; and played the soldier in *The Soldier's Tale*, featuring Elvis Costello and Malcolm McDowell, with the San Francisco Symphony. He received his BFA in musical theater from the University of Michigan and was a Ten Chimneys Foundation Lunt-Fontanne Fellow.



KANA GEHRMAN†

is ten years old. She discovered she had a passion for singing at age three, and she started piano lessons at age four. Gehrman

has performed in eight piano recitals and competitions, frequently receiving awards of merit. She was a ballet student for a short time and has studied with the A.C.T. Young Conservatory. Gehrman is bilingual and attends school in Japan for six weeks each summer. She was the third-place winner in the 2015 Japanese Speech Contest sponsored by the Consulate General of Japan in San Francisco.



CHARLES GIBSON†

makes his A.C.T. debut with *A Christmas Carol*. He is currently in the eighth grade at the Town School for Boys. Theater

credits include amateur work at the Jewish Community Center of San Francisco, in addition to playing Dorothy in his school's performance of *The Wizard of Oz*.



SKYLAR GOLDBERG†

makes her A.C.T. debut with this year's production of *A Christmas Carol*. Goldberg is a seventh-grade

student at The Brandeis School of San Francisco. She is passionate about dance and musical theater and has performed in musicals at the Jewish Community Center of San Francisco, including *Guys and Dolls* and *Peter Pan*. She currently dances with the Dance Training Center in San Francisco, where she enjoys being part of their classical ballet program. She has danced in productions at the Herbst Theatre and San Francisco Opera. She also loves spending time at the beach, hiking, running, and biking.



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 REpertory 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); *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 enjoys the cabaret collaborations of *Goldfield & Koldewyn* with the inimitable Scumbly Koldewyn and *One Night Stand* with

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David Aaron Brown. This is Goldfield's thirteenth season appearing in *A Christmas Carol* at A.C.T.



DIANA GONZALEZ-MORETT**

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

Christmas Carol. Recent M.F.A. Program roles include Katherine in *The Taming of the Shrew*, Sarafina in *Black Orpheus: Una Historia de Amor*, Lady Macduff in *Macbeth*, and Lady Frances in *The Belle's Stratagem*. She is an alumna of A Guthrie Theater Experience for Actors in Training, where she devised and performed the play *Intersections* at the Guthrie Theater. Other professional credits include Iras in *Antony and Cleopatra* and Martha/Fred's Wife in *A Christmas Carol*, both at A Noise Within, and Lady Lovelace in *Eureka!* with Chamber Theatre Productions. Gonzalez-Morett received her BFA in acting from Marymount Manhattan College.



THOMI GREEN**

is in his third year of the A.C.T. Master of Fine Arts Program. He earned his BA in theater from Temple University. His most recent M.F.A.

Program appearance was as Baptista in William Shakespeare's *The Taming of the Shrew*, directed by Stephen Buescher. During his training at A.C.T., he's portrayed such characters as Orpheus in *Black Orpheus: Una Historia de Amor*, Saville in *The Belle's Stratagem*, and Banquo/Ross in *Macbeth*. During his second year of training, he wrote and performed a one-man show entitled *White Elephant*. Since moving to the Bay Area, he has performed in several staged readings, including *How to Catch Creation* for the A.C.T. New Strands Festival; *Father Comes Home from the Wars (Parts 1, 2 & 3)* and *runboyrun* with the A.C.T. M.F.A. Program; *Welcome to*

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— Joan Acocella, *The New Yorker* (July 27, 2015)

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Fear City with the Bay Area Playwrights Festival; and *1980 (Or Why I'm Voting for John Anderson)* with PlayGround.



ROWAN F. HAMILTON[†]

is a third-grade student at Katherine Delmar Burke School in San Francisco. She joined the A.C.T.

Young Conservatory in the summer of 2016. This is Hamilton's first year performing in *A Christmas Carol*. She loves books, music, art, math, trapeze, and singing in the choir at her church.



PATRICK ANDREW JONES^{**}

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

Christmas Carol. Jones is the recipient of the 2015 M.F.A. Program "Hit Your Stride" Award. Some of his favorite credits with the M.F.A. Program have been KJ in *The Aliens* for the A.C.T. Sky Festival, Macbeth in *Macbeth*, and Tranio in *The Taming of the Shrew*. Credits outside of the M.F.A. Program include Ferdinand in *The Tempest* and Charles Musgrove in *Persuasion* at the Livermore Shakespeare Festival.



NAREA KANG^{**}

is in her third year of the A.C.T. Master of Fine Arts Program. She was most recently seen on the Geary stage as Bo in Tom Stoppard's *The*

Hard Problem. Recent M.F.A. Program credits include Camila in *Cardenio*, Lady Macbeth in *Macbeth*, and Lady Hardy in *The Belle's Stratagem*. Kang has worked as an actor, teaching artist, and producer in Seattle and San Francisco.



RUTH KEITH[†]

makes her A.C.T. mainstage debut as Tiny Tim in *A Christmas Carol*. This is a departure from her previous roles as 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 two 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 and jazz dance at the Geary Dance Center. She is a fourth-grade student at New Traditions Elementary School in San Francisco, where she enjoys reading and math puzzles.



ORION KOLODNY[†]

makes his regional theater debut with A.C.T.'s *A Christmas Carol*. Under the tutelage of Master of Fine Arts Program

actors and fellow *Christmas Carol* cast members, he has trained for the past two years in the Young Conservatory's summer sessions. Kolodny also spent several summers at the Summer Day Camp for the performing arts at Children's Fairyland. Past acting credits include Bay Area Children's Theatre productions of *The Aristocats* (Mad Cat) and *A Year with Frog and Toad* (Mole). Last year he sang at the Freight & Salvage Coffeehouse with the Oakland Youth Chorus. Currently, Kolodny is a fourth-grade student at Frank Otis Elementary School in Alameda.



ELINOR KRY[†]

makes her Geary debut in A.C.T.'s *A Christmas Carol*. She is in her second year in the A.C.T. Young Conservatory. She also studies dance at

ODC Dance Commons and Menlo Park Academy of Dance. Previously, she performed in productions at Civic Arts Stage Company productions, and she has trained at Berkeley Repertory Theatre. Kry is a homeschooled seventh-grade student. In addition to theater, she enjoys music (listening to all genres, playing piano, and songwriting), photography, tennis, and biking all over town.



ELLIE LAUTER[†]

is a seventh-grade student at Hall Middle School in Marin. She returns to A.C.T.'s *A Christmas Carol* after performing in

the production in 2014 as a Turkish Fig. She enjoys singing with her school chorus and the Marin Girls Chorus. She recently appeared as Shprintze in *Fiddler on the Roof* with Stapleton School of the Performing Arts and as the Cowardly Lion in *The Wizard of Oz* with Katia & Company. Lauter has participated for many years in the musical theater summer camp at the Jewish Community Center of San Francisco, most recently starring as Wendy in its production of *Peter Pan*. Lauter has attended classes in the A.C.T. Young Conservatory and trained with the San Francisco Youth Ballet Academy for six years. When Lauter isn't performing onstage, she loves teaching her four-year-old sister, Abbie, the lyrics to their favorite Broadway shows.



OXFORD LEWIS[†]

joined the Young Conservatory in the spring of 2014. He made his A.C.T. debut in *A Christmas Carol* that same year and

returns for this year's production. Lewis has also studied with the Bay Area Children's Theatre Youth Education Program since 2011, most recently playing the role of John Darling in their production of *Peter Pan*. He is in the

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^{**}Member of the A.C.T. Master of Fine Arts Program Class of 2017 and an Equity Professional Theater Intern

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

fifth grade at Nea Community Learning Center in Alameda, where he enjoys studying the humanities, science, and technology. In addition to acting, he loves reading, art, archery, writing, rock-climbing, making videos with his friends, and using his imagination to build things. His heroes are Nikola Tesla, Albert Einstein, Trenton Lee Stewart, and Alton Brown.



WILLIAM LIPTON⁺ is an eighth-grade student at Crocker Middle School. He was most recently seen in Broadway by the Bay's *Les Misérables*

as Gavroche and *The Who's Tommy* as young Tommy, produced by "OMG, I Love That Show!" Productions in Walnut Creek. Lipton also lights up the stage as the singer and bassist for the band WJM. They have been featured on *Superkids* on SAT.1 in Germany and on *Little Big Shots* with Steve Harvey on NBC. Lipton has recently returned to the studio to start work on the band's third original EP. When Lipton is not performing, he enjoys running, playing guitar with his school jazz band, and spending time with his family and friends.



ALAN LITTLEHAILES^{}** is a third-year actor in the A.C.T. Master of Fine Arts Program and will graduate in the spring of 2017. Recent M.F.A.

Program credits include Lucentio in *The Taming of the Shrew* and Brad Majors in *The Rocky Horror Show*, both at The Strand Theater, as well as Evan in *The Aliens* (A.C.T. Sky Festival) and Henry in *The Skin of Our Teeth*. Littlehailes also played Touchstone in *As You Like It* at the Livermore Shakespeare Festival last summer. Recently, he taught acting classes for the A.C.T. Young Conservatory, and he has appeared in several readings in San Francisco with Theatre Rhinoceros. He was born and raised in Salem, Oregon,

and he received his BFA in acting from Santa Fe University of Art and Design in New Mexico.



SHARON LOCKWOOD^{*}

has appeared in many shows at A.C.T., including *Napoli!*; *Dead Metaphor*; *'Tis Pity She's a Whore*; *Hedda Gabler*; *Juno and the Paycock*; *The Cherry Orchard*; *The*

Rose Tattoo; *The Pope and the Witch*; *Saturday, Sunday and Monday*; and eleven seasons of *A Christmas Carol*. She also has a longtime association with Berkeley Repertory Theatre; there, she most recently played Emma in *It Can't Happen Here* and Sonia in *Vanya and Sonia and Masha and Spike*, for which she received a San Francisco Bay Area Theatre Critics Circle Award. Other Bay Area credits include productions at California Shakespeare Theater, Santa Cruz Shakespeare, Marin Theatre



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Company, TheatreWorks, and the San Francisco Mime Troupe. Regional credits include Houston's Alley Theatre, La Jolla Playhouse (San Diego Theatre Critics Circle Award for *Culture Clash's Zorro in Hell*), 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 Dimed*, which she performed at the Mark Taper Forum in Los Angeles under the direction of Bartlett Sher. Film and television credits include *Mrs. Doubtfire*, *Long Road Home*, and *Vonnegut Stories*. Lockwood was honored with the 2016 Ten Chimneys Foundation Lunt-Fontanne Fellowship and attended their retreat last summer in Wisconsin with master 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.



**KABIR
MCNEELY†**

is 11 years old and a sixth-grade student at San Francisco Day School, where he just started the school's first acting club.

McNeely has performed with the San Francisco Boys Chorus and the American Choral Directors Association National Honor Choir. He was also cast in a lead role in the short film *Ruth* at UC Berkeley. He has been taking acting lessons with A.C.T.'s Young Conservatory for four years. *A Christmas Carol* is McNeely's Geary debut.



**CHRISTOPHE
MITCHELL†**

is nine years old and a fourth-grade student at Bel Aire Elementary School in Tiburon. He makes his A.C.T.

debut in *A Christmas Carol*. He attended the A.C.T. Young Conservatory in the summers of 2015 and 2016. He played a cub in the 2015 Bel Aire Elementary School play, *The Lion King*, and the baby Jesus in his church's Christmas pageant. Mitchell also enjoys soccer and sailing at the San Francisco Yacht Club.



**EVELYN
ONGPIN†**

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



**DYLAN
PALMER†**

makes his A.C.T. debut with *A Christmas Carol*. He is in the sixth grade and has been singing, 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. 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 most recently 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.



PILAR RIVAS†

is a fourth-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 school dances and plays, and she made her Geary stage debut as a Turkish Fig in A.C.T.'s *A Christmas Carol* last year. Rivas also enjoys sewing, baking, and spending time with her family.



**NOEMY
RODRIGUEZ†**

is ten years old and was born in San Francisco. She is in the fifth grade at Tenderloin Community School.

Rodriguez has many passions, including photography, collage, painting, and soccer. She found acting when she was in the second grade at the Tenderloin Boys & Girls Club. The moment she walked into The Geary Theater last Christmas, she knew that she wanted to be part of *A Christmas Carol* this year. During her free time, she enjoys being

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with her family. Some activities they enjoy doing together are cooking, contests, and spending time in the park.



ELLA RAMRAYKA ROGERS[†] is a seventh-grade student at Children's Day School. Born and raised in England, she began

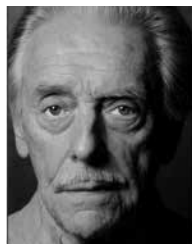
acting in after-school programs run by the London-based theater skills group Drama Queens. From 2010 to 2013, she attended ACE: Arts Creatives in Education in London, where she took London Academy of Music and Dramatic Art exam preparation classes and appeared in *Dr. Fran Kenstein's Potion*, a short film screened at Hampstead's Everyman Cinema in July 2013. Upon moving to San Francisco in 2013, Ramrayka Rogers studied theater arts at Marsh Youth Theater (FirstStage program) and appeared in *One Grain of Rice* in January 2014. She has also been a member of San Francisco Youth Theatre's MadCap Players, appearing in *The Gifts of Wali Dad* in March 2015. From 2007 to 2013, Ramrayka Rogers trained in Royal Academy of Dance-certified classical ballet at the West Hampstead School of Dance, and appeared in numerous performances, including *The Nutcracker* and *Sleeping Beauty*.



ALBERT RUBIO^{}** is in his third year of the A.C.T. Master of Fine Arts Program and makes his A.C.T. mainstage debut with *A*

Christmas Carol. Past roles include Orgon in *Tartuffe* and Smee in *Peter and the Starcatcher* at the Summer Repertory Theatre Festival; Sebastian/Sir Andrew Aguecheek (understudy) in *Twelfth Night* and Ross in *Macbeth* (apprentice/intern production) at the Great River Shakespeare Festival; Demetrius in *A Midsummer Night's Dream*, Orpheus in *Eurydice*, and Pastor

Phineas Wingfield in *Anatomy of Gray* at the University of Evansville; and Hortensio/Litio in *The Taming of the Shrew*, Leonardo in *Crazy for the Country*, Apollo in *Black Orpheus: Una Historia de Amor*, Villers/Silvertongue in *The Belle's Stratagem*, and Macbeth/Witch in *Macbeth*, all for the A.C.T. M.F.A. Program. Rubio has a BFA in theater performance from the University of Evansville.



KEN RUTA^{*} played Scrooge in A.C.T.'s original adaptation of *A Christmas Carol* (1989-91), and in this production, he returns to the role

(Marley) he created in Carey Perloff and Paul Walsh's 2005 adaptation. Since A.C.T. made its 1967 debut at The Geary Theater, Ruta has been part of more than 60 A.C.T. productions. A founding member of the Cincinnati Playhouse in the Park and Minneapolis's Guthrie Theater (more than 40 productions as actor/director/associate artistic director), he has worked with most of this country's leading resident theaters. He is an associate artist of San Diego's Old Globe and has enjoyed a quarter-century association with Arizona Theatre Company. He has appeared in all kinds of media and in the Broadway productions of *Inherit the Wind*, *Ross*, *Separate Tables*, *Duel of Angels*, *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 has recently included A.C.T.'s *Arcadia*; Yale Repertory Theatre's *A Streetcar Named Desire*; the North Coast Repertory Theatre's *King Lear*, *No Man's Land*, *Heroes*, and *A Song at Twilight*; San Jose Repertory Theatre's *The Dresser*; and his debut with the San Francisco Symphony in Béla Bartók's *Bluebeard's Castle*. Ruta celebrated The Strand's opening with a Shakespearean performance on May 16, 2015. He made his Theatre Rhinoceros debut this past summer in *The Bat*.

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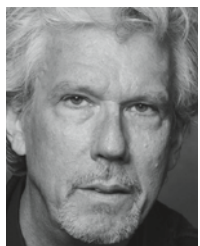
GEMMA STRAUSS⁺ is 13 years old. She joined the A.C.T. Young Conservatory in 2014 and makes her A.C.T. debut with *A Christmas Carol*.

Strauss is a seventh-grade student at Hall Middle School. She began studying dance at the age of two and took up singing and acting at the age of six. She studies tap and jazz at Happy Feet Dance School. Strauss recently appeared in Throckmorton Theatre's *Mary Poppins* (Jane), *The King and I* (Royal Child), and *42nd Street* (Dancer).



SAMUEL SUTTON⁺ is 13 years old and attends Sinaloa Middle School as an eighth-grade student. He has been attending the

A.C.T. Young Conservatory since the summer of 2012. Sutton performed in A.C.T.'s *A Christmas Carol* in 2012, 2013, and 2014. He was cast as Schroeder for the 2015 San Francisco Symphony holiday production of *A Charlie Brown Christmas*. Sutton has performed with various local Marin theater groups since he was four years old. These theater groups include Broadway Bound Kids and Marilyn Izdebski Productions, where he played the role of Michael in *Peter Pan*. He has also appeared in ensemble roles in productions of *The Sound of Music*, *Annie*, *Gypsy*, and *The Wizard of Oz*. Sutton also enjoys dance and studies ballet, tap, hip-hop, and jazz. He hopes to be a screenwriter someday and act in his own movie.



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



COLIN THOMSON^{*} appeared at A.C.T. in *1776*, directed by Frank Galati. He also appeared in *Happy End* and contributed to the cast recording

of the production, which was also the musical's first English-language recording. Twenty years ago, he earned his Actors' Equity card understudying A.C.T.'s production of *Shlemiel the First*. Thomson recently performed at TheatreWorks in staged readings of *Something Wicked This Way Comes* by Neil Bartram and Brian Hill. He has performed at Center REPeritory Company in *Born Yesterday*, *Anything Goes*, *Mirandolina*, *Mistress of a Tuscan Inn*, *Deathtrap*, *Sweet Charity*, *Lucky Stiff*, *All in the Timing*, and *The Voice of the Prairie*. Film and television work includes *Blue Jasmine* and NBC's *Trauma*. Thomson has performed with San Jose Repertory Theatre, San Jose Stage

Company, Santa Cruz Shakespeare, the San Francisco Shakespeare Festival, PCPA Theaterfest, and American Musical Theatre of San Jose. Career favorites include *Dirty Blonde* with Portland Center Stage, *Company* with Marin Theatre Company, *All My Sons* with TheatreWorks, Center REP's *All Shook Up*, and PCPA's *Yours, Anne*.



CASSIDY HURABIELL TRADER⁺ returns to A.C.T. for a second season of *A Christmas Carol*. She has also played Emmy (as a voice-

over) in A.C.T.'s 2013 Master of Fine Arts Program production of *A Doll's House*. She has been acting with the Young Conservatory since 2012 and has been performing onstage as an actor, singer, or ballerina since 2009. Hurabiell Trader is a sixth-grade student at The Hamlin School, where she plays the flute and is active in the drama program and the Gold Chorus. She has a passion for animals, volunteering, and comedy. She loves reading, writing, science, social studies, and coding. Hurabiell Trader is a global traveler who has explored six continents.



ALEXANDRA VAN DE POEL⁺ is making her second *Christmas Carol* appearance this season. Some of her favorite pastimes are singing,

dancing, and acting. She nurtures this passion by acting in productions at Town Hall Theatre Company and Lamorinda Theatre Academy, participating in Contra Costa Children's Chorus, and performing with the dance troupe Team Pink. Van De Poel was a solo singing finalist in Lamorinda Idol in 2015 and 2016. She appeared as Young Cosette in Campolindo High School's production of *Les Misérables*.

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

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^{*}Member of the A.C.T. Young Conservatory

**TATIANA VON BOTHMER⁺**

returns to the Geary stage, where she played the role of Little Fan in *A Christmas Carol* in 2015. She has been a

member of A.C.T.'s Young Conservatory for three years, and, for four years, was a member of San Francisco Ballet, where she performed in *The Nutcracker*. She is a sixth-grade student at The Hamlin School, where she has been the lead in a number of plays, including *Colline* in San Francisco Opera's *Opera à la Carte* production of *La Bohème*. She has been in Hamlin's theater program for four years, and in 2016, she attended Hamlin's Shakespeare camp in Ashland, as well as Young Actors' Theatre Camp. She takes singing lessons and has been in Hamlin's chorus for three years. She also studies dance and has played piano for six years, competing at The United States Open Music Competition in 2015 and 2016.

**JOSHUA LIAM VON HOLDER⁺**

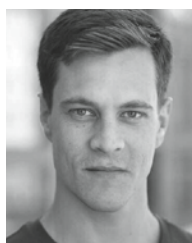
first stepped onstage as a kindergartner at Canyon Elementary School, where he now attends sixth grade. In addition

to performing twice a year in school plays, von Holder attended summer conservatories with A.C.T. and California Shakespeare Theater, performed in the Children's Fairyland production of *Ozma of Oz*, has sung with the California Revels Children's Chorus for three years, and understudied for the son of Macduff in Berkeley Repertory Theatre's *Macbeth*. When he is not acting, von Holder loves to mountain bike and climb trees, as well as work, hike, and play in the great outdoors. His most recent achievement is learning to unicycle.

**AKILAH A. WALKER^{**}**

is in her third and final year of the A.C.T. Master of Fine Arts Program. She has been seen in the New Strands

Festival at A.C.T., performing in Christina Anderson's *How to Catch Creation* and Lachlan Philpott's *promiscuous/cities*. Other Bay Area credits include workshops at The Ground Floor at Berkeley Repertory Theatre, the annual Bay Area Playwrights Festival, and Brava Theater Center (Robert O'Hara's *Bootycandy*). Select M.F.A. Program productions include *The Belle's Stratagem*, *Macbeth*, *The Taming of the Shrew*, and *The Skin of Our Teeth*. New York theater credits include shows at The Flea Theater, Powerhouse Theater's Reading Festival (through New York Stage and Film and Vassar College), and the Classical Theater of Harlem's Uptown Shakespeare in the Park (*A Midsummer Night's Dream*).

**STEPHEN WATTRUS^{**}**

is in his third year of the A.C.T. Master of Fine Arts Program. M.F.A. Program credits include Petruchio in *The Taming of the*

Shrew, Alfred in *Cardenio*, Jasper in *The Aliens* (A.C.T. Sky Festival 2016), Macbeth/Lennox in *Macbeth*, Doricourt in *The Belle's Stratagem*, Paola in *Crazy for the Country*, Gianni in *A Town by the Sea* (A.C.T. Sky Festival 2015), and Doc in *Confessional*. Credits at the Williamstown Theatre Festival include Thomas in *The Model American*, John in *The First Immigrant*, and Athel/Hennie in *Utopia, MN*. He also played multiple characters in *Missed Connections* at the Hollywood Fringe Festival. Wattrus was the recipient of the A.C.T. M.F.A. Program Sadler Award.



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FAMILY LAW



MAXIMILIAN WIX⁺ returns for a second season of *A Christmas Carol* at A.C.T. He is a fifth-grade student at Presidio Hill School in San

Francisco and a second-year student in the A.C.T. Young Conservatory. Wix is a soprano singer in the San Francisco Boys Chorus and studies tap dancing at ODC. He enjoys drawing, antiques, designing houses in *Minecraft*, and spending time with his dog, Starla.



ALEJANDRA ZAVALA⁺ is a fifth-grade student at Tenderloin Community School. 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*. This is her second season performing in A.C.T.'s *A Christmas Carol*. Zavala also plays on her school's rugby team and loves to read.

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 whom 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 extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony Orchestra, Sinfa Nova, and the Swedish Radio Symphony Orchestra, and they have been featured at the prestigious Mitsui, Perugia, Venice Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastián festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage in Baltimore, 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, NRK (Norwegian Broadcasting Corporation), 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 a resident artist at A.C.T. She directs and teaches in the A.C.T. Master of Fine Arts and Young Conservatory programs. Recent M.F.A. Program directing projects include *The Skin of Our Teeth*, *Sueño*, *Little d*, *Saved*, the American premiere of *Happy to Stand*, and the Will on Wheels productions of *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*, *Homefront*, *Beautiful Child: The Music of Rufus Wainwright*, Sarah Daniels's *Dust*, and Constance Congdon's *Nightingales*; the American premiere of *After Juliet*; and the West Coast premieres of Jeffrey Hatcher's *Korczak's Children* and Wendy MacLeod's *Schoolgirl Figure*. Other directing credits include *Orlando*, *The Drawer Boy*, and *Welcome Home, Jenny Sutter* with TheatreFIRST; *The Countess* with Center REPerTory Company; *Two for the Seesaw* with Marin Theatre Company; and *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. Lozano also translated *The Caucasian Chalk Circle*, which premiered at A.C.T. in 2010. Lozano is an associate artist with California Shakespeare Theater, where she has performed in more than 20 productions.

VAL CANIPAROLI (Choreographer) is one of the most sought-after choreographers in the United States and abroad. Although San Francisco Ballet has been his artistic home for more than 43 years, Caniparoli has also contributed to the repertoires of more than 45 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Royal Winnipeg Ballet, Hong Kong Ballet, Singapore Dance Theatre, Pacific Northwest Ballet, and the

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



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Finnish National Ballet. Caniparoli has also 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 Nikolai 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 *Tosca Café* 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) is the resident music director for the A.C.T. Master of Fine Arts Program, playing for classes, cabarets, fundraisers, and the program's production of *The Rocky Horror Show* at The Strand Theater. He was assistant music director for A.C.T.'s production of *A Little Night Music* and the music consultant for *Ah, Wilderness!* and *Monstress*. Feyer's regional credits include 11 seasons at

the Weston Playhouse (including this year's *Man of La Mancha*), Meadow Brook Theatre, Center Stage in Baltimore, The Barnstormers Theatre, and Gateway Playhouse. New York highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *With Glee*, *Yank! A WWII Love Story*, *Honor*, *Death for Five Voices*, and the revival of *Working*. A San Francisco native and Princeton University graduate, Feyer also works as a puzzle editor and writer and is a six-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 has designed more than 30 sets at theaters including Lion Theatre Company, Playwrights Horizons, Circle Repertory Theatre, and The Public Theater with legendary producer Joseph Papp. He has 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 *How to Succeed in Business Without Really Trying*; *Twilight: Los Angeles, 1992*; *Sacrilege*; *Sex and Longing*; *Edward Albee's The Goat, or Who Is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *The Deep Blue Sea*; *Lone Star & Pvt. Wars*; *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*;



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The Rivals; 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 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.

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JAKE RODRIGUEZ (Sound Designer)

is a sound designer and composer based out of the San Francisco Bay Area and works at regional theaters around the United States. Recent credits include *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 Repertory Theatre 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 August 2005, and since then he has dramaturged more than 50 productions and workshops. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, 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 the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth Century Drama* (Palgrave Macmillan), *Williams in an Hour* (Smith & Kraus), and *A Five-Act Play: Fifty Years of A.C.T.* (Chronicle Books). He has also written theater and book reviews for the *Washington Post*, the *Village Voice*, *Newsday*, and *Mirabella* magazine. He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*. 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)

joined A.C.T. as the casting director in the 2011-12 season. 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 *Lucy*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *The Trojan Women: A Love Story*, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more at Playwrights Horizons. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, Center Stage in Baltimore, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes On New York* (HBO), Lewis Black's *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (BBC World Service and Blackhawk Productions; Peabody, Sony, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR).

KAREN SZPALLER* (Stage Manager)

has stage-managed many shows at A.C.T., including *A Christmas Carol* (2006-15) *The Unfortunates*, *1776*, *Armistead Maupin's Tales of the City*, *Stuck Elevator*, *Maple and Vine*, *Brief Encounter*, and *The Tosca Project*. Most recently she stage-managed *The Life of the Party* at TheatreWorks. Favorite past shows include Anne Patterson's art and theatrical installation *Seeing the Voice: State of Grace* and Anna Deavere Smith's *On Grace*, both at Grace Cathedral; the national tour of *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 Repertory Theatre; *Urinetown* at San Jose Stage Company; *Wild with Happy*, *Wheelhouse*, and *Striking 12* at TheatreWorks; and

Ragtime 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* the last three seasons and *Napoléon* 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. Radin is also the production coordinator for Aurora Theatre Company. Her favorite past productions include *Aubergine*, *Wittenberg*, *Passing Strange*, *The Lieutenant of Inishmore*, and *In the Next Room, or the vibrator play*.

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

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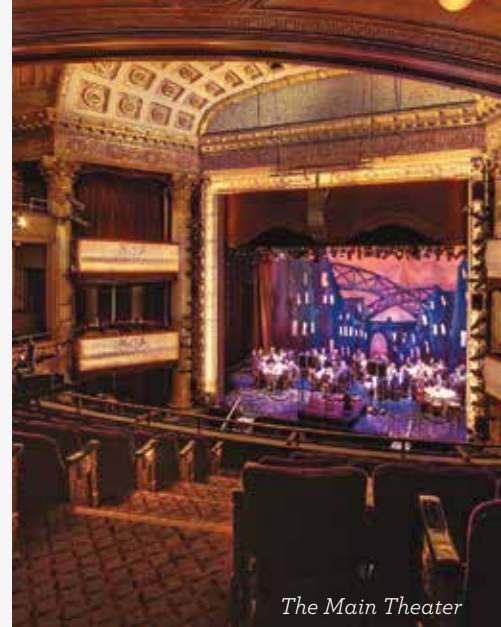
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Downtown High School students with A.C.T. Master of Fine Arts Program Citizen Artists (and guest artist trumpet player Sean Jones seated third from right). Photo by Jasmin Hoo.

A SENSE OF SELF

A.C.T.'S RESIDENCY WITH DOWNTOWN HIGH SCHOOL

BY SHANNON STOCKWELL

It's a Wednesday morning on the ninth floor of 30 Grant Avenue, where many of A.C.T.'s classrooms are located. To anyone outside the theater world, the scene might look a little strange: a room full of people milling about and muttering to themselves. But to those of us at A.C.T., this is a familiar sight: it's the Downtown High School (DHS) students practicing for auditions for their Acting for Critical Thought class's end-of-semester exhibition.

Since 2011, A.C.T. has partnered with DHS (one of San Francisco's continuation high schools for students who have not experienced success in traditional public schools) for Acting for Critical Thought, a theater class led by teachers

Eunice Nuval and Robert Coverdell. Through the project-based program, students are introduced to the fundamentals of theater making—from acting to behind-the-scenes work, from playwriting to marketing—while covering academic curricular subjects necessary to graduate, including science, math, social studies, and English language arts. Every Wednesday, the students come to A.C.T.'s studios for an acting class with Community Artistic Director Tyrone Davis. They also enjoy master classes with local and visiting guest artists and attend performances at A.C.T. and other local theaters throughout the school year.

The foundation of DHS's project-based learning curriculum centers on specific themes. Each semester culminates in a final exhibition in which the students perform scenes and monologues written by them (with tutoring from 826 Valencia) on that semester's theme. This fall, for example, the DHS students looked at the themes of gender and gender norms through a critical lens and attended the A.C.T. Master of Fine Arts Program's October production of Shakespeare's *The Taming of the Shrew*, while analyzing and studying the play in class.



Top: Students in class at 30 Grant Avenue studios. Photo by Jasmin Hoo. Bottom: Downtown High School students in *Soulful Electric Blues*. Photo by Jay Yamada.



Although some of the students who opt to take this class are interested in acting (several have continued to pursue theater after graduation), not all of them want to become theater artists. But theater education offers vital skills to all students, no matter their professional aspirations. Through acting, students learn how to work together in an ensemble. They learn leadership and communication skills. They learn empathy and trust. “The class has really helped me be comfortable with other people,” says DHS student Talia Matau. “It has helped me be more honest when talking to people about my personal life, and that’s encouraged me to be more open-minded.”

The students also learn professionalism and the importance of body language. DHS student Jocelyn Lainez says, “Through A.C.T.’s acting classes, I’ve learned how to present myself. Believe it or not, doing these theater exercises will help you in real life.”

Most importantly, though, the students learn that their voices are important. Tyrone Davis says, “In the Acting for Critical Thought class, these students have the opportunity to look at the world around them, form their own opinions, and then tell their own stories through their work.”

“Being able to perform gives me a sense of power,” says Lainez. “It gives me a sense of community, as well, because I’m able to say what I want to say without being judged, without being rejected.”

This partnership with DHS is just one of several A.C.T. residencies. The A.C.T. Education & Community Programs Department has long-term intensive collaborations with several

schools and community-based organizations, including Ida B. Wells High School, Bessie Carmichael PreK-8 School/Filipino Education Center, Mission High School, Hilltop Special Services Center for pregnant and parenting teens, the Tenderloin Boys & Girls Club, and Access SFUSD: The Arc, a program for transition-age youth with disabilities.

A.C.T.’s residencies don’t just benefit the students of the organizations with which we partner. They also benefit A.C.T. as a whole, including the actors in the M.F.A. Program, who work in the residencies as a part of their Citizen Artist curriculum. “When I teach acting, it helps me realize what I actually do know and what I don’t,” says Diana Gonzalez-Morett, a third-year M.F.A. Program actor. “If I figure out how to clearly communicate what somebody else should be doing, it helps me with my own work.”

Teaching young people the joy of theater is also a way for the M.F.A. Program actors to pay it forward. “I got into acting through arts education,” says third-year M.F.A. Program actor Akilah A. Walker. “Working with the DHS students reminds me of why I started acting, which makes me want to be better for them. I want them to feel what I felt when I decided I wanted to pursue a career in theater.”

In order for A.C.T. to continue its work with DHS and our many other in- and after-school programs, we rely on donations from people like you who recognize the importance of arts education to the future generation of theatergoers.

Downtown High School’s fall exhibition is on December 9 at 9:30AM, 11AM, and 1PM in The Rueff at The Strand Theater and is free and open to the public. Come hear these powerful student voices. RSVP to education@act-sf.org.

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WHERE ARE THEY NOW?

LIFE AFTER THE A.C.T. YOUNG CONSERVATORY

BY SIMON HODGSON

In the A.C.T. Young Conservatory, students develop skills not only for acting but also for life. YC graduates have gone on to work in careers from research to advocacy, from television to the operating room. As a fresh-faced crew of YC actors takes the Geary stage for *A Christmas Carol*, we caught up with a few YC alumni who have gone on to rewarding careers.



BETH BEHRS took classes in the YC for three years during high school. She is now the co-star of *2 Broke Girls* on CBS (she's currently working on the sixth season), with film and television credits including roles in *Monster University*, *Chasing Eagle Rock*, and *Adventures of Serial Buddies*.

"The YC taught me how to be a professional. The caliber of directors, teachers, and other actors that I had the opportunity to work with upped my game and definitely helped to prepare me for the rigorous schedule and lifestyle of filming 24 episodes a year."



PHOTO BY DEEN VAN MEER

ADAM JACOBS studied in the YC from 1996 to 1997. Currently starring in the Broadway production of *Aladdin*, he counts among his credits roles in *The Lion King*, *Les Misérables*, and the touring production of *Cinderella*.

"The YC was invaluable in my training as a young actor. As a participant in the program, my growth was exponential, because I was challenged and taken out of my comfort zone."

Left:

YC alumnus Michael Gottlieb working with President Barack Obama. Photo courtesy Michael Gottlieb.

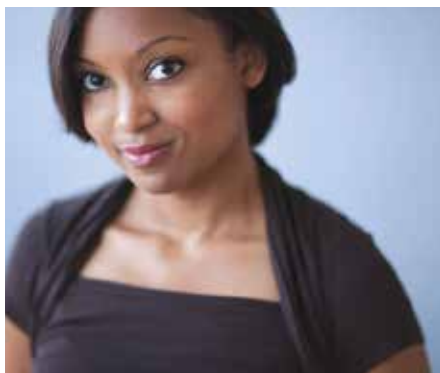
MICHAEL GOTTLIEB was involved in the YC between 1985 and 1992—he was in class on the day of the 1989 earthquake. Today he is a lawyer, a policy advocate, and a captain in the US Air Force Reserve. Between 2013 and 2015, he was associate White House counsel and special assistant to the President of the United States.

“One of the things I bring to my work is a high level of emotional intelligence, and that was something I was able to develop from doing character studies in the YC. The ability to figure out what’s going on beneath the surface has served me in my career as an advocate, as a policy-maker, as a lawyer, and as a person.”



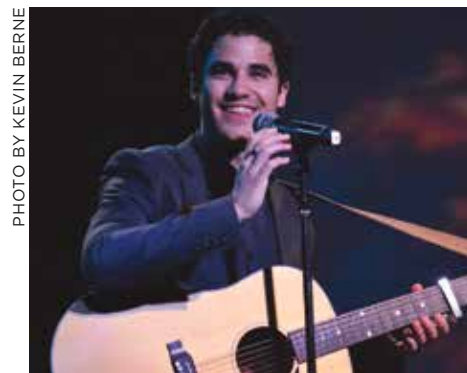
RACHEL RUBENSTEIN attended the YC from the age of ten and went on to major in sociology and American studies at Kenyon College. After pursuing an acting career in Los Angeles and New York, she was hired to act in role-playing training scenarios for financial advisors at Morgan Stanley. The job inspired her to take up coaching, and she’s now an executive coach, teaching communication skills to a wide range of clients, including a global financial services company, a film producer, and a jazz musician.

“I attribute my ability to navigate the world to my A.C.T. training. It was where I felt the most challenged, but it was also where I had the most fun.”



LUCIA GRAHAM JONES attended the YC from 2003 to 2004. She went on to study theater at New York University Tisch School of the Arts and is now a human resources professional at Instacart, a grocery delivery start-up valued at \$2 billion. She attributes her communication skills to assistant-directing for YC classes and productions.

“The YC did a lot to prepare me for the transition from college to professional life, particularly in learning how to work with people and build relationships.”



DARREN CRISS was involved in the YC between the ages of 8 and 18. He is now a professional actor with Broadway credits including *How to Succeed in Business Without Really Trying* and *Hedwig and the Angry Inch* (and tour). His screen work includes the television show *Glee* on FOX and the movie *Girl Most Likely*.

“The Young Conservatory is the absolute best place for any hopeful young artist. It instilled in me a sense of excitement and confidence, as well as the tools for developing my professional career. I will forever be indebted to A.C.T. for the leaps it has allowed me to take as an actor, artist, and citizen.”



At our Tony Award-winning conservatory, students ages 8 to 19 develop their talents, perform in professional-caliber productions, and gain the confidence to succeed—all in a comfortable, creative, and fun environment. From acting and musical theater to clowning and Shakespeare, Young Conservatory classes are exciting, engaging, and challenging.

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CAREY PERLOFF

Artistic Director

James Haire

Producing Director Emeritus

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Michael Paller, *Dramaturg*
Janet Foster, *Director of Casting and Artistic Associate*
Allie Moss, *Artistic Administrator*
Ken Savage, *Assistant Producer*
Jessica Katz, *Artistic Fellow*

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Playwrights

Annie Baker; Mike Bartlett; Jean-Claude Carrière, Peter Brook, and Marie-Hélène Estienne; Robert Lepage; Carey Perloff and Paul Walsh; Ursula Rani Sarma; Tom Stoppard

Directors

Peter Brook and Marie-Hélène Estienne; Robert Lepage; Dominique Lozano; David Muse; Carey Perloff; Ken Rus Schmoll

Choreographers

Val Caniparoli

Composers/Orchestrators

Mark Bennett; David Coulter; Karl Lundeberg, Nick Perloff-Giles and Brendan Aanes

Music Directors

Daniel Feyer

Designers

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Lap Chi Chu, Russell H. Champa, Robert Hand, Nancy Schertler, Robert Wierzel, *Lighting*
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Stephen Buescher, *Movement*
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PETER PASTREICH

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Sarah Jacquez, *Strand Sound Engineer*
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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. Hoylond 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 country and in 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, ten 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 Beckett, Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include *Hecuba*, *Mary Stuart*,

'Tis Pity She's a Whore, *The Tosca Café*, *The Voyageur 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 (Interim

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

6 years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, South Bank 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 crafted to deepen the students' well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all the while further 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 Theater 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 for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

GROUP DISCOUNTS

Groups of 15 or more save up to 35%! For more information visit www.act-sf.org/groups.

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 Balcony 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.

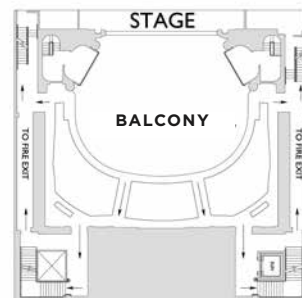
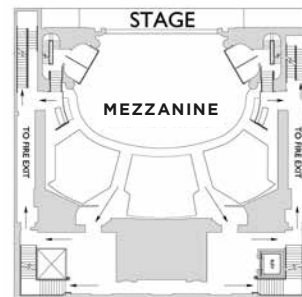
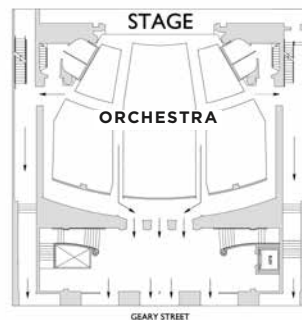


The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS



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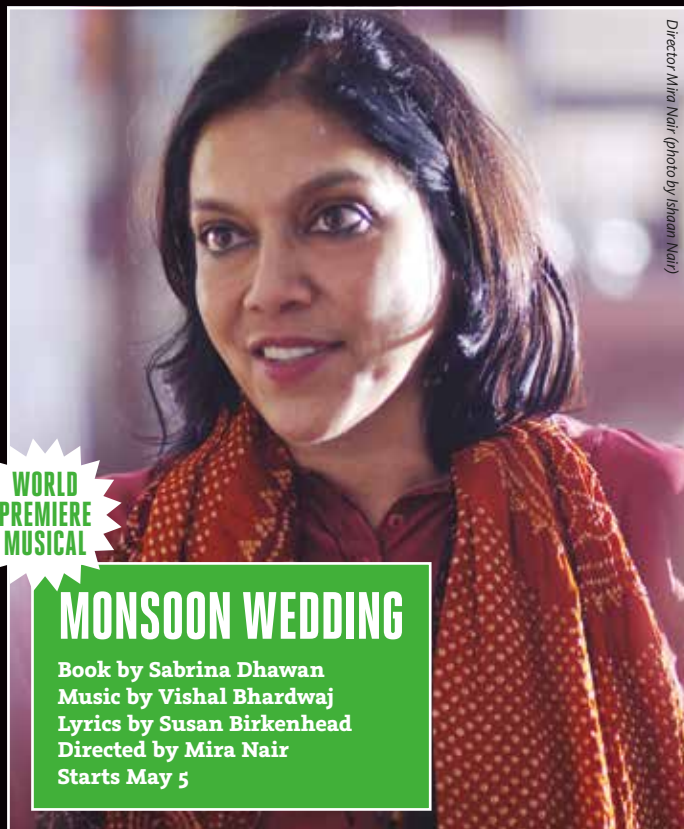


**KNEEHIGH
IS BACK!**

**946: THE AMAZING STORY
OF ADOLPHUS TIPS**

Adapted by Michael Morpurgo
and Emma Rice
Directed by Emma Rice
In association with Kneehigh and
Birmingham Repertory Theatre
Starts Dec 2

The cast of 946: The Amazing Story of Adolphus Tips (photo by Steve Tarnier)



**WORLD
PREMIERE
MUSICAL**

MONSOON WEDDING

Book by Sabrina Dhawan
Music by Vishal Bhardwaj
Lyrics by Susan Birkenhead
Directed by Mira Nair
Starts May 5

Director Mira Nair (photo by Shaan Nair)



**LIMITED
RUN!**

ROE

By Lisa Loomer
Directed by Bill Rauch
A co-production with
Oregon Shakespeare Festival
and Arena Stage
Starts Mar 3

Amy Newman and Sara Bruner in Roe (photo by Jenny Graham/Oregon Shakespeare Festival)



**BROADWAY
SMASH HIT**

HAND TO GOD

By Robert Askins
Directed by David Ivers
Starts Feb 3

Director David Ivers



**MACARTHUR
AWARD
WINNER**

AN OCTOROON

By Branden Jacobs-Jenkins
Directed by Eric Ting
Starts Jun 23

Playwright Branden Jacobs-Jenkins
(photo by Imogen Heath)

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