

NOVEMBER 2022

A.C.T. PRESENTS

A CHRISTMAS CAROL

BY CHARLES DICKENS

ADAPTED BY CAREY PERLOFF AND PAUL WALSH

MUSIC BY KARL LUNDEBERG

CHOREOGRAPHY BY VAL CANIPAROLI

DIRECTED BY PETER J. KUO

BASED ON THE ORIGINAL DIRECTION BY CAREY PERLOFF



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SAN FRANCISCO

22 SEASON
23
SEASON 56

encore



UP NEXT AT A.C.T.

FEB 9–MAR 5, 2023
TONI REMBE THEATER
(FORMERLY THE GEARY THEATER)

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— *THE NEW YORKER*

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THE HEADLANDS

BY CHRISTOPHER CHEN

DIRECTED BY PAM MACKINNON

The Headlands is a complicated love letter to our city. Obie Award-winning playwright Christopher Chen dives deep into his San Francisco roots to tell the story of true crime fan Henry Wong. For Henry, his father's unexplained death is the ultimate cold case. But as he digs into the SFPD evidence, he's haunted by the myths and misdirections of his own family history. How did his parents really meet? What's behind the detective's warnings about the case? And what is hidden in the Marin Headlands? Experience the West Coast Premiere of the shadowy and compelling mystery of *The Headlands*, directed by Tony Award winner Pam MacKinnon—you'll never look at San Francisco the same way again.

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Kodo

Tsuzumi: One Earth Tour

The soul-stirring *taiko* drummers look back at the ensemble's 40-year history performing pieces such as *O-daiko*, *Yatai-bayashi*, *Zoku*, the popular *Monochrome*, and new compositions by the next generation of *taiko* creators.

Feb 4–5 ZELLERBACH HALL

Ira Glass

The host and creator of the beloved public radio program *This American Life* shares new stories along with reflections, anecdotes, and revelations from his fascinating decades-long career.

Feb 11 ZELLERBACH HALL

Mark Morris Dance Group

The Look of Love

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Bay Area Premiere

Mark Morris teams up with musical collaborator Ethan Iverson for a fresh and heartfelt homage to the chart-topping songs of Burt Bacharach. Performed live by an ensemble of lead singer with backup vocals, trumpet, and rhythm section.

Feb 17–19 ZELLERBACH HALL

Step Afrika!

Step Afrika! continues and extends a long tradition of stepping—elaborate and joyful song and dance rituals performed by Black fraternities and sororities since the early 1900s.

Feb 25 ZELLERBACH HALL

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To access this program on your phone, scan the QR code above. Plus, be sure to register to save your digital program.

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Encore—Connecting Arts, Culture and Community.

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

Cover photo: Jomar Tagatac and Sophia Koshland, photo by Kevin Berne

THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its fifth year under the leadership of Tony Award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, A.C.T. is charged with fulfilling its mission to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. A.C.T. is a Tony Award-winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. The organization values inclusion, transformational learning, participation, and rigorous fun.

Through our mainstage programming as we rebound from the pandemic, A.C.T. welcomed more than 23,000 people to experience the show *Freestyle Love Supreme*, created by Thomas Kail, Lin-Manuel Miranda, and Anthony Veneziale. Thanks to lead support from Salesforce, with additional support provided by the Koret Foundation and a number of generous donors, we were able to provide more than 15,000 highly subsidized tickets for free or only \$5–10 to people and organizations throughout the Bay Area. We explored every corner of the Strand theater with the experiential *Fefu and Her Friends* by Maria Irene Fornés, directed by Pam MacKinnon, building community as audiences connected with each other in traversing the theater. We welcomed the 7 Fingers to A.C.T. with *Passengers* and were treated to acrobatic

feats and a poignant story, and most recently welcomed Bill Irwin back to A.C.T. with his entertaining exploration of Samuel Beckett and his work, *On Beckett*.

A.C.T. is steadfastly committed to transformative learning through its Conservatory, which offers a robust array of theater-based classes and training programs, including Studio A.C.T., the Young Conservatory, Summer Training Congress, San Francisco Semester, and Institutional Professional Development. These programs help participants discover their inner artistry, while also training the artists who will shape the cultural landscape of our society. While the Conservatory's MFA Program ended with the Class of 2022, we honor and celebrate the tremendous impact the program has had on individual artists and on American theater as a whole.

In addition, our Education & Community Programs bring theater and arts education curricula to schools and community-based organizations across the Bay Area. For an entire decade, these programs have provided annually close to 20,000 young people and educators from around the region with opportunities to experience the transformational potential of dramatic storytelling, critical thinking, and creation through collaboration, and have fostered the artists and audiences of the future.

American Conservatory Theater is your theater, San Francisco. Welcome!

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American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings, *Artistic Director* 1986–92. Carey Perloff, *Artistic Director* 1992–2018.

ACTOR TRAINING AT A.C.T.



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James Carpenter and Catherine Castellanos in
A Christmas Carol, photo by Kevin Berne

WHAT'S INSIDE

ONSTAGE NOW

- 9 LETTERS FROM THE ARTISTIC AND EXECUTIVE DIRECTORS**
- 14 THE MAN WHO INVENTED CHRISTMAS**
BY MICHAEL PALLER
- 36 A CAST FOR THE AGES**
AN INTERVIEW WITH PETER J. KUO

A.C.T. TODAY

- 10 ALL HALLOWS' GALA: THANK YOU**
- 18 THE INCOMPARABLE KEN RUTA**
- 32 THE SOUNDS OF THE SEASON**
AN INTERVIEW WITH JAKE RODRIGUEZ

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WELCOME TO A.C.T.'S TONI REMBE THEATER!

We're thrilled to announce the renaming of our beloved landmark theater in recognition of a transformational gift from an anonymous donor in honor of Bay Area arts philanthropist Toni Rembe. This renaming is a part of A.C.T.'s long-range strategy to raise much-needed revenue in order to continue delivering first-rate theater, training, and education programs to the San Francisco Bay Area community, safeguarding the future of the organization for generations to come.

Toni Rembe has been central to the health and well-being of the Bay Area theater scene for decades. Says A.C.T. Artistic Director Pam MacKinnon, **"Toni's wide-ranging artistic taste and appreciation of artists and the special act of audiences coming together for a story make her a true theater lover. Her generosity and commitment to Bay Area culture and artmaking is unparalleled."** Toni's involvement with A.C.T. has been historic and long-reaching. She has served as a member of A.C.T.'s Board of Trustees for over 20 years, including tenures as Board President and Chair.

The Toni Rembe Theater will forever serve as a testament to Toni's decades-long contributions to the arts community, and we are tremendously grateful to honor her in this manner. This renaming gift will allow A.C.T. **to invest in capital improvements to our theater spaces so we can better serve our community—including audience members like *you*—by enhancing our ability to mount world-class productions, improve the patron experience, and increase accessibility to performances and programming.** A portion of the gift will also be invested, helping to provide critical annual operating support in the coming years as A.C.T. continues to build back from the pandemic shutdown.

ABOUT TONI REMBE

Toni Rembe is president of the van Löben Sels/Rembe Rock Foundation, a private foundation specializing in the promotion of social justice through legal services and advocacy; a co-founder and advisory board member of the Rock Center for Corporate Governance at Stanford University; a founding member of the Theatre Communication Group's National Council for the American Theater; and a member of the board of the Immigrant Legal Resource Center. She is a retired partner at Pillsbury Winthrop Shaw Pittman LLP, where she served as a member of the firm's governing executive committee and the managing partner of its tax practice. Toni was the first woman partner at Pillsbury and one of the first woman partners at any major law firm.

Toni currently serves on the Board of Trustees of American Conservatory Theater and is a past President and Chair. Toni is past chair of the Presidio Graduate School, past President of the Commonwealth Club of California, and past co-chair of Corporate Women Directors International. She is a past member of the board of the Magic Theatre, a former trustee of Mills College, and a past member of the business advisory board of UCSF Medical Center. Toni also served as a director of several public companies, including AT&T Inc., AEGON N.V., Potlatch Corporation, Transamerica Corporation, Pacific Telesis, Safeco Corporation, and APL Ltd.



WELCOME FROM THE ARTISTIC + EXECUTIVE DIRECTORS

Welcome to the holiday season and your theater!

All over the country, as each day is about to become a little longer, audiences are queue-ing up for *Christmas Carols*. Some are told by a single actor; some follow closely the prolix Dickens; some are cautionary to the point of scary; some are jolly. It's a uniquely North American tradition that swept the early regional theater scene, and A.C.T. has been at the forefront of the *Carol* phenomenon, first producing *Carol* in 1976, and gratefully still holding this family tradition for the Bay.

We are back after a three-year hiatus to present for you this holiday story of second chances and redemption. I am struck by the ghosts demanding that Ebenezer Scrooge leave the theoretical, yet truly barren, comfort of his lonely home to extend himself. To reach back and honor the inquisitive child and lovelorn young man he once was as well as to step into company that, if given the chance, would welcome him. And ultimately does. It feels like a hopeful story of our recent years.

We continue to live through an atomized time. The pandemic has made many wary of socializing. The further polarization of our politics against global and existential threats is real and worrying. How do we, each of us, extend ourselves and not retreat?

Welcome back to our intergenerational company of actors, forty in all, many of whom you have seen over more than twenty years. Some of whom are too young to have seen a stage version of this story themselves. Our youngest cast member, James Coniglio who plays Tiny Tim, is all but eight years old. In addition to acting, he enjoys any type of art in school and playing with his toys in his free time.

I look forward to standing way up top, in the back of the balcony, attending a packed house with many seeing their first play, sparking the creative spirit that is in us all. The *Carol* tradition we proudly and gratefully hold. A moment to share a story that is familiar and alive in its telling.

Thank you for coming to A.C.T.'s *Carol*. We have missed you.

Enjoy!



Pam MacKinnon
Artistic Director

Welcome to *A Christmas Carol* and the Toni Rembe Theater!

Whether this is your very first time at A.C.T., or you've been here a dozen times, we're so glad you've chosen to spend some time with A.C.T. In every meeting we hold, every conversation we have, every season planning session, we're constantly asking ourselves about how to make A.C.T. the most welcoming place possible for our audience members and our community.

You can see these intentions in our programming—we aim to tell a variety of stories that promote a diversity of voices and points of view. You can see these intentions in the changes we've been making to your experience at the theater—with very specific choices made in language, visuals, and even which vendors we use for the food and beverages we serve. We have also been striving to create more accessibility in our spaces, with clearer, more welcoming signage, and more opportunities for people with different needs to feel supported here.

Each mainstage performance has one open-captioned performance built into the schedule, for folks who may benefit from reading along. (A fun undertaking for the top of this year, where we presented *Freestyle Love Supreme*, a fully improvised show, followed by *Fefu and Her Friends*, a show where the audience physically moved through multiple spaces in the theater!) The open captioned performance for *A Christmas Carol* is on Saturday, December 10 at 2pm.

For *A Christmas Carol*, we're also extremely proud to be partnering with Inclusive Arts to produce our first sensory friendly performance—for neurodiverse audiences or anyone who has sensory sensitivities that might impact their ability to feel comfortable in a typical theater-going experience. This performance is Sunday, December 18 at 6pm, and is open to all. We'll be making some adjustments in technical and performance elements, as well as offering sensory supports and relaxing expectations around audience etiquette. If you have questions about this performance, please visit act-sf.org/accessibility, or contact the Box Office at tickets@act-sf.org or 415.749.2228.

We would love to give you more information about this new initiative.

Thank you for choosing to come to A.C.T. Your presence here means everything to us.

Enjoy the show!



Jennifer Bielstein
Executive Director



ALL HALLOWS' GALA

On Friday, October 28, A.C.T. hosted its inaugural **All Hallows' Gala** at August Hall—a festive Halloween-themed party for a good cause. We are thrilled to share the event was a smashing success, **raising over \$500,000** to support all of the theater's mission-driven programming.

A profound thank you to all of our All Hallows' Gala donors. We are tremendously grateful for your extraordinary support!

Don't miss next year's event!
Be sure to mark your calendars now for Friday, October 27, 2023.



Gala Co-Chairs Kathleen Donohue and Jeff Minick



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Special Guest Artist Bill Pullman performs "A Lunar Labyrinth" by Neil Gaiman



Maliek Turner, Bianca Mallory, and Jill Cowan

**PAM
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**JENNIFER
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Executive Director



PRESENTS

A CHRISTMAS CAROL

**We gratefully acknowledge our
season supporters.**

Season Presenters

Barbara Bass Bakar
Jerome L. and Thao N. Dodson
Kathleen Donohue and David Sze
Priscilla and Keith Geeslin
Michael P. N. A. Hormel, in loving
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A CHRISTMAS CAROL

A ghost story of Christmas

By **CHARLES DICKENS**
Adapted by **CAREY PERLOFF AND PAUL WALSH**
Music by **KARL LUNDEBERG**
Directed by **PETER J. KUO**
Based on the original direction by **CAREY PERLOFF**
Choreography by **VAL CANIPAROLI**
Music Direction by **DANIEL FEYER**
Scenic Designer **JOHN ARNONE**
Costume Designer **BEAVER BAUER**
Lighting Designer **NANCY SCHERTLER**
Sound Designer **JAKE RODRIGUEZ**
Dance Répétiteur **NANCY DICKSON**
Vocal Coach **CHRISTINE ADAIRE**
Dramaturg **MICHAEL PALLER AND JOY MEADS**
Casting **KATIE CRADDOCK AND
CASTING COLLECTIVE (DORI L. JACOB, CSA)**
Stage Manager **SAMANTHA GREENE***
Assistant Stage Manager **KIRA VINE***

FEATURING

TASI ALABASTRO*	DAN HIATT*	AMANDA LE NGUYEN*
VIVIAN AMIRAUT†	MONIQUE HIGHTOWER-GASKIN†	SARITA OCÓN*
JASPER BERMUDEZ†	ANYA JAYARAMAN†	AMBER ROSE PRICE†
JAMES CARPENTER*	JEREMY KAHN*	XOCHITL SANTILLAN†
CATHERINE CASTELLANOS*	AYLA KLASÉN†	SAMANVIKA SENTHIL KUMAR†
JOHN CHUKWUDELUNZU*	ADAM KUVENIEMANN*	LAILA SHAHSAVARI†
JAMES CONIGLIO†	ZIA LIBICKI†	ANNA MARIE SHARPE*
SAMARA EDELSTEIN†	SHARON LOCKWOOD*	HOWARD SWAIN*
EVANGELINE EDWARDS*	PALOMA MARTINEZ MUHSIN†	JOMAR TAGATAC*
STEVEN FLORES*	PAIGE MAYES*	B NOEL THOMAS*
ANTHONY FUSCO*	MELINA J.C. MENIKTAS†	MADELINE VON TRESKOW†
CINDY GOLDFIELD*	JAMES WDL MERCER II*	ROWEN WEERAMANTRY†
BRIAN HERNDON*	GIA MOON†	HENRY WU†
	EMILY NEWSOME*	

A.C.T. PRODUCING TEAM

Associate Artistic Director **ANDY CHAN DONALD**
Director of General Management & Operations **LOUISA LISKA**
General Manager **AMY DALBA**
Director of Production **MARTIN BARRON**

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

This year's production of *A Christmas Carol* is dedicated to the memory of the inimitable Ken Ruta.

Recording notice: The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

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

† Member of A.C.T.'s Young Conservatory

CAST

in alphabetical order

TASI ALABASTRO*	Giles, Ensemble
VIVIAN AMIRAUPT†	Little Fan, Plum, Ensemble
JASPER BERMUDEZ†	Peter Cratchit, Boy Scrooge
JAMES CARPENTER*	Ebenezer Scrooge (11/30, 12/1@7, 12/3@2, 12/4@1, 12/6, 12/7, 12/9@11, 12/10@2, 12/11@1, 12/14@11, 12/15, 12/17@2, 12/18@1, 12/20, 12/21@7, 12/23@1, 12/24)
CATHERINE CASTELLANOS*	Ghost of Christmas Present
JOHN CHUKWUDELUNZU*	Thomas, Ensemble
JAMES CONIGLIO†	Tiny Tim Cratchit
SAMARA EDELSTEIN†	Fig, Ensemble
EVANGELINE EDWARDS*	Felicity, Ensemble
STEVEN FLORES*	Jim, Ensemble
ANTHONY FUSCO*	Ebenezer Scrooge (12/1@11, 12/2, 12/3@7, 12/4@6, 12/8, 12/9@7, 12/10@7, 12/14@7, 12/16, 12/17@7, 12/18@6, 12/21@1, 12/22, 12/23@7)
CINDY GOLDFIELD*	Charitable, Ruth, Ensemble
BRIAN HERNDON*	Mr. Fezziwig, Ensemble
DAN HIATT*	Ghost of Jacob Marley, Ensemble
MONIQUE HIGHTOWER-GASKIN†	Onion, Anna, Ensemble
ANYA JAYARAMAN†	Sarah Wilkins, Ensemble
JEREMY KAHN*	Topper, Ensemble
AYLA KLASSEN†	Martha Cratchit, Ensemble
ADAM KUVENIEMANN*	Young Scrooge, Ensemble
ZIA LIBICKI†	Rachel Wilkins, Plum, Ensemble
SHARON LOCKWOOD*	Mrs. Dilber, Mrs. Fezziwig
PALOMA MARTINEZ MUHSIN†	Sally Cratchit, Precious Wilkins
PAIGE MAYES*	Ermengard, Ensemble
MELINA J.C. MENIKTAS†	Ignorance, Ensemble
JAMES WDL MERCER II*	Fred, Dick Wilkins, Ensemble
GIA MOON†	Ensemble
EMILY NEWSOME*	Belle, Mary, Ensemble
AMANDA LE NGUYEN*	Beth, Mrs. Filcher, Ensemble
SARITA OCÓN*	Anne Cratchit
AMBER ROSE PRICE†	Ensemble
XOCHITL SANTILLAN†	Edward, Ensemble
SAMANVIKA SENTHIL KUMAR†	Onion, Want, Ensemble
LAILA SHAHSAVARI†	Nell Cratchit, Fig
ANNA MARIE SHARPE*	Annabelle, Ensemble
HOWARD SWAIN*	Charitable, Alan, Ensemble
JOMAR TAGATAC*	Bob Cratchit
B NOEL THOMAS*	Ghost of Christmas Past
MADELINE VON TRESKOW†	Belinda Cratchit, Davey
ROWEN WEERAMANTRY†	Boy Dick, Turkey Child, Ensemble
HENRY WU†	Ensemble

UNDERSTUDIES

In alphabetical order

TASI ALABASTRO*	Topper, Thomas	ADAM KUVENIEMANN*	Bob Cratchit, Fred
VIVIAN AMIRAUPT†	Ignorance	PAIGE MAYES*	Annabelle, Beth
JOHN CHUKWUDELUNZU*	Giles, Jim	AMANDA LE NGUYEN*	Charitables
EVANGELINE EDWARDS*	Beth, Anne Cratchit	SARITA OCÓN*	Mrs. Fezziwig, Ermengard, Felicity, Ruth
STEVEN FLORES*	Young Scrooge	ANNA MARIE SHARPE*	Mary, Belle
CINDY GOLDFIELD*	Mrs. Dilber, Ghost of Christmas Present	HOWARD SWAIN*	Ebenezer Scrooge, Ghost of Jacob Marley
BRIAN HERNDON*	Ghost of Christmas Past	JOMAR TAGATAC*	Mr. Fezziwig, Giles, Jim
ANYA JAYARAMAN†	Want	HENRY WU†	Tiny Tim
JEREMY KAHN*	Dick Wilkins		

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

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—*The Times (London)*

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—*The Washington Post*

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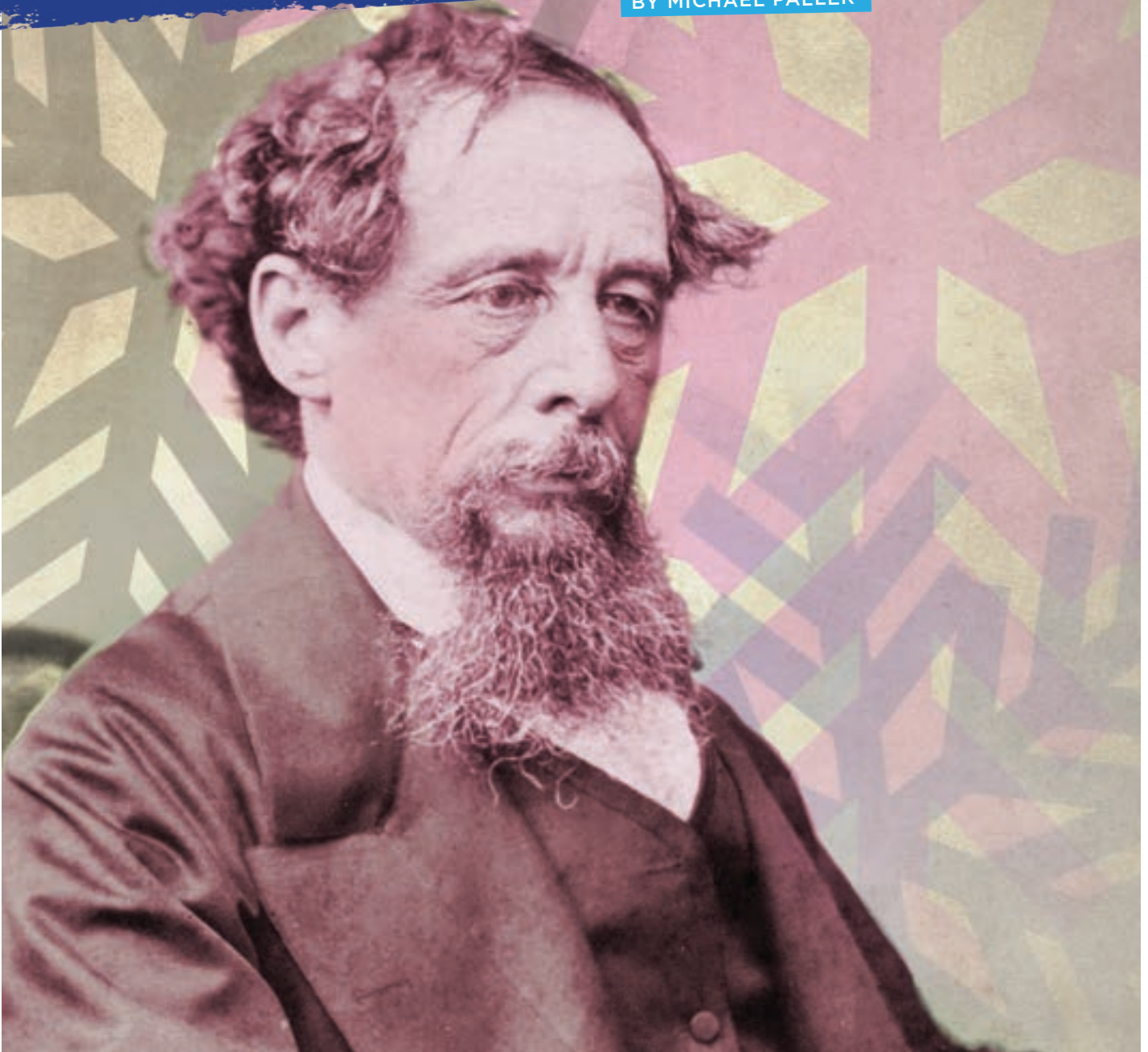
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THE MAN WHO INVENTED CHRISTMAS

BY MICHAEL PALLER



CHARLES DICKENS, CIRCA 1860S. IMAGE COURTESY HERITAGE AUCTION GALLERY.



Charles Dickens has been called “the man who invented Christmas,” and while that’s an exaggeration, it’s only a slight one. He didn’t invent the modern holiday by himself, but for many people, his vision of Christmas is Christmas.

Imagine a Christmas without carols or cards. No festive dinner or presents under the tree on Christmas morning. No tree. This was Christmas in most places before *A Christmas Carol* was published in 1843.

By the time Dickens wrote *A Christmas Carol*, Christmas had fallen into a bad way. In Elizabethan days, Christmas was a raucous affair, reminiscent of the pagan winter solstice rituals from which it emerged. When the dour Puritans seized power in 1642, they attacked Christmas as a pagan assault on Christ. They banned it and also outlawed another roguish activity, the theater, tearing down most of the existing playhouses. Christmas and the theater disappeared in England, and neither returned until the Stuart kings restored them in 1660.

Christmas was grim in England’s cities during the 1800s. Factories were open on December 25, and there was no day off for employees like Martha Cratchit. Still, while Christmas wasn’t much celebrated in large cities, some old customs were observed in rural villages, with games, carols, and dances. Garlands of evergreens and sprigs of mistletoe were hung in manor houses, and the gentry retained the tradition of opening their homes to their less well-off neighbors and distributing food and drink to the poor. As a child, Dickens heard of these customs from his father, whose parents were servants at a country estate in northwest England.

Back in America in 1820, Washington Irving—one of Dickens’s favorite authors—published *The Sketch Book*

of *Geoffrey Crayon, Gentleman*, a collection of tales and essays. In addition to “Rip Van Winkle,” the book contained three chapters devoted to Christmas at a British country estate called Bracebridge Hall. The place was fictional, but the accounts of Christmas celebrations were based on what Irving had seen and heard during years in Europe—sumptuous dinners, a blazing yule log, dances, games, songs. Dickens, then, had several sources of inspiration for a Christmas that neither he nor thousands of others had ever really experienced. This kind of Christmas matched his own temperament and needs, which were forged in a childhood of want and uncertainty.

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

Dickens’s image of Christmas as a time prompting generosity struck a chord with his readers. 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.

By the end of 1844, at least 12 unauthorized theatrical adaptations had appeared in London. At the same time, other Christmas traditions emerged to help create Christmas as we know it. In 1822, New York writer Clement Clarke Moore wrote “A Visit from St. Nicholas” (aka “’Twas the Night before Christmas”), with its vision of Santa Claus delivering gifts via a reindeer-drawn sleigh. In 1841, Prince Albert, the German consort of Queen Victoria, brought a Christmas tree to Windsor Castle. A tradition from his homeland, it was decorated with glass ornaments, candles, fruit, and gingerbread. By the end of the decade, it had become ubiquitous.

It’s a sad irony that the profit-driven atmosphere of the early 19th century, which led Dickens to write *Carol*, has infected the holiday in our own time. Still, *Carol* is an antidote to what a contemporary critic referred to as “this money-seeking age and money-getting country.” Dickens’s vision of Christmas isn’t about money; it doesn’t divide rich from poor. It encompasses all, child and adult, the loved and the orphaned—summed up in a sentence that retains its revolutionary plea: “God bless us, every one!” ■



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DIRECTED BY JAIME CASTAÑEDA



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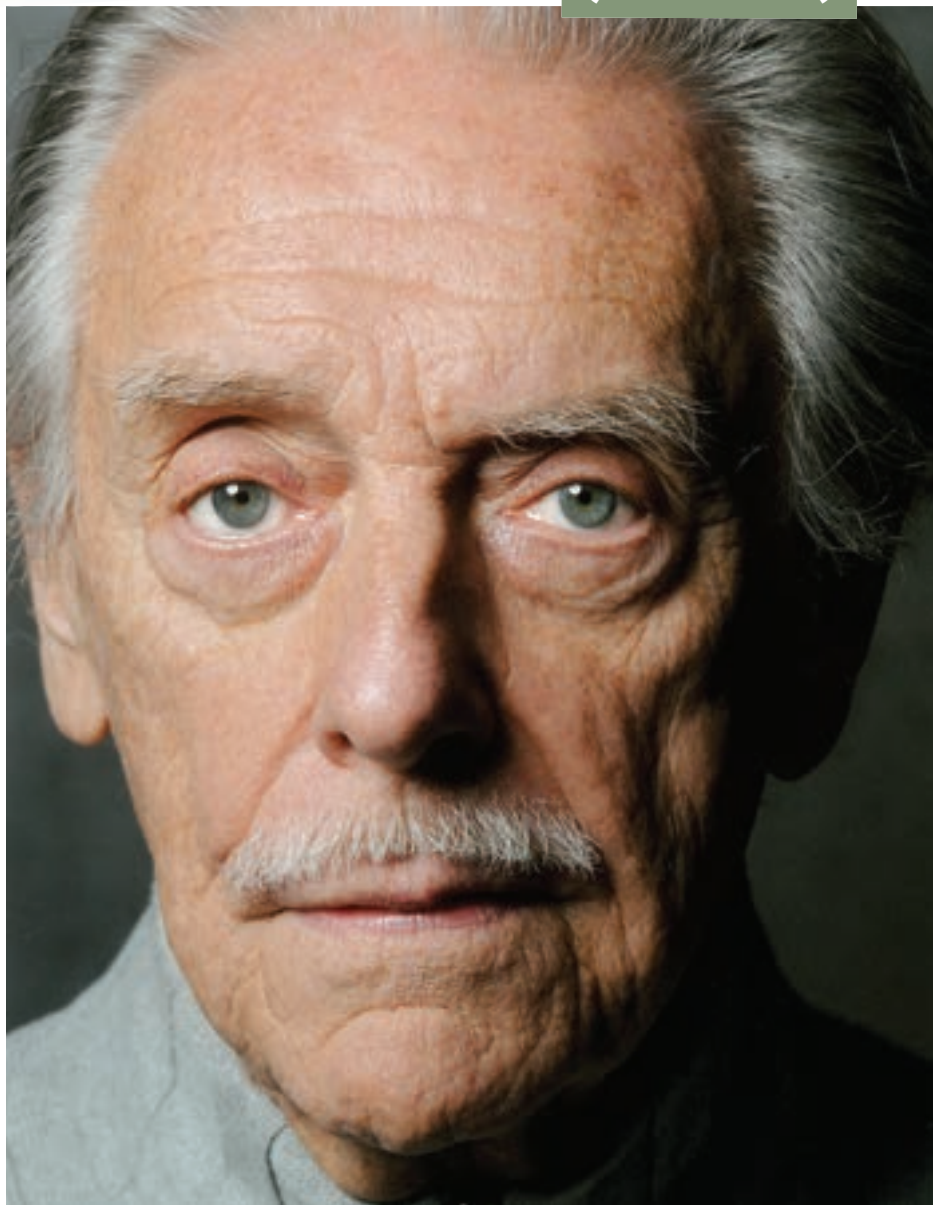
Nguyen reunites with *Vietgone* director Jaime Castañeda to draw from rap, leap into martial arts, and dig deep into his own family journey. Funny, sexy, and subversive, *Poor Yella Rednecks* confirms Nguyen as a groundbreaking American voice. Don't miss your chance to see this exciting story. Oh, and if you didn't see *Vietgone*, don't worry—we'll get you caught up in no time.

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IN MEMORY OF KEN RUTA

(1933–2022)



Ken Ruta was one of the original members of A.C.T.'s company when it moved from Pittsburgh to San Francisco in 1967. Though an actor of many talents, he was especially well known in the Bay Area for his role in *A Christmas Carol*. He played Scrooge in A.C.T.'s inaugural production, later originating the role of Marley's Ghost in 2005, in which he starred for fourteen consecutive years.

He was also associated with Minneapolis's Guthrie Theater with more than forty productions as actor/director/associate artistic director, as well as Cincinnati's Playhouse in the Park, San Diego's Old Globe Theatre (associate artist), and Arizona Theatre Company. He worked with Lyric Opera of Chicago and the Minnesota Orchestra, and appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Ross*, *The Three Sisters*, and *The Elephant Man*. He was the recipient of Actors Equity, Dean Goodman, and Stolichnaya/*San Francisco Magazine* Lifetime Achievement awards, as well as many Bay Area Theatre Critics Awards.

This year's production of *A Christmas Carol* is dedicated to the memory of the inimitable Ken Ruta.



Ruta (right) as Ebenezer Scrooge in A.C.T.'s previous version of *A Christmas Carol*.



Ruta as the Ghost of Jacob Marley with James Carpenter as Scrooge in A.C.T.'s *A Christmas Carol*, photo by Kevin Berne.



Rachel Harker, Ruta, and James Carpenter in *The Dresser* at San Jose Rep (2011), photo by Kevin Berne.



Ruta in *Witness for the Prosecution* at Center REPeritory Company (2009), photo by Alessandra Mello.



Ruta with Ray Reinhardt and Jonathan McMurtry in *Heroes* at North Coast Repertory (2011).

CELEBRATION OF LIFE

A.C.T. is honored to host a Celebration of Life for Ken Ruta, beloved artist, friend, and A.C.T. founding company member.

Tuesday, Dec 13 at 3 p.m.
Reception immediately following

A.C.T.'s Toni Rembe Theater
415 Geary Street, San Francisco



Ruta and Larry Carpenter in A.C.T.'s *Rosencrantz and Guildenstern Are Dead* (1972).

THE KEN RUTA LEGACY FUND

Ruta leaves behind a monumental legacy, having inspired generations of arts enthusiasts and audience members to fall in love with the beauty and brilliance of live performance. **The Ken Ruta Legacy Fund was established to honor Ken's incredible contributions to A.C.T. and the art form he dedicated his life to serving.** Donations made to this Fund help **underwrite free and heavily subsidized tickets to schools and partner organizations across the greater Bay Area region**, expanding access and ensuring that everyone in our community has the ability to experience the transformational power of live performance regardless of economic means.

It is in loving memory that we honor the inimitable Ken Ruta.

To RSVP for the Celebration of Life, or to contribute to the Ken Ruta Legacy Fund, please visit bit.ly/2022RutaMemorial or scan here:



WHO'S WHO IN A CHRISTMAS CAROL



TASI ALABASTRO*
(Giles, Ensemble) is an actor and multi-disciplinary artist making his A.C.T. debut. Professional

credits include *Twelfth Night*, musical adaptation (SF Playhouse); *Every Brilliant Thing*, *VIETGONE*, and *Stupid F**king Bird* (City Lights Theater Company); *Sisters Matsumoto* (CenterRep); *Peter and the Starcatcher* (Hillbarn Theatre); *Macbeth*, and *Three Days of Rain* (Dragon Theatre). Alabastro is a recipient of the 2019 Leigh Weimers Emerging Artist Award and the 2018 SVCcreates Emerging Artist Laureate. He is a senior company member of the Red Ladder Theatre Company, a nationally acclaimed, award-winning social justice theatre company. Visit tasialabastro.com. Twitter/IG: @tasialabastro. (He/Him/His)



VIVIAN AMIRAULT*
(Little Fan, Plum, Ensemble) is a 7th grade student at Creative Arts Charter School.

Her credits include *Beauty and the Beast* (Belle), *Alice in Wonderland* (Alice), *Into the Woods* (Cinderella). Vivian has performed on the A.C.T. stage in the Middle School Cabaret, *Into the Woods* (Narrator/ Cinderella's mother), and *A Christmas Carol* (Anna). Vivian would like to thank her Mom, Dad, sister, and all her friends and family for their love and support.



JASPER BERMUDEZ*
(Peter Cratchit, Boy Scrooge) is 12 years old and a 7th grader at St. Brendan School in San Francisco. He

is excited to return to the Toni Rembe Theater after playing Ned Cratchit and Rory Wilkins in A.C.T.'s *A Christmas Carol* in 2019. He has trained with A.C.T.'s Young Conservatory since 2019, has performed with the YC Actors Ensemble the past two years, and has also studied with Broadway Artists Alliance in New York City. In addition to acting, he enjoys playing drums and piano and writing short stories. He thanks his family and friends for all their support. (he/him)



JAMES CARPENTER*
(Ebenezer Scrooge) is Founder and Artistic Coordinator of Actors' Reading

Collective, and a former Associate Artist with California Shakespeare Theater and Berkeley Repertory Theatre. Other credits include work at San Jose Repertory Theatre, Aurora Theatre Company, A.C.T., Marin Theatre Company, Mark Taper Forum, The Old Globe, the Oregon Shakespeare Festival, Yale Repertory Theatre, Santa Cruz Shakespeare, the Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing*, *For the Coyotes*, and the series *Nash Bridges*. Carpenter is the recipient of numerous San Francisco Bay Area Theatre Critics Circle Awards, including their 2007 Award for Excellence in the Arts

and the 2013 Lifetime Achievement Award. In 2010, he was named a Ten Chimneys Foundation Lunt-Fontanne Fellow.



CATHERINE CASTELLANOS*
(Ghost of Christmas Present) was seen most recently at A.C.T. as Fefu in *Fefu and Her*

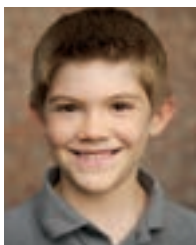
Friends, was in *Between Riverside and Crazy* as The Church Lady, and is thrilled to return for *A Christmas Carol*. She holds thirteen seasons as an Associate Artist with the California Shakespeare Theater in such roles as Prospero in *The Tempest*, Sir Toby Belch in *Twelfth Night*, the Nurse in *Romeo and Juliet*, Queen Margaret in *Richard III*, and Emilia in *Othello*, to name a few of the roles performed. She has also been a company member with Magic Theatre's resident theatre company Campo Santo since 2001, creating premiere works with renowned writers. Other Bay Area credits include The Magic Theatre, San Jose Repertory Theatre, *Roe* at Berkeley Repertory Theatre, and *Phaedra* at Shotgun Players. Regionally, Catherine has acted at Yale Repertory Theatre, La MaMa, Arena Stage, Portland Center Stage, and with the Oregon Shakespeare Festival's 2016-2020 seasons. Castellanos has worked coaching and teaching restorative justice through theatre art with Community Works West Rising Voices and with the men in blue at San Quentin. (she/her)



**JOHN
CHUKWUDE-
LUNZU***

**(Thomas,
Ensemble)** is a
graduate from
A.C.T.'s MFA
Program (2021)

and is excited to officially be making his debut at the newly appointed Toni Rembe Theater. Before coming to A.C.T. he graduated from Howard University in Washington D.C. where he majored in Public Relations and minored in Theatre Arts, and has also studied overseas at the British American Drama Academy. (he/him/his)



**JAMES
CONIGLIO+**

**(Tiny Tim
Cratchit)** is
delighted to make
his A.C.T. debut!
Coniglio sings with
the San Francisco

Boys Chorus, including performances of the National Anthem at the Oakland A's game and the Ghirardelli Square Christmas Tree Lighting. James was an actor in the *The Mini Magic Flute* with the San Francisco Opera Guild presented at St. Peter Martyr School (Pittsburg, CA) where he is a second grader. James is also a student at the Pittsburg Performing Arts Academy. Credits include roles in *Seussical Jr.* and *The Lion King Jr.* with Pittsburg Theater Company. Upcoming engagements include Harry in *Albert Herring* with Pocket Opera.

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SAMARA EDELSTEIN⁺
(Fig, Ensemble)

has been in a number of productions with Backyard Kids' Theater Company,

including *Frozen* (Anna), *Aladdin* (Genie), *Shrek* (Donkey) and *Seussical* (Bird Girl). Samara has studied violin, ballet, and was a member of the San Francisco Girls Chorus. When not on stage you will find her playing piano, swimming, or doing art. Samara is so excited to be a part of this production of *A Christmas Carol*. She would like to thank her family and friends for all their love and support.



EVANGELINE EDWARDS*
(Felicity, Ensemble) grew up singing and dancing in the Rocky Mountains. She graduated in

May 2022 from the MFA Program at A.C.T. and is thrilled to be back in the Bay. Her recent credits include *Wild Honey* (University of Southern California Mainstage), *The Merchant of Venice* (Will Geer's Theatrical Botanicum), *In Love and Warcraft* (A.C.T. MFA), *Cymbeline* (A.C.T. Out Loud Series), *The Pliant Girls* (A.C.T. MFA) and most recently, she played Henrietta Leavitt in Lauren Gunderson's *Silent Sky* (Santa Rosa Summer Rep). She's thankful to be in *A Christmas Carol* (the first play she ever saw) and to spread the joy and generosity of this winter tale. (she/her)



STEVEN FLORES* (Jim, Ensemble) is a multi-hyphenate artist whose work has been seen across the globe. Notable roles:

Seketemaquay/Luke in *Manahatta* (Oregon Shakespeare Festival & Yale Repertory Theater); Menelaus in *Helen* (Theatre of Yugen); Poe in *Puppets & Poe* (NohSpace) Sampson in *Last of the Caucasians* (The Barrow Group Theater) Borachio/Friar in *Much Ado About Nothing* (San Francisco Shakespeare Festival); Native in *It's Always Sunny in Philadelphia* (TV); Performer in *Indigenous Excellence* (Bay Area Theater Cypher, music video). He studied with Herbert Berghof Studio. He practices various techniques of movement, voice, and Indigenous clowning. Upcoming: *Ba'Homa in Pueblo Revolt* (AlterTheater). steven-flores.com



ANTHONY FUSCO*
(Ebenezer Scrooge) has performed 14 seasons in A.C.T.'s *A Christmas Carol*: two as Bob

Cratchit, and 12 as Ebenezer Scrooge! A former A.C.T. Core Company member, his dozens of productions here include *Clybourne Park*, *The Homecoming*, *At Home at the Zoo*, *The Three Sisters*, *Race*, *November*, *Love and Information*, and *Ah, Wilderness!* Other local credits include performances for Berkeley Repertory Theatre, Marin Theatre Company, TheatreWorks Silicon Valley, SF Playhouse, and 14 productions with CalShakes. Fusco was in *The Real Thing* and *The Real Inspector Hound* on Broadway, and many off-Broadway and regional productions. He trained at Juilliard and The Barrow Group. anthonyfusco.actor (he/him)



CINDY GOLDFIELD*
(Charitable, Ruth, Ensemble) has been a fixture in the Bay Area theaters for many

years. Regional credits include work at A.C.T. (including 16 seasons of *A Christmas Carol*), CenterREP, San Jose Rep, TheatreWorks, Broadway by the Bay, Marin Theatre Company, N.C.T.C., and 42nd Street Moon. New York credits include D'Arcy Drollinger's *Project: Lohan*, and *Mr. Irresistible* at La MaMa E.T.C. Goldfield also enjoys a thriving cabaret career, collaborating with Scrumbly Koldewyn (*Goldfield & Koldewyn*) and David Aaron Brown (*One Night Stand*). In addition to her performing credits and awards, Goldfield has two Theatre Bay Area awards for Best Direction (*Trog!* and *Once*). (she/her)



BRIAN HERNDON*
(Mr. Fezziwig, Ensemble) is thrilled to make his A.C.T. debut! Regional credits include *Emma*,

Pride and Prejudice, *Rags*, *A Little Princess* (TheatreWorks); *Pass Over*, *Oslo*, *Shakespeare in Love*, *Failure: A Love Story* (Marin Theatre Company); and *The Merchant of Venice*, *Cabaret*, and *Eurydice* (City Lights Theater Company). Herndon performed with the San Francisco Shakespeare Festival for five seasons, playing Dromio of Syracuse, Iachimo, Launce, Don John/Dogberry and Trinculo/Sebastian. He studied at the Dell'Arte International School of Physical Theatre and holds an MFA in Acting from the Alabama Shakespeare Festival. (he/him/his)



DAN HIATT*
(**Ghost of Jacob Marley, Ensemble**) has appeared at A.C.T. in *Vanity Fair*, *Father Comes Home from the*

Wars, *The Birthday Party*, *Hamlet*, *Love and Information*, *The Rivals*, *Ah, Wilderness!*, among others. His Bay Area credits include *Joe Turner's Come and Gone* (Berkeley Repertory Theatre); *Uncle Vanya*, *Romeo and Juliet*, *Hamlet*, and *Man and Superman*, (California Shakespeare Theater); *Anne Boleyn* (Marin Theatre Company); *Gem of the Ocean* (TheatreWorks); and *Arsonists* (Aurora Theatre Company). Regional work includes *King Charles III* (Shakespeare Theatre Company); *Mary Stuart* (Huntington Theatre Company); *The Two Gentlemen of Verona* (Arizona Theatre Company); and *Picasso at the Lapin Agile* at Ford's Theatre.



MONIQUE HIGHTOWER-GASKIN*
(**Onion, Anna, Ensemble**) is a 7th grader at Ecole Bilingue de Berkeley. She was

identified as gifted in theater as a kindergartener in New Orleans, she is also fluent in French and a competitive swimmer. Monique has trained and starred in several plays at the Black Repertory Theater in Berkeley, American Conservatory Theater, San Francisco, and French Woods Camp in Hancock, NY. Most recently she starred as Chloe at Theater Rhinoceros's *How Black Mothers Say I Love You* and as Young Betty in The San Francisco Bay Area Theater Company's *Sign My Name to Freedom: The Unheard Songs of Betty Reid Soskin*. (she/her)

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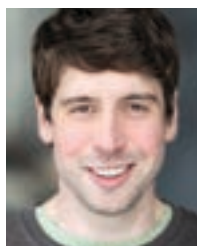


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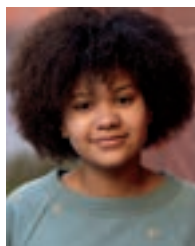
ANYA JAYARAMAN⁺
(Sarah Wilkins, Ensemble) is an eighth grade San Franciscan who is thrilled to join her first A.C.T.

production after attending several musical theater workshops. She has been hooked on theater ever since taking the stage as a kindergartner in her after-school program's original musical that was featured in *This American Life*. She has sung with the San Francisco Girls Chorus at Davies Symphony Hall, and with the National Children's Chorus at Lincoln Center. (she/her)



JEREMY KAHN*
(Topper, Ensemble) returns to A.C.T. where he previously appeared in the pandemic

shuttered production of *Gloria* in 2020. He has acted in plays with Berkeley Repertory Theatre, Long Wharf Theatre, TheatreWorks, Marin Theatre Company, San Diego Repertory Theatre, Center REpertory Company, Magic Theatre, Aurora Theatre Company, San Francisco Playhouse, Capital Stage, Ensemble Theatre Company, and Shotgun Players. Kahn's television and film work includes *Looking* (HBO), *Unleashed*, *Love is Love is Love*, *The Etruscan Smile*, and *Dirt*. He holds a BFA from The Theatre School at DePaul University. ActorJeremyKahn.com (he/him)



AYLA KLASEN⁺
(Martha Cratchit, Ensemble) is a San Francisco native currently enrolled in eighth grade. Her love of

acting started at age six when she was cast in the role of Pepper in a local production of *Annie Jr.* From there, Klasen has trained and performed with notable theaters such as American Conservatory Theater, Berkeley Playhouse, and Bay Area Children's Theater. She has been cast in several productions including *Fun Home* (Small Alison), *Seussical Jr.* (Horton), *Willy Wonka Jr.* (Violet), and *High School Musical Jr.* (Gabrielle). Her most recent role was as Little Sally in Berkeley Playhouse Youthstage's *Urinetown*. (she/her)



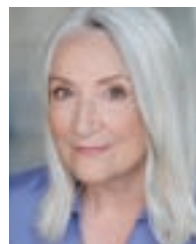
ADAM KUVENIEMANN*
(Young Scrooge, Ensemble) is making his A.C.T. debut with *A Christmas Carol*. Other credits

include *Exit Strategy* (Aurora Theatre Company), *The Great Khan* (San Francisco Playhouse), *The Gentleman Caller* (New Conservatory Theatre Center), *Arcadia* (Shotgun Players), and understudying *Angels in America* (Berkeley Repertory Theatre). KuveNiemann also co-hosts the podcast *Green Eggs... and Man?* a wild, improvisatory ride through the pages of Dr. Seuss's breakfast-themed classic—close-reading just one page per episode. Learn more on Apple Podcasts, Spotify, or coolwebsite.pizza (a real website that he actually pays for). All the love in the world to Panayiota and Katerina. AdamKuveNiemann.com (he/him)



ZIA LIBICKI⁺
(Rachel Wilkins, Plum, Ensemble) is in her first production with A.C.T. Other credits include Rapunzel in *Into*

the Woods with YATC Summer Conservatory Theatre. Her training in performing arts includes ballet with Moving Arts Academy of Dance, voice with Kelly Clarke, guitar with Inspire Music, and acting/singing/writing with Little Opera SF. (she/her)



SHARON LOCKWOOD*
(Mrs. Dilber, Mrs. Fezziwig) has lived and worked in the Bay Area for over 50 years. During that

time she has performed extensively at A.C.T., including 15 seasons of *A Christmas Carol*. She has also had a long association with Berkeley Repertory Theatre, where she most recently performed in *Wintertime* with director Les Waters. Other local credits include Aurora Theatre, California Shakespeare Theatre, and San Francisco Mime Troupe. Regionally, she has performed at La Jolla Playhouse, The Old Globe, Long Wharf Theatre, Seattle Repertory Theatre, Mark Taper in Los Angeles, and Alley Theatre in Houston. In 2016, Sharon was honored with the Lunt Fontanne Fellowship and participated in its Master Class at Ten Chimneys in Wisconsin. In 2018 she received the Theatre Bay Area Lifetime Achievement Award presented by director Tony Taccone. (she/her)



**PALOMA
MARTINEZ
MUHSIN†**
(Sally Cratchit,
Precious Wilkins)

is proud to make her professional debut with A.C.T. She's 9

years old and a 4th grade student at Harvey Milk Civil Rights Academy. Paloma has sung with the Piedmont East Bay Children's Choir, the San Francisco Youth Chorus, and placed first in the San Francisco Oratorical Contest (2022, 2021). She's a proud student of French Woods Festival of the Performing Arts in New York where she performed in *Willy Wonka* (Helen Bucket). She loves music and art and thanks all of her friends and family for their immense support.



PAIGE MAYES*
(Ermengard,
Ensemble) is a bold storyteller from Aurora, CO. Mayes most recently appeared as Gayle/Young Chipper

Ambitious Black Woman in *the ripple the wave that carried me home* (Berkeley Repertory Theatre). Mayes's other recent regional credits include Tituba in *The Crucible* and Awilda in *The Mojo and the Sayso* (Oakland Theater Project), Toni Stone Cover in *Toni Stone* (Milwaukee Repertory Theater/Alliance Theater), Gifty in *School Girls; Or, The African Mean Girls Play* (Berkeley Repertory Theatre), Ellen in *Vinegar Tom* (Shotgun Players), SBF 2 in *Single Black Female* (Lorraine Hansberry Theater), and Parrot in *Jazz* (Marin Theatre Company). Mayes holds a BA in Dance and Performing Arts from Arizona State University. She is a graduate of SF Semester and Summer Training Congress at A.C.T. In addition to acting, Mayes works professionally as a choreographer, dancer, model, singer, and yoga instructor. Sending lots of love & gratitude to my family and amazing husband, Dane Troy. IG @iam_paigemayes

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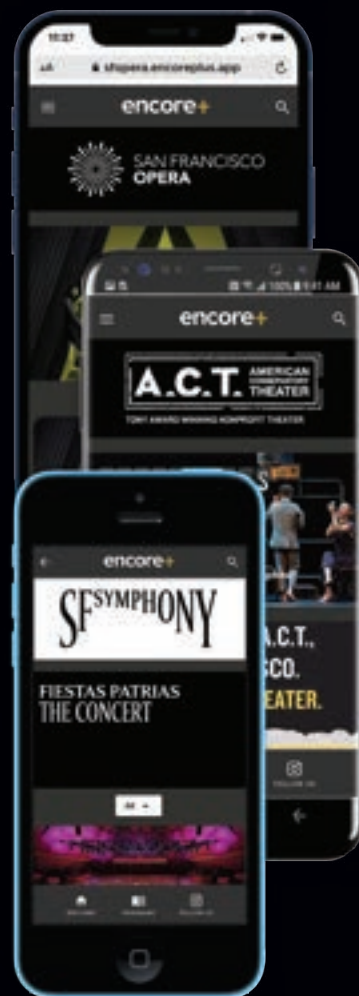
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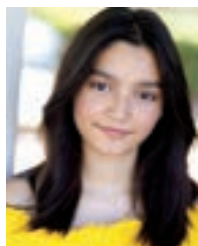
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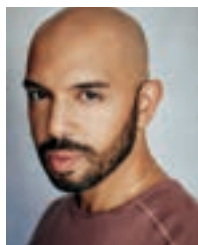
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MELINA J.C. MENIKTAS⁺
(**Ignorance, Ensemble**) is ecstatic to return for her second performance of *A Christmas Carol*,

after playing a child of Alan and Ruth, Belinda Cratchit, and Sarah Wilkins in 2019, and honored to return as Ignorance. An 8th grader at Ecole Notre dame des Victoires, she enjoys participating at her school's annual talent show. Her most recent A.C.T. performance was in the Young Conservatory's "Tennessee" Middle School Actors Ensemble. Meniktas continues to hone her acting skills by taking one-on-one and seasonal classes at A.C.T.'s YC, taking theater and acting classes at various camps, while auditioning for her talent agency, MDT, for various roles, modeling, and voiceovers.



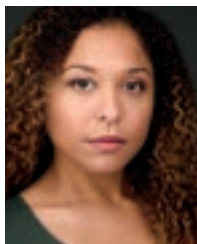
JAMES WDL MERCER II^{*}
(**Fred, Dick Wilkins, Ensemble**) is an actor and multi-disciplined artist of AfroCarolinian

roots from Philadelphia, PA. Mercer has journeyed throughout the United States honing their skills as an artist, becoming an ensemble member with the physical theatre troupe, Theater Unspeakable, and training with New York Film Academy, The School at Steppenwolf (Group 21), PMTI/PTAI with Lee Edward Colston II, and an MFA from American Conservatory Theater earning a reputation as a master shapeshifter and storyteller of stage and screen. Select credits include *In Love & Warcraft*, *Cymbeline*, *The Pliant Girls* (A.C.T.); *the ripple the wave that carried me home* (Berkeley Repertory Theatre); *Jokes-Anger Management* (Amazon Prime). (they/ them) jameswdlmercerii.com



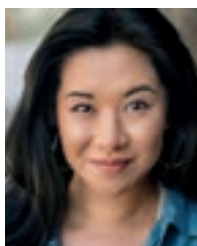
GIA MOON⁺
(**Ensemble**) lives in San Francisco with her family and attends middle school in the city. This is her first performance on the

stage. She is thrilled to be a part of 2022 *A Christmas Carol*. (she/her)



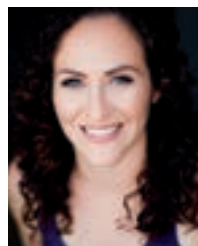
EMILY NEWSOME^{*}
(**Belle, Mary, Ensemble**) is beyond grateful to be making her first appearance at A.C.T. in such an iconic

production. Newsome received her BFA in acting from University of California, Santa Barbara. She recently had the pleasure of returning to her alma mater to workshop and preview *A Medusa Thread* by Candrice Jones with UCSB's Launchpad program for new plays. Newsome is also a proud co-founder of Berkeley Shakespeare Company. She would like to thank her family and friends for their unwavering support, and the Bay Area theatre community for welcoming her with such open arms.



AMANDA LE NGUYEN^{*} (**Beth, Mrs. Filcher, Ensemble**) is an active Vietnamese American teaching artist and performer based in the Bay

Area. She was recently seen as Patty Di Marco in *School of Rock* (Palo Alto Players), Annelle in *Steel Magnolias* (Los Altos Stage Company) and Tong in *Vietgone* (City Lights Theatre Company). Other recent credits include the musical adaptation of *Twelfth Night* (SF Playhouse), *Shout! The Mod Musical* (South Bay Musical Theatre), and the local tour of *Don't Let Pigeon Drive the Bus* (Bay Area Children's Theatre). Love to her beautiful family and friends. Hey, Bub. @haus_of_win (she/her)



SARITA OCÓN^{*}
(**Anne Cratchit**) is thrilled to return to A.C.T.; credits include *Fefu and Her Friends* (Christina), *Men on Boats* (William

Dunn). Regional credits: Arizona Theatre Company, Berkeley Rep, BRAVA Theater, Cal Shakes, Center Theatre Group, Golden Thread Productions, Huntington Theatre Co., Los Angeles Theatre Center, Oakland Theater Project, Oregon Shakespeare Festival, PlayMakers Rep, Round House Theatre, San Francisco Playhouse, ShadowLight Productions, South Coast Rep, Teatro Visión, TheatreWorks Silicon Valley, among others. Awards: TCG Fox Foundation Resident Actor Fellowship, Center for Cultural Innovation *Investing In Artists* Award, California Arts Council *Local Impact* Award, the RHE Charitable Foundation Artistic Fellowship. Ocon received her BA from Stanford University. She is an Associate Artist with Oakland Theater Project, a company member of HERO Theatre, and an inaugural member of the Cal Shakes Artist Circle.



AMBER ROSE PRICE⁺
(**Ensemble**) has performed in a number of plays including Inverness Shakespeare's *As*

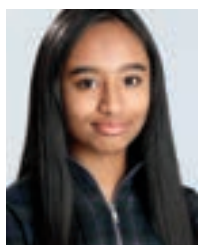
You Like It, The Bay Area Children's Theater's *Beauty and the Beast*, and A.C.T.'s Junior Acting Ensemble's *Hercules and the 12 Tasks*. Price also wrote, directed, and starred in the original production of *The Fox and the Bear*, which was performed with a cast of twelve in her garage. She recently completed writing the sequel, *The Mistress of Magic*. Price is in 5th grade at the Marin Country Day School.



XOCHITL SANTILLAN⁺
(Edward, Ensemble) is a 6th grade student at The Nueva School. She has previously

performed in *A Christmas Carol* with A.C.T. and in the short film *Hidden Dark*, produced this spring.

Additionally, she has performed in the ballet *Clara's Dream* as an Angel in 2018 and with her school's steel drum band. Her hobbies include archery, painting, video games, and creative writing.



SAMANVIKA SENTHIL KUMAR⁺
(Onion, Want, Ensemble) has acted in shows including *Aladdin* (Palo Alto

Children's Theatre), *Jungle Book* (Palo Alto Children's Theatre), and *Monkey King* (directed by Otak Jump). Senthil Kumar has also stage crewed in many Palo Alto Children's Theatre productions such as *Rahi Ray of Light*, *Princess & The Pea*, and *Ugly Duckling*. She has trained in Acting and Modeling (Barbizon Modeling of SFO), Online Kids Acting For Film (New York Film Academy), Vocal (New Mozart School of Music), Musical Theater Workshop (American Conservatory Theater), and Storyboard to Screen (Palo Alto Children's Theatre). (she/her)



LAILA SHAHSAVARI⁺
(Nell Cratchit, Fig) is from the East Bay. She's performed in musical productions with

her school and with Performing Academy, Triple Threat Youth Theatre, Bay Area Children's Theater, and Town Hall Theatre Company. She

trains with A.C.T.'s Young Conservatory Cabaret Program. Her favorite roles have been playing Belle in *Beauty and the Beast* and Troy in *High School Musical*. Away from the theater, she enjoys rowing, piano, and boba tea. She is so thankful for the support of her family, friends, teachers, and her vocal coach, Rachel Robinson. Much love to Lily, Churro, and Nacho. (she/her)



ANNA MARIE SHARPE^{*}
(Annabelle, Ensemble) is making her A.C.T. debut with *A Christmas Carol*. Other credits

include *The Incrementalist* (Aurora Theatre Company), the filmed production of *[hieroglyph]* (San Francisco Playhouse), and understudying *School Girls* (Berkeley Repertory Theatre). Sharpe made her film debut in the award-winning short film *The Best Time*. She received her BA from UC Berkeley where she double majored in Theater, Dance, and Performance Studies. She is grateful for Quinn, Lucian, and Mia for their love and support. IG: @_amarie3 (she/her)



HOWARD SWAIN^{*}
(Charitable, Alan, Ensemble) has been a member of the A.C.T. family since 1986 where his credits include

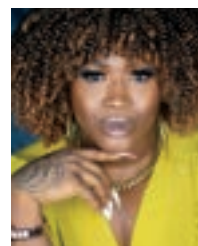
Curse of the Starving Class, *Taking Steps*, *A Lie of the Mind*, and *The Seagull*. He worked Off-Broadway at New York Theatre Workshop and on the national tours of *Picasso at the Lapin Agile* and *Love, Janis*. Local credits include Berkeley Rep, TheatreWorks, Aurora, West Edge Opera, The Magic, S.F. Playhouse, Center REP, Marin Theatre, and PlayGround, as well as the Oregon, California, Colorado, Santa Cruz, and

Marin Shakespeare Festivals. Screen credits include *Nash Bridges*, *Hill Street Blues*, *Cherry 2000*, *Miracle Mile*, *Teknolust*, *Frameup*, *Night of the Scarecrow*, and *Valley of the Heart's Delight*.



JOMAR TAGATAC^{*}
(Bob Cratchit) is appearing for his third year as Bob Cratchit. He was most recently seen as Edmund in *Lear*

at Cal Shakes and Harry in *The Paper Dreams of Harry Chin* at SF Playhouse. Other credits include Bob in *Wintertime* (Berkeley Rep), Gordon Hirabayashi in *Hold These Truths* and Mark in *Art* at San Francisco Playhouse, and DJ Loki in *Today is My Birthday* (Theater Mu). At American Conservatory Theater he played Mr. Botard in *Rhinoceros*, Playwright and others in *Vietgone*, Fortinbras in *Hamlet*, and Fortunado in *Monstress*. Bay Area credits include George in *The Language Archive* (TheatreWorks), Actor 1 in *King of the Yees*, Actor 3 in *Tiny Beautiful Things*, Daniel in *You Mean to Do Me Harm* (San Francisco Playhouse); Quang in *Vietgone* (Capital Stage Company); Banquo in *Macbeth*, Jacques in *As You Like It*, *Life is a Dream*, and other roles in *Everybody*, and *The War of the Roses* (CalShakes), *The Happy Ones*, and *Dogeaters* (Magic Theatre). Jomar is a recipient of a Bay Area Theatre Critics Circle Award for Principle Actor in a Play, and TBA Award for Outstanding Performance in a Featured Role. He earned a Master of Fine Arts degree from A.C.T. (he/him)



B NOEL THOMAS^{*}
(Ghost of Christmas Past) is a multi-talented, award-winning performing artist and teacher, currently based in the Bay Area. Her

versatile baritone-to-soprano voice has allowed her to be able to play roles that run the gamut of gender and vocal range. A selection of their credits includes ABC's American Idol Season 3, Theatre Forward's 2021 Virtual Gala (featuring Jason Robert Brown, Kate Baldwin, George Salazar, Anika Noni Rose, and more), *The Toxic Avenger* (Bay Area Theatre Critics Circle Award winner, Theatre Bay Area Award nominee), *Sister Act* (Deloris; Theatre Bay Area Award nominee) (She/Her) @BNoelThomas



MADELINE VON TRESKOW⁺
(Belinda Cratchit, Davey)
is thrilled to join the A.C.T. production of *A Christmas Carol*.

Madeline is in the fifth grade at Ecole Notre dame des Victoires, where she has enjoyed performing in the school's annual talent show. Von Treskow has participated in a number of dance programs throughout San Francisco and this will be her first theater performance.



ROWEN WEERAMANTRY⁺
(Boy Dick, Turkey Child, Ensemble) is thrilled to be making his A.C.T. debut! Past roles

include Bruce Bogtrotter in *Matilda*, ensemble in *Sweeney Todd*, Straw Pig in *Shrek*, and Malcolm in *13 The Musical* with Youth Musical Theater Company. Other credits include Flick in *A Christmas Story*, ensemble work in *The Wizard of Oz*, Troy in *High School Musical*, and Mark in *A Chorus Line* with Berkeley Playhouse. Weeramantry can be seen next as Christian Bechdel in Berkeley Playhouse's production of *Fun Home*. He is grateful to the audience for continuing to support live theater and his family and friends for their

unconditional love and support! (he/him)



HENRY WU⁺
(Ensemble) was born in Brooklyn, NY. As he grew, he began to hold interest in choreography and charades. At age 7,

he viewed *The Little Mermaid*. Inspired, he promised to act later. When Wu was 8, his wish was answered. He started acting with Musical Theatre Works and SFARTSED and now he's excited to perform in *A Christmas Carol*. He doesn't use social media but he can be found on beardboybooks.com or wuboytimes.com. Wu goes to Clarendon Elementary and wants to be a librarian when he's an adult.

CHARLES DICKENS (Author)
was born in 1812 in Portsmouth, England. His literary success began in 1836 with the publication of *Sketches by Boz* and *The Pickwick Papers*. These were followed by *Oliver Twist* (1837–39), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1841), *A Christmas Carol* (1843), *Martin Chuzzlewit* (1844), and *David Copperfield* (1850). In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and criticize industrial society. The novels of this period include *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1860). He wrote 15 novels, all of which remain in print.

CAREY PERLOFF (Co-adaptor and Original Direction),
Artistic Director Emerita of A.C.T., commissioned and created this adaptation of *A Christmas Carol* with dramaturg Paul Walsh in 2005 to celebrate the intergenerational artistic community of A.C.T. Perloff's recent work includes *Ghosts* (Seattle Rep and Williamstown Theatre Festival), the highly acclaimed *A*

Thousand Splendid Suns across the US and Canada, Hend Ayoub's *Home?* (Voices Festival, DC), and her new digital theater open rehearsal platform Tiny Theatricals for the London-based DT+. Known for innovative productions of classics and for championing new writing, she has directed classical plays from around the world, ten plays by Tom Stoppard, and productions by such writers as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Currently: *The Oedipus Trilogy* with John Douglas Thompson (Directing Commission, SRT). Other productions include *Hecuba*, *Mary Stuart*, *The Tosca Project*, *Scorched*, and *Underneath the Lintel*. Perloff is an award-winning playwright whose works include *Edgardo or White Fire* (commissioned by WTF), *If God Were Blue* (New York Stage and Film), *Kinship* (WTF), *Higher* (A.C.T.), and *Luminescence Dating* (EST/ NY). Author of *Pinter and Stoppard: A Director's View* (Bloomsbury Methuen, 2022) and *Beautiful Chaos: A Life in the Theater* (2015), San Francisco Public Library's One City One Book selection for 2016. Perloff has received Honorary degrees from USF and A.C.T., studied classics and comparative literature at Stanford University, and was a Fulbright Fellow at Oxford. careyperloff.com

PAUL WALSH (Co-adaptor)
is professor of dramaturgy at Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where his translations of August Strindberg's *Creditors* (1992), and Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007) were produced. San Francisco's Cutting Ball Theater produced his translations of the five *Chamber Plays of August Strindberg* (2012) and *A Dreamplay* (2016). Other translations include Ibsen's *John Gabriel Borkman* (Stratford Festival, 2016), *An Enemy of the People* (Yale

Repertory Theatre, 2017), and *Ghosts* (Williamstown Festival, 2019). Walsh has worked at theater companies across the country, including the Tony Award-winning Theatre de la Jeune Lune where he collaborated on such notable productions as *Children of Paradise: Shooting a Dream* (1992). Walsh received a PhD from the University of Toronto's Graduate Centre for the Study of Drama.

KARL LUNDEBERG (Composer)

is a CBS/Sony recording artist and has recorded four albums with his jazz/world music group, Full Circle. He has performed throughout America, Canada, Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by orchestras including the Boston Symphony Orchestra, Sinfa Nova, and the Swedish Radio Symphony Orchestra, and have featured at the Mitsui, Perugia, Venice Biennale, Teatro Español, and San Sebastián festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Arizona Theatre Company, Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include work for PBS, CBS, ESPN, Imagine Entertainment, Paramount Pictures, and United Paramount Network. He served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre. Lundeborg released five new albums of original music in 2019 on his record label Curious Musics.

PETER J. KUO (Director)

is a director, producer, writer, and educator focused on raising the visibility of marginalized communities. He is the director of the conservatory at A.C.T. and serves on the staff EDI committee. Kuo is an alum of Williamstown

Theatre Festival's Directing Corps, the Oregon Shakespeare Festival's FAIR Program, and Directors Lab West. He held a residency at Drama League and was named one of Theatre Communications Group's Rising Leaders of Color. He is cofounder of Artists at Play, a Los Angeles-based Asian American theater collective. Previously, he has taught and directed students at The New School, Herbert Berghof Studio, Atlantic Acting School, and Redhouse Arts Center. Directing highlights include the internationally viewed Zoom production of Madhuri Shekar's *In Love and Warcraft*, Lauren Yee's *in a word* and *Ching Chong Chinaman*, Christopher Chen's *Mutt*, Adam Gwon's *Ordinary Days*, and Jason Robert Brown's *Songs for a New World*. He received his MFA at The New School of Drama in New York. (he/him) peterjkuo.com

VAL CANIPAROLI'S

(Choreographer) versatility has made him one of the most sought after American choreographers internationally. Although San Francisco Ballet has been his artistic home for more than 51 years, he has contributed to the repertoires of more than 60 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Smuin Ballet, Royal Winnipeg Ballet, Hong Kong Ballet, Royal New Zealand Ballet, Ballet West, Singapore Dance Theatre, and the Finnish National Ballet. Caniparoli has choreographed for Lyric Opera of Chicago, San Francisco Opera, and the Metropolitan Opera. He has worked extensively with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. 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 Little Night Music*, *'Tis Pity She's a Whore*, and *Arcadia*. In 2015, Caniparoli co-choreographed,

with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet. One of his most popular ballets, *Lambarena*, was nominated for the Prix Benois de la Danse in 1997 for Best Choreography and was also featured on *Sesame Street*.

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

DANIEL FEYER (Music Director) has been with *A Christmas Carol* since 2015. Other A.C.T. credits include *A Little Night Music*, *The Rocky Horror Show* (MFA Program), *Into the Woods* (Young Conservatory), and many classes and cabarets. Since 2019 he has been a substitute keyboardist and conductor for *Hamilton* in San Francisco and on tour, performing in a dozen different cities and on Broadway. Off-Broadway and regional highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *Working*, and 11 seasons at the Weston Theater Company, where he met his wife Gretchen. A San Francisco native and Princeton graduate, Feyer has won the American Crossword Puzzle

Tournament a record eight times, and recently lost on *Jeopardy!*

JOHN ARNONE (Scenic Designer) is a Tony Award winner who began his career designing critically acclaimed productions off Broadway, for which he received two Obie Awards. He designed at theaters including Lion Theatre Company, Playwrights Horizons, Circle Repertory Theatre, and The Public Theater with legendary producer Joseph Papp. He worked with Garland Wright and Joe Dowling at the Guthrie Theater, and with Des McAnuff at La Jolla Playhouse and the Stratford Festival. In 1993, *The Who's Tommy* opened on Broadway, for which Arnone received Tony, Dora Mavor Moore, Drama Desk, and Outer Critics Circle awards. Other Broadway designs include *Twilight: Los Angeles, 1992*; *Sacrilege*; *Sex and Longing*; Edward Albee's *The Goat, or Who Is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *Minnelli on Minnelli*; *The Best Man*; *The Ride Down Mt. Morgan*; *Lennon*; and Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*. His work has been seen in Canada, the United Kingdom, Austria, Germany, Japan, and Australia.

BEAVER BAUER (Costume Designer) has designed costumes for numerous A.C.T. productions, including *Testmatch*, Armistead Maupin's *Tales of the City*, *The Government Inspector*, *The Imaginary Invalid*, *The Gamester*, *The Beard of Avon*, *Three Sisters*, *Uncle Vanya*, *Edward II*, *Insurrection: Holding History*, and Edward Albee's *The Goat, or Who Is Sylvia?* She was resident costume designer for Teatro ZinZanni SF, and now designs for its venues near Seattle and Chicago. She has also designed for Berkeley Repertory Theatre, Roundabout Theatre Company, Arena Stage, San Francisco Ballet, Oberlin Dance Collective, California Shakespeare Festival, and San Jose Repertory Theatre, among

others. Recently, she designed *A Mob Story* for the Plaza Hotel in Las Vegas, as well as previous shows at the Desert Inn and Riviera hotels. She was a designer, performer, and founder of The Angels of Light (1971–84). Bauer has won several San Francisco Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (directed by Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (directed by Bill Irwin). A.C.T. credits include *Elektra*, *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Designs of original productions include *The Hobbit* for Minneapolis Children's Theatre, *The Sisters Matsumoto* for Seattle Repertory Theatre, and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include the world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*—an opera inspired by the work of Edward Hopper—all commissioned and produced by University of Maryland Opera Studio under the direction of Leon Major. Schertler is a recipient of the 2018 Anderson-Hopkins Award for Excellence in the Theatre Arts in recognition of her work in the Washington, DC, theater community. (she/her)

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *The Cassandra Sessions* (Shotgun Players); *Wintertime* (Berkeley Repertory Theatre); *Dear San Francisco* (Club Fugazi); *Top Girls* (A.C.T.); *Oedipus el Rey* (Magic Theatre); *Between Two Knees* (Yale Repertory Theatre, Oregon Shakespeare Festival); *The Great Leap* (A.C.T.); *Everybody* (California

Shakespeare Theater); *Angels in America* (Berkeley Repertory Theatre); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); and *The Christians* (Actors Theatre of Louisville, Playwrights Horizons, the Mark Taper Forum). Rodriguez is the recipient of a 2004 Princess Grace Award and received an honorary MFA from A.C.T. in 2021. Find sounds at soundcrack.net.

CHRISTINE ADAIRE (Vocal Coach) is a Designated Master Linklater Voice Teacher, trained by the world renowned voice teacher, Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, Theatre for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts—Amherst, University of Wisconsin—Milwaukee, and Roosevelt University. Her current area of research and writing is gender affirming voice. (she/her)

MICHAEL PALLER (Dramaturg) was A.C.T.'s resident dramaturg and director of humanities 2005–18. He was the dramaturg for over 80 productions and workshops and taught in the MFA Acting Program. He began his career as literary manager at Center Repertory Theatre (Cleveland); then worked as a play reader and script consultant for Manhattan Theatre Club and the Eugene O'Neill Theater Center; and as a dramaturg for George Street Playhouse, Long Wharf Theatre, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at

the Sovremennik Theater in Moscow. He is the author of *A Five-Act Play: 50 Years of A.C.T.* (Chronicle Books, 2017), *Williams in an Hour* (Smith & Kraus, 2010), and *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005). He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt* and is working on a biography of the playwright John Guare. (he/him)

JOY MEADS (Dramaturg), a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *Fefu and Her Friends*, *Communion*, *Testmatch*, *Wakey, Wakey*, *Sweat*, *Men on Boats*, *Edward Albee's Seascape*, *Her Portmanteau*, *The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke*, *Good Grief*, *Appropriate*, *Forever*, *Marjorie Prime* (2015 Pulitzer Prize finalist), *A Parallelogram*, *The Royale*, and *Sleep* (also: Brooklyn Academy of Music and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads is a co-founder of The Kilroys. (she/her)

KATIE CRADDOCK (Casting) is delighted to kick off her first season at A.C.T. with *A Christmas Carol*. She spent the last seven years at Berkeley Repertory Theatre, where she supported season planning, casting, and dramaturgy, mentored artistic fellows, moderated post-show discussions, taught playwriting and dramaturgy to teens, served on the board/staff antiracism taskforce, and facilitated the making of new plays at The Ground Floor, Berkeley Rep's Center for the Creation and Development

of New Work. Her favorite casting processes there include *Wintertime*, *Office Hour*, *The Good Book*, and many thrilling projects at The Ground Floor. (she/her)

CASTING COLLECTIVE, CSA (Casting) is a team of casting directors with extensive experience and deep ties to the Bay Area theater community. They have created and maintain the most comprehensive, regularly updated local talent database in the region. Casting locally is the predominant practice of the Collective. In the wake of the pandemic and the massive national call for greater EDI representation and prioritization, regional theater has fundamentally changed. The Casting Collective is a response to this call for change in the way theaters access, promote and hire artists, in order to foster an anti-racist, inclusive, collaborative future. Their purpose is to advance the interests of local actors and encourage institutions to explore, engage with, and hire from within this community instead of searching elsewhere for their talent.

SAMANTHA GREENE* (Stage Manager) made her Broadway debut on Rodgers and Hammerstein's *South Pacific* (Lincoln Center Theatre). Theatre credits include *A Christmas Carol* at A.C.T.; *Sleeping Beauty Wakes* (La Jolla Playhouse); *When I Come to Die* and *Pippin* (Kansas City Repertory Theatre); *Travesties* (McCarter Theatre); and *Fantomas* (Wuzhen Theatre Festival). Greene spent ten years with New York City Opera, where she stage managed 30 productions including *Anna Nicole*, *Turn of the Screw*, *Séance on a Wet Afternoon*, *Orpheus*, *A Quiet Place*, *Dead Man Walking* (also San Francisco Opera world premiere), *A Little Night Music*, *Sweeney Todd*, and *The Little Prince*. She has also worked with Los Angeles Opera, On Site Opera, Opera Omaha, The Atlanta Opera, Detroit Opera,

North Carolina Opera, Fort Worth Opera, and Opera de Monte-Carlo.

KIRA VINE* (Assistant Stage Manager) is thrilled to make her A.C.T. debut. Regional credits include *The Gardens of Anuncia*; *Ebenezer Scrooge's Big San Diego Christmas Show*; *Noura*; *Native Gardens* (The Old Globe); *Pick Me Last*; *The Luckiest* (La Jolla Playhouse); *The Great Khan*; *Actually*; *Aubergine* (San Diego REP); *Hedwig & the Angry Inch*; *Homos: Or, Everyone in America* (Diversions Theatre); *Cabaret* (Cygnets Theatre); *Agent 355* (Chautauqua Theatre Company); *Ain't Misbehavin'* (CA Center for the Arts Escondido); *Bliss: Or, Emily Post is Dead* (MOXIE Theatre); *Seven Spots on the Sun* (InnerMission Productions). (she/her)

ADDITIONAL CREDITS

Kelsey Tremewan, Production Assistant
Anelisa Montoya, Production Assistant
Alyx Enanoria, Production Assistant
Ely Sonny Orquiza, Assistant Director
Carla Pantoja, Fight Director
Griffin Harwood, Lighting Associate
Haley Miller, Lighting Associate
Spencer Matubang, Lighting Assistant
Cindy Goldfield, Dance Captain
John Chukwudelunzu, Fight Captain
Alison Devries, Lead Performance Monitor
Emily Betts, Assistant Performance Monitor
Sabra Jaffe, Production Support
Nicole Anderburg, Seamster
Hannah Liberatore, Seamster
Helen Frances, Seamster
Lyre Altson, Wigs Build/Stylist
Erin Hennessy, Wigs Build
Ray Gonzalez, On Book
Stephanie Killian, (Local 16) Head Props
Josh Cortez, (Local 16) Key Props Assistant
Cory Kloos, (Local 16) Props Swing
Danielle Colburn, (Local 16) Lighting Board Programmer
Michael Haley, (Local 16) Sound Assist
Bert Hebbert Castillo, (Local 16) Audio Swing
Spencer Sergeant (Local 16) Audio Swing

Special Thanks to:
Suzanna Bailey (Local 16) Head Sound Consultant
Amy Domjan (Local 16) Head Lighting Consultant
Mig Ongpin (Local 16) Head Scenic & Automation Consultant

THE SOUNDS OF THE SEASON

AN INTERVIEW WITH SOUND DESIGNER JAKE RODRIGUEZ

You did the original sound design for this *Christmas Carol* production, 16 years ago.

Yes it's true! I was the original sound designer for this production of *Christmas Carol* 16 years ago. It's been a pretty long journey. Sixteen years ago I was the youngster for sure, and now I am one of the elders on this thing. Odd! It was the first show I ever did at the Geary, now the Tony Rembe Theater, and it was definitely intimidating for me. There was much learning on the job. Fake it till you make it!

What do you remember of the experience creating the sound design at that time?

I should say what sound design on *Christmas Carol* entails: there is a composer on the show, Karl Lundberg, who created the original music score for the show and recorded it as well. Karl was around the first few years and then has checked in every few years after that. My job was to create the sound effects and the sonic atmospherics of the show that work in cohesion with Karl's music as well as working with Suzanna Bailey who was A.C.T.'s long-time head of sound. Suzanna has been almost like a co-designer in the sense that she has really worked diligently with me on creating a system design for speakers and microphone placements around the set and on various actors. That stuff has evolved year to year and Suzanna has only made it more and more complicated for herself as she has been the main sound operator and mixer on the show from the beginning. (Suzanna will not run this year's show, however.)

What fun facts can you tell us about how you created pieces of the original sound design?

A couple of my favorite memories of creating the sound design for the show: In the Ghost of Christmas Future sequence the Ghost is portrayed by a giant black bird puppet controlled by several actors. The Ghost opens and closes its wings to reveal another scene from Scrooge's doomed future. Every time the bird opens its wings there's a loud roar that

accompanies that. And now you must picture me as a young man in 2006 screaming under my bed covers into a microphone to create that sound.

There's another moment from the Christmas Future sequence when Scrooge is in a graveyard and we see a grave rise from the ground and I wanted a sort of a Creepshow-esque gravestone sound to accompany that. Well, one night while I was walking around my neighborhood in the Mission, I came across a large stone wheel just sort of sitting on the sidewalk. I got super excited and rolled this incredibly heavy wheel six blocks to my apartment where it then sat for the next 15 years until we moved . . . but I took that wheel and scraped it along the asphalt and recorded that sound and that's what you hear when the gravestone rises from the ground. Why I didn't just bring my handheld recorder to the wheel is another lesson learned from youth inexperience.

You also did the sound design for our inaugural All Hallows' Gala on Oct 29—what was it like creating the sound design to back Bill Pullman's reading of Neil Gaiman's "A Lunar Labyrinth"?

The All Hallows' Gala was super fun! I'm a huge Neil Gaiman and Bill Pullman fan so it was an honor to be able to create a backing score for this spooky story. Horror and sci-fi are my go-to genres in film—especially horror—and I'm a big soundtrack collector. I think any sound designer would tell you that the most innovative sound effects and film music ever have been made for horror and sci-fi films. The 1960s–80s were an incredibly fertile period for that, and we are going through another classic period of modern horror film music right now. I think it reflects the times, right?

What's your favorite holiday song for this time of year?

"Santa Dog" by The Residents, and "It's Christmas Time" by Sun Ra Presents The Qualities.

COMING SOON TO A.C.T.

THE WIZARD OF OZ

By **L. Frank Baum** With Music and Lyrics by **Harold Arlen** and **E. Y. Harburg** Background Music by **Herbert Stothart**
Dance and Vocal Arrangements by **Peter Howard** Original Orchestration by **Larry Wilcox** Adapted by **John Kane** for the **Royal Shakespeare Company**
Based upon the Classic Motion Picture owned by **Turner Entertainment Co.** and distributed in all media by **Warner Bros.**
Additional Orchestrations by **Ada Westfall** Directed and Choreographed by **Sam Pinkleton**

COURAGE BRAINS HEART THE WIZARD OF OZ

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JUN 1-25, 2023 | TONI REMBE THEATER (FORMERLY THE GEARY THEATER)

Remember when you first experienced *The Wizard of Oz*? The sweeping music, the beloved characters, and the enthralling journey of a young girl from a grayscale Kansas prairie to a world filled with color, danger, and magic. For decades this enchanting classic musical has been a part of some of the best moments of our lives. That's why A.C.T. is so excited to bring you a reimagining of this legendary tale from Tony Award-nominated director/choreographer Sam Pinkleton (*Soft Power* and *Natasha, Pierre & The Great Comet of 1812*) and Tony Award-winning designer David Zinn (*Edward Albee's Seascape* at A.C.T.). When you enter the Toni Rembe Theater to experience *The Wizard of Oz*, you'll connect with rekindled memories—as well as the spark of unexpected surprises and twists!



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(Middle School, High School)

A.C.T.'s Young Conservatory Cabaret Program is our renowned advanced-level musical theater training program that features cabaret performances throughout the season on A.C.T.'s stages.

Winter performances: Jan 27–29

Spring performances: Mar 31–Apr 2

Best of the Best: May 22



Learn more at act-sf.org/yc

COMING TO A.C.T.

A WORLD-PREMIERE MUSICAL
Soul Train

BY **DOMINIQUE MORISSEAU**
CHOREOGRAPHED BY **CAMILLE A. BROWN**
DIRECTED BY **KAMILAH FORBES**

FEATURING THE MUSIC OF JAMES BROWN, THE COMMODORES, GLORIA GAYNOR,
AL GREEN, CHAKA KHAN, THE O'JAYS, SISTER SLEDGE, STEVIE WONDER, AND MORE.

AUG 25–OCT 1, 2023 | THE TONI REMBE THEATER

The wait is finally over! Get ready for “the hippest trip in America” with the world premiere of *Soul Train*, the Broadway-bound musical based on the iconic TV show that brought Black music, dance, and style into every living room in America. Journey back to 1971’s Chicago, when Black entrepreneur and radio DJ Don Cornelius transformed the pop culture landscape by recognizing the lack of Black musical artists on television. Within a year, his local dance show went national and became one of the longest-running shows in television history. Elegant, determined, and complicated, Cornelius set trends for nearly 40 years by giving a stage—and a camera—to the artists who created the soundtrack of multiple generations, and to the dancers, including Rosie Perez and Jody Watley, who became superstars. Launching fall of 2023 at A.C.T.’s historic Toni Rembe Theater, the acclaimed creative team of *Soul Train* includes Tony Award-nominated playwright and MacArthur Genius Dominique Morisseau (Broadway’s *Ain’t Too Proud*; *The Detroit Project*), Tony Award-nominated choreographer Camille A. Brown (A.C.T.’s *Toni Stone*; Broadway’s *Once on This Island*), and the Apollo Theater’s acclaimed executive director Kamilah Forbes. Don’t miss this world-premiere musical event that will have you dancing in the aisles and leave you with “love, peace, and soul” in your heart.

act-sf.org

A CAST FOR THE AGES

AN INTERVIEW WITH *A CHRISTMAS CAROL* DIRECTOR PETER J. KUO

***A Christmas Carol* has always been a chance to see a huge, intergenerational cast on A.C.T.'s stage. This year we have forty actors spanning decades of age and experience.**

Let's start with the young actor cohort—what was the search like for the youth cast contingent of *A Christmas Carol*?

With the young cast, we've been able to bring in some actors who were in *A Christmas Carol* in 2019. Historically we've seen these young *Carol* actors grow year to year to year, but now there's been this three-year gap, and they've grown up so much. We've got actors like Xochitl Santillan, who played Sally Cratchit in 2019, and now is one of the schoolyard boys. Or Jasper Bermudez, who played Ned Cratchit in 2019, now plays Peter Cratchit—it's really exciting to see their evolution and growth as actors, and to see them grow into these older characters as well. To see how they impact the story in different ways, but still bring the history of having been in *Carol* in the past. And they're able to help provide guidance to some of the youth cast who haven't been in past *Carols*.

You've created "family groups" among the cast—how do those groups work?

It's something we've done with *Carol* for years—we've created groups of mentors/mentees, made up of those who have been in the show for a decade or more matched with those who are doing it for the first time. It gives them a sense of closeness among the cast and care for each other, looking out for each other—whether or not they actually have scenes together.

This past weekend we did a "family groups" photo shoot—an idea from assistant director Ely Sonny Orquiza—he had each family come up with different holiday card photos in different poses.

Without an MFA cohort this year, how have you filled those support roles in the cast?

We've been able to hire several more local actors. Historically the intention of the MFA support roles was to give equitable opportunities for each of those 12 MFA actors in their tracks to have substantial performances. This year, because we didn't have that restriction we've made some adjustments so that the double casting is a little more meaningful.

For example, the actor who plays Fred's wife, Mary, also plays Scrooge's past love, Belle, in the Christmas Past scenes. Artistically, this is really exciting to me—Scrooge has several moments in the play where he rejects his niece Mary, and rejects love in general. Having the same actor play Belle and Mary—it's giving the audience and Scrooge a little fuel to feel how for him, in some ways, his rejection of Mary is a protection. Like

he's telling Fred, "I knew a woman just like this who broke my heart, and she could break yours." It adds an extra layer of dimension for Scrooge—his rejection is a sign of care in some ways. Hidden within all his grouchiness there is care tucked away in there.

And you have the same type of parallel between Fred and Dick Wilkins.

Yes, Fred is Scrooge's nephew and the son of his beloved departed sister. So there's a want to love and care for this family member—there's this sense of responsibility, that this is Scrooge's only family, he



Paige Mayes, Zia Libicki, Steven Flores, and Henry Wu in rehearsal for *A Christmas Carol* 2022

made a promise to take care of this person. Even with that, it's interesting to see how much Scrooge resists Fred. In the double casting of James WDL Mercer II as Fred and Dick Wilkins, Scrooge can look at Fred and feel fondness for him, but also see a semblance of his old best friend—who he also cared for but feels betrayed by.

It gives our Scrooge a little more fuel to resist Fred as a person.

This mirrors many things in life. These casting choices highlight how our experiences as young adults and children affect who we are as grown adults. People who remind us of others who have caused us pain (or joy)—we can take that out on them for no reason other than that reminder. That isn't fair, but it's how our bodies and brains and minds operate.

The things that you carry with you—are you going to address those, respond to those? Or are you just going to let it turn you into this grumpy old man with no friends?

Exactly.

Do you think this new doubling is going to have a strong effect on the veteran *Carol* actors? Will this be a big shift for them to respond to?

It's all what we bring into the rehearsal room. If we don't talk about it, it may not mean anything to them consciously. But we do talk about this—it gives those actors a choice to make. Are they going to see those two different characters in this person? The actors—and the audience—have the options to make these connections.

Dan Hiatt has played Mr. Fezziwig in the past—and he's moving into the Ghost of Jacob Marley role. How has that shift been, with the recent loss of Ken Ruta, our longtime Jacob Marley? So many of the actors have been with the show

for so long, and many of them have a long and deep history with Ken, who played the role of Marley's Ghost for so long. So there has been a want and a need to constantly acknowledge the loss of Ken and the loss of his Marley, and the impact that has on our production of *Carol* and the artists involved in

it. Everyone also wants to honor and respect and lift up Dan, and his new version of Marley. And Dan wants to acknowledge, honor, and respect Ken, as well as do justice to his own version of Marley. And everyone's doing a fantastic job of balancing all of that. Every once in a while, we can't help but feel Ken's presence and spirit in the room...and that also hearkens back to Marley's presence in Scrooge's life for so long. That touches a lot of folks.



Standing: Steven Flores and Paige Mayes
Sitting: Henry Wu, Jomar Tagatac, and Zia Libicki

This year we have Brian Herndon making his A.C.T. debut as Mr. Fezziwig. Is there any kind of handoff between Dan Hiatt and Brian?

We haven't facilitated that conversation, but Sharon Lockwood as Mrs. Fezziwig is obviously working with him—what's worked in the past, what do we want to change up this year. Brian's finding his own version of Mr. Fezziwig with Sharon. Similar to Sarita Ocón coming in as Anne Cratchit, or B Noel Thomas as the Ghost of Christmas Past. We've done some new table work with these actors and characters that we hadn't done as much with previous principals—because they had years of history doing these roles. So there's a fresh look and conversation about these relationships.

For everyone it's a learning process—we're all discovering and rediscovering this show, while carrying all of this history with us. In a lot of ways we're breaking down the cycle of what *Carol* has been for so long...but still always, always acknowledging the value of all of the history of this show.

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Robina is the Board Secretary of A.C.T.'s Board of Trustees and Communications Director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

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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 and Visitors Bureau.

CAREY PERLOFF
Artistic Director Emerita

JAMES HAIRE
Producing Director Emeritus

MELISSA SMITH
Conservatory Director Emerita, in memoriam

CRAIG SLAIGHT
Young Conservatory Director Emeritus

A.C.T. PROFILES



PAM MACKINNON

(A.C.T. Artistic Director) is in her fifth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie Award-winning director, having directed upwards of 75 productions around the country, off Broadway, and on Broadway. Her

Broadway credits include Beau Willimon's *The Parisian Woman* (with Uma Thurman), David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's

Who's Afraid of Virginia Woolf?, and Bruce Norris's *Clybourne Park*. Her most recent credits include world premieres of Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), and Christopher Chen's *Communion* (A.C.T.). She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Jennifer Bielstein. Pam is the most recent past president of SDC, the national union representing stage directors and choreographers, and remains on their board. (she/her)



JENNIFER BIELSTEIN

(Executive Director) joined A.C.T. in 2018. She serves on the board of Theatre Forward, is a member of the International Women's Forum, the Advance SF Advisory Panel, and the leadership team of the SF Arts Alliance, was part of Mayor Breed's

Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 76 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Pam MacKinnon, and as one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times* in 2021. Before relocating to the Bay Area, Bielstein was the managing director of the

Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and the Lincoln Park Zoo, as well as served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, has been recognized as one of Louisville's *Business First's* 40 Under 40, was named by *Twin Cities Business* as a Person to Know, and a *Minnesota Business* magazine Real Power 50 member. Bielstein is a graduate of the University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and received an MBA from Bellarmine University, where she received the MBA Faculty Merit Award, was inducted into Beta Gamma Sigma, the honor society for business programs, and in 2021 was recognized as a Distinguished Alumna. (she/her)

ABOUT THE THEATER

MAILING ADDRESS

415 Geary St
San Francisco, CA 94102

ONLINE: act-sf.org

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

Address: 405 Geary Street and
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

SPECIAL SUBSCRIPTION DISCOUNTS

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details.

GROUP DISCOUNTS

Groups of 10 or more save 20%! For more information contact groups@act-sf.org or 415.749.2228.

AT THE THEATER

The lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

Join us in Fred's Columbia Room & Nancy's Bar on the lower level, or the Sky Bar on the 3rd floor, to enjoy a full, relaxed bar and treats experience. You'll find delicious ready-to-drink cocktails, soft drinks, and snacks at one of our lobby Quick Bars.

PHOTOGRAPHY & RECORDING

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, please include the designer names listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

MOBILE DEVICES

If you carry a mobile device, including a phone, tablet, or watch with alarm, please make sure to completely turn them off while in the auditorium. Vibrating devices still produce audible sounds in a quiet auditorium. Text messaging during the performance is disruptive and not permitted.

PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

LATECOMERS

A.C.T. performances begin on time, so it is important to arrive with enough time to comfortably get settled and enjoy the show. Latecomers will be held in the lobbies until an appropriate late seating opportunity is called. Latecomers with seats in the first five rows will also be reseated to the best available seats as late arrivals in those rows are disruptive to the entire theater. Late coming parties may or may not be seated together based on availability of new seating where moving seats is required.

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.

AFFILIATIONS

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



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



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



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



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



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



A.C.T. is supported in part by a grant from Grants for the Arts.

LAND ACKNOWLEDGEMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor.



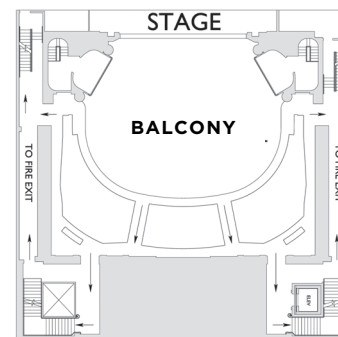
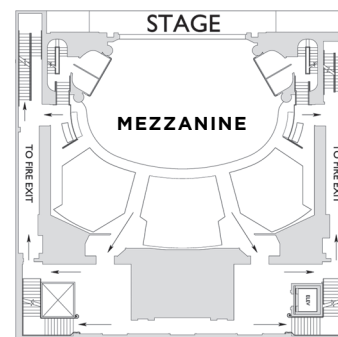
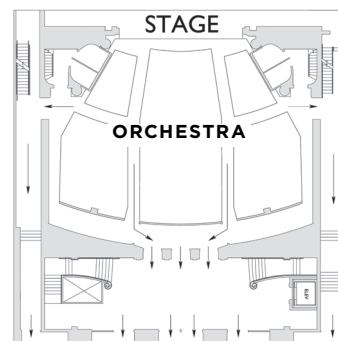
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

An Automatic External Defibrillator (AED) is available in the house management closet in the street level lobby.

LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at the merchandise stand in the lobby. Any items found by ushers will be taken there. If you've 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.

THEATER EXITS



A.C.T. 2022/23 SEASON

THE HEADLANDS

By Christopher Chen
Directed by Pam MacKinnon

Feb 9–Mar 5, 2023

**“INGENIOUSLY CONSTRUCTED . . . A NOVEL BLEND OF
TWISTY WHODUNNIT, FAMILY MYSTERY, IMMIGRANT
TALE, AND MEMORY PLAY”** – *The New Yorker*

POOR YELLA REDNECKS VIETGONE 2

By Qui Nguyen
Directed by Jaime Castañeda

Mar 30–May 7, 2023

**“WILDLY EXUBERANT, UNABASHEDLY OVER-THE-TOP,
AND GLEEFULLY IMAGINATIVE”** – *BroadwayWorld*

THE WIZARD OF OZ

Book by L. Frank Baum
Music & Lyrics by Harold Arlen and E.Y. Harburg
Directed & Choreographed by Sam Pinkleton

Jun 1–25, 2023

SEE YOU DOWN THE (YELLOW BRICK) ROAD.

SOUL Train

By Dominique Morisseau
Choreographed by Camille A. Brown
Directed by Kamilah Forbes

Aug 25–Oct 1, 2023

**FEATURING THE MUSIC OF JAMES BROWN, THE
COMMODORES, GLORIA GAYNOR,
AL GREEN, CHAKA KHAN, THE O'JAYS, SISTER
SLEDGE, STEVIE WONDER, AND MORE.**

Get your tickets today at act-sf.org



Thanks to all our wonderful clients who
bought and sold in 2022! Happy holidays
from Team Hatvany!



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