

# A CHRISTMAS CAROL





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December 2015  
Volume 14, No. 4

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### A.C.T. PRESENTS

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June 14–20, 2016

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**OREGON SHAKESPEARE FESTIVAL**  
July 13–18, 2016

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October 10–17, 2016

*The exciting city of*  
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- Travel companions who love theater

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Helen Rigby at 415.239.2469 or [hrigby@act-sf.org](mailto:hrigby@act-sf.org).

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THEATER

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Photo by T Charles Erickson

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Discover the cultural riches of LONDON



# 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 an ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff, we embrace our responsibility to conserve, renew, and reinvent our relationship to the rich theatrical literature and traditions that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of our creative work. Founded by pioneer of the regional theater movement William Ball, A.C.T. opened its first San Francisco season in 1967. Since then, we've performed more than 350 productions to a combined audience of more than seven million people. We reach more than 250,000 people through our productions and programs every year.

Rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the "perfect playhouse," the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied to raise a record-breaking \$30 million to rebuild it. The theater reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over after A.C.T.'s second artistic director, gentleman artist Ed Hastings, retired in 1992.

Perloff's 23-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 "locavore" theater—theater made by, for, and about the San Francisco 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 46-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs, and our intensive Summer Training Congress attracts enthusiasts from around the world. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 25-year veteran Craig Slight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 10,000 Bay Area school students 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 in-depth study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater, the renovation of The Strand Theater across from UN Plaza, and the launch of our mobile Stage Coach initiative, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

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American Conservatory Theater was founded in 1965 by William Ball.  
Edward Hastings, Artistic Director 1986–92



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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 *Satchmo at the Waldorf* and InterACT with us!

## Satchmo at the Waldorf

### BIKE TO THE THEATER NIGHT

Jan 13, 7 PM

In partnership with the San Francisco Bicycle Coalition, 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.

### PROLOGUE

Jan 19, 5:30 PM

Go deeper with a fascinating preshow discussion and Q&A with a member of the *Satchmo at the Waldorf* artistic team\*. Can't make this event? Listen to our podcasts! Visit [act-sf.org/interact](http://act-sf.org/interact) for details.

### THEATER ON THE COUCH\*

Jan 22, 8 PM

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

### AUDIENCE EXCHANGE\*

Jan 26, 7 PM; Jan 31 & Feb 3, 2 PM

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

### OUT WITH A.C.T.\*

Jan 27, 8 PM

Mix and mingle at this hosted postshow LGBT party.

### WENTE VINEYARDS WINE SERIES

Feb 2, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

### PLAYTIME

Feb 6, 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](http://act-sf.org/interact).

\*Events take place immediately following the performance.



## 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, VISIT: [ACT-SF.ORG/VOLUNTEER](http://ACT-SF.ORG/VOLUNTEER)



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A monumental world's fair, a city reborn, and an art exhibition on the grandest scale. A century after the 1915 Exposition that inaugurated San Francisco as a cultural capital on the West Coast, experience 200 works from the fair, including examples by John Singer Sargent, Claude Monet, and Edvard Munch.

This exhibition is organized by the Fine Arts Museums of San Francisco. President's Circle: Lisa and Douglas Goldman Fund. Benefactor's Circle: National Endowment for the Arts. Supporter's Circle: Marianne H. Peterson. Community Partner: Ghirardelli Chocolate Company. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Arthur Frank Mathews, *The Victory of Culture over Force (Victorious Spirit)* (detail), 1914. Oil on canvas. San Francisco War Memorial

# 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 ten 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 M.F.A. programs in America, and because we are blessed with the 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, Nicholas Pelczar, Cindy Goldfield, and many more. It also features 29 children from our YC and the entire M.F.A. Program class of 2016. 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 *A Christmas Carol* is often the first experience that Bay Area children have of live theater. (To find out more, please contact our Education & Community Programs Department at [education@act-sf.org](mailto:education@act-sf.org).) In the 23 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. I invite you to return this winter and spring to experience the artists and artistry of A.C.T.'s extraordinary 2015–16 season, both here at The Geary and at our new theater, The Strand, where great adventures await you.

Best,

Carey Perloff  
Artistic Director



A.C.T.'S  
**15 | 16**  
SEASON

THE ACCLAIMED ONE-MAN SHOW FEATURING  
AMERICA'S "GREATEST CLASSICAL ACTOR"

**SATCHMO**  
AT THE WALDORF

Photo by T. Charles Erickson

JAN 13–FEB 7 AT THE GEARY THEATER

A MYTHICAL NEW AMERICAN MUSICAL

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**JONES ES**

MAR 9–APR 3 AT THE GEARY THEATER

A FUNNY AND HEARTBREAKING MUSICAL  
ABOUT FINDING "THE ONE"

**THE LAST  
FIVE  
YEARS**

MAY 11–JUN 5 AT THE GEARY THEATER

DAVID STRATHAIRN RETURNS TO A.C.T.

**Chester  
Bailey**

Photo by Kevin Berne

MAY 25–JUN 12 AT THE STRAND THEATER

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15|16

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PRESENTS

# A CHRISTMAS CAROL

## A GHOST STORY OF CHRISTMAS

BY **CHARLES DICKENS (1843)**

SCENERY BY **JOHN ARNONE**

ADAPTED BY **CAREY PERLOFF AND  
PAUL WALSH (2005)**

COSTUMES BY **BEAVER BAUER**

MUSIC BY **KARL LUNDEBERG**

LIGHTING BY **NANCY SCHERTLER**

DIRECTED BY **DOMENIQUE LOZANO**

SOUND BY **BRENDAN AANES**

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

DANCE RÉPÉTITEUR **NANCY DICKSON**

DRAMATURG **MICHAEL PALLER**

CHOREOGRAPHY BY **VAL CANIPAROLI**

CASTING **JANET FOSTER, CSA**

MUSIC DIRECTION BY **DANIEL FEYER**

ASSISTANT DIRECTOR **KEN SAVAGE**

*A CHRISTMAS CAROL* WILL BE PERFORMED WITH  
ONE 15-MINUTE INTERMISSION.

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## WHAT'S NEXT AT THE GEARY

# SATCHMO

## AT THE WALDORF

BY **TERRY TEACHOUT**  
DIRECTED BY **GORDON EDELSTEIN**  
STARRING **JOHN DOUGLAS THOMPSON**

Photo by T. Charles Erickson

A richly imagined one-man show that's been acclaimed throughout the United States arrives at A.C.T. for a limited engagement at The Geary Theater. Hailed as "riveting" (*New York Post*) and "stunning" (*Hollywood Reporter*), *Satchmo at the Waldorf* features a not-to-be-missed performance by John Douglas Thompson, dubbed America's "greatest classical actor" (*New Yorker*), as he channels two jazz titans, Louis Armstrong and Miles Davis. A tale of ambition, artistry, and overreach that offers an unforgettable glimpse into the heart and soul of one of history's jazz icons.

**"DAZZLING! THOMPSON DELIVERS  
A TOP-NOTCH PERFORMANCE."**

*The New York Times*

**JAN 13–FEB 7, 2016**

A.C.T.'S GEARY THEATER | 415 GEARY STREET

## WHAT'S NEXT AT THE STRAND



CREATED BY **JON BEAVERS, KRISTOFFER DIAZ,  
CASEY HURT, IAN MERRIGAN, AND RAMIZ MONSEF**  
DIRECTED BY **SHANA COOPER**

A sold-out hit at the Oregon Shakespeare Festival, *The Unfortunates* is a darkly comic musical inspired by a fabulous mix of American genres. In a world at war, tough-talking soldier Big Joe relies on his oversized fists to save desperate hooker Rae from the underworld. But with gamblers, gangsters, and the plague stacked against him, the dice-rolling brawler must fight a battle he dare not lose. A riotously imaginative musical journey with rhythmic roots that fuses modern syncopations with gospel, bluegrass, jazz, and blues.

**"GROUNDBREAKING! GLORIOUS,  
BLUESY, MYTHICAL, UPLIFTING . . .  
A REMARKABLE ACHIEVEMENT."**

*The Mail Tribune, Ashland, Oregon*

**FEB 3–APR 10, 2016**

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### ACT I

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**ANTHONY FUSCO**  
(MATINEE: DEC. 9, 13, 22 & 23  
EVENING: DEC. 4, 5, 6, 11, 12, 16,  
18, 19, 20 & 26)

BOB CRATCHIT **NICHOLAS PELCZAR**

CHARITABLES **HOWARD SWAIN**  
**LIAM VINCENT**

FRED **MICHAEL MCINTIRE**

TINY TIM CRATCHIT **MATTEA FOUNTAIN**

#### SCROOGE'S HOME

MRS. DILBER **SHARON LOCKWOOD**

GHOST OF JACOB MARLEY **KEN RUTA**

#### CHRISTMAS PAST

GHOST OF CHRISTMAS PAST **LAUREN HART**

DAVEY **QUINCY CORSELLO**

EDWARD **RYAN REMAK**

BOY DICK **EVAN AUBRY**

BOY SCROOGE **SETH WEINFELD**

LITTLE FAN **TATIANA VON BOTHMER**

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MR. FEZZIWIG **DAN HIATT**

MRS. FEZZIWIG **SHARON LOCKWOOD**

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JIM **MICHAEL MCINTIRE**

GILES THE FIDDLER **THOMAS STAGNITTA**

FELICITY **CAITLAN TAYLOR**

ALAN **HOWARD SWAIN**

RUTH **CINDY GOLDFIELD**

CHILDREN OF ALAN  
AND RUTH **ESMÉ KAPLAN O'NEILL**  
**MAXIMILIAN WIX**  
**ALEJANDRA ZAVALA**

BURT **MATTHEW BALDIGA**

DOROTHY **ROSA PALMERI**

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RORY WILKINS **MAXIMILIAN WIX**

SARAH WILKINS **ESMÉ KAPLAN O'NEILL**

PRECIOUS WILKINS **ALEJANDRA ZAVALA**

### ACT II

#### CHRISTMAS PRESENT

GHOST OF CHRISTMAS  
PRESENT **CINDY GOLDFIELD**

PRODUCE SELLERS **JENNIFER REDDISH**  
**LIAM VINCENT**

SPANISH ONIONS **CECILIA MCQUAID**  
**ETTA CHASE WASHBURN**

TURKISH FIGS **PILAR RIVAS**  
**ALEXANDRA VAN DE POEL**

FRENCH PLUMS **OLIVIA HELLMAN**  
**ATHENA VON BOTHMER**

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MARY **CHRISTINA LIANG**

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BETH **ROSA PALMERI**

TOPPER **THOMAS STAGNITTA**

ANNABELLE **CAITLAN TAYLOR**

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ANNE CRATCHIT **DELIA MACDOUGALL**

PETER CRATCHIT **BLAKE LEVINSON**

BELINDA CRATCHIT **ROXANNA LAFARRE**

NED CRATCHIT **IAN DEVAYNES**

SALLY CRATCHIT **JORDAN MAY ACOSTA LEE**

MARTHA CRATCHIT **ANNA YUN NEUMANN-LORECK**

BOB CRATCHIT **NICHOLAS PELCZAR**

TINY TIM CRATCHIT **MATTEA FOUNTAIN**

#### CHRISTMAS PRESENT TRAVELS

CAROLERS **EVAN AUBRY, OONA KAPLAN O'NEILL**  
**ROSA PALMERI, CAITLAN TAYLOR**

THE PUB **MATTHEW CAPBARAT, DWAYNE DAVIS**  
**DAN HIATT, ARTHUR WISE**

THE MINER FAMILY **MATTHEW BALDIGA**  
**JENNIFER REDDISH, RYAN REMAK**  
**VIRGINIA SHIPP**  
**CASSIDY HURABIELL TRADER**

SEA CAPTAIN AND  
CABIN BOY **HOWARD SWAIN, SETH WEINFELD**

BEGGAR CHILD **KATRINA FRANCO**

FRUIT SELLERS **ESMÉ KAPLAN O'NEILL**  
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**MAXIMILIAN WIX**

# Holidays WITH THE Symphony



DEC 18-20, 22-24

## *A Charlie Brown Christmas* **LIVE!** A FAMILY CONCERT WITH THE SF SYMPHONY

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. Come early and enjoy special activities in the lobby.



Dec 18 supported by **sfac** san francisco arts commission Official Media Partner **96.5 KGO**



Featuring **Jodi Benson**,  
original voice of Ariel from  
Disney's *The Little Mermaid*

## DEC 6 • 11AM & 3PM *Deck the Hall*

This family-friendly event features a holiday concert with the **SF Symphony**, **SF Boys Chorus**, **Beach Blanket Babylon**, and more! Tickets include a post-show party with entertainment, activities, and refreshments in the lobby.

Presenting Partner  
**Louise M. Davies Foundation**

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## DEC 13 • 1PM & 4PM *Peter & the Wolf* WITH THE SF SYMPHONY YOUTH ORCHESTRA

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## CAST

CHRISTMAS FUTURE	
GANG MEMBERS	<b>MATTHEW BALDIGA</b> <b>QUINCY CORSELLO</b> <b>CHANZ KALLSTROM</b> <b>JENNIFER REDDISH</b> <b>THOMAS STAGNITTA</b> <b>KAVI SUBRAMANYAN</b> <b>ALEJANDRA ZAVALA</b>
IGNORANCE	<b>PABLO HANSEN</b>
WANT	<b>SOPHIE ROSE</b>
GHOST OF CHRISTMAS FUTURE	<b>DWAYNE DAVIS</b> <b>MICHAEL MCINTIRE</b> <b>THOMAS STAGNITTA</b> <b>HOWARD SWAIN</b> <b>LIAM VINCENT</b>
BUSINESSMEN	<b>MATTHEW CAPBARAT</b> <b>DAN HIATT</b> <b>ARTHUR WISE</b>
MRS. FILCHER	<b>ROSA PALMERI</b>
MRS. DILBER	<b>SHARON LOCKWOOD</b>
YOUNG HUSBAND	<b>MATTHEW BALDIGA</b>
YOUNG WIFE	<b>CHRISTINA LIANG</b>
CHRISTMAS MORNING	
TOWNSPEOPLE	<b>THE COMPANY</b>
TURKEY BOY	<b>KAVI SUBRAMANYAN</b>

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STAGE MANAGER	<b>KAREN SZPALLER</b>
ASSISTANT STAGE MANAGER	<b>LESLIE M. RADIN</b>
PRODUCTION ASSISTANT	<b>JOSIE FELT</b>
STAGE MANAGEMENT FELLOW	<b>CYNTHIA MOORE</b>

## ADDITIONAL CREDITS

FIGHT DIRECTOR	<b>JONATHAN RIDER</b>
ASSISTANT FIGHT DIRECTOR	<b>DANIELLE O'DEA</b>
FIGHT CAPTAIN	<b>MATTHEW CAPBARAT</b>
DANCE CAPTAIN	<b>CINDY GOLDFIELD</b>
ORIGINAL SOUND DESIGN	<b>JAKE RODRIGUEZ</b>

THE CHILDREN PERFORMING IN *A CHRISTMAS CAROL* ARE STUDENTS IN THE A.C.T. YOUNG CONSERVATORY.

HEAD CHILD SUPERVISOR	<b>CELIA FOGEL</b>
ASSISTANT CHILD SUPERVISOR	<b>MAGGIE MANZANO</b>

## UNDERSTUDIES

PUB CHILD	<b>EVAN AUBRY</b>
BUSINESSMAN, FRED	
GHOST OF CHRISTMAS FUTURE	<b>MATTHEW BALDIGA</b>
CHARITABLE	
YOUNG HUSBAND	<b>MATTHEW CAPBARAT</b>
GANG MEMBER	<b>DWAYNE DAVIS</b>
CHILD OF ALAN AND RUTH	
PRECIOUS WILKINS	<b>MATTEA FOUNTAIN</b>
MRS. FEZZIWIG	<b>CINDY GOLDFIELD</b>
MARY, PRODUCE SELLER	
MINER PARENT	
GANG MEMBER	<b>LAUREN HART</b>
CHILD OF ALAN AND RUTH	
SARAH WILKINS	<b>JORDAN MAY ACOSTA LEE</b>
DAVEY, EDWARD, CABIN BOY	<b>CHANZ KALLSTROM</b>
MRS. FILCHER	<b>CHRISTINA LIANG</b>
MRS. DILBER, ERMENGARDE	
FELICITY, DOROTHY, RUTH	<b>DELIA MACDOUGALL</b>
CAROLER	<b>CECILIA MCQUAID</b>
YOUNG SCROOGE	<b>MICHAEL MCINTIRE</b>
SALLY CRATCHIT	<b>ESMÉ KAPLAN O'NEILL</b>
BELINDA CRATCHIT	<b>OONA KAPLAN O'NEILL</b>
BELLE	<b>ROSA PALMERI</b>
ANNABELLE, BETH, YOUNG WIFE	<b>JENNIFER REDDISH</b>
ALFRED	
CHILD OF ALAN AND RUTH	
RORY WILKINS, TURKEY BOY	<b>RYAN REMAK</b>
GANG MEMBER	<b>PILAR RIVAS</b>
SPANISH ONION, BEGGAR CHILD	<b>VIRGINIA SHIPP</b>
DICK WILKINS, CAROLER	
MINER PARENT	
SEA CAPTAIN	<b>THOMAS STAGNITTA</b>
PETER CRATCHIT, BOY SCROOGE	<b>KAVI SUBRAMANYAN</b>
GHOST OF JACOB MARLEY	
MR. FEZZIWIG	<b>HOWARD SWAIN</b>
GHOST OF CHRISTMAS PAST	
ANNE CRATCHIT	<b>CAITLAN TAYLOR</b>
TURKISH FIG	<b>CASSIDY HURABIELL TRADER</b>
BOB CRATCHIT, JIM	
GILES THE FIDDLER, ALAN	
BURT, THOMAS, TOPPER	<b>LIAM VINCENT</b>
MARTHA CRATCHIT	<b>ATHENA VON BOTHMER</b>
FRENCH PLUM, WANT	<b>TATIANA VON BOTHMER</b>
NED CRATCHIT, IGNORANCE	
GHOST OF CHRISTMAS FUTURE	<b>SETH WEINFELD</b>
GHOST OF CHRISTMAS PRESENT	<b>ARTHUR WISE</b>
BOY DICK	<b>MAXIMILIAN WIX</b>
TINY TIM CRATCHIT, LITTLE FAN	<b>ALEJANDRA ZAVALA</b>

# The Shadow of the Prison and the Novelist's Heart

BY | MICHAEL PALLER

When Charles Dickens was 12 years old, his father's tenuous hold on the middle class collapsed in a heap of mounting debt. John Dickens was incarcerated in the Marshalsea debtors' prison, where he was joined a few weeks later by his wife and four of their six children. Charles was put to work in a Thames warehouse that manufactured bootblacking. The boy found himself alone in a world without comfort or security, living in a rundown rooming house in Camden Town. At night he played on coal barges or wandered the streets. So began his lifelong acquaintance with the meanest quarters and poorest people of London.

Although Charles's time in the warehouse lasted at most five months, the sudden descent into the desperate world of London's poor left a lifelong mark. Beginning at 15, he held a series of jobs that kept him in close contact with that world. The first, as an office boy in a law firm, introduced him to the workings of the legal system and its effects on the middle class and the poor. He saw how this system might work for people on occasion; more often it benefited the lawyers, who never seemed to lack clients. His opinion of the law did not improve when he became a court reporter at an obscure institution, the Consistory Court of Doctors' Commons. At 20, he became a journalist, covering Parliament. He observed the operation of a government controlled by aristocrats, industrialists, and wealthy merchants that blocked every attempt to aid the poor.

This boy is Ignorance. This girl is Want. Beware of them both, and all their kind, but most of all beware this boy, for on his brow is written "Doom."

CHARLES DICKENS, *A CHRISTMAS CAROL*

Once Dickens saw the legal system at work, it did not take him long to find his true vocation. By the time he took a seat in the Visitors' Gallery of the Houses of Parliament, he was turning the scenes he had witnessed in the law offices and courts into fiction. Two years later he was famous, thanks to a collection of short pieces called *Sketches by Boz*. One of these described a visit to the Court of Doctors' Commons, where a "hard-featured old man" with a "deeply wrinkled face," whose every look and gesture "told of wealth, and penury, and avarice," was busily planning to rob a poor man of a long-awaited inheritance.

By 1840, only about 20 percent of London's children had any schooling. Education for all children regardless of class became another issue about which Dickens developed passionate feelings. He founded and edited two weekly newspapers in which he wrote about the need for universal education, sanitation laws, labor laws, and prison reform.

As potent as his journalism was, it was his fiction that made Dickens famous, and where he created the images that caused the world to take notice. In *Oliver Twist*, he attacked the workhouse system. In *Nicholas Nickleby*, he exposed the exploitation of children by ruthless schoolmasters more interested in profit than education. The Marshalsea became the primary setting and symbol of *Little Dorrit*, and John Dickens the model for William Dorrit.

In *A Christmas Carol*, Dickens created an image of children who lived without hope, food, or education. The Ghost of Christmas Present shows Scrooge two desperate, starving children. He tells Scrooge, "This boy is Ignorance. This girl is Want. Beware of them both, and all their kind, but most of all beware this boy, for on his brow is written 'Doom.'" Dickens came to believe that the privileges and priorities of the wealthy men who controlled Parliament would obstruct all attempts to solve the national problems of poverty, poor working conditions, and substandard education. This only made his vision of British society more uncompromising. His work evolved from melodramas of good characters beset by evil ones to complex tapestries of good people victimized by a system of corruption.

Through 15 novels, the work of his imagination was an attempt to understand a world in which debtors' prisons and workhouses could exist. Through a public spirit forged from private pain, he found a purpose for his life, giving voice to those whom society ignored. The journey of Charles Dickens's life was from concern for self to dedication to others—just as it is for Ebenezer Scrooge.





# christmas spirits

Image of ghost, produced by double exposure (1899).  
Courtesy of The National Archives, UK.



# GHOSTS IN THE TIME OF DICKENS

BY | SHANNON STOCKWELL

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In the 1800s, a strange and spooky fad took the Western world by storm: talking to ghosts. Mediums were in high demand as people organized séances to contact the dead. The craze, known as spiritualism, stemmed from a few different sources. It came from improvements in communication technology—if you could send near-immediate telegraphs to your cousin several hundred miles away, perhaps it wasn't such a stretch to imagine you could contact your mother from beyond the grave. It came from an increase in the hiring of household staff; seen but never heard, a servant's presence may have seemed rather ghostly to those living there. And it may have even been related to hallucinations brought on by carbon monoxide coming from the gas lamps popular at the time.

The upshot of all this was “a progressive internalization of horror,” according to Dr. Andrew Smith, author of *The Ghost Story 1840-1920*. This proved to be irresistible psychology for many nineteenth-century Western authors, and thanks to the rise of the periodical press, spooky stories flourished. Of course, there had always been spirits throughout the history of English literature, but their primary function had been to further the plot—take, for example, the ghost of the titular character's father in Shakespeare's *Hamlet*. Now the specters had a new purpose: terrify the reader.

The ghost stories of Sheridan Le Fanu, like *Green Tea* (1869), had credible settings, which made the phantoms that appeared all the more realistic and therefore frightening. Henry James's tales explored the psychological, internal aspects of horror in stories like *The Turn of the Screw* (1898). M. R. James's scary stories relied on realistic settings and were written as though they were factual accounts, such as “Canon Alberic's Scrap-Book” (1895). Thanks to the innovations of these authors and many others, the Victorian era was when ghost stories truly came into their own.

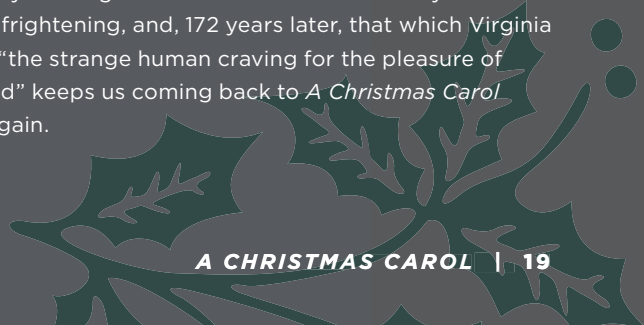
In Victorian England, ghost stories were especially popular around Christmastime. These yuletide tales of specters and spirits tended to take on a less spooky tone, however—the intention wasn't necessarily to scare. Instead, says Tara Moore in *Victorian Christmas in Print*, “Supernatural agents enter the narrative to alter reality and . . . bring about a Christmas utopia of reunion and spiritual redemption.” Charles Dickens's *A Christmas Carol* was one of the most famous of these yuletide ghost stories, and while the spirits in it can be frightening, they are carefully constructed to convince Ebenezer Scrooge to change his miserly ways.

For his part, Dickens tended toward scientific explanations of “supernatural” events and blamed them on “a disordered condition of the nerves or senses.” But he maintained a measure of agnosticism, writing to a friend, “Don't suppose I am so bold and arrogant as to settle what can and what cannot be, after death.” He also joined the London Ghost Club, where he participated in several séances. He remained unconvinced of their legitimacy, believing that alcohol may have played more of a role than anything truly supernatural: “The seer had a vision,” he said, “which nothing but spirits could account for, and from which nothing but soda-water, or time, is likely to have recovered him.”

“... ‘THE STRANGE HUMAN CRAVING FOR THE  
pleasure of feeling afraid’  
KEEPS US COMING BACK ...”

This notion—that the senses are easily affected by explainable physical circumstances—comes through in *A Christmas Carol*. After Scrooge questions the reality of the first ghost, the spirit asks him why he doesn't trust his senses. Scrooge responds, “Because . . . a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are!”

But Dickens knew that, no matter how much scientific reasoning one could muster, the vision of a ghost was still very real—and sometimes terrifying—to those who truly believed they saw one. The monsters might come from within our own psychology, but that does not necessarily mean we have the power to make the spirits go away. Scrooge certainly does not, which he realizes as the four ghosts force him to witness painful events from his past, present, and future. The inescapability of the ghosts serves to make the story that much more frightening, and, 172 years later, that which Virginia Woolf calls “the strange human craving for the pleasure of feeling afraid” keeps us coming back to *A Christmas Carol* again and again.



# WHO'S WHO

## in A CHRISTMAS CAROL



### JORDAN MAY ACOSTA LEE<sup>++</sup>

has been studying acting and voice in the A.C.T. Young Conservatory since she was eight years old. A native San

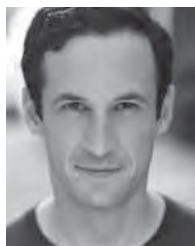
Franciscan, Lee speaks fluent Cantonese, plays the piano, and hosts the YouTube vlog "DaFamilyWEB." She has three goals in life: to be a successful singer, actor, and dentist. She's inspired by her favorite Disney Channel shows, *Liv and Maddie* and *Girl Meets World*.



### EVAN AUBRY<sup>++</sup>

made his theater debut last year in A.C.T.'s *A Christmas Carol*. He has studied Suzuki violin for seven years and has performed in

many recitals and holiday concerts. He is also learning the guitar, ukulele, and mandolin. A founding member of the band the Notcapellas, he sings, plays music, and writes songs. Aubry is a sixth-grade student at The Brandeis School of San Francisco.



**MATTHEW BALDIGA<sup>\*\*</sup>** is in his third year of the A.C.T. Master of Fine Arts Program. His regional credits include roles in *Our Town*, *Intimate*

*Apparel*, and *Henry V* (Chautauqua Theater Company); *Hamlet* and *All's Well That Ends Well* (Alabama Shakespeare Festival); *A Christmas Carol* (Actors Theatre of Louisville); *3:59 am: a drag race for two actors* and *Brink!* (33rd Humana Festival of New American Plays); and *Cyrano de Bergerac* (PlayMakers Repertory Company). His New York credits include *Einstein and Mileva* (Crosshatch Theatre Company), *Pratfalls* (Ground UP Productions), and *The Lady's Not for Burning* (Parenthesis). As an M.F.A. Program actor at A.C.T., his credits include roles in *Teach for America*, *Kalos Kai Agathos*, *The Long Goodbye*, *The Cherry Orchard*, *Crazy for the Country*, and *I Am My Own Wife*. Baldiga is an alumnus of the Acting Apprentice Program at Actors Theatre of Louisville and a Phi Beta Kappa graduate of the University of North Carolina at Chapel Hill.



**MATTHEW CAPBARAT<sup>+</sup>** is a Bay Area native and returns to the Geary stage after making his debut this season as Wint Selby in A.C.T.'s *Ah*,

*Wilderness!* He is currently in his final year of the A.C.T. Master of Fine Arts Program. Some favorite M.F.A. Program credits include *Crazy for the Country* (Guglielmo), *A Midsummer Night's Dream* (Demetrius/Snout), *The Cherry Orchard* (Yasha), *Our Lady of 121st Street* (Pinky), *Hamlet* (Bernardo), and *The Long Goodbye* (Silva). As a part of A.C.T.'s Sky Festival, he co-created a three-person commedia dell'arte show entitled *Lady and Two Tramps*. Capbarat recently finished a season with Lake

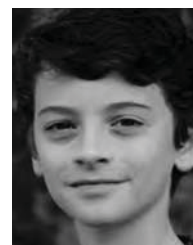
Tahoe Shakespeare Festival in *Romeo and Juliet* (Paris, understudy for Mercutio) and *The Fantasticks* (understudy for Matt and El Gallo). He holds a B.A. in anthropology and theater from UC Berkeley. He is the 2016 recipient of the A.C.T. M.F.A. Program Sadler Award.



### JAMES CARPENTER<sup>\*</sup>

returns to A.C.T. for his tenth year as Scrooge. A San Francisco Bay Area resident for 26 years, he is an

associate artist with California Shakespeare Theater and was an 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*. Theater credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, Magic Theatre, Marin Theatre Company, The Old Globe, the Oregon Shakespeare Festival, Yale Repertory Theatre, Shakespeare Santa Cruz, 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 Lunt-Fontanne Fellow.



### QUINCY CORSELLO<sup>++</sup>

returns to *A Christmas Carol* for a second year. He is a seventh-grade student at Cathedral School for Boys in

San Francisco. When he is not acting in school productions or training with the

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

<sup>\*\*</sup>Member of Actors' Equity Association and the A.C.T. Master of Fine Arts Program class of 2016

<sup>+</sup>Member of the A.C.T. Master of Fine Arts Program class of 2016 and an Equity Professional Intern

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

A.C.T. Young Conservatory, he is conquering the Bay Area's skateboard parks.



**DWAYNE DAVIS<sup>++</sup>** has performed in Bay Area Children's Theatre's productions of *Shrek the Musical* as Shrek and *The*

*Taming of the Shrew* as Petruchio. Davis has also participated in various A.C.T. workshops. He also enjoys working as the backstage crew and working behind the camera.



**IAN DEVAYNES<sup>++</sup>** returns to A.C.T.'s production of *A Christmas Carol* for a fourth year. DeVaynes was born in Brooklyn and now

lives in San Francisco. He is a seventh-grade student at Holy Name School. He began performing onstage while in preschool and joined the A.C.T. Young Conservatory when he was eight years old. He recently appeared in A.C.T.'s production of *I'm Still Standing* (Kyle Jensen), and he performed with 3Girls Theatre Company in *FLASH!* (Terrance) and *One Foot on the Water* (Mike). He also performed in San Francisco Playhouse's productions of *Jerusalem* (Marky) and *Into the Woods* (Boy). DeVaynes has a passion for playing sports, especially baseball.



**MATTEA FOUNTAIN<sup>++</sup>** returns to A.C.T. for her second year in the role of Tiny Tim. She is in the fifth grade at Canyon Elementary School,

where she plays in the creeks and forts of Canyon with her friends. 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 six

years and in Canyon School's many stage productions. Earlier this year, she appeared in *Josephine and the Sheep of Dreams* at the Children's Creativity Museum. She enjoys studying and performing with Piedmont Ballet Academy, singing, reading, animals, and building with LEGO bricks—but there are few things that she enjoys more than being part of a stage production.



**KATRINA FRANCO<sup>++</sup>** makes her A.C.T. debut in this year's production of *A Christmas Carol*. Her love for the arts has been fostered in

the A.C.T. Young Conservatory. She studies voice with Frances Devlin and piano with Susan Blinderman. She played Louise in Stephen Sondheim's *Sunday in the Park with George* at Stanford University. Franco is a fifth-grade student at Convent of the Sacred Heart Elementary School. She also enjoys reading, watching movies, traveling, and playing volleyball.



**ANTHONY FUSCO<sup>\*</sup>** has been a member of Actors' Equity Association since 1983 and is an A.C.T. resident artist. A few favorites from

the dozens of A.C.T. productions in which he has appeared are *Indian Ink*, *Clybourne Park*, *The Homecoming*, *Edward Albee's At Home at the Zoo*, *Dead Metaphor*, *Hedda Gabler*, *The Three Sisters*, *Race*, *November*, and *The Rainmaker*. Fusco most recently appeared in A.C.T.'s productions of *Ah, Wilderness!* and *Love and Information*. Other Bay Area credits include *Sister Play* at Magic Theatre; *Pygmalion*, *Candida*, *Arms and the Man*, *The Tempest*, *King Lear*, and *The Importance of Being Earnest* at California Shakespeare Theater; and *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. Fusco has appeared in *The Real Thing* on Broadway, in many off- and off-off-Broadway shows, and at regional theaters across America. He trained at The Juilliard School and The Barrow Group, and is an alumnus of College of Marin and Tamalpais High School's drama department.



**CINDY GOLDFIELD<sup>\*</sup>** is a two-time recipient of both the San Francisco Bay Area Theatre Critics Circle and the Dean Goodman Choice

awards. This is her twelfth season of *A Christmas Carol* at A.C.T. Other regional credits include *The Mystery of Edwin Drood* (Center REPeritory Company); *Spring Awakening* and *Bill W. and Dr. Bob* (San Jose Repertory Theatre); *Another Midsummer Night* (TheatreWorks); *Brimstone*, *Moon Over Buffalo*, and *Merrily We Roll Along* (Willows Theatre Company); *Oliver!* (Broadway by the Bay); *Moving Bodies* (Marin Theatre Company); *Crimes of the Heart* (Playhouse West); the world premiere of *OMFG! The Internet Dating Musical* (ODC); *Texas Chainsaw Manicurist* and *Cowardly Things* (New Conservatory Theatre Center); *Mack & Mabel* (42nd Street Moon); and *Scalpel!* (Brava! For Women in the Arts). New York credits include D'Arcy Drollinger's *Project: Lohan* and *Mr. Irresistible* at La MaMa Experimental Theatre Club. Goldfield also enjoys the cabaret collaboration of Goldfield & Koldewyn with the inimitable Scrumby Koldewyn. Most recently, she appeared in *One Night Stand* with David Aaron Brown.



**PABLO HANSEN<sup>++</sup>** is a sixth-grade student at Kittredge School in San Francisco. He is an avid student of the performing arts in the A.C.T. Young

Conservatory. He plays classical guitar and piano, and he is a student at the Lulu Hung Voice Studio. Hansen aspires to be a

Hollywood actor, director, and writer. He enjoys reading, watching movies, and playing chess and basketball. He loves spending summers visiting his family in Spain.



**LAUREN HART\*\*** is in her final year of the A.C.T. Master of Fine Arts Program. She was most recently seen as Molly Aster in

*Peter and the Starcatcher* and Elmire in *Tartuffe* at Summer Repertory Theatre in Santa Rosa. Other recent roles include Vittoria in *Crazy for the Country*, Titania in *A Midsummer Night's Dream*, and Dunyasha in *The Cherry Orchard*, all for the M.F.A. Program at A.C.T.; and Gwendolyn Pigeon in *The Odd Couple* and Monica in *Present Laughter* at Summer Repertory Theatre. Hart is a graduate of UC Berkeley and was given the honor of singing the U.S. national anthem at general commencement at California Memorial Stadium. Next up, Hart will be joining the cast of *The Unfortunates* at A.C.T.'s Strand Theater.



**OLIVIA HELLMAN\*\*** is a student at Saints Peter and Paul Salesian School. She makes her Geary Theater debut with *A*

*Christmas Carol*. In addition to studying at A.C.T., she has performed various roles with the Salesian Boys' and Girls' Club Theatre Programs under the direction of Mary Powelson, including the lead in *Oliver!* From 2011 through 2013, she performed in the San Francisco Ballet production of *The Nutcracker*. When not acting, she enjoys singing, dancing, fencing, and traveling.



**DAN HIATT\*** was most recently seen at A.C.T. as Sid Davis in *Ah, Wilderness!* Other A.C.T. appearances include the ensemble of *Love*

*and Information*, which opened the new Strand Theater on Market Street; Stephen Hopkins in *1776*; Tom in *Round and Round the Garden*; the Magistrate in *The Government Inspector*; Bob Acres in *The Rivals*; Guildenstern in *Rosencrantz and Guildenstern Are Dead*; and Cornelius Hackl in *The Matchmaker*. His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* at Berkeley Repertory Theatre; *The Life and Adventures of Nicholas Nickleby* and many others at California Shakespeare Theater; *The 39 Steps* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Wittenberg* and *Breakfast with Mugabe* at Aurora Theatre Company; and *Othello* at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, The Pasadena Playhouse, Ford's Theatre in Washington, D.C., and Theatre Calgary.



**CASSIDY HURABIELL TRADER\*\*** makes her *Christmas Carol* debut this season. Previously, she played Emmy

(as a voice-over) in A.C.T.'s 2013 Master of Fine Arts Program production of *A Doll's House*. Hurabiell Trader is a fifth-grade student at The Hamlin School. 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 has a passion for

animals, volunteering, and comedy. She loves reading, writing, social studies, and coding. She adores travel and adventure, and she is obsessed with the Roman Empire.



**CHANZ KALLSTROM\*\*** is a fourth-grade student at Susan B. Anthony Elementary School in Daly City. He enjoys baseball,

basketball, swimming, farming in Montana, and working with horses. Recently he took the spring Junior Acting Workshop with the A.C.T. Young Conservatory. He was last seen as Lyncoya in *Bloody Bloody Andrew Jackson* at San Jose Stage Company.



**ROXANNA LAFARRE\*\*** appears in her second year of *A Christmas Carol*. She enjoys singing, acting, drawing, gymnastics, and

coding. LaFarre has been a part of several productions and recordings. She has enjoyed many roles in her school plays, including Fiona in *Shrek the Musical* and the Wizard of Oz in *Destination Oz*, by the San Francisco Children's Musical Theater. She was also a part of a Broadway show in Los Angeles. LaFarre's dream is to become a singer and mesmerize audiences with her voice.



**BLAKE LEVINSON\*\*** returns to the Geary stage for a second season of *A Christmas Carol*. A member of the A.C.T. Young

Conservatory since 2011, Levinson is also a singer with the A.C.T. Junior Cabaret

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

\*\*Member of Actors' Equity Association and the A.C.T. Master of Fine Arts Program class of 2016

\*Member of the A.C.T. Master of Fine Arts Program class of 2016 and an Equity Professional Intern

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

Ensemble. In 2014 he appeared in the San Francisco Symphony production of *A Charlie Brown Christmas—Live!* as Linus. His other credits include national commercials, print ads, online educational films, a Discovery Channel television episode, and a role in *Who Is Heiner Müller? or The End of History* at The Cutting Ball Theater in San Francisco. Levinson is an eighth-grade student at St. Perpetua School in Lafayette. He also enjoys competitive swimming, golf, creative writing, and video games.



**CHRISTINA LIANG<sup>+</sup>** is a third-year Master of Fine Arts Program student at A.C.T. She was last seen in *Ah, Wilderness!* and *Love and Information*

at A.C.T. Some of her Conservatory credits include *The Cherry Orchard* (Anyia), *Kalos Kai Agathos* (Antigone), *A Midsummer Night's Dream* (Hermia), *Iphigenia and Other Daughters* (Electra), and *Hello from Bertha* (Goldie). She also helped create a devised theater piece called *Girlhood* for A.C.T.'s Sky Festival, which was selected for a run at FaultLine Theater. Some of her regional credits include *Twelfth Night* and *Uncommon Women and Others* (Mad and Merry Theatre Company) and *Measure for Measure* (New York University). Liang received a B.A. in individualized studies from New York University and has trained at the Upright Citizens Brigade Theatre in New York City.



**SHARON LOCKWOOD\*** has appeared in many productions at A.C.T., including *Love and Information*; *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 *A Christmas Carol* for ten seasons.

She also has a longtime association with Berkeley Repertory Theatre, where she most recently played 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, Shakespeare Santa Cruz, TheatreWorks, and the San Francisco Mime Troupe. Regional credits include the Alley Theatre, La Jolla Playhouse (San Diego Theatre Critics Circle Award for *Culture Clash's Zorro in Hell*), San Diego Repertory Theatre, Arizona Theatre Company, Milwaukee Repertory Theater, Missouri Repertory Theatre, Seattle Repertory Theatre, Long Wharf Theatre, and The Old Globe. She originated the role of Barbara in *Nickel and Dime*, 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*.



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

premiere of Philip Kan Gotanda's *After the War*, *A Christmas Carol*, and *The Learned Ladies*. She has appeared with California Shakespeare Theater in *Macbeth*, *Pericles*, *Man and Superman*, *King Lear*, *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Arms and the Man*, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa Experimental Theatre Club. MacDougall is an actor, director,

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**MICHAEL  
MCINTIRE\*\***

makes his third appearance on the Geary stage after appearing in this season's *Ah, Wilderness!* (Arthur)

and last season's *A Little Night Music* (Frid). He is in his final year of the A.C.T. Master of Fine Arts Program. Some of his Conservatory credits include *The Cherry Orchard* (Lopakhin), *A Midsummer Night's Dream* (Peter Quince), *Hamlet* (Player King), and *Kalos Kai Agathos* (Oedipus). Other regional credits include *A Funny Thing Happened on the Way to the Forum* (Pseudolus), *The Boys Next Door* (Arnold), and *Big River* (The King) at Maples Repertory Theatre; *Sunday in the Park with George* (Franz) at Musical Theater Heritage; and *The Kentucky Cycle* (J. T. Wells) at Metropolitan Ensemble Theatre. McIntire has a B.A. in theater from Columbia College Chicago and a B.A. in public communications from Truman State University.



**CECILIA  
MCQUAID\*\***

returns for her second year in A.C.T.'s *A Christmas Carol*. McQuaid loves being onstage. Over the years, she has

been in numerous productions with the A.C.T. Young Conservatory, the San Francisco Shakespeare Festival's Bay Area Shakespeare Camps, and San Francisco Waldorf School, where she is a seventh-grade student. McQuaid also danced for four years with San Francisco Ballet and plays the harp in her school orchestra. When not performing, McQuaid enjoys skiing and tennis, playing on her school's basketball and volleyball teams, and playing baseball in the San Francisco Little League and Youth Baseball League.



**ANNA YUN  
NEUMANN-  
LORECK\*\***

returns to the stage for a third season in A.C.T.'s *A Christmas Carol*. Neumann-Loreck is in her

fourth year in the A.C.T. Young Conservatory. She studies voice with Dawn Farry and dances at the Geary Dance Center. Previously, she performed in the San Francisco Shakespeare Festival's Bay Area Shakespeare Camps' productions of *Richard III* and *The Comedy of Errors* and in the holiday production of San Francisco Ballet's *The Nutcracker*. Neumann-Loreck is a seventh-grade student at Marin Country Day School. She also enjoys photography, reading, drawing, and surfing.



**ESMÉ KAPLAN  
O'NEILL\*\***

is in the sixth grade at The Brandeis School of San Francisco and enjoys soccer, swimming, cross-country, and

basketball. O'Neill has danced with ODC for three years and has attended classes at A.C.T. for two years. Last year she played the role of Precious Wilkins in A.C.T.'s *A Christmas Carol*.



**OONA KAPLAN  
O'NEILL\*\***

is a sixth-grade student at The Brandeis School of San Francisco and enjoys swimming, soccer, cross-

country, and basketball. O'Neill has danced with ODC for three years and has attended classes at A.C.T. for two years. A.C.T.'s *A Christmas Carol* is her stage debut.



**ROSA PALMERI†**

is a third-year student in the A.C.T. Master of Fine Arts Program. Most recently, she made her professional debut on the Geary

stage as Muriel McComber in *Ah, Wilderness!* Her Conservatory credits include *The Skin of Our Teeth* (Sabina), *Hamlet* (Gravedigger), *The Cherry Orchard* (Charlotta), *Kalos Kai Agathos* (Jocasta), and *Teach for America* (Shipnia). Other memorable roles include Masha in *The Seagull* at the University of Evansville, a two-woman *Twelfth Night* at the Edinburgh Festival Fringe, and Harpo Marx at New England Youth Theatre. Palmeri is from Vermont and spends her summers teaching Shakespeare and physical comedy to youth throughout the state in the Get Thee to the Funnery camps. She received her B.F.A. in theater performance from the University of Evansville and has trained at Shakespeare & Company in Lenox, Massachusetts.



**NICHOLAS  
PELCZAR\***

has appeared at A.C.T. in *Major Barbara*, *Arcadia*, *War Music*, *Rock 'n' Roll*, and *A Christmas Carol*.

Other Bay Area credits include *The Whale*, *Jacob Marley's Christmas Carol*, *The Whipping Man*, *Othello*, *The Glass Menagerie*, and *boom* at Marin Theatre Company; *The Pitmen Painters* at TheatreWorks; *Hamlet* and *As You Like It* at Pacific Repertory Theatre; *A Midsummer Night's Dream* at the San Francisco Shakespeare Festival; *The Lyons*, *Marius*, and *Dublin Carol* at Aurora Theatre Company; Daniel Handler's *4 Adverbs* at Word for Word Performing Arts Company; and *A Midsummer Night's Dream*, *Pygmalion*, *Hamlet*, *The Tempest*, *Titus Andronicus*,

\*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 2016 and an Equity Professional Intern

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

*The Taming of the Shrew, Macbeth, Much Ado about Nothing, The Life and Adventures of Nicholas Nickleby, Othello, All's Well That Ends Well, and The Importance of Being Earnest* at California Shakespeare Theater. He is a graduate of the A.C.T. Master of Fine Arts Program.



**JENNIFER REDDISH<sup>+</sup>** is in her third year of the A.C.T. Master of Fine Arts Program. She completed her undergraduate degree at the

University of Massachusetts Amherst and participated in the Circle in the Square Theatre School Summer Workshop in New York. She is an artistic associate of Wax Wings Productions in Boston, where she directed the world premiere of Kevin Kordis's *Grandma's House* and produced *A Streetcar Named Desire*. She was last seen on the Geary stage as Norah in *Ah, Wilderness!* Other recent credits include Varya in *The Cherry Orchard*, Marcellus in *Hamlet*, Brigida in *Crazy for the Country*, and Puck in *A Midsummer Night's Dream*.



**RYAN REMAK<sup>++</sup>** is a fourth-grade student returning for his second season in A.C.T.'s *A Christmas Carol*. He appeared in *Mulan, Cinderella,*

and *Annie* at Throckmorton Theatre in Mill Valley. He has also performed with Marin Shakespeare Company. Remak plays the drums and piano and loves break dancing.



**PILAR RIVAS<sup>++</sup>** is a third-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 many school dances and plays, and she

makes her big stage debut with *A Christmas Carol*. Rivas also enjoys sewing, ice-skating, and baking.



**SOPHIE ROSE<sup>++</sup>** is a seventh-grade student at The Brandeis School of San Francisco. She is a member of the Junior Cabaret Ensemble with the

A.C.T. Young Conservatory, where she studies acting. Rose's most recent roles include Judy in the YC production of *I'm Still Standing*, Amaryllis in the Ruth Asawa San Francisco School of the Arts production of *The Music Man*, and Lucy in the San Francisco Symphony's production of *A Charlie Brown Christmas—Live!* She was also awarded the Gold Cup from the National Federation of Music Clubs, San Francisco Chapter.



**KEN RUTA<sup>\*</sup>** played Scrooge in A.C.T.'s original adaptation of *A Christmas Carol* (1989-91) and returns to the role (Marley) he created

in Carey Perloff and Paul Walsh's 2005 adaptation. Since the company 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*; 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.



**VIRGINIA SHIPP<sup>++</sup>** is an eighth-grade student at Conservatory of Vocal and Instrumental Arts in Oakland. She has been a student at A.C.T. since

September 2014. She has pursued acting since age eight, participating in Musical Theatre Works and the San Francisco Shakespeare Festival's Bay Area Shakespeare Camps. Shipp has performed with Bay Area Children's Theatre and is a member of Theatre Bay Area. This is her first performance in *A Christmas Carol*.

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**THOMAS****STAGNITTA<sup>+</sup>**

is a third-year student in the A.C.T. Master of Fine Arts Program. He was last seen as Richard Miller in A.C.T.'s production of

*Ah, Wilderness!* Stagnitta received his B.A. in English and theater from Queens College, City University of New York, where he trained under acting instructor Claudia Feldstein. M.F.A. Program credits include *Crazy for the Country*, *A Midsummer Night's Dream*, *Waiting for Godot* (abridged), *Chasing Mehserle*, *Side by Side by Sondheim*, *The Cherry Orchard*, *Hamlet*, *Our Lady of 121st Street*, *Kalos Kai Agathos*, *Bad Jews*, *The Rape of Lucrece* (adapted and directed), and *The Strangest Kind of Romance*. He is a recipient of the Bert and LeAnne Steinberg Leadership Award.

**KAVI****SUBRAMANYAN<sup>++</sup>**

has attended the Adda Clevenger School since kindergarten and is now a seventh-grade student. This is his

A.C.T. debut. He played the lead male role in his school's production of *Thoroughly Modern Millie*. He also plays the violin and has soloed with the Golden Gate Symphony Orchestra & Chorus. Subramanyan loves to play the drums in a seventh-grade rock band, the Smug Rats, at his school. He aspires to a career in film.

**HOWARD SWAIN\***

returns to A.C.T. after touring to Toronto and Paris with the Word for Word Performing Arts Company of San Francisco, and a season in Boulder with

the Colorado Shakespeare Festival. He has worked on the national tours of *Picasso at the Lapin Agile* and *Love, Janis*, and off-Broadway at New York Theatre

Workshop. Bay Area credits include work with Berkeley Repertory Theatre, TheatreWorks, Aurora Theatre Company, West Edge Opera, San Jose Stage Company, Magic Theatre, TheatreFIRST, San Francisco Playhouse, Center REpertory Company, Intersection for the Arts, PlayGround, and Marin Theatre Company, as well as the Oregon 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*.

**CAITLAN****TAYLOR<sup>+</sup>**

was last seen on the Geary stage as Belle in *Ah, Wilderness!* and as Mrs. Segstrom in last season's production of *A Little Night*

*Music*. A third-year student in the A.C.T. Master of Fine Arts Program, she has appeared in the Conservatory productions of *The Cherry Orchard* (Ranevskaya), *A Midsummer Night's Dream* (Helena), *Our Lady of 121st Street* (Marcia), *Bad Jews* (Melody), *Kalos Kai Agathos* (Polyneices), and *Hello from Bertha* (Bertha). Regional credits include *Sweeney Todd*; *On the Town*; *On the Twentieth Century*; *Kiss Me, Kate*; *Man of La Mancha*; and others (College Light Opera Company); *Into the Woods* and *Les Misérables* (Main Street Theatre); and *The Drowsy Chaperone* and *Me and My Girl* (Scotch'n'Soda Theatre). Taylor is also an alumna of The High School for the Performing and Visual Arts in Houston, Texas, and of Carnegie Mellon University (CMU), where she received a B.F.A. with honors in vocal performance. Favorite opera roles at CMU include *Le nozze di Figaro*

(*The Countess*), *Così fan tutte* (Fiordiligi), and Kurt Weill's *Mahagonny-Songspiel* (Jessie).

**ALEXANDRA  
VAN DE POEL<sup>++</sup>**

makes her *Christmas Carol* debut 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, participating in the Contra Costa Children's Chorus, and performing with the dance troupe Team Pink. Van De Poel was a 2015 finalist in Lamorinda Idol and appeared as Young Cosette in Campolindo High School's production of *Les Misérables*.

**LIAM****VINCENT<sup>s\*</sup>**

other A.C.T. credits include *The Normal Heart*. He was most recently seen in *The Mystery of Irma Vep* and *The Tempest* at

California Shakespeare Theater. His favorite Bay Area roles include Ed in *Five Flights*, by Adam Bock (Encore Theatre Company, world premiere); Lord Alfred Douglas in *Salomania*, by Mark Jackson (Aurora Theatre Company, world premiere); Terrance in *T.I.C. (Trenchcoat in Common)*, by Peter Sinn Nachtrieb (Z Space, world premiere); and Harold in *Dead Mother*, by David Greenspan (A Traveling Jewish Theatre/Thick Description, San Francisco Bay Area Theatre Critics Circle Award for Best Actor). His work has been seen off Broadway with The Civilians. He has appeared in regional productions at the Alliance Theatre, the Huntington Theatre Company, Portland Center Stage, Arizona Theatre Company, The Pasadena Playhouse, and Shakespeare Santa Cruz. Locally, Vincent has also been seen at TheatreWorks, Magic Theatre, Center REpertory Company,

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

\*\*Member of Actors' Equity Association and the A.C.T. Master of Fine Arts Program class of 2016

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Joe Goode Performance Group, San Jose Repertory Theatre, San Francisco Playhouse, Marin Theatre Company, Shotgun Players, the San Francisco Shakespeare Festival, Word for Word Performing Arts Company, and Campo Santo Theatre Company. He is a graduate of Boston University.



### **ATHENA VON BOTHMER<sup>++</sup>**

returns to A.C.T.'s *A Christmas Carol*. She studied with San Francisco Ballet for four years and performed in

*The Nutcracker* in 2011 and 2012. A seventh grader at The Hamlin School, she has appeared as Little Red Riding Hood in *Not-So-Grimm Tales*, Hera in *Greek Day*, and Doc in *Doc, Doc . . . Goose!* She competes in rhythmic gymnastics and qualified for the USA Gymnastics National Championships in 2014. She is in Hamlin's choir and enjoys piano, volleyball, and tennis.



### **TATIANA VON BOTHMER<sup>++</sup>**

has studied for two years with the A.C.T. Young Conservatory and for five years with San Francisco

Ballet, where she performed in *The Nutcracker*. She is a fifth-grade student at The Hamlin School, where she was Colline in San Francisco Opera's Opera à la Carte production of *La bohème*, the Snake in *The Snake*, the Teacher and the Witch in *Toy School*, and Little Red Riding Hood in *Big Bad*. She studies singing and piano and competes in rhythmic gymnastics.



### **ETTA CHASE WASHBURN<sup>++</sup>**

is a seventh-grade student at Escuela Bilingüe Internacional in Emeryville. This is

her third year in A.C.T.'s Young Conservatory. She makes her A.C.T. debut with *A Christmas Carol*. Previously, she performed as Malvolio in the California Shakespeare Theater Summer Shakespeare Conservatory production of *Twelfth Night* and as Scout Finch in the Contra Costa Civic Theatre production of *To Kill a Mockingbird*. Washburn studies voice with Michèle Voillequé, is fluent in Spanish and English, and is an enthusiastic mixed martial artist.



### **SETH WEINFIELD<sup>++</sup>**

returns to A.C.T.'s production of *A Christmas Carol* for the fourth time. Past *Christmas Carol* roles include Rory

Wilkins and Turkey Boy. He recently completed two forthcoming independent short films: *Pink Boi* and *Metamorphosis*. He has performed with Broadway by the Bay and Symphony Silicon Valley and he was featured in SF Sketchfest 2014. He takes theater classes with the A.C.T. Young Conservatory and ballet and jazz classes with Dance Arts Center. His favorite place to learn and grow is at Young Actors' Theatre Camp. Weinfield also loves playing baseball, cooking, and discussing current events.



### **ARTHUR WISE<sup>\*\*</sup>**

is a third-year student in the A.C.T. Master of Fine Arts Program. Past Conservatory productions include *Crazy for the*

*Country* (Sabina), *The Cherry Orchard* (Pishchik), *A Midsummer Night's Dream* (Bottom), *Our Lady of 121st Street* (Father Lux), and *Kalos Kai Agathos* (Sphinx). He also performed in the North American tour of *My Fair Lady* and regionally in *White Christmas* at the Arkansas Repertory Theatre; *Amadeus* at Northern Stage; *Guys and Dolls* at

Great Lakes Theater; *The Odd Couple* at Porthouse Theatre; *Hair* and *Kiss Me, Kate* at Cain Park; and numerous new musical theater workshops and concerts in New York City. Wise received his bachelor of music from the Music Theatre Program at Baldwin Wallace University's Conservatory of Music.



### **MAXIMILIAN WIX<sup>++</sup>**

is in the fourth grade at Presidio Hill School in San Francisco. He recently joined the A.C.T. Young Conservatory and

makes his debut with *A Christmas Carol*. Wix enjoys drawing, singing, and spending time at the beach.



### **ALEJANDRA ZAVALA<sup>++</sup>**

is a fourth-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*. Zavala also plays on her school's rugby team.

**CHARLES DICKENS** was born February 7, 1812, in Portsmouth, England. His literary success began in 1836 with the publication of *Sketches by Boz*, a collection of urban scenes, and *The Pickwick Papers*, a series of comic narratives written to accompany artistic engravings. These were followed by *Oliver Twist* (1837–39), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1844), *A Christmas Carol* (1843), and *David Copperfield* (1850). Alongside dramatic plot twists and lively depictions of London street life, the most memorable aspect of his work was a gallery of larger-than-life characters, whose foibles and adventures

<sup>\*\*</sup>Member of Actors' Equity Association and the A.C.T. Master of Fine Arts Program class of 2016

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

immediately endeared them to millions of readers. His work, primarily published first in serial format, was easily adapted for the stage and appeared frequently at playhouses throughout England (always without the permission of the author, who did, however, have a great love of the theater and at one point in his life even intended to be an actor). In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and more fully 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. An exhausting series of reading tours late in life led to a decline in Dickens's health, and he died in 1870 working on the unfinished manuscript of *The Mystery of Edwin Drood*.

**PAUL WALSH (Co-adaptor)** is professor of dramaturgy and dramatic criticism at Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where his translations of Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007) were produced. His new translations of August Strindberg's five Chamber Plays were produced at San Francisco's Cutting Ball Theater and 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)**, a CBS/Sony recording artist, 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, Sinfonia Nova, and the Swedish Radio Symphony Orchestra, and 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 works for PBS, NBC, CBS, ABC, ESPN, 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)**, a resident artist at A.C.T., has directed *A Christmas Carol* at A.C.T. for the past nine years. She directs and teaches in A.C.T.'s Master of Fine Arts and Young Conservatory programs. Recent M.F.A. directing projects include *The Skin of Our Teeth*; *Sueño*; *Little d*; *Saved*; the American premiere of *Happy to Stand*; the Will on Wheels productions of *The Comedy of Errors*, *Othello*, and *Twelfth Night*; and numerous graduating class showcases. Directing work with the Young Conservatory includes *I'm Still Standing*; *A Stone's Throw*, an international exchange with Aberdeen Performing Arts; the world premieres of *Staying Wild*, *Homefront*, *Beautiful Child*; *The Music of Rufus Wainwright*, Sarah Daniels's *Dust*, Constance Congdon's *Nightingales*, and a coproduction with Hochschule für Musik und Theater in Zürich of Paul Steinmann's *Only Victory*; 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; *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage 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'S


**(Choreographer)** versatility has made him 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 41 years, Caniparoli has also contributed to the repertoires of more

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**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 served as the répétiteur on both *A Christmas Carol* and *The Tosca Project*.

**DANIEL FEYER (Music Director)** was the assistant music director for *A Little Night Music* and the music consultant for *Ah, Wilderness!* and *Monstress* at A.C.T. He has played for classes, concerts, cabarets, and staged readings at A.C.T. and the Conservatory. He most recently music-directed *Love's Labour's Lost* at the Douglas Morrison Theatre in Hayward. His regional credits include ten seasons with the Weston Playhouse, seven shows with Meadow Brook Theatre, Center Stage in Baltimore, The Barnstormers, and Gateway Playhouse. New York highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead The Musical*, the revival of *Working*, *Illyria*, *With Glee*, *Yank!*, *Honor*, and *Death for Five Voices*. A San Francisco native and Princeton University graduate, Feyer also works as a puzzle editor and writer, and he has won the American Crossword Puzzle Tournament six years in a row.

**JOHN ARNONE (Set Designer)**, Tony Award-winner, began his career designing critically acclaimed productions off Broadway, for which he received two OBIE Awards. He designed more than 30 sets at theaters including the Lion Theatre Company, Playwrights Horizons, Circle Repertory Theatre, and at New York's 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 U.K., 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*; *A Christmas Carol*; *The Government Inspector*; *The Imaginary Invalid*; *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 Company, 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)** 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, D.C., 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 three were commissioned by the University of Maryland Opera Studio and were under the direction of Leon Major.

**BRENDAN AANES (Sound Designer)** has designed sound for a variety of performances, recently *The Way West* (Marin Theatre Company); *Triangle*, *Fire on the Mountain*, *The Lake Effect*, and *Peter and the Starcatcher* (TheatreWorks); *Rapture*, *Blister*, *Burn* (Aurora Theatre Company); *The Hundred Flowers Project* (Crowded Fire Theater, winner of the Will Glickman Award for Best New Play); *Mutt: Let's All Talk about Race!* (Impact Theatre); *Urge for Going* (Golden Thread Productions); and *Abigail's Party*, *Bloody Bloody Andrew Jackson*, and *The Aliens* (San Francisco Playhouse). He has also worked as associate designer for the national tour of Kneehigh Theatre's *Tristan & Yseult*, and A.C.T.'s *Old Hats* and *Stuck Elevator*. Aanes holds an M.F.A. in music from Mills College.

**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) and *Williams in an Hour* (Smith &

Kraus). He has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt*. 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*, and *The Trojan Women: A Love Story* at Playwrights Horizons, as well as *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. 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* (2006-14), *1776*, *Armistead Maupin's Tales of the City*, *Stuck Elevator*, *The Normal Heart*, *Maple and Vine*, *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Most recently she stage-managed *Letter from a Birmingham Jail* at Stanford Memorial Church with Anna Deavere Smith and *King Lear* at California Shakespeare

Theater. Favorite past shows include *The Comedy of Errors* and *A Midsummer Night's Dream*, both at the California Shakespeare Theater; 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; *One Man, Two Guvnors*, *Tribes*, *The Wild Bride*, *Let Me Down Easy*, *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Wild with Happy*, *Wheelhouse*, and *Striking 12* at TheatreWorks; *Salome* at Aurora Theatre Company; 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 two seasons and *Napoli!* in the 2013-14 season. She has worked at Berkeley Repertory Theatre, Aurora Theatre Company, Center Repertory Company, and Santa Cruz Shakespeare. She has also traveled with Berkeley Rep productions to the Hong Kong Arts Festival and the New Victory Theater in New York. Her favorite past productions include *In the Next Room (or the vibrator play)*, *Passing Strange*, *The Lieutenant of Inishmore*, *The Pillowman*, and *The Secret in the Wings*.

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

# TAKING CENTER STAGE

*Boys & Girls Club Fourth-Grader Makes Geary Debut*

BY | SIMON HODGSON

Photos by India Wilmott

**ALEJANDRA ZAVALA IS A FOURTH-GRADER AT TENDERLOIN Community School.** A student in A.C.T.'s after-school residency at the Tenderloin Boys & Girls Club, she has taken theater classes with A.C.T. Community Artistic Director Tyrone Davis for the past two years. This month, she makes her professional debut at The Geary Theater in *A Christmas Carol*.

Nine-year-old Zavala has appeared in two plays directed by Davis at the Boys & Girls Club—*Sleeping Beauty* and *The Wizard of Oz*. Davis relates that she was a late entry, but everyone in the class gets a role, so he cast her in the ensemble for *Sleeping Beauty*. In the next class, one girl had dropped out, but Zavala knew her lines. In fact, she knew everyone's lines. And so the late addition ended up playing the lead, Maleficent.

Now the talented youngster is preparing for the role of Precious Wilkins in *A Christmas Carol*, her first mainstage appearance. "When the call came letting us know, I was nervous. My name is Zavala, so it was the last name called. As soon as we heard it, we started screaming. Right now I feel nervous, but also excited. I didn't think I could do it. But Tyrone said, 'Yes, you can do it.' I've only told my teachers and my best friend. I didn't really tell anybody else, because I thought that would be bragging."

Zavala got into acting after watching her brother David perform. "I really look up to my brother," she says. "He's 13. When he was little, he played the lead in *Shrek*. I saw it and thought, 'Wow, I would like

to be a star like that one day.' After that I started singing and dancing around the living room."

A.C.T. has offered Zavala a scholarship to attend our Young Conservatory, which gives her access to advanced theater training and participation as Precious in *A Christmas Carol*. "It gets me to be a better actress," she says. "I think I need to work on my acting skills." What in particular? She grins: "Being a sad person. There are characters—they're angry, they're selfish, they're jealous. And the characters I play are happy. It's hard to balance being angry and sad with being happy. Whenever I try to be mad, when I'm acting, they're like, 'You're just faking!'"

The fourth-grader may be preparing for the stage this season, but the fan of TV's *Dog with a Blog* already has her eye on the small screen. "I want to be an actress in a TV series. When you do a movie, yes, it's great, but it doesn't last long. But when I do a TV show, I don't have to worry about looking for another thing to do."

Zavala's journey is an adventurous one, from rehearsing in a Tenderloin community center to performing at The Geary Theater. She is one of 10,000 students in the community who experience theater every year thanks to A.C.T.'s Education & Community Programs. Support from our donors enables children from all over the Bay Area to take their own dramatic journeys. That's not just Precious, it's priceless.



# FRANK OTTIWELL

*In Memoriam*

BY | A.C.T. PUBLICATIONS STAFF

## FRANK OTTIWELL WAS A.C.T. THROUGH AND THROUGH.

The longtime Master of Fine Arts Program faculty member, who passed away on August 20, 2015, at the age of 86, first joined the teaching staff back in 1965 when the company was founded in Pittsburgh, Pennsylvania. When A.C.T. moved to San Francisco, he was part of the migration, and he went on to teach the Alexander technique to students of the Advanced Training Program (which later became the M.F.A. Program) until his retirement in 2011.

Ottiwell, a scene-stealing actor in his own right, appeared in many A.C.T. productions and played the Ghost of Christmas Past in *A Christmas Carol* for two decades. He leaves behind a legacy of commitment to acting and teaching, having worked with thousands of young actors at A.C.T. “When I think of Frank,” says actor Patrick Russell (M.F.A. Program class of 2009), “I see his welcoming smile, a lightness and ease of presence, and an empathic and nurturing look in his eyes that could lift this timid acting student out of self-doubt and fear.”

The Montreal-born artist also trained more than 300 teachers in the Alexander technique. “He called himself a ‘one trick pony,’” says Kari Prindl, who trained with Ottiwell and now teaches the Alexander technique in the M.F.A. Program, “but that one trick was brand new every time. He could see right to the essence of a situation, speak the truth—usually with a twinkle in his eye—and open up the situation into multiple possibilities. Right up until the end, he continued to work on himself with clarity and curiosity. His brilliance will be greatly missed.”

“ I SEE HIS WELCOMING SMILE,  
A LIGHTNESS AND EASE OF PRESENCE,  
AND AN EMPATHIC AND NURTURING  
LOOK IN HIS EYES THAT COULD LIFT THIS  
TIMID ACTING STUDENT OUT OF  
SELF-DOUBT AND FEAR.

*PATRICK RUSSELL, M.F.A. PROGRAM CLASS OF '09*



Frank Ottiwell using the Alexander technique



# RAISING CURTAINS, RAISING ARTISTS

*Young Conservatory Students Turn Practice into Performance*

BY | CECILIA PADILLA

It's a rare occasion that A.C.T. audiences find actors of all experience levels performing on one stage. This holiday season, A.C.T.'s *A Christmas Carol* features a unique combination of professional actors, students in our Master of Fine Arts Program, and 29 young actors enrolled in our Young Conservatory (YC). Together, they bring Charles Dickens's holiday classic to the Bay Area.

For students who have just discovered the thrill of live theater, figuring out how to dive in can seem overwhelming—but they can look to the young actors in *A Christmas Carol* for examples of the many ways to discover the world of acting with the YC. For example, Maximilian Wix, a fourth-grader at Presidio Hill School in San Francisco, came to A.C.T. last summer for our Junior Acting Intensive, and now he's making his theater debut.

Cassidy Hurabiell Trader has been performing as an actor, singer, and ballerina since 2009. She looked to the YC to sharpen her skills when she started taking classes here in 2012. Her work with A.C.T. doesn't stop there. She played Emmy (as a voice-over) in A.C.T.'s 2013 M.F.A. Program production of *A Doll's House*. *A Christmas Carol* offers her a great opportunity to perform in a mainstage production.

Some *Christmas Carol* YC actors know their way around the backstage of The Geary like the backs of their hands. This is Seth Weinfield's fourth year in the holiday classic—he's playing Boy Scrooge. In addition to studying ballet and jazz, he also takes advanced theater classes with the YC.

Wix, Hurabiell Trader, and Weinfield are just a few of the young actors who have developed their performance skills with A.C.T. classes and who now appear in *A Christmas Carol*. As you can

see from the array of classes these three students took, the YC offers a range of learning experiences for aspiring actors at all skill levels. Our introductory courses are geared toward cultivating confidence, developing a creative imagination, and strengthening collaborative skills, while our intermediate training and performing opportunities are for students who have begun to gather stage experience.

“

THE YC'S MISSION IS GEARED  
TOWARD SEEING THE WORLD THROUGH  
A YOUTHFUL PERSPECTIVE.

YC DIRECTOR CRAIG SLAIGHT

The YC also caters to high school students who are considering pursuing theater at the college level. The College Preparatory Program hosts seminars on nationwide acting programs, resume building, monologue and song selection for auditions, and self-analysis of performance strengths and weaknesses. In order for these students to find the right school for them, the YC has developed a deep alumni base for student networking among various college acting programs. By placing college in context with theater, the YC helps high school students plan a future on the stage. High school students in the YC also get to tackle challenging new works. In February 2016, the YC will perform *Punk Rock*, a contemporary play by British playwright Simon Stephens, in which high school students struggle with bullying, relationships, expectations, and mental health issues, all while discovering their moral compass without the influence



Students in a YC production of *I'm Still Standing*. Photo by Jay Yamada.

of adults. "The YC's mission is geared toward seeing the world through a youthful perspective," notes YC Director Craig Slight, "and *Punk Rock* embodies that vision."

This past summer, as part of the YC International Collaboration, students and directors from His Majesty's Theatre in Aberdeen, Scotland, were in residence in San Francisco working on a co-commission of a new play by Timothy Mason, *The Life to Come*. This play, set in the United States during World War I, will be produced by the Scottish company this winter and by A.C.T. the following year. The YC is also currently considering a new collaboration in London for 2016.

As a supplement to acting classes, four audition-based cabarets in The Garret showcase YC talent this season, starting with high school students appearing in *The Magic of Lennon and McCartney*. A combination of middle and high school students take the stage with *Singer's Choice*, a cabaret in which young performers select their own music. *Comedy Tonight* will present audiences with comedic songs and, later in the year, another cabaret will pay tribute to Jason Robert Brown's compositions as inspired by A.C.T.'s mainstage production of *The Last Five Years*.

Overall, the YC's mission is to provide students like Wix, Hurabiell Trader, and Weinfield with meaningful performance opportunities that enable them to develop into professional actors. Whether they go on to study in the A.C.T. M.F.A. Program or return years later as professional actors in a mainstage production such as *A Christmas Carol*, the YC instills in students the foundation for a successful acting career.

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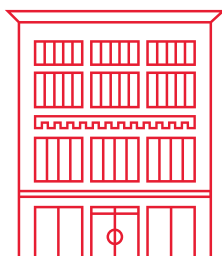
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# A.C.T. PROFILES



**CAREY PERLOFF (A.C.T. Artistic Director)** is celebrating her 24th season as artistic director of A.C.T. This fall, she directed *Monstress*, adapted by Philip Kan Gotanda and Sean San José from the short stories by Lysley Tenorio. Last season, she staged the New York premiere of Tom Stoppard's *Indian Ink* at Roundabout

Theatre Company (nominated for a Lucille Lortel Award for Best Revival) before bringing the show to A.C.T. Recent A.C.T. productions also include *Testament*, *Underneath the Lintel*, *Arcadia*, *Elektra* (coproduced by the Getty Villa in Malibu), *Endgame* and *Play*, *Scorched*, *The Homecoming*, *Tosca Café* (co-created with choreographer Val Caniparoli; toured Canada), and Racine's *Phèdre* in a coproduction with the Stratford Festival. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*, and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, and *Night and Day*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Perloff is also an award-winning playwright. Her play *Kinship* premiered at the Théâtre de Paris last October in a production starring Isabelle Adjani and Niels Schneider and was produced at the Williamstown Theater Festival last summer, starring Cynthia Nixon and directed by Jo Bonney. *Waiting for the Flood* has received workshops at A.C.T., New York Stage and Film, and Roundabout Theatre. *Higher* was developed at New York Stage and Film, won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award, and received its world premiere in February 2012 in San Francisco. *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. *The Colossus of Rhodes* was workshopped at the O'Neill National Playwrights Conference, premiered at Lucille Lortel's White Barn Theatre, and was produced at A.C.T. in 2003.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years, and teaches and directs in the A.C.T. Master of Fine Arts Program. Perloff is on the board of the Hermitage Artist Retreat in Sarasota, Florida, and is the proud mother of Lexie and Nicholas. Perloff is the author of *Beautiful Chaos: A Life in the Theater* (City Lights, March 2015).



**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. She has also taught and directed in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. Prior to assuming leadership of the Conservatory, Smith was the director of theater and dance at Princeton University, where she taught

introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages at 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., California Shakespeare Theater, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep; and in England at the Barbican Theatre (London) and Birmingham Repertory Theatre. Smith holds a B.A. from Yale College and an M.F.A. 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](http://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](http://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](http://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.

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

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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.

### A.C.T. MERCHANDISE

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.

## 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 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

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

## LISTENING SYSTEMS

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

**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 on site.

## LOST AND FOUND

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

## AFFILIATIONS

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



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



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



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



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

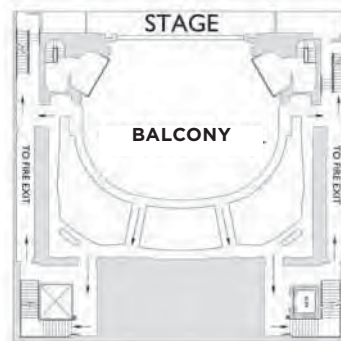
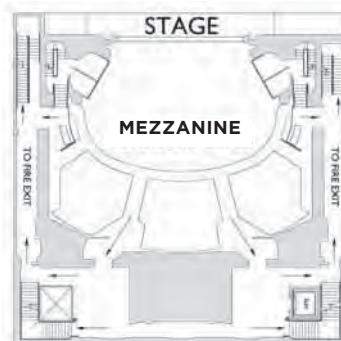
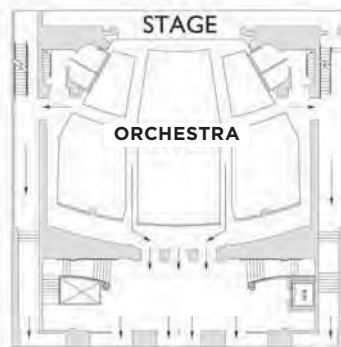


A.C.T. is supported in part by an award from the National Endowment for the Arts.

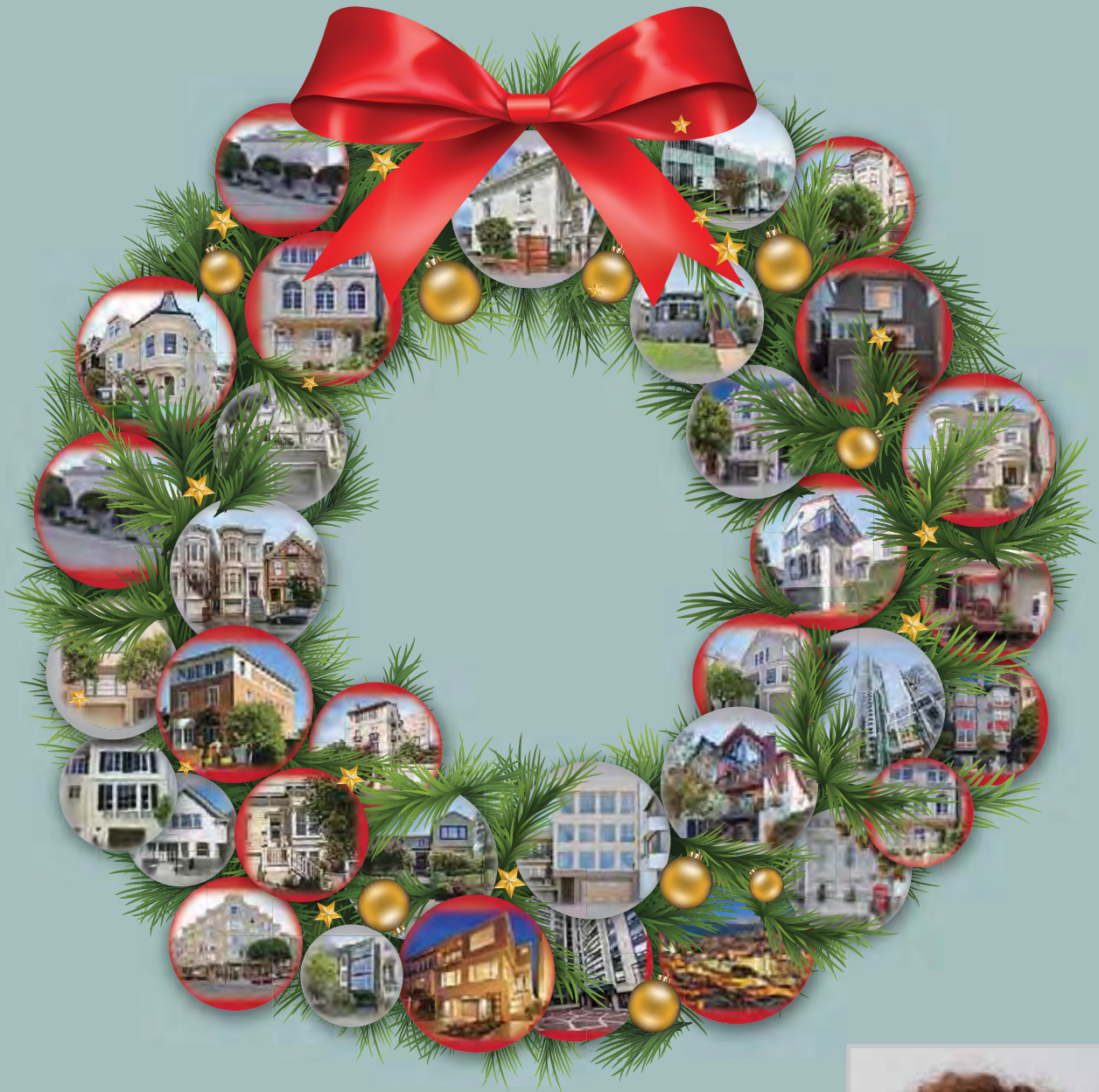


A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

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