“I chose City National for its proven wealth management strategies.”

I wanted to free up more time to do the things I enjoy doing, and I needed somebody to take responsibility for my individual assets. I chose City National because I’ve been investing with them for 15 years and they’ve proven their ability to do well in these challenging times.

City National is The way up® for me and my business.

Sy Kaufman
Founder of Crosslink Capital, Semi-Retired

Hear Sy’s complete story at cnb.com/Proven.

Call (866) 618-5242 or visit cnb.com to find a Wealth Management advisor near you.
Dr. Madhulika Varma is
PIONEERING CARE for Lata Mohan

When Lata Mohan’s routine colonoscopy revealed a cancerous tumor, it affected her entire family. With the help of her children, Lata determined that Dr. Madhulika Varma at UCSF’s Helen Diller Family Comprehensive Cancer Center was the best colorectal surgeon for her. Lata fell in love with her approachable manner. “She was so experienced, we immediately felt comfortable,” said daughter Monica. Dr. Varma’s innovative techniques enabled her to remove Lata’s entire tumor with only a small incision, negating the need for chemo. Which was great news for Lata—and her family. Learn more at PioneeringCare.com
It's like a 5-star resort with a 5-star restaurant
THAT YOU CAN CALL HOME.

THE PENINSULA REGENT
Turn your retirement into a renaissance.
650-579-5500 • PeninsulaRegent.com
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 and Executive Director Ellen Richard, we embrace our responsibility to conserve, renew, and reinvent our relationship to the rich theatrical traditions and literatures 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.

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the prosenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together 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 20-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 45-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 Slaight, 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 and Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which has brought tens 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 theatre, the current 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.

American Conservatory Theater Board of Trustees  
As of December 2014

Nancy Livingston  
Chair

Kirke M. Hasson  
President

Celeste Ford  
Vice Chair

Priscilla Geeslin  
Vice Chair

Steven L. Swig  
Vice Chair

Lawrence P. Varellas  
Treasurer

Daniel E. Cohn  
Secretary

Alan L. Stein  
Chairman Emeritus

Ray Apple  
Jennifer Povlitz

Lesley Ann Clement  
Robina Riccitiello

Robyn Coles  
Ellen Richard

Richard T. Davis  
David Riemer

Jerome L. Dodson  
Dan Rosenbaum

Michael G. Dovie  
Sally Rosenblatt

Olympia Dukakis  
Abby Sadin Schnair

Sarah Earley  
Jeff Spears

Linda Jo Fitz  
Patrick S. Thompson

Frannie Fleishhacker  
Sisi Tran

Ken Fulk  
Jeff Ubben

Paul R. Gupta  
Adriana Vermut

Dianne Hoge  
Nola Yee

Jo Hurley  
Emeritus Advisory Board

Jeri Lynn Johnson  
Barbara Bass Bakar

Alan Jones  
Rena Branstven

James H. Levy  
Jack Corris

Heather Stallings Little  
Joan Danforth

Michael P. Nguyen  
Carey Perloff

Dagmar Dolby  
William Draper III

John Goldman  
Kaatri Grigg

James Haire  
Kent Harvey

Sue Yung Li  
Christine Mattison

Joan McGrath  
Deedee McMurtry

Mary S. Metz  
Deedee McMurtry

Toni Rembe  
Rusty Rueff

Joan Sadler  
Cheryl Sorokin

Barry Lawson Williams  
Carrie Willam

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

The Board of Directors  
of the M.F.A. Program

Abby Sadin Schnair  
Chair

Nancy Carlin  
Rosemary Cozzo

Bill Criss  
Frannie Fleishhacker

Christopher Hollenbeck  
Linda Kursa

Jennifer Lindsay  
Mary Metz

Toni Miller  
Toni Rembe

Sally Rosenblatt  
Anne Shonk

Melissa Smith  
Melissa Smith

Karen Sullivan  
Patrick S. Thompson

Laurie H. Ubbern
A.C.T.’S GROUNDBREAKING 14/15 SEASON

A.C.T. MINI-PACKS NOW AVAILABLE
for $12 A PLAY!

ORDER TODAY to receive priority seating and free ticket exchanges!
ABOUT THE PLAY

8 Letter from the Artistic Director

17 The Man Who Invented Christmas (with a Little Help)
   by Michael Paller

INSIDE A.C.T.

31 A Class of One’s Own
   WINTER SESSION AT STUDIO A.C.T.
   by Anna Woodruff

32 Nurturing Lifelong Passion
   YOUNG CONSERVATORY’S COLLEGE PREP PROGRAM
   by Shannon Stockwell

34 The Strand
   A NEW HOME FOR ARTS EDUCATION
   by Kate Goldstein

36 Stage Coach
   GIVING VOICE TO UNTOLD STORIES
   by Nirmala Nataraj

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

BIKE TO THE THEATER
JAN 14, 8PM
In partnership with the S.F. 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 20, 5:30PM
Go deeper with a fascinating preshow discussion and Q&A with Indian Ink director Carey Perloff. Can’t make this event? Watch it live—online! Visit act-sf.org/interact for details.

THEATER ON THE COUCH*
JAN 23
Take part in a lively discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at SF’s Kaiser Permanente Medical Center.

AUDIENCE EXCHANGES*
JAN 27 AT 7PM; FEB 1 & 4 AT 2PM
Join an exciting Q&A with the cast following the show.

OUT WITH A.C.T. *
JAN 28
Mix and mingle at this hosted postshow LGBT party.

WINE SERIES
FEB 5, 7PM
Meet fellow theatergoers at this hosted wine-tasting event in our third-floor Sky Lounge.

PLAYTIME
FEB 7, 12:45PM
Get hands-on with theater at this interactive preshow workshop.

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

*Events take place immediately following the performance.

DON’T JUST SIT THERE...

UP NEXT: INDIAN INK
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 events in our lounges. Join us for our upcoming production of Indian Ink and Interact with us!
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 8–19-year-olds 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 together 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 Jim Carpenter and Anthony Fusco (our inimitable Scrooges), Ken Ruta, Sharon Lockwood, Jarion Monroe, and many more. It also features 29 children from our YC, and the entire M.F.A. Program class of 2015. 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.

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 the gap between the haves and the have-nots and we struggle to hold on to 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 (to find out more, please contact our Education & Community Programs Department at education@act-sf.org), and *A Christmas Carol* is often the first experience that Bay Area children have of live theater. In the 22 years I have been at A.C.T., this 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 2014–2015 season.

Yours,

Carey Perloff
Artistic Director
IN THE WEST, SHARING THE WEALTH ISN’T ALWAYS ABOUT MONEY.

Let us help you make more out of giving back.

- Bank of the West Wealth Management is part of the BNP Paribas Group, and shares its belief that philanthropy is integral to social responsibility.
- We’re ready to make your philanthropic vision part of your overall wealth strategy.
- We’ll use our expertise to explore a variety of strategies that will help make your philanthropic vision a reality.

Speak to a Private Client Advisor 1-877-898-1003 or visit bankofthewest.com/wm

Member FDIC. Equal Housing Lender. ©2014 Bank of the West.

Securities and variable annuities are offered through BancWest Investment Services, a registered broker/dealer, Member FINRA/SIPC. Financial Advisors are Registered Representatives of BancWest Investment Services. Fixed annuities/insurance products are offered through BancWest Insurance Agency in California, (License #0C52321), through BancWest Insurance Agency in Utah and through BancWest Investment Services, Inc. in AZ, CO, ID, KS, MN, MO, ND, NE, NM, NV, OK, OR, SD, WA, WI, WY, HI, GUAM and CNMI. Bank of the West and its various affiliates and subsidiaries are not tax or legal advisors.

BancWest Investment Services is a wholly owned subsidiary of Bank of the West and a part of the Wealth Management Group. BancWest Corporation is the holding company for Bank of the West. BancWest Corporation is a wholly owned subsidiary of BNP Paribas.

Investment and Insurance Products:

| NOT FDIC INSURED | NOT BANK GUARANTEED | MAY LOSE VALUE | NOT A DEPOSIT | NOT INSURED BY ANY FEDERAL GOVERNMENT AGENCY |
A.C.T. YOUNG CONSERVATORY

The Young Conservatory offers fun, exciting, and engaging classes as well as performance opportunities to students ages 8 to 19. Classes are offered year-round—after school, on weekends, and during the summer. Prominent YC alumni include Beth Behrs, Darren Criss, and Winona Ryder. Encourage the young people in your life to explore their talents.

“I can’t say enough about the A.C.T. Young Conservatory.”

Tony Award–winning actor

BD WONG

WINTER PROGRAMS BEGIN JANUARY 13, 2015
LEARN MORE TODAY!

act-sf.org/conservatory
Two worlds collide with magnificent sparks in *Indian Ink*, a sweeping romance that transcends language, culture, and time.

In the 1930s, in the midst of India’s restless quest for independence, free-spirited English poet Flora Crewe arrives in Jummapur, where she develops a complex relationship with an Indian painter. Decades later, in 1980s England, Flora’s younger sister, the Indian painter’s son, and an American biographer sift through the poet’s letters and writing to uncover the tantalizing secrets of her past.

Tom Stoppard’s evocative work builds suspense as it interweaves scenes from both time periods and places, inviting the audience to play detective in unraveling this unlikely love story.

A.C.T. Artistic Director Carey Perloff—who directed the American premiere of *Indian Ink* at The Geary in 1999—has enjoyed a decades-long artistic partnership with Stoppard, creating numerous opportunities for his plays to develop and flourish at A.C.T.

Again under Perloff’s direction, *Indian Ink* made its off-Broadway premiere in September—its first major production in New York. For this new version, which arrives at A.C.T. in January, Stoppard made careful revisions throughout the play, including a newly rewritten ending.

As it traces the emotional and psychological aftereffects of British colonialism, *Indian Ink* reveals a sensual, startling connection between two artists that defies the forces of history. “*Indian Ink* will wash over audiences with what the Indians refer to as *rasa*—the spirit, the juice, and the emotion you feel when you experience a beautiful and erotic work of art,” says Perloff.

New York audiences were dazzled by this long-awaited production.

“ASTONISHING! SEXY, FUNNY, and DEEPLY ENTERTAINING”

*New York Magazine*

“ENTICING!”

*The New York Times*

“WHERE HAS INDIAN INK BEEN ALL OUR LIVES?”

*Newsday*
DEC 12–13
Feature film with the SF Symphony performing the score live

A FAMILY CONCERT WITH THE SF SYMPHONY

DEC 19–24
Join us for the West Coast premiere of A Charlie Brown Christmas—Live! with accompaniment by the Symphony, Chorus, dancers, and narrators. This unique variety show also features holiday favorites and sing-alongs with special guest vocalist Lisa Vroman. Come early and enjoy special, family-friendly activities.

ON STAGE
Randall Craig Fleischer conductor
Lisa Vroman vocalist
San Francisco Symphony
San Francisco Symphony Chorus
The cast of A Charlie Brown Christmas—Live!

FEATURING
Music by Vince Guaraldi, arranged and orchestrated by Tedd Firth
Liza Gennaro, Director and Choreographer
Dan Scully, Video Designer

DEC 14
Featuring Mariachi Sol de México de José Hernández and Mariachi Reyna de Los Angeles

KIDS UNDER 16 HALF PRICE

FOR THE COMPLETE HOLIDAY LINEUP, VISIT:
SFSYMPhONY.ORG/HOLIDAY (415) 864-6000

Concerts at Davies Symphony Hall. Programs, artists, and prices subject to change.
*Subject to availability. +The San Francisco Symphony does not appear in this concert.
Box Office Hours Mon–Fri 10am–6pm, Sat noon–6pm, Sun 2 hours prior to concerts
Walk Up Grove St between Van Ness and Franklin

HOLIDAY MEDIA PARTNERS

EAP full-page template.indd   1
10/24/14   1:58 PM
A GHOST STORY OF CHRISTMAS

BY Charles Dickens (1843)
ADAPTED BY Carey Perloff and Paul Walsh (2005)
MUSIC BY Karl Lundeberg
DIRECTED BY Domenique Lozano
BASED ON THE ORIGINAL DIRECTION BY Carey Perloff
CHOREOGRAPHY BY Val Caniparoli
MUSIC DIRECTION BY Robert K. Rutt

A CHRISTMAS CAROL

SCENERY BY John Arnone
COSTUMES BY Beaver Bauer
LIGHTING BY Nancy Schertler
SOUND BY Jake Rodriguez
DANCE RÉPÉTITEUR Nancy Dickson
DRAMATURG Michael Paller
CASTING Janet Foster, CSA
ASSISTANT DIRECTOR Max Rosenak

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

ACT I

SCROOGE'S OFFICE

EBENEZER SCROOGE  James Carpenter
                  Anthony Fusco
                  (Mat.: Dec. 6, 10, 13, 23, 26, 27;
                  Eve.: Dec. 5, 7, 12, 17, 20)

BOB CRATCHIT  Nicholas Pelczar

CHARITABLES

Cindy Goldfield
Howard Swain

FRED  Ryan Williams French
TINY TIM CRATCHIT  Mattea Fountain

SCROOGE'S HOME

MRS. DILBER  Sharon Lockwood
GHOST OF JACOB MARLEY  Ken Ruta

CHRISTMAS PAST

GHOST OF CHRISTMAS PAST  Dominique Salerno

DAVEY  Evan Aubry
EDWARD  Quincy Corsello
BOY DICK  Leo Pierotti
BOY SCROOGE  William Lipton
LITTLE FAN  Carmen Steele

FEZZIWIG'S WAREHOUSE

MR. FEZZIWIG  Jarion Monroe
MRS. FEZZIWIG  Sharon Lockwood
BELLE  Stefanée Martin
YOUNG SCROOGE  Joel Bernard
DICK WILKINS  Ben Quinn
ERMENGARDE  Danielle Frimer
JIM  Rafael Jordan
GILES THE FIDDLER  Ryan Williams French
FELICITY  Josie Alvarez
ALAN  Howard Swain
RUTH  Cindy McQuaid
CHILDREN OF ALAN AND RUTH

BURT  Glenn Stott
DOROTHY  Kemiyondo Coutinho
ALFRED  Ryan Remak
RORY WILKINS  Seth Weinfeld
SARAH WILKINS  Cecilia McQuaid
PRECIOUS WILKINS  Esmé Kaplan O'Neill

ACT II

CHRISTMAS PRESENT

GHOST OF CHRISTMAS PRESENT  BW Gonzalez

PRODUCE SELLERS  Cindy Goldfield
              Stefanée Martin
SPANISH ONIONS  Madi Chicas
              Catie Skye Dewar-Kudsi
TURKISH FIGS  Charlotte Mary Kearns
             Ellie Lauter
FRENCH PLUMS  Anna Yun Neumann-Loreck
               Athena von Bothmer

FRED'S PARTY

FRED  Ryan Williams French
MAY  Josie Alvarez
THOMAS  Glenn Stott
BETH  Kemiyondo Coutinho
TOPPER  Rafael Jordan
ANNABELLE  Danielle Frimer

CRATCHIT HOME

ANNE CRATCHIT  Delia MacDougall
PETER CRATCHIT  Campbell Ives Zeigler
BELINDA CRATCHIT  Ella Dovey
NED CRATCHIT  Ian DeVaynes
SALLY CRATCHIT  Evelyn Onegin
MARTHA CRATCHIT  Zoe Larkin
BOB CRATCHIT  Nicholas Pelczar
TINY TIM CRATCHIT  Mattea Fountain

CHRISTMAS PRESENT TRAVELS

THE BAKER'S SHOP  Colin Bisas, Kemiyondo Coutinho
                  Danielle Frimer, Ashby Remak
THE PUB  Joel Bernard, Toby Lichtenwalter
         Jarion Monroe, Ben Quinn
THE MINER FAMILY

Charlotte Mary Kearns
Rae Dox Kim, Gwyneth Lewis
Stefanée Martin, Glenn Stott

SEA CAPTAIN AND CABIN BOY

BEGGAR CHILD
FRUIT SELLERS

Howard Swain, Quincy Corsello
Carmen Steele
Evan Aubry, Cindy Goldfield,
Cecilia McQuaid, Ryan Remak
CIRCUS CENTER
DAY CAMP
Weeklong romps through the world of circus, building self-confidence and joy in kids 7-14

EARLY BIRD SPECIAL
$40 Off through December 31

SPRING CAMP  |  March 30 - April 3
SUMMER CAMP  |  Weekly starting June 8

755 FREDERICK STREET  |  SAN FRANCISCO
CIRCUSCENTER.ORG/CAMP  |  415-759-8123
CHRISTMAS FUTURE

GANG MEMBERS
Rafael Jordan, Ellie Lauter
Toby Lichtenwalter
William Lipton,
Stefanée Martin
Leila Ali O’Rourke
Glenn Stott

IGNORANCE
Samuel Sutton

WANT
Nina Toracca

GHOST OF CHRISTMAS FUTURE
Ryan Williams French
Cindy Goldfield
Rafael Jordan
Leo Pierotti, Howard Swain

BUSINESSMEN
Joel Bernard, Ben Quinn
Jarion Monroe

MRS. FILCHER
Kemiyondo Coutinho

MRS. DILBER
Sharon Lockwood

YOUNG HUSBAND
Glenn Stott

YOUNG WIFE
Danielle Frimer

CHRISTMAS MORNING
TOWNSPEOPLE AND
The Company

UNDERSTUDIES
Colin Bires

BOB CRATCHIT, THOMAS, TOPPER
Ben Quinn

CLERK
Quincy Corsello

TINY TIM CRATCHIT
Joel Bernard

MARY CRATCHIT
Gwyneth Lewis

MRS. DILBER, MRS. FEZZIWIG,
ANNE CRATCHIT
Cindy Goldfield

GHOST OF JACOB MARLEY,
MR. FEZZIWIG
Howard Swain

GHOST OF CHRISTMAS PAST, BELLE
Danielle Frimer

DAVEY
Ian DeVaynes

EDWARD
Ryan Remak

BOY DICK, CHILD OF ALAN AND RUTH,
RORY WILKINS
Samuel Sutton

IGNORANCE, BOY SCROOGE,
GANG MEMBER

LITTLE FAN

YOUNG SCROOGE

DICK WILKINS, GHOST OF
CHRISTMAS FUTURE, BUSINESSMAN

ERMENGADE, FELICITY,
RUTH, DOROTHY

JIM, GILES THE FIDDLER, ALAN,
BURT, YOUNG HUSBAND

CHILD OF ALAN AND RUTH,
SARAH WILKINS
CHILD OF ALAN AND RUTH,
PRECIOUS WILKINS
GHOST OF CHRISTMAS PRESENT
PRODUCE SELLER, MARY,
GANG MEMBER
TURKISH FIG
WANT, FRENCH PLUM
BETH, ANNABELLE, YOUNG WIFE
MARtha CRATCHIT
BELINDA CRATCHIT
SALLY CRATCHIT
NED CRATCHIT
PETER CRATCHIT
MRS. FILCHER
TURKEY BOY
SPANISH ONION

STAGE MANAGEMENT STAFF

STAGE MANAGER
Karen Szpaller

ASSISTANT STAGE MANAGER
Leslie M. Radin

PRODUCTION ASSISTANT
Jaime McKibben Piper

STAGE MANAGEMENT FELLOW
Josie Felt

ADDITIONAL CREDITS

FIGHT DIRECTOR
Jonathan Rider

ASSISTANT FIGHT DIRECTOR
Danielle O’Dea

FIGHT CAPTAIN
Ben Quinn

DANCE CAPTAIN
Cindy Goldfield

ASSOCIATE SCENIC DESIGNERS
Jesse Poleshuck
Josh Ranger

The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory.

HEAD CHILD SUPERVISOR
Gabe Kenney

ASSISTANT CHILD SUPERVISOR
Nikki Eggett
THE MAN WHO INVENTED CHRISTMAS

by Michael Paller

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

RAUCOUS BEGINNINGS By the time Dickens wrote A Christmas Carol, the holiday had fallen into a bad way. In Elizabethan days, Christmas was a raucous affair, reminiscent of the frenzied pagan rituals celebrating the winter solstice celebration from which it emerged. The growing population of dour Puritans was appalled by the uncontrolled public drinking and the lewd behavior of cross-dressing bands of mummers who donned disguises, celebrated in the streets, and mocked authority. When they seized power in 1642, the Puritans attacked Christmas as nothing less than a pagan assault on Christ, called it an “Anti-Christ masse,” and banned it. They also outlawed another dubious activity, the theater, and tore down most of the existing playhouses (including Shakespeare’s Globe). Christmas and the theater disappeared in England together, and neither returned until the Stuart kings restored them in 1660. By then, however, most of the revelry and customs associated with Christmas had been largely forgotten.

CHRISTMAS IN AMERICA The situation in America was mixed. The Pilgrims, who came to America in 1620 in the name of religious liberty, disdained Christmas as much as their Puritan cousins did. They banned the holiday in Boston and fined celebrants. In the English colony of Jamestown, Virginia, where wealth, not religion, was the principal pursuit, the inhabitants were left to worship as they chose, and Christmas celebrations were the norm. The American Revolution brought an end to most British traditions in the colonies, Christmas included, and while the holiday was observed again in the last years of the eighteenth century, it wouldn’t be officially recognized on a national level until 1870. When some Americans began celebrating it again, many did it in the wild spirit of old: New York City had to create its first police force in 1828 in order to quell the riots of unemployed revelers.

THE INDUSTRIAL REVOLUTION Christmas was grim in England’s cities during the Industrial Revolution. Factories and businesses were open on December 25, and there was no day off for employees like Martha Cratchit. Still, while Christmas wasn’t much celebrated in London or other large cities, some of the old customs were observed in remote rural villages. There it was a day for games, carols, and dances. Garlands of evergreens and sprigs of mistletoe
were hung throughout some of the large manor houses, and the gentry retained the ancient tradition of opening their homes to their less prosperous neighbors and distributing food and drink to the poor. As a child, Dickens heard of these customs from his father, whose parents were servants at a grand country estate, Crewe Hall, in Cheshire, in northwest England. Years later, his friend William Sandys, a historian who recorded the old traditions, told him about others. In *Christmas Carols, Ancient and Modern*, Sandys wrote about a tradition that had generally vanished from London: “In the West of England . . . carol-singing is still kept up, the singers going from house to house . . . and in some of the parish churches, meeting on the night of Christmas eve and singing in the sacred morning.”

Back in America in 1820, Washington Irving published *The Sketch Book of Geoffrey Crayon, Gentleman*, a collection of tales and essays. In addition to “Rip Van Winkle” and “The Legend of Sleepy Hollow,” the book contained three chapters devoted to Christmas at a British country estate called Bracebridge Hall. The place was fictional, but the accounts of their Christmas celebrations were based on what Irving had seen and heard during several years of travel in Europe and Great Britain. He described in detail the sumptuous dinners, the blazing yule log, dances, games, songs, and the spirit best summed up in Squire Bracebridge’s confession to the narrator, “I love to see this day well kept by rich and poor; it’s a great thing to have one day in the year, at least, when you are sure of being welcome wherever you go, and of having, as it were, the world all thrown open to you.” The images and sentence rhythm could have been Dickens’s own.

In fact, Irving was one of Dickens’s favorite authors, and the year before he wrote *A Christmas Carol*, the Englishman cheerfully declared, “I do not go to bed two nights out of seven without taking Washington Irving under my arm upstairs to bed with me.”

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

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

First stated in “Christmas Festivities,” the philosophy is an earthly one, concerned with the welfare of all in the here and now, however much it might find echoes in religious
texts: “And thus the evening passes, in . . . good-will and cheerfulness, doing more to awaken the sympathies of every member of the party on behalf of his neighbor, and to perpetuate their good feeling during the ensuing year, then all the homilies that have ever been written, by all the Divines that have ever lived.”

MODERN CHRISTMAS IS BORN Dickens’s image of Christmas as a time that prompts generosity in the hearts of all struck an immediate chord with his readers even if they’d never sung carols, kissed beneath the mistletoe, or spent the holiday with their family. The English poet Thomas Hood wrote in his review of *A Christmas Carol*, “If Christmas with its ancient and hospitable customs, its social and charitable observances, were in danger of decay, this is the book that would give them a new lease.” It did. Most of the reviews were ecstatic. “Many men,” the novelist and critic William Makepeace Thackeray observed, “were known to sit down after perusing it, and write off letters to their friends, not about business, but out of the fullness of their heart, and to wish old acquaintances a happy Christmas.”

“Scrooge” quickly entered the vocabulary to describe a miserly man, and by the end of 1844, at least 12 unauthorized theatrical adaptations had appeared in London. At the same time, other Christmas traditions were being born that, together with *A Christmas Carol*, created Christmas as we know it. In 1822, the New Yorker Clement Clarke Moore wrote “A Visit from St. Nicholas,” which was largely responsible for creating the image of a Santa Claus who delivers gifts to children via a sleigh drawn by eight tiny reindeer. In 1841, Prince Albert, the German consort of Queen Victoria, brought a Christmas tree to Windsor Castle. A tradition from his homeland, it was decorated with hand-blown German glass ornaments, candles, fruit, and gingerbread. By the end of the decade, it had become ubiquitous. (It had come to America earlier, probably by the 1820s.) The same year that *Carol* was published, Sir Henry Cole, who already had helped popularize the self-adhesive postage stamp, created the Christmas card.

To *Carol* also goes the credit for reinventing Christmas dinner. Before *Carol*, goose had been the preferred Christmas bird. After *Carol*, turkey, an import from America, became the meal of choice. “Dickens’ Christmas Carol helps the poultry business amazingly,” a magazine noted in 1867. “Everybody who reads it and who has money immediately rushes off and buys a turkey for the poor.”

It’s a sad irony that the profit-driven atmosphere of the early nineteenth century, which led Dickens to write *Carol*, has infected the holiday in our own time. Still, *Carol* is an antidote to what a contemporary critic referred to as “this money-seeking age and money-getting country.” Dickens’s vision of Christmas isn’t about money; it doesn’t divide rich from poor. It encompasses all, child and adult, fortunate and unfortunate, the loved and the orphaned. It’s summed up in a sentence that, for all its accumulated sentimental baggage, is still revolutionary in its plea that the bounty of life be shared among all: “God bless us, every one!”
Our Lady of 121st Street, and Osric in Hamlet. She is also an associate artist with TheatreFIRST, where her roles have included Holly in Anton in Show Business and Carol in Oleanna. She has also performed regionally with San Francisco Theater Pub and Actors Ensemble of Berkeley. Alvarez has taught in the Young Conservatory and in A.C.T.’s residency at Oasis for Girls. She holds a B.A. in political economics from UC Berkeley.

**JOSIE ALVAREZ**

is a Bay Area native. Conservatory roles include Avery in Niagara Falls, Virginia in Galileo, Estrella in Sueno, Juliet in Romeo and Juliet, Inez in

**Evan Aubry**

is proud to make his professional acting debut with A.C.T. He is a fifth-grade student at Brandeis Hillel Day School in San Francisco. He joined the Young Conservatory this past summer after being inspired by his sister Madeline’s performance during her YC improvisation class. He has studied Suzuki violin with Elise Engelberg since he was four years old and has performed in many recitals and holiday concerts.

**Joel Bernard**

is a third-year M.F.A. candidate at A.C.T. Recent credits include an appearance on Law & Order: Special Victims Unit and the voice of Sewell, the villain in Silent Hill: Downpour. Bernard is a founding member and artistic director of Benefit of the Doubt Theatre Company. His M.F.A. Program credits include Mercutio in Romeo and Juliet, Firs in The Cherry Orchard, Laertes in Hamlet, Hobson in The Girl from Maxim’s, and Galileo Galilei in Galileo. He recently received the Joan Sadler Award, given to a third-year A.C.T. M.F.A. student for sustained dedication to acting.

**Colin Bires**

returns to A.C.T. for his second year in A Christmas Carol, having played the role of Ignorance in the 2013 production. He is a fifth-grade student at Tam Valley Elementary School in Mill Valley and relishes performing in school plays and the annual cabaret. In addition to acting, Bires loves break dancing, trampoline, and soccer. He is a passionate all-star baseball player.

**James Carpenter**

a Bay Area resident for 26 years, an associate artist with Berkeley Repertory Theatre for 13 years, and an associate artist with California Shakespeare Theater, returns to A.C.T. for his ninth year as Scrooge. 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 The Sunflower Boy, and the series Nash Bridges. Carpenter is the recipient of many Bay Area Theatre Critics Circle (BATCC) Awards, including BATCC’s 2007 Award for Excellence in the Arts and their 2013 Lifetime Achievement Award. He was a 2010 Lunt-Fontanne Fellow.

**Madi Chicas**

is excited to make her debut with A.C.T. She has trained and performed at Berkeley Playhouse, appearing in Peter Pan, Jr., A Little Princess, and The Music Man. Other favorite productions include 101 Dalmatians Kids, Willy Wonka Kids, Cinderella Jr., and Schoolhouse Rock, Live! Jr. at Creekside Kids’ Theater in San Leandro. Chicas also has several commercial, print, and voice-over credits. She enjoys singing, creating original comic books, listening to music, and spending time with her friends.

**Quincy Corseallo**

11 years old, is making his debut with A.C.T. A sixth grader at Cathedral School for Boys, Corseallo is an associate artist with A.C.T. He is a fifth-grade student, video gamer, guinea pig aficionado, and master of exotic accents.

**Kemiyondo Coutinho**

has appeared in numerous A.C.T. M.F.A. Program productions, including Seven Guitars, Niagara Falls, Battle for Babylon, and The Country Wife. She is an annual performer at the National Theatre of Uganda, where she has been seen in In the Continuum and Silent Voices. She has written and performed in two one-woman shows: Jabulile! and Kawunna . . . you’re it!, which she performed during the M.F.A. Program’s annual Sky Festival. She started the NuVo Arts Festival in Uganda, which aims to use art to address social change. Coutinho holds a B.A. in theater, communications, and rhetoric from Lewis & Clark College.

**Ian Devaynes**

returns to A.C.T. for his third year performing in A Christmas Carol. DeVaynes was born in Brooklyn and now lives in San Francisco, where he is a sixth-grade student at Holy Name School. He began performing while in preschool. He enjoys acting, dancing, and singing. He joined A.C.T.’s Young Conservatory in the summer of 2011 when he was eight years old, following in the footsteps of his sister, Aiko Little. He recently appeared in SF Playhouse productions of Jerusalem (Marky) and Into the Woods (Boy).
FRANCISCO WALDOFR School, she performs in their circus program and participates on their baseball and volleyball teams. Previously, she was a competitive swimmer for the University of San Francisco Koret Youth Swim Club’s team. Dewar-Kudsi loves reading comic books, juggling, and watching the San Francisco Giants.

ELLA DOVEY is a sixth-grade student at Marin Country Day School. From an early age, she has been a passionate participant in the performing arts. At the age of seven, she was among a highly select group chosen from Kids on Camera, a well-respected San Francisco–based television/film acting school, to receive representation by a professional talent agent—but the stage still has her heart. Dovey is an enthusiastic Young Conservatory member, and last year she was in A.C.T.’s production of A Christmas Carol as a Spanish Onion.

DANIELLE FRIMER recently played Ophelia in the A.C.T. M.F.A. Program production of Hamlet and understudied Shaina Taub in Old Hats with Bill Irwin and David Shiner. Previous A.C.T. credits include Napoli! with Marco Barricelli and Seana McKenna, The Girl from Maxim’s, The Country Wife, Cloud Nine, Niagara Falls, and the devised piece Battle for Babylon. Other regional and New York credits include Olivia in Twelfth Night (Portland Actors Ensemble); Fox on the Fairway, Shrek, and Pirates of Penzance (White Plains Performing Arts Center); Wallenberg (Summer Repertory Theatre); Fables (St. Ann’s Warehouse, directed by Adam Rapp); and A Midsummer Night’s Dream and Julius Caesar (Shakespeare Santa Cruz). Frimer holds a B.A. from Yale University, where she was the recipient of the Branford Arts Prize.

RYAN WILLIAMS FRENCH is currently a third-year candidate at the A.C.T. Master of Fine Arts Program and is a proud recipient of the Bratt Family diversity scholarship. Other recent A.C.T. M.F.A. acting credits include Hamlet (as Hamlet), Sueno, Romeo and Juliet, Seven Guitars, Niagara Falls, Strangest Kind of Romance, and Battle for Babylon. French also worked regionally as a company member at Chautauqua Theater Company in New York, where he starred in Comedy of Errors. Most recently, he taught classes in the Young Conservatory. French has also written and directed several plays and debuted his solo performance This Modern Life during A.C.T.’s Sky Festival last January. French has a B.A. from Dartmouth College.

CATIE SKYE DEWAR-KUDSI is thrilled to make her debut with A.C.T., where she has loved taking classes since 2013. As a sixth grader at San Francisco Waldorf School, she performs in their circus program and participates on their baseball and volleyball teams. PREVIOUSLY, she was a competitive swimmer for the University of San Francisco Koret Youth Swim Club’s team. Dewar-Kudsi loves reading comic books, juggling, and watching the San Francisco Giants.

MATTEA FOUNTAIN joined A.C.T.’s Young Conservatory this past summer and makes her A.C.T. debut in A Christmas Carol this year. Her yen to perform was realized at the age of four as she sang and danced her way across Bay Area stages with the Vaudevillians Stage Troupe. She studies and performs with Piedmont Ballet Academy and can be seen every spring in the Purim Spiel at Oakland’s Temple Sinai. Fountain is in the fourth grade at Canyon Elementary School. She enjoys reading, horseback riding, and exploring the creeks and forts of Canyon with her friends.

BILL IRWIN and David Shiner. Previous A.C.T. credits include Napoli! with Marco Barricelli and Seana McKenna, The Girl from Maxim’s, The Country Wife, Cloud Nine, Niagara Falls, and the devised piece Battle for Babylon. Other regional and New York credits include Olivia in Twelfth Night (Portland Actors Ensemble); Fox on the Fairway, Shrek, and Pirates of Penzance (White Plains Performing Arts Center); Wallenberg (Summer Repertory Theatre); Fables (St. Ann’s Warehouse, directed by Adam Rapp); and A Midsummer Night’s Dream and Julius Caesar (Shakespeare Santa Cruz). Frimer holds a B.A. from Yale University, where she was the recipient of the Branford Arts Prize.
WHO’S WHO IN A CHRISTMAS CAROL


CINDY GOLDFIELD* is a two-time recipient of both the Bay Area Theatre Critics Circle and the Dean Goodman Choice awards. She is celebrating her 11th season of A Christmas Carol at A.C.T. Regional theater acting credits include The Mystery of Edwin Drood (Center REPertory Company); Spring Awakening and Bill W. and Dr. Bob (San Jose Repertory Theatre); Another Midsummer’s Night (TheatreWorks); Brimstone, Moon Over Buffalo, and Merrily We Roll Along (The Willows Theatre); Oliver! (Broadway by the Bay); Moving Bodies (Marin Theatre Company); Crimes of the Heart (Playhouse West); OMFG! (ODC, world premiere); Texas Chainsaw Manicurist and Cowardly Things (New Conservatory Theatre Center); Mack & Mabel (42nd Street Moon); and Scalpel! (BRAV! 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 Scrumbly Koldewyn.

RAFAEL JORDAN* makes his A.C.T. Geary Stage debut in A Christmas Carol. He was recently seen as Bobby in American Buffalo at Aurora Theatre (Theatre Bay Area Award nomination, Best Ensemble), Dorante in The Liar at Livermore Shakespeare Festival, and Describe the Night by Rajiv Joseph at Theatreworks New Works Festival. New York credits include: Apollodorus in Caesar and Cleopatra (off Broadway); George in Uncle Tom’s Cabin during Metropolitan Playhouse’s Obie Award–winning season; I Feel Your Pain with multiple Obie winner Kathryn Grody; the world premiere of Thunder Above Deeps Below by Lark fellowship recipient A. Rey Pamatmat; and 365 Days/365 Plays and The Open Road at Actors Theatre of Louisville. Film credits include: Me, You and the Road; Best Laid Plans; and Othello in Othello the Web Series.

CHARLOTTE MARY KEARNS is making her debut with A.C.T. in A Christmas Carol. She is a fifth grader at St. Matthew’s Episcopal Day School in San Mateo. She has acted with San Carlos Children’s Theater and Tri-School Productions. Favorite roles include Coroner Munchkin in The Wizard of Oz, Flip the Dwarf in The Tale of Snow White, and Annie in Annie Jr. She also appeared in a Galbani Cheese commercial. Kearns enjoys tap, ballet, and jazz dance at Kirkpatrick’s School of Dance, singing with the Peninsula Girls Chorus, and playing goalie for her soccer team.

RAE DOX KIM is a seventh grader at Claire Lilienthal School in San Francisco. She joined the Young Conservatory in 2013. Kim enjoys reading, piano, drawing, volleyball, and track. A Christmas Carol is her professional debut.

ZOE LARKIN is a 13-year-old actress. Recent theater roles include Chorus in Joseph and the Amazing Technicolor Dreamcoat (Contra Costa Musical Theatre), Mary in Annie (Tri-Valley Repertory Theatre), Munchkin in The Wizard of Oz (Diablo Theatre Company), and Emmy in A Doll’s House (Willows Theatre Company). Film credits include Stalled (Clara), Ice Block Love (Child), Simply Blue (Child), Dare to Be Different (Teen), and StudySync. Larkin enjoys training with YoungRep, A.C.T., Actorsite, ACE Dance, and Red House. A Christmas Carol is Larkin’s A.C.T. debut.
ELLIE LAUTER is a fifth grader at The Hamlin School in San Francisco and is making her debut with A.C.T. in A Christmas Carol. She enjoys performing in her school’s drama productions and singing in the chorus. She played the roles of Jasmine and Belle in musical theater camp productions of Aladdin Jr. and Beauty and the Beast Jr. at the Jewish Community Center in San Francisco. Lauter has also trained with San Francisco Youth Ballet Academy and has performed in its annual production of The Nutcracker for the last six years.

GWYNETH LEWIS joined the Young Conservatory in spring 2014 and is making her A.C.T. debut in A Christmas Carol. She has studied with the Bay Area Children’s Theatre Youth Education Program since 2011, most recently playing the role of John Darling in their summer production of Peter Pan. She is a third grader at the Nea Community Learning Center in Alameda, where she enjoys studying the humanities, science, and technology. She also loves reading, art, rock climbing, making videos with her friends, and using her imagination to build things.

TOBY LICHTENWALTER is making his A.C.T. debut in A Christmas Carol. He is an eighth grader at Presidio Middle School, where he takes the drama elective and has performed in plays, including the role of Michael in Peter Pan. He has also performed with San Francisco Opera à La Carte. When not in the theater, he enjoys playing Little League baseball and camping with his family throughout Northern California.

WILLIAM LIPTON is a sixth grader at Crocker Middle School. At the age of six, his love for music opened the door to a performance career. He is the lead vocalist and bassist for WJM, the world’s youngest social impact rock band. WJM has rocked many signature venues in the Bay Area, as well as the United Nations in New York and the Rock The Falls Idaho music festival. Lipton performs as a solo vocalist and is a proud winner of Burlingame Idol 2014. He played Charlie Brown in Hillbarn Theatre’s production of You’re A Good Man, Charlie Brown, and has been a member of the Young Conservatory since 2014. Lipton is working hard to earn his third don black belt in Tae Kwon Do, and enjoys playing basketball, polishing his golf swing, and composing music on seven-string guitar.

SHARON LOCKWOOD* has appeared in numerous A.C.T. productions, most recently as Adelaide in Napoli!. Other A.C.T. work includes Dead Metaphor, ’Tis Pity She’s a Whore, Philistines, The Rose Tattoo, The Cherry Orchard, and Hedda Gabler. She recently appeared as Mrs. Higgins in Pygmalion at California Shakespeare Theater and as Sonia in the West Coast premiere of Vanya and Sonia and Masha and Spike at Berkeley Repertory Theatre. She reprised the role of Sonia in Houston’s Alley Theatre production under the direction of Jon Moscone. Other work at Berkeley Rep includes The Caucasian Chalk Circle, The Triumph of Love, Volpone, Reckless, and The Alchemist. She also originated the role of the 200-Year-Old Woman in the Berkeley Rep/La Jolla Playhouse coproduction of Culture Clash’s Zorro in Hell (San Diego Theatre Critics Circle Award). In addition she originated the role of Barbara in the world premiere Metaphor, ’Tis Pity She’s a Whore, Philistines, The Rose Tattoo, The Cherry Orchard, and Hedda Gabler. She recently appeared as Mrs. Higgins in Pygmalion at California Shakespeare Theater and as Sonia in the West Coast premiere of Vanya and Sonia and Masha and Spike at Berkeley Repertory Theatre. She reprised the role of Sonia in Houston’s Alley Theatre production under the direction of Jon Moscone. Other work at Berkeley Rep includes The Caucasian Chalk Circle, The Triumph of Love, Volpone, Reckless, and The Alchemist. She also originated the role of the 200-Year-Old Woman in the Berkeley Rep/La Jolla Playhouse coproduction of Culture Clash’s Zorro in Hell (San Diego Theatre Critics Circle Award). In addition she originated the role of Barbara in the world premiere

*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 2015 and an Equity Professional Theatre Intern
production of *Nickel and Dimed* at the Mark Taper Forum in Los Angeles, directed by Bartlett Sher. Other theater credits include work with California Shakespeare Theater, Shakespeare Santa Cruz, The Old Globe, San Diego Repertory Theatre, Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, and Missouri Repertory Theatre. Film and television work includes *Mrs. Doubtfire*, *Vonnegut Stories*, and *The Long Road Home*.

**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. MacDougal is an actor, director, and company member with Word for Word Performing Arts Company.

**STEFANÉE MARTIN*** makes her Geary Stage debut in this year’s production of *A Christmas Carol*. Martin participated in the 36th annual Bay Area Playwrights Festival, where she played Devine in *brownsville song (b-side for tray)*, by Kimber Lee. This year Martin was nominated by Theatre Bay Area in the category of Outstanding Performance by an Actress in a Principal Role in a Play for her work as Mary in *Sweet Maladies* at Brava Theater Center, directed by Edris Cooper. Internationally, Martin participated in the first annual NuVo Arts Festival in Kampala, Uganda, where she played Nia in *In the Continuum*, by Danai Gurira and Nikkole Salter. Most recently, Martin appeared in the M.F.A. Program productions of *Hamlet* as Guildenstern and *The Cherry Orchard* in the ensemble. Martin holds a B.A. in theater from Temple University in Philadelphia.

**CECILIA MCQUAID*** loves performing and being onstage. Her enthusiasm for acting and the arts has been nurtured at A.C.T.’s Young Conservatory, the San Francisco Shakespeare Festival Camp, and San Francisco Waldorf School, where she is a sixth grader. She danced with San Francisco Ballet for four years and currently plays harp with Sunset Youth Orchestra and the Harmony Harp Ensemble. McQuaid enjoys tennis, skiing, riding her unicycle, and being part of the San Francisco Waldorf Wildcats Volleyball Team and the San Francisco Youth Baseball League.

**JARION MONROE*** has been seen at A.C.T. as Jacob Marley in *A Christmas Carol* and the Player in *Rosencrantz and Guildenstern Are Dead*. His career includes seasons with the Oregon Shakespeare Festival, the Berkeley Shakespeare Festival, Teatro ZinZanni, Magic Theatre, Marin Theatre Company, San Jose Repertory Theatre, California Shakespeare Theatre, South Coast Repertory, Yale Repertory Theatre, Berkeley Repertory Theatre, California Repertory Company, Connecticut Repertory Theatre, the Ahmanson Theatre, and Ukiah Players Theatre (of which he is a cofounder). Film and television credits include principal roles in *The Internship* (as Professor X), starring Owen Wilson and Vince Vaughn; *The Game, The Californians, Seinfeld*, and *Frasier*. He is Lynch in *Kane and Lynch* and Professor Wolfenpluder in the series *Sasquatch*.

**ANNA YUN NEUMANN-LORECK*** returns to the stage for a second season in A.C.T.’s *A Christmas Carol*. Loreck is in her third year in the Young Conservatory and studies voice with Dawn Farry and jazz at the Geary Dance Center. Previously, she performed in the San Francisco Shakespeare Festival Camp production of *The Comedy of Errors* as Luciana and in the holiday production of San Francisco Ballet’s *The Nutcracker*. Loreck is a sixth grader at Marin Country Day School. She also enjoys photography, reading, horseback riding, and surfing.

**ESMÉ KAPLAN O’NEILL*** is in fifth grade at Brandeis Hillel Day School and became a student at A.C.T. in 2013. She makes her debut with *A Christmas Carol*. She has enjoyed Kid Stock for the past three summers and appeared in a national television commercial. Before developing an interest in acting, she was a keen dancer, performing in shows at ODC and the Palace of Fine Arts Theatre. O’Neill is an enthusiastic athlete and student of kung fu.

**EVELYN ONGPIN*** is a fourth-grade student at St. Stephen Catholic School in San Francisco. She is a surfing and animal enthusiast, and has been with the Young Conservatory for a little over three years. This is Ongpin’s fourth project with A.C.T.; her first dramatic appearance onstage was in the 2011 production of *A Christmas Carol*.

**LEILA ALI O’ROURKE*** is a seventh grader at the French American International School in San Francisco. Her credits include *Weather...*
or Not, Super Freeze, and Blast to the Past with San Francisco–based Kid Stock; Le Baisée at the École Active Bilingue in Paris, France; and Stuart Little at New Conservatory Theatre Center of San Francisco. She joined A.C.T.’s Young Conservatory musical theater program in the spring of 2012 and makes her Geary Stage debut in A Christmas Carol. O’Rourke is fluent in French and is studying Arabic.

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; 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, 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.

LEO PIEROTTI recently relocated to the Bay Area from Ashland, Oregon, where he played roles in several productions at Camelot Theatre, including Gavroche in Les Misérables, Arty in Lost in Yonkers, and the Narrator in Into the Woods. Pierotti has also performed in numerous productions at the Ashland Children’s Theatre. His professional debut was in the role of Dill in the Oregon Shakespeare Festival’s 2011 production of To Kill a Mockingbird. Pierotti’s first exposure to A.C.T. was through the 2014 summer Middle School Intensive. Pierotti is in the seventh grade at the East Bay Waldorf School.

BEN QUINN† is delighted to make his Geary Stage debut alongside his third-year M.F.A. Program classmates at A.C.T. Quinn has performed in the Conservatory as Claudius in Hamlet, Yepikhodov in The Cherry Orchard, Joshua/Cathy in Cloud

*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 2015 and an Equity Professional Theatre Intern
‡Member of the A.C.T. Master of Fine Arts Program class of 2015

NOVEMBER 8, 2014–FEBRUARY 16, 2015

This exhibition is organized by the Fine Arts Museums of San Francisco. Director’s Circle: Penny and James George Coulter. Curator’s Circle: Sloan and Roger Barnett, Ray and Dagmar Dolby Family Fund, Holly Johnson Harris and Parker Harris, and the Shimmon Family. Conservator’s Circle: The Buena Vista Fund of Horizons Foundation. Supporter’s Circle: Nancy and Joachim Bechtle, Juliette de Baudigny, and Richard and Peggy Greenfield. Community Partner: WEBCOR Builders

Media Sponsors: San Francisco Chronicle 7x7 JUXTAPOSE

Hotel Partner: joie de vivre

HERBST EXHIBITION GALLERIES de Young
Golden Gate Park • deyoungmuseum.org
Nine, King Basilio in Sueno, Romeo in Romeo and Juliet, and many others. He received his B.S. in Theater Performance from the University of Evansville. This past summer, Quinn traveled to Italy to participate as an actor in the Rome Fringe Festival in Rebecca Foresman’s Half. He has also worked in the theater as a musician (violin, guitar, mandolin) and sound designer.

**ASHBY REMAK** is an A.C.T. Young Conservatory student. She appeared in several Little Throck stage productions at Throckmorton Theatre in Mill Valley, such as Mulan, Cinderella, and Annie. Her academic credits include the Performing Arts Academy of Marin and Marin Shakespeare Company. Remak is in the third grade at Golden Gate Preparatory School in San Francisco.

**RYAN REMAK** is an A.C.T. Young Conservatory student. He appeared in several Little Throck stage productions at Throckmorton Theatre in Mill Valley, such as Mulan, Cinderella, and Annie. His academic credits include Marin Shakespeare Company. Remak is in the third grade at Golden Gate Preparatory School in San Francisco.

**KEN RUTA***, who played Scrooge in A.C.T.’s original adaptation of A Christmas Carol (1989–91), 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, from Sophocles, Shakespeare, and Shaw to Wilder, Williams, and Stoppard. A founding member of Cincinnati’s 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 media and in the Broadway productions of Inherit the Wind, Ross, Separate Tables, Duel of Angels, The Three Sisters, and The Elephant Man, and has extensive credits with the Lyric Opera of Chicago and Minnesota Orchestra. His award-winning three-year stage career has recently included A.C.T.’s Arcadia; Yale Repertory Theatre’s A Streetcar Named Desire; North Coast Repertory’s King Lear, No Man’s Land, Heroes, and Song At Twilight; San Jose Repertory Theatre’s The Dresser; and his debut with San Francisco Symphony in Bartók’s Bluebeard’s Castle.

**DOMINIQUE SALERNO** is thrilled to make her Geary Stage debut. Past M.F.A. Program productions include Hamlet, The Girl from Maxim’s, Romeo and Juliet, Sueno, Galileo, and Niagara Falls. She has also worked regionally at Santa Rosa’s Summer Repertory Theater in the rotating repertory productions of Dr. Jekyll and Mr. Hyde, Shrek: The Musical, and Pirates of Penzance. Salerno is an internationally credited director and a domestically produced playwright. Most recently, she toured and directed Half by Rebecca Foresman, in the 2014 Roma Fringe Festival, and her play So Small a Thing was featured in the Westmont Festival in Santa Barbara. In her spare time, she performs at Endgames Improv and teaches weekly improv sessions to students from Downtown High School.

**CARMEN STEELE** returns for her third year with A.C.T.’s A Christmas Carol after playing Tiny Tim in 2012 and 2013. Last summer, she sang and acted as Young Kim in San Francisco Opera’s production of Show Boat. Previous roles include Katarina in The Taming of the Shrew, Puck in A Midsummer Night’s Dream, and Ariel in The Tempest with the San Francisco Shakespeare Festival Shakespeare Camp. In addition to stage acting, Steele dances with the Presidio Dance Company. Steele is a fifth grader at Katherine Delmar Burke School in San Francisco.

**GLENN STOTT** makes his Geary Stage debut in A.C.T.’s A Christmas Carol. He has appeared in Livermore Shakespeare’s Associates’ productions of Much Ado About Nothing (Claudio) and Pride and Prejudice (Bingley). As a student in A.C.T.’s Master of Fine Arts Program, Stott has appeared in Cloud Nine (Betty/Gerry), Romeo and Juliet (Tybalt/Paris), The Girl from Maxim’s (the Duke), and most recently in Hamlet (Rosencrantz/Fortinbras).

**SAMUEL SUTTON** is 11 years old and is a sixth grader at Novato Sinaloa Middle School. He joined the Young Conservatory in the summer of 2012. This is Sutton’s third year performing in A Christmas Carol. Sutton has performed with various Marin theater groups since he was four years old. Performances with Broadway Bound Kids include Annie, The Sound of Music, The Wizard of Oz, and the role of Michael in Peter Pan. Sutton has also performed in Gypsy and Singin’ in the Rain with Marilyn Izdebski Productions. He also studies jazz, ballet, tap, and hip-hop.

**HOWARD SWAIN*** has worked on the national tours of Picasso at the Lapin Agile and Love, Janis. He most recently performed at West Edge Opera in Phillip Glass’s Hydrogen Jukebox, Laguna Beach Playhouse, and off Broadway at the New York Theatre Workshop. Bay Area credits...
include roles at American Conservatory Theater, Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, Aurora Theatre, San Jose Stage, Magic Theatre, Overtone Theatre, Theatre on the Square, TheatreFirst, Symmetry Theatre, Eureka Theatre, Word for Word, SF Playhouse, Center REPertory Company, Intersection, Playground, and Marin Theatre Company, as well as the Oregon Shakespeare Festival, Santa Cruz Shakespeare, the Marin Shakespeare Festival, and the California Shakespeare Festival. 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.

**NINA TORACCA**

is a sixth-grade student at St. Vincent de Paul School in San Francisco. She joined A.C.T.’s Young Conservatory in January 2012 after studying theater arts at Miss Tilly’s Ballet and Theater Arts with Iliza Abbe from 2008 to 2011. Her passion for musical theater began at age four, after her first performance at the Herbst Theatre. Toracca has also performed in numerous musical-theater summer programs at St. Ignatius College Preparatory in San Francisco. Toracca returns to A.C.T. for her second season in *A Christmas Carol* (previous role Sally Cratchit).

**ATHENA VON BOTHMER**

is a sixth grader at The Hamlin School in San Francisco, where her acting credits include Little Red Riding Hood in...
WHO’S WHO IN A CHRISTMAS CAROL

Not-So-Grimm Tales, Hera in Greek Day, Japanese Fairy in Be Careful What You Wish For, Les Cigales in Les cigales et ses amis, and Doc in Doc, Doc . . . Gone! Von Bothmer danced with The San Francisco Ballet School for four years and performed in The Nutcracker in 2011 and 2012. She competes in piano and Level 6 rhythmic gymnastics. Last summer, she participated in Hamlin’s Shakespeare Program in Ashland, Oregon, led by Hamlin drama director Heidi Abbott.

SETH WEINFIELD is honored and thrilled to be part of A Christmas Carol for the third time. He has performed with Broadway By the Bay and Symphony Silicon Valley. Weinfield was also featured in Baby Talk, with Dan Levy and Natasha Leggero, in SF Sketchfest 2014. Recently, he completed the short film The Shadow. Weinfield takes acting and musical theater classes in the Young Conservatory, and ballet and jazz at Dance Arts Center. He is homeschooled, and his favorite class is Shakespeare, taught by members of the San Francisco Shakespeare Festival.

CAMPBELL IVES ZEIGLER is delighted to be returning to the cast of A Christmas Carol. A sixth grader in Walnut Creek, Campbell performed the role of Boy Scrooge in the 2013 production of A Christmas Carol. He not only enjoys being a member of A.C.T.’s Young Conservatory, but also participates annually in California Shakespeare Theater’s Summer Conservatory, taking on such roles as Doctor Pinch, Duke Senior, and the ever-sinister Doctor Caius. Zeigler appeared as Andrea Sarti in The Life of Galileo and was born February 7, 1812, in Portsmouth, England. His literary success began when Sketches by Boz, a collection of urban scenes, and The Pickwick Papers, a series of comic narratives written to accompany artistic engravings, were published in 1836. Soon followed Oliver Twist (1839), Nicholas Nickleby (1839), Barnaby Rudge (1841), Martin Chuzzlewit (1844), A Christmas Carol (1843), and David Copperfield (1850). Featuring 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 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 in total, 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 (Coadaptor) is professor of dramaturgy and dramatic criticism at the Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where his translations of Henrik Ibsen’s A Doll’s House (2004) and Hedda Gabler (2007) were produced. New translations of August Strindberg’s five Chamber Plays were produced last year at San Francisco’s Cutting Ball Theater and have been published by EXIT Press. Walsh has worked as 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, Sinfa Nova, and the National Radio Orchestra of Sweden, and have been featured at the prestigious Mitsui, Perugia, Venice Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, 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, NRK (Norwegian State Television), Imagine Films, 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 eight years. She has also directed many projects with A.C.T.’s Young Conservatory and M.F.A. Program—most recently A Stone’s Throw, an international exchange with the Aberdeen Performing Arts Association, and Sueño. Other shows with the Young Conservatory include the world premiers of Staying Wild, Homefront, Beautiful Child: The Music of Rufus Wainwright, Sarah Daniel’s Dust, Constance Congdon’s Nightingales, a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann’s Only Victory, the American premiere of After Juliet, and the West Coast premiers of Jeffrey Hatcher’s Korczaki’s Children and Wendy MacLeod’s Schoolgirl Figure. M.F.A. directing work includes the American premiere of Happy to Stand: Saved; Caught with Her Trance Down; Richard III; Amy Herzog’s The Wendy Play; the Will on Wheels productions of
The Comedy of Errors, Othello, and Twelfth Night; and numerous graduating class showcases. Other directing credits include Orlando, The Drawer Boy, and Welcome Home, Jenny Satter 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 the California Shakespeare Theater, where she has performed in more than 20 productions.

**Val Caniparoli** (Choreographer)’s 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 than 40 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, Louisville Ballet, Milwaukee Ballet, and Tulsa Ballet. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet Mlada, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes the staging and creation (with Carey Perloff) of Tosca Café and choreography for A Doll’s House, A Christmas Carol, ’Tis Pity She’s a Whore, and Arcadia.

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

**Robert K. Rutt** (Music Director) has performed in all aspects of the entertainment industry. He has sung tenor with the San Francisco Opera chorus, toured with Opera Northeast in productions of The Pirates of Penzance, H.M.S. Pinafore, The Merry Widow, Madame Butterfly, Carousel, and Kismet; and he played Monsieur Reyer in the San Francisco company of Andrew Lloyd Webber’s The Phantom of the Opera. Rutt became music director for A Christmas Carol on the Mainstage in 2010. He teaches singing and has been music director for productions of The Full Monty, Little Shop of Horrors, Sweet Charity, Romeo and Juliet; O Lovely Glawworm, or Scenes of Great Beauty; and A Wild Party in the Master of Fine Arts Program, as well as A.C.T.’s 2010 season gala, Crystal Ball. Rutt was the musical arranger and pianist for Young Conservatory productions of Across the Universe: The Music of Lennon and McCartney, Fields of Gold: The Music of Sting, I’m Still Standing: A Celebration of the Music of Elton John, Bright Young People: The Music of Noel Coward, and Homefront. He was also music director for the Young Conservatory’s Show Choir! The Musical, Darling, and Staying Wild. In addition, he was music director for Rent, Bat Boy: The Musical, Thoroughly Modern Millie, and Urinetown with Marin Youth Performers. He coaches singing privately throughout the Bay Area.

**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 New York’s Public Theater with legendary producer Joseph Papp, the Lion Theatre Company, Playwrights Horizons, and Circle Repertory Theatre. 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; The Goat, or Who is Sylvia?; Fortune’s Fool; The Full Monty; Marlene; The Deep Blue Sea; Lone Star & Pot. Wars; Mmmeli on Mmneli; The Best Man; The Ride Down Mt. Morgan; Lennon: The Musical; and Tommy Tune’s productions of The Best Little Whorehouse Goes Public and Grease. His work has been seen in Canada, London, Vienna, Berlin, Japan, and Australia.

**Beaver Bauer** (Costume Designer) has designed costumes for numerous A.C.T. productions, including Armsmead 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, 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.

*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 2015 and an Equity Professional Theatre Intern
WHO’S WHO IN A CHRISTMAS CAROL

From 1972 to 1984, she worked for 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 Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Largely New York (Tony nomination) and off-Broadway productions of Hilda (director Carey Perloff), Texts for Nothing, and The Regard Evening (director Bill Irwin). A.C.T. credits include Elektra, Scapin, Bolero 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 The Sisters Matsumoto for Seattle Repertory Theatre and Moby Dick for Milwaukee Repertory Theatre.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for multiple theaters across the San Francisco Bay Area and beyond. Recent credits include The Christians and brownsville song (b-side for tray) at Actors Theatre of Louisville; The Orphan of Zhao at American Conservatory Theater; Tribes at Berkeley Repertory Theatre; Hamlet and Pygmalion at California Shakespeare Theater; Buried Child at Magic Theatre; and Emotional Creature at the Pershing Square Signature Center. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005, and since then has dramaturged more than 50 mainstage and workshop productions. 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, 2005) and Williams in an Hour (Smith & Kraus, 2010); 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 Gyn. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER (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, Floyd Collins, The Monogamist, A Cheever Evening, Later Life, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theatre, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, Center Stage, Westport Country Playhouse, and the American Repertory Theatre. Film, television, and radio credits include Cosby (CBS), Tracey Takes on New York (HBO), The Deal by Lewis Black, 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) A.C.T. credits include A Christmas Carol (2006–13), 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 The Comedy of Errors as well as A Midsummer Night’s Dream, both at the California Shakespeare Theater. Favorite past shows include Anne Patterson’s art and theatrical installation Seeing the Voice: State of Grace and Anna Deavere Smith’s newest work, On Grace, both at Grace Cathedral; the national tour of Spamalot in San Francisco; 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 State 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.

LESLE M. RADIN* (Assistant Stage Manager) is very pleased to be back at ACT after working on Napoli! and A Christmas Carol last season. She has worked at Berkeley Repertory Theatre, Aurora Theatre Company, Center REPertory Company, and San Francisco Opera Center’s Merola Program. 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
†Member of the A.C.T. Master of Fine Arts Program class of 2015 and an Equity Professional Theatre Intern
AS THE HOLIDAY SEASON COMES TO A CLOSE, why not make a New Year’s resolution to try something new—by digging deeper into the world of theater? Studio A.C.T. is a dynamic program that offers classes and a wide range of resources to theater lovers. Whether you’re looking to sharpen your speaking skills for work, learn the fundamentals of Broadway-style dance, or rediscover a passion for acting, Studio A.C.T. is for you!

Every winter, spring, and fall, Studio A.C.T. offers dozens of classes to the Bay Area community. A.C.T. Conservatory Associate Lizz Guzman says our program stands out from others because “Studio A.C.T. offers classes to such a different range of people, like professional artists and college students looking to gain more experience in their art, as well as corporate executives and retirees in search of an exciting new hobby.”

Winter 2015 classes include Acting for the Executive Presence, which gives students the skills to excel within the corporate world by fostering public speaking, communication, and leadership. Studio A.C.T. classes also cover other integral aspects of theater, such as movement and design. Introduction to Ballet teaches the foundations of this centuries-old dance technique, and no prior experience is required. Costume Design is a course tailored to students looking to learn how costumes get from page to stage; one of the perks of the class is that students get up close and personal with A.C.T.’s costume collection, which boasts over 45 years of costumes, ranging from period pieces to more conceptual designs. Acting on The Geary gives students the chance to see what it’s like to act on the historic stage of a thousand-seat theater; students also learn vocal and physical techniques that can be utilized in a venue of any size. All of these classes improve and cultivate skills not only on the stage, but in the workplace, in social situations, and in building overall confidence.

Studio A.C.T classes are open to anyone 19 years or older, and include evening and weekend sessions. Most classes meet once a week for ten weeks and take place at 30 Grant Avenue. A.C.T. subscribers receive a 20% reduction of tuition for one course during the season, and students enrolled in two or more courses receive a 10% discount for one course. Studio A.C.T. also offers opportunities for college credit, participation in A.C.T. casting calls, and the chance to sit in on dress rehearsals. Winter classes begin Tuesday, January 20, and end Monday, March 30. Applications for Winter 2015 are available online.

TO ENROLL IN STUDIO A.C.T.: 
VISIT: ACT-SF.ORG/STUDIO  CALL: 415.439.2426
NURTURING LIFELONG PASSION

THE YOUNG CONSERVATORY’S COLLEGE PREP PROGRAM

by Shannon Stockwell

WHEN YOUNG CONSERVATORY DIRECTOR

Craig Slaight arrived at A.C.T. more than 20 years ago, high school juniors and seniors began to come to his office almost immediately, all in the same situation: they wanted to study acting after high school, but their schools’ counselors knew little about the ins and outs of college theater programs, and their parents were terrified. Slaight quickly put together a program to help these Young Conservatory students navigate the college application process. “Every fall since,” says Slaight, “I have had between 15 and 25 young people who were all like deer in the headlights about the process, yet they were still so passionate about pursuing acting.”

Of course, finding the right college can be a daunting task for any student, but for actors, finding a school can be an even more confusing process. Auditioning, preparing resumes, taking headshots, and figuring out the differences between bachelor of arts and bachelor of fine arts degrees are just some of the things with which prospective acting students must contend. Add these to the traditional application essays and standardized tests necessary for college admission, and you get one very overwhelmed student.

Megumi Nakamura, a 17-year-old senior at San Rafael High School who hopes to study musical theater at the university level, says, “The theater application process is so much more intricate, with all the audition dates and pre-screen and different letters of recommendation you have to get. The whole beast is pretty confusing and intense.”

Nakamura and about two dozen other students are participating in this year’s YC College Prep. The program is all-encompassing. The first part of the program, as Slaight says, includes “a lot of nuts and bolts.” He discusses the differences among the many theater programs out there, and what a student might want to look for. Together, the students create a list of colleges that interest them. Using his 20-odd years of know-how and connections, Slaight helps them deconstruct each program to find the one that fits their individual needs, both as artists and as people. He provides the group with a contact list of YC alumni who are currently attending, or have attended, various schools across the country. Slaight also discusses the unique aspects of the application process, which, unlike the process for other programs, may involve headshots, auditions, and extensive interviews.

“College is different for everyone, because what a person wants out of college is an individual experience,” says Katie Rich, a senior majoring in acting at San Diego State University. “Craig helped me sift through the plethora of universities out there and find ones that would be right for me.”

Craig helped me sift through the plethora of universities out there and find ones that would be right for me.
Questions discussed in the program range from the practical “What’s the difference between a liberal arts college and a conservatory?” to the philosophical and existential “What does it mean to be an artist?” When the latter comes into play, Slaight likens the process to group therapy. One of the first things he has the students do is write down a list of their fears, and then a list of their dreams. He has each of them describe the moment in their lives when they realized they were serious about this art form, and that it would be a lifelong passion. Out of these conversations, a close community forms, which Slaight has watched blossom year after year. “These are students who might have felt a little odd about their quest and this desire to pursue the arts,” he says, “but they realize: they aren’t alone.”

Nakamura, who has been participating in this year’s YC College Prep, definitely feels this sense of camaraderie. She says, “I am still in touch with a couple of the students who were in my class over the summer. It’s nice to be part of a group that is going through this process together.”

The friendships that form among the students and the knowledge gained are enriching, but there is one final aspect of the applications process, and it is perhaps the most nerve-wracking of them all: auditions. Slaight’s program covers that, as well. Each student in YC College Prep has the opportunity to work one-on-one with an acting coach. If a student is focusing on contemporary theater, they may work with Janet Foster, A.C.T.’s casting director. Perhaps they are grappling with the classics; in that case, actor/director Domenique Lozano will coach them. Students hoping to study musical theater get to work with Slaight himself. They also have the opportunity to work on their applications with Dr. Jack F. Sharrar, A.C.T.’s director of academic affairs, who ensures that their essays are the best they can be.

The entire course, from the nitty-gritty of the college programs to the self-exploration to the coaching, produces a student who is remarkably capable of tackling the application process and even the university experience. “I’m very happy about pursuing theater,” says Rich. “Acting is a challenging profession to pursue. It’s crazy, demanding, exhausting . . . but whenever I question what I’m doing—even briefly—I remind myself that there is no other work that I love more than this.”

TO LEARN MORE ABOUT YC COLLEGE PREP:
VISIT: ACT-SF.ORG/YC
WHEN ASKED HOW THEY MIGHT WANT TO GET involved in A.C.T.’s new Strand Theater, Barbara Vermut and Adriana López Vermut didn’t hesitate: they wanted to support education in the new space. Adriana, who is in her second season as a member of the Education & Community Programs Committee of the A.C.T. Board of Trustees, is known in San Francisco as the restaurateur behind the popular Venezuelan eatery Pica Pica Arepa Kitchen. Barbara, her mother-in-law, is a lifelong educator, social worker, and current board member of the San Francisco Museum of Modern Art, where she also leads docent presentations on contemporary artists, a marriage of her passions for teaching and modern art.

The opening of A.C.T.’s new stage, The Strand Theater, represents a remarkable opportunity to expand and deepen all of our theater arts education programs. It was fortuitous timing for Barbara and Adriana to get involved, as A.C.T. needed support to make The Strand the center of our newly expanded education efforts. Together, the pair decided to create The Barbara and Adriana Vermut Education Fund at The Strand Theater. Not only will this fund ensure that The Strand is a home for students currently involved at A.C.T., but it will also establish the building as a hub for creative expression for the Central Market neighborhood and students who visit from throughout the Bay Area.

Education has always been a priority for the Vermut family. Adriana’s father, Leopoldo López, helped to found Venezuela’s revolutionary El Sistema music program, which has taught millions of children from all backgrounds to play music since its inception in 1975. El Sistema has inspired approximately one thousand similar programs in 55 countries around the world, inspiring in young participants what founder José Antonio Abreu calls an “affluence of the spirit” that can flourish regardless of financial circumstances.

This philosophy is attuned to A.C.T.’s theater arts education programs, which reach more than 10,000 young people each year with live theatrical experiences and educational opportunities, and strive to do so regardless of a school or a family’s ability to pay. In 2011, in response to requests from schools affected by state and federal budget cuts that drastically reduced arts funding in public education, A.C.T. started offering year-long intensive residency programs for students with the greatest need. Daily or weekly, depending on the needs of the school, A.C.T. sends teaching artists to San Francisco’s continuation high schools to help students create, rehearse, and produce their own theatrical works. Students in the residencies also receive free tickets to Student Matinee (SMAT) performances of A.C.T. productions, lively audience exchanges with the artists, and master classes with professional theater artists and A.C.T. Master of Fine Arts Program students. With the opening of The Strand, A.C.T. will finally have the space to invite more of our community to participate in and witness the extraordinary growth of students in A.C.T.’s residencies.

As we prepare to move into our new home, A.C.T. has already started partnering with several schools and community-based organizations in Central Market.
So far, A.C.T. has worked with Oasis for Girls, a facility for teenage girls of color from under-resourced communities in San Francisco; the Tenderloin Boys and Girls Club; SFUSD Access: The Arc, a unique partnership between the San Francisco Unified School District and The Arc of San Francisco, a Central Market nonprofit dedicated to the empowerment of people with intellectual and developmental disabilities; and Bessie Carmichael School/Filipino Education Center, where last season we partnered with Galing Bata (a bilingual after-school program) and the Embarcadero YMCA to pilot a weekly after-school theater program for elementary school students inspired by the principles of El Sistema. The Strand’s 285-seat main theater and 120-seat multipurpose space will provide a home for A.C.T.’s ongoing programs with these groups and the potential to reach even more of our community.

The Strand will be the next big step in A.C.T.’s efforts to use the art of live theater to effect positive change for the city and youth of San Francisco. Barbara Vermut adds, “Children who grow up in difficult emotional or economic circumstances especially need areas in their lives where they can express their emotions beyond what words can express.”
AT A.C.T. OPPORTUNITIES TO SEE AND CREATE

Theater aren’t limited to the traditional stage. This past summer, A.C.T.’s Education & Community Programs Department launched Stage Coach, a community participatory theater program that aims to engage diverse audiences, many of whom have never set foot in a theater before.

Funded by a $600,000 two-year grant from the James Irvine Foundation, Stage Coach offers ongoing residencies in three San Francisco communities, as well as interactive theatrical experiences at local street fairs and festivals. Stage Coach literally brings the play to the community, particularly via our mobile stage unit, which is fully stocked with lights and sound equipment.

Aside from presenting theater to the public, Stage Coach’s traveling events offer opportunities for people to get involved in dramatizing their own stories. Stage Coach’s ongoing residencies take place in three neighborhoods: Bayview-Hunters Point, Central Market/Tenderloin, and Mission/Excelsior. Residencies result in public exhibitions of work created within these communities, giving theatrical voice to a broad spectrum of untold (and undertold) stories.

Community Artistic Director Tyrone Davis heads the development of A.C.T.’s curricula for teaching artists in the community. In his work with Stage Coach, he makes sure “we bring the community to A.C.T. and A.C.T. to the community for a two-way engagement.”

Community Producer Rebecca Struch oversees program development, the coordination of Stage Coach productions, and artistic and logistical details around works co-created with the community. “Stage Coach is multigenerational, and it’s important for us to engage a multitude of voices,” says Struch.

Stage Coach recently contributed work to the Place/Displaced exhibition at SOMArts, in which Bay Area artists address the “rapid loss of shelter, space, and culture” in San Francisco.

For the show, Davis and Struch created a documentary theater piece based on interviews with people (ranging from community activists to restaurant owners and workers) who live and work in Bayview-Hunters Point. The pieces were recorded, transcribed, and edited into monologues that were then paired with specific artworks in the exhibition. Stage Coach presented the monologues as pop-up performances enacted by local actors at the exhibition starting November 20. On December 5 and 10, various organizations and artists will be brought together at SOMArts to respond to the exhibit’s themes via theater games and other activities presented by Stage Coach.

Enthusiastic reception from the larger community has been especially encouraging in the planning process. Many have noted that Stage Coach offers a unique opportunity for communal healing, because theater is an art form in which bearing witness and sharing our experiences can lead to change.

Struch says that interviewees “maintain control over their own content. We don’t own their stories—we want to share them in support of generating a larger conversation in San Francisco about the transformation that is happening, as evidenced by the current affordability crisis.”

Struch notes that redevelopment efforts can negatively impact low-income communities, as well as communities of color. This can result in a loss of spaces that promote cultural preservation. “A lot of times people feel isolated in the challenges they are facing,” says Struch. “Theater creates a space where they realize they’re not alone. It’s community-organizing and art-making at the same time.”

TO JOIN US, VISIT:
ACT-SF.ORG/STAGECOACH
BECOME AN INAUGRAL SUPPORTER OF A.C.T.’S
STRAND THEATER

GRAB YOUR SEAT $2,400–$7,500

Be recognized for years to come by Strand theatergoers—choose your gift level of Front Orchestra ($7,500), Orchestra ($4,500), or Mezzanine ($2,400), and your name will appear on a permanent plaque on a theater seat in the section of your level.

LIGHT UP THE SCREEN $10,500

Art and technology will come together on The Strand’s incredible state-of-the-art 27.5’ x 17.5’ LED screen. Located in the main lobby, the screen will be home to unique creative content that will be seen by tens of thousands of passing pedestrians daily. Your gift of $10,500 will support a digital panel of the LED screen and will be recognized on a permanent plaque in the theater.

TAKE A BOW $25,000

Secure your place as a founding supporter of San Francisco’s newest, most accessible, mid-size performance venue, with your gift of $25,000, which will be highlighted on our permanent Wall of Honor, lit up for A.C.T. subscribers, artists, students, and theatergoers of all ages to see for years to come.

For more information about The Strand: A.C.T.’s Next Stage, and other naming opportunities, please pick up a brochure in the lobby, or contact A.C.T. Director of Development Amber Jo Manuel at 415.439.2436 or ammanuel@act-sf.org.
A.C.T. is grateful to all of our founding supporters who have contributed to the Strand Theater campaign.

**GIFTS OF $4 MILLION OR MORE**

Anonymous
Arthur and Toni Rembe Rock
Jeff and Laurie Ubben

**GIFTS OF $1 MILLION OR MORE**

Burt and Deedee McMurtry
Patti and Rusty Rueff Foundation

**GIFTS OF $500,000–$999,999**

Anonymous
Koret Foundation
Fred M. Levin and Nancy Livingston, The Shenson Foundation
S.O.M. with Abby and Gene Schnair

**GIFTS OF $250,000–$499,999**

Barbara and Gerson Bakar
Frannie Fleishhacker
Priscilla and Keith Geeslin
John & Marcia Goldman Foundation
James C. Hormel and Michael P. Nguyen
Jeri Lynn and Jeffrey W. Johnson
Barbara Ravizza and John S. Osterweis
Sakana Foundation
Ms. Kathleen Scutchfield
Steven and Mary Swig
Mr. and Mrs. Paul L. Wattis III

**GIFTS OF $100,000–$249,999**

Daniel E. Cohn and Lynn Brinton
Jerome L. and Thao N. Dodson
Sarah and Tony Earley
Linda Jo Fitz
Ken Fulk
Kirke and Nancy Sawyer Hasson
Jo S. Hurley
Pacific Gas and Electric Company
David and Carla Riemer
David Sze and Kathleen Donohue
Wells Fargo Foundation

**GIFTS OF $50,000–$99,999**

Ascent Private Capital Management of U.S. Bank
Michael G. Dovey
Kevin and Celeste Ford
Ron and Dianne Hoge
Nola Yee

**GIFTS OF $25,000–$49,999**

The Bank of America Charitable Foundation
Kathleen Bennett and Tom Malloy
Lloyd and Janet Cluff
Mr. and Mrs. Robert Dathe
Mr. and Mrs. William Draper III
Marilee K. Gardner
Douglas W. and Kaatri Grigg
Kent Harvey
Martha Hertelendy and George Norton
Betty Hoener
Mac and Leslie McQuown
Donald J. and Toni Ratner Miller
Vinie Zhang Miller and J. Sanford Miller
Trudy and Gary Moore
Norman and Janet Pease
Carey Perloff and Anthony Giles
The Savant Group Charitable Foundation
Jeff and Maria Spears
Alan L. and Ruth Stein
Larry and Robyn Varellas
Aaron Vermut and Adriana Lopez Vermut
Paul and Barbara Weiss
Barry Williams and Lalita Tademy
Kay Yun and Andre Neumann-Loreck
Producers Circle members make annual contributions of $12,000 or more to A.C.T. We are privileged to recognize these members’ generosity during the October 15, 2013, to October 15, 2014, period. For information about Producers Circle membership, please contact Amber Jo Manuel at 415.439.2436 or amanuel@act-sf.org.

Frannie Fleishhacker, Chair

Directors Circle members make annual contributions of $2,000 to $11,999 to A.C.T. We are privileged to recognize these members’ generosity during the October 15, 2013, to October 15, 2014, period. For information about Directors Circle membership, please contact Aliza Arenson at 415.439.2482 or aarenson@act-sf.org.

Member of A.C.T. Next Stage Crew*
Deceased**

ASSOCIATE PRODUCERS
($6,000—$11,999)
Anonymous (3)
Judith and David Anderson
Paul Angelo
Mr. and Mrs. Matthew Barger
Romana and John Bracco
Gayle and Steve Brugler
Daniel E. Cohn and Lynn Brinton
Mr. and Mrs. David Crane
James and Julia Davidson
Edward and Della Dobranski
Jerome L. and Thao N. Dodson
Mrs. Michael Dollinger
David Dominik
Anne and Gerald Down
Barb and Gary Erickson
Ms. Daniela Faggioli
Vicki and David Fleishhacker
Myrna and Tom Frankel
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Marcia and Geoffrey Green
Ms. Betty Hoener
Mr. and Mrs. Ban Hudson
Alan and Cricket Jones
Joseph D. Keegan, PhD
Ms. Linda Kurtz
Patrick Lamey
Capegio Properties, Barbara and Chuck Lavaroni
Mrs. Michael and Jane Marmor
Mr. and Mrs. Robert McGrath
Mary and Gene Metz
Mr. Milton J. Mosk and Mr. Thomas E. Foutch
Tim Mott
Paula and John Murphy
Ricardo Nunez
Michael G. Dowey
Ms. Linda Jo Fitz
Darla and Patrick Flanagan
Mr. and Mrs. John Goldman
Douglas W. and Kaatri Grigg
Paul Gupta
Rose Hagan and Mark Lemley
Kirke and Nancy Sawyer Hasson
Ron and Diane Hoge
Marcia and Jim Levy
Don and Judy McCubbin
Mr. and Mrs. J. A. McQuown
Mr. Byron R. Meyer
Lisa and John Pritzker
Robina and John Ricciottiello
David and Carla Riemer
Sally and Toby Rosenblatt
Mr. and Mrs. Gene Schnir
Anne and Michelle Shonk
Jan Shrem and Maria Manetti Shrem
Dr. and Mrs. Gideon Sorokin
Mr. David G. Steele
Alan and Ruth Stein
Bert and LeAnne Steinberg
Ayn Thorne
Jeff and Laurie Uber
Susan A. Van Wagner
Aaron Vermut and Adriana Lopez Vermut
Jack and Susy Wadsworth

DIANNE HOGE, Co-chair  ·  NOLA YEE, Co-chair

CONNECT WITH US  |  A CHRISTMAS CAROL / 39
PLAYWRIGHTS
(Directors Circle continued)

Nancy Matthews
Ms. Diane Rudden
Ms. Ruth A. Short
George and Camilla Smith
The Somekh Family Foundation
Mr. Richard Spate
Tara Sullivan and Jim Horan
Patrick S. Thompson
Larry and Robyn Varellas
Joy and Ellis Wallenberg,
Milton Meyer Foundation
Mr. William R. Weir
Mr. and Mrs. Christopher A.
Westover
Dr. and Mrs. Andrew Wiesenthal
Mr. and Mrs. Joseph B. Workman
Mr. and Mrs. Roger Wu
Kay Yun and Andre Neumann-
Loreck*
Richard and Victoria Zitrin

DIRECTORS
($2,000 – $3,999)
Anonymous (3)
Martha and Michael Adler
Bruce and Betty Alberts
Lynn Althuler and
Stanley D. Herzstein
Sharon L. Anderson
Timothy Anderson and Ellen Kim
Ms. Kay Aucelio
Dick Barker
Nancy and Joachim Bechtle
David V. Beery and
Norman Abramson
Donna L. Beres and Terry Dahl
Mr. Kenneth C. Berner
Jane Bernstein and Robert Ellis
Fred and Nancy Bjork
David and Rosalind Bloom
Roger and Helen Bohl
John Boland and James Carroll
Mr. Mitchell Bolen and
Mr. John Christner
Christopher and Debrah Booth
Brenda and Roger Borowy
Mr. Benjamin Bratt and Talisa Soto
Tom and Carol Burkart
Patrick and Mary Callan
The Donald and Carole Chaiken
Foundation
Ms. Paula Champagne and
Mr. David Watson
Steven and Karin Chase
T.Z. and Imgrid Chuu
Susan and Ralph G. Coan, Jr.
Jean and Mike Couch
Darren Criss
Ms. Karen T. Crombie
Mr. and Mrs. Ricky J. Curotto
Richard T. Davis and
William J. Lowell
Mr. T.L. Davis and Ms. M.N. Plant
Richard DeNatale and Craig Larter
Reid and Peggy Dennis
Mr. William Dickey
Mr. Joseph W. Donner III
Joan Eckart
Philip and Judy Erdberg
Jacqueline and Christian Erdman
Charles and Susan Fadley
Mr. Robert Feyer and
Ms. Marsha Cohen
Mr. and Mrs. Richard J. Fineberg
Cary and Helen Fritzgerald
Mr. Sameer Gandhi and
Ms. Monica Lopez
William Garland and
Michael Mooney
Mr. Michael R. Genesereth
Drucilla Gentler
Mr. Arthur Gianoukos
Susan and Dennis Gilardi
Arnie and Shelly Glasing
Harvey and Gail Glaser
Jason Goldman
Dr. A. Goldschlager
Mrs. Kenneth Gottlieb
Ms. Gae L. Grinsell
Nadine Guffanti and Ed Medford
James Haure and Timothy R. Cole
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Mr. Greg Hartman
Ms. Kendra Hartnett
Mr. and Mrs. R. S. Heinrichs
Martha Hertelendy and
George Norton
Mr. and Mrs. Jerre Hitz
Ms. Marcia Hooper
Rob Hulteng
Robert Humphreys and Diane Amend
Mr. and Mrs. Robert Hurter
Harold and Lynn Isbell
Franklin Jackson and Maloon Anvarian
Stephanie and Owen Jensen
Russell and Mary Johnson
Mr. and Mrs. Michael Kamil
Mr. and Mrs. Ron Kaufman
Ed and Peggy Kavounas
Sheila and Mark Kenney and Family
Ms. Pamela L. Kershner
Miss Angie Khachadour
Mr. R. Samuel Klatchko
Mr. Brian Kliment
Hal and Leslie Kruth
Jennifer Langan
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Sue Yung Li
Herbert and Claire Lindenberger
Mr. and Mrs. Alexander Long
Ms. Gayla Lorthridge
Dr. Thane Kreiner and
Dr. Steven Lovejoy
Patrick Machado
Ms. Jill Matichak Mandelsman
John B. McCallister
John G. McGhee
Kathleen McLlwain
Casey and Charlie McKenzie
Elizabeth and Daniel McKinnon
Ms. Nancy Michel
Mr. and Mrs. Roger Miles
J. Sanford Miller and
Vinie Zhang Miller
Mr. and Mrs. Richard J. Mouat
Mr. Wallace A. Myers
Mr. and Mrs. Merrill E. Newman
Mrs. Margaret O’Drain
Emilie and Douglas Ogden
Margo and Roy Ogus
Meredith Orthwein
Janet and Clyde Ostler
Timothy and Rachel Parker
Pease Family Fund
Mr. and Mrs. William Pitcher
Nancy Quintrel
Gordon Radley
Jacob and Maria Elena Rattinoff
Mr. and Mrs. Robert M. Raymer
Mr. and Mrs. John A. Reitan
Rick and Anne Riley
Matt and Yvonne Rogers
Deborah Romer and William Tucker
Barbara G. Rosenblum
Susan Rosin and Brian Bock
Ms. Mary Ellen Rossi
Riva Rubinstein
Ms. Dace Rutland
Scott and Janis Sachttjen
Paul Sack
Ms. Monica Salusky and
Mr. John Sutherland
Mr. Curtis Sanford
Betty and Jack Schafer
Dr. and Mrs. Stephen M. Schoen
Lori Schryer
Ms. Jean Schulz
Mr. Greg Scown and
Mr. Yunor Peralta
Dr. F. Stanley Setfried
Paul and Julie Seipp
Rus Selinger
Mr. and Mrs. John Shankel
Mr. James Shay and
Mr. Stephen Correll
Mr. Earl G. Singer
Mr. and Mrs. Edward H. Snow
Kristine Soorian and Bryce Ikeda
Mr. and Mrs. Robert S. Spears
Diana L. Starher
Vera and Harold Stein
Mr. Jack R. Steinmetz
**
Lillis and Max Stern
Rick Stern and
Nancy Ginsburg Stern
Ms. Frances Stevens
Steve and Som Stone
Richard and Michele Stratton
J. Dietrich and Dawn Stroeh
Michael Tchao
Susan and David Terris
Dr. Eric Test and Dr. Odelia Braun
Mr. and Mrs. William W. Thomas
Judy and Bill Timkem
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Ruthellen Tool
John Todd Buchanan Traina and
Katherine Bundy Orr Traina
Mr. and Mrs. John R. Upton
Arnie and Gail Wagner
Mr. and Mrs. James Wagstaffe
Ms. Mzlay M. Wallace
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Ms. Carol Watts
Irw Weissman and Family
Ms. Alle Weissman
Ms. Beth Weissman
Mr. Keith Wetmore
Mr. and Mrs. Bruce White
Ms. Linda Ying Wong
Friends of A.C.T. make annual contributions of $75–$1,999 in support of A.C.T.’s operations and programs. We are privileged to recognize these members’ generosity during the October 15, 2013, to October 15, 2014, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about Friends of A.C.T. membership, please contact Leah Barish at 415.439.2353 or barish@act-sf.org.

Member of A.C.T. Next Stage Crew*  
Dedicated**

Ms. Joyce Ratner  
Ms. Danielle Rebischung  
Gordon and Susan Reetz  
Maryalice Reitmuller  
Ms. Helen Rigby  
Bill and Connie Ring  
Mr. and Mrs. Charles Rino  
Mr. Orrin W. Robinson III  
Ms. Jillian C. Robinson  
James and Lisbeth Robison  
Dr. Nancy Rolnik  
Marguerite Romanello  
Mr. and Mrs. David Rosenkrantz  
Mr. Jay Rosser  
Mrs. Maxine Rosston  
Herman Rougier  
Laura Jo Ruffin  
Antone Sabella and Joel Barnes  
Mrs. H. Harrison Sadler  
Drs. Martin E. and Corsee D. Sanders  
Ms. Nina M. Scheller  
Mrs. Sonja Schmid  
Mr. Paul Schmidt  
Mr. Jim Scito  
Ms. Robin Seldrique  
Michelle Shonk  
Ms. Patricia Sims  
Melissa Smith  
Mrs. Elizabeth C. Smith  
Ms. Claire Solot and Mr. St. John Bain  
Robert and Alice Steinberg  
Jeffrey Stern, MD  
Matt Stevens  
Margaret Stewart and Severin Borenstein  
Ian E. Stockdale and Ruth Leibig  
Dr. and Mrs. G. Cook Story  
Mr. and Mrs. Monroe Strickberger  
Mr. Bruce Suehiro  
Ms. Joan Suzio  
Mr. John E. Sweeney and Ms. Lana Basso  
Ms. Kim Szelog  
Marilyn E. Taghon  
Maggie Thompson  
Mr. Robert T. Trabucco  
Dr. Owen S. Valentine  
Leon Van Steen  
Mr. and Mrs. Ronald G. VandenBerghe  
Mr. Andrew Velline  
Dr. and Mrs. C. Daniel Vencill  
Claire Isaacs Währhaftig  
Mr. Douglas J. Warner  
Ms. Meredith J. Watts  
Mr. William C. Webster  
Mr. Richard West  
Mr. Robert Weston  
Mr. Bob D. Wilder  
Mr. and Mrs. Clifford Wilson  
Mr. and Mrs. Kenneth Wilson  
Susan Winblad Nelson  
Mr. D. S. Winkler  
Christy Wise and Bob Axelrod  
Alexis Woods  
Sally Woolsey  
Gerold and Susan Wundricht  
Mr. John A. Yamada  
Elissa and Herbert Yanowitz*  
Jacqueline Young  
Mr. Stephen Young  
Ms. Carolyn Lee Ziegel  
Mr. and Mrs. Philip Zimbardo  
Peter and Midge Zischke

SUSTAINERS  
($600–$1,199)

Ms. Joyce Ratner  
Ms. Danielle Rebischung  
Gordon and Susan Reetz  
Maryalice Reitmuller  
Ms. Helen Rigby  
Bill and Connie Ring  
Mr. and Mrs. Charles Rino  
Mr. Orrin W. Robinson III  
Ms. Jillian C. Robinson  
James and Lisbeth Robison  
Dr. Nancy Rolnik  
Marguerite Romanello  
Mr. and Mrs. David Rosenkrantz  
Mr. Jay Rosser  
Mrs. Maxine Rosston  
Herman Rougier  
Laura Jo Ruffin  
Antone Sabella and Joel Barnes  
Mrs. H. Harrison Sadler  
Drs. Martin E. and Corsee D. Sanders  
Ms. Nina M. Scheller  
Mrs. Sonja Schmid  
Mr. Paul Schmidt  
Mr. Jim Scito  
Ms. Robin Seldrique  
Michelle Shonk  
Ms. Patricia Sims  
Melissa Smith  
Mrs. Elizabeth C. Smith  
Ms. Claire Solot and Mr. St. John Bain  
Robert and Alice Steinberg  
Jeffrey Stern, MD  
Matt Stevens  
Margaret Stewart and Severin Borenstein  
Ian E. Stockdale and Ruth Leibig  
Dr. and Mrs. G. Cook Story  
Mr. and Mrs. Monroe Strickberger  
Mr. Bruce Suehiro  
Ms. Joan Suzio  
Mr. John E. Sweeney and Ms. Lana Basso  
Ms. Kim Szelog  
Marilyn E. Taghon  
Maggie Thompson  
Mr. Robert T. Trabucco  
Dr. Owen S. Valentine  
Leon Van Steen  
Mr. and Mrs. Ronald G. VandenBerghe  
Mr. Andrew Velline  
Dr. and Mrs. C. Daniel Vencill  
Claire Isaacs Währhaftig  
Mr. Douglas J. Warner  
Ms. Meredith J. Watts  
Mr. William C. Webster  
Mr. Richard West  
Mr. Robert Weston  
Mr. Bob D. Wilder  
Mr. and Mrs. Clifford Wilson  
Mr. and Mrs. Kenneth Wilson  
Susan Winblad Nelson  
Mr. D. S. Winkler  
Christy Wise and Bob Axelrod  
Alexis Woods  
Sally Woolsey  
Gerold and Susan Wundricht  
Mr. John A. Yamada  
Elissa and Herbert Yanowitz*  
Jacqueline Young  
Mr. Stephen Young  
Ms. Carolyn Lee Ziegel  
Mr. and Mrs. Philip Zimbardo  
Peter and Midge Zischke
MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the October 15, 2013–October 15, 2014, period.

Anonymous In Memory of Margo Koppenol-Knape
Anonymous In Memory of Ruth Asawa
Brian Anderson In Honor of Aaron Moreland
Barbara Block In Memory of William Block
Bill and Cerina Crisis In Honor of Darren Everett Criss
Ms. Joy Eaton In Memory of Todd Wees
Tonii El-Boghdady In Honor of Lateefah Holder
Debra Engel In Honor of Barry Lawson Williams and Lalita Tademey
Ellen M. Foley In Honor of JH Leavy
Mrs. Susan Fuller In Honor of Anne Shonk
Marina Galli In Memory of Mary Galli
Elizabeth Ginno In Memory of Claudia Ginno
Mr. and Mrs. John Goldman In Honor of Ellen Newman
Michael Green In Honor of Bert and LaNeen Steinberg
Dr. and Mrs. Sheldon Gross In Honor of D. Taub-Gross
Julia Holloway In Honor of The Very Reverend Alan Jones
Jing Hsieh In Honor of Zachary Piser
Ms. Beth Hurwich In Honor of Nancy Livingston
Richard and Cheryl Jacobs In Memory of Barbara Campbell
Jayson Johnson In Honor of Anne Shonk
Sesh Kannan In Memory of Sriam Kannan
Ms. Pamela L. Kershner In Memory of Marian and Richard Kershner
Kellison and Kathryn Kuhnert In Honor of Dillon Heape
Richard and Victoria Larson In Memory of Dennis Powers
Fred M. Levin and Nancy Livingston, The Shenson Foundation
In Memory of Joseph Perloff
Dr. Margaret R. McLean In Memory of Teresa E. McLean
Joan Miller In Honor of Edmond and Peggy Kavounas
Lisa Moreland In Honor of Aaron Moreland
Mr. Michael Paller In Honor of Melissa Smith
Sandi and Mark Randall In Memory of Mortimer Fleishhacker
Lucy Beckriet In Honor of Anne Shonk
Ms. Irene Rothschild In Honor of Cherie Sorokin
Melissa Schoen In Memory of Barbara Campbell
Mrs. Fritzzi Schoen In Honor of Reed Campbell
Paul and Julie Seipp In Memory of Edwin A. Seipp, Jr.
Anne and Michelle Shonk In Honor of Bert and LaNeen Steinberg
Vera and Harold Stein In Honor of Nancy Livingston
Steven and Kristina Stone In Memory of Tom Maryanski
Mary Travis-Alen In Honor of Dillon Heape
Amy Tucker In Honor of Darren Criss
Elizabeth Walsley In Honor of NCTC Panelist of Women in Leadership
Cheryl Williams In Honor of Lateefah Holder
Alexis Woods In Honor of Alan Jones

Gifts in Honor of Marilee Gardner
Sheryl Blumenthal
J. W. and Deborah Chait
Mrs. and Mr. Frank Fischer
Ms. Ann Griffths
Ms. Gayla Lorthridge
Beverly and James Nelson
Ms. Joanne Scott
Mrs. Marilyn Wolper

Gifts made by Marilee K. Gardner
In Honor of Arthur S. Becker
In Honor of Nancy Greenbach
In Memory of Nancy Livingston
In Memory of Betty Ogawa
In Memory of Anne Richard
In Memory of Herb Stone

Gifts in Honor of Craig Slaight
Howard Kuperberg
Tom and Sheila Larsen
Dr. Jan Schreiber
CORPORATE PARTNERS CIRCLE

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences, and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

SEASON SPONSOR

PRESENTING PARTNER ($25,000—$49,999)

Bank of America Foundation
JP Morgan Chase Bank, N.A.
National Corporate Theatre Fund
U.S. Bank

PERFORMANCE PARTNER ($10,000—$24,999)

BNY Mellon Wealth Management
Bank of the West
Bloomberg
Deloitte LLP
Fotella Braun + Martel
Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNER ($5,000—$9,999)

Burr Pilger Mayer, Inc.
The McGraw-Hill Companies
Schoenberg Family Law Group

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit created to increase and strengthen support from the business community for this country's most distinguished professional theaters. The following donors support these theaters through their contributions to NCTF:

CHAIRMAN’S CIRCLE ($250,000+)

Edgerton Foundation*
Ford Foundation*
The James S. and Lynne P. Turley Ernst & Young Fund for Impact Creativity**

LEADERSHIP CIRCLE ($100,000+)

CMA/ABC*
The Hearst Foundations**

THEATER EXECUTIVES ($50,000—$99,999)

Bank of America*
The Schloss Family Foundation**
Wellis Fargo**

BENEFACTORS ($25,000—$49,999)

Belford Alexander and Pamela Farr*
BNY Mellon
Steven Bunson**
Cisco Systems, Inc.*

DONORS ($10,000—$14,999)

Christopher Campbell/Stage Production Center
Paula Dominiak**
Dorsey & Whitney Foundation
Epix Systems*
Alan & Jennifer Freedman**
Ruth E. Golin*
Marsh & McLennan Companies
Jonathan Mauer and Gerichen Shugarz**
McGraw Hill Financial
Lisa Orberg**
Frank Orlovskii**
RBC Wealth Management**
Skadden, Arps, Slate, Meagher & Flom*
Stoelrad Foundation Family*
Pamela J. Wagner*
Willie Farr & Gallagher

SUPPORTERS ($2,500—$9,999)

Helen Ashley*
Mitchell J. Auslander**
Dammick Family
Ebwoud B. Davis*
Dorfitman and Kaish Family
Foundation, Inc.*
Dramatists Play Service, Inc.*
John R. Dutt**
Bruce R. and Tracey Ewing**
Jessica Farr*
Richard Fitzburgh
Howard and Janet Kagan*
Joseph F. Kirk**
Adrian Liddiard*
Michael Lawrence and Dr. Glen Gillen*
The Maurer Family Foundation**
John R. Mathena
John G. Miller
Ogilvy & Mather*
Theodore Nixon*
Edison Peters
Thomas C. Quick
Sills Cummis & Gross* Ann Steck*
Karen and Stewart Tans* John Thumposopoulos**
Evelyn Mack Truitt
Michael A. Wall
Isabelle Winkler* NCTF/Edgerton Foundation Fund for New American Theatre
Includes In-kind support

*NCTF/Edgerton Foundation Fund for New American Theatre
**Includes In-kind support

IMPACT CREATIVITY

Impact Creativity is an urgent call to action to save theater education programs in 19 of our largest cities. Impact Creativity brings together theaters, arts education experts, and individuals to help over 500,000 children and youth, most of them disadvantaged, succeed through the arts by sustaining the theater arts education programs threatened by today’s fiscal climate. For more information on how "theater education changes lives," please visit: www.impactcreativity.org.

List Complete September 2014

GIFTS IN KIND

A.C.T. thanks the following donors for their generous contribution of goods and services.

Autodesk
The Armory Community Center
United
Ghirardelli Ice Cream and Chocolate Shop
Campari
Grace Street Catering
Nespresso
Hafner Vineyard
Premium Port Wine, Inc.

CORPORATIONS MATCHING ANNUAL FUND GIFTS

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

A.C.T. Partners

Advantest Corporation
Adobe Systems Inc.
Adidas, Inc.
Adidas, Inc.
Applied Materials
AT&T Foundation
Bank of America
Bank of America Foundation Bank of New York Mellon
Community Partnership

BlackRock
Charles Schwab
Chevron
Chubb & Son
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
Federated Department Stores

The Gap
GE Foundation
Google
Hewlett-Packard
IBM International Foundation
JPMorgan Chase
Johnson & Johnson Family of Companies
Levi Strauss Foundation

Lockheed Martin Corporation
Macy’s, Inc.
Merrill Lynch & Co. Foundation, Inc.
Northwestern Mutual Foundation
Pacific Gas and Electric
Arthur Rock
State Farm Companies Foundation
Sun Microsystems Inc

The Clorox Company Foundation
The James Irvine Foundation
The Morrison & Foerster Foundation
TPG Capital, L.P.
Verizon
Vita International
Wiley and Sons, Inc.
A.C.T. PROFILES

CAREY PERLOFF
(Director, A.C.T. Artistic Director) is celebrating her 23rd season as artistic director of A.C.T., where she most recently directed the highly acclaimed Orphan of Zhao in collaboration with La Jolla Playhouse. She just staged the New York premiere of Tom Stoppard’s Indian Ink at Roundabout Theatre Company in New York; the production opens at A.C.T. in January. Recent A.C.T. productions also include Underneath the Lintel, Arcadia, Elektra (coproduced by the Getty Villa in Malibu), Endgame and Play, Scorched, The Homecoming, Tosca Café (cocreated 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 River’s Bolero 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 Ayyazian’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 was developed at the Perry-Mansfield New Play Festival and at New York Stage and Film (2013), and will premiere at the Théâtre de Paris this October in a production starring Isabelle Adjani, and Niels Schneider. 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 the 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 the forthcoming book Beautiful Chaos: A Life in the Theater (City Lights, February 2015).

ELLEN RICHARD
(Executive Director) joined A.C.T. in 2010. Since then she has been responsible for overseeing the acquisition, design, and construction of The Strand Theater, A.C.T.’s new second stage. She also brought A.C.T.’s black-box Costume Shop Theater to life and created the space-sharing initiative that allows smaller nonprofit groups to use that venue at no cost and with technical support provided by A.C.T. She conceptualized the Conservatory’s new San Francisco Semester, an accredited program for undergraduates studying away from their home universities. Richard is a champion of A.C.T.’s community education programs and envisioned a touring platform for outreach called Stage Coach, which launches this fall through the support of The James Irvine Foundation. She served previously as executive director of off-Broadway’s Second Stage Theatre, where she was responsible for the purchase of the Helen Hayes Theatre and for substantial growth in income. From 1983 to 2005, Richard enjoyed a varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country’s most successful theater companies of its kind. Producer of more than 125 shows at Roundabout, she is the recipient of six Tony Awards, for Cabaret, A View from the Bridge, Side Man, Nine, Assassins, and Glengarry Glen Ross. She also oversaw the redesign and construction of three of Roundabout’s stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre—and supervised the creation of Cabaret’s environmental Kit Kat Klub. Prior to Roundabout, Richard served in management positions at Westport Country Playhouse, Stamford Center for the Arts, The Hartman Theatre, and Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant. Richard currently serves on the board of Theatre Communications Group.

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 Theater (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. Phone: 415.834.3200. On the web: act-sf.org

**Box Office Information**

**A.C.T. Box Office**

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

**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. **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/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

**Special Subscription Discounts**

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

**Single Ticket Discounts**

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

**Group Discounts**

Groups of 15 or more save up to 50%! For more information, call Joseph Rich at 415.439.2309.

**At the Theater**

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

**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 turned off 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 after-shave 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**

Photographs and Recordings of A.C.T. performances are strictly forbidden.

**Restrooms**

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**

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.

**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 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.

**Geary Theater Exits**

At The Theater

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

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 turned off 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 after-shave 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

Photographs and Recordings of A.C.T. performances are strictly forbidden.

Restrooms

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

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.

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 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.

**Geary Theater Exits**
35 Mallorca Way

Wonderful top-floor condominium in a two-unit building with two-car parking and a shared, landscaped yard. Two bedrooms, one ¼ split bathroom and a stylishly remodeled open kitchen. A great combination of period charm and modern amenities in a vibrant, fun location close to the Chestnut Street shops and restaurants and the waterfront and Marina Green. In-unit laundry, great light and plenty of storage. Offered at $1,395,000

www.35Mallorca.com

1998 Vallejo Street #3

This rare corner location provides outlooks to the Presidio, Golden Gate Bridge, the Bay and Alcatraz. This apartment has been tastefully updated. The three bedroom, three bathroom floor plan affords a flexible, spacious living space. If one were to remodel, it is easy to see how the floor plan can be opened up. One-car parking in a semi-private garage, additional storage and a useable roof complete the amenities of this property. Excellent location on a flat street with the vibrant shops and restaurants of Union Street only two blocks away. Offered at $1,995,000

www.1998Vallejo3.com

3725 Washington Street - JUST SOLD

This remarkable property has extraordinary light-filled public rooms, large spaces and a wonderful indoor/outdoor feeling. 5 bedroom suites, 7.5 bathrooms and numerous expansive gathering rooms. 4 car parking, additional bedrooms for live-in help, and beautiful outdoor areas including a front terrace with a fountain and a sun-drenched South-facing garden with a pool. This is a wonderful and very special home. Offered at $8,995,000
BUY TICKETS TODAY! sfballet.org

Lead Sponsors
The Herbert Family
The Swanson Foundation

Sponsors
Yurie and Carl Pascarella
Kathleen Scutchfield
The Smelick Family

Media Sponsor

A uniquely San Francisco Nutcracker.

DEC 12–29

Tickets going fast!
Prices are subject to change based on demand. Order today for best seats and prices.