

14|15

A.C.T.

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CONSERVATORY  
THEATER

SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY

# A CHRISTMAS CAROL



encore  
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# San Francisco's THEATER COMPANY

**AMERICAN CONSERVATORY THEATER**, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and 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 proscenium 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 Slight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 10,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education 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 theater, 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.

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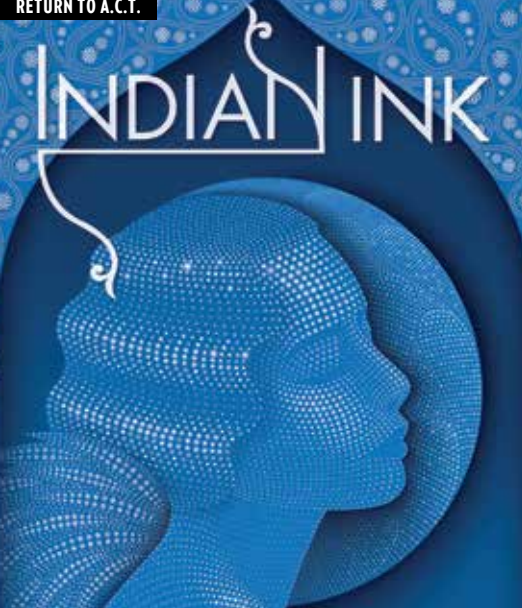
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American Conservatory Theater was founded in 1965 by William Ball.  
Edward Hastings, *Artistic Director* 1986–92

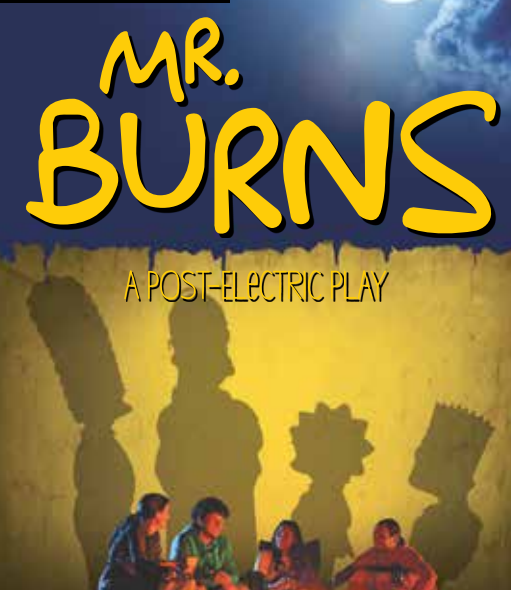


# A.C.T.'S GROUNDBREAKING 14|15 SEASON

CAREY PERLOFF DIRECTS TOM STOPPARD'S  
RETURN TO A.C.T.



WILL MARGE & HOMER BE ALL THAT'S LEFT  
IN OUR DYSTOPIAN FUTURE?



THE ACCLAIMED FAMILY DRAMA



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# WHAT'S INSIDE

EDITOR *Nirmala Nataraj*

ASSOCIATE EDITOR *Shannon Stockwell*

CONTRIBUTORS *Kate Goldstein • Michael Paller • Anna Woodruff*



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## VOLUNTEER!

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

FOR MORE INFORMATION, VISIT: [ACT-SF.ORG/VOLUNTEER](http://ACT-SF.ORG/VOLUNTEER)

## 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!

### 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](http://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 3, 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](http://act-sf.org/interact).

\*Events take place immediately following the performance.



## from the ARTISTIC DIRECTOR

Dear Friends,

Big openhearted holiday greetings to every one of you! Whether you're here for the first time or because A.C.T.'s *A Christmas Carol* is an indispensable part of your annual solstice celebration, we're thrilled and honored to have you with us.

This version of Dickens's beautiful story, which Paul Walsh and I created ten seasons ago, grew out of the very depths of A.C.T.'s being. We are, uniquely, an intergenerational theater in which children and adults, professionals and students, masters and emerging artists train, create, and play together on a regular basis. Because we house one of the most renowned M.F.A. programs in America, and because we are blessed with the truly one-of-a-kind Young Conservatory (YC), in which 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

**DICKENS TRUSTED THE  
ARTISTIC IMAGINATION  
TO LIFT US OUT OF THE  
DARKNESS AND SET US ON  
A MORE INSPIRING PATH.**

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](mailto: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



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**WOULD YOU LIKE TO SEE  
YOUR SON OR DAUGHTER  
ONSTAGE WITH A.C.T.?**

Photo by Kevin Berne

# 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 week-ends, 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**



Photo by Kevin Berne



Photo by Jay Yamada

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JANUARY 13, 2015**

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14/15

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THEATERSAN FRANCISCO'S PREMIERE  
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# INDIAN INK

BY  
TOM STOPPARDDIRECTED BY  
CAREY PERLOFF

*What Would You Create to Make  
Your Love Last Forever?*

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*

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**Lisa Vroman** vocalist  
**San Francisco Symphony**  
**San Francisco Symphony Chorus**  
**The cast of *A Charlie Brown Christmas—Live!***

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Liza Gennaro, Director and Choreographer  
Dan Scully, Video Designer

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Feature film with the SF Symphony performing the score live

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## PETER and the WOLF with RITA MORENO\*

Featuring the SFS Youth Orchestra

DEC 14

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# A CHRISTMAS CAROL

## **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**

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	<b>James Carpenter</b> <b>Anthony Fusco</b> (Mat.: Dec. 6, 10, 13, 23, 26, 27; Eve.: Dec. 5, 7, 12, 17, 20)
BOB CRATCHIT	<b>Nicholas Pelczar</b>
CHARITABLES	<b>Cindy Goldfield</b> <b>Howard Swain</b>
FRED	<b>Ryan Williams French</b>
TINY TIM CRATCHIT	<b>Mattea Fountain</b>

#### SCROOGE'S HOME

MRS. DILBER	<b>Sharon Lockwood</b>
GHOST OF JACOB MARLEY	<b>Ken Ruta</b>

#### CHRISTMAS PAST

GHOST OF CHRISTMAS PAST	<b>Dominique Salerno</b>
DAVEY	<b>Evan Aubry</b>
EDWARD	<b>Quincy Corsello</b>
BOY DICK	<b>Leo Pierotti</b>
BOY SCROOGE	<b>William Lipton</b>
LITTLE FAN	<b>Carmen Steele</b>

#### FEZZIWIG'S WAREHOUSE

MR. FEZZIWIG	<b>Jarion Monroe</b>
MRS. FEZZIWIG	<b>Sharon Lockwood</b>
BELLE	<b>Stefanée Martin</b>
YOUNG SCROOGE	<b>Joel Bernard</b>
DICK WILKINS	<b>Ben Quinn</b>
ERMENGARDE	<b>Danielle Frimer</b>

#### JIM

GILES THE FIDDLER	<b>Ryan Williams French</b>
-------------------	-----------------------------

#### FELICITY

ALAN	<b>Howard Swain</b>
------	---------------------

#### RUTH

CHILDREN OF ALAN AND RUTH	<b>Cecilia McQuaid</b> <b>Esmé Kaplan O'Neill</b> <b>Seth Weinfield</b>
---------------------------	---

#### BURT

DOROTHY	<b>Glenn Stott</b> <b>Kemiyondo Coutinho</b>
---------	---

#### ALFRED

RORY WILKINS	<b>Ryan Remak</b> <b>Seth Weinfield</b>
--------------	--

#### SARAH WILKINS

PRECIOUS WILKINS	<b>Cecilia McQuaid</b> <b>Esmé Kaplan O'Neill</b>
------------------	--

### ACT II

#### CHRISTMAS PRESENT

GHOST OF CHRISTMAS PRESENT	<b>BW Gonzalez</b>
PRODUCE SELLERS	<b>Cindy Goldfield</b> <b>Stefanée Martin</b>
SPANISH ONIONS	<b>Madi Chicas</b> <b>Catie Skye Dewar-Kudsi</b>
TURKISH FIGS	<b>Charlotte Mary Kearns</b> <b>Ellie Lauter</b>
FRENCH PLUMS	<b>Anna Yun Neumann-Loreck</b> <b>Athena von Bothmer</b>

#### FRED'S PARTY

FRED	<b>Ryan Williams French</b>
MARY	<b>Josie Alvarez</b>
THOMAS	<b>Glenn Stott</b>
BETH	<b>Kemiyondo Coutinho</b>
TOPPER	<b>Rafael Jordan</b>
ANNABELLE	<b>Danielle Frimer</b>


#### CRATCHIT HOME

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

#### CHRISTMAS PRESENT TRAVELS

THE BAKER'S SHOP	<b>Colin Bires, Kemiyondo Coutinho</b> <b>Danielle Frimer, Ashby Remak</b>
THE PUB	<b>Joel Bernard, Toby Lichtenwalter</b> <b>Jarion Monroe, Ben Quinn</b>
THE MINER FAMILY	<b>Charlotte Mary Kearns</b> <b>Rae Dox Kim, Gwyneth Lewis</b> <b>Stefanée Martin, Glenn Stott</b>
SEA CAPTAIN AND CABIN BOY	<b>Howard Swain, Quincy Corsello</b>
BEGGAR CHILD	<b>Carmen Steele</b>
FRUIT SELLERS	<b>Evan Aubry, Cindy Goldfield,</b> <b>Cecilia McQuaid, Ryan Remak</b>





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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**

TURKEY BOY **Colin Bires**

## UNDERSTUDIES

BOB CRATCHIT, THOMAS, TOPPER **Ben Quinn**

CLERK **Quincy Corsello**

CHARITABLE, FRED **Joel Bernard**

TINY TIM 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 **Colin Bires**

LITTLE FAN **Charlotte Mary Kearns  
Ryan Williams French**

DICK WILKINS, GHOST OF  
CHRISTMAS FUTURE, BUSINESSMAN **Glenn Stott**

ERMENGARDE, FELICITY,  
RUTH, DOROTHY **Delia MacDougall**

JIM, GILES THE FIDDLER, ALAN,  
BURT, YOUNG HUSBAND **Nicholas Pelczar**

ALFRED, GHOST OF  
CHRISTMAS FUTURE

**William Lipton**

CHILD OF ALAN AND RUTH,  
SARAH WILKINS

**Evelyn Ongpin**

CHILD OF ALAN AND RUTH,  
PRECIOUS WILKINS

**Mattea Fountain**

GHOST OF CHRISTMAS PRESENT

**Kemiyondo Coutinho**

PRODUCE SELLER, MARY,  
GANG MEMBER

**Dominique Salerno**

TURKISH FIG

**Esmé Kaplan O'Neill**

WANT, FRENCH PLUM

**Carmen Steele**

BETH, ANNABELLE, YOUNG WIFE

**Stefanée Martin**

MARTHA CRATCHIT

**Athena von Bothmer**

BELINDA CRATCHIT

**Rae Dox Kim**

SALLY CRATCHIT

**Nina Toracca**

NED CRATCHIT

**Seth Weinfield**

PETER CRATCHIT

**Toby Lichtenwalter**

MRS. FILCHER

**Josie Alvarez**

TURKEY BOY

**Leo Pierotti**

SPANISH ONION

**Cecilia McQuaid**

## STAGE MANAGEMENT STAFF

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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**

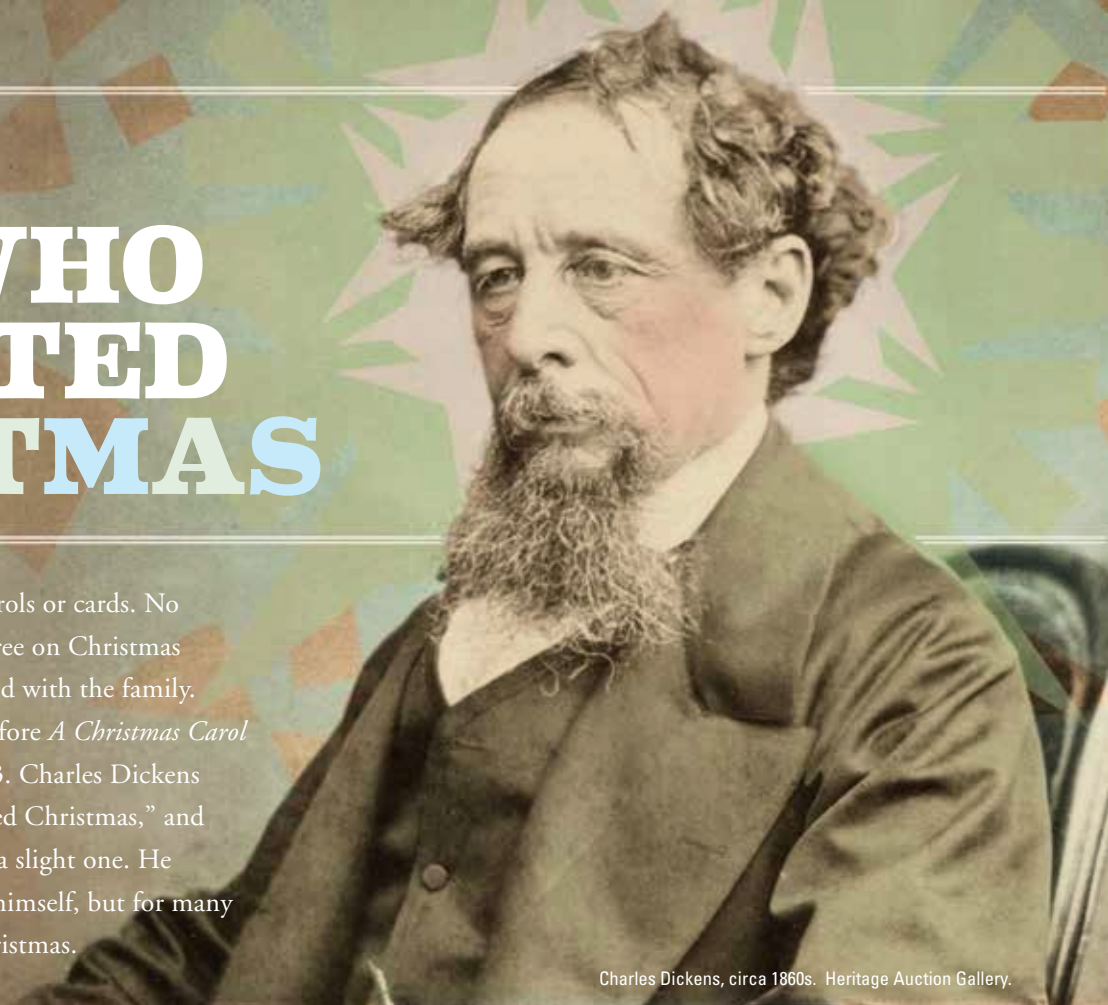
ASSISTANT CHILD SUPERVISOR **Nikki Eggett**



# 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.



Charles Dickens, circa 1860s. Heritage Auction Gallery.

**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

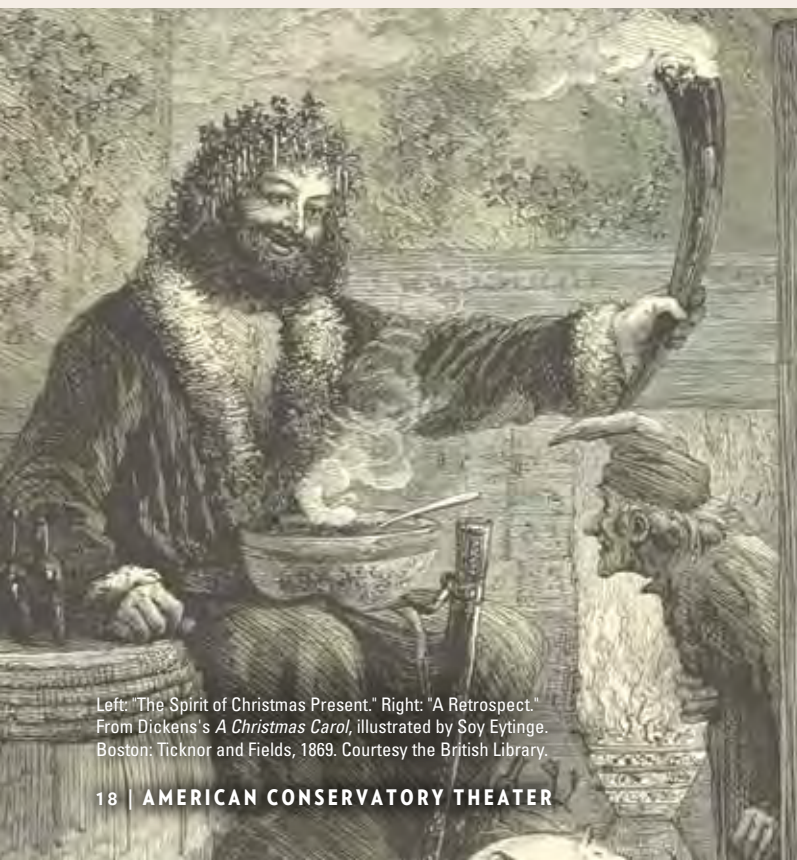
rhythm could have been Dickens’s own.

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.

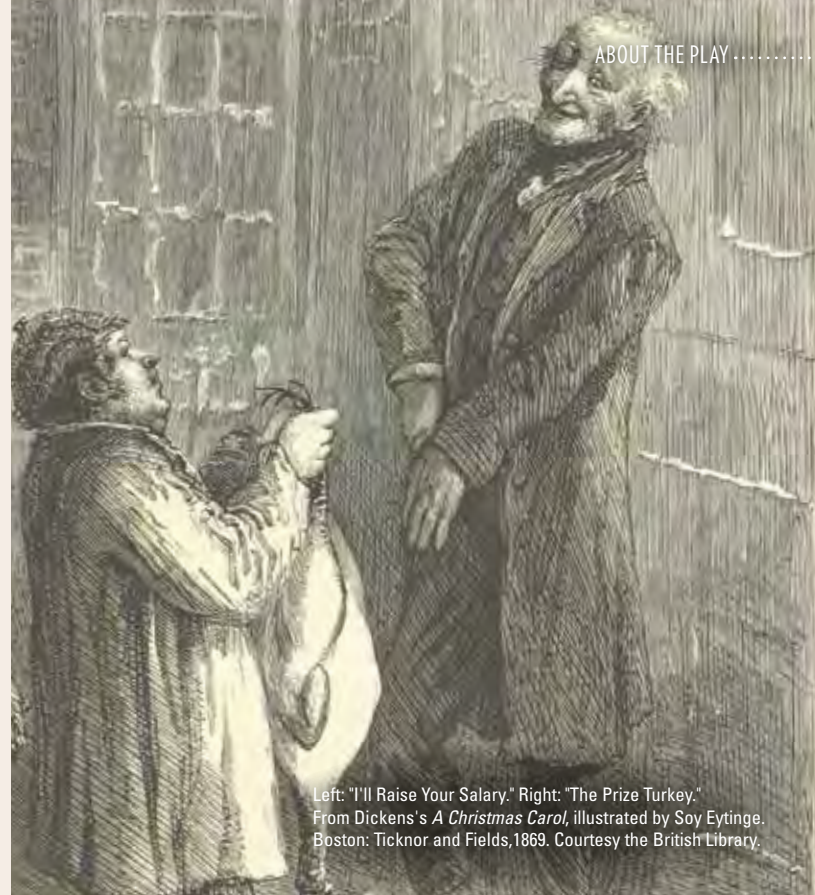
**THE CAROL PHILOSOPHY** When Dickens was 12, his father was declared a bankrupt. He and the entire family except for Charles were imprisoned for debt. The boy, suddenly alone in the world, was removed from school and put to work. It was the formative experience of his life. It’s not surprising, then, 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



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





Left: "I'll Raise Your Salary." Right: "The Prize Turkey."  
From Dickens's *A Christmas Carol*, illustrated by Soy Eyttinge.  
Boston: Ticknor and Fields, 1869. Courtesy the British Library.

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!*"



# WHO'S WHO IN A CHRISTMAS CAROL



**JOSIE ALVAREZ<sup>+</sup>** is a Bay Area native. Conservatory roles include Avery in *Niagara Falls*, Virginia in *Galileo*, Estrella in *Sueño*, Juliet in *Romeo and Juliet*, Inez in

*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.



**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.



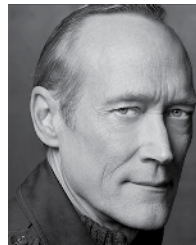
**JOEL BERNARD<sup>+</sup>** is a third-year M.F.A. candidate at A.C.T. Recent credits include an appearance on *Law & Order: Special Victims Unit* and the voice of Sewell, the

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<sup>\*</sup>**, 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 CORSELLO**, 11 years old, is making his debut with A.C.T. A sixth grader at Cathedral School for Boys, Corseello is an avid skateboarder, baseball player, video gamer, guinea pig aficionado, and master of exotic accents.



**KEMIYONDO COUTINHO<sup>+</sup>** 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 *Kawuna . . . 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).



### 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.



**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.



**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.



### 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), *Sueño*, *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.



### 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* (Summer Repertory Theatre); *Wallenberg* (White Plains Performing Arts Center); *Stop the Virgins* (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.

\*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

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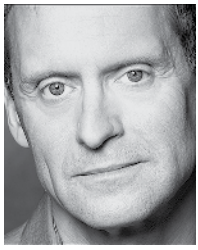
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# WHO'S WHO IN A CHRISTMAS CAROL



**ANTHONY FUSCO\***, an A.C.T. resident artist, appeared recently as Henry Higgins in *Pygmalion* at California Shakespeare Theater.

For Berkeley Repertory Theatre last season, he appeared in *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* and *Vanya and Sonia and Masha and Spike*. Over 15 seasons at A.C.T., Fusco has appeared in *Dead Metaphor*, *Elektra*, *Play*, *Race*, *The Homecoming*, *Clybourne Park*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Rainmaker*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *The Three Sisters*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*, among others. Other Bay Area credits include leading roles in *Blithe Spirit*, *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* at California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at The Juilliard School and The Barrow Group Acting School.



**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!* (Brava! For Women in the Arts). New York credits include D'Arcy Drollinger's *Project: Lohan* and *Mr. Irresistible*, at La MaMa Experimental Theatre Club. Goldfield also enjoys the cabaret collaboration of Goldfield & Koldewyn with the inimitable Scrumby Koldewyn.



**BW GONZALEZ\*** appeared as the Ghost of Christmas Present in *A Christmas Carol* from 2007 to 2009 and again in 2012 and 2013. Locally, she has worked at Berkeley Repertory

Theatre and the San Francisco Mime Troupe. As a company member of the Oregon Shakespeare Festival for nine seasons, she performed leading roles in more than 20 productions, including *The Tragedy of Macbeth* and *The Good Person of Szechuan*. She created the role of Phebe in *The Darker Face of the Earth* by poet laureate Rita Dove, which she performed at the John F. Kennedy Center for the Performing Arts. Recent television credits include four seasons on *Arrested Development*. Gonzalez teaches and directs theater. She is the recipient of a Citation for Excellence in Theatre.



**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

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# WHO'S WHO IN A CHRISTMAS CAROL

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. MacDougall 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 Theater, 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*



Keith Haring, *Unlabeled*, 1982. Enamel and Day-Glo paint on metal. Collection of the Keith Haring Foundation. © Keith Haring Foundation

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# WHO'S WHO IN A CHRISTMAS CAROL

*Nine*, King Basilio in *Sueño*, 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.



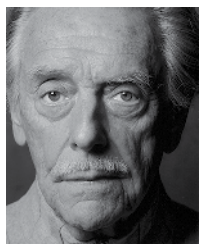
**ASHBY REMAK** is an A.C.T. Young Conservatory student. She appeared in several Little Throck stage productions at Throckmorton Theatre in Mill Valley,

such as *Mulan*, *Cinderella*, and *Annie*. Her academic credits include the Performing Arts Academy of Marin and Marin Shakespeare Company. Remak is in the fifth 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-score-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*

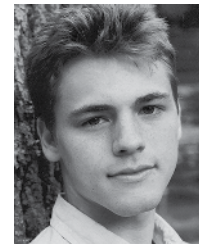
*Juliet*, *Sueño*, *Galileo*, and *Niagara Falls*. She has also worked regionally at Santa Rosa's Summer Repertory Theater in the rotating repertory productions of *Dr. Jekyll and Mr. Hyde*, *Shrek: The Musical*, and *Pirates of Penzance*. Salerno is an internationally credited director and a domestically 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

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

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# 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 . . . Goose!* 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 WEINFELD** 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* at Masquers Playhouse and recently wrapped a forthcoming independent short film.

**CHARLES DICKENS** 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, Sinfonia 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 premieres 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 premieres of Jeffrey Hatcher's *Korczak'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 Sutter* with TheatreFIRST; *The Countess* with Center REPeritory 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's** (*Choreographer*) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although San Francisco Ballet has been his artistic home for more than 41 years, Caniparoli has also contributed to the repertoires of more 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 Glowworm*, 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 Noël 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 & Pvt. Wars*, *Minnelli on Minnelli*, *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 *Armistead Maupin's Tales of the City*, *Scapin*, *War Music*, *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *Edward Albee's The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection Holding History*. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, 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*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Schertler has worked extensively at regional theaters across the country, including a decades-long association with Arena Stage in Washington, D.C., where she has worked with directors Zelda Fichandler, Liviu Ciulei, Kyle Donnelly, Garland Wright, Douglas C. Wager, and Molly Smith. Designs of original productions include *The Sisters Matsumoto* for Seattle Repertory Theatre and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, all commissioned by the University of Maryland Opera Studio and directed by Leon Major.

**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 Gynt*. 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 Theater, 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 Theater. 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**'s\* (*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 Stage Company; *Wild with Happy*, *Wheelhouse*, and *Striking 12* at TheatreWorks; *Salome* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks.

**LESLIE M. RADIN**\* (*Assistant Stage Manager*) 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





# A CLASS OF ONE'S OWN

## WINTER SESSION AT STUDIO A.C.T.

by Anna Woodruff

Photo by Ryan Montgomery

**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](http://ACT-SF.ORG/STUDIO) **CALL:** 415.439.2426



# NURTURING LIFELONG PASSION

## THE YOUNG CONSERVATORY'S COLLEGE PREP PROGRAM

by *Shannon Stockwell*

Students watch a *Will On Wheels* performance of *Romeo and Juliet*. Photo by Alessandra Mello.

### WHEN YOUNG CONSERVATORY DIRECTOR

Craig Slight 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. Slight quickly put together a program to help these Young Conservatory students navigate the college application process. "Every fall since," says Slight, "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-screens 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 Slight 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, Slight 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. Slight 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."

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**“ CRAIG HELPED ME SIFT THROUGH THE PLETHORA OF UNIVERSITIES OUT THERE AND FIND ONES THAT WOULD BE RIGHT FOR ME.**





YC student performs at the Summer YC Cabaret.  
Photo by Jay Yamada.



YC students in class. Photo by Kevin Berne.



YC students perform *Staying Wild*.  
Photo by Jay Yamada.

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

“THESE ARE STUDENTS WHO MIGHT HAVE FELT A LITTLE ODD ABOUT THEIR QUEST, BUT THEY REALIZE: THEY AREN’T ALONE.”

director. Perhaps they are grappling with the classics; in that case, actor/director Dominique 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](http://ACT-SF.ORG/YC)

# THE STRAND: A NEW HOME FOR ARTS EDUCATION

by Kate Goldstein



Rendering © Skidmore, Owings, & Merrill LLC



## 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.





Bay Area students have fun at the Student Matinee of *Old Hats* in September 2014. Photo by Ryan Montgomery.



Fifth graders from Bessie Carmichael watch a Student Matinee of *Stuck Elevator* in April 2013. Photo by Brenden Mendoza.



Bay Area students watch the Student Matinee of *Old Hats* in September 2014. Photo by Ryan Montgomery.

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."

# Happy Holidays

*Be part of something special this holiday season!*  
Make a gift to A.C.T.! Your contribution will help support our education programs and community partnerships.

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# STAGE COACH: GIVING VOICE TO UNTOLD STORIES

by *Nirmala Nataraj*

A.C.T. staff Rebecca Struch and Tyrone Davis play theater games with Bayview residents at 3<sup>rd</sup> on Third. Photo by Adam Odsess-Rubin.

## 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](http://ACT-SF.ORG/STAGECOACH)





# BECOME AN INAUGURAL 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.



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**\$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.



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*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 [amanuel@act-sf.org](mailto:amanuel@act-sf.org).*

# A.C.T. IS GRATEFUL TO ALL OF OUR FOUNDING SUPPORTERS WHO HAVE CONTRIBUTED TO THE STRAND THEATER CAMPAIGN.

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List Complete September 2014



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Janet Foster, *Director of Casting & Artistic Associate*  
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Timberlake Wertenbaker

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Kwame Kwei-Armah, Carey Perloff and  
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### 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 Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*, and Harold Pinter's *Celebration*; A.C.T.—commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzavizian'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 Theatre (London) and Birmingham Repertory Theatre. Smith holds a B.A. from Yale College and an M.F.A. in acting from Yale School of Drama.

## ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. Phone: 415.834.3200. On the web: [act-sf.org](http://act-sf.org)

## BOX OFFICE INFORMATION

### A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. **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](http://act-sf.org). All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

### Special Subscription Discounts

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit [act-sf.org/educate](http://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](http://act-sf.org/eclub) for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

### 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** of A.C.T. performances are strictly forbidden.

**Restrooms** are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



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

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

### Lost and Found

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

## AFFILIATIONS

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



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



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



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



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

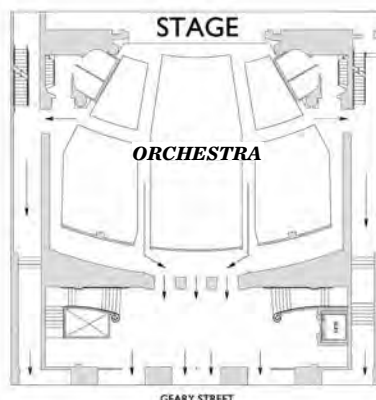


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