



presents

Christmas Carol

WRITTEN BY **CHARLES DICKENS** ADAPTED BY **GREGORY FALLS** DIRECTED BY **R. HAMILTON WRIGHT** MUSIC BY **ADAM STERN**

CAST

Molly Aidlin – Turkey Urchin
Alegra Batara – Spirit 1
Aidan Bruce – Charles Cratchit
Avery Clark* – Bob Cratchit
Conor Craggan – Peter Cratchit
Billy Finn* – Middle Scrooge
Juliette Haroon – Belinda Cratchit
Danny Jones* – Spirit 2
Josephine Keefe* – Mrs. Cratchit

Darragh Kennan* – Scrooge
Galen Joseph Osier* – Mr. Fezziwig
Alanah Pascual – Belle/Niece
Brandon J. Simmons – Marley
Zé Zé Tavares Cramer – Tiny Tim
Amy Thone* – Narrator/Mrs. Fezziwig
Anneliese Ulmer-Schultz – Martha Cratchit
Mike Wu – Fred
Alexis Yun – Elizabeth Cratchit

UNDERSTUDIES

Nik Doner

Frank Lawler*

Mandy Rose Nichols

CREATIVE TEAM

R. Hamilton Wright* – Director
Kathryn Van Meter – Choreographer
R. J. Tancioco – Music Director
Shelley Schermer – Scenic Design
Deb Trout – Costume Design
Andrew D. Smith – Lighting Design

Anna Shih – Assistant Lighting Design
Robertson Witmer – Sound Design
Steven M. Klein – Original Sound Design
Ellie Hughes – Intimacy Director
Marianna de Fazio – Dialect Coach

STAGE MANAGEMENT

Jessica C. Bomball* – Stage Manager
Cristine Anne Reynolds* – Assistant Stage Manager

Max Zamorano – Production Assistant
Diane McGinn Strong – Youth Supervisor

THEATRE & SEASON PARTNERS



KATHARYN
ALVORD GERLICH



NESHOLM FAMILY
FOUNDATION

TRIAL &
ERROR
PRODUCTIONS

**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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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.*

DURING THE SHOW

The videotaping or making of electronic or other audio and/or visual recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law.

Audience members are cordially reminded to silence all electronic devices.

Please do not walk on the stage before, during, or after the show.

FOOD AND DRINK

Bar service and concessions are available in the lobby. No outside food or drink is allowed.

SMOKING POLICY

Smoking is not allowed in any part of the building or within 25 feet of the entrance.

FIREARMS POLICY

No firearms of any kind are allowed in any part of the building.

LOST AND FOUND

Please contact the Box Office at boxoffice@acttheatre.org or call 206.292.7676. For Box Office hours, visit acttheatre.org/visit/box-office.

ACCESSIBILITY

ACT offers the **Figaro MobiTxt® Closed Captioning System for audience members who are Deaf or 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**. Both devices can be reserved at the time of ticket purchase and/or requested upon arrival to the theatre at the Accessibility table (please ask staff for assistance).

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

Audio Description and American Sign Language (ASL) interpretation is offered on the following performance: Saturday, December 14 at 2:00pm.

Sensory Access and Seattle Theatre Group will offer a **sensory-friendly performance** on Sunday, December 15 at 2:00pm.

ACT CONTEMPORARY THEATRE CONTACT INFORMATION

700 Union Street, Seattle, WA 98101

Phone: 206.292.7676 | acttheatre.org

A LETTER FROM INTERIM ARTISTIC DIRECTOR *Elisabeth Farwell- Moreland*

I would have to venture a guess that most of us grew up knowing some version of *A Christmas Carol*. Whether you celebrate Christmas or not, Ebenezer Scrooge permeates our imaginations from an early age. The words “Bah, humbug” hold a place in our early vocabulary. Whether it is Mr. Magoo (I’m dating myself), Alistair Sim, a singing Albert Finney, Michael Caine and The Muppets, George C. Scott, Bill Murray, Carrie Fisher (yes, even Princess Leia took a turn), Jim Carrey, Ryan Reynolds, or a myriad of beloved Seattle actors, we know this man. I would venture another guess that most folx who know Scrooge so well have not read the novella. I highly recommend it. Preferably on a dark and stormy night. Preferably aloud and by candlelight. It is, after all, a ghost story.



The novelist John Irving said of Dickens: “the intention of a novel by Charles Dickens is to move you emotionally, not intellectually; and it is by emotional means that Dickens intends to influence you socially...His genius is descriptive; he can describe a thing so vividly—and so influentially—that no one can look at that thing in the same way again.” So true.

“Revisiting this story helps us remember to be our best selves.”

What is it that brings us back to this story, what keeps it relevant and makes us want to pass it on? Charles Dickens wrote stories that were heartbreakingly human. He showed us the worst side of what we can be, but then offered us redemption. His stories made us believe in our ability to become better people in our own lifetime by opening our hearts to others and spending time with those we love. We

know this as children, and we crave that reconnection as adults. Revisiting this story helps us remember to be our best selves.

As the man himself says, “I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.” Before the lights dim, and the play begins, think about this, and look around at the other audience members, most of whom you don’t know, but with whom you may have shared, and are about to share once again, this timeless story of love and redemption, and be glad for the company of your fellow travelers.

Wishing the best of holiday seasons to you all,
Elisabeth

ACT has renewed our commitment to our mission, values, culture, and the creation of New Works. We lay them out 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 and social **INVISIBILITY**. **To heal, we need truth and understanding that everyone actively participates in, together.**

Please consider taking action to support Indigenous communities. Support Native-owned businesses, Native artists, and Native causes. Donate your time, energy, and money to support Native people, and contact your local elected representatives. This land acknowledgement is one small act in recognizing the importance of continuing to care for the land and our important relationship with the original people of this place we all 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 Staff, Core Company, and Trustees of ACT Contemporary Theatre, 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.



Learn more about Our Commitment to Equity, Diversity, Inclusion, Accessibility, and Belonging.



SEATTLE
SHAKESPEARE

PERFORMANCES AT



A SEATTLE SHAKESPEARE COMPANY &
ACT CONTEMPORARY THEATRE JOINT PRODUCTION

TWELFTH NIGHT

WRITTEN BY **WILLIAM SHAKESPEARE**
DIRECTED BY **ANNIE LAREAU**

JUNE 7 - 22, 2025

GET TICKETS

Viola is in love with Duke Orsino, who is in love with Olivia, who is in love with Cesario, who is actually... Viola. Seattle Shakespeare Company makes its debut at ACT Contemporary Theatre with a new joint production of this gender-fluid romp and treasured comedy. Set in a hopeful post-WWII Italy, director Annie Lareau explores the diversity of love, reminding us how relevant Shakespeare remains today.





The Dina Martina Christmas Show

with Chris Jeffries, musical director

December 6 – 24

“Comic genius”
- *The Atlantic*

The **most hilarious holiday show in Seattle** returns to ACT with Dina's annual Christmas extravaganza, a beloved tradition for over 25 years.



**TICKETS
START AT
\$30**



Can you find the 6 differences between the pictures?



ANSWERS: cat on the closest roof; snowman on the ground; pawprints in the snow; candy cane on Christmas tree; angel topper on Christmas tree; moon in the sky; red bird on tree

ACT'S 49TH WORLD PREMIERE!

GOLDEN

WRITTEN BY
ANDREW LEE CREECH

DIRECTED BY **TYRONE PHILLIPS**

Morris Golden, fighting the wave of financial instability brought on by The Great Recession of 2008, reaches for answers as a mysterious change machine in his laundromat becomes an unexpected source of hope. From the mind of celebrated Seattle writer Andrew Lee Creech, and first seen at ACT's inaugural New Works Northwest festival, comes a riveting world premiere about the enduring power of hope in the face of adversity.

APRIL
26

—

MAY
11





Mrs. Loman is Leaving's Engage the Stage;
photo by Giao Nguyen

Share the live theatre experience with students when you bring them to ACT's Engage the Stage! Our unique 90-minute student matinee program explores the magic and making of theatre, including conversations with the actors and directors.

ENGAGE
THE STAGE
student matinees

Golden

Tuesday, May 6 at 11am

Our last event sold out, so learn more about our program & register now!



"ACT Theatre's Engage the Stage matinee captured the attention of our students in powerful ways. It breaks down walls by sharing the creative processes of the director and actors. It then gives the students a taste of the performance with a powerful excerpt and culminates with a rich Q&A that offered an opportunity for our students to jump right in with direct and deeply rooted questions and comments that related to self, community, and family. Thank you, ACT Theatre, for a wonderful and inspiring day."

Interagency Academy High School Educator

**“NEARLY PERFECT, BROWN HAS COME UP
WITH A WINNING COMBINATION” – VARIETY**



THE LAST FIVE YEARS

WRITTEN & COMPOSED BY

JASON ROBERT BROWN

DIRECTED BY

SHERMONA MITCHELL

FEBRUARY 8 – MARCH 16, 2025

**2x
DRAMA
DESK AWARD
WINNER**

This modern musical is a **raw and intimate window** into two perspectives of one relationship, taking a **devastatingly honest** look at Cathy and Jamie and their journey of falling in and out of love over five years.

TICKETS ON SALE NOW!



Originally produced for the New York Stage by Arielle Tepper and Marty Bell
Originally produced by Northlight Theatre Chicago, IL

YOUNG CORE COMPANY WINTER SESSION STARTS JANUARY 4!

**OPEN TO
ARTISTS
AGES 14-19!**

PRODUCTION SKILLS

Lights! Sets! Action! Curious about theatre production? Learn about its many creative pathways as you get hands-on training with members of ACT's production staff.

Each session focuses on a different department and aspect of theater production – from construction techniques to stage operations.

LAB



**SATURDAYS 12-3PM
JAN 4 - FEB 1**

ACT BETTER

Love to act? Need a challenge? Sink your teeth into exciting characters as

you focus on monologues and 2-person scenes from great contemporary plays. Build strong connections with your fellow artists, expand your range, and hone your skill set in rehearsals with a professional director, plus special guests from ACT's Core Company. This lab culminates in a public showcase in ACT's Falls Theatre.

LAB

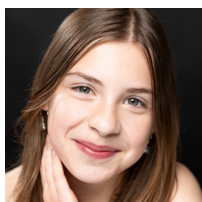


**SUNDAYS 12-4PM
JAN 12 - MAR 9**



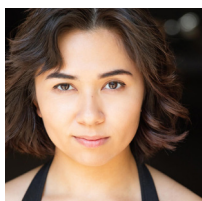
**LEARN MORE
& SIGN UP NOW!**

Who's Who in *A Christmas Carol*



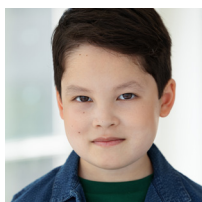
**MOLLY
AIDLIN**
(she/her)
TURKEY
URCHIN

Molly Aidlin is delighted to be returning for her third year with ACT Contemporary Theatre. She has recently performed at Theatre Battery in *Romeo and Juliet* as Princess Escalus. She has also worked with Hi-Liners Musical Theatre and acted in short films: *Branches* and *Scout's Honor*. She is in the 6th grade and enjoys singing and playing roller derby. Molly would like to thank her family and friends for their support and artistic encouragement.



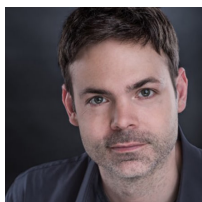
**ALEGRA
BATARA**
(they/them)
SPIRIT 1

Alegra Batara is pleased as punch to be joining the *Christmas Carol* family this season! Alegra is a Filipino-American multi-hyphenate theatre artist, born and raised in the PNW. Seattle credits: Silvia in *Two Gentlemen of Verona*, Juliet in *Romeo and Juliet* (Seattle Shakespeare Company); Marianne in *Sense and Sensibility*, Maid Marian in *Sherwood* (Village Theatre); and Sally in *A Charlie Brown Christmas* (Taproot). Regional: *A Christmas Carol* (Repertory Theatre of St. Louis); *As You Like It*, *The Winter's Tale* (Great River Shakespeare Festival); and *Matilda*, *Godspell* (Festival 56). Alegra is dedicated to supporting the representation of AAPI and queer stories in theatre in all facets of their work. They are so honored to be working on this timeless story of love, redemption, and community in the city that taught them to love theatre again. All the love to their incredible family and wonderful friends. alegrabatara.com



**AIDAN
BRUCE**
(he/him)
CHARLES
CRATCHIT

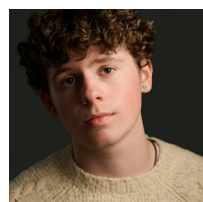
Aidan is thrilled to make his debut at ACT Contemporary Theatre! As a 4th-grader passionate about the performing arts, the opportunity to play these roles is a dream come true. The stage is where he finds joy, and theatre feels like his second home. Beyond acting, Aidan loves reading books, building with Legos, watching movies, and practicing Tap and Lyrical dance. He expresses gratitude to Bob (R. Hamilton Wright) for believing in him, the production team for this amazing show, and all ACT staff for their warm welcome. Aidan thanks his family and friends for their support and cheers, and his mom for her invaluable help in his acting career. Merry Christmas everyone! @theaidanbruce



**AVERY
CLARK*~**
(he/him)
BOB CRATCHIT

Previous productions at ACT Contemporary Theatre include *Pass Over*, *Oslo*, *The Crucible*, and *Dracula*. Various stage credits include productions at Shakespeare Theatre Company, Alley Theatre, St. Louis Repertory Theatre, Cincinnati Playhouse in the Park, Syracuse Stage, Village Theatre, Studio Theatre, Alabama Shakespeare Festival, Orlando Shakespeare Theatre, Pennsylvania Shakespeare Festival, Seattle Shakespeare Company, Arkansas Repertory Theatre, Theatresquared, Astoria Performing Arts, Oldcastle Theatre Company, and Premiere Stages. Avery occasionally pops up in film and television; most notably his Emmy-winning Covid PSA, *Winter Island*, *Guiding Light*, *Crackpot Payday*, and the podcast *Metropolis*. Special thanks and much love to

Mrs. Cratchit and the Cratchit kids. Avery is a Core Company member of ACT Theatre.



**CONOR
CRAGGAN**
(he/him)
PETER
CRATCHIT

Conor is honored and grateful to be making his debut at ACT Contemporary Theatre. Select credits include Colonel Gillweather in the Rising Star Project: *Something's Afoot* (The 5th Avenue Theatre) and Perchik in the Summer Independent Program: *Fiddler on the Roof* (Village Theatre). Conor is a junior in high school and in his free time enjoys hiking, hanging out with friends, and playing with his dogs. He dedicates this performance to his Dad, who used to take him to see *A Christmas Carol* at ACT Theatre. Much love to all his family and friends! @conor.craggan



NIK DONER
(he/him)
UNDERSTUDY

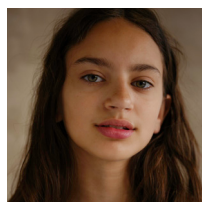
Nik Doner is a Seattle-native actor, animator/ editor, writer, creative producer, and VO artist with a BA from Loyola Marymount University happily making his ACT Contemporary Theatre debut. Recent stage appearances include *The Book of Will* and *How to Write a New Book for the Bible* (Taproot Theatre); *The Book Club Play* (Village Theatre); Moriarty in *The Mandala of Sherlock Holmes* (Book-It Repertory Theatre); *Saint Joan* and *Office Hour* (ArtsWest); *Dance Nation* (Washington Ensemble Theatre); and *Abacus* (Red Rover Theatre). Nik is the founder of the small theatrical production house White Rabbits Inc, which has produced two separate runs of his praised autobiographical solo show *Cuddling with Strippers* and the Seattle premiere of David Harrower's

Blackbird. In addition to voicing video games and commercials, Nik produces educational videos for digital curriculum providers across the country. You can see more of his work, including his YouTube cartoon series WEIRD HISTORICAL FIGURES, on nikdoner.com.



BILLY FINN*
(he/him)
MIDDLE
SCROOGE

Billy Finn is thrilled to be making his ACT Contemporary Theatre debut in *A Christmas Carol*. He's previously appeared on Seattle-area stages in *Sherwood* at Village Theatre. New York credits include appearances at Irish Rep, Ars Nova, The Vineyard, New Dramatists, Playwrights Horizons, and others. Select regional credits include *The Wanderer* (Paper Mill Playhouse); *Macbeth in Stride* (A.R.T.); *A Christmas Carol* (McCarter Theatre Center); *Million Dollar Quartet* (TUTS, PCLO); *Romeo and Juliet*, *Twelfth Night*, *The Tempest* (Alabama Shakespeare Festival); *A Lie of the Mind*, *A Midsummer Night's Dream* (Trinity Rep); *Hamlet*, *Much Ado About Nothing* (Folger Theatre); *Romeo and Juliet*, *King Lear* (Shakespeare Theatre Company); and many more. He is a graduate of the Brown/Trinity Rep MFA Program in Acting. Also a speechwriter, Billy is the chief speechwriter for the Commissioner of Public Lands at the Washington Department of Natural Resources. You can follow him on Instagram @billythefinn.



JULIETTE HAROON
(she/her)
BELINDA
CRATCHIT

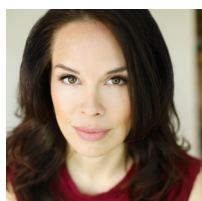
Juliette is thrilled to join the cast of *A Christmas Carol* at ACT Contemporary Theatre in the role of Belinda Cratchit. She is in the

seventh grade at Sacred Heart School and this is her first ACT Theatre production. Juliette has been active in theatre since the fourth grade. Some of her favorite roles include: Yente in *Fiddler on The Roof* at Village Theatre's Kidstage, Louise in *Sunday in the Park with George* at Second Story Repertory, ensemble in *A Christmas Carol* at Second Story Repertory, and Lavender in *At The Ridge* Theater's production of *Matilda*. In addition, she has loved being a part of her school's theatre productions of *Honk! (Ugly)*, *High School Musical* (Sharpay), and *Seussical* (Jojo). Juliette wants to thank her parents for all of their support as well as her castmates for an amazing experience.



DANNY JONES*
(he/him)
SPIRIT 2

Danny Jones is thrilled to make his Seattle debut with *A Christmas Carol*. Some of his favorite past productions include *The Garbologists* at Forward Theatre; *Death of a Salesman* at San Jose Stage; *The Aliens* at Opera House Arts; and *How to Be Alone* (an original production) performed in Singapore. He extends heartfelt gratitude to his partner, Jen, for her unwavering support, and to the incredible humans at the UW School of Drama for providing such a welcoming and inspiring place to land. He is excited to be part of Seattle's vibrant theatre community and looks forward to the journey ahead. Danny is a proud member of Actors' Equity Association.



JOSEPHINE KEEFE*
(she/they)
MRS. CRATCHIT

Josephine Keefe is a Nez Perce "Native Creative" residing in the Pacific Northwest

and is over the moon to return to ACT Contemporary Theatre's *A Christmas Carol*. Jo holds an MFA in Performance from UCLA School of Theatre, Film, and Television, and her BFA from The Theatre School, DePaul. Select theatre credits include: *POTUS*, *A Christmas Carol* (ACT); *Romeo & Juliet* (Seattle Shakespeare Company); *Where the Summit Meets the Stars* (Native Voices at the Autry); *Sovereignty* (Harlequin Productions); *The Psychic Life of Savages* (LATO); and *Twelfth Night* (Modern Theatre). Jo thanks her partner and kiddos for their unwavering love and support!



DARRAGH KENNAN*
(he/him)
EBENEZER
SCROOGE

Darragh is delighted to return to ACT Contemporary Theatre and this beautiful story. Thanks to Bob for helming this again, and for the trust and vision. Previously at ACT: *The Dumb Waiter*, *Celebration*, *Bethany*, *Oslo*, *Alex and Aris*, and *Romeo and Juliet*. Darragh serves as the Major Gifts Director 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 told me I had to be in this play, and for the many conversations about Ebenezer Scrooge and Charles Dickens.



FRANK LAWLER*
(he/him)
UNDERSTUDY
At ACT

Contemporary Theatre: *The Pitmen Painters*, *Cat on a Hot Tin Roof*, *Hotter than Egypt* (U/S), and a couple of previous incarnations of *A Christmas Carol*. Other credits include *Albert's Bridge*, *The Elephant Man* (Strawberry Theatre Workshop); *Blackbird*, *Richard III*,

Who's Who in *A Christmas Carol*

Henry V, *As You Like It* (Harlequin); *Jane Eyre*, *Frankenstein*, *Great Expectations*, and *The House of Mirth* (Book-It); *Lady Windermere's Fan*, *Camping with Henry and Tom*, *Busman's Honeymoon*, *Joyful Noise* (Taproot); *Much Ado About Nothing*, *Twelfth Night* (Seattle Shakespeare Company); *Holiday of Errors*, *Indian Ink*, *The School for Lies*, *Trilium and Cressida* (Sound Theatre Company); and *The 13th of Paris*, *Halcyon Days*, *Travesties* (Seattle Public Theatre). Frank has also worked with Witness Immersive, Coeur d'Alene Summer Theatre, Sandbox Artists' Collective, Annex, 14/48 Productions, and Theatre Schmeater. He is a graduate of Harvard University and trained with Shakespeare & Company. Love to Ann and Ro!



MANDY ROSE NICHOLS
(they/them)
UNDERSTUDY

Mandy is so happy to be back on the ACT Contemporary Theatre stage and spending the holidays with you! Originally from Arizona, Mandy is a multidisciplinary artist who performed all over the US and Mexico before finally calling Seattle home. Graduating from ASU with their post-grad work in music from University of Oregon, Mandy has performed locally with ACT, Book-It, Seattle Rep, The 5th Avenue Theatre, Village Theatre, Intiman Theatre, Harlequin, and Reboot Theatre. 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). They are currently a resident performer at The Seattle Aquarium. Keep up with their shenanigans at mandyrose.com.

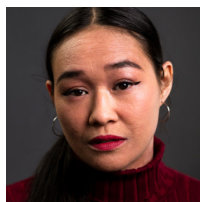
GALEN JOSEPH OSIER*



(he/him)
MR. FEZZIWIG

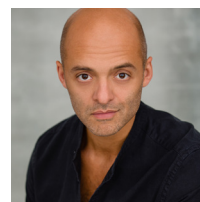
Born and raised in the Pacific Northwest, Galen has been acting professionally in Seattle since he came to town over 20 years ago. Since then, he's had the good fortune to work on various stages throughout the region. Some past credits include *Fellow Passengers*, *Our Country's Good*, *Prelude to a Kiss*, and *Breaking the Code* at Strawberry Theatre Workshop; *Crime and Punishment* at CHAC and Intiman Theatre; and *The Winter's Tale* at Seattle Shakespeare Company. He has also performed in several productions of *A Christmas Carol* here at ACT Contemporary Theatre and is delighted to once again get to tell this most wonderful ghost story of Christmas. May it haunt your memories pleasantly.

ALANAH PASCUAL



(she/her)
BELLE/NIECE

Alanah Pascual is a multi-hyphenate Filipina Latina actor based in Seattle, WA. She is so excited to return to *A Christmas Carol* this year! Alanah has acted at ACT Contemporary Theatre; Seattle Public Theatre (*Unraveled*); Seattle Shakespeare Company (*The Merry Wives of Windsor*); Book-It Rep (*The Bonesetter's Daughter*); Strawberry Theatre Workshop (*Gloria: A Life*); and more. Along with acting, Alanah is also a director, writer, dancer, and teacher. Her original play, *Call My Mom*, premiered in 2022 at the Strawberry Jam Director's Festival. She has choreographed for Dacha Theatre (*Twelfth Night*). Big love to her family, chosen family, and Hesham. @alanah_del_ray.



BRANDON J. SIMMONS
(he/him)
MARLEY

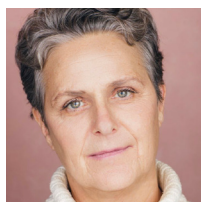
Brandon J. Simmons is an actor, writer, director, and producer. He most recently appeared here at ACT Contemporary Theatre in *The Lehman Trilogy*. He also directed *The Thin Place* at ACT in 2021. As an actor, Brandon has appeared with many Seattle theatres over the years. Favorite roles include Lord Henry Wotton in *The Picture of Dorian Gray* (Book-It); Kulygin in *The Three Sisters* and Konstantin in *The Seagull* at the Ilkhom Theatre in Tashkent, Uzbekistan (The Seagull Project); Arthur in *Feathers and Teeth* at Washington Ensemble Theatre; Antonio Salieri in *Amadeus* at Seattle Public Theatre; and in the parks as Olivia in *Twelfth Night* (Seattle Shakespeare Company/Wooden O). His original scripts have been twice produced at Annex Theatre, the second, *Is She Dead Yet?*, receiving the Gregory Award for Outstanding New Play in 2017.



ZÉ ZÉ TAVARES CRAMER
(she/her)
TINY TIM

Zé Zé is excited to be a part of *A Christmas Carol* this year! She was previously seen on the Seattle Rep stage as a water spirit in their public works production of *The Tempest*. Outside of theatre, she enjoys competing in gymnastics and soccer as well as hanging out with her sister, Carmen.





**AMY
THONE*~**
(she/her)
NARRATOR/
MRS. FEZZIWIG

Ms. Thone is really happy to be a part of this amazing story and inspired by years of families and folks that have made this production one of their holiday traditions. In previous years, she has played Scrooge and Marley (alternating with the fantastic R. Hamilton Wright). Other productions here at ACT Contemporary Theatre include John Langs's gorgeous *Romeo and Juliet* and Valerie Curtis-Newton and Reggie Jackson's ground-breaking *History of Theatre*. She is a proud Core Company member at ACT. In May 2025, Amy will be playing Malvolio in *Twelfth Night*, directed by Annie Lareau, which is going to be the first joint production between Seattle Shakespeare Company and ACT. Ms. Thone is a licensed massage therapist, teaches at UW and Cornish College, and has 4 ducks, 2 chickens, and 2 cats. As always, all love to Charlotte and Stella.



**ANNELIESE
ULMER-
SCHULTZ**
(she/her)
MARTHA
CRATCHIT

Anneliese is so excited to be back at ACT Contemporary Theatre in this year's production of *A Christmas Carol*. She enjoys singing in Ingraham High School's Treble Choir and Vocal Jazz, dancing, gymnastics, and playing piano. Select credits include *Pagliacci* (Seattle Opera); *Legally*

Blonde (Ingraham High School); *A Christmas Carol* '23 (ACT); *Das Rheingold* (Seattle Opera); *Honk Jr.*, and *Beauty and The Beast* (Taproot Theatre summer programs). A huge thank you to her family and friends for their constant support and love, and to everyone who is involved with this production for making it possible and such a joy to be a part of. Happy Holidays!



MIKE WU
(he/him)
FRED

Mike Wu is thrilled to be joining one of Seattle's greatest

traditions and to be making his ACT Contemporary Theatre stage debut. He is a Bay Area native who transplanted to Seattle in 2019 and is grateful to have been welcomed into an inspiring and embracing artistic community. He was last seen in *The Skin of Our Teeth* at Seattle Rep and has been privileged to also perform with Village Theatre, Seattle Public Theater, Seattle Shakespeare Company, ReAct Theater, Pork Filled Productions, San Jose Stage, Milwaukee Repertory Theater, and The Pacific Conservatory Theater. He would like to thank his family and friends who have always lifted him up, and wish all of you, from his family to yours, a very happy holidays!



ALEXIS YUN
(she/her)
ELIZABETH
CRATCHIT

Alexis is thrilled to be performing

in ACT Contemporary Theatre's *A Christmas Carol*! Alexis is 12 years old and has appeared as Kayla in *Scout's Honor*, a Fit Via Vi Productions short film, as Nemo in Village Theatre KIDSTAGE's production of Disney's *Finding Nemo Jr.*, and as Chip in Village Theatre KIDSTAGE's production of *Beauty and the Beast*. Alexis enjoys acting,

singing, dancing, and playing the piano. She would like to thank her family and friends for their support!

R. HAMILTON WRIGHT*~
(he/him)
DIRECTOR

R. Hamilton Wright has appeared in over 55 productions at ACT Contemporary Theatre, the first being Sam Shephard's *Buried Child* in 1981, directed by Robert Loper, and the latest being two world premieres, *Mrs. Loman is Leaving* by Katie Forgette, directed by Julie Beckman, and Reginald André Jackson's *History of Theatre: About, By, For and Near*, directed by Valerie Curtis-Newton. Some of his favorites over the intervening 40-plus years were *Red Noses*, *Chorus of Disapproval*, *Intimate Exchanges*, *Middletown*, *A Christmas Carol* (a few times as both Actor and Director), *Double Indemnity* (Writer), *End of the World*, *Souvenir* (Director), *The Revengers' Comedies*, *The Pillowman*, *The Royale*, *Oslo*, *Assisted Living* (Director), *The Odd Couple*, and *Stuff Happens*. The long-running production of Bob and Katie's Marriage recently celebrated its 28th season. It has been extended indefinitely.

KATHRYN VAN METER
(she/her)
CHOREOGRAPHER

Kathryn Van Meter is an award winning, multi-hyphenate theatre and film artist, whose 25-year career encompasses work as an Actor, Director, Choreographer, Educator, and Intimacy Director. Her work has been seen from opera houses to fringe theatres and everything in between. Kathryn loves telling big hearted stories about complicated beings and *A Christmas Carol* is in the top ten. Thank you for spending your time with us today. Thank you for your desire to be in community during this stressful time of year. May you and your loved ones have many moments of joy and peace in the coming months.



Who's Who in *A Christmas Carol*

R. J. TANCIOCO

(he/him)

MUSIC DIRECTOR

Select musical direction credits include: *Spring Awakening*, 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 and the Amazing Technicolor Dreamcoat*, *Smokey Joe's Cafe*, *Hair* (The 5th Avenue Theatre); *Beautiful: the Carole King Musical*, *Cinderella*, *You're a Good Man, 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 Contemporary Theatre); *Twelfth Night* (Seattle Shakespeare Company); *Head Over Heels*, *Violet*, *American Idiot* (ArtsWest); *The Spitfire Grill* (Showtunes!); and *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 theatre to youth and cultivating new musicals.

SHELLEY SCHERMER

(she/her)

SCENIC DESIGN

Shelley Schermer has been associated with ACT Contemporary Theatre 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 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

(she/her)

COSTUME DESIGN

Now in her 30th year designing costumes for the Seattle community, Ms. Trout is gratified to be part of the long standing *A Christmas Carol* tradition. A few favorite designs at ACT Contemporary Theatre include *The Crucible*, *Mr. Burns - A Post Electric Play*, and *Dracula*. Other selected Northwest delights have been *Something's Afoot* at The 5th Avenue Theatre; *Beatrice and Benedict*, *The Marriage of Figaro*, *The Turn of the Screw* at Seattle Opera; *A Doll's House, Part 2*, the "Sherlock Holmes" plays at Seattle Rep; *Cyrano*, *Twelfth Night* at Portland Center Stage; *A Year with Frog and Toad*, *Adventures with Spot* at Seattle Children's Theatre; and Alice Gosti's *How to Become a Partisan*. Other theatres include Actors Theater of Louisville, The Alley Theatre (Houston), The Alliance Theatre (Atlanta), Arizona Theatre Co., The Children's Theatre (Minneapolis), The Denver Center Theatre, Manhattan School of Music, The Oregon Shakespeare Festival, Syracuse Stage, Yale Repertory Theatre, and many more. Ms. Trout is a member of USA Local 829; was co-founder of "Mackey and Trout", a NYC-based millinery business; and is Professor Emeritus at the University of Washington.

ANDREW D. SMITH

(he/him)

LIGHTING DESIGN

Andrew is a Seattle-based lighting designer, most recently lighting *Choir Boy* and *Dracula* at ACT Contemporary Theatre. National works 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 Rep, Seattle Children's Theatre, Book-It Repertory Theater, 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.

ANNA SHIH

(they/she)

ASSISTANT LIGHTING DESIGN

Anna is thrilled to be working on a show at ACT Contemporary Theatre for the first time! They are a Seattle-based lighting designer and technician, having recently graduated from the University of Washington with a degree in Drama Design and Computer Science. She enjoys knitting, stage combat, and playing DnD with friends. Select design credits include *Vanity Fair*, *Airness* (UW School of Drama); *Sometimes the Rain*, *Sometimes the Sea*, *An Incomplete List...* (Dacha Theatre Company); *In Between*, *Monologue of N Women* (YUN Theatre); and *Briar/Rose* (Magpie Artists Ensemble).

ROBERTSON WITMER

(he/him)

SOUND DESIGN

Rob is a Seattle-based composer and sound designer. Previously at ACT Contemporary Theatre: *Mrs. Loman is Leaving*, *The Lehman Trilogy*, *Dracula*, *Daisy*, and *Romeo & Juliet*. Other recent productions include: *Murder on the Links* (Laguna Playhouse, Austin Playhouse); *Jubilee*; *X: The Life and Times of Malcolm X* (Seattle Opera); *Once*

on this Island; Camelot (Village Theatre); The Moors (Seattle Public Theater); and Romeo & Juliet (Seattle Shakespeare Company). His work has also been heard at Alvin Ailey American Dance Theater, Seattle Children's Theatre, Seattle Rep, and Teatro ZinZanni. Rob also plays with several bands, including the Toucans, the Love Markets, and "Awesome".

STEVEN M. KLEIN

(he/him)

ORIGINAL SOUND DESIGN

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

ADAM STERN

(he/him)

COMPOSER

Adam Stern is the Music Director and Conductor of the Seattle Philharmonic, the Sammamish Symphony, and the Federal Way Symphony, and the Associate Conductor/"Pops" Conductor of the Oregon Coast Music Festival. When not conducting, he is active as a composer, lecturer, writer and teacher. He has written the incidental music for a handful of ACT Contemporary Theatre productions over the years, including *Double Indemnity*, *The Pillowman*, *Alki*, *The Red and the Black*, and *A Christmas Carol*, the score of which has been heard at ACT every December since 1996.

ELLIE HUGHES

INTIMACY DIRECTOR

Ellie Hughes is a Seattle-based intimacy director, production manager, producer, administrator, and performer. She has worked with Seattle Rep, Sound Theatre, Washington Ensemble Theatre, Yun Theatre, Dacha Theatre, EnJoy Productions, Vashon Repertory Theatre, Drama Dock, and the 14/48 Projects. Ellie is a proud collective member of Pacific Northwest Theatrical Intimacy and company member of Pony World Theatre.

MARIANNA DE FAZIO

(she/her)

DIALECT COACH

Marianna coaches dialect at high schools, colleges and theaters around the areas; past ACT Contemporary Theatre credits include *The Invisible Hand* and *A Christmas Carol*. She also coaches Presentation Prep for tech conferences and Accent Modification for individuals across industries. You can hear Marianna's dialect work on Taproot's current Christmas show, *Happy Christmas Jeeves*, or catch her on stage in Sarah Ruhl's new play, *Letters from Max*, at Seattle Public Theater next spring. MFA: UW.
mariannadefazio.com

JESSICA C. BOMBALL*

(she/her)

STAGE MANAGER

Jessica is delighted to be back at ACT Contemporary Theatre after many years. Regional theatre highlights include *The Skin of Our Teeth*, *Little Women*, *Lydia and the Troll*, *Bruce*, *Teenage Dick*, *Indecent*, *Tiny Beautiful Things* (Seattle Rep); *Once on This Island*, *Becoming Dr. Ruth* (Village Theatre); *The Secret Garden*, Disney's *Aladdin*, and *A Christmas Story: The Musical* (The 5th Avenue Theatre); *The Miraculous Journey of Edward Tulane* (Seattle Children's Theatre); *A Christmas*

Carol (ACT Theatre); *Angels in America: Millennium Approaches & Perestroika* (Intiman Theatre Festival); and *King Lear* (Santa Cruz Shakespeare).

CRISTINE ANNE

REYNOLDS*

(she/her)

ASSISTANT STAGE MANAGER

Cris is delighted to be working at ACT Contemporary Theatre. Locally, she has had the good fortune to stage manage or assistant stage manage at Seattle Rep, Seattle Opera—including the *Ring Cycles* of 1995 and 2000-2013—Seattle Children's Theatre, Pacific Northwest Ballet, and Orpheus PDX. Nationally, she has worked at Shakespeare Theatre Company, American Conservatory Theatre, Arena Stage, Cleveland Playhouse, Alley Theatre, South Coast Repertory Theatre, Atlanta Opera, and Hawaii Opera Theater. Thank you to all the adults in the audience who are here sharing the gift of live theatre with their children, grandchildren, young friends, and students.

MAX ZAMORANO

(he/they)

PRODUCTION ASSISTANT

Max Zamorano is delighted to be back at ACT Contemporary Theatre after last having worked on *Cambodian Rock Band*. Recent credits include: *The Skin of Our Teeth*, *Lydia and The Troll*, *Metamorphoses*, *Mr. Dickens and His Carol* (Seattle Rep); *Something's Afoot* (The 5th Avenue Theatre); *The Nutcracker* (Pacific Northwest Ballet); and *King Lear*, *The Tempest* (Santa Cruz Shakespeare).

DIANE MCGINN STRONG

(she/her)

YOUTH SUPERVISOR

Diane McGinn Strong is delighted to be Youth Supervisor for ACT Contemporary Theatre's 2024 *A Christmas Carol*, a favorite of her

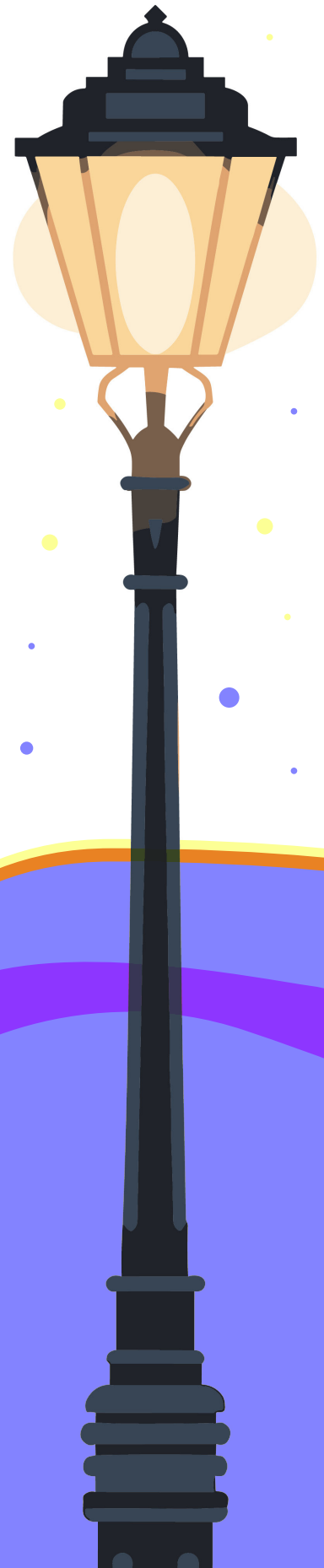
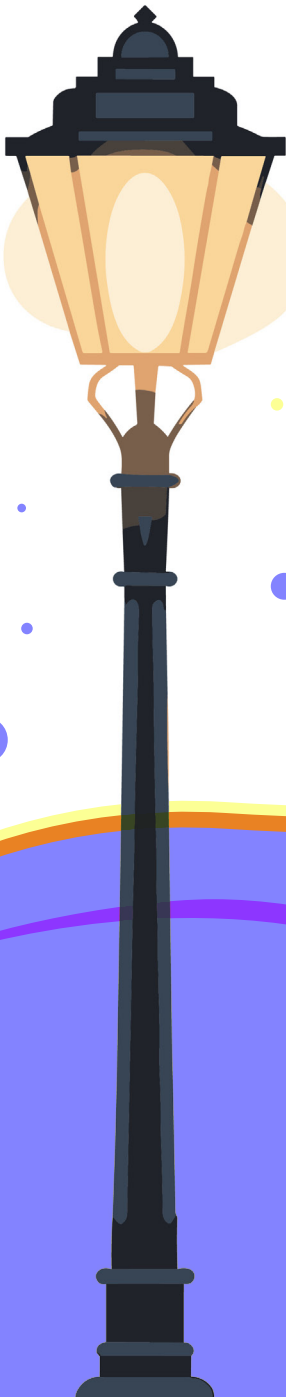
Who's Who in *A Christmas Carol*

family's holiday season. With an MFA in Technical Theater and Costume Design, and a resume filled with work in a variety of Seattle's performance venues, Diane has enjoyed many performances and holiday seasons backstage as an IATSE Wardrobe Crew member. She hopes as Youth Supervisor to instill the magic and joy of theatre this holiday season to the talented young actors of *A Christmas Carol*!

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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.



Thank you!

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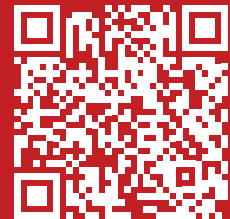
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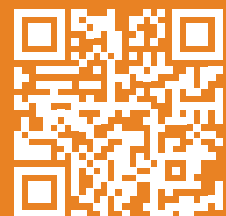
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Costume Shop Assistant
Chandler Eichele
Stage Operations Swing Technician
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Stage Operations Supervisor
Melissa Gomez
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Joel Herrera
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Ada Karamanyan
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Caitlin McCown
Director of Production

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James Nichols
Head Stage Carpenter
A G Quinn
Lead Scenic Carpenter
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Head Scenic Carpenter
Christine Tschirgi
Costume Shop Manager

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For more information or to inform us of your plans, please contact Kristine Haroldson, Stewardship & Events Coordinator, at kristine.haroldson@acttheatre.org.



Notes from *The ACT Collective*

We interviewed Ken Ewert, a former props artisan who now supports the theatre as a donor and audience member. During his 24 years at ACT, he contributed his craft to dozens of productions, helped the theatre move from its former Lower Queen Anne location to its current home downtown, and made props for many, many performances of A Christmas Carol.

WHAT DREW YOU TO THE THEATRE? HOW DID YOU START CREATING PROPS?

I always had a bit of a love for the strange flair. Growing up, I made robot costumes, puppets, and Halloween mazes in my dad's garage. When I was just seven years old, I saw my older sister Marcia play percussion for a high school production of *Once Upon A Mattress*. I don't remember much about the play, however, the backstage tour Marcia gave me totally captured my full attention. It was a magical world behind the curtain full of mystery to me, a playground for my imagination. I think that day was the brightest spark for dreams of my future career. Two decades later, my dream came true at ACT.

WHAT DO YOU LOVE MOST ABOUT ACT?

ACT changed my life; the company not only spoke of being a family but acted on it to support me when I had to step away from the theatre in a time of great need. They gave me a space to come back to when things were better. Experiencing that whole come together to give me a soft landing made all the difference.

Besides that, I love the endless challenges and opportunity ACT shows provided me, wild shows with exploding cats or trick bottles to break. I had some fun cackling at fake bouncing brains or making rose bouquets that drooped on cue – and of course, loved making all the Simpsons masks for *Mr. Burns: A Post-Electric Play*. **ACT allowed me to make magical things that performers used to tell a story. Every detail we all brought together made those amazing stories real on the stage every night.**

FAVORITE CHRISTMAS CAROL MOMENT?

I remember Marley's very first entrance through the floor in 1997. That scene never made the cut. In tech previews, I got to see the scary, unedited version. It was chilling and haunting and the poor shocked kids in the front row did not like it. The director wisely decided to tone it down a bunch as we didn't need crying children in the audience at the beginning of a Christmas play. Still, seeing the audience collectively jolt was memorable!

ANY ADVICE FOR FUTURE THEATREMAKERS?

Don't give up when you fail. Failing is a part of the process toward learning. I did my best work when I was challenged by things I've never done before, new tools I had to learn how to safely use, thinking "outside the box" on demand, solving a problem in real time with others while under the pressure of no time and no money to spend. Some of the "best" failures became trophies to hang on the wall in my shop, displayed for all as a proud learning moment.

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