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A CHRISTMAS CAROL



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About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



AMERICAN CONSERVATORY THEATER, a nonprofit organization in the heart of San Francisco, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

A.C.T. opened its first San Francisco season in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996).

The first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree, A.C.T.'s conservatory, led by Melissa Smith, serves 3,000 students every year. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings,
Artistic Director 1986–92

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A.C.T. Website

act-sf.org

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These are the hands that lifted me up.

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I love to ski, so I was devastated when I found out I needed both knees replaced. But the physicians and staff at California Pacific Medical Center, part of the Sutter Health network, were the best. Through consultation, surgery, recovery and follow-up, they were there for me the whole way. Now I have full range of motion in both knees, and I can't wait until the snow flies. *Shel, CPMC patient.*

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GANSLEEN STUDIOS

WILLIAM BALL (LEFT) AND MORTIMER FLEISHHACKER OUTSIDE THE AMERICAN CONSERVATORY THEATER

San Francisco's Theater Company

American Conservatory Theater Founding General Director William Ball, at the forefront of the regional theater movement, wanted to create a company outside New York that would have a significant national impact while providing an alternative to commercial theater. After a group of San Francisco civic leaders attended A.C.T.'s West Coast debut at Stanford University in 1966, they invited Ball and his company to settle in San Francisco, which was without a resident theater company. A.C.T. has been dedicated to bringing the power of live theater to San Francisco audiences since the company's first rousing performance of Ball's *Tartuffe* in the Geary Theater (now called the American Conservatory Theater) on January 21, 1967.

A.C.T.'s majestic stage opened January 10, 1910, rising from the rubble of the catastrophic earthquake and fires of 1906. It was immediately hailed as one of the grandest playhouses in the United States. In 1975 the Geary was awarded a place on the U.S. Department of the Interior's National Register of Historic Places and named a landmark of the State of California and the City and County of San Francisco. In 1989 the Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of equipment and debris on the first six rows of orchestra seats. Nevertheless, A.C.T.'s second artistic director, Edward Hastings (who succeeded Ball in 1986), never considered canceling the season. For the next six years, A.C.T. performed in seven different venues around the city. "We had to encourage people to come back to this devastated, ravished, magical place called San Francisco," remembered Hastings. "And what they found in the theater were a lot of other people who were shook up. So there we were, all together in a theater, helping bring the city back together again."

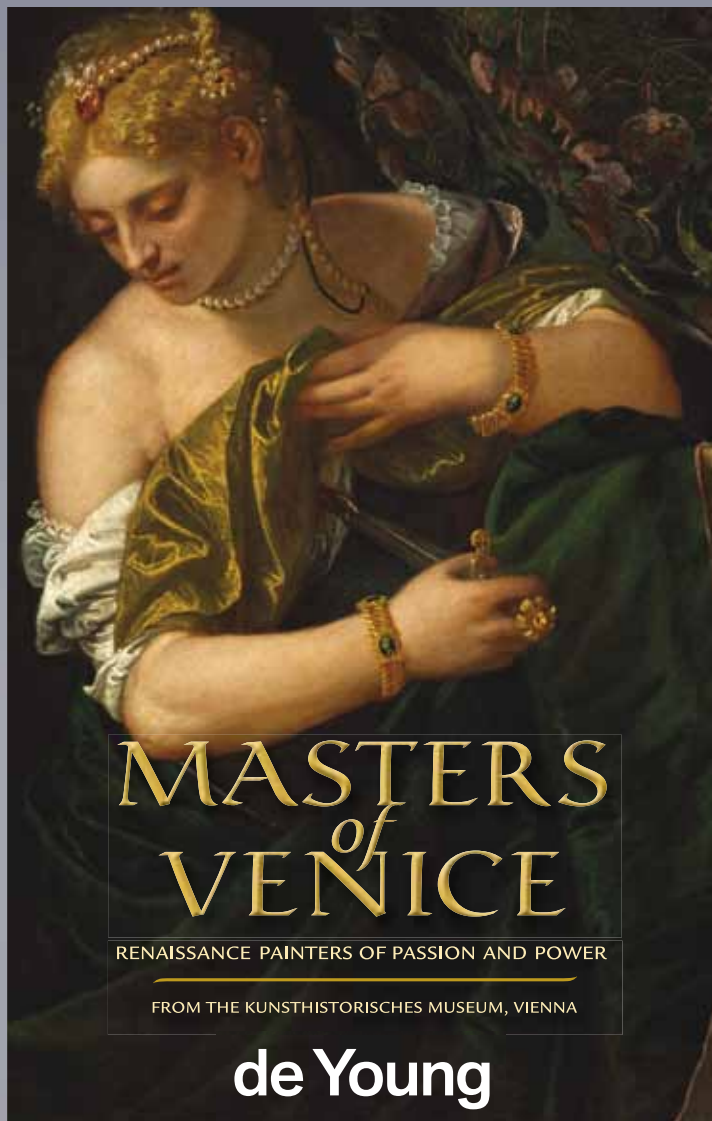
With the support of a community that contributed to a record-breaking \$28.5 million capital campaign, the Geary

reopened in 1996 with a production of *The Tempest* directed by A.C.T.'s current artistic director, Carey Perloff, who took over after Hastings retired in 1992. Committed to proving that theater is still "a place where language is kept alive and functional and muscular and breathing," Perloff reconfirmed A.C.T.'s mission to expose San Francisco to exceptional works from across our rich theatrical tradition. She reintroduced the core acting company (which had been disbanded decades earlier) to keep top-quality local actors working, and she committed herself to "locavore" theater— theater made by, for, and about the community that supports it—with San Francisco-centered productions like *After the War*, *The Tosca Project*, and the much-beloved 2011 hit *Armistead Maupin's Tales of the City*.

Since the company's founding, A.C.T. has infused the Bay Area with some of the best young acting talent in the nation. The company first began training outside actors in the summer of 1967, and by 1969, the conservatory had expanded to include a year-long course of study, which has since evolved into the three-year, fully accredited, top-ranked Master of Fine Arts Program. M.F.A Program students often grace the mainstage and return to perform at A.C.T. as alumni; they are also regulars on stages around the Bay Area and beyond. Other programs include the Young Conservatory, which offers training and performance opportunities for students ages 8 to 19; Studio A.C.T., which offers acting classes for adults; and the Summer Training Congress, which attracts students from around the world.

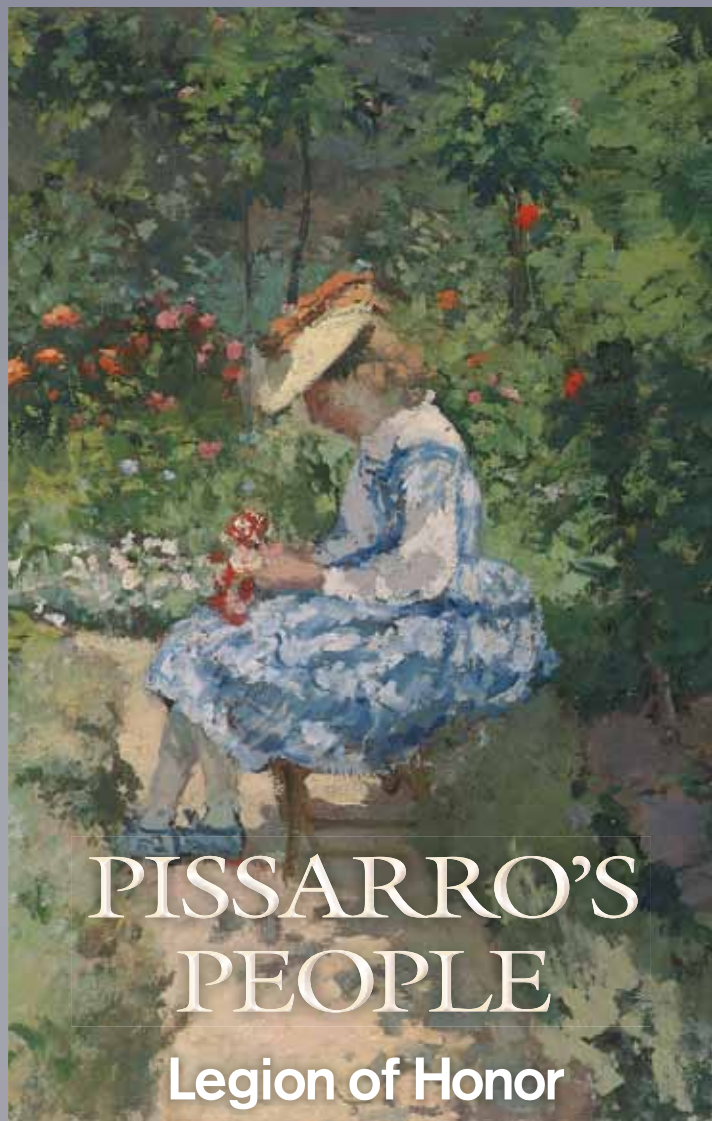
With the arrival of distinguished Executive Director Ellen Richard, the recent conclusion of a long-range strategic planning process, the introduction of an education department, and the opening of a new performance space (The Costume Shop, located in the Mid-Market neighborhood across from UN Plaza), A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco—and the nation.

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This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the Gemäldegalerie der Kunsthistorisches Museum, Vienna. Patrons are Athena and Timothy Blackburn and the William G. Irwin Charity Foundation. Sponsors are T. Robert and Katherine Burke, Hanson Bridgett LLP, Mrs. George Hopper Fitch, the Samuel H. Kress Foundation, Mrs. James K. McWilliams, and Greta R. Pofocher. Education programs are funded by the S. D. Bechtel, Jr. Foundation and Wells Fargo. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Image: Paolo Caliari, called Veronese, *Lucretia* (detail), ca. 1580–1583. Gemäldegalerie, Kunsthistorisches Museum, Vienna.

Image: Camille Pissarro, *Jeanne Pissarro, Called Cocotte, Reading*, 1899. Collection of Ann and Gordon Getty.

DECEMBER
31

Saturday 9pm
Festivities start
at 8pm

December 2011
Volume 10, No. 3

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From the Artistic Director

KEVIN BERNE



Dear Friends,

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

This version of Dickens's beautiful story, which Paul Walsh and I created seven seasons ago, grew out of the very depths of A.C.T.'s being. We are, uniquely, an intergenerational theater in which children and adults, professionals and students, masters and emerging artists train, create, and play together on a regular basis. Because we house one of the most renowned M.F.A. programs in America, and because we are blessed with a truly one-of-a-kind Young Conservatory in which eight-to-nineteen-year-olds study and perform and grow, we made sure that A.C.T.'s *A Christmas Carol* would feature an extraordinary range of artists of all ages, collaborating together on this exquisite tale of redemption and transformation.

This year, our *Carol* is, as always, blessed by the presence of some of the Bay Area's most beloved veteran actors—including Jim Carpenter, our inimitable Scrooge—familiar to A.C.T. audiences from numerous productions on our magnificent stage. It also features 26 children from our Young Conservatory, the entire M.F.A. Program class of 2012, and members of our core acting company. This is an incredible gift: a chance for the larger A.C.T. family to work together and for you, our *Carol* audience, to see the breadth of A.C.T.'s commitment to artists of all ages.

Paul Walsh and I wanted this *Carol* to salute the power of the imagination to transform even the crustiest of souls. Dickens's novella is exceptionally theatrical: much of it is written in dialogue, and it centers around the striking presence of four ghosts who perform a series of "interventions" on Scrooge until his heart is reawakened and he begins his life anew. Now more than ever, the themes of Dickens's story of greed and renewal resonate, as protesters around the world wrestle with the gap between the haves and the have-nots and we struggle to hold on to our empathy and imagination in an increasingly divisive world.

It is worth remembering that Dickens trusted the artistic imagination to lift us out of the darkness and set us on a more inspiring path. It is also worth noting, for those of you who are here with children, that it has been proved again and again that when young people are exposed to the transformative power of live theater, their scholastic work and world view open up in wonderful and surprising ways. It is our hope at A.C.T. to become even more deeply engaged in arts education for young people throughout the Bay Area. Meanwhile, we hope you feel that you've given yourselves a gift by being here, and we wish you a fulfilling and empathetic year ahead. I invite you to return this winter and spring to experience the artists and artistry of A.C.T.'s extraordinary 2011–12 season.

Yours,

Carey Perloff, *Artistic Director*

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AMERICAN CONSERVATORY THEATER



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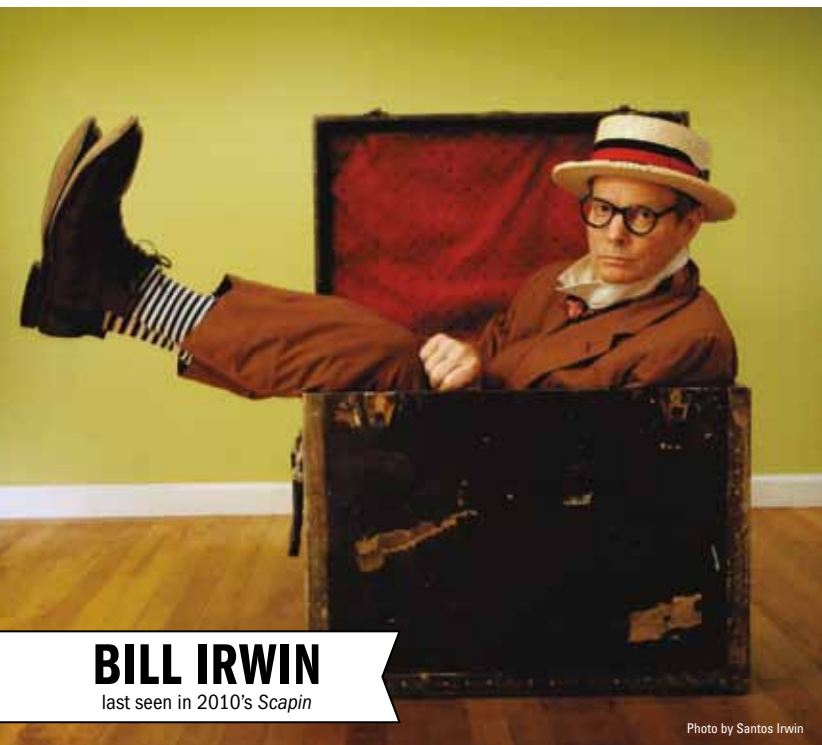
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Photo by Santos Irwin

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A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Dominique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Music direction by Robert Rutt

<i>Scenery by</i>	John Arnone
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	Nancy Schertler
<i>Sound by</i>	Jake Rodriguez
<i>Dance Répétiteur</i>	Nancy Dickson
<i>Dramaturg</i>	Michael Paller
<i>Assistant Director</i>	Wolfgang Lancelot Wachalovsky

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

This production is made possible by

PRODUCING SPONSOR



A CHRISTMAS CAROL

THE CAST

(in order of appearance)

ACT I

SCROOGE'S OFFICE

<i>Ebenezer Scrooge</i>	James Carpenter Anthony Fusco (Evening: Dec. 2 & 22; Matinee: Dec. 3, 7, 10, 14, 18 & 21)
<i>Bob Cratchit</i>	Manoel Felciano
<i>Clerks</i>	Nathaniel Barrett Correll, William David Southall
<i>Charitables</i>	Cindy Goldfield, Howard Swain
<i>Fred</i>	Jason Frank
<i>Tiny Tim Cratchit</i>	Graham Bennett
<i>Belinda Cratchit</i>	Sarah Magen

SCROOGE'S HOME

<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Jack Willis

CHRISTMAS PAST

<i>Ghost of Christmas Past</i>	Ben Kahre
<i>Davey</i>	Quinn Poseley
<i>Edward</i>	Gabriel Giacoppo
<i>Boy Dick</i>	Nathaniel Barrett Correll
<i>Boy Scrooge</i>	Samuel Berston
<i>Little Fan</i>	Alexandra Lee

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Belle</i>	Christina Elmore
<i>Young Scrooge</i>	Matt Bradley
<i>Dick Wilkins</i>	Alexander Crowther
<i>Ermengarde</i>	Maggie Leigh
<i>Jim</i>	Jason Frank
<i>Giles the Fiddler</i>	Manoel Felciano
<i>Felicity</i>	Jessica Kitchens
<i>Alan</i>	Howard Swain
<i>Ruth</i>	Cindy Goldfield
<i>Children of Alan and Ruth</i>	Dashiell Ferrero, Shelby Lyon, Evelyn Ongpin
<i>Burt</i>	Liam Vincent
<i>Dorothy</i>	Courtney Thomas
<i>Alfred</i>	William David Southall
<i>Rory Wilkins</i>	Dashiell Ferrero
<i>Sarah Wilkins</i>	Shelby Lyon
<i>Precious Wilkins</i>	Sasha Steiner

ACT II

CHRISTMAS PRESENT

<i>Ghost of Christmas Present</i>	Omozé Idehenre
<i>Produce Sellers</i>	Cindy Goldfield, Annie Purcell
<i>Spanish Onions</i>	Penelope Devlin, Maddie Eisler
<i>Turkish Figs</i>	Elsie Lipson, Emily Spears
<i>French Plums</i>	Shalan Lee, Rachel Share-Sapolsky

FRED'S PARTY

<i>Fred</i>	Jason Frank
<i>Mary</i>	Maggie Leigh
<i>Thomas</i>	Alexander Crowther
<i>Beth</i>	Jessica Kitchens
<i>Topper</i>	Ben Kahre
<i>Annabelle</i>	Courtney Thomas

CRATCHIT HOME

<i>Anne Cratchit</i>	Delia MacDougall
<i>Peter Cratchit</i>	Tony Sinclair
<i>Belinda Cratchit</i>	Sarah Magen
<i>Ned Cratchit</i>	Matthew Avery
<i>Sally Cratchit</i>	Isabella Carlucci
<i>Martha Cratchit</i>	Caroline Pernick
<i>Bob Cratchit</i>	Manoel Felciano
<i>Tiny Tim Cratchit</i>	Graham Bennett

CHRISTMAS FUTURE

<i>Gang Members</i>	Elizabeth Abbe, Christina Elmore Erin Saïdah Lockett, Annie Purcell
<i>Ignorance</i>	Nathaniel Barrett Correll
<i>Want</i>	Emma Rose Draisin
<i>Ghost of Christmas Future</i>	Jason Frank, Cindy Goldfield, Ben Kahre William David Southall, Howard Swain
<i>Businessmen</i>	Matt Bradley, Alexander Crowther, Jarion Monroe, Liam Vincent
<i>Mrs. Filcher</i>	Annie Purcell
<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Young Wife</i>	Christina Elmore
<i>Young Husband</i>	Liam Vincent

FINALE

<i>Boy in Sunday Clothes</i>	Alexander Bires and Company
------------------------------	--------------------------------

UNDERSTUDIES

Bob Cratchit, Fred, Produce Sellers—Liam Vincent; *Clerk*—Samuel Berston; *Charitables, Ghost of Christmas Future*—Jessica Kitchens
Tiny Tim Cratchit—Dashiell Ferrero; *Belinda Cratchit*—Erin Saïdah Lockett
Mrs. Dilber, Ermengarde, Felicity, Ruth, Dorothy, Anne Cratchit—Annie Purcell; *Ghost of Jacob Marley, Mr. Fezziwig*—Howard Swain
Ghost of Christmas Past, Mary, Beth, Annabelle—Christina Elmore; *Davey, Edward, Boy Dick*—Alexander Bires
Boy Scrooge—Matthew Avery; *Little Fan, Child of Alan and Ruth, Sarah Wilkins*—Isabella Carlucci
Mrs. Fezziwig, Ghost of Christmas Present—Cindy Goldfield; *Belle, Mrs. Filcher, Young Wife*—Maggie Leigh
Young Scrooge—Alexander Crowther; *Dick Wilkins*—Jason Frank; *Jim, Giles the Fiddler, Alan, Burt*—Tony Sinclair
Child of Alan and Ruth, Rory Wilkins—Graham Bennett; *Child of Alan and Ruth*—Sasha Steiner
Alfred, Ignorance, Boy in Sunday Clothes—Gabriel Giacoppo; *Precious Wilkins, Turkish Figs*—Evelyn Ongpin
Spanish Onions, Ghost of Christmas Future, Young Husband—Nathaniel Barrett Correll; *French Plums*—Sarah Magen
Thomas, Topper—Matt Bradley; *Peter Cratchit*—William David Southall; *Ned Cratchit*—Quinn Poseley
Sally Cratchit, Gang Members, Want—Alexandra Lee; *Martha Cratchit*—Emma Rose Draisin; *Gang Members*—Courtney Thomas



STAGE MANAGEMENT STAFF

Karen Szpaller, *Stage Manager*
Danielle Callaghan, *Assistant Stage Manager*
Sarah Bingel, *Production Assistant*
Sabrina Lazarus, *Stage Management Fellow*

ADDITIONAL CREDITS

Fight Director—Jonathan Rider; *Fight Captain*—Ben Kahre; *Dance Captain*—Cindy Goldfield
Associate Scenic Designers—Jesse Poleshuck, Josh Ranger

The children performing in *A Christmas Carol* are students in the A.C.T. Young Conservatory.
YC Performance Monitor—Christine L. Plowright; *YC Assistant Performance Monitor*—Amanda Warner



THE CHRISTMAS STAGECOACH (PENCIL, W/C AND BODYCOLOUR), BY GEORGE WRIGHT (1860-1942). PRIVATE COLLECTION / © CHRIS BEETLES, LONDON, U.K. / THE BRIDGEMAN ART LIBRARY INTERNATIONAL.

Dickens's Uncompromising Vision

BY MICHAEL PALLER

When Charles Dickens was 12, his father's tenuous hold on the middle class collapsed in a heap of mounting debt. John Dickens was incarcerated in the Marshalsea debtors' prison, where he was joined a few weeks later by his wife and four of their six children, as was customary at the time. Charles, a sensitive boy who loved school and reading, was put to work alongside other poor children in a Thames-side warehouse that manufactured and sold boot-blacking. For ten hours a day, six days a week, he affixed labels onto jars, for a time doing so in a prominent storefront window, for passersby to see. The work wasn't difficult, but the bewildered boy found himself suddenly alone in a world without comfort or security. "I certainly had no other assistance whatever," he later wrote, "from Monday morning until Saturday night. No advice, no counsel, no encouragement, no consolation, no support, from any one that I can call to mind."

Charles lived by himself in a run-down rooming house in Camden Town, then a slum in northwest London. At night he played on coal barges moored in the Thames or wandered the streets. He spent a small portion of his wages (which amounted to less than a dollar a week) on food—sometimes just a small penny loaf of bread—and gave the rest to his father. Gazing into the warm light of shop windows and taverns, he observed every sort of character, high and low. So began his intimate, lifelong acquaintance with the meanest quarters and poorest people of London. On weekends, he walked four miles from his lodgings to visit his family in the Marshalsea, where he listened with fascination to the stories his mother told him about the other prison inmates. It seemed he could not get enough of them.

After about three months, an inheritance allowed John Dickens to pay his debts and he and his family were released from prison. Charles worked for another month before his father, having seen him on display in the store window, removed him from the warehouse and sent him back to school. Although his time in the warehouse lasted at most five months, the sudden descent into the desperate world of London's poor left a lifelong mark.

Beginning at 15, Charles held a series of jobs that kept him in close contact with that world. The first, as an office boy in a law firm, introduced him to the workings of the legal system and its effects on middle-class and poor individuals. He saw how it might work for people on occasion, but that more often it benefited the lawyers, who never seemed to lack for clients. His opinion of the law did not improve when he became a court reporter at an obscure institution, the Consistory Court of Doctors' Commons. Here, marriage licenses and bills of divorce were granted, wills entered into probate, and, curiously, disputes occurring on church property were adjudicated. At 20, he became a journalist, covering Parliament. He observed the operation of a government controlled by aristocrats, industrialists, and wealthy merchants that blocked every significant reform or attempt to aid the poor introduced

by a handful of brave politicians. He was present, for example, at the passage of the Poor Law of 1834, which made poverty in England tantamount to a crime and which Dickens found especially outrageous.

"ARE THE WORKHOUSES STILL IN OPERATION?"

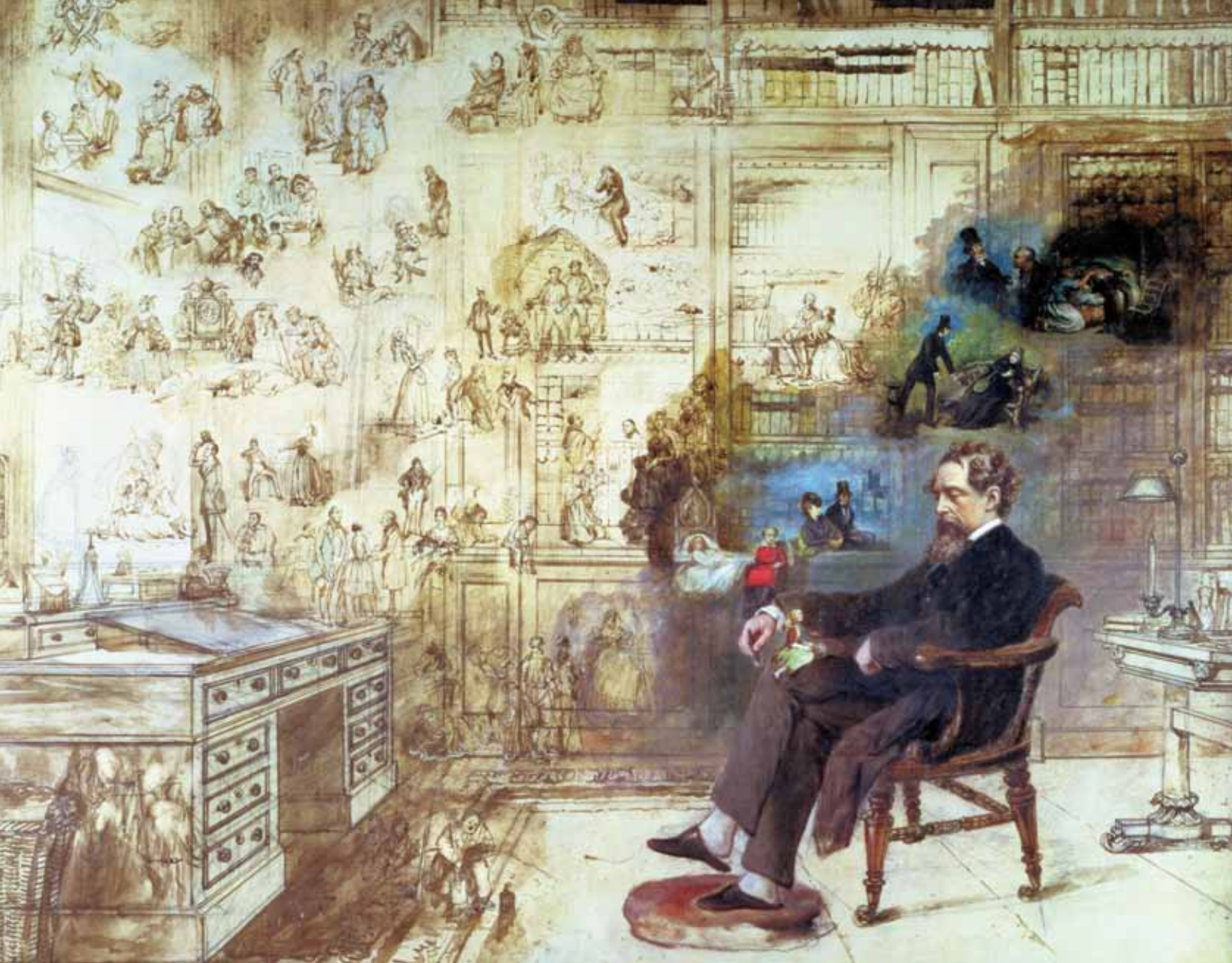
The Poor Law of 1834 was Parliament's response to an alarming rise in the cost of caring for the poor, the population of which had risen steeply due to the Industrial Revolution and legislation such as the Corn Laws, which since Napoleonic times had kept the price of corn artificially high for the benefit of the wealthy farming interests (mostly aristocrats who owned large estates). This forced the poor and lower-middle-class families to spend the bulk of their income on food, so that, in addition to creating near-starvation conditions for the poor, the Corn Laws also led to a depressed market for manufactured goods such as clothes. As a result, many people who worked in factories lost their jobs, widening the cycle of despair and poverty.

Until the Poor Law took effect, most of the destitute had been cared for with money raised by a tax on their neighbor parishioners. The parish (a unit of both political and religious life) distributed money or food to the poor, who were allowed to remain in their homes and retain at least some measure of dignity. Scholar Marjie Bloy writes that while the previous poor laws, which had been on the books since 1601, were inconsistently administered and variously interpreted, parishes recognized that caring for their poor was a public responsibility and that "everyone knew everyone else and it was in the interests of all that the poor were looked after."

The Poor Law did nothing to reduce the numbers of poor people, but by all accounts it increased their misery. They lost their homes, and their families were broken up and sent to live in workhouses. Once there they were called inmates and wore uniforms; indeed, there was little to distinguish their lot from that of prisoners. Men and women, none of whom were incarcerated for committing a crime, broke rocks, crushed bones, dug holes that were then filled up and dug again, or painted and repainted walls, over and over. Conditions inside were purposefully made grimmer than life outside; as a result, the cost of caring for the poor fell by 36 percent, which was the exact intention of the bill's authors.

WEALTH AND AVARICE

Once Dickens saw the legal system and government at work, it did not take him long to find his true vocation. By the time he took a seat in the Visitors' Gallery of the House of Parliament, he was turning the scenes he had witnessed in the law offices, courts, and legislative chambers into fiction. Two years later he was famous, thanks to a collection of short pieces called *Sketches by Boz*. One described a visit to the Court of Doctors' Commons, where a "hard-featured old man" with a "deeply wrinkled face,"



DICKENS'S DREAM (PENCIL AND W/C ON PAPER), BY ROBERT WILLIAM BUSS (1804-75). © DICKENS HOUSE MUSEUM, LONDON, U.K. / THE BRIDGEMAN ART LIBRARY.

whose every look and gesture “told of wealth, and penury, and avarice,” was busily planning to rob a poor man of a long-awaited inheritance.

As he looked with a penetrating eye at a society where the wealthiest grew richer at the expense of the poor, Dickens found plenty of material to fuel his growing outrage. For instance: from the beginning of the Industrial Revolution, children had been part of the work force. As early as 1802, Parliament attempted to regulate working conditions for children, with little success. That year, legislators did manage to pass a law limiting child labor in factories and cotton mills to twelve hours per day. In 1831, a push was made, largely by religious leaders, to limit child labor to ten hours a day. A bill was introduced in Parliament; in all likelihood Dickens was in the gallery to report on it when it failed.

Progress of a modest sort was made with the Factory Act of 1834, which regulated the textile industry. It permitted children between 11 and 18 to work up to twelve hours a day; those between 9 and 10 were permitted to work eight hours a day. Children under 9 were no longer permitted to work at all. The law, however, didn't apply to other industries, including those where conditions were

among the worst, including iron and coal mines, gas works, nail factories, and chimney sweeping. In all of these enterprises, it wasn't unusual for children to start work at the age of 5 and, if they survived into adulthood, many were left with crippling injuries. They worked sixteen-hour days under atrocious conditions, as did their parents. A government report on child labor in mines concluded that a child's chance of survival in the mines was equal to that of a soldier on a battlefield.

THE WORK OF HIS IMAGINATION

By 1840, three years before Dickens wrote *A Christmas Carol*, only about 20 percent of children in London had any schooling, and education for all children regardless of class became another issue about which Dickens developed passionate feelings. He founded and edited two weekly newspapers in which he wrote as often about the need for universal education as he did for sanitation laws, labor laws, and prison reform. To those who opposed putting the power of education in the hands of the less fortunate he wrote, “Reflect whether ignorance be not power, and a very dreadful power . . . for every kind of wrong and evil.”

As potent as his speeches and journalism were, it is his fiction, of course, that made Dickens famous, and where he created the images that caused the world to take closer notice of those who lived their lives in the shadows of neglect. In *Oliver Twist*, he attacked the Poor Law and the workhouses; in *Nicholas Nickleby* he exposed the exploitation of children by ruthless schoolmasters more interested in profit than education. The Marshalsea became the primary setting and symbol of *Little Dorrit*, and John Dickens the model for William Dorrit. The sage words of advice that the elder Dickens gave his son while in prison become Wilkins Micawber's in *David Copperfield*: "Annual income twenty pounds, annual expenditure nineteen nineteen and six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery." David himself is removed from school and put to work in the factory of his stepfather. Camden Town became the Micawbers' residence and home to the Cratchit family. The grim conditions of the workhouse, blithely accepted by the rich and middle classes, caused a furious Dickens to write these lines for Jacob Marley, in response to Scrooge's, "You were always a good man of business, Jacob":

Business! Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!

In *A Christmas Carol*, too, Dickens created a memorable image of children who lived without hope, food, or education. The Ghost of Christmas Present shows Scrooge two desperate, starving children. He tells Scrooge, "This boy is Ignorance. This girl is Want. Beware of them both, and all their kind, but most of all beware this boy, for on his brow is written 'Doom.'"

In the years between the passage of the Poor Law and the writing of *A Christmas Carol*, Dickens came to believe that the privileges and priorities of the wealthy men who controlled Parliament would obstruct all attempts to solve the national problems of poverty, poor working conditions, and substandard education. This only made his vision of British society more uncompromising. As the years passed, his work evolved from melodramas of good characters beset by evil ones to complex tapestries of good people victimized by a vast system of greed and corruption that infected every institution of society. His masterpiece, *Bleak House*, reached back to his earliest professional days to depict the legal system as a practically living thing, drawing blood and life from the poor unfortunates who were swallowed up in its great digestive system.

In one sense, Dickens never fully recovered from the trauma of his youth; he could never bring himself to tell his wife and children the story of his months in the warehouse. In a larger sense, however, he used those events to find a meaning for his life. Through 15 novels and several stories, including *A Christmas*

Carol, the work of his imagination was an attempt to understand a world in which debtors' prisons and workhouses could exist, in which neglected and uneducated children were considered an acceptable price for the comfort of the well-off. He found a purpose for his life through a public spirit forged from private pain, giving voice to those whom others ignored or could not hear, especially children. "I will pursue cruelty and oppression, the enemies of all God's creatures of all codes and creeds, so long as I have the energy of thought and the power of giving it utterance," he wrote. The journey of Charles Dickens's life was from concern for self to dedication to others—just as it is for Ebenezer Scrooge.



PORTRAIT OF CHARLES DICKENS, AGED 18 (1830), BY JANET ROSS © DICKENS HOUSE MUSEUM, LONDON, U.K. / THE BRIDGEMAN ART LIBRARY

Charles Dickens

was born February 7, 1812, in Portsmouth, England. His literary success began when *Sketches by Boz*, a collection of urban scenes, and *The Pickwick Papers*, a series of comic narratives written to accompany artistic engravings, were published in 1836. Soon followed *Oliver Twist* (1839), *Nicholas Nickleby* (1839), *Barnaby Rudge*

(1841), *Martin Chuzzlewit* (1844), *A Christmas Carol* (1843), and *David Copperfield* (1850). Featuring dramatic plot twists and lively depictions of London street life, the most memorable aspect of his work was a gallery of larger-than-life characters, whose foibles and adventures immediately endeared them to millions of readers. His work, primarily published first in serial format, was easily adapted for the stage and appeared frequently at playhouses throughout England (always without the permission of the author, who did, however, have a great love of the theater and at one point in his life even intended to be an actor). In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and more fully criticize industrial society. The novels of this period include *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1860). He wrote 15 novels in total, and all remain in print. An exhausting series of reading tours late in life led to a decline in Dickens's health, and he died in 1870 working on the unfinished manuscript of *The Mystery of Edwin Drood*.



A.C.T. Preview: Humor Abuse

Some people fantasize about running away to join the circus; **Lorenzo Pisoni** was born and raised in one. And not just any circus—Pisoni spent his formative years as the youngest member of San Francisco’s beloved Pickle Family Circus, cofounded in 1974 by his mother and father, Peggy Snider and Larry Pisoni. In January, A.C.T. audiences will get a tantalizing peek at behind-the-big-top life when Lorenzo brings his family-friendly show, *Humor Abuse* (cocreated with college friend and longtime collaborator **Erica Schmidt**), to his hometown. With touching reminiscences and hilarious virtuoso clowning, Pisoni offers an insightful and wildly entertaining look at his childhood—and his coming of age as an artist.

“*Humor Abuse* is about growing up in the circus and having a clown for a father,” Pisoni says. “But it’s mostly about a relationship between a child and a parent—a parent that the child doesn’t know very well.” He continues, “I’ve always wanted to do this show in San Francisco. The Pickle Family Circus was always so familial, and now this show has taken on some of those same qualities. In coming to A.C.T., I get to be part of bringing this show back to so many people for whom my parents’ circus was a big part of their lives.”

Unlike many stage memoirs, *Humor Abuse* is filled with intensely physical staging that balances Pisoni’s poignant memories with the daring acrobatic and vaudevillian feats that

shaped his childhood. He opens a window onto his relationship with his father, while showing off many of the tricks he learned at his knee (and in his stage trunk)—proving his prowess in juggling, backflips, and beyond.

Pisoni developed the show with Schmidt over several years, beginning with workshop productions on the East Coast that led to the show’s world premiere at Manhattan Theatre Club in 2009. That production amassed accolades from both audiences and critics—the *New York Times* called Pisoni’s performance “breathtaking”—and won Drama Desk, OBIE, and Outer Critics Circle awards, among others.

A dynamic and versatile performer whose credits span 17th-century English classics (*All’s Well That Ends Well* and *Measure for Measure* at The Public Theater’s Shakespeare in the Park and *The Gamester* at A.C.T.), contemporary drama (Broadway’s *Equus* opposite Daniel Radcliffe, of *Harry Potter* fame), film and television, and, of course, circus work, Pisoni channels all of his skills and experience into *Humor Abuse* to take audiences on a full-throttle journey into his past.

“The ride that this play has been has taught me a great deal,” Pisoni says. “I can’t really think of anything better—to have successes and failures, and now to bring the show to an apex at the American Conservatory Theater is a wonderful story unto itself.

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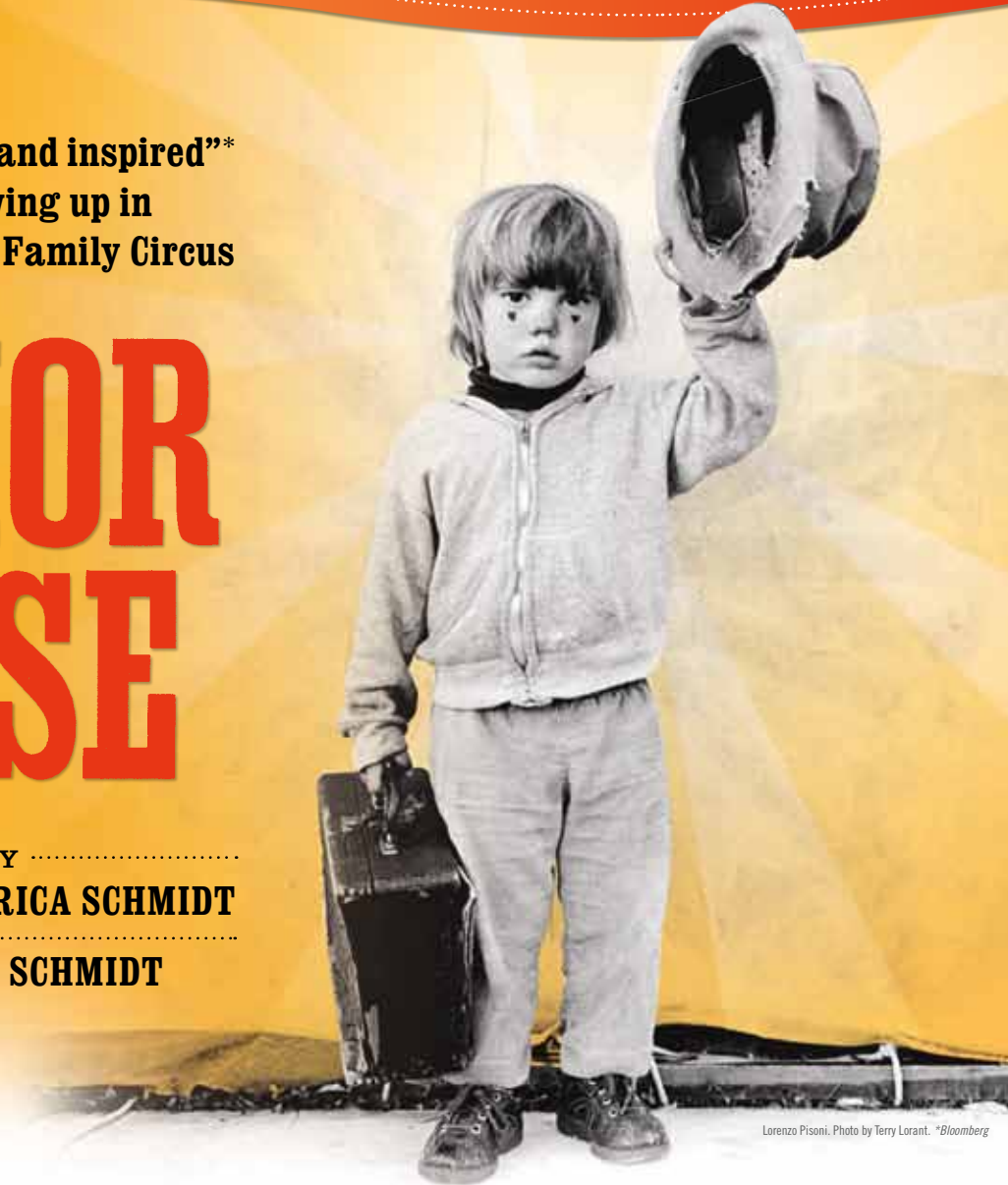
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Lorenzo Pisoni. Photo by Terry Loran. *Bloomberg

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The Costume Shop Opens in Mid-Market

In October, A.C.T.'s beautiful and versatile new performance venue—**The Costume Shop**—opened in the heart of the rapidly developing and artistically vibrant Mid-Market neighborhood during the second annual **24 Days of Central Market Arts** festival. "The launch of the space has been a huge success for A.C.T.," says A.C.T. General Manager **Don-Scott Cooper**. "We've wanted for years to have a stronger presence in the Mid-Market neighborhood, and to create a storefront theater space that allows us to be a part of that community will pay back in dividends for our artists and conservatory students. I was especially proud that the **Created Movement Project** was part of 24 Days of Central Market Arts, putting us side by side with all the amazing arts organizations that call this burgeoning neighborhood their home."

Erika Chong Shuch's Created Movement Project was an event of beginnings: a devised work derived from the hopes, fears, talents, and insecurities of the performers, the inauguration of

the space featured ten Master of Fine Arts Program first-years in their first performance of their first public production as a class. "It's exciting," says Conservatory Producer **Dick Daley**. "Now they'll get to grow along with this new space throughout the remainder of their three years here. Being a part of 24 Days of Central Market Arts not only presented our new space to the local arts organizations and the community itself, but these students were also introduced to a number of artists and the neighborhood of which they are now a part."

The Costume Shop's second show of the season showcases the voices of the M.F.A. Program class of 2013 in **A Musical Revue**, a lively evening of musical entertainment, directed by **Travis Greisler**, who was the assistant director on *Armistead Maupin's Tales of the City*, with musical direction by **Robert Rutt**, running December 8-10, 2011. For more information, visit act-sf.org/costumeshop.

INSIDE THE COSTUME SHOP, BY DAN RUBIN

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An Educational Collaboration: A.C.T. and DHS Partner for San Francisco Youth

This season A.C.T. has for the first time teamed up with a local public high school for a dramatic season-long collaboration. Last fall, San Francisco's **Downtown Continuation High School (DHS)** launched the new **Acting for Critical Thought** project, designed to engage students academically and artistically through the study of theater, movement, and playwriting. While A.C.T. has provided low-cost and free educational programming to Bay Area students for years



through our Student Matinee and ArtReach programs, this type of ongoing in-depth residency is an exciting opportunity for A.C.T.'s newly formed education department—led by Director of Education **Elizabeth Brodersen**—to help make a profound difference in the lives of San Francisco youth.

Located on Potrero Hill, DHS is a project-based public school dedicated to serving San Francisco teenagers—most from the Bayview/Hunters Point, Excelsior, and Mission neighborhoods—who have not experienced success in traditional comprehensive high school systems. DHS represents a second chance for these students to succeed and, often, their last chance to graduate from high school. In order to earn credits towards their diplomas, students self-select thematic semester-long projects, led by teacher teams and characterized by interdisciplinary activities and related field experiences.

DHS teachers **Eunice Nuval** and **Safiya Martinez** developed the Acting for Critical Thought project to use theater as a lens through which to study issues of race and gender. In addition to reading relevant literature, studying social systems of oppression



and identity, and using movement to explore the science of the human body, students are required to write and perform their own monologues and ten-minute plays. Tutors from San Francisco's Mission-based **826 Valencia** literacy initiative work with the students on their writing, which will be performed for the DHS community in A.C.T.'s Hastings Studio Theater in December and May and will eventually be published in a book produced by 826 Valencia.

Each week Nuval and Martinez bring the group of 37 students to A.C.T.'s classroom studios for a master class led by A.C.T. core acting company member, Master of Fine Arts Program graduate, and passionate and dedicated teaching artist **Nick Gabriel**. Gabriel covers a range of topics in each workshop—from theater vocabulary and improv to text analysis and truthful character representation. He also focuses students' attention and engages them in discussion about A.C.T. mainstage and M.F.A. Program productions, which the group attends for free.

"I am constantly inspired by my students' courage," says Gabriel, who became an actor in part because of his early exposure to theater arts through outreach programs like A.C.T.'s. "They write about very personal experiences and allow other students to read and perform their plays. It is deeply moving to observe how compassionately they undertake the enormous responsibility of interpreting their classmates' work."

"Nick is dynamic and enthusiastic about his craft, and, most importantly, he truly challenges our students to do their best," says Nuval. "Working with A.C.T. has been an integral part of our students' success: our students' commitment to the creative process and achieving their academic goals is reinforced by the high expectations from A.C.T. and our project curriculum. We are extremely fortunate to have such an opportunity to work with professionals in our community who are genuinely committed to public education and the arts."

The fall session of A.C.T.'s collaboration with DHS was made possible by a generous contribution from A.C.T. subscriber and donor **Linda Kurtz**.

To find out how you can support A.C.T.'s growing arts education programs, please contact Associate Director of Development, Individual Giving Jonathan Frappier at 415.439.2353 or jfrappier@act-sf.org.

TOP TO BOTTOM, L TO R THEATER-ARTISTS-IN-THE-MAKING WITH THEIR TEACHERS IN A.C.T.'S 30 GRANT STUDIOS; (L TO R) DJ FRAZIER, SARAH HALL, JESSE MORENO, GISELLE MACIAS, JOE JUNIOR NONU, DAVINA MATI, ROGER MARTINEZ, AND LELE AMANONO; (L TO R) A.C.T. TEACHING ARTIST NICK GABRIEL WITH GISELLE MACIAS AND NATASHA MEDINA; JOCELYN GALVEZ IN ACTION. PHOTOS BY ALESSANDRA MELLO.

Alumni Spotlight on the Young Conservatory

Under the leadership of Director Craig Slight, A.C.T.'s Young Conservatory has trained some of the country's brightest young stars over the last two decades. Performers between the ages of 8 and 19 engage in exciting and challenging training and perform on all of A.C.T.'s stages in works ranging from cabarets to commissioned plays written specifically for young performers to *A Christmas Carol*, in which they work alongside A.C.T. Master of Fine Arts Program students and professional actors. Below we highlight six amazing YC graduates.

After graduating from the YC, **Beth Behrs** attended The UCLA School of Theatre, Film, and Television and appeared on *NCIS: Los Angeles* and *Castle* and in a few independent films before landing a costarring role in *2 Broke Girls*. The show premiered this fall on CBS to 19.4 million viewers—the largest viewership for a fall comedy premiere since September 2001.

YC alumnus **Darren Criss** made his television debut in 2009 on *Eastwick* and appeared on *Cold Case*, but he is best known for his role as Blaine on the Emmy Award-winning series *Glee*. Criss's breakout performance of Katy Perry's "Teenage Dream" in his first episode set a milestone for the show, debuting at #1 on Billboard and selling more than 200,000 tracks in its first week. In 2012, Criss will join the Broadway cast of *How to Succeed in Business Without Really Trying* and appear in the feature film *Imogene* (with A.C.T. alums **Annette Bening** and **Christopher Fitzgerald**).

Angela Lin returns to Broadway with David Henry Hwang's *Chinglish*. She previously appeared in the Broadway productions of *Coram Boy* and *Top Girls*. Off Broadway she has performed in Jordan Harrison's *Futura* with the OBIE Award-winning National Asian American Theatre Company, *Ching Chong Chinaman* at Pan Asian Repertory Theatre, and *Sake with the Haiku Geisha* at Gotham Stage Company. Lin also has numerous regional theater, film, and television roles to her credit.

Julia Mattison is making her Broadway debut in *Godspell*. While a student in the YC, she traveled to London's National Theatre with Slight and playwright Horton Foote in *A Young Lady of Property*. Since then, she has become a successful comedian and singer/songwriter.

After stints on the national tours of *The Lion King* and *Les Misérables*, **Adam Jacobs** made his Broadway debut in *Les Mis*'s 2006 revival. Jacobs then toured with *Mamma Mia!*, and in 2011 he originated the title role of Disney's stage adaptation of *Aladdin*. He recently returned to Broadway to play Simba in *The Lion King*.

Chelsea Peretti has written for *The Sarah Silverman Program* and is currently a writer on the Emmy-nominated comedy *Parks and Recreation*. She has also appeared on *Louie*, *Last Call with Carson Daly*, and as a correspondent on *Lopez Tonight*. She is a regular on truTV's *The Smoking Gun Presents: World's Dumbest*.



CLOCKWISE FROM TOP BETH BEHRS (RIGHT) WITH KAT DENNINGS IN *2 BROKE GIRLS* (CBS); ADAM JACOBS AS SIMBA IN *THE LION KING* (JOAN MARCUS); DARREN CRISS (RIGHT) WITH CHRIS COLFER IN *GLEE* (FOX); ANGELA LIN (CENTER) AS MISS QIAN IN *CHINGLISH* (ERIC Y. EXIT).

Information about YC class schedules, auditions, and productions can be found online at act-sf.org/yc.



The Young Conservatory at A.C.T.

For more than 40 years, the Bay Area's young performers have been coming to A.C.T. for actor training that is both fun and formative. Since Director **Craig Slight** took over the Young Conservatory (YC) in 1988, the program has grown to offer four sessions a year, four intensives each summer, and the opportunity to participate in four productions and three cabaret ensembles every season. Last summer alone, the YC trained 573 students; currently there are 210 students enrolled in class and 26 working alongside professional Bay Area actors and A.C.T. Master of Fine Arts Program actors-in-training in **A Christmas Carol**.

Like A.C.T. itself, the YC is a local institution with an international reputation. There is hardly a conservatory or undergraduate acting program in the country that YC alumni have not attended, and many have gone on to successful careers in theater, film, and television (see page 23).

The YC's sophisticated programming is structured around the interests and needs of students of varying levels. There are introductory courses for those who are trying out acting for the first time. Others are aimed at students who have had prior theater experience and want to take their participation to the next level by working on their technique. There are also tracks for advanced students (the "die-hards," Slight calls them): these include master classes and, the ultimate lesson, public performances. For the truly serious actors, Slight began

offering Preparing for University and Conservatory Training (now called, simply, the "Senior Seminar"), which helps high-school seniors determine which, if any, B.F.A. in acting program is right for them.

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

Criss (famous for playing Blaine on the hit television show *Glee*), like countless other YC students, performed in A.C.T.'s mainstage production of *A Christmas Carol*. Public performance is a key component of training in the YC, and intergenerational projects, like *Carol* and last summer's revival of **Korczak's Children**, a coproduction of the YC and the M.F.A. Program, are particularly rewarding. Slight believes that the handing down of knowledge from actor to actor is an essential way his students learn. That's why when he directed *Carol* in 2002 he established a formal mentorship program for M.F.A. and YC students. "When the YC actors have somebody looking out for them in rehearsal and performance, they can ask questions without feeling embarrassed," he explains.

Before *Carol* rehearsals begin with the full cast each November, the M.F.A. and YC actors come together for a week



A.C.T. has been like a second family to me. There is a strong sense of comfort and support that allows all students to thrive and follow their goals. The Young Conservatory not only teaches students to express their creativity and talents, but also treats each

student as a professional. I can't imagine what my life would be like now if I hadn't been involved with A.C.T. I have learned about relationships, passion, and a great amount about myself through taking classes and interacting with others in the YC, and I formed wonderful and lasting friendships along the way.

Julia Mattison (currently on Broadway in *Godspell*)



*The first time I met Craig, he gave me a copy of American Theatre magazine with the play *Ballad of Yachiyo* printed inside and introduced me to playwrights like Philip Kan Gotanda and David Henry Hwang. It was a really important moment for me,*

*because it was the first time I realized that Asian Americans have a voice and a place in American theater. Now David Henry Hwang is my friend, and I feel so blessed to be in his play *Chinglish*. It's really coming full circle for me, and the YC was the beginning of it all.*

Angela Lin (currently on Broadway in *Chinglish*)



of classes, where they discuss the world of Dickens's play and begin to learn the period movement and voice technique required for the show, as well as the etiquette they will need to know when they step into what is, for many, their first professional rehearsal process. Deep bonds are formed between the older and younger performers. "It's a once-in-a-lifetime experience for the kids and for the M.F.A. students," says Slaight. "I know it pays off onstage. But I also think it pays off in their lives, in discovering the humanness of creating art in a place that's very different from most theaters."

Interacting with the YC is also beneficial for the graduate students. Rebekah Brockman, one of two M.F.A. Program students who acted in *Korczak's Children* alongside 25 YC students, remembers, "Because the kids didn't hold anything back, it made me less confined in my choices as an actor. I felt like I had a lot of freedom to play around with them. But it also made me check myself to make sure I was leading well by example."

For years, new plays that have come out of the YC's New Plays Program have been filling the neglected literary niche of dramatic work that views the world through the eyes of young people. Recently the YC workshopped Brad Slaight's new play *Copies*, a "drama-comedy" about clones of wealthy children, which will open in March 2012.

Over the past decade, Slaight has also created a string of musicals for young performers. In 2006 he wrote *Across the Universe*, a libretto that incorporates songs by Lennon and McCartney; it proved to be the best-attended YC show to date and will receive a revival next June. Last season's hit *Homefront*,

a musical about Midwestern teenagers combating xenophobia during World War I, was a milestone for the New Plays Program as the first time the YC commissioned a composer to write original songs and lyrics.

While Slaight is interested in plays and musicals written specifically for young actors, he does not shy away from the classics. Earlier this fall, middle-school students tackled *A Midsummer Night's Dream*, and last month high-school students performed the Greek tragedy *Antigone*. The accessible stories of both plays made them ideal introductions to the heightened language of classical theater.

This fall also saw the first YC Cabaret Ensemble production of the season, *Paul, Joni, Carole, and James*, in which high-school singers performed the music of Paul Simon, Joni Mitchell, Carole King, and James Taylor. Performing for a ticketed audience in the Garret of the American Conservatory Theater, the Cabaret Ensemble—along with the YC's Musical Ensemble and Junior Cabaret Ensemble—teaches young performers to act truthfully and grow characters through song.

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

Next winter and spring will bring more cabaret performances, as well as productions of *Copies* and *Across the Universe*. The YC's winter session (January 17–March 17) is enrolling now, followed by the spring session (March 20–May 12). **Information about YC class schedules, auditions, and productions can be found online at act-sf.org/yc.**



The Young Conservatory is the absolute best place for any hopeful young artist. It instilled in me a sense of excitement and confidence and gave me the tools that I would go on to use in developing my professional career. I will forever be

indebted to A.C.T. for the leaps it has allowed me to take as an actor, artist, and citizen of the greater world.

Darren Criss (currently on television in *Glee*)



I remember the YC as a focused and special place where I was taken seriously and challenged—an invaluable experience for any young, creative person.

Chelsea Peretti (currently a writer for television's *Parks and Recreation*)

CAPTIONS (L TO R) THE CAST OF THE WORLD PREMIERE PRODUCTION OF *HOMEFRONT*; YC CABARET ENSEMBLE MEMBERS PERFORMING IN *PAUL, JONI, CAROLE, AND JAMES*; THE MIDDLE-SCHOOL CAST OF *A MIDSUMMER NIGHT'S DREAM*; THE CAST OF *ANTIGONE*. ALL PRODUCTION PHOTOS BY ALESSANDRA MELLO.



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Who's Who in A Christmas Carol



ELIZABETH ABBE is a sixth-grade student at The Hamlin School, where she made her dramatic debut in the second grade as the Little Prince in Heidi

Abbott's production of *The Little Prince*. Other favorite roles include Romeo in *Romeo and Juliet*, Titania in *A Midsummer Night's Dream*, and Miranda in *The Tempest*, all at California Shakespeare Theater's Summer Shakespeare Conservatory. In addition to acting, she enjoys graphic design, piano, and riding horses. This is her first A.C.T. appearance.



MATTHEW AVERY is an eighth-grade student at Presidio Middle School in San Francisco. He joined the A.C.T. Young Conservatory in 2010

and has since performed as Max in a staged reading of *Max Understood*, Davey and Alfred in *A Christmas Carol*, Buddy in the M.F.A. Program production of *The Widow Claire* in *The Orphans' Home Cycle*, and Horst in the new musical *Homefront*. He previously appeared as the Genie in *Disney's Aladdin* at Presidio Middle School, as well as Romeo in *Romeo and Juliet* and Simonides in *Pericles* in the San Francisco Shakespeare Festival Summer Training Program, where he also performed in *Hamlet*. Avery also enjoys playing guitar and piano, and he plays alto saxophone in his recently formed jazz quartet, Pizazz-A-Jazz.



GRAHAM BENNETT is nine years old and is homeschooled. He joined the A.C.T. Young Conservatory last spring and is making his acting

debut in *A Christmas Carol*. He learned to read music before he learned to read

words. In addition to playing piano, he sings with the Ragazzi Boys Chorus. The son of two architects, he likes building things and is good at drawing. Bennett is an experienced swimmer, skier, and camper, who travels frequently and spends a lot of time outdoors. He always loves a good story.



SAMUEL BERSTON is returning for his third year in *A Christmas Carol*. Other A.C.T. credits include *Korczak's Children* (Abrasha),

A Midsummer Night's Dream (Egeus/Moth), and *I Was a Rat!* (Bob) with the Young Conservatory, as well as *The Full Monty* (Nathan Lukowski) with the M.F.A. Program class of 2011. Other favorites include *Oliver!* (Oliver Twist) with Woodminster Summer Musicals, *Les Misérables* (Gavroche) with 142 Throckmorton Theatre, and *As You Like It* (Touchstone) with the San Francisco Shakespeare Festival's Bay Area Shakespeare Camp. He is also a member of A.C.T.'s Junior Cabaret Ensemble and studies voice with Betty Schneider. Berston can be seen this spring in *The Great Divide* at Shotgun Players.



ALEXANDER BIRES is a sixth-grade student at Mill Valley Middle School. He appeared as Davey in A.C.T.'s 2009 production of *A Christmas Carol*.

This is his fourth year in the A.C.T. Young Conservatory. He studies clarinet and has studied and performed at 142 Throckmorton Theatre. He plays on the Mill Valley all-star baseball team and enjoys golf and gymnastics.

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

†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern



MATT BRADLEY† is a Bay Area native. A.C.T. M.F.A. Program credits include *The Rover*, *A Lie of the Mind*, and *Gruesome Playground Injuries*. Other credits

include *Long Election Day's Journey into Parade Night* (Stage Werx Theatre); *The Full Monty* and *Forever Plaid* (Summer Repertory Theatre); *The Wedding Singer* and *The Last Days of Judas Iscariot* (Fabrefaction Theatre Company); *All's Well That Ends Well* (California Shakespeare Theater); and *A Christmas Carol* (Center REpertory Company).



ISABELLA CARLUCCI is ten years old and in the fifth grade at Strawberry Point Elementary School in Mill Valley. She joined the A.C.T.

Young Conservatory last summer. Previous roles include Gretel Von Trapp in *The Sound of Music* and ensemble roles in *Les Misérables* and *A Storybook Christmas*, all with Marin Youth Performers at 142 Throckmorton Theatre in Mill Valley. She studies voice with Betty Schneider and enjoys playing the piano.



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

currently an associate artist with California Shakespeare Theater, returns to A.C.T. for his sixth year as Scrooge. Other A.C.T. credits include *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Cat on a Hot Tin Roof*, *A Doll's House*, and *Glegarry Glen Ross*. Theater credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, Marin Theatre Company, The Old Globe, the Oregon Shakespeare

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Festival, Yale Repertory Theatre, Shakespeare Santa Cruz, the Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*. Carpenter is the recipient of many Bay Area Theatre Critics Circle (BATCC) Awards, BATCC's 2007 Barbara Bladen Porter Award for Excellence in the Arts, and a 2010 Lunt-Fontanne Fellowship.



NATHANIEL BARRETT CORRELL is a recent transplant from Houston, Texas, who joined the A.C.T. Young Conservatory last

winter. This is his first year in A.C.T.'s *A Christmas Carol*. Other YC credits include *A Midsummer Night's Dream*

(Bottom) and the winter and spring Junior Cabaret Ensemble performances under the direction of Betty Schneider. Other favorites include *The Nerd* (Thor Waldgrave) at the Benicia Old Town Theatre Group; *The Full Monty* (Nathan Lukowski) with the Pinole Community Theater Players; and *Scrooge: The Musical* (Young Ebenezer/Peter Cratchit), *Into the Woods* (Rapunzel's Prince), and *The Sound of Music* (Kurt Von Trapp) at Town Hall Theatre. Correll takes voice lessons from Betty Schneider and enjoys acting classes at A.C.T. and Town Hall Theatre. He'll next be seen in *Distracted* (Jesse), directed by Clive Worsley.



ALEXANDER CROWTHER was most recently seen in A.C.T.'s production of *Once in a Lifetime* and Aurora Theatre Company's production of

Metamorphosis. As a member of A.C.T.'s M.F.A. Program class of 2012, he has performed in *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. He completed his B.F.A. at the University of Windsor in Canada, where his favorite roles included Angelo in *Measure for Measure*, Captain in *Widows*, and Everard Barfoot in *Age of Arousal*. He has performed at the Flower City Theatre Festival in Brampton, Ontario, in *The Taming of the Shrew* and *A Midsummer Night's Dream*.



PENELOPE DEVLIN is a sixth-grade student at Katherine Delmar Burke School. She is thrilled to return to *A Christmas Carol* for a second year. She

joined the A.C.T. Young Conservatory three years ago and studies with Betty Schneider. Last spring, Devlin performed

as Molly in the M.F.A. Program's production of *The Widow Claire*, directed by Craig Slight. Previous roles include *The Elixir of Love* (Giannetta) with San Francisco Opera à la Carte, *Disney's Alice in Wonderland Jr.* (Alice) with MoonSchool, *Honk! Jr.* (Greylag) with Ray of Light Theatre, and *Into the Woods* (Cinderella) with Musical Theatre Works. Devlin studies piano and voice with Naomi Sanchez and enjoys swimming and skiing.



EMMA ROSE DRAISIN is 11 years old and in the sixth grade at the San Francisco Waldorf School. This is her fourth year in the A.C.T. Young

Conservatory and her third appearance in *A Christmas Carol*. She recently appeared in A.C.T.'s YC summer production of *A Midsummer Night's Dream* (Helena) and in several roles in school plays. She has also studied with the San Francisco Shakespeare Festival and ODC. She plays flute in the school orchestra, enjoys intramural volleyball, and practices ping-pong at home.



MADDIE EISLER, age 13, is an eighth-grade student at The Hamlin School. She joined the Young Conservatory last year and was a member of the YC

Junior Cabaret Ensemble. Her theater credits include Nancy in *Bye Bye Birdie*, Mary Margaret in *Singin' in the Rain*, and an ensemble member in *Guys and Dolls* at 142 Throckmorton Theatre, where she was also a member of the featured tap ensemble at the theater's gala. She performed numerous roles at Stagedoor Manor Performing Arts Camp in New York. Her film credits include *Milk*, *Four Christmases*, and *Harrison Montgomery*, filmed in San Francisco with Martin Landau. She is a member of the improv



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troupe Detention Span at The Raven Playhouse in North Hollywood and has trained in ballet at RoCo Dance & Fitness and tap at Happy Feet Dance School. When she is not performing, she likes to read, cook, and take zumba classes.



CHRISTINA ELMORE[†] has appeared in A.C.T. M.F.A. Program productions of *The Rover*, *The American Clock*, *Ion*, *The Comedy of Errors*,

Archangels Don't Play Pinball, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. She recently returned from Minneapolis's Guthrie Theater, where she trained with 11 other M.F.A. actors from across the country and devised an original show as part of her participation in A Guthrie Experience for Actors in Training. Elmore holds a B.A. in African American studies with a secondary degree in dramatic arts from Harvard University, where her favorite roles included Olivia in *Twelfth Night*, Miss Pat in *The Colored Museum* and Undine in *Fabulation*, or *The Re-Education of Undine*. She is a 2011 recipient of the Avanti Award for the Arts from the Joseph and Frances Brucia Foundation.



MANOEL FELCIANO^{*}, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Armistead Maupin's Tales of the City*, *Clybourne Park*, *Round and Round the Garden*, *Sweeney Todd*, *The Caucasian Chalk Circle*, *November*, *Rock 'n' Roll*, *Edward Albee's At Home at the Zoo*, and Carey Perloff's *Elektra* at the Getty Villa. Broadway credits include *Sweeney Todd* (Tony Award nomination), *Brooklyn*, *Jesus Christ Superstar*, and

Cabaret. Off-Broadway credits include *Trumpery*, *Shockheaded Peter*, and *Much Ado About Nothing* (New York Shakespeare Festival). Regional theater credits include *Ragtime* (The Kennedy Center), *Three Sisters* (Williamstown Theatre Festival), and *Sunday in the Park with George* (Reprise Theatre Company). Film and television credits include *Uncertainty*, *Trauma*, *The Unusuals*, *Life on Mars*, *One Life to Live*, and *All My Children*. He has appeared in concert in *The World of Nick Adams* (San Francisco Symphony) and the world premiere of Nathaniel Stookey's *Zipperz* (Oakland East Bay Symphony). He most recently directed *The American Clock* by Arthur Miller with the A.C.T. M.F.A. Program students.

DASHIELL FERRERO is in the third grade at New Traditions Creative Arts Elementary. He appears yearly in comedy-dance shorts at Camp Mather and as a street drummer at Bay to Breakers. He is a member of the Talent All-Stars Dance Team at the African American Art & Culture Complex (AAACC) and has previously studied music under Kevin Gerzevitz. His independent studies include drums, piano, singing, and nanotechnology. In the summer of 2011, Ferrero built his very own backyard stage to host his magic and dance shows.



JASON FRANK[†] was last seen in A.C.T.'s production of *Once in a Lifetime*. He has performed in A.C.T. M.F.A. Program productions of *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*.



He has also performed in Aurora Theatre Company's production of *Speech & Debate* as Solomon. Frank began acting at an early age when he was cast as the rotten King Molar in a third-grade play about dental hygiene. Since his illustrious start, he has graduated from the College of the Holy Cross in Worcester, Massachusetts, where he performed in numerous productions both in and outside the college. Past roles include the title role in *Pericles*, Demetrius in *A Midsummer Night's Dream*, Marcel in *My Life with Albertine*, and Yasha in *The Cherry Orchard*.

ANTHONY FUSCO^{*}, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Race*, *The Homecoming*, *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School.



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GABRIEL GIACOPPO is a fifth-grade student at Montessori de Terra Linda in San Rafael. He joined the A.C.T. Young Conservatory last

summer. He has previously appeared as the Cowardly Lion in his school's production of *The Wizard of Oz* and has performed several roles with Lucas Valley Players, including the Aviator in *The Little Prince* and Huck Finn in *The Adventures of Huckleberry Finn*. Giacoppo studies voice at the Blue Bear School of Music. He enjoys gymnastics and is a competitive swimmer with North Bay Aquatics.



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

eighth season of *A Christmas Carol* at A.C.T. Regional theater acting credits include *The Mystery of Edwin Drood* (Center REPERTory Company); *Another Midsummer's Night* (TheatreWorks); *Brimstone*, *Moon Over Buffalo*, *Merrily We Roll Along* (The Willows Theatre); *Oliver!* (Broadway by the Bay); *Moving Bodies* (Marin Theatre Company); *Crimes of the Heart* (Playhouse West); *OMFG!* world premiere (ODC); *Texas Chainsaw Manicurist* and *Cowardly Things* (New Conservatory Theatre Center); the starring role in D'Arcy Drollinger's *Scalpel!* (Brava Theater); and *Mack & Mabel* (42nd Street Moon). For 42nd Street Moon she has directed *As Thousands Cheer*, *Once in a Blue Moon*, and *The Roar of the Greasepaint—The Smell of the Crowd*. She was most recently seen in *Spring Awakening* (San Jose Repertory Theatre). New York credits include *Project: Lohan* at La MaMa E.T.C.



OMOZÉ IDEHENRE*, a core acting company member and graduate of the A.C.T. Master of Fine Arts Program, has appeared on the

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



BEN KAHRÉ† most recently performed in A.C.T. Master of Fine Arts Program productions of *The American Clock* (Quinn) and *The Rover* (Belville).

Other M.F.A. Program productions include *The Three Sisters*, *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *Romeo and Juliet*, *The Real Thing*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *Comedy of Errors*, *A Lie of the Mind*, and *Gruesome Playground Injuries*. This past summer he appeared as Garry in *Noises Off* and Petruchio in *The Taming of the Shrew* at Idaho Repertory Theatre. Kahre is a graduate of the University of

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern

Evansville, where he performed in *Henry IV Part 1* and *The Front Page*.



JESSICA KITCHENS† was last seen in A.C.T.'s mainstage production of *Once in a Lifetime*. She has appeared in A.C.T. Master of Fine Arts

Program productions of *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. Prior to joining A.C.T., she worked throughout the Bay Area, performing with such companies as Magic Theatre, The Jewish Theatre San Francisco (TJT), Woman's Will, foolsFURY Theater Company, Brava! for Women in the Arts, Golden Thread Productions, and Shotgun Players. She recently returned

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from Idaho Repertory Theatre, where she played Katherine in *The Taming of the Shrew* and Belinda in *Noises Off*. Kitchens holds a B.S. in political science and a B.A. in theater arts from UC Davis. She is a recipient of the 2011 Shenson Performing Arts Fellowship from the Shenson Foundation.



ALEXANDRA LEE is returning for her third year in *A Christmas Carol* (previous roles include Fig, Precious Wilkins, and Gang Member). Other

A.C.T. credits include *Korczak's Children* (Geina) and *My Very Own Story* (Mrs. Yerp) with the Young Conservatory. She appeared in Broadway by the Bay's production of *Pinocchio* (Zinnia). Lee studies acting, dance, and guitar, as well as voice with Betty Schneider. She is 11 years old and a sixth grader at Brandeis Hillel Day School and enjoys art, badminton, and fashion.



SHALAN LEE is a sixth-grade student at The Hamlin School. Prior to joining the A.C.T. Young Conservatory, Lee attended Berkeley Rep School

of Theatre, where she trained with Rebecca Castelli for musical theater and voice. Previous roles at Berkeley Rep School of Theatre include the Lady of the Lake in *Monty Python's Spamalot* and Sweet in the ensemble production of *Buffy the Vampire Slayer: Once More with Feeling*. She has also performed roles in Willard Middle School productions.



MAGGIE LEIGH was most recently seen in Word for Word Performing Arts Company's *The Last Stand* and *Gold Star*. As a member of

A.C.T.'s Master of Fine Arts Program, she has appeared in *The Rover*, *The American Clock*, *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *The Three Sisters*, *A Lie of the Mind*, *Hotel Paradiso*, and *Gruesome Playground Injuries*. She also appeared as Stella in *The Collection* during A.C.T.'s 2011 Pinter Celebration. She recently returned from San Miniato, Italy, where she trained in site specific theater with Prima del Teatro. Leigh holds a B.S. in theater from Skidmore College, where her favorite roles included Vivian in *Aloha*, *Say the Pretty Girls*, Northumberland in *Richard II*, Maddie Gotobed in *Dirty Linen*, and Perpetua in *Tattoo Girl*.



ELSIE LIPSON is a fourth-grade student at Lafayette Elementary School. She joined the A.C.T. Young Conservatory in fall 2010. Lipson is also

a member of the San Francisco Circus Center's Youth Circus, where she has trained for the past four years.



ERIN SAÏDAH LOCKETT is 13 years old and is in the eighth grade at Beacon Day School in Oakland. She joined the A.C.T. Young Conservatory

last summer. Lockett has previously performed in Contra Costa College's premiere production of *Josephine the Pirate Queen*, Flip the Script Theater Project's production of *ECHO: A Poetic Journey into Justice*, and Oakland School for the Arts's production of *The Wiz*. She was a Children's Fairyland Personality for three years, performing as Mrs. Tittlemouse in *Tales of Beatrix Potter*, the Tortoise in *Aesop's Fables*, and the Blues Fairy in *Pinocchio: The Hip-Hopera*. Lockett plays piano in the East

Bay Center for Performing Arts Junior Jazz Band and Advanced Chamber Ensemble. She enjoys musical theater, dancing, and singing.



SHARON LOCKWOOD* most recently appeared as Rose in *The Last Romance* at San Jose Repertory Theatre. She has also appeared in

numerous A.C.T. productions, most recently *Philistines*, *'Tis Pity She's a Whore*, *The Government Inspector*, *Hedda Gabler*, and *A Christmas Carol* (2005–10). She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of *Culture Clash's Zorro in Hell*, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of *Nickel and Dime* as Barbara. Other theater credits include a 22-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, Intiman Theatre, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



SHELBY LYON returns for her third appearance in *A Christmas Carol*. Acting and modeling since she was three, Lyon has been featured on the

cover of the American Girl book *The Silver Guitar: A Julie Mystery*, released earlier this year, and in Costume Express and BuySeasons, Inc.'s Halloween

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catalogs. She plays Emily Cassidy in the feature film *Big Sur*, scheduled for release in 2012, and was in WeeklyScare.Me's episode "Night Watch" on web tv. She most recently performed in *The Wizard of Oz* at Diablo Theatre Company in Walnut Creek.



DELIA MACDOUGALL* has been seen at A.C.T. in *Round and Round the Garden*, *Rock 'n' Roll*, *The Government Inspector*, the world

premiere of Philip Kan Gotanda's *After the War*, *A Christmas Carol*, and *The Learned Ladies*. She has appeared with California Shakespeare Theater in *Macbeth*, *Pericles*, *Man and Superman*, *King Lear*, *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Arms and the Man*, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company and an actor and director with Campo Santo.



SARAH MAGEN is in the seventh grade at Brandeis Hillel Day School in San Francisco. She appeared as Hermia in the 2011 A.C.T. Young Conservatory

production of *A Midsummer Night's Dream* and has performed in productions at her school as Sandy in *Grease* and Hodel in *Fiddler on the Roof*. She is also the lead singer in an all-girl rock band called The Insiders.



JARION MONROE* was most recently seen as Burgess in *Candida* at California Shakespeare Theater. At A.C.T.,

he has played Marley in *A Christmas Carol* (2000) and the Player in *Rosencrantz and Guildenstern Are Dead*. His career includes seasons with all the major theaters in the Bay Area: Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, The Jewish Theatre, and Thick Description. He has also worked with the Oregon, California, and Marin Shakespeare festivals, California Repertory Company, South Coast Repertory, Yale Repertory Theatre, Arizona Theatre Company, Hudson Guild (New York), Theater 890 (New York), and the Ahmanson Theatre (Los Angeles). Film and television credits include *The Game*, *In Control of All Things*, *The Californians*, *Seinfeld*, *Frasier*, and *Bonanza*. He is the voice of Lynch in the video game *Kane & Lynch*.



EVELYN ONGPIN is a first-grade student at St. Stephen Catholic School in San Francisco. She performs in the children's choir at St.

Stephen Parish. This is Ongpin's first project with A.C.T. and her first dramatic appearance onstage.

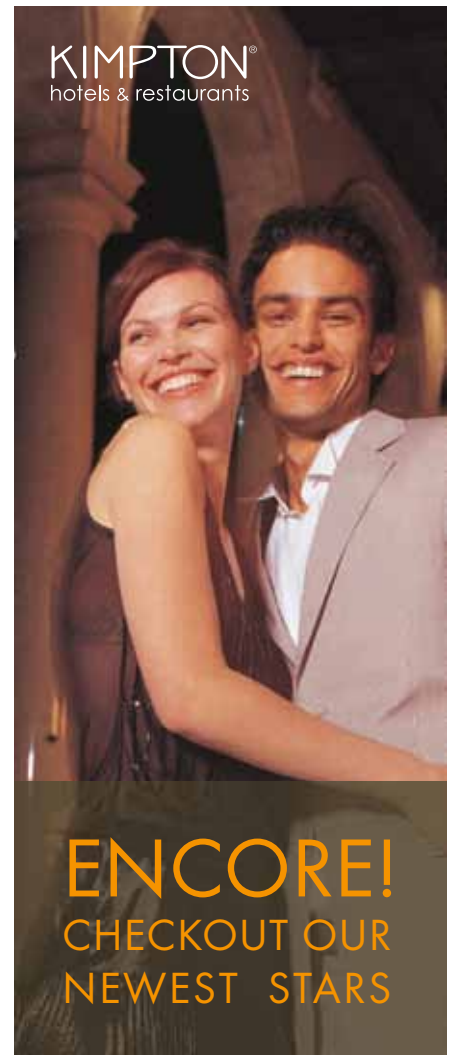


CAROLINE PERNICK returns to A.C.T. for her second season of *A Christmas Carol*. Previous credits include A.C.T.'s *A*

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A CHRISTMAS CAROL

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Christmas Carol (Spanish Onion, Shopping Child); Alameda Civic Light Opera's productions of *Annie* (Pepper) and *Broadway's Greatest Moments* (Ensemble); and Kids Take the Stage's productions of *Once Upon a Mattress* (Princess Winnifred), *Cinderella* (Fairy Godmother), *The Wizard of Oz* (Tin Man), *Annie* (Annie), and *Seussical, The Musical* (Gertrude McFuzz). Pernick is a seventh-grade student at Julia Morgan School for Girls in Oakland. She joined the A.C.T. Young Conservatory in 2010 and has since participated in the Junior Cabaret Ensemble and YC summer intensives. She also studies dance, piano, and voice.



QUINN POSELEY is ten years old and attends fourth grade at the Cathedral School for Boys in San Francisco. He joined the A.C.T. Young

Conservatory last fall. Previous productions include multiple school performances and a role in The Pasadena Shakespeare Company's workshop of *The Two Gentleman of Verona*. Poseley enjoys reading, drawing, and playing lacrosse.



ANNIE PURCELL's* Broadway credits include *The Coast of Utopia: Voyage, Shipwreck, and Salvage* (Lincoln Center Theater),

Dividing the Estate, and *Awake and Sing!* Off-Broadway credits include *Cycling Past the Matterhorn* (Theater Row's Harold Clurman Theatre), *Twelfth Night* (Fiasco Theater), and *What May Fall* (Fordham Alumni Theatre Company). Regional credits include *In the Next Room (or The Vibrator Play)* (The Repertory Theatre of St. Louis), *Elektra* (Getty Villa, Carey Perloff dir.), *Mary's Wedding* (Portland Stage Company), *The House in Hydesville* (Geva Theatre), and *Uncle Vanya*

(California Shakespeare Theater). She can be seen in the film *The Private Lives of Pippa Lee* and in episodes of *Louie* and *The Black Donnellys*. Purcell received her B.A. from Fordham University at Lincoln Center and her M.F.A. from NYU. She has taught at the National High School Institute/Cherub Program at Northwestern University, and she just returned from *Tosca Cafe's* Canadian tour to Theatre Calgary and the Vancouver Playhouse. She is an A.C.T. core acting company member.



RACHEL SHARE-SAPOLSKY returns to A.C.T. for a fifth season of *A Christmas Carol* (previous roles include Belinda Cratchit, Precious Wilkins, Fig, Onion,

and Gang Member). Other credits include *Honey Brown Eyes* (Zlata) at the SF Playhouse; *Korczak's Children* (Hannah) with A.C.T.'s Young Conservatory; *Gypsy* (Baby June) at Hillbarn Theatre; *Richard III* (Princess of York) at Project Artaud; *Romeo and Juliet* (Juliet), *Twelfth Night* (Viola), and *As You Like It* (Rosalind) at the San Francisco Shakespeare Festival; and *Willy Wonka* (Veruca) at Broadway by the Bay. Share-Sapolsky, a native San Franciscan, is 12 years old and studies piano, voice, dance, and American Sign Language.



TONY SINCLAIR returns to A.C.T. after appearing as Boy Scrooge and Boy in Sunday Clothes in the 2010 production of *A Christmas Carol*.

Other roles include Nathan Lukowski in *The Full Monty* at American Musical Theatre of San Jose (AMTSJ) and Broadway by the Bay, Chip in AMTSJ's *Beauty and the Beast*, James in South Bay Musical Theatre's *Will Rogers Follies*, Winthrop in Woodside Community Theatre's *The Music Man*, and Curly in

Peninsula Youth Theatre's *Peter Pan*. He plays Young Wikki in the upcoming film *I'm in Love with a Church Girl* and Jim's Friend in the upcoming film *Tales of Everyday Magic* and has appeared in a variety of other films, commercials, and trailers.



WILLIAM DAVID SOUTHALL

returns to A.C.T. for his second year in *A Christmas Carol*. He is an eighth-grade student at Oakland School for the Arts,

where he studies piano. He recently appeared in The Pear Avenue Theatre's *A Raisin in the Sun* (Travis Younger). Some of his previous roles include Joe Thibodeaux in TheatreWorks's *Caroline, or Change* and the ensemble of *Show Boat* with Broadway by the Bay. He served three years as an ambassador and personality at Children's Fairyland. Southall is featured in Pixar University's award-winning short film *Play by Play* and a recently released Steve Jobs YouTube tribute *We all are Steve*, by Seedwell Digital Creative Studio. Southall is a 2010 graduate of AileyCamp (hosted by Cal Performances) and a student in the Young Artist's Diploma Program of the East Bay Center for the Performing Arts.



EMILY SPEARS is a fifth-grade student at Strawberry Point Elementary School in Mill Valley. She joined the A.C.T. Young Conservatory last summer. She has

appeared at 142 Throckmorton Theatre in Mill Valley as Molly in *Annie* and in the ensemble of *Bye Bye Birdie*. Spears plays piano and enjoys skiing, softball, and soccer.

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

†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern

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SASHA STEINER is an eight-year-old San Francisco native. She is in the third grade at Katherine Delmar Burke School and enjoys learning dance and playing

piano. Her performance experience includes formal dance recitals at San Francisco's War Memorial Theater and Performing Arts Center and numerous school talent shows and plays. After a year of musical theater training at the A.C.T. Young Conservatory, *A Christmas Carol* is Steiner's debut on the big theatrical stage.



HOWARD SWAIN* has appeared at A.C.T. in *A Christmas Carol*, *Curse of the Starving Class*, *The Time of Your Life*, *The Seagull*, *The Learned Ladies*,

Taking Steps, *A Lie of the Mind*, *The Doctor's Dilemma*, *Diamond Lil*, *The Pope and the Witch*, *The Imaginary Invalid*, *Judevine*, *Golden Boy*, *Marco's Millions*, *King Lear*, *Feathers*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum*. He most recently appeared in *Superior Donuts* at TheatreWorks. He has worked locally at Berkeley Repertory Theatre, Aurora Theatre Company, San Jose Repertory Theatre, Word for Word, Magic Theatre, the SF Playhouse, Marin Theatre Company, Eureka Theatre, and San Jose Stage Company, among others, as well as the California, Berkeley, Santa Cruz, and Marin Shakespeare theaters. Regional work includes shows with the Oregon Shakespeare Festival, New York Theatre Workshop, Ford's Theatre in Washington, D.C., B Street Theatre in Sacramento, and The Laguna Beach Playhouse. Film and television credits include *Teknolust*, *Just One Night*, *Night of the Scarecrow*, *Cherry 2000*, *Frameup*, *Miracle Mile*, *Metro*, *Nash Bridges*, *Midnight Caller*, *Kiss Shot*, *Mrs. Lambert Remembers Love*, *Lying Eyes*, *Hill St. Blues*, and *Valley of the Heart's Delight*.



COURTNEY THOMAS† understudied Susan in A.C.T.'s production of *Race*. She appeared most recently in the Lorraine Hansberry

Theater's performance of *Trouble in Mind* (Millie) as part of Project1Voice and A.C.T.'s Master of Fine Arts Program production of *The Rover* (Valeria). Other M.F.A Program credits include *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters* (Irina), *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind* (Beth), and *Grotesque Playground Injuries* (Kayleen). Thomas earned a B.F.A. in theater arts from Howard University, where she performed in such productions as *Joe Turner's Come and Gone*, *Hamlet*, and *Oedipus Rex*.



LIAM VINCENT* makes his American Conservatory Theater debut in *A Christmas Carol*. He has most recently been seen in *The Taming of the Shrew*, *Candida*, and

Titus Andronicus at California Shakespeare Theater. His regional credits include productions at The Alliance Theatre, the Huntington Theatre Company, Arizona Theatre Company, Portland Center Stage, The Pasadena Playhouse, and Shakespeare Santa Cruz. In the Bay Area, he has appeared at TheatreWorks, Magic Theatre, the San Jose Repertory Theatre, the SF Playhouse, Marin Theatre Company, Center REPeritory, and Word for Word. He is a graduate of Boston University.



JACK WILLIS* will be seen next year at the Oregon Shakespeare Festival in two world premieres, *Mary Zimmerman's The White Snake* and as



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Lyndon Baines Johnson in Robert Schenkkan's *All the Way*. He has appeared in more than 200 productions worldwide, including recent performances at A.C.T. in *The Homecoming*, *The Tosca Project*, *The Caucasian Chalk Circle*, *War Music*, *Philistines*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *Blood Knot*, *The Rainmaker*, *Hedda Gabler*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. He has been a company member at the American Repertory Theatre, Trinity Repertory Theater, the Dallas Theater Center, and Arena Stage. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *The World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.

PAUL WALSH (*Coadaptor*) is associate professor of dramaturgy and dramatic criticism at Yale School of Drama. For nine years he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007). Walsh's 2006 translation of Ibsen's *The Master Builder* was produced by Aurora Theatre Company, Yale Repertory Theatre, and People's Light & Theatre. He is currently working on new translations of August Strindberg's five Chamber Plays for production by San Francisco's Cutting Ball Theater in fall of 2012. Walsh is artistic director of The New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate hope and the resiliency of the human spirit. Walsh received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

DOMENIQUE LOZANO (*Director*), a resident artist at A.C.T., has directed many projects with A.C.T.'s YC and M.F.A. Program, including the world premieres of *Homefront* and *Beautiful Child: The Music of Rufus Wainwright*, the American premiere of *After Juliet*, the world premieres of Sarah Daniel's *Dust* and Constance Congdon's *Nightingales*, a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann's *Only Victory*, the West Coast premieres of Jeffrey Hatcher's *Korczak's Children* and Wendy MacLeod's *School Girl Figure*, *Caught with Her Pants Down*, *Richard III*, *The Comedy of Errors*, Amy Herzog's *The Wendy Play*, and numerous graduating class showcases. She has directed *A Christmas Carol* at A.C.T. for the past six years and translated *The Caucasian Chalk Circle*, which premiered at A.C.T. in 2010. Other directing credits include *The Drawer Boy* and *Welcome Home*, *Jenny Sutter* with TheatreFIRST, *The Countess* with Center REPerTory Company, *Two for the Seesaw* with Marin Theatre Company, *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage Company, and *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director.

KARL LUNDEBERG (*Composer*), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfa Nova, and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsui, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, CENTERSTAGE,

Arizona Theatre Company, Pan Asian Repertory Theatre, The Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

VAL CANIPAROLI's (*Choreographer*) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although San Francisco Ballet has been his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 35 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, Louisville Ballet, Milwaukee Ballet, and Tulsa Ballet. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for *A Doll's House*, *A Christmas Carol*, and *'Tis Pity She's a Whore* and the creation and staging (with Carey Perloff) of *The Tosca Project* (now incarnated as *Tosca Cafe*). *Tosca Cafe* has recently been performed by Theatre Calgary as well as the Vancouver Playhouse.

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

ROBERT K. RUTT (*Music Director*) was a regular chorister with the San Francisco Opera Chorus for four seasons and has toured with Opera Northeast in *The Pirates of Penzance*, *H.M.S. Pinafore*, *The Merry Widow*, *Madame Butterfly*, *Carousel*, and *Kismet*, as well as playing the role of Monsieur Reyer in *The Phantom of the Opera* for five years. Rutt has been a musical director/arranger for the Young Conservatory productions of *Across the Universe*, *Fields of Gold*, *I'm Still Standing*, *Bright Young People*, and orchestra director for the world premiere of *Homefront*. He has been the musical director for the M.F.A. Program's productions of *The Full Monty*, *Little Shop of Horrors*, *Sweet Charity*, *Romeo and Juliet*, *O Lovely Glowworm*, or *Scenes of Great Beauty*, and A.C.T.'s 2010 Season gala. Rutt was the musical director for A.C.T.'s 2010 *A Christmas Carol*. He teaches singing in the M.F.A. Program and regularly accompanies musical theater classes for the YC.

JOHN ARNONE (*Scenic Designer*) won a Tony for *The Who's Tommy* on Broadway. Other set designs for Broadway include Turgenev's *Fortune's Fool* (dir. Arthur Penn), *Edward Albee's The Goat or, Who is*

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

BEAVER BAUER (*Costume Designer*) has designed costumes for numerous A.C.T. productions, including *Armistead*, *Maupin's Tales of the City*, *Scapin*, *War Music*, *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *Edward Albee's The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection: Holding History*, among others. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/New York* (Tony nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *The Regard Evening*, *Texts for Nothing*, *A Flea in Her Ear*, and *Falsettoland*. Regional theater credits include *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Gamester*, *The Real Thing*, *Levee James*, and Carey Perloff's *The Colossus of Rhodes* at A.C.T.; *The Three Musketeers* and *The Sisters Matsumoto* at Seattle Repertory Theatre; and *A Christmas Carol*, among others, at Milwaukee Repertory Theater. Schertler enjoys a decade's long association with the Arena Stage in Washington, D.C., where she has collaborated on numerous productions. Opera credits include the world premieres of *The Difficulty of Crossing a Field* for A.C.T., *Clara*, *Shadowboxer*, and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, all commissioned by the University of Maryland and directed by Leon Major.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for multiple theaters across the Bay Area and beyond. Recent credits include *Clementine in the Lower 9* at TheatreWorks, *The Taming of the Shrew* at California Shakespeare Theater, *Care of Trees* at Shotgun Players, *The Companion Piece* at Z Space, *Scapin* at American Conservatory Theater, *Girlfriend* at Berkeley Repertory Theatre, *Annapurna* and *Oedipus el Rey* at Magic Theatre; *Salomé* at Aurora Theatre Company, and *Eurydice* at Milwaukee Repertory Theater. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as

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a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

KAREN SZPALLER* (*Stage Manager*) is in her sixth season of working on *A Christmas Carol* with A.C.T. Other shows at A.C.T. include *Armistead Maupin's Tales of the City*, *The Tosca Project*, *Brief Encounter*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

DANIELLE CALLAGHAN's* (*Assistant Stage Manager*) previous A.C.T. credits include *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and four productions of *A Christmas Carol*. Other favorite shows include *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; *Albert Herring*, *Don Pasquale*, and *The Rape of Lucretia* with San Francisco Opera's Merola Program; and *Così fan tutte* and *Lorca, Child of the Moon* with the UCLA Department of Music.

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A.C.T. Profiles



CAREY PERLOFF
(Artistic Director) is celebrating her 20th season as artistic director of A.C.T., where she most recently directed *The Homecoming*, *The Tosca*

Project (cocreated with choreographer Val Caniparoli and currently touring Canada), and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother*; *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

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

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

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



ELLEN RICHARD
(Executive Director) joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

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

From 1983 to 2005, Richard enjoyed

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

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

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

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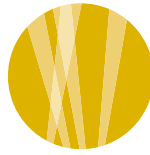
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For Your Information

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

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

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The bigger the group, the bigger the savings—save up to 50%! For groups of 10 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

A.C.T.–branded merchandise, as well as books, scripts, and *Words on Plays*, are on sale in the main lobby, at the box office, and online.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

Cell Phones!

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

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

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Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

Latecomers


A.C.T. performances begin on time. Latecomers will be seated before the first intermission *only* if there is an appropriate interval.

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Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2228 in advance to notify the house staff of any special needs.

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

Lost and Found

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

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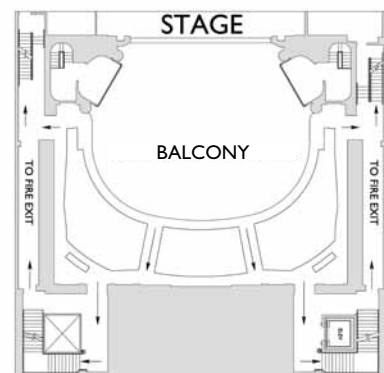
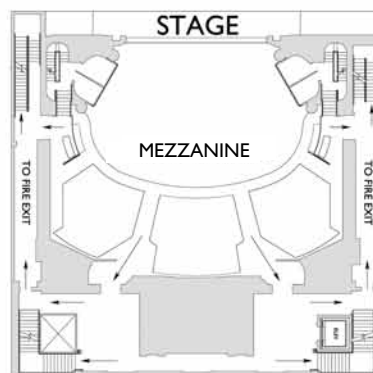
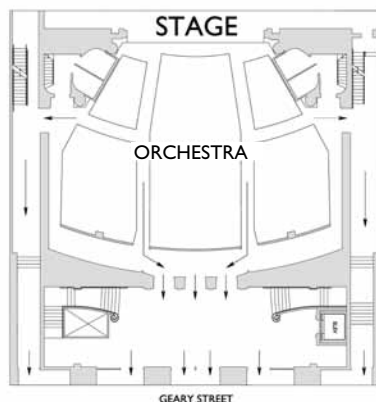


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