

ACT CONTEMPORARY
THEATRE

Christmas Carol

by
**Charles
Dickens**

adapted by
Gregory Falls

music by
Adam Stern

directed by
**R. Hamilton
Wright**





ACT presents
Christmas Carol

By Charles Dickens

Adapted by Gregory Falls

Music by Adam Stern

Directed by R. Hamilton Wright

November 24 – December 24, 2023

CAST

Molly Aidlin – Elizabeth, Fan
Rio Alberto – Fred, Dick Wilkins
Anne Allgood* – Mrs. Fezziwig, Mrs. Dilbert,
Dance Captain
Rob Burgess* – Mr. Fezziwig, Topper
Leif Coomer – Street Urchin, Young Scrooge
Hazel Rose Gibson – Belle, Niece
Morgan Gwilym Tso – Middle Scrooge, Spirit 3
Micah Hutchinson – Charles
Isaiah Hyde – Peter
Josephine Keefe – Mrs. Cratchit
Darragh Kennan* – Scrooge
Liam Kuriatnyk – Tiny Tim
Jon Lutyens* – Bob Cratchit
Mandy Rose Nichols* – Spirit 1
Evangeline OpongParry – Belinda, Charwoman
Arlando Smith* – Spirit 2
Ray Tagavilla* – Marley, Old Joe
Anneliese Ulmer-Schultz – Martha

UNDERSTUDIES

Shawn Belyea*
Jennifer Ewing
Calder Jameson Shilling

CREATIVE TEAM

R. Hamilton Wright† – Director
Donald Byrd – Choreographer
R.J. Tancioco – Music Director
Shelley Schermer – Scenic Design
Deb Trout – Costume Design
Andrew D. Smith – Lighting Design
Brendan Patrick Hogan – Sound Design
Jordan Rosin – Intimacy Director
Alyssa Keene – Dialect Coach
Steven M. Klein – Original Sound Design

STAGE MANAGEMENT

Ruth Eitemiller* – Stage Manager
Quinn Chase* – Assistant Stage Manager
Stefania Giron Zuluaga – Production Assistant
Lillia Nelson – Youth Supervisor

Theatre and Season Partners



*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

†ACT Core Company member

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CONTEMPORARY
THEATRE

A CHRISTMAS CAROL

By Charles Dickens

Directed by R. Hamilton Wright

CONTENTS

- A-1 Cast and Credits
- A-2 Patron Information
- A-3 A Letter from Director
R. Hamilton Wright
- A-4 A Letter from Artistic
Director John Langs
- A-5 We Believe and
Land Acknowledgement
- A-7 A Letter from Managing
Director Anita Shah
- A-13 ACT Staff
- A-14 ACT Leadership
- A-16 Who's Who in *A
Christmas Carol*

PATRON INFORMATION

Merchandise

Holiday and winter merchandise will be available in the lobby before and after the show. Payment by credit card only. While supplies last.

Food and Drink

Concessions are available in the lobby. Concessions accepts cards or cash. No outside food or drink is allowed.

Group Sales

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Smoking Policy

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COVID Safety Policy

ACT's COVID-19 safety policies will continue to be reviewed and updated based on the advice of local health authorities, federal government guidance, and evolving circumstances.

Accessibility

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf and hard of hearing. This system is offered at all performances in most of our theatres. ACT is also equipped with the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets and also provides sound for our Audio Description performances. All devices can be reserved at the time of ticket purchase and/or requested upon arrival to the theatre (ask staff for assistance).

Large Print Programs are available and can be picked up at the Accessibility table.

Audio Description and American Sign Language (ASL) interpretation is offered at the following performances:

A Case for the Existence of God,
Saturday, February 17 at 2pm

STEW, Saturday, March 30 at 2pm

The Lehman Trilogy, Saturday, May 11
at 2pm

with Sensory Access and Seattle Theatre Group to offer a sensory friendly performance of *A Christmas Carol*, Sunday, December 10 at 2pm

ACT Contemporary Theatre Contact Information

700 Union Street, Seattle, WA 98101
Phone: 206.292.7676
acttheatre.org



Thank you for being an ACT volunteer. We appreciate you.

If you would like to volunteer at ACT, please email volunteer@acttheatre.org



A Letter from Director **R. HAMILTON WRIGHT**

“I have thought of this so often and now I must tell you.”

I have been spending a good deal of time recently thinking about *repetition* and how important it is in the making of theatre. We repeat things a lot. Actors repeat pages and pages of words, sometimes out loud, sometimes to themselves, sometimes under their breath on the bus, sometimes in the shower, sometimes to their spouses or partners or children or friends or dogs. We repeat them again and again until we feel them in our bones and then forget them so that we can, finally, say them for the first time.

In rehearsal we repeat scenes in a process that I think of as a kind of sifting: as if we are shaking a mass of text and characters and situations and we keep shaking it as we repeat the scenes over and over again and slowly the unnecessary thoughts and unhelpful impulses and just wrong ideas fall away and we discover—together—a sort of truth. It is a kind of magic. An alchemy.

In performance, we repeat a play for weeks, sometimes months and the ideal for a company is that each audience will see this repeated thing as if it has never been done before, as if that revelatory line in the last scene is being spoken for the first time, as if the poor servant has never run his head into the doorframe before, as if Scrooge has never before seen the ghost of his long-dead partner.

But in other ways repetition is considered a fault. “We don’t want to repeat ourselves” is a common phrase in the arts. If you are found to be repeating yourself as a painter or dancer or playwright or composer or an arts organization, your work might come to be seen as hackneyed or redundant or lacking currency. I once heard a colleague of mine say that they couldn’t do *Hamlet*—a play he desperately wanted to direct—because they had done it seven years before.

I have directed *A Christmas Carol* three times in the past, this will be my fourth. I have played Scrooge a handful of times, and every time I come back to *A Christmas Carol*, at each repetition, I have experienced a kind of revelation. The words and situations are essentially the same but I am at least a year older, the casts are different, the directors have changed, the world has turned and I always find something new, something in the telling of Dickens’ story that hadn’t occurred to me before. We have repeated this wonderful story at ACT 48 times since 1976 and we keep sifting and sifting, searching for truth. It is a kind of magic.



A Letter from Artistic Director **JOHN LANGS**

Welcome back to our beloved tradition of Charles Dickens's *A Christmas Carol*. This production is a true gift adapted by our founding artistic director Greg Falls back in 1976 and given to ACT Contemporary Theatre where it has had an uninterrupted run of 48 years. One of the true miracles of this production is the continued reverence with which it is approached by our company and community.

It's as if, held in the DNA of the costumes, the set, the simulated snowflakes, there is a spirit of the season and when we mix all of these ingredients together in just the right way something undeniable is released.

Of course, the main ingredient is you. Each of you who make the journey to the theatre to bear witness to this beautifully crafted tale of redemption and renewal.

When the lights go down and all of the power of the theatre, the sounds, the costumes, and intention of the actors takes aim at years worth of thoughts, reflections, feelings, like only great rituals have the power to do, then something beautiful is created.

And like rituals from so many cultures this story brings us together in a circle, shoulder to shoulder with members of every generation to experience the transformative power of community.

I believe this is the true alchemy baked into this production and why we as a company look forward, every year to sharing it with you.

Happy Holidays,
John Langs

“...the main ingredient is you. Each of you who make the journey to the theatre to bear witness to this beautifully crafted tale of redemption and renewal.”

ACT has renewed our commitment to our mission, values, and culture. We are publishing them here to invite conversation and hold ourselves accountable.

OUR MISSION

ACT is a contemporary theatre where artistic ambition and civic engagement unite.

LAND ACKNOWLEDGMENT

ACT Contemporary Theatre acknowledges that the land on which this theatre stands is part of the ancestral homelands of the **Muckleshoot, Suquamish, Duwamish, Snoqualmie, and Tulalip** peoples along the waterways of the **Salish Sea**. We honor the **29 federally recognized sovereign nations** within the state of Washington as well as **the many other unrecognized peoples in this area**.

As we gather and strive to share stories of our world with joy and clarity, **we honor with gratitude the original stewards and storytellers of these lands — past, present, and future**. We value the immense contributions, sacrifices and **resilience of Indigenous People** here, and fully **acknowledge** the profound multi-generational impact that colonization has had on Native people everywhere, including ongoing disparities, racism, and political **INVISIBILITY**. **To heal, we need truth and understanding that everyone actively participates in, together.**

This land acknowledgment is one small act in recognizing the importance of continuing to care for the land and acknowledge our important relationship with the original people of this place we call home who are still here. **We are all in relationship to each other.**

WE BELIEVE

ACT STATEMENT OF VALUES AND COMMITMENTS

ACT believes in the power of theatre to change lives. For too long, the lives of our institution has focused on have been predominantly white and able-bodied. We acknowledge that ACT has worked inside biased systems that have continued to center only a small group of our global community. We want our art to be joyful and our work to have a spirit of adventure, so we commit to building thoughtful guardrails to bolster an environment where we can all be brave and buoyant together.

Developed by the ACT Core Company, this statement of values and commitments was created to ensure the well-being of artists, collaborators, board members, and staff to engage in the spirit of an ever-improving process.

OUR VALUES

We are people-led and art-centered.

We believe in creating a safe space in which to do dangerous work.

We depend on each other for clear, honest, and responsible communication.

We believe that the building of excellent art is risky and joyful, and takes time.

We strive to ensure that artistic trust is baked into the way we work.



See a PDF of
our "We Believe"
document

The
Dina Martina

Christmas Show

with musical director Chris Jeffries



ACT
CONTEMPORARY
THEATRE



December 8-24 / acttheatre.org



A Letter from Managing Director **ANITA SHAH**

Welcome to ACT Contemporary Theatre's 48th annual presentation of *A Christmas Carol*, one of Seattle's longest running holiday productions. For some of you this is a multi-generational tradition, for others it may be your first time. Whether you have been attending for a long time, are joining us for the first time, or the first time in a while, we are so pleased to find kinship with you. Our hope is that this delightful tradition is a meaningful part of your holiday celebrations.

We know that you value the arts. You are likely here today because of your belief in the value of theatre, not just for entertainment, but for a host of other social benefits as well. Things like how participation in the arts increases confidence, reduces anxiety, increases empathy, and improves academic performance. How the performing arts teach us about history and culture, provides personal and impactful insight into the experiences and lives of others, builds community, and can even inspire social change.

We are a collective of artists and arts workers dedicated to being the voice of Contemporary Theatre in the Pacific Northwest. As both an employer and a small business, ACT is a pillar in Seattle's arts scene, in part for our unique commitment to the development of and partnership with local artists, playwrights, actors, and technicians. Our education program supports both students and educators with opportunities to see plays and for teens to participate in youth theatre programs. We are committed to nurturing regional talent on-and off-stage. Our programming adds to and reflects the civic conversation. Our ability to speak to the moment, even in humanity's darkest hours with reflection and humor, is a fundamental part of community health and wellness for our nation and our city.

What you may not know is that the arts are a force multiplier in the economic health of our region and our nation. The arts and culture sector made up more than \$1 trillion of the US economy in 2021. This surpasses both the Transportation and Utilities sectors individually—and combined. We are 4.4% of the nation's GDP and represent 4.85 million jobs—3.2% of the nation's jobs. Here in Washington State, arts are an impressive 10.8% of the state's GDP, larger than the construction industry. We represent over 187,000 jobs or 5.2% of our workforce. The ripple effect of the arts is massive, nationally spending by arts audiences generated \$102.5 billion to local business. Turns out, arts are not only vital to the nation's mental health, but our economic health as well.

As an essential downtown Seattle business who partners with other local and regional businesses, ACT reaffirms its commitment to revitalizing downtown and once again have a thriving local arts and culture economy that is a beacon on the national stage. Not the least of these commitments is to this incredible building that we call home. When you join us at ACT you come to a building that is both a National Historic Landmark Building and a designated Seattle Landmark. It has a rich history and ACT is proud to serve as stewards of this soon to be 100-year-old civic treasure.

We are delighted you have chosen to spend your time with us and thank you for your support.

Happy Holidays,
Anita Shah



From the writer of
A Bright New Boise and *The Whale*

A CASE FOR THE EXISTENCE OF GOD

by
Samuel D. Hunter

directed by John Langs

February 2 - 18



Word Search

Can you find all the Christmas words?

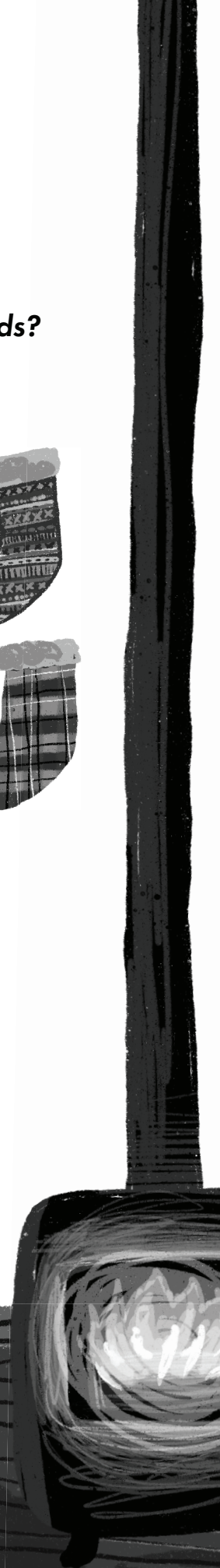
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N	G	A	E	M	E	I	W	R	U	D	E
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D	U	N	Y	D	Y	G	S	Z	E	B	X



HUMBUG
TURKEY
CAROL
MERRY

TREE
FIRE
JOY

CHRISTMAS
STOCKING
SCROOGE
PRESENT



Thank you!



We are grateful for all of our generous donors! For a complete list of donors who have given in the last 12 months, please scan the QR code below or visit ACTTheatre.org/support.

In July 2022, we began recognizing all donors of \$1 or more alphabetically in a move to center our supporters and reflect our values. We celebrate everyone who makes ACT's work possible and joins us in believing live theatre has the power to change lives. Every gift is vital to our continued success.

The generosity of ACT donors fuels the bold, entertaining, and thought-provoking stories you see on stage each season.



As a donor, you are an important member of our Community of Creators.

See a season of

INTIMATE EPICS



By Samuel D. Hunter
Directed by John Langs
February 2 - 18



By Zora Howard
Directed by Claudine Mboligikpelani Nako
March 15 - 31



By Stefano Massini,
adapted by Ben Power
Directed by John Langs
April 26 - May 12

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THE SUNLESS SCAR

A World Premiere introduced at ACT's New Works Northwest festival
by Maggie Lee

directed by Shana Bestock

March 8 at 7pm, March 9 at 7pm, and March 10 at 2pm

in the Allen Theatre



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tickets
now!**

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A G Quinn
Lead Scenic Carpenter

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Scenic Charge Artist

Valerie Snyder
Head Draper

Logan Thomas
Head Electrician

Jason Tribby
Head Scenic Carpenter

Christine Tschirgi
Costume Shop Manager

Will Widick
Properties Shop Manager

Cedric Wright
Head Props Artisan

FOR THIS PRODUCTION

Andrew Beyer
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Imelda Daranciang
Lead Dresser

Jae Dooley
Rachel Wilkie
Stitcher

Marty Sisk
Nick Lauris
Stagehands

David Hsieh
Youth Casting Director

Ellie Hughes
Assistant Intimacy Director

Joe Wilson
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**Artistic Director Emeritus*

Color the winter scene!



Who's Who in *A Christmas Carol*

CREATIVE

R. Hamilton Wright[†]

Director

R. Hamilton Wright has appeared in over fifty productions at ACT Theatre, the first being Sam Shepard's *Buried Child* in 1981 directed by Robert Loper and the latest being Reginald André Jackson's *History of Theatre* in 2023 directed by Valerie Curtis-Newton. His original play *Sherlock Holmes and The Vanishing Thimble* premiered last spring at Vertigo Theatre in Calgary. The long running production of Bob and Katie's Marriage recently celebrated its 27th anniversary. It has been extended indefinitely.

Donald Byrd

Choreographer

Donald Byrd (he/him) is the Artistic Director of the Seattle based Spectrum Dance Theater, a TONY nominated (*The Color Purple*) and Bessie Award winning (*The Minstrel Show*) choreographer. He has created works for Alvin Ailey American Dance Theater, Pacific Northwest Ballet, Dance Theater of Harlem, The Joffrey Ballet among others; and worked extensively in theater and opera including The Public Theater, The 5th Avenue Theatre, CenterStage (Baltimore), Seattle Opera, Dutch National Opera, The Atlanta Opera, The Israeli Opera, Houston Grand Opera, and San Francisco Opera. Awards, prizes, and fellowships include Doris Duke Artist Award, James W. Ray Distinguished Artist Award, Honorary Doctorate of Fine Arts (Cornish College of the Arts), Masters of Choreography Award (The Kennedy Center), Fellow at The American Academy of Jerusalem, James Baldwin Fellow of United States Artists, Resident Fellow of The Rockefeller Center Bellagio, Fellow at the Institute on the Arts and Civic Dialogue (based at Harvard), Rainier Club Laureate, the Gordon Davidson Award (Stage Directors and Choreographers Foundation) and the Mayor's Arts Award for his sustained contributions to the City of Seattle.

R.J. Tancioco

Music Director

Select musical direction credits include: *Disney's The Little Mermaid*, *Into the Woods*, *Disney's Beauty and the Beast*, *Urinetown*, *Mamma Mia!*, *Jasper in Deadland*, *Little Shop of Horrors*, *RENT*, *Joseph...*, *Smokey Joe's Cafe*, *Hair* (The 5th Avenue Theatre); *Beautiful*, *Cinderella*, *...Charlie Brown*, *She Loves Me*, *In the Heights*, *Hairspray*, *Newsies*, *Dreamgirls*, (Village Theatre); *The Winter's Tale*, *As You Like It*, *The Odyssey*, *Here Lies Love* (Seattle Rep); *A Christmas Carol* (ACT); *Twelfth Night* (Seattle Shakes); *Head Over Heels*, *Violet*, *American Idiot* (ArtsWest); *The Spitfire Grill* (Showtunes!); *Daddy Long Legs*, *Bright Star* (Taproot Theatre). A 2010 Gregory Award and 2011/2014 Gypsy Rose Lee award recipient, Tancioco is a vocal coach, arranger, and composer who enjoys educating youth and cultivating new musicals. With gratitude.

Alyssa Keene

Dialect Coach

Recent dialect coaching credits: *A Woman of No Importance* (Taproot); *Sweeney Todd* (5th Ave Theatre); *Little Shop of Horrors* (Village Theatre); *What We Were* (Pony World); *Roe*, *The Woman in Black* (WICA). Recent stage credits: Ross in *Macbeth: A Rock Musical* (Seattle Public), Fannie Hatter in *Howl's Moving Castle* (Book-It). Film: *Marcie's*, *Anna to Anacortes*. Podcasts: *VIC: The Life and Times of Victoria Woodhull*, *Future Presidentess*; *Rooted: Where We Stand*.

Shelley Schermer

Scenic Design

Shelley Schermer has been associated with ACT designing props, scenery, and costumes for the mainstage, cabaret, and children's productions since 1971 including: *A Moon for the Misbegotten*, *Later Life*, *Custer*, *Amadeus*, *Fool for Love*, *On the Razzle*, *Little Shop of Horrors*, *Laughter on the 23rd Floor*, and two of the three versions of *A Christmas Carol*. Her design work, locally, nationally and internationally, includes theatre scenery, interactive museum exhibits, special

* Member of AEA

† Member of ACT Core Company

events, conventions, and interior design, including ACT's Kreielsheimer Place. She has also developed and produced live theatre in the area and authored and published three books on ACT's history, *Defining ACT 1964–1974*, *1975–1985* and *1986–1996*.

Deb Trout

Costume Design

Ms. Trout has been designing in our Seattle community for nearly 30 years. She is honored that ACT Theatre has retained her designs for *A Christmas Carol* for so many of these years. A few favorite designs at ACT include *The Crucible*, *Mr. Burns - a Post Electric Play*, and *Dracula*. Other Northwest delights have been *Beatrice and Benedict*, *The Marriage of Figaro*, and *The Turn of the Screw* at Seattle Opera; *A Doll's House Part 2*, and the *Sherlock Holmes* plays at Seattle Repertory Theatre; *Cyrano* and *Twelfth Night* at Portland Center Stage; and *A Year with Frog and Toad* and *Adventures with Spot* at Seattle Children's Theatre. Other theatres include Actors Theater of Louisville, The Alley Theatre in Houston, The Alliance Theatre in Atlanta, Arizona Theatre Co., Children's Theatre Company in Minneapolis, Denver Center for the Performing Arts, The 5th Avenue Theatre, Manhattan School of Music, The Oregon Shakespeare Festival, Yale Repertory Theatre, and many more. Ms. Trout is a member of USA, was co-founder of "Mackey and Trout" a NYC based theatrical millinery business, and is Professor Emerita at the University of Washington.

Andrew D. Smith

Lighting Design

Andrew is a Seattle-based Lighting Designer, most recently lighting *Choir Boy* and *Dracula* at ACT. National work includes: Arizona Theatre Company (*Native Gardens*), Indiana Repertory Theatre (*The Diary of Anne Frank*), Pittsburgh Public Theater, Cornerstone Theater Company, Flint Youth Theater, Horizon Theatre Company, and Cincinnati Shakespeare Company. Seattle work has been seen at Seattle Repertory Theatre,

Seattle Children's Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, New Century Theatre Company, Washington Ensemble, Azeotrope, Strawberry Theatre Workshop, Seattle Public Theatre, Theatre Off Jackson, ArtsWest, On the Boards, Velocity Dance Center and Broadway Performance Hall. Andrew holds a BA from Duke University and an MFA from the University of Washington, where he currently teaches.

Design credits include the world premieres of *A Normal Life*, *Halcyon Days*, *Tears of Rage*, and *My One Good Nerve* (ACT); *Psychopathia Sexualis*, *Voir Dire*, *Jolson Sings Again*, *Scapin* (adapted by Bill Irwin), and *Largely/New York* (Seattle Rep); numerous productions for both Seattle Children's Theatre and Intiman; as well as the 1995 production of Wagner's *Der Ring des Nibelungen* (Seattle Opera). His work has been heard nationally at The Kennedy Center, Arena Stage, Philadelphia Drama Guild, Utah Shakespeare Festival, La Jolla Playhouse, Mark Taper Forum, and Arizona Theatre Company.

Brendan Patrick Hogan

Sound Design

Brendan Patrick Hogan is an award-winning designer, engineer and composer whose work has been experienced in theaters, on film, in recital halls and in museums domestically and internationally. Work for ACT Theatre includes *Sugar Daddies*, *Double Indemnity*, *Other Desert Cities*, *Yankee Tavern*, *Ramayana*, *Tribes*, *King of the Yeas*, and *Ride The Cyclone*. As a former member of Washington Ensemble Theatre, Hogan created designs for *Mr. Marmalade*, *God's Ear*, *Titus*, *Neighborhood 3*, *RoboPop!*, *Sprawl* (animatronics design), and *amber* (control systems design). Other projects include *Red* (Seattle Repertory Theatre), *Chamber Cymbeline* (Seattle Shakespeare Company), *Giselle Deconstruct* (The Three Yells), *The Birds* and *Frost/ Nixon* (Strawberry Theatre Workshop), *Unconditional Surrender* (Gary Hill at On The Boards) and *Half The Sky* (The 5th Avenue Theatre).

Ruth Eitemiller*

Stage Manager

Ruth Eitemiller is back for her 7th year of *A Christmas Carol*, and is grateful to spend the holidays bringing cheer and goodwill. Her recent credits include Ken Ludwig's *Sherwood: The Adventures of Robin Hood* (Village Theatre), *History of Theatre: About, By, For, and Near* (ACT), *Mr. Dickens and His Carol* (Seattle Rep) and *Sweat* (ACT). Around town Ruth has also worked with The 5th Avenue Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre, and New Century Theatre Company. She was the recipient of the 2018 Melissa Hines Backstage Award, and currently leads the local group SM Collective. www.smcollectiveseattle.org

Quinn Chase*

Assistant Stage Manager

Quinn Chase is a freelance stage manager and technical theatre artist from the east coast who is currently based in Seattle. Quinn is grateful to return for his 2nd year of *A Christmas Carol*. Quinn has worked around town at Seattle Opera (*A Thousand Splendid Suns*, *Das Rheingold*), Seattle Children's Theatre (*The Wonderful Wizard of Oz*), Seattle Repertory Theatre (*Selling Kabul*, *Teenage Dick*), Book-It Repertory Theatre (*Everything is Illuminated*), and others. Quinn is a proud member of Actors' Equity Association and the American Guild of Musical Artists.

Stefania Giron Zuluaga

(she/her)

Production Assistant

Stefania Giron Zuluaga is a Latiné, queer, freelance Stage Manager. Recent credits include *Quixote Nuevo* (South Coast Rep), *The Tempest* (Seattle Rep), *Destiny of Desire* (The Old Globe), *Into the Woods: Rising Star Project* (The 5th Avenue Theatre), *Little Shop of Horrors*, *Mamma Mia!*, and *The Book Club Play* (Village Theatre). She holds a B.A. in theatre from Seattle University. @stefania.giron.zuluaga

CAST



Molly Aidlin

Elizabeth

Molly Aidlin is thrilled to return for her second year in ACT Theatre's production

of *A Christmas Carol*. Molly is a Seattle native and currently attends school in West Seattle. She enjoys singing, gymnastics and roller derby in her time away from studies and theater. Molly would like to thank her mom, dad, and her sister, Sophie, for their love and support.



Rio Alberto

(he/they)

Fred

Rio Alberto is a Chicano artist and educator from

Washington state. Notable production roles include *Hedwig and the Angry Inch* (Hedwig), *RENT* (Tom Collins), *Man of La Mancha* (Sancho Panza), *Fun Home* (Bobby Jeremy, etc), and *Titus Andronicus* (Chiron). Other notable roles include the world premiere of *Devilfish* from celebrated Tlingit playwright and screenwriter Vera Starbard, as well as Tony in early staged readings for Frank Henry Kaash Katasse's *Where The Summit Meets The Stars*. Rio is currently Director of Marketing and Engagement for Perseverance Theatre, Alaska's premier regional theatre.



Anne Allgood*†

(she/her)

Mrs. Fezziwig, Mrs. Dilbert

Anne Allgood delightfully returns

to *A Christmas Carol*! Since her first time in 2001, it's one of her favorite holiday traditions. (This is, she thinks? her 8th Christmas onstage here, including the 2020 radio play. In other years, she and her husband always attend as a date night.) Anne is an ACT Core Company member and has appeared in at least 15 plays here. You might've also seen

Who's Who in *A Christmas Carol*

Anne at The 5th Avenue Theatre, where she's starred in many shows; at Seattle Rep, Seattle Children's Theatre, Village Theatre, Intiman, or SPT. She's been a singing teapot on Broadway, among many other roles, and has appeared in regional theatres coast-to-coast. On TV you've seen her in WA State Lottery ads and in *Three Busy Debras*—and if you were lucky, you got to sample her chocolate cake in Belltown as Julia Child in "Bon Appetit!" Thanks for coming!



Rob Burgess*
Mr. Fezziwig

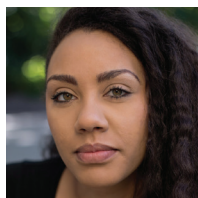
Northwest born and bred, Rob is delighted to be sharing the stage with this wonderful group of artists! A graduate of the American Academy of Dramatic Arts, his work has been seen (and heard) in numerous productions spanning several years in the Seattle area. Rob is married to Seattle-based costume designer, Melanie Taylor Burgess. They are both honored to be part of this grand, creative community. May your holidays shine!



Leif Coomer
Street Urchin

Coomer is thrilled to be making his ACT Theatre debut in *A Christmas Carol*.

Other Regional credits include Steward in *Into the Woods* (5th Avenue Theatre's Rising Star Project) Roger in *RENT* (Seattle Academy), Christopher U/S in *Mrs. Doubtfire* (5th Avenue Theatre), and various roles in the world premiere of *Black Beauty* (Seattle Children's Theatre). Leif thanks his family and teachers for their support of his music and theatre.



Hazel Rose Gibson
Belle, Niece

Hazel is so proud to be reprising these roles from last year.

Previous credits include *Pipeline* (SPT),

Faeriestruck (Annex Theatre), *American Junkie* (Book-It Rep), *The Good Woman of Setzuan* (ACTLab), *A New Hope in the Park* (Hello Earth Productions), and *A Civil War Christmas* (Taproot Theatre). This performance is dedicated to her late sister, Yvonne. hazelrosegibson.com IG: notorious_hrg



Micah Hutchinson
Charles

Micah is a 9th grader at Roosevelt High School and couldn't

be happier to be back with ACT after his participation with *A Christmas Carol* last year. He loves working with his peers and his incredible school directors to create musical productions every year. His favorite role was to play Percy Jackson in *The Lightning Thief* last spring. When not on stage, Micah can be found on the soccer pitch, in his karate dojo, in front of the piano tickling the ivories, hosting a D&D gathering, or refining the choreography of a lightsaber duel. Wishing everyone a very Merry Christmas!



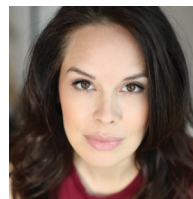
Isaiah Hyde
Peter

Isaiah Hyde is ecstatic to be back at ACT Contemporary Theatre this winter.

He is so excited to play Peter Cratchit this year, after playing the role in ACT's 2021 production of *A Christmas Carol*. Regional Credits Include: *Mr. Dickens and His Carol* (Seattle Repertory Theatre), *A Christmas Carol '21* (ACT). Other Select Credits Include: *Newsies*, *School of Rock*, *Out of Bounds* (Village Theatre KIDSTAGE), *I Never Saw Another Butterfly* (Studio East), *Little Shop of Horrors* (Ballyhoo Theatre). And most recently, in *Guys and Dolls* at Village Theatre KIDSTAGE (Nicely-Nicely Johnson). He is very thankful to his friends and family for supporting him, and the incredible production team for making this whole thing possible. Enjoy this year's rendition of an all-time classic.

* Member of AEA

† Member of ACT Core Company



Josephine Keefe
Mrs. Cratchit

Josephine Keefe is thrilled to return to ACT in *A Christmas Carol*. She made her

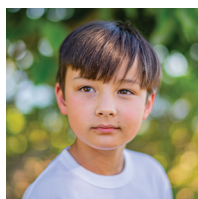
ACT debut in last season's production of *A Christmas Carol* in the role of Spirit 1. Josephine, an enrolled member of the Nez Perce tribe, was honored to work with Native Voices Theatre this past fall in the rolling world premiere of *Where the Summit Meets the Stars* by Frank Henry Kaash Katasse in the role of Rose. Other select theatre credits include: *Sovereignty* (Harlequin Productions), *The Humans*, *Bug*, *Twelfth Night*, *Psychic Life of Savages* (Los Angeles Theatre Center), and *The Adding Machine*. Film credits include the feature film *Home Sweet Home* as Shelby. Josephine received her MFA in Performance from UCLA School of Theatre, Film, and Television, and her BFA from The Theatre School, DePaul. Josephine thanks her loving partner and two kiddos for their endless support and encouragement!



Darragh Kennan*
(he/him) Scrooge

It is a pleasure to be back at ACT, among

colleagues old and new. Thanks to John Langa, Bob Wright and all the folks at ACT for the opportunity to delve into this wonderful story. Previously at ACT: *The Dumb Waiter*, *Celebration*, *Bethany*, *Oslo*, *Alex and Aris*, *Romeo and Juliet*. Darragh works in the development department at Seattle Rep and lives on Vashon Island with his stunning wife Jessica, fantastic kids Máire and Finn, and their dog Juna. Special thanks to Máire who knew this story long before he ever did.



Liam Kuriatnyk
Tiny Tim

Liam is excited and grateful for his debut opportunity with ACT. A Tacoma

native, he has previously appeared in Tacoma Musical Playhouse's mainstage productions of *The Music Man* (Winthrop) and *Joseph and the Amazing Technicolor Dreamcoat* (children's chorus). When he's not performing on stage, he enjoys playing the piano, soccer, baseball, and swimming. He would like to thank his family and mentors for supporting his endeavors in theater.



Jon Lutyens*
Bob Cratchit

Jon Lutyens is celebrating being back with ACT Theatre for the

holidays, as we continue growing toward new ways of telling beloved stories. ACT patrons may recognize Jon from *Mary Stuart*, the Endangered Species Project, The Seagull Project, and other ACTLab partnerships, or sitting beside them in the audience as an understudy for *A Christmas Carol* and *Murder For Two*. Jon has performed regionally for Village Theatre, Seattle Shakespeare Company, Book-It Repertory, Strawberry Theatre Workshop, Seattle Children's Theatre, Harlequin Productions and others—in roles roaming from British intellectuals to ill-fated revolutionaries, from an emigrant leprechaun to an East African elephant. As an educator, Jon works with public and private school theatre programs in Seattle and Everett, remaining committed to working toward a future with greater acceptance and support for all storytellers. Jon is a WWU graduate and a proud union member.



Mandy Rose Nichols*
(they/them)
Spirit 1

Mandy is absolutely chuffed to be back on

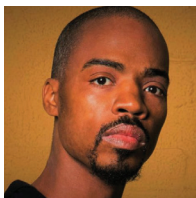
the ACT stage and spending the Holidays with you! Originally from Phoenix, Arizona, Mandy is a multidisciplinary artist who now calls the Pacific Northwest home. A graduate from ASU with post grad work from University of Oregon, they have performed locally with ACT, Book-It, Seattle Rep, The 5th Avenue Theatre, Village Theatre, Intiman, Harlequin, Reboot, and Theatre Battery. Select favorites; *Sweeney Todd* (*Sweeney Todd* - Gregory Award Nominee), *Eponine* (*Les Misérables* - Spotlight Award Nominee), *John Dickinson (1776)*, and "Day by Day" (*Godspell* - AACT award winner). Select regional credits; *Rizzo* (*Grease*, Arizona Broadway Theatre), *Yitzhak* (*Hedwig and the Angry Inch*, Harlequin), *Frenchie* (*Cabaret*, Phoenix Theatre). Keep up with their shenanigans at mandyrose.com.



Evangeline OpongParry
Belinda

Evangeline OpongParry, age 13, is thankful to be part

of another season of *A Christmas Carol*. She enjoys ballet, singing, and spending time with her family and friends. Select previous roles include *Nibelung*, *Das Rheingold* (Seattle Opera); *Lisa*, *Corduroy* (Seattle Children's Theatre); *Amanda & Alice*, *Matilda* (Village Theatre); *Young Rosalind*, *As You Like It* (Seattle Rep); and *Jessa*, *A Civil War Christmas* (Taproot Theatre). Eva thanks R. Hamilton Wright and the ACT team for this opportunity.



Arlando Smith*
Spirit 2

Arlando is so happy to play once again in *A Christmas Carol*.

Other credits at ACT include: *Choir Boy*, *Sweat*, and once and

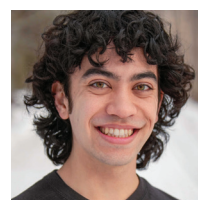
future productions of *History of Theatre*. Elsewhere locally, he has been seen at Book-It Repertory Theatre, Seattle Opera, Seattle Public Theater, Seattle Shakespeare Company, Spectrum Dance Company, and Village Theatre. Further afield, he has worked at The Edinburgh Fringe Festival, The Kennedy Center, The Los Angeles Theater Center, Town Hall (NYC), and The Public Theater in New York. arlandosmith.com. He dedicates this performance in memory of his mother, Ida.



Ray Tagavilla*†
Marley

Ray Tagavilla is a graduate of the UW Drama Program and recipient of the

Gregory Award for lead actor in *The Last Days of Judas Iscariot* (Sound Theatre Company) and best supporting actor in *Jesus Hopped the 'A' Train* (Azeotrope) and *A Small Fire* (Sound Theatre). His stage credits also include *Of Mice and Men* (Seattle Rep); *Persimmon Nights* (Café Nordo); *Ramayana*, *Middletown*, *King of the Yees*, *The Crucible*, *A Christmas Carol* (ACT, 2021) and more recently *Two Mile Hollow* (Intiman Theatre) and *Titanish* (Seattle Public Theater).



Morgan Gwilym Tso
(he/they)
Middle Scrooge

Morgan Gwilym Tso is so excited to return

to ACT with this year's production of *A Christmas Carol*, having recently been seen on this stage with a very different puppet in *Wolf Play*. Additional credits include *Peter and the Starcatcher* (Reboot Theatre Company), *The Great Leap* (Perseverance Theatre), *A Midsummer Night's Dream* and *As Soon As Impossible* (Stanford TAPS). They are a graduate of Stanford University with a degree in Theater and Performance Studies, and have since returned to their hometown of Seattle where they are working to convince the entire theater community to take up climbing as a hobby. Love and

Who's Who in *A Christmas Carol*

* Member of AEA

† Member of ACT Core Company

gratitude to the family and friends that continue to support him, and special thanks to grandma for promoting him wherever she goes. @morgan_tgt



**Anneliese
Ulmer-Schultz**
Martha

Anneliese is thrilled to be making her ACT Theatre debut! She

loves singing, acting, dancing, and playing piano and clarinet. She was most recently seen as a Nibelung in Seattle Opera's *Das Rheingold*. Her favorite youth theatre productions include Taproot Theatre's *Honk!* (Ida), *Beauty and The Beast* (Mrs. Potts), and Robert Eagle Staff Middle School's *High School Musical* (Gabriella Montez). She would love to thank her family, mentors, and friends for their love and support of her acting career. Happy Holidays to everyone!



Shawn Belyea*
Understudy

Shawn is happy to return to the ACT stage having recently played Stan

in *Sweat* and Jacob Marley in the 2022 *A Christmas Carol*. Mr. Belyea serves as Producing Director of The 14/48 Projects; creators of 14/48: The World's Quickest Theater Festival (2008 Seattle Mayor's Arts Award), and Theater Anonymous. Shawn's work as director of *August: Osage County* was honored with four Gregory Awards including Outstanding Director and Outstanding Production. As a proud Seattle actor some favorite roles include Rick in *Dry Powder* (Seattle Repertory Theatre), Wes in *Prairie Nocturne* (Book-It Repertory Theatre), Dad and Babe Ruth in *Jackie and Me* (Seattle Children's Theatre), Alan in *Opus* (Seattle Repertory Theatre), Phil in *800 Words: The Transfiguration of Phillip K. Dick*, and Daniel in *Hardball* (Seattle Times Footlight Award)—both at Live Girls!. Shawn is very happily married to Megan Ahiers, and extremely proud of his daughter Zoey Cane Belyea.



Jennifer Ewing
(she/her)
Understudy

Jennifer Ewing is an actress, scenic painter, and artist. She has

performed locally with companies including Seattle Public Theater (*Hometown Boy*), Theatre22 (*Nonsense and Beauty*, *The Celestial Omnibus*, *White*, *The Hours of Life*), Harlequin Productions (*Dracula*), Seattle Shakespeare Company/Wooden O (*King Lear*), SecondStory Repertory (*The Taming of The Shrew*), Island Shakespeare Festival (*As You Like It*, *Jane Eyre*, *Julius Caesar*), GreenStage (*The Two Noble Kinsmen*). As a painter, Jennifer frequently works with Seattle Public Theater (*This Bitter Earth*, *Pipeline*, *Riverwood*, *Mala*, *Christmastown* 2019–2022, *Admissions*), and SPT's co-productions with The Habit Comedy (*Titanish* 2022–2023, *A Very Die Hard Christmas* 2019–2022, *Indy Jones: The Raiders of the Last Temple of the Doomed Ark*). She also freelances as a dramaturg and dialect coach, and was the Associate Producer for Theatre22 from 2014–2022. Graduate: American Academy of Dramatic Arts, NYC.



Calder Jameson
Shilling
(he/him)
Understudy

Calder is thrilled to be a part of this

production of *A Christmas Carol* with ACT! Calder moved back to Seattle in 2019 after spending 8 years living in New York City and performing all across the country. Notable credits include Macbeth in *Macbeth*, Burbage/Garnet in *Equivocation* (The American Shakespeare Center); Sebastian in *Twelfth Night*, Trinculo/Alonzo in *The Tempest* (Aquila Theatre). Most recently Calder was seen as Bertie Wooster in *Jeeves Takes A Bow* (Taproot Theatre), and Edward Ferrars in *Sense and Sensibility* (Village Theatre). Calder wishes everyone a safe and joyful holiday season!

ACT operates under agreements with the following:



This theatre 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.

POWER NEW WORKS, INTIMATE EPICS, AND LOCAL ARTISTS.

Donate today and help ACT challenge how stories are told through our coming season of inquisitive, heartfelt, and adventurous productions.

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Falls Legacy Circle

**Do you love ACT Contemporary Theatre?
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For more information or to inform us of your plans, please contact Director of Development Jill Robinson at jill.robinson@acttheatre.org.



ENGAGE THE SAGE

Let ACT
Contemporary
Theatre's stage be
your classroom!

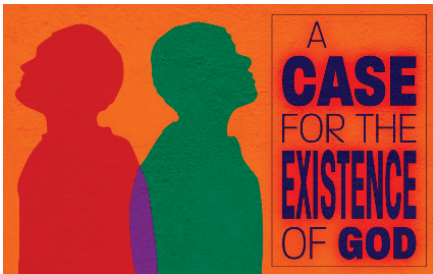
ACT's unique **Engage the Stage** program invites students to experience a theatre production in a **dynamic learning environment**. Recommended for 6-12th grade and college classrooms.

Explore the magic and the making of theatre through **up-close conversations** with theatre professionals about their craft, careers, and connection to the play.

- » Hear **directly from the actors and members of the creative team** about their artistic process
- » Watch an **excerpt from our professional production** to see them in action with full costumes, set, and production elements
- » Discuss further in a **deep-dive Q&A**

Energize your classroom with experiential learning and new perspectives. **Ignite passion and curiosity in the arts** as we actively demonstrate how theatre activates your curriculum – and your life.

Engage the Stage introduces students to different approaches to creative pathways, and shows how culture, academics, art, tech, and science collaborate in **powerful storytelling**.



The actor in context:

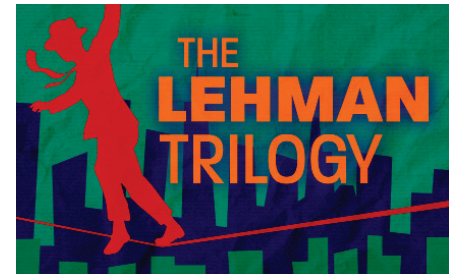
How do actors use their own lived experience in service of a play and performance?

February 13 at 11am



The practicality and poetry of metaphor: *As 3 generations of women cook together on stage, how do we bring out the metaphors of recipes and legacy while also actually cooking stew?*

March 26 at 11am



The theatricality of history: *How do 3 actors create an epic sense of scale and bring history alive in a way that only theatre can?*

May 7 at 11am

Tickets: \$12/student, 1 free chaperone per 10 6-12th grade students. Additional chaperone tickets are \$12. Contact groups@acttheatre.org to reserve your tickets.

Students and chaperones are invited to use their Engage the Stage ticket to return and see a regular public performance for free! (Subject to availability)





SAVE THE DATE

Party at ACT

Friday, April 19, 2024



An inspiring night to raise money supporting vital contemporary theatre!
Tickets start at \$150.

For advance tickets, contact
Kristine Haroldson, Stewardship & Events Coordinator,
kristine.haroldson@acttheatre.org.

WORD SEARCH

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STAGE MANAGER
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 IN THE ROUND
 CHARACTER

BACKSTAGE
 GREENROOM
 DOWNSTAGE
 DIRECTOR
 COSTUMES
 TECH WEEK
 ENSEMBLE

DESIGNER
 DIALOGUE
 OPENING
 SCRIPT
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 BLOCKING
 REHEARSAL

