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A CHRISTMAS CAROL



A.C.T.
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THEATER

encore
arts programs



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Don't miss the season's traditional animated classic based on the timeless true story that inspired a whole new spirit of believing. *Yes, Virginia* will air on CBS-TV, Friday, December 14, so check your local listings. Plus, Macy's declares Friday, December 14, National Believe Day!

Own the award-winning holiday classic *Yes, Virginia* on DVD for 9.99 and the illustrated storybook for 16.99 and Macy's will donate 10% of the purchase price of each to Make-A-Wish®. Also shown: Plush doll. 19.99.

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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 320 productions to a combined audience of more than seven million people, and 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.

DID YOU KNOW?

Since 1976 A.C.T. has produced *Carol* every year but two (1994 and 1995).

Perloff's 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; crossdisciplinary performances and international collaborations; the reintroduction of a core acting company; 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.

Perloff also put A.C.T.'s conservatory and educational programs at the center of our work. A.C.T.'s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs. Our M.F.A. Program students often grace our mainstage and perform around the Bay Area as alumni. Other programs include the world-famous Young Conservatory for students ages 8 to 19; Studio A.C.T. for adults; and the Summer Training Congress for enthusiasts from around the world.

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which since 1968 has brought tens of thousands of young people to A.C.T. performances. 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 after-school programs.

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

More than 2,000 school students will see *Carol*.

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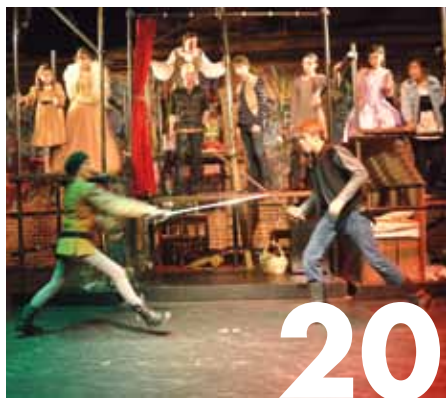
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by Cait Robinson



EDITOR
Dan Rubin

CONTRIBUTORS
Amy Krivohlavek
Michael Paller
Cait Robinson

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A.C.T.'s hip new second stage, The Strand Theater, will open in Central Market in 2014.

CALENDAR OF EVENTS

Activities are **FREE** for ticket holders. For more about InterACT events, visit act-sf.org/interact.

PROLOGUE | 5:30pm

Go deeper with a fascinating preshow discussion.

4000 Miles | **Jan 22**

Dead Metaphor | **Mar 5**

THEATER ON THE COUCH | 8pm

Discuss the minds and motives of the characters with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.

4000 Miles | **Jan 25**

Dead Metaphor | **Mar 8**

AUDIENCE EXCHANGES | 2pm & 7pm

Join in a lively Q&A with the cast following the show.

4000 Miles | **Jan 29, 7pm**

Feb 3, 2pm; Feb 6, 2pm

Dead Metaphor | **Mar 12, 7pm**

Mar 17, 2pm; Mar 20, 2pm

OUT WITH A.C.T. | 8pm

The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.

4000 Miles | **Jan 30**

Dead Metaphor | **Mar 13**

WINE SERIES | 8pm

Raise a glass before the show at this wine tasting event featuring leading sommeliers from the Bay Area's hottest local wineries.

4000 Miles | **Feb 5**

Dead Metaphor | **Mar 19**

PLAYTIME | 2pm

Get hands-on with theater at these interactive preshow workshops.

A Christmas Carol | **Dec 8**

4000 Miles | **Feb 9**

Dead Metaphor | **Mar 23**

VOLUNTEER!

A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater.

For more information, visit act-sf.org/volunteer.

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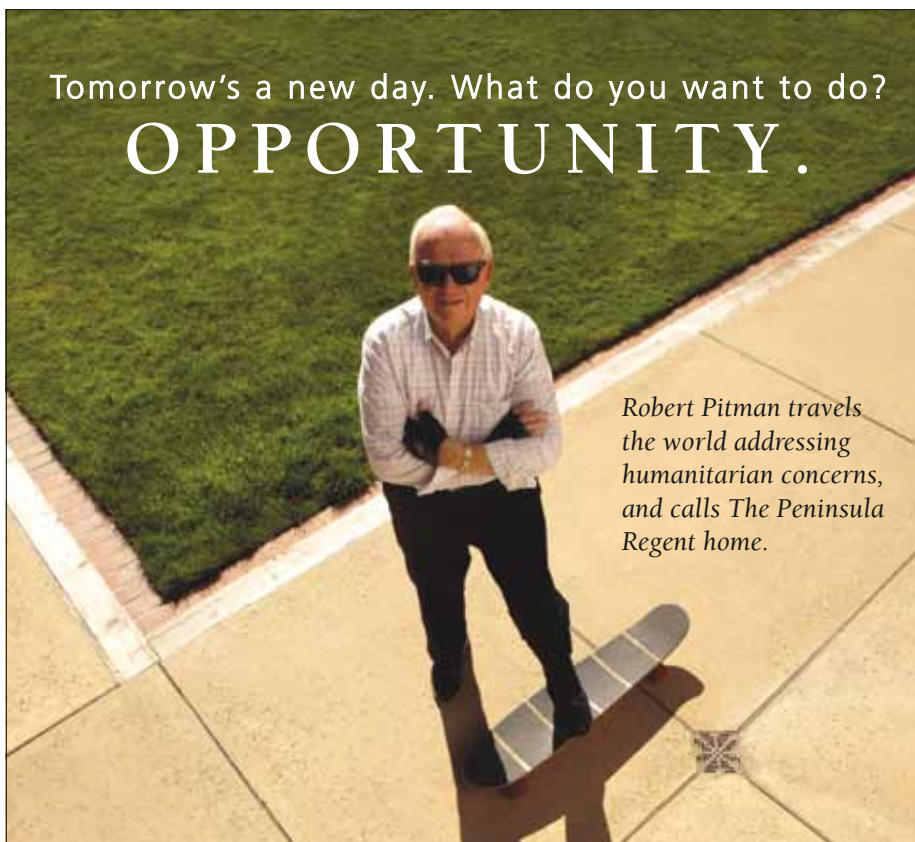
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Corporate Office

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

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Big openhearted holiday greetings to every one of you! Whether you're here for the very 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 eight 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 a truly one-of-a-kind Young Conservatory (YC), in which eight-to-nineteen-year-olds study and perform and grow, we made sure that A.C.T.'s *A Christmas 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 veteran actors—including Jim Carpenter, our inimitable Scrooge, and Ken Ruta, who is returning to his role as the unfortunate Jacob Marley—familiar to A.C.T. audiences from numerous productions on our magnificent stage. It also features 26 children from our YC, the entire M.F.A. Program class of 2013, and members of our core acting company. 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 protesters around the world 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 divisive 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 world view open up in wonderful and surprising ways. With each passing year, A.C.T. becomes more and more deeply engaged in arts education for young people throughout the Bay Area (to find out more, please contact our director of education, Elizabeth Brodersen, at ebrodersen@act-sf.org), and *Carol* is often the first experience that Bay Area children have of live theater. In the 20 years I have been at A.C.T., this incredible story has been a remarkable constant, 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 2012–13 season.

Yours,

Carey Perloff
Artistic Director

COMING SOON AT A.C.T.

4000 MILES

**Your 21-year-old grandson:
it's lovely when he visits,
but what happens when
he stays?**

When the previously announced A.C.T. production of *A Streetcar Named Desire* became unavailable due to a possible national tour of the recent Broadway production, **A.C.T. Artistic Director Carey Perloff** immediately looked into filling the slot with another beautiful American drama. "We are thrilled to have been awarded the honor of producing the West Coast premiere of **Amy Herzog's** acclaimed *4000 Miles*, a funny and moving new work that has played to sold-out houses and received staggering accolades from critics since it premiered in 2011," she says. "We can't wait to bring our audiences this exciting new work from a young playwright who has the potential to transform the American theater."

by **AMY HERZOG**

Directed by **MARK RUCKER**



A.C.T. JAN 17-FEB 10

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At 33 years old, Herzog has emerged as a star playwright of her generation. Prominent theater companies are clamoring to produce her work (with upcoming premieres scheduled at Playwrights Horizons and New York Theatre Workshop) and she has earned a reputation, according to the *New York Times*, as “a young writer of stature, one who draws on her family’s history—and her own—to create forceful, literate, compassionate drama.”

In *4000 Miles*, 21-year-old Leo unexpectedly arrives on the doorstep of his feisty 91-year-old grandmother Vera’s New York apartment, inviting us into an unconventional and beautifully nuanced relationship that spans, tests, and collapses the distance between generations. Leo has recently completed an eventful cross-country bike trip and is recovering from a devastating accident. He’s out of touch with his parents, but he turns to Vera for solace as he attempts to reunite with his old girlfriend, deal with his baggage, and move on with his life. Sparks fly as Vera’s old-lefty political views collide with Leo’s crunchy, hippie lifestyle, but the two begin to find common ground through their frank—and often hilarious—conversations.

One of Herzog’s earlier works, *The Wendy Play*, received its world premiere at A.C.T. in 2008 as a coproduction of the A.C.T. Master of Fine Arts Program and Young Conservatory. Even then, Herzog

drew on personal experience in creating her onstage world—the tale of a bright, young playwright teaching at a prestigious summer conservatory is “somewhat autobiographical,” she admits.

Continuing on this impulse, the character of Vera Joseph in *4000 Miles* is based on Herzog’s own grandmother, Leepee Joseph, now 95, whose West Village apartment was recreated as the set for the New York production. Like Vera, Leepee has been passionate about left-wing politics throughout her life, from demonstrating for free lunches (with an arrest for picketing) when she was a schoolgirl, to standing with a sign at an Occupy Wall Street rally earlier this year.

Herzog drew inspiration for *4000 Miles* in part from a desire to give voice to an older character after perceiving that, in society, older people can seem to disappear. “I feel, in a very pronounced way, my own grandmother’s fight to remain present and relevant,” she says. “This character, Leo, isn’t me at all, but I did live with my grandmother for a while when I first graduated from college and I encountered what it’s like to be her roommate. I’m very grateful for that period, mostly because we got in some fights, which I now think is completely remarkable. I worked through fights with my grandmother. Very few people can say that.”



WEST COAST PREMIERE

The acclaimed comic drama
arrives at A.C.T.

“Plays as **truthful and touching and fine** as Amy Herzog’s *4000 Miles* come along once or maybe twice a season, if we’re lucky.”

The New York Times

“*4000 Miles* is **one of the best, bravest plays of the season**. See it, no matter how far you must travel.”

Time Out New York

TO LEARN MORE OR PURCHASE TICKETS, VISIT ACT-SF.ORG/4000MILES

THIS SEASON AT

A.C.T.

SAN FRANCISCO'S PREMIERE NONPROFIT THEATER COMPANY

JAN 17–FEB 10

West Coast Premiere

4000 MILES

BY AMY HERZOG DIRECTED BY MARK RUCKER

A young man arrives on his grandmother's doorstep in this **ACCLAIMED COMIC DRAMA** about growing up, growing old—and discovering the moments in between

LIMITED ENGAGEMENT BEGINS MAY 9

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BLACK WATCH

BY GREGORY BURKE DIRECTED BY JOHN TIFFANY
PERFORMING IN THE DRILL COURT AT SAN FRANCISCO'S ARMORY

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FEB 28–MAR 24

World Premiere Comedy

dead metaphor

BY GEORGE F. WALKER DIRECTED BY IRENE LEWIS

A sniper returns from the Middle East to find work in this **AUDACIOUS AND HILARIOUS DARK COMEDY**

MAY 16–JUN 9

Stoppard's Masterwork

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BY TOM STOPPARD DIRECTED BY CAREY PERLOFF

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APR 4–28

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A.C.T. AMERICAN CONSERVATORY THEATER

CAREY PERLOFF, ARTISTIC DIRECTOR | ELLEN RICHARD, EXECUTIVE DIRECTOR

presents

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 by Janet Foster, CSA
Assistant Director Wolfgang Lancelot Wachalovsky

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

This production is made possible by



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

A CHRISTMAS CAROL

THE CAST

(in order of appearance)

ACT I

SCROOGE'S OFFICE

<i>Ebenezer Scrooge</i>	James Carpenter Anthony Fusco (Evening: Nov. 30 and Dec. 12, 15 & 21; Matinee: Dec. 1, 8, 9, 22 & 23)
<i>Bob Cratchit</i>	Nicholas Pelczar
<i>Clerks</i>	Frank Demma, Jack Estes
<i>Charitables</i>	Cindy Goldfield, Howard Swain
<i>Fred</i>	Tyee J. Tilghman
<i>Tiny Tim Cratchit</i>	Carmen Steele
<i>Belinda Cratchit</i>	Elke Janssen

SCROOGE'S HOME

<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Ken Ruta

CHRISTMAS PAST

<i>Ghost of Christmas Past</i>	Rebekah Brockman
<i>Davey</i>	Leo Jergovic
<i>Edward</i>	Dashiell Ferrero
<i>Boy Dick</i>	Gavin Pola
<i>Boy Scrooge</i>	Louie Kehoe
<i>Little Fan</i>	Sasha Steiner

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Belle</i>	Allegra Rose Edwards
<i>Young Scrooge</i>	Raymond Castelan
<i>Dick Wilkins</i>	Titus Tompkins
<i>Ermengarde</i>	Arwen Anderson
<i>Jim</i>	Tyee J. Tilghman
<i>Giles the Fiddler</i>	Nick Steen
<i>Felicity</i>	Stephanie DeMott
<i>Alan</i>	Howard Swain
<i>Ruth</i>	Cindy Goldfield
<i>Children of Alan and Ruth</i>	Elsie Lipson, Evelyn Ongpin, Seth Weinfield
<i>Burt</i>	Liam Vincent
<i>Dorothy</i>	BW Gonzalez
<i>Alfred</i>	Samuel Sutton
<i>Rory Wilkins</i>	Seth Weinfield
<i>Sarah Wilkins</i>	Elsie Lipson
<i>Precious Wilkins</i>	Evelyn Ongpin

ACT II

CHRISTMAS PRESENT

<i>Ghost of Christmas Present</i>	Omozé Idehenre
<i>Produce Sellers</i>	Cindy Goldfield, BW Gonzalez
<i>Spanish Onions</i>	Chloë Durham, Rachael Metzger
<i>Turkish Figs</i>	Lindsay Sohn, Emma Sutherland
<i>French Plums</i>	Shalan Lee, Katherine Liviakis

FRED'S PARTY

Fred Tyce J. Tilghman
Mary Arwen Anderson
Thomas Titus Tompkins
Beth Allegra Rose Edwards
Topper Nick Steen
Annabelle Stephanie DeMott

CRATCHIT HOME

Anne Cratchit Delia MacDougall
Peter Cratchit Kai Nau
Belinda Cratchit Elke Janssen
Ned Cratchit Timothy Marston
Sally Cratchit Kennedy Roberts
Martha Cratchit Madelyn Levine
Bob Cratchit Nicholas Pelczar
Tiny Tim Cratchit Carmen Steele

CHRISTMAS FUTURE

Gang Members Graham Bennett, Stephanie DeMott, Ian DeVaynes,
Gavin Pola, Nick Steen, Emma Sutherland
Ignorance Frank Demma
Want Sydney Kistler
Ghost of Christmas Future Cindy Goldfield, Louis Kehoe, Nick Steen, Howard Swain,
Titus Tompkins
Businessmen Raymond Castelán, Liam Vincent, Jarion Monroe
Mrs. Filcher BW Gonzalez
Mrs. Dilber Sharon Lockwood
Young Wife Arwen Anderson
Young Husband Liam Vincent

FINALE

Boy in Sunday Clothes Jack Estes
and Company

UNDERSTUDIES

Bob Cratchit, Fred, Dick Wilkins—Liam Vincent; Clerk, Peter Cratchit—Louis Kehoe
Charitable, Ghost of Christmas Present—BW Gonzalez; Tiny Tim Cratchit—Graham Bennett; Belinda Cratchit—Rachael Metzger
Mrs. Dilber, Ghost of Christmas Past, Mrs. Fezziwig—Cindy Goldfield; Ghost of Jacob Marley, Mr. Fezziwig—Howard Swain
Davey, Edward, Boy Dick—Timothy Marston; Boy Scrooge, Ignorance—Jack Estes; Little Fan—Kennedy Roberts
Belle, Mrs. Filcher—Stephanie DeMott; Young Scrooge, Businessman, Young Husband—Nick Steen
Ermengarde, Felicity, Ruth, Dorothy—Delia MacDougall; Jim, Giles the Fiddler, Alan, Burt—Nicholas Pelczar
Child of Alan and Ruth, Alfred, Rory Wilkins, Boy in Sunday Clothes—Leo Jergovic
Child of Alan and Ruth, Sarah Wilkins—Elke Janssen; Child of Alan and Ruth, Precious Wilkins—Carmen Steele
Produce Seller, Thomas, Topper—Raymond Castelán; Spanish Onion—Madelyn Levine; Turkish Fig—Evelyn Ongpin
French Plum, Martha Cratchit—Sydney Kistler; Mary, Beth, Annabelle, Gang Member—Rebekah Brockman
Anne Cratchit—Arwen Anderson; Ned Cratchit—Dashiell Ferrero; Sally Cratchit—Sasha Steiner
Want—Shalan Lee; Ghost of Christmas Future—Tyce J. Tilghman; Ghost of Christmas Future, Young Wife—Allegra Rose Edwards



STAGE MANAGEMENT STAFF

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Danielle Callaghan, Megan Q. Sada, Assistant Stage Managers
Sarah Bingel, Production Assistant
Amy Beckwith, Stage Management Fellow

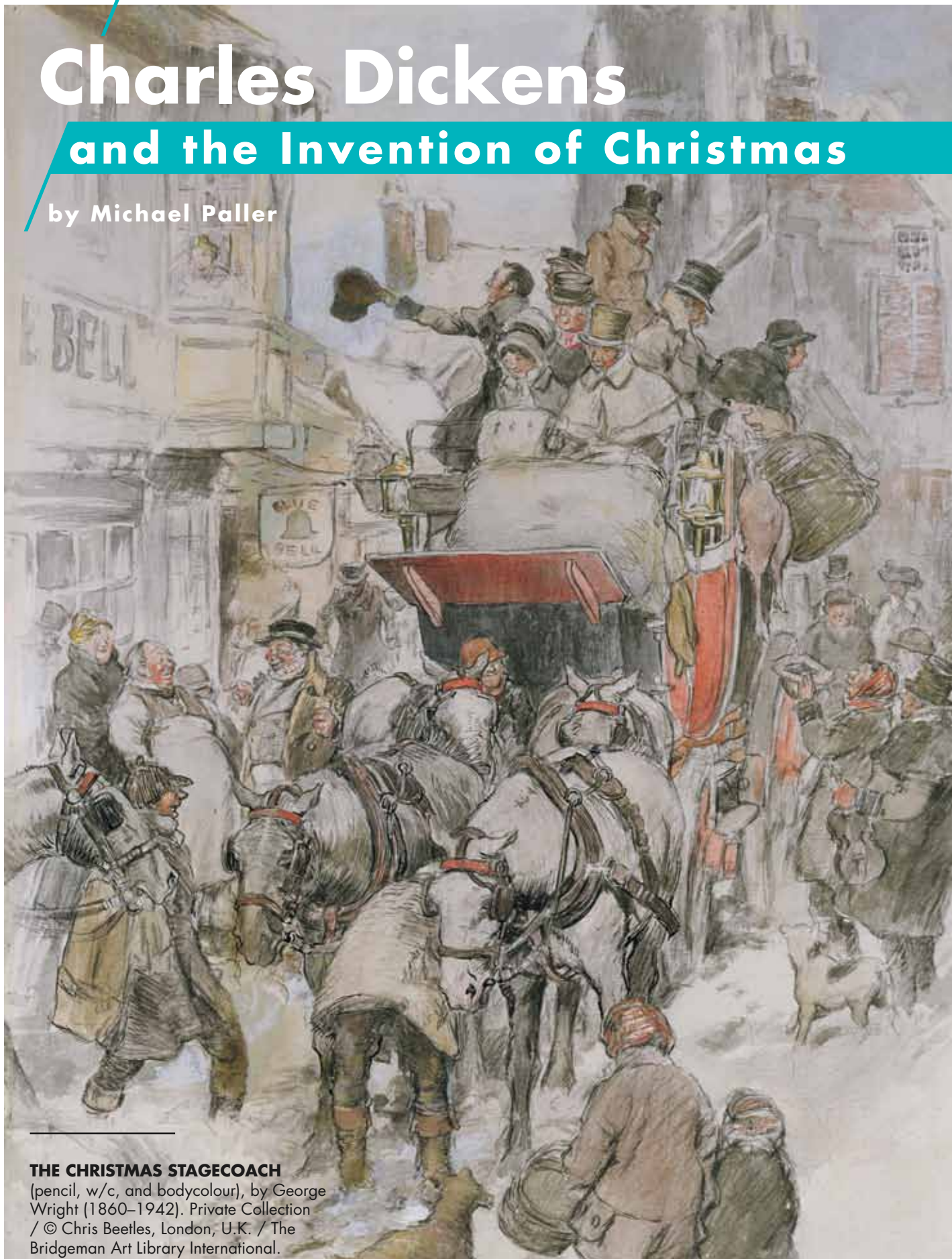
ADDITIONAL CREDITS

Fight Director—Jonathan Rider; Fight Captain—Tyce J. Tilghman; 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.
YC Performance Monitor—Christine Plowright; YC Assistant Performance Monitor—Amanda Warner

Charles Dickens and the Invention of Christmas

by Michael Paller



THE CHRISTMAS STAGECOACH

(pencil, w/c, and bodycolour), by George Wright (1860–1942). Private Collection / © Chris Beetles, London, U.K. / The Bridgeman Art Library International.

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

Raucous Beginnings

By the time Dickens wrote *Carol*, Christmas had fallen into a bad way. In Elizabethan days, Christmas was a raucous affair, reminiscent of the frenzied pagan rituals celebrating the winter solstice from which it emerged. The growing population of dour Puritans was appalled by the uncontrolled public drinking and by 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 denounced Christmas as nothing less than a pagan assault on Christ, called it an “Anti-Christ masse,” and banned it. They also outlawed another roguish activity, the theater, and tore down most of the existing playhouses (including Shakespeare’s Globe). Christmas and the theater disappeared in England together, and neither returned until the Stewart kings restored them in 1660. By then, however, most of the revelry and customs associated with Christmas had been 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 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 principle 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 still 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 custom of opening

their homes to their less well-off neighbors and distributing food and drink to the poor. As a child, Dickens heard of these customs from his father, whose parents were servants at a 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 the 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 logs, the dances, games, and songs—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 *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 ever had really experienced. This kind of Christmas matched his own temperament and needs, which were forged in a childhood of want and uncertainty.

The *Carol* Philosophy

In 1824, when Dickens was 12, his father was declared bankrupt. He and the entire family except for Charles were imprisoned for debt. The boy, suddenly alone in the world, was removed from school and put to work. It was the formative experience of his life. It’s not surprising, then, that in a series of pieces beginning in 1835 with an essay called “Christmas Festivities,” Dickens depicted a holiday centering around families, and 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



▲ **DICKENS'S DREAM** by Robert William Buss (1804–75). © Dickens House Museum, London, U.K. / The Bridgeman Art Library.

texts: “And thus the evening passes, in . . . good-will and cheerfulness,” he wrote, “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, than 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 or Christmas Eve among spirits. 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 *Carol*, created Christmas as we know it. In 1822, 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* goes the credit for reinventing Christmas dinner. Before *Carol*, goose was the preferred Christmas bird. After *Carol*, turkey, an import from America, became the meal of choice. “Dickens’s *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 that 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, if it has accumulated sentimental baggage in the ensuing 169 years, is still revolutionary in its plea that the bounty of life be shared among all: “God bless us *every one!*”

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Chris Starkie and the cast of *Black Watch*. Photo by Scott Suchman.

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A CHRISTMAS CAROL for the Ages

by Dan Rubin

This is the 35th season that A.C.T. has brought the holiday fable of Ebenezer Scrooge and Tiny Tim to life for San Francisco audiences. When A.C.T. first presented *A Christmas Carol* in our 1976–77 season, the show immediately became a local sensation and an annual tradition. In 1985, *San Francisco Chronicle* writer Steven Winn mused, “It isn’t true that A.C.T.’s *A Christmas Carol* is as enduring as the holiday itself. To a San Franciscan, it only seems that way.” He went on to celebrate *Carol* as “a generous, inclusive marvel” and “a celebration that fills the theater with first-timers—adults as well as children.” “Like Christmas itself,” he concludes, “it becomes all things to all people, reflecting our growth and change with each new exposure to it.”

For many, A.C.T.’s annual holiday production is a beautiful introduction to the wonders of live theater—and this is as true for our young actors as it is for our audiences. This season’s production welcomes 26 actors from our world-renowned Young Conservatory (YC) to the Geary stage. These aspiring performers rehearse and perform for two months alongside some of the Bay Area’s most beloved veteran professional

actors as well as our third-year Master of Fine Arts (M.F.A.) Program actors-in-training, who take their young colleagues under their wings.

Training does not stop when actors “make it.” They must always be exercising their artistic muscles and pushing their craft further by taking classes, learning from their colleagues, and passing on their own knowledge to others. This idea has been fundamental to A.C.T.’s mission since the company’s founding in 1965, and our annual production of *A Christmas Carol* is a powerful example of that philosophy in practice.

When Artistic Director Carey Perloff and dramaturg Paul Walsh created our current adaptation of Charles Dickens’s classic tale in 2005, they wrote a script specifically designed for an intergenerational company, in which established actors would share their expertise with younger performers, who would renew the show every year with fresh energy—ensuring a vibrant performance by a close-knit community of artists.

▲ **AN INTERGENERATIONAL MARVEL** The cast of A.C.T.’s 2010 production of *A Christmas Carol*. Photo by Kevin Berne.

“My first year here we had an actor in the company whose name was Sidney Walker,” remembers YC Director Craig Slight, “one of the oldest people in the company at the time. He was playing Scrooge. I came through the office reception area one day, and I saw him sitting, talking to the boy playing Tiny Tim. I thought, ‘That’s about as rich as it gets, somebody in his 70s talking to an eight-year-old about the work.’”

Many relationships develop naturally over the course of the production’s run, but a formal mentorship program that Slight developed also pairs *Carol’s* M.F.A. Program cast members with younger cohorts from the YC. Before rehearsals begin with the full cast, the M.F.A. Program and YC actors come together for a week of classes, where they discuss the world of Dickens’s play and begin to learn the period movement and voice technique required for the show, as well as the elements of etiquette they will need to know when they step into what is, for many, their first professional rehearsal process.

A rich dialogue ensues, and deep and often lasting bonds are formed between the older and younger students. “When the YC actors have somebody looking out for them in rehearsal and performance, they can ask questions without feeling embarrassed,” says Slight. “It’s a once-in-a-lifetime experience for the kids and for the M.F.A. students. I know it pays off onstage, but I also think it pays off in their lives, in discovering the humanness of creating art, in a place that’s very different from most theaters.”

In addition to these performance opportunities, M.F.A. Program and YC students often meet in the classroom during the summer, as many of the M.F.A. Program actors spend their “vacation” between spring and fall sessions teaching in the YC. “I’m excited because I’ve seen the way that mentoring the YC has changed our M.F.A. students,” says Conservatory Director Melissa Smith. “On the one hand, the YC actors develop relationships with actors who aren’t adults to them, and on the other hand, when the M.F.A. actors teach, they solidify the lessons that they’ve been learning themselves.”

Third-year M.F.A. Program actor Rebekah Brockman, who plays the Ghost of Christmas Past in this season’s *Carol*, agrees that working with YC students makes her a better, more aware performer. “Kids don’t hold anything back, which makes me less confined in my choices. I feel like I have a lot of freedom to play around with them, but it also makes me check myself to make sure I’m leading well by example.”

Meanwhile, the M.F.A. Program students are themselves mentored by the veteran actors in the cast, including Cindy Goldfield, who is celebrating her ninth season in *A Christmas Carol*. “I always feed off the energy of the M.F.A. students and get a real boost of determination,” she explains. “Sometimes working with them makes me wish for a chance to go back to grad school and get ‘properly trained,’ but it also makes me realize how much years of experience counts.” In these relationships, too, the benefits are reciprocal, Goldfield says: “Several previous M.F.A. and YC mentees continue to be in my life as friends, colleagues, and inspiration.”

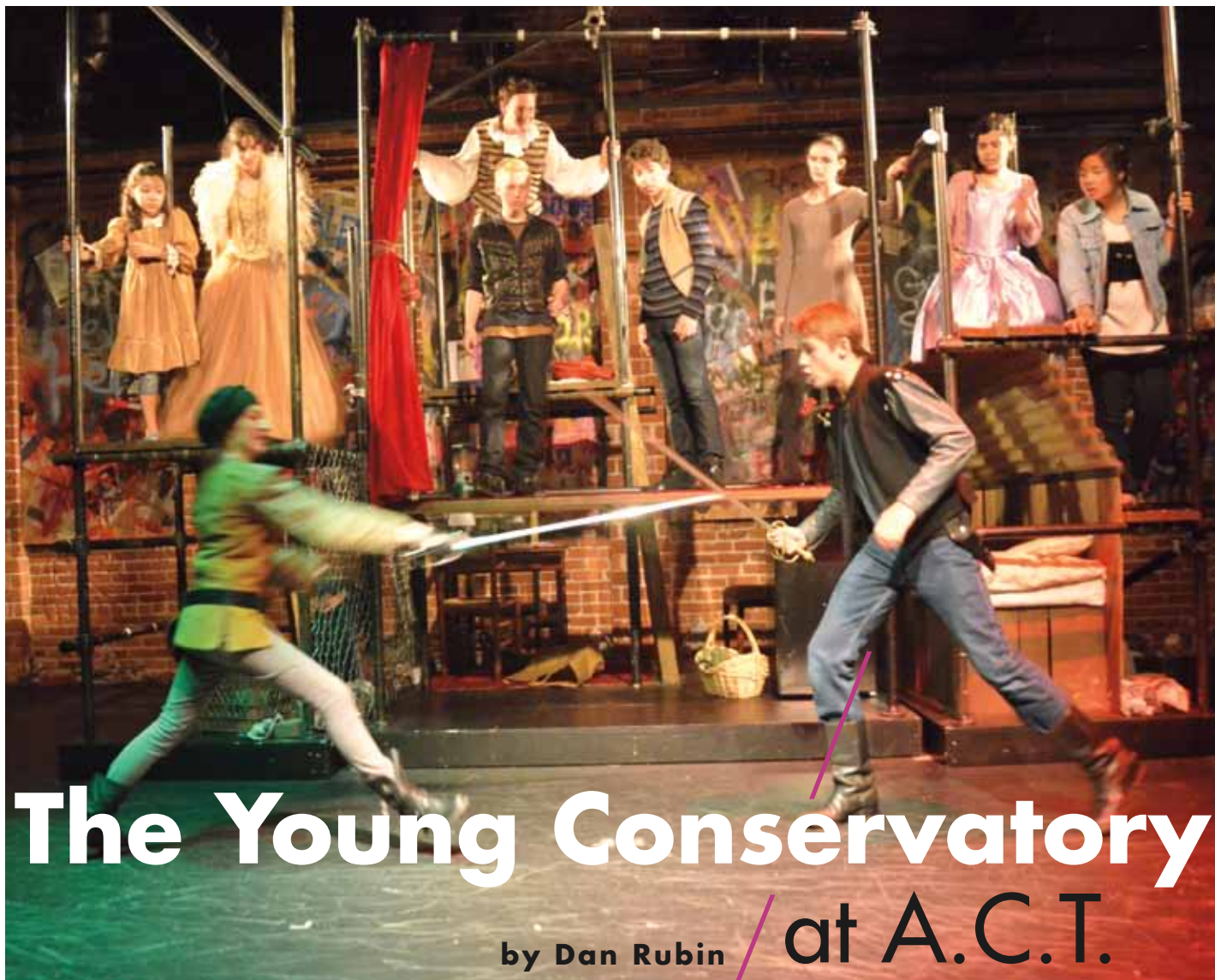


▲ **A ONCE-IN-A-LIFETIME EXPERIENCE** Beloved local actor James Carpenter as Ebenezer Scrooge onstage with Tony Sinclair as Boy Scrooge in A.C.T.’s 2010 production of *A Christmas Carol*. Photo by Kevin Berne.

Before every performance, Goldfield leads the preshow warm-ups with the performers onstage. It is one of her favorite parts of the *Carol* experience. She passes along the story of M.F.A. Program alum Brian Keith Russel, who played Mr. Fezziwig years ago: he told her how seeing an A.C.T. performance as a little boy inspired him to become an actor.

“I point out that at every performance of *Carol* there will be at least one person in the audience who has never been to a show before,” Goldfield says, “and we have this opportunity to give them their first taste of this magical world.”

A Christmas Carol continues through December 24. Visit act-sf.org/christmascarol for tickets and more information about the show.



The Young Conservatory

by Dan Rubin / at A.C.T.

For more than 40 years, the Bay Area's young performers have been coming to A.C.T. for actor training that is both fun and formative. Since Director Craig Slight took over the Young Conservatory (YC) in 1988, the program has grown to offer four sessions a year, four intensives each summer, and the opportunity to participate in four productions and three cabaret ensembles every season. Last summer alone, the YC trained 426 students; currently there are 155 students enrolled in class and 26 working alongside professional Bay Area actors and A.C.T. Master of Fine Arts Program actors-in-training in *A Christmas Carol*.

Like A.C.T. itself, the YC is a local institution with an international reputation. There is hardly a conservatory or undergraduate acting program in the country that YC alumni have not attended. Many have gone on to successful careers in theater, film, and television.

The YC's sophisticated programming is structured around the interests and needs of students of varying levels. There are introductory courses for those who are trying out acting for the first time. Others are aimed at students who have had

prior theater experience and want to take their participation to the next level by working on technique. There are also tracks for advanced students (the "die-hards," Slight calls them): these include master classes and, the ultimate lesson, public performances. For the truly serious actors, Slight began offering a course called Preparing for University and Conservatory Training (now, simply, the "Senior Seminar"), which helps high-school seniors determine which, if any, B.F.A. in acting program is right for them.

"I designed the curriculum so that students can drop in and get a taste or can have an extended journey like Darren Criss," Slight explains. "Darren came in at age eight to explore acting as he was exploring music, but he ended up staying all the way through his senior year of high school, took the Senior Seminar, and went to the University of Michigan

▲ "GIVE HER A SWORD SHE'D SHOW YOU NO MERCY"

The cast of the YC production of Scottish playwright Sharman MacDonald's *After Juliet*, directed by Dominique Lozano, in summer 2012. Photo by Jay Yamada.

for acting.” Criss (who plays Blaine on the hit television show *Glee*) returned to A.C.T. in April to headline last season’s Gala. Like countless other YC students, he performed in our mainstage production of *A Christmas Carol*.

Public performance is a key component of training in the YC. For years, new plays that have come out of the YC’s New Plays Program have been filling the neglected literary niche of dramatic work that views the world through the eyes of young people. Most recently, the YC produced *[untitled] Reality Project*, a co-commission with Scotland’s Aberdeen Performing Arts. Part of a two-year summer international exchange program with Aberdeen’s Young Persons Company, the play was developed last August with YC students who traveled to Scotland for two weeks of acting and cultural immersion. Next summer, young Scottish actors will come to San Francisco to workshop a play by American playwright Wendy Macleod while taking classes in the YC.

This fall also saw the first YC Cabaret Ensemble production of the season. The Cabaret Ensemble—along with the YC’s Musical Ensemble and Junior Cabaret Ensemble—offers young performers the opportunity to learn to act truthfully and grow characters through song. The next cabaret production, *From the Great American Songbook*, will take place in January. Next June, Slight will direct the West Coast premiere of *Darling*, a lively new jazz-age musical by Ryan Scott Oliver and B. T. Ryback set in 1929 Boston in the turbulent weeks before the stock market crash.

“W. C. Fields said, ‘Never act with dogs or children,’” Slight chuckles. “I don’t think he would have had a good time at A.C.T. We celebrate the child in all of us here all the time.”

This April, the YC will also produce *Every 17 Minutes the Crowd Goes Crazy!*, a sardonic comedy by Pulitzer Prize-winning writer Paul Zindel. **For information about tickets to these shows, auditions, and registering for upcoming winter and spring sessions, visit act-sf.org/yc.**

Alumni Spotlight on Beth Behrs

After graduating from A.C.T.’s Young Conservatory, Beth Behrs attended The UCLA School of Theatre, Film, and Television and appeared on *NCIS: Los Angeles* and *Castle* and in a few independent films before landing a costarring role in *2 Broke Girls*. The show premiered fall 2011 to 19.4 million viewers and won a People’s Choice Award for Favorite New TV Comedy.



How did the Young Conservatory prepare you for *Two Broke Girls*?

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

What advice do you have for young actors?

Study. Know your craft inside and out. Create your own opportunities! Get a group of friends together who are also aspiring artists and write, direct, film, and perform your own material. When I was up for *2 Broke Girls*, the creators saw videos I had written and produced with a good friend on the website Funny or Die. It takes a tremendous amount of hard work to be successful in this business. Don’t give up.

Winter 2013 Young Conservatory Class Schedule Jan 15–Mar 16, 2013

Tuesday	Class	Grade	Saturday	Class	Grade
4–6	Junior Musical Theater	3–5	10–12	Junior Acting Workshop	3–5
4–6:30	Acting Workshop	6–8	10–12:30	Acting Comedy NEW!	6–8
4–6:30	Acting Workshop	9–12	10–12:30	Acting in Dialect	9–12
			10–12:30	Master Class	9–12
			10–12:30	Musical Theater Workshop	6–8
Wednesday			1–3	Creating Physical Character	9–12
4–6	Junior Cabaret Ensemble	6–8	1:30–4	Musical Theater Workshop	9–12
4–6	Physical Character	6–8	1:30–4	Acting Workshop	6–8
4–6	Dance for the Stage	9–12	1:30–4	Acting Workshop	9–12
Thursday			1:30–4	High School Performance Workshop NEW!	9–12
4–6	Junior Acting Workshop	3–5			
4–6:30	Middle School Performance Workshop NEW!	6–8			

Application Deadline January 14, 2013
Visit act-sf.org/yc for more information.



TEACHING PASSION

AN INTERVIEW WITH RESIDENT ARTIST TYRONE DAVIS

by Cait Robinson



A.C.T. Resident Artist Tyrone Davis grew up in inner-city Los Angeles. He developed a passion for theater while in elementary school, and he believes it saved his life. “I was surrounded by gangs, drugs, and violence,” says Davis. “There were very few opportunities for young people in my community. If I hadn’t discovered theater, I would be dead or in jail by now.”

Davis became the first person in his family to graduate from high school, the same year that his father passed away. Honoring his father’s advice, he went on to major in theater in college. During a visit to the Bay Area in 2006, his aunt surprised him with tickets to the A.C.T. production of August Wilson’s *Gem of the Ocean*. The experience made him realize that theater could not only change his life, but that he could use it to empower others.

In September, shortly after completing his M.F.A. in acting at California Institute of the Arts, Davis joined our staff to apprentice in theater education, community outreach, and artistic administration. His goal during his residency is to develop the skills and experience he will need

to eventually establish a professional theater company for youth in the troubled neighborhoods of South Central LA.

While at A.C.T., Davis is teaching in our new in-depth, long-term programs in San Francisco continuation schools (Downtown High School and Ida B. Wells High School), in our community education programs in the Tenderloin, and in our Young Conservatory. Also a dedicated theater practitioner, Davis will perform the role of Brick in *Cat on a Hot Tin Roof* with the African-American Shakespeare Company in January. He was excited to talk to us about his philosophy and his experience at A.C.T.

How did you come to be so passionate about theater?

When I was nine years old, I played Cogsworth the Clock in *Beauty and the Beast* at school. It was the first time I felt powerful, like I had a voice, and I loved that feeling. When I went to college, I decided to study acting.

▲ **A WELL DESERVED ROUND OF APPLAUSE** Led by their proud teaching artist, Tyrone Davis (far right), students at Ida B. Wells High School take a bow after performing self-created monologues: (left to right) Mbaldo Flores, Shelby Diagian, Sergio Manzo, Michael Wu, Peter Wu, Hanok Taddesse, Ubaldo Lucas, and Linda Luna. Photo by Dan Rubin.

A.C.T.'s *Gem of the Ocean* was the first professional production I'd ever seen—we sat in the front row of The Geary. I was blown away. The characters felt like people from my life. I realized that theater could be a tool for change in my community. I could use it to create awareness and tell my story.

What makes A.C.T. a good place for your apprenticeship?

Gem of the Ocean changed my life and the way I saw theater, so it's fitting for me to return here. I knew I wanted to learn from the best, and I have been amazed by how willing [A.C.T. Artistic Director] Carey [Perloff] and the rest of the A.C.T. staff have been to take a chance on me, to mentor me, and to let me be a part of the inner workings of the theater. Not only is A.C.T.'s reputation stellar, it has longevity, which is extremely important. A lot of new theater companies survive only a couple of seasons, and then they collapse. A.C.T. is teaching me how to create a lasting impact.

Working in a theater with a very new education department is also special, because it gives me insight into building something from the ground up. [Director of Education] Elizabeth Brodersen is amazing at making connections and being a presence in the San Francisco community, and she has such enthusiasm for developing effective new programs. I'm very honored that she's involving me in developing the department curriculum—I love being involved in planning, then exploring what works and what doesn't.

What's been your favorite moment since arriving here?

There are so many, because this is my dream. I wake up in the morning and do what I love to do. I don't feel like I'm going to work. I love working with the students at the continuation high schools. Many of them come from disadvantaged backgrounds, and they haven't been successful at other schools. They think, "School sucks, and I must suck, too. I'm not going to get anything out of going to class." Where I come from, sports and music seem like the only alternatives to selling drugs. I try to show them that there are other routes, possibilities for change. When they tell their stories, they start to think about their lives. Seeing ambition and inspiration and hunger light up in a student for the first time is priceless.

I was working with one girl on a monologue about an argument she had with her mother. She wanted to go out to a party, and her mother wanted her to stay home. I asked her what the outcome was—what happened that night? She said she went to the party, and that she was shot while caught in the crossfire of a gang fight. "Write about that!" I told her, and she did. Her classmates had no idea what had happened to her, and I think when she shared her experience by performing her monologue, she found her voice. She started to realize that this was not the way to live. Now she's writing more, and she's always saying, "Tyrone, read this! Tyrone, what do you think about this?" Those moments make everything I do worthwhile.



▲ **A TEACHING MOMENT** A.C.T. Resident Artist Tyrone Davis gives a pep talk to Abby Paz, a first-time writer/performer at Ida B. Wells High School. Photo by Dan Rubin.

To find out how you can support A.C.T.'s growing ACTsmart education programs, please contact Stephanie Mazow, Associate Director of Development, at 415.439.2434 or smazow@act-sf.org.

WHO'S WHO IN A CHRISTMAS CAROL



ARWEN ANDERSON* is making her A.C.T. debut with *A Christmas Carol*. Regional theater credits include the world premiere of *The*

Verona Project at California Shakespeare Theater; *Circle Mirror Transformation*, *Bellwether* (world premiere), and *A Streetcar Named Desire* at Marin Theatre Company; *An Accident*, *Mrs. Whitney*, *Expedition 6*, *The Rules of Charity* (all world premieres), and *Mauritius* at Magic Theatre; the world premiere of *Love in American Times* at San Jose Repertory Theatre; *Lobby Hero* and *The Shape of Things* at Aurora Theatre Company; and *T.I.C. (Trenchcoat in Common)* and *Skin* with Encore Theatre Company, as well as roles with TheatreWorks, Brava! For Women in the Arts, Marines Memorial Theatre, Word for Word Performing Arts Company, Central Works, and Climate Theater. Her film work includes *Hog Island*, *Ashley 22*, and *Dark Retreat*. Anderson is a graduate of Wesleyan University.



GRAHAM BENNETT is returning for his second season of *A Christmas Carol*, having played the role of Tiny Tim last year. He is a ten-year-

old homeschooler and has been with the A.C.T. Young Conservatory since the beginning of 2011. In addition, he has taken classes with San Francisco Shakespeare Festival camps, playing Brutus in *Julius Caesar* and Sebastian and Trinculo in *The Tempest*. He also played the lead role in *Siren*, a student film produced by The San Francisco Art & Film Program for Teenagers, which has been accepted to this year's Mill Valley Film Festival, the Tower of Youth Film Festival in Sacramento, and the International Student Film Festival

Hollywood. A former member of Ragazzi Boys Chorus, he continues to study piano and voice. He learned to read music before he learned to read words.



REBEKAH BROCKMAN† recently appeared as Edith in California Shakespeare Theater's production of *Blithe Spirit*, directed by Mark Rucker. Her

A.C.T. Master of Fine Arts Program production credits include *Happy to Stand*, *A Celebration of Tennessee Williams*, *Othello*, *Thieves*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Al Saiyid*. Prior to joining A.C.T., Brockman performed with the Kingsmen Shakespeare Company, The Shakespeare Theatre of New Jersey, and on the national tour of *Women of Ireland*. She holds a B.F.A. from the American Musical and Dramatic Academy and studied Irish dancing at Rince Na Tiarna School of Irish Dance. She is the recipient of the 2012–13 Joan Sadler Award.



JAMES CARPENTER*, a San Francisco Bay Area resident for 25 years, an associate artist with Berkeley Repertory Theatre for 12 years, and

currently an associate artist with California Shakespeare Theater, returns to A.C.T. for his seventh 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, BATCC's 2007 Barbara Bladen Porter Award for Excellence in the Arts, and a 2010 Lunt-Fontanne Fellowship.



RAYMOND CASTELÁN† is making his Geary Theater debut. Recently he has been seen in *Hamlet* and *The Merry Wives of Windsor* (Livermore

Shakespeare Festival). As a member of the A.C.T. Master of Fine Arts Program, he has appeared in Derek Walcott's *The Odyssey*, *Green Eyes*, *The Mandrake Root*, and *The American Clock*, among others. Other productions include *Waiting for Lefty*, *Blood Wedding*, *A Streetcar Named Desire*, and *The Near East* (UC San Diego). Castelán has a B.A. in theater from UCSD.



FRANK DEMMA has acted in professional and youth performances in theaters around the Bay Area. He is 14 years old and an eighth grader at

Petaluma Junior High. Most recently, he was in *Little Shop of Horrors* (Audrey II Voice), *The Grapes of Wrath* (Pa Joad), and *She Loves Me* (Arpad) at Cinnabar Theater. Other notable performances include *The Gondoliers* (The Duke of Plaza Toro) and *The Importance of Being Earnest* (Chasuble) at Cinnabar and *Mame!* (Little Patrick) at Santa Rosa Junior College's Summer Repertory Theater.



STEPHANIE DEMOTT* received her B.A. in theater arts and creative writing from San Francisco State University and is a

graduate of the A.C.T. Master of Fine Arts Program. She has performed with A.C.T., Magic Theatre, and Word for Word Performing Arts Company and can be seen in the upcoming Mugwumpin production *The Great Big Also* at Z Space. As an acting instructor, DeMott has worked in A.C.T.'s Young Conservatory, the ACTsmart program, and Studio A.C.T.



IAN DeVAYNES is a fourth grade student at Holy Name School in San Francisco. He joined A.C.T.'s Young Conservatory in the summer of 2011, following in the

footsteps of his sister, Aiko Little, who is now in high school and also began at A.C.T.'s Young Conservatory when she was eight years old. This is DeVayne's first year performing in *A Christmas Carol*, but he is no stranger to the stage. He demonstrated a passion for theater while in preschool and has been a solo performer in his school's annual talent show. He also has danced as a Lead Lion Dancer for his school's annual Chinese New Year celebration. DeVaynes loves music and loves to sing and dance. He also has a passion for playing sports, especially baseball. When not onstage, you will find him on a field hitting home runs.



CHLOË DURHAM is a sixth-grade student at Hoover Middle School in San Francisco. She began her acting studies in the A.C.T. Young Conservatory in the

summer of 2012. Last spring, she appeared in the title role in the Marsh Youth Theater production of Starhawk's eco-fable *The Last Wild Witch* and played the role of Becky Thatcher in a stage adaptation of *The Adventures of Tom Sawyer* at Alvarado School. She is a singer and musician who plays violin and currently studies cello in the orchestra program at Hoover.



ALLEGRA ROSE EDWARDS†

recently appeared in A.C.T.'s *Elektra*, D'Arcy Drollinger's *Project: Lohan*, and Arvada Center Theater's production

of *Legally Blonde: The Musical*. As a student in A.C.T.'s Master of Fine Arts Program, she has been featured in *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Le Cid*. She was also seen in the new original musical *Homefront* with A.C.T.'s Young Conservatory. Before starting her graduate training, she hosted the Special Effects Show at Universal Studios Hollywood. Edwards has a B.A. in theater and television from Pepperdine University.



JACK ESTES is a fifth grader at Montair Elementary School. He has been performing onstage for four years. He has performed for Standing Ovation's

Children's Theater, Danville Children's Musical Theater, and Tri-Valley Repertory Theater. This is his debut performance with A.C.T. Outside of the theater, Estes enjoys hanging out with friends, playing soccer and football, and creating stop-motion videos. Check out Roasted Bacon Productions on YouTube to catch his latest short films.



DASHIELL FERRERO returns to the A.C.T. mainstage for a second season of *A Christmas Carol* (previously as Rory Wilkins). He is a

*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 2013 and an Equity Professional Theater Intern



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member of the San Francisco Talent All-Stars Hip-Hop-Jazz Dance Team at the African American Art & Culture Complex. Ferrero's studies include chemistry, magic, drums, trumpet, and filmmaking. He performs as a street drummer at Bay-to-Breakers, on the Camp Mather summertime stage, and as assorted characters on his backyard stage. Ferrero is in the fourth grade at New Traditions Creative Arts Elementary in San Francisco.



ANTHONY FUSCO*, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Elektra*, *Play, Race*, *The Homecoming*,

Clybourne Park, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. 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* for 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* (with Caroline Lagerfelt) 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 Juilliard and The Barrow Group School.

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



CINDY GOLDFIELD* is a two-time recipient of both the Bay Area Theatre Critics Circle and the Dean Goodman Choice awards. This is her

ninth 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!* world premiere (ODC); *Texas Chainsaw Manicurist* and *Cowardly Things* (New Conservatory Theatre Center); *Mack & Mabel* (42nd Street Moon); and the starring role in D'Arcy Drollinger's *Scalpell!* (Brava! For Women in the Arts). New York credits include Drollinger's *Project: Lohan*, and this spring Goldfield will star in Drollinger's new musical, *Mr. Irresistible*, with music by Christopher Winslow, at La MaMa E.T.C.



BW GONZALEZ* appeared as the Ghost of Christmas Present in *A Christmas Carol* from 2007 to 2009. Recently she was seen in the San Francisco Mime Troupe's 2009

show *Too Big to Fail*. Locally she has worked at Berkeley Repertory Theatre. As a company member of the Oregon Shakespeare Festival for nine years, she performed leading roles in more than 20 productions. 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 three seasons on *Arrested Development*. Gonzalez teaches and directs

theater with at-risk youth. She is the recipient of a Citation for Excellence in Theatre and has earned both a B.F.A. in theater and an M.P.A. in public policy.



OMOZE IDEHENRE*, a graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting company, has appeared on the

A.C.T. mainstage in *Elektra*, *Scorched*, *Clybourne Park*, *Marcus*; or *The Secret of Sweet*, *Scapin*, *The Caucasian Chalk Circle*, and *A Christmas Carol* (The Ghost of Christmas Present). She was recently seen in *Spunk!* at California Shakespeare Theater and *Seven Guitars* at Marin Theatre Company. Other credits include California Shakespeare Theater's *Macbeth* (Lady MacDuff), and A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, or *a Tragedy Rehearsed*, *The Increased Difficulty of Concentration*, *Macbeth*, *The Mutilated*, and *Blues for an Alabama Sky*. Idehenre earned her B.F.A. from The University of North Carolina at Greensboro, where she appeared in such productions as *Our Lady of 121st Street*, *Macbeth*, *Death and the King's Horseman*, and *Home*. She received the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



ELKE JANSSEN is a San Francisco native and sixth-grade student at Presidio Middle School. She is in her second year in A.C.T.'s Young Conservatory and

studies voice with Betty Schneider. Janssen has appeared in print and television for Current TV's *The Right Kindergarten* and product packaging for Oliblock. She has studied dance at ODC and circus arts at Camp Winnarainbow. In addition to acting, Janssen enjoys making short films,

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WHO'S WHO

dancing, drawing, and archery. A.C.T.'s *A Christmas Carol* is Janssen's theatrical debut.



LEO JERGOVIC is a fourth-grade student at Fairmeadow Elementary School, Palo Alto. His theater credits include ensemble roles in

Cinderella, *Enchanted* and *Narnia: The Lion, the Witch, and the Wardrobe* at Berkeley Playhouse's Julia Morgan Center for the Arts. In 2010, Jergovic was cast as Child Voice in *Toy Story 3*, produced by Pixar and released by Walt Disney Pictures. He joined the A.C.T. Young Conservatory in 2011. Most recently, Jergovic was cast as Augustus Gloop in Berkeley Playhouse's production of *Roald Dahl's Willy Wonka and the Chocolate Factory*. In addition to acting, Jergovic loves music and is a third-year piano student at the San Francisco Conservatory of Music, Preparatory Division. He loves singing, is a member of Ragazzi Boys Chorus, and studies voice at New Mozart School of Music. He enjoys swimming, drawing, reading, skiing, traveling, and loves making new friends.



LOUIS KEHOE's theater experience began in Ireland, where he grew up, and continues in the San Francisco Bay Area, where he has appeared with Town

Hall Theatre Company in Neil Simon's *Brighton Beach Memoirs* (Eugene Morris Jerome; directed by Joel Roster), Lisa Loomer's *Distracted* (Jesse; directed by Clive Worsley), and *Scrooge* (Peter Cratchit/Young Scrooge; directed by Jessica Richards). On film, Kehoe has appeared in Dr. Wayne Dyer's *Tales of Everyday Magic* (Logan Kilgore; directed by Michael Goorjian). Kehoe was in Westernized Productions's OnLive E3 music video. Kehoe studies all aspects of

acting in A.C.T.'s Young Conservatory and at Town Hall Theatre.



SYDNEY KISTLER is a seventh-grade student at The Hamlin School. She joined A.C.T.'s Young Conservatory last summer. In the

spring of 2012, she was an ensemble member of *Curtains* with the Marin Youth Performers at 142 Throckmorton Theatre in Mill Valley. Previous roles include Glinda in *Wicked*, Iago the Parrot in *Aladdin*, and the Town Crier in *The Pied Piper of Hamelin*, all directed by Heidi Abbott at The Hamlin School. Additionally, she played the Wolf in *The Three Little Pigs* in Hamlin's third-grade French play.



SHALAN LEE is a seventh-grade student at The Hamlin School who made her A.C.T. debut in last season's *Carol*. Prior to joining the A.C.T. Young Conservatory, Lee

attended Berkeley Rep School of Theatre, where she trained with Rebecca Castelli for musical theater and voice. Previous roles at Berkeley Rep School of Theatre include the Lady of the Lake in *Spamalot* and Sweet in the ensemble production of *Buffy the Vampire Slayer: Once More with Feeling*. Lee grew up in Spain and France and speaks four languages. She studies voice with Betty Schneider and sings in her school's chorus. She has also performed roles in Willard Middle School productions. Lee is currently writing her first novel in English.



MADELYN LEVINE is an eighth-grade student at Burlingame Intermediate School, where she serves as student body

president. Levine has starred in many different productions with several different theater companies. She made her theatrical debut at age five in *Honk! The Story of the Ugly Duckling* with the Bay Area Educational Theater Company (e.T.c.). Some of her other credits include Flounder in *The Little Mermaid* (e.T.c.), Anastasia in *Cinderella* (e.T.c.), Lucy in *You're a Good Man, Charlie Brown* (Colabo Theatre Company in Las Vegas), White Rabbit in *Alice in Wonderland* (Colabo), and Violet Beauregarde in *Willy Wonka and the Chocolate Factory* (Colabo). In addition to acting, Levine enjoys actively participating in her school's activities, dance, volunteering at the Jewish Home for the Aged, and spending time with her friends and family. Levine is making her A.C.T. debut with *A Christmas Carol*, the 30th play of her young career.



ELSIE LIPSON is a fifth-grade student at Lafayette Elementary School. She is returning for her second year in *A Christmas Carol*. She joined the A.C.T.

Young Conservatory in 2010 and has also appeared in *The Secret of Asteraceae*. Lipson is a performing member of the San Francisco Circus Center's Youth Circus.



KATHERINE LIVIAKIS loves the creative expression of theater. Having appeared in her first full stage production at the age of five, she has performed with

several multigenerational companies, appearing in *Carousel*, *A Midsummer Night's Dream*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Annie*. She has also performed in a young people's theater company, where she appeared in some of her personal favorite roles, including Nancy in *Oliver!*, Rizzo in *Grease*, Mae Peterson in *Bye Bye Birdie*, and the



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Scarecrow in *The Wizard of Oz*. She trains extensively in dance, performing in *The Nutcracker* and classical ballet productions as well as competing in dance competitions.



SHARON LOCKWOOD* has appeared in *A Christmas Carol* since 2005. She recently participated in an A.C.T. M.F.A.

Program production, playing Gram in *Happy to Stand*. She has also appeared in numerous other A.C.T. productions, most recently *Philistines*, *'Tis Pity She's a Whore*, *The Government Inspector*, and *Hedda Gabler*. She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of *Culture Clash's Zorro in Hell*, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of *Nickel and Dimed* as Barbara. Other theater credits include a 22-year association with Berkeley Rep. and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, Intiman Theatre, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *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 E.T.C. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company and an actor and director with Campo Santo.



TIMOTHY MARSTON is 11 years old and in the sixth grade at Martin Luther King Jr. Middle School in Berkeley. He joined the A.C.T. Young

Conservatory in fall of 2011. He has studied and performed at the Contra Costa Civic Theater (CCCT) in El Cerrito since 2009. He studies voice with Betty Schneider, dance at Katie's Dance Studio in El Cerrito, and piano and voice with Sheli Nan in Berkeley. His latest passion is learning to sign from Betty Schneider.



RACHAEL METZGER appears with A.C.T. for the first time in *A Christmas Carol*. Metzger is 13 years old and has followed her passion for

musical theater into many Bay Area performances, workshops, and classes. She appeared as the Pirate King in Marin Theatre Company's 2011 summer youth performance of *The Pirates of Penzance*, has had various roles with Marin Shakespeare Company's youth program, and sang for two seasons with the Marin Girls Chorus. She has attended the A.C.T. Young

Conservatory, training camps with 142 Throckmorton Theatre in Mill Valley, and dance classes at RoCo Dance and Fitness in Fairfax. Metzger currently studies cello and voice.



JARION MONROE* has also been seen at A.C.T. as Jacob Marley in *A Christmas Carol* and The Player in *Rosencrantz and*

Guildestern Are Dead. His 45-year career includes seasons with all the major theaters in the Bay Area; the Oregon, California, and Marin Shakespeare festivals; South Coast Repertory; Yale Repertory Theater; Berkeley Repertory Theatre; Seattle Repertory Theatre; California Repertory Theater; the Ahmanson Theatre; and the Ukiah Players Theatre (of which he is a cofounder). Monroe just finished as Bottom in Marin Shakespeare Company's *A Midsummer Night's Dream* and as Geronte in *The Liar*. Film and television credits include principal roles in *The Internship*, *The Game*, and *The Californians*, as well as the first season of *Seinfeld* and the role of Henri in the 2002 season finale of *Frasier*.



KAI NAU is in eighth grade at Miller Creek Middle School in San Rafael. He has been a regular student at A.C.T. since first grade and was cast as Tiny Tim

in A.C.T.'s *A Christmas Carol* in second and third grade. Nau has performed in several school plays and plays electric bass in a jazz combo. Currently he is passionate about singing and playing electric guitar. He loves mountain biking, tennis, and playing Magic: The Gathering. He plans to attend Marin School of the Arts next year.

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EVELYN ONGPIN is a second-grade student at St. Stephen Catholic School in San Francisco. She is a soccer and karate enthusiast and has

been with the YC a little over a year. This is Ongpin's second project with A.C.T.: her first dramatic appearance onstage was last season's *A Christmas Carol*.



NICHOLAS PELCZAR* has appeared at A.C.T. in *War Music, Rock 'n' Roll*, and *A Christmas Carol*. Other Bay Area credits include *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 *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. M.F.A. Program.



GAVIN POLA is ten years old and is in the fifth grade at Cathedral School for Boys in San Francisco. He has starred in multiple roles at the Young Performers

Theatre in Fort Mason including Mr. Salt in *Charlie and the Chocolate Factory*, Michael in *Peter Pan*, and Klaus in *The Sorcerer's Apprentice*. He also played Timmy in the film *Saving Julia*. Pola plays basketball and soccer for the Cathedral School for Boys

teams and baseball with the San Francisco Little League. He enjoys reading and traveling with his family. This is his first A.C.T. appearance.



KENNEDY ROBERTS is nine years old and a fourth-grade student at Bel Aire Elementary in Tiburon. After living abroad in Mexico for

two years, in the fall of 2011 she joined the A.C.T. Young Conservatory, studying musical theater and acting. Embracing the role of The Queen of Hearts in a production of *Alice and Wonderland* was a definite highlight for Roberts earlier this year. In addition to acting, she loves playing soccer and volleyball, and can always be found singing and dancing. Roberts is making her A.C.T. debut in *A Christmas Carol*.



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 San Jose Repertory Theatre's *The Dresser*, North Coast Repertory Theatre's *No Man's Land* and *Heroes*, San Francisco's Shakespeare in the Parklet's *King Lear*, and his debut with the San Francisco Symphony in Bartók's *Bluebeard's Castle*.



LINDSAY SOHN has been singing, dancing, and acting since she was five years old. She recently played prominent roles in *The Wizard of Oz*, *Annie Get Your*

Gun, *The Sound of Music*, and *Gypsy* with Marilyn Izdebski Productions in San Anselmo. She played the role of the Queen in Marin Theatre Company's production of *Once Upon a Mattress*. She studies tap, jazz, and ballet at Just Dance Academy in San Rafael and with Marilyn Izdebski. Sohn is a sixth grader at Cascade Canyon School in Fairfax.



CARMEN STEELE is a third-grade student at Katherine Delmar Burke School in San Francisco. She joined the A.C.T. Young Conservatory last spring and is

making her A.C.T. debut in *A Christmas Carol*. Previous roles include Puck in *A Midsummer's Night Dream* and Ariel in *The Tempest*, which she performed with the San Francisco Summer Shakespeare Festival Camp. In addition to acting, Steele enjoys playing the piano, ballet, and skiing.



NICK STEEN† made his Geary debut in *Elektra*. He also recently played Antonio in *Twelfth Night* at Shakespeare Santa Cruz. He has

appeared in A.C.T. Master of Fine Arts Program productions as Lord Byron in *Block Eight on the Camino Real*, Beau in *The Traveling Companion*, Moe in *The American Clock*, Don Antonio in *The Rover*, Cassio in *Othello*, Horace in *Courtship*, and Jake in *Out the Window*. Other roles include Henry in *Brilliant Traces*, Leontes in *The Winter's Tale*, and Murphy in *The Front Page*. Steen holds a B.F.A. in acting from the University of Evansville and will be receiving his M.F.A. from A.C.T. in May 2013.



SASHA STEINER

returns to A.C.T. for her second year in *A Christmas Carol*. In addition to musical theater training at A.C.T., Steiner enjoys studying

rhythmic gymnastics and piano, as well as voice with Betty Schneider. Her several years of training at the Star Dance Studio included formal dance recitals at San Francisco's War Memorial and Performing Arts Center. Steiner is a fourth-grade student at Katherine Delmar Burke School, where she participates in annual school plays and Holiday Sing productions.



EMMA

SUTHERLAND is making her A.C.T. debut through the Young Conservatory. She has been active in musical theater throughout the Bay

Area since 2008, including roles as Marta von Trapp in *The Sound of Music* (Solano Youth Theatre, Fairfield, May 2012), Charlie Bucket in *Willy Wonka Jr.* (Starbound Theatre, American Canyon, May 2012), Kate in *Madeline's Christmas* (Davis Musical Theatre Company, Davis, December 2011), Munchkin in *The Wizard of Oz* (Diablo Theatre Company, Leshner Center for the Arts, Walnut Creek, September 2011), Lullaby League Member

in *The Wizard of Oz* (Solano Youth Theatre, Fairfield, May 2011), and an ensemble member in *Annie* (Solano Youth Theatre, Fairfield, January 2011).

Sutherland continues to study voice and piano with her teacher Vivian McLaughlin. A ten-year-old soprano currently in the fifth grade at Cordelia Hills Elementary School, Sutherland looks forward to pursuing a career as an actress and singer.



SAMUEL SUTTON

is nine years old and attends Novato Rancho Elementary School as a fourth grader. He joined A.C.T.'s Young Conservatory

this past summer. Sutton has performed with various local Marin theater groups since he was four years old, including Broadway Bound Kids and Marilyn Izdebski Productions, where he played the role of Michael in *Peter Pan*. He has also appeared in ensemble roles in productions of *The Sound of Music*, *Annie*, *Gypsy*, and *The Wizard of Oz*. Sutton also enjoys dance and studies ballet, tap, and hip-hop. He hopes to someday be a screenwriter and act in his own movie.

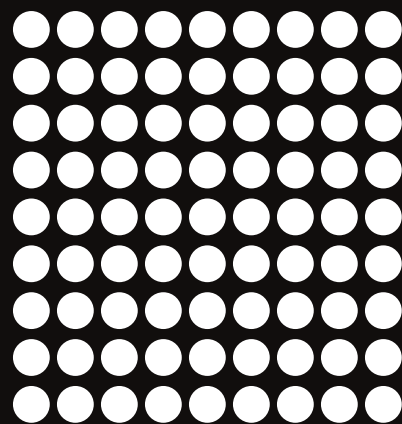


HOWARD

SWAIN* marks his 25th show with A.C.T., where he has acted in such productions as *A Lie of the Mind*, *Taking Steps*, *The Seagull*,

Saint Joan, *The Learned Ladies*, *A Funny Thing Happened on the Way to the Forum*, and *The Doctor's Dilemma*. He has worked off Broadway at New York Theatre Workshop in Rinde Eckert's *Horizon*, and was a member of the national tours of *Love, Janis* and *Picasso at the Lapin Agile*. West Coast credits include shows at Berkeley Repertory Theatre, San Jose Repertory

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Theatre, The Pasadena Playhouse, The Laguna Beach Theatre, The Oregon Shakespeare Festival, TheatreWorks, Aurora Theatre Company, San Francisco Playhouse, and California Shakespeare Theater. He has appeared in such films as *Cherry 2000*, *Miracle Mile*, *Teknolust*, *Night of the Scarecrow*, *Just One Night*, *Metro*, and *Frameup* and in such television shows as *Nash Bridges*, *Midnight Caller*, *Kiss Shot*, and *Bed of Lies*.



TYE J. TILGHMAN[†] is a member of the A.C.T. Master of Fine Arts Program class of 2013. He recently appeared as Hamed Sahel in

Happy to Stand at A.C.T.'s Costume Shop and Jelly in *Spunk!* at California Shakespeare Theater. M.F.A. Program credits include *Thieves*, *The Traveling Companion*, *A Cavalier for Milady*, *Othello*, *The Rover*, *The American Clock*, *The Widow Claire*, *Courtship*, and *Al Saiyid*. He appeared in *Three Sisters* (Solyony) and *Love's Labour's Lost* (Longaville) with Chautauqua Theater Company. Regional theater credits include *A Raisin in the Sun* (Denver Center for the Performing Arts); *Eurydice*, *The War Anthology*, and *Yellowman* (Curious Theatre Company); *This Is How It Goes* (Paragon Theatre); *A Midsummer Night's Dream* (Shakespeare Theatre Company); and *An American Daughter* (Arena Stage). He received his B.F.A. in drama from West Virginia University.



TITUS TOMPKINS[†] was last seen on The Geary stage in *Elektra* and has performed in A.C.T. Master of Fine Arts Program productions of *Happy*

to Stand, *A Midsummer Night's Dream*, *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The Rover*, *The American Clock*, and *The Widow Claire*.

Before joining A.C.T., Tompkins received a B.S. in theater studies and a minor in philosophy from the University of Evansville and performed at the Lincoln Amphitheatre in Indiana and with Fabrefaction Theatre Company of Atlanta. Tompkins has also performed as a musician for many theaters, most recently playing percussion for the A.C.T. Young Conservatory production of *Show Choir! The Musical*.



LIAM VINCENT* was last seen at A.C.T. in *A Christmas Carol* last season. He was most recently seen as Lord Alfred Douglas in the world premiere of

Salomania at Aurora Theatre Company. Regional credits include productions at The Alliance Theatre, the Huntington Theatre Company, Arizona Theatre Company, Portland Center Stage, The Pasadena Playhouse, and Shakespeare Santa Cruz. In the Bay Area, he has appeared at California Shakespeare Theater, TheatreWorks, Magic Theatre, San Jose Repertory Theatre, San Francisco Playhouse, Marin Theatre Company, Center REpertory, and Word for Word Performing Arts Company. He is a graduate of Boston University.



SETH WEINFELD is making his A.C.T. debut in *A Christmas Carol*. He was last seen as a newsboy in Broadway by the Bay's *Gypsy* and he reprised the role with

Symphony Silicon Valley's *Gypsy in Concert*. Weinfield recently completed his first film role in the short film *Emily and Billy*. A homeschooled third grader, Weinfield studies acting and musical theater at A.C.T., acting at San Francisco Shakespeare Camp, television and film acting at Judy Berlin's Kids on Camera, and all styles of dance at Dance Arts

Center in San Carlos and Heartbeat Dance Academy in Belmont. He is the 2011 winner of Young Voices Speak for America for his poem "My Secret Room."

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

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director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007). Walsh's 2006 translation of Ibsen's *The Master Builder* was produced to acclaim by Aurora Theatre Company in Berkeley and his new translations of August Strindberg's five Chamber Plays were produced this fall at San Francisco's Cutting Ball Theater. 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 Ph.D. 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 featured at the prestigious Mitsui, Perugia, 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 many projects with A.C.T.'s Young Conservatory and M.F.A. Program, most recently *Happy to Stand* at A.C.T.'s new venue The Costume Shop. Other shows include the world premieres of *Homefront* and *Beautiful Child: The Music of Rufus Wainwright*, the American premiere of *After Juliet*, the world premieres of Sarah Daniel's *Dust* and Constance Congdon's *Nightingales*, a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann's *Only Victory*, the West Coast premieres of Jeffrey Hatcher's *Korczak's Children* and Wendy MacLeod's *Schoolgirl Figure*, *Caught with Her Pants Down*, *Richard III*, *The Comedy of Errors*, Amy Herzog's *The Wendy Play*, and numerous graduating class showcases. She has directed *A Christmas Carol* at A.C.T. for the past seven years and translated *The Caucasian Chalk Circle*, which premiered at A.C.T. in 2010. Other directing credits include *The Drawer Boy* and *Welcome Home, Jenny Sutter* with TheatreFIRST; *The Countess* with Center Repertory Company; *Two for the Seesaw* with Marin Theatre Company; *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage Company; and *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director.

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*, and *'Tis Pity She's a Whore*.

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 *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 (*Musical Director*) has performed in all aspects of the entertainment industry over the past 30 years. 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 played Monsieur Reyer

in the San Francisco company of Andrew Lloyd Webber's *The Phantom of the Opera*. At A.C.T., since 2010, Rutt has been musical director for *A Christmas Carol* on the mainstage and Master of Fine Arts Program productions of *The Full Monty*, *Little Shop of Horrors*, *Sweet Charity*, *Romeo and Juliet*, *O Lovely Glowworm*, or *Scenes of Great Beauty*, and A.C.T.'s 2010 season gala, *Crystal Ball*. He is currently working on *The Wild Party*, to be performed this December with the second-year M.F.A. Program students at The Costume Shop. He teaches singing privately and within the M.F.A. Program. Rutt has also been musical arranger/pianist for the 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*, *Homefront*, and *Show Choir! The Musical*.

JOHN ARNONE (*Scenic Designer*) won a Tony for *The Who's Tommy* on Broadway. Other set designs for Broadway include Turgenev's *Fortune's Fool* (dir. Arthur Penn), Edward Albee's *The Goat or, Who is Sylvia?*, *The Full Monty*, *How to Succeed in Business Without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch, Lone Star & Pvt. Wars*, *Marlene, Minnelli on Minnelli*, Gore Vidal's *The Best Man*, and Arthur Miller's *The Ride Down Mt. Morgan*. He has received two OBIE Awards, for Best Design and Sustained Excellence of Set Design, and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *The Who's Tommy*. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

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*, among others. 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, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. 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* (dir. Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (dir. 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, and Douglas C. Wager; *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

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JAKE RODRIGUEZ (*Sound Designer*) is a sound designer based out of the San Francisco Bay Area. Most recently he worked on the off-Broadway premiere of *Emotional Creature* by Eve Ensler. Other recent credits include the world premieres of *Emotional Creature*, *Girlfriend*, and *Passing Strange* at Berkeley Repertory Theatre; *Scorched* and *Maple and Vine* at A.C.T.; *Hamlet* at California Shakespeare Theater in 2012; world premieres of *Bruja*, *Annapurna*, and *Oedipus el Rey* at Magic Theatre; *Eurydice* at Milwaukee Repertory Theater; *The People's Temple* at the Guthrie Theater; *Clementine in the Lower 9* at TheatreWorks; and *The Companion Piece* at Z Space. Rodriguez is the recipient of a 2004 Princess Grace Award.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. 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. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA's (*Casting Director*) A.C.T. credits include *Elektra*, *The Normal Heart*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, and *Maple and Vine*. 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 *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, *The Trojan Women: A Love Story*, and, 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, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, 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 *Armistead Maupin's Tales of the City*, *The Normal Heart*, *Maple and Vine*, *A Christmas Carol* (2006–11), *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; Anna Deavere Smith's newest work, *On Grace*, at Grace Cathedral; *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; *Wheelhouse*

and *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

DANIELLE CALLAGHAN's* (*Assistant Stage Manager*) previous A.C.T. credits include *Higher*, *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and five productions of *A Christmas Carol*. Other favorite shows include *What We're Up Against* and *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; and *Lohengrin*, *I Capuleti e i Montecchi*, and *Nixon in China* at San Francisco Opera.

MEGAN Q. SADA's* (*Assistant Stage Manager*) most recent credits include A.C.T.'s *Elektra*, *Endgame* and *Play*, *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Round and Round the Garden*, and *A Christmas Carol*; Magic Theatre's *The Other Place*, *Bruja*, *Annapurna*, *Or*, *The Brothers Size*, *Oedipus el Rey*, and *Goldfish*; and California Shakespeare Theater's *The Verona Project*. Other professional credits include *Lydia* (Marin Theatre Company), *Culture Clash's 25th Anniversary Show* (Brava Theater Center), and *Fiddler on the Roof* (Jewish Ensemble Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan.

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A.C.T. PROFILES



CAREY PERLOFF

(Coadaptor/Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *Elektra*, *Endgame* and

Play, *Scorched*, *The Homecoming*, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre*. 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 Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. 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).

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in 2010; it won the 2011 Blanche and Irving Laurie

Foundation Theatre Visions Fund Award and received its world premiere in February 2012 in San Francisco. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also directed *Elektra* for the Getty Villa in Los Angeles.

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. She is the proud mother of Lexie and Nicholas.



ELLEN RICHARD

(Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's nonprofit

Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and 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 largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

MELISSA SMITH (Conservatory Director)

oversees the administration of the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from Yale School of Drama.



THE CAREY PERLOFF Creative Venture Fund

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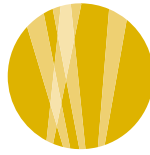
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In memory of Mort Fleishhacker: Sy Aal, Marcus Aaron, Nancy and Joachim Bechtle, Rena Bransten, Betty Bryne, Walter Carpeneti, Crawford and Jessie Cooley, Ms. Joan Danforth, Lucy B. Dobson, Dodge & Cox, Ann Eliaser, Netta Fedor, Jeffrey Fleishhacker, Gary Gallelli, Marilee K. Gardner, Mr. and Mrs. Fredrick Gaylord, Ann and Eric Golson, Mary Gregory, Kaatri and Douglas Grigg, Ambassador James C. Hormel and Michael P. Nguyen, Eleanor F. Killebrew, Fred M. Levin and Nancy Livingston, The Shenson Foundation, Glenn McCoy, Ted & Hope McCrum, Harriet M. Quarre, Sandy and Mark Randall and Family, Patricia Rhein, Nancy Sloss, Alan L. and Ruth Stein, Frank Stein and Paul May, Sandy and Mark Randall and Family, Roselyne C. Swig, Tim M. Whalen, Michael Whitman
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ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: act-sf.org.

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. **Walk-up hours** are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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Group Discounts

Groups of 15 or more save up to 50%! For more information call Edward Budworth at 415.439.2473.

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 set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes

The chemicals found in perfumes, colognes, and scented 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 available on all levels of the theater. Please call 415.749.2228 in advance to notify the house staff of any special needs.

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.



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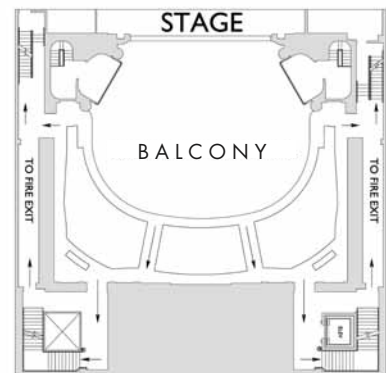
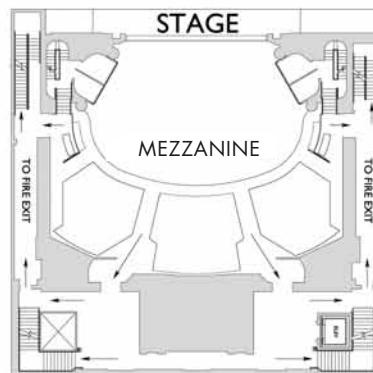
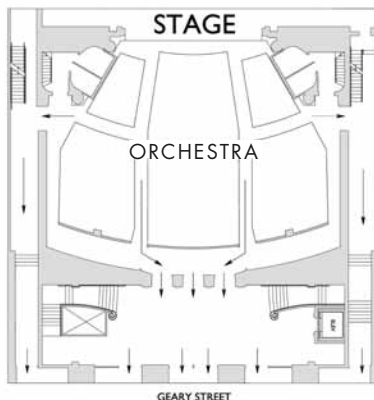


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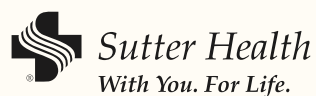
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Memory loss isn't something that only effects us as we get older. And we understand how scary memory loss can be to patients and their families. At the new Brain Health Center, part of CPMC's Neuroscience Institute, we combine the expertise of a multidisciplinary medical team with clinical research to deliver the latest in early intervention and treatments. In a unique collaboration with the Alzheimer's Association of Northern California, our Care Navigation Specialists offer a single point of contact to help coordinate an array of support services. All so families can focus on what's important. *Learn more at cpmc.org/brainhealth*



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