A Christmas Carol

A Christmas Carol by Charles Dickens adapted by Carey Perloff and Paul Walsh

Directed by Karl Lundeberg, Choreography by Val Caniparoli, Scenic Design by John Arnone, Costume Design by Beaver Bauer, Lighting Design by Nancy Schertler, Sound Design by Jake Rodriguez, Musical Direction by Laura Burton.

Directed by Carey Perloff

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The American Conservatory Theater Performance Program
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November/December 2005
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Commemorative holiday editions of A.C.T.'s new script of
A Christmas Carol, with color illustrations of the costume designs
by D. B. Bauer, are available for purchase in the lobby
and box office.

Script can also be purchased through A.C.T.'s A Christmas Carol

About A.C.T.

American Conservatory Theater nurtures the art of live theater
through dynamic productions, intensive actor training in its conservatory,
and an ongoing dialogue with its community.

Under the leadership of Artistic Director
Carey Perloff and Executive Director
Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew,
and reinvigorate 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.

Founded in 1965 by William Ball,
A.C.T. opened its first San Francisco
season at the Geary Theater in 1967.
In the 1970s, A.C.T. solidified its
international and national reputation,
winning a Tony Award for outstanding

During the past three decades, more
than 300 A.C.T. productions have been
performed to a combined audience of
seven million people; today, A.C.T.'s
performance, education, and outreach
programs annually reach more than
270,000 people in the San Francisco Bay
Area. In 1996, A.C.T.'s efforts to develop
creative talent for the theater were
recognized with the prestigious Josephson
Theater Award. In 2001, to celebrate
A.C.T.'s 35th anniversary and Perloff's
10th season, A.C.T. created a new core
company of actors, who have become
instrumental as every aspect of its work.

Today A.C.T. is recognized nationally for
its groundbreaking productions of
classical works and bold explorations
of contemporary playwriting. Since
the reopening of the Geary Theater in
1996, A.C.T. has enjoyed a remarkable
period of audience expansion and
financial stability. Since 2001, A.C.T. began
producing alternative work at Zeean
Theater, which now serves as a venue for
student productions and exciting new
plays. The company continues to produce
challenging theater in the rich context of
symposia, audience discussions, and
community interaction.

The conservatory, led by Melissa
Smith and George Thompson, now serves
3,000 students every year. It was 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. Danny Glover, Annette
Bening, Denzel Washington, and Teri
Hatcher are among the conservatory's
distinguished former students. 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.

American Conservatory Theater
Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

A.C.T. Box Office
415-749-2828

A.C.T. Web Site
www.aact.org

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A Christmas Carol  5
Prime steak.  Artfully prepared sushi.  In perfect harmony.

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Volume 12, No. 3

encore
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A Christmas Carol
A GHOST STORY OF CHRISTMAS

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Dear Friends,

During my very first season at A.C.T. I sat in the audience of A Christmas Carol with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally fall on all the revelers at the end. So in a sense I feel as if my life in San Francisco has been inextricably tied to Carol. Lexie grew up to play the Toy Cat at the Geary, and in her enthusiasm managed to fall off the stage at a memorable student matinee, and my son, Nicholas, who was not even in the picture when we arrived in San Francisco, went on to play an extremely brilliant Ned Cratchit last year. I’ve watched a generation of incredible children from A.C.T.’s Young Conservatory grow up with these roles, and a remarkable crop of M.F.A. Program students make their Geary debuts in the company of Carol each year. Last January, when the discussion began about the future of A Christmas Carol at A.C.T., I went home and read Dickens’s incredible novel aloud with my children, and we talked about everything we loved about it, and how it might be re-imagined for the stage.

Why re-imagine A Christmas Carol? When Laird Williamson and Dennis Powers sat down 29 years ago to create a theatrical version of Carol for A.C.T., they little dreamed that it would become the great annual Bay Area holiday tradition it has become. A.C.T. led the country with its premiere adaptation of Carol in 1976, a production that delighted hundreds of thousands of theatergoers after its inception. In recent years, it became clear that the show’s physical elements had reached the end of their useful life. It also became clear that so much had changed, both in the world and in theatrical culture, since the original production, that now would be a wonderful moment to breathe new life and spirit into this extraordinary story for 21st century audiences.

What does this re-imagining entail? A completely fresh look at one of the most moving tales of transformation ever written. When I reread the novel of A Christmas Carol, what struck me most was how strongly Dickens believed that triggering the imagination is the key to triggering change in a person’s heart.

Ebenezer Scrooge is a dedicated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning as an entirely new man.

What an incredible endorsement of the power of art! Perhaps this is why this tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid 17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought back Christmas, and it is only fitting that the theater has celebrated him by bringing so many of his words to the stage. And of course it helps that Dickens’s Christmas is such a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one’s fellow human beings traveling along the road, and to look ahead to the future. The language of A Christmas Carol is particularly pungent and rich, and we have used Dickens’s actual words whenever we could, including his mouthwatering descriptions of Christmas abundance, which have become, in our version, “The Waltz of the Opulent Fruits” (let it never be said that you missed the chance to see a dancing fig on the Geary stage). I think Paul Walsh and I had almost as fun adapting this novel as Dickens must have had in creating it to begin with. Indeed, it has been one of the great adventures of my life to work on this marvelous material with this incredible team of artists, from six-year-olds to seventy-year-olds, from Broadway veterans to first-time theater artists, from world-class dancers to armies of stitchers. We offer this Carol to you with all the love and empathy and joy that epitomizes the spirit in which it was originally written.

So many thanks for being here!

Carey Perloff
Artistic Director
Dear Friends,
During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally fall on all the revelers at the end. So in a sense I feel as if my life in San Francisco has been inextricably tied to Carol. Lexie grew up to play the Toy Cat at the Geary, and in her enthusiasm managed to fall off the stage at a memorable student matinee, and my son, Nicholas, who was not even in the picture when we arrived in San Francisco, went on to play an extremely brilliant Ned Cratchit last year. I’ve watched a generation of incredible children from A.C.T.’s Young Conservatory grow up with these roles, and a remarkable crop of M.F.A. Program students make their Geary debuts in the company of Carol each year. Last January, when the discussion began about the future of A Christmas Carol at A.C.T., I went home and read Dickens’s incredible novel aloud with my children, and we talked about everything we loved about it, and how it might be re-imagined for the stage.

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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 Carey Perloff

Choreography by Val Caniparoli

Musical Direction by Laura Burton

THE CAST

Act 1

Ebenezer Scrooge
Giles Harevagal

Ghost of Jacob Marley
Ken Ruea

Bob Cratchit
Jud Williford

Anne Cratchit
Jamila Webb

Sally Cratchit
Carly Cooper

Fred Cratchit
Duke Butterfield

Tiny Tim Cratchit
Jack Indiana

Rebecca Cratchit
Elizabeth Perry

Nell Cratchit
Aidan Mehmet

Martha Cratchit
Nina Freeman

Clerks
Drew Hirshfield, Andrew McClain

Charities
Jodi Ratnayake, Deornay Wilson

Bartender
David Gross, Steve Irish, Julian Sterkowsky, Mark Watson

Fred
G. D. Kimble

Mrs. Dilber
Sharon Lockwood

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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 Carey Perloff

Choreography by Val Caniparoli

Musical Direction by Laura Burton

Scenery by John Arnone
Costumes by Beaver Bauer
Lighting by Nancy Schechter
Sound by Jake Rodriguez
Associate Director Domenique Lozano
Casting by Meryl Lind Shaw, Greg Hubbard
Dramaturg Michael Paller

THE CAST

ACT I

Ebenezer Scrooge<br>Giles Havergal
Ghost of Jacob Marley<br>Ken Suta
Bob Cratchit<br>Jud Williford
Anne Cratchit<br>Jamilia Webb
Sally Cratchit<br>Carly Corda
Peter Cratchit<br>Duke Butterfield
Tiny Tim Cratchit<br>Jack Indiana
Rebecca Cratchit<br>Elizabeth Perry
Nade Cratchit<br>Aidan Mehmet
Martha Cratchit<br>Nina Freeman
Clerks<br>Drew Hirschfeld, Andrew McClain
Charities<br>Jed Ratliff, Doreen Wilson
Businessmen<br>David Gross, Steve Irish, Julian Sterk, Mark Watson
Fred<br>G. D. Kimble
Mrs. Dibber<br>Sharon Lockwood

continued on page 13
Ghosts of Christmas Past
Schoolmaster
Davey
Edward
Boy Dick
Boy Scrooge
Little Fain
Woman in the Street
Beggar Girl

Allison Youngberg
Julian Sterkevevich
David Perle McKenna
Jack Lindenquist
Evan Bass
Sam Pritzker
Vanessa Anderson
Cindy Goldfield
Laura Sanders

FEZZIWIG’S WAREHOUSE

Mr. Fezziwig
Mrs. Fezziwig
Young Scrooge
Dick Wilkins
Belle
Ermengarde
Felicity
Dorothy
Jim
Burt
Giles the Fiddler
Alan
Affred
Itachi
Rash

Steve Irish
Sharon Lockwood
Morgan Spector
Drew Hirshfield
Puja Lalmalani
Nina Freeman
Ann Farrar
Caroline Sharman
Andrew McClain
G. D. Kimble
Mark Watson
Joel Rainwater
Claire Brownell
Giuliana Balestra
Dylan Ames
Toth Jane Moore
Lisa Marie Woods
Dylan Ames

ACT II

Ghosts of Christmas Present

(Spanish) Onion
(Turkish) Fig
(French) Plum

Velina Brown
Monica Gilbous, Jack Lindenquist
Dylan Ames, Lisa Marie Woods
Juliana Cressman, Jacqueline Warner
Cindy Goldfield, Drew Hirshfield

FRED’S PARTY

Mary
Beth
Topper
Annabelle
Thomas

Claire Brownell
Ann Farrar
David Gross
Caroline Sharman
Andrew McClain

CHRISTMAS FUTURE

Ignorance
Wient
Gang Members
Mrs. Flicker

Deonray Wilson
Ann Farrar
Evan Bass, David Perle McKenna, Joel Rainwater, Morgan Spector
Caroline Sharman

FINALE

Boy in Sunday Clothes
Belle Wilkins

Sam Pritzker
Puja Lalmalani

continued on page 15

A Christmas Carol 13
Ghost of Christmas Past
Soothsayer
Darcy
Edward
Boy Dick
Boy Scrooge
Little Fan
Woman in the Street
Beggar Girl
Allison Youngberg
Julian Streekvich
David Perle McKenna
Jack Lukenquist
Evan Bass
Vanessa Anderson
Cindy Goldfield
Laura Sanders

FEZZIWIG’S WAREHOUSE
Mr. Fezziwig
Mrs. Fezziwig
Young Scrooge
Dick Wilkins
Belle
Ernst van Doersele
Felicity
Dorothy
Jim
Bert
Giles the Fiddler
Alan
Ruth
Affair
Children of Alan and Ruth
Precious Wilkins
Sarah Wilkins
Rory Wilkins
Steve Irish
Sharon Lockwood
Morgan Specter
Drew Hirshfield
Pooja Lalmalani
Nina Freeman
Ann Farrar
Caroline Sharman
Andrew McClain
G. D. Kamble
Mark Watson
Joel Rainwater
Claire Brownell
Gianluca Balestra
Toth Jane Moore
Lisa Marie Woods
Dylan Ames

ACT II
Ghost of Christmas Present
(M) Olivia
(T) Olivia
Precious Wilkins
Toth Jane Moore
Dylan Ames
Velina Brown
Monica Gibbons, Jack Lukenquist
Dylan Ames, Lisa Marie Woods
Juliana Cressman, Jacqueline Warner
Cindy Goldfield, Drew Hirshfield

FRED’S PARTY
Mary
Beth
Topper
Annabel
Thomas
Claire Brownell
Ann Farrar
David Gross
Caroline Sharman
Andrew McClain

CHRISTMAS FUTURE
Ignorance
Want
Gang Members
Mrs. Fibber
Deontay Wilson
Ann Farrar
Evan Bass, David Perle McKenna,
Joel Rainwater, Morgan Specter
Caroline Sharman

FINALE
Boy in Sunday Clothes
Belle Wilkins
Sam Pritzker
Pooja Lalmalani

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A Christmas Carol
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Young Conservatory Performance Monitor—Lillian Oglesby

UNDERSTUDIES
Ehrenzer Serago—James Carpenter
Ghost of Jacob Marley, Mr. Fezziwig—Jaron Monroe
Bob Cratchit—Andrew McClain
Scrooge—Joel Rainwater
Anne Cratchit, Mrs. Dibber, Felicity, Dorothy, Woman in the Street—Deia MacDougall
Sally Cratchit, Onions—Laura Sanders
Peter Cratchit, Boy Scrooge, Boy in Sunday Cloths—David Perle Mckenna
Toby Tim Cratchit—Tobi Jane Moore
Bettina Cratchit, Frau—Vanessa Anderson
Ned Cratchit—Dylan Ames
Martha Cratchit, Annette, Beth—Puja Lalmalani
Giles, Businessman, Ignorance—Morgan Specter
Charities—Andrew McClain
Ghost of Christmas Past, Ware—Claire Browell
Boy Dick, Gang Member—Duke Butterfield
Davey, Edward—Gianluca Belotta
Little Fan—Elizabeth Perry
Ghost of Christmas Present, Mrs. Fezziwig, Ernemando, Ruth—Cindy Goldfield
Fog—Carly Corzad, Adin Mehnert
Gang Member—G.D. Knable
Young Scrooge—David Gross
Production Secretary, Dick Wilkins—Julian Steckeych
Bells, Bells Wiltz—Caroline Sharan
Jim, Giles the Fiddler, Alan, Burt, Tigger—Doonemy Wilson
Alfred, Son of Amn and Ruth, Roy Wilkins—Jack Lundquist
Daughter of Amn and Ruth, Sarah Wilkins—Juliana Cressman
Uncle Wilkins—Lisa Marie Woods
Fred—Mark Watson
Mary—Allison Youngberg
Thomas—Mark Watson
Mrs. Fizber—Nina Freeman

STAGE MANAGEMENT STAFF
Dick Daley, Stage Manager
Stephanie Schliemann, Assistant Stage Manager
Phoebe Weiss, Intern

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

ADDITIONAL CREDITS
Alexander Technique Coach—Frank Ottwell, Voice Coach—Jeffrey Crockett
Fight Director—Jud Williford, Speech Coach—Deborah Sussel, Character Movement—Leslie Feltham
Associate Scene Designer—Jesse Polkstuck, Josh Zanger, Rehearsal Assistant—Frank Johnson

The Christmas Carol creative team would like to thank everyone who participated in the developmental workshops and readings of this production.

SPECIAL THANKS
Anne Hould-Ward, Barbara Matera, Craig Slaight, Emily Minnaker, Janet Sassone Upton, Nicholas Perloff-Giles
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Schofield—Joel Rainwater
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Sally Cratchit, Onion—Laura Sanders
Peter Cratchit, Boy Scrooge, Boy in Sunday Cloths—David Perle McKenna
Tiny Tim Cratchit—Tobi Jane Moore
Belinda Cratchit, Phoebe—Vanessa Anderson
Nel Cratchit—Dylan Ames
Martha Cratchit, Annabelle, Beth—Pija Lalimanli
Greb, Businessman, Ignorance—Morgan Spectre
Charleyboy—Andrew McClain
Ghost of Christmas Past, Ware—Claire Brownell
Boy Dick, Gang Member—Duke Butterfield
Davey, Eduard—Gianluca Beletto
Little Fan—Elizabeth Perry
Ghost of Christmas Present, Mrs. Fezziwig, Ermengarde, Ruth—Cindy Goldfield
Fife—Carly Conoz, Auden Mehnert
Gang Member—G.D. Knable
Young Scrooge—David Gross
Producing Sells, Dick Wilkins—Julian Steckevych
Bells, Billie Wilkins—Caroline Sharrman
Jim, Giles the Fiddler, Alan, But, Tigger—Doorey Wilson
Alfred, Son of Alan and Ruth, Rory Wilkins—Jack Lundquist
Daughter of Alan and Ruth, Sarah Wilkins—Juliana Cressman
Precious Wilkins—Lisa Marie Woods
Fred—Mark Watson
Mary—Allison Youngberg
Thomas—Mark Watson
Mrs. Fitcher—Nina Freeman

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Anne Houli-Hendry, Barbara Mather, Craig Slaight, Emily Minzink, Janet Sassoon Upton, Nicholas Perloff-Giles
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A.C.T.'s new production of A Christmas Carol has been generously supported by the following individuals and corporations who have turned their dedication to live theater and their community into an expression of giving, becoming a part of a special group of producers created specifically to help cover the expenses associated with this production.

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THE CAROL CIRCLE

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A Carol Philosophy

BY PAUL WALSH

For more than a century and a half, ever since it was first published in December 1843, Charles Dickens’s *A Christmas Carol* has thrilled audiences with its story of reclamation and transformation. In fact, it is the second most popular Christmas tale ever told. The first, of course, is the story of the miraculous birth in Bethlehem, told in the Gospel of Saint Luke, with a manger and shepherds and a magical star. Dickens’s story is decidedly urban, with its city, its river, and its poverty. But it is also a story of joy and hope, of love and redemption.

A GHOST STORY FOR CHRISTMAS

Depressed, upset, and in desperate need of inspiration, Dickens decided to try to squeeze a new project between installments of Martin Chuzzlewit. And so, early in November, he set to work on this ghost story for Christmas he had been mulling over. In little more than a month, Dickens penned one of the most beloved and enduring holiday stories of all time, inventing the genre of the Christmas book in the process. He also managed to deliver his little book to the publishers in time to be ready for last-minute Christmas shoppers. Published on gilt-edged green paper and bound in red cotton covers with a wreath of holly and ivy stamped in gold on the front, *A Christmas Carol*, with illustrations by John Leech, was intended to be both a treasured gift and a family heirloom, a book that could be read again and again for years to come.

[ Dickens] understood that *Christmas is a special time of remembering, it is a portal to a half-remembered past, both personal and communal.*

HOLIDAY OF WONDER

By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that had been a treasured part of the English countryside in years gone by, was all but lost in Dickens’s London. Suffering the attacks of Calvinists on the right and Utilitarians on the left, Christmas celebrations had dwindled into pale reminders of their former selves. In *A Christmas Carol* and its subsequent Christmas books, with their misfit and plump paddings and wassailing and blind man’s buffing, Dickens transported customs of old from the countryside to the city. Christmas spirit was enough to transform Old Fezziwig into the Lord of the Manor and Founder of the Feast, and a few ribbons were enough to transform his warehouse into the modern equivalent of the great room of an old country manor house, just as good will and imagination were enough to transform the simple family dinner around the Cratchits’ humble table into a medieval feast fit for a king.

In *A Christmas Carol*, Dickens not only moved the hearts and minds of his readers to think of the needs of others during the holiday season, he also succeeded in convincing his readers that a good old-fashioned Christmas was still possible, even in the bleak industrial landscape of industrial England in the mid-19th century, even in the midst of a decade known as “the Hungry Forties.”

What marks Dickens’s story as original is in this story’s yearning for a childhood blessed by the warmth of a countryside hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it.
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For more than a century and a half, ever since it was first published in December 1843, Charles Dickens’ A Christmas Carol has thrilled audiences with its story of reclamations and transformations. In fact, it is the second most popular Christmas tale ever told. The first, of course, is the story of the miraculous birth in Bethlehem, told in the Gospel of Saint Luke, with a manger and shepherds and a magical star. Dickens’ story is decidedly urban, with its cynicism, greed, and despair of the city, but it has its magic, too, and a glorious rebirth as the spirit of Christmas enters the heart of Scrooge, transferring him from miserly curmudgeon into a generous and joyful member of the Christmas community. It is a beloved story, this Christmas Carol, and it is a story that was written to be read, cherished, and edifying generations of audiences as few other stories in literature have.

In 1843, the 31-year-old Charles Dickens was already well known as the gentil author of such serialized instalment successes as The Pickwick Papers, Sketches by Boz, Oliver Twist, Nicholas Nickleby, and The Old Curiosity Shop. Recognized as a writer of prodigious talent and invention, he was a celebrity and a public figure known for his compassion, humor, and generosity of spirit. When Dickens spoke, people listened. What Dickens wrote, people read. His serial novels enjoyed enormous popularity as readers waited with bated breath for each new installment.

All that seemed to change, however, in the fall of 1843. Having recently returned from his first trip to America, Dickens had begun writing a new serial novel, Martin Chuzzlewit, in which he sought to display “the variety and number of human vices and vices that have their root in selfishness,” as he told his friend and early biographer John Forster. The murderous greed and hypocrisy exposed in the novel took its toll on the author’s acclaimed idealism, and readership for his serial began to fall off. What Dickens in his letters called “the Chuzzlewit agonies” threatened to swamp the author and send him adrift in a sea of doubt and despair. Only generosity, he conjectured, can stave off the corrupting force of wealth, but generosity itself seemed to be a thing of the past. The thought so troubled the author that it put him in a foul humor. He felt his idealism wane and with it his astonishing powers of imagination. He was on the verge of being unable to work. Besides, in the face of disappointing financial returns on the serialization of the novel, Dickens’s publishers talked of reducing his payment by 50 pounds a month, adding financial pressure to spiritual depletion. His father and brothers were pleading for loans, and his wife, Kate, was expecting their fifth child.

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From its first day in the bookshops, A Christmas Carol was a wondrous success. All 6,000 copies of its first edition sold out by January, and the first foreign-language edition appeared in France early in 1844. (It has since been translated into nearly every language.) In fact, it was such an immediate success that within weeks of its release A Christmas Carol had been adapted for the stage, and by February no fewer than eight different productions were running in London theaters. Audience’s Dickens’ day loved the story. As we still do today. We love to hear it read aloud, to see it acted out, to marvel at its magic, and to celebrate its exuberance and abundance.

The success of A Christmas Carol was greater than even an optimist like Dickens could have dreamed. Not only was his story an overwhelming triumph, but writing it had put its author in the mood to celebrate Christmas with giddy abandon. “When [A Christmas Carol] was done,” Dickens wrote to a friend with characteristic hyperbole, “I broke out like a Madman.... Such dinings, such requiems, such blind-man’s buffings, such theatre-gangs, such kidgigoat of old years and kissings-in of new ones never took place in these parts before.” From the start he had hoped to write a story that would cut across the social spectrum and renew faith in the power and possibilities of generosity, imagination, and the goodwill of the community to reclaim the spirit of Christmas for itself. And he succeeded in writing a story that not only spoke to people of all generations and classes, but revitalized Christmas itself.

HOLIDAY OF WONDER

By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that had been a treasured part of the English countryside in years gone by was all but lost in Dickens’s London. Suffering the attacks of Calvinists on the right and Utilitarians on the left, Christmas celebrations had dwindled into pale reminders of their former selves. In A Christmas Carol his subsequent Christmas books, with their misfortune and joyous plaudits and wassailing and blind man’s buffing, Dickens transported customs of old from the countryside to the city. Christmas spirit was enough to transform Old Fezziwig into the Lord of the Manor and Founder of the Feast, and a few ribbons were enough to transform his warehouse into the modern equivalent of the great room of an old country manor house, just as good will and imagination were enough to transform the simple family dinner around the Cratchit’s humble table into a medieval feast fit for a king. In A Christmas Carol, Dickens not only moved the hearts and minds of his readers to think of the needs of others during the holiday season, he also succeeded in convincing his readers that a good old-fashioned Christmas was still possible, even in the blighted urban landscape of industrial England in the mid 19th century, even in the midst of a decade known as “the Hungry Forties.”

What marks Dickens’s story as original is its startling moral vision for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it. Kissing under the mistletoe was a nearly forgotten custom in Dickens’s day. It was he who is said to have revived a practice that dates back to the ancient Celts and their Druid holy men. But Dickens was not interested simply in reviving quaint customs and old-style visuals from the dusty archives of forgotten folklore. He understood that Christmas is a special time of remembering. It is a portal to a half-remembered past, both personal and communal, and all its special games and songs and foods, particular to each household and each community, bind families together and link them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstinence and the dispiriting single-minded utilitarianism already rampant in Dickens’s time. To deny the pleasures of this world to oneself or others, Dickens insisted, was to deny the beneficence of creation. To value industrialization above human industry and treat one’s fellow
as cogs in the commercial machine was to impoverish the spirit and the body of the community that were the lifeblood of progress. To pursue profit at all costs was to deny one’s basic humanity and jeopardize, not only one’s place in society, but the survival of society itself. In place of such short-sighted views, Dickens proposed his “Carol philosophy”: cheerful views, sharp anatomisation of humbug, jolly good temper… and a vein of glowing, hearty, generous, martial, beaming reference in every paragraph to Home, and Fireside.” In place of business, mechanization, and utilitarianism, Dickens celebrated imagination, family, and fellow feeling. In place of self-denial and renunciation, Dickens celebrated abundance, hospitality, and the pleasures of life.

Dickens’s Carol philosophy sought to rehumanize daily social life by reaching out from hearts and family to embrace the small wonders of life that make it seem magical. It is this that audiences for a century and a half have found so compelling about this simple ghost story for the Christmas holidays.

A Carol for Every Age

Each age has retold Dickens’s A Christmas Carol to address its own needs, and the amiable story has proven accommodatingly malleable. Dickens’s contemporaries rediscovered the traditional Christmas in the heart of the modern urban city. Later Victorians, terrified by the new science of Darwin and Spencer, read Dickens’s tale as a retelling of the original Christmas story with Scrooge as a misguided wise man searching for the poor man’s child who would restore a sense of order and proportion to the world. During the wars and depressions of the 20th century, A Christmas Carol offered comfort and a sense of the familiar values of hearth and home. The first film version of A Christmas Carol appeared in 1908, and half a dozen silent film versions of A Christmas Carol were made in the first decades of the century. In the 1940s, CBS radio asked President Roosevelt to read the story for national broadcast (and, in 1957, Eleanor Roosevelt recorded her own reading). Arguably the best screen adaptation is the 1951 British film starring Alastair Sim; Richard Williams’s animated short film based on the original John Leech drawings won an Academy Award in 1972. By the end of the 20th century, holiday versions of A Christmas Carol (musical and nonmusical) graced stages across the country, while the motifs of Dickens’s story echoed in nearly every form of popular entertainment. And now, at the start of a new century, this perennial tale offers a new sense of hope in the power of imagination and community to reclaim its lost members, even those as intractable as Ebenezer Scrooge.

Through all these tellings and retellings, A Christmas Carol has taken its place as a modern myth in the consciousness of the industrial age. Scrooge, Marley, Bob Cratchit, and Tiny Tim have grown larger than Dickens’s story, taking on a life of their own that is greater than the sum of all the versions and adaptations, all the parodies and piracies, all the Christmas cards and advertisements that have kept this tale and its unforgettable characters alive or tried to appropriate them for some other use. And even as the story of Dickens’s A Christmas Carol has grown larger than itself, the spirit of generosity and magic at its heart has continued to shine through.
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Who’s Who

DYLAN AMES, an active ten-year-old, has been enjoying acting and dance for several years. He has performed in several plays, including Dr. Dolittle, Senior: The Musical, and Bugzy Malone. He has also been a member of the San Francisco Boys Chorus for two years. His favorite role was being beaten and bloodied in ‘T’ the movie.

VANESSA ANDERSON, a twelve-year-old from San Ramon, makes her debut with A.C.T. Previous credits include Willows Theatre Company’s Children of Eden (Young Storyteller), Diablo Light Opera Company’s The King and I (Royal Child), and The Wizard of Oz (Lullaby League Munich). When she is not onstage, she enjoys modeling, dancing tap, jazz, and ballet, and playing the piano and clarinet. She also can be seen singing in the Contra Costa Children’s Chorus.

GIANLUCA BALESTRA enjoys taking classes at A.C.T. and makes his theater debut in this production. He also enjoys playing the piano and the clarinet.

CAI LANE
d on his second appearance in A.C.T.’s A Christmas Carol, following his debut last year as the Toy Bear. He is in the seventh grade at Burlingame Intermediate School (BIS) and has studied in the A.C.T. Young Conservatory for the past two years. He also appeared as Toto in The Wizard of Oz, a BIS production. Other favorite activities include baseball and football, as well as playing the guitar and saxophone.

VELINA BROWN’s past A.C.T. credits include A Funny Thing Happened on the Way to the Forum, Right Mind, A Streetcar Named Desire, Insurrection: Holding History, Machinal, and two previous productions of A Christmas Carol. Other credits include performances at the Denver Center Theatre Company, TheatreWorks, The Lorraine Hansberry Theatre, the Magic Theatre, the Oregon Cabaret Theatre, Thick Description, Word for Word, and Berkeley Repertory Theatre, where she appeared in the world premiere production of The People’s Temple. Since 1992, Brown has been a member of the Tony and OBIE award-winning San Francisco Mime Troupe, where she has performed as everyone from a homeless prophet, to the Mayor, to Condoleezza Rice—twice. Brown has toured nationally, as well as through Asia and Europe. She can currently be seen in Rent Season, with Richard Gerr. Look for her next year in the independent film One Way to Vahbasha and the Will Smith film The Pursuit of Happyness.

CLAUDE BROWNE

DUKE BUTTERFIELD appeared in last year’s A Christmas Carol as the Turkey Boy. He played the Prince of Wales in the A.C.T. Master of Fine Arts Program production of Richard III. He studies classic guitar with Scott Cnisl and is a sixth grader at The Nueva School. He also appeared as the romantic lead in the opera The Elixir of Love with the San Francisco Opera.

CARLY COZAD makes her A.C.T. debut in this production. Favorite roles include Mary Lennox in The Secret Garden and Brigitte in The Sound of Music at Hillsbarn Theatre, and Little Girl in Ragtime at Broadway by the Bay. She is a seventh grader at Crocker Middle School in Hillsborough.

THE SAN FRANCISCO FOUNDATION

The Community Foundation of the Bay Area

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Sandra R. Hernández, M.D., CEO & John Killacky, Program Officer for Arts and Culture

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CLAUDE BROWNELL* hails from Pelton, Montana. Her acting career began with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Maquers of Minneepi improvisation troupe. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Caucasian Chalk Circle at Zeum Theater, Tha Crucible, The Serpent Woman, Oedipus Tyrannus, Richard III (Margarita), and A Midsummer Night’s Dream (Titania). Last summer she worked with the Guthrie Experience in Marcela Lorea’s Bring Love to My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

Vanessa Anderson, a twelve-year-old from San Ramon, makes her debut with A.C.T. Previous credits include Willow’s Theatre Company’s Children of Eden (Young Storyteller), Diablo Light Opera Company’s The King and I (Royal Child), and Tha Wizard of Oz (Lullaby League Munich). When she is not onstage, she enjoys modeling, dancing tap, jazz, and ballet, and playing the piano and clarinet. She also can be seen singing in the Contra Costa Children’s Chorus.

Evan Bass returns for his second appearance in A.C.T.’s A Christmas Carol, following his debut last year as the Toy Bear. He is in the seventh grade at Burlingame Intermediate School (BIS) and has studied in the A.C.T. Young Conservatory for the past two years. He also appeared as Toto in Tha Wizard of Oz, a BIS production. Other favorite activities include baseball and football, as well as playing the guitar and saxophone.

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WHO'S WHO

JULIANNA CRESSMAN is a fifth grader at Clarendon Elementary in San Francisco and studies ballet at City Ballet. This is her third year with A Christmas Carol. Cressman has sung on recordings for the Music of Little People label, as well as on the upcoming CD Book of Poems for Yo Puerdo productions. She plays violin and drums and has performed with such eclectic groups as Jan Uttal and the Pigeon Love Orchestra, Peter Apfelfeld and the Hetroglyphs Ensemble, and Villa Sinfonia.

ANN FARRAR appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Z euth Theater. She has also performed in M.E.A. Program productions as Buckingham in Richard III, Helena in Shakespeare on Love, Jocasta in Oedipus Tyrannus, Tirina in The Crochets, and Tartaglia in The Serpent Woman. Freeman has studied at the Eugene O'Neill National Theater Institute in Waterford, Connecticut, and received her B.A. from Brown University.

MONICA GIBBONS is eleven years old and a native San Franciscan. She lives in Bernal Heights and is in the sixth grade at St. Gabriel School. She enjoys singing, acting, and dancing and performing with her school choir and studies dance at sunset Movement Arts. She has participated in Kid Stock, Inc. productions for the past six years and now attends classes at the A.C.T. Young Conservatory.

CINDY GOLDFIELD appeared at A.C.T. as Mrs. Fezzig in last year's A Christmas Carol. She is a two-time recipient of both the Bay Area Theatre Critics Circle Award and the Dean Goodman Choice Award. Regional theater credits include the title role in The Mystery of Edwin Drood (Center Repertory Company); Fran in Another Midsummer Night's Dream (TheaterWorks); Lenny in Crimes of the Heart (Playhouse West); Maitred in Brimstone, Ron in Moon over Buffalo, Ruby in Daughters of Sea, Ginnie in Merry We Roll Along (Willows Theatre); Naoxy in Olivier/Broadway by the Bay; Joan in Moving Bodies (Marin Theatre Company); and Dot in Sweet Adeline, Pat in Peggy Ann, and directing and choreographing At Thousands Eleven, One in a Blue Moon, and most recently, The Roar at the Greekspree—The Smell of the Crowd (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldubyn with the inimitable Seunghty Koldubyn.


GILES HAVENCAL served from 1969 to June 2003 as director of The Citizens’ Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. His work at A.C.T., including directing his adaptations of Tristram Shandy, The House of Mirth, and Lou Lousiana Dangerous at the Pacific Theatre and At You Like It and A Midsummer Night's Dream with the A.C.T. Master of Fine Arts Program students at Z euth Theater. Roles played include King Philip in Don Carlos, Krus in The Last Days of Macondo, Spoomer

WHO'S WHO

In No Man’s Land, and Old Lady Squashin in The Country Wife. He performed his one-man adaptation of Thomas Mann’s Death in Venice in New York (off Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Opera North, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

DREW HIRSHFIELD is a Bay Area native. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Z euth Theater. He has also performed at the Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis, where he worked with Bill T. Jones and William Gibail.

JACK INDIA makes his professional theater debut in this production. He is six years old and is home schooled in San Francisco. Previous credits include Mike Trent in Charlie and the Chocolate Factory and the King of Hearts in Alice in Wonderland with the Bay Area Discovery Museum summer camp theater program. He has also appeared in several commercials and national voice-overs.

STEVE IRISH was last seen at A.C.T. as Father Peas in The Gift at the Geary Theater and in Lilits, or The Revival of a Romantic Drama at Zeun Theater (dir. Serge Denoncourt). Last fall he played roles in two feature film Drama, Dreamworks’ Just Like Heaven (released in September) and Finn Taylor’s The Darwin Awards. Other stage credits include Henry IV in The Shakespeare Theatre, The Shrew-Off and Jilted Night at Baltimore’s Center Stage; Cat on a Hot Tin Roof and Giovanna at Capital Repertory Theatre; The Bachelors at Great Lakes Theater Festival; The Repealable Rise of Arianus VI (dir. Carey Perloff) at Classic Stage Company; Murdering Mariette at Malibu Stage Company, A Man is a Man at La Jolla Playhouse; Hamlet, Richard III, and The Grotto at Odyssey Theatre Ensemble; The Soreness at Pacific Resident Theater; and Exile, Squadron Fuka, and Retaliation at PCPA’s Festival.

G. D. KIMBLE is a native of Louisiana, where he performed in many directed productions for Swine Palace Productions, The Shakespeare Festival at Tulane, Playmakers of Baton Rouge, Marjorie Lyons Playhouse, Theatre of Ill-Impression, and Louisiana State University. He is also the founding member of both GreenDoor Productions and The Buoy-the-Hat Theatre. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Z euth Theater. Favorite roles at A.C.T. include Creon in Jean Anouilh's Antigone and King Edward in Richard III. Kimble holds a B.A. in

A Christmas Carol 25
**Who's Who**

**JULIANNA CRESSMAN** is a fifth grader at Clarendon Elementary in San Francisco and studies ballet at City Ballet. This is her third year with *A Christmas Carol*. Cressman has sung on recordings for the Musici of Little People, as well as on the upcoming CD by the Ploof for Yo Yo Pendo productions. She plays violin and drums and has performed with such eclectic groups as Jill Utall and the Pigeon Love Orchestra, Peter Apfelbaum and the Heterodynes Ensemble, and Villa Sindonia.

**ANN FARRAR** appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater; she also includes among her favorite M.F.A. Program roles Abigail Williams (17th Century) and Duchess of York (Richard III). She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in *Steven Dietz's Inventing Janie* Gogol. Previously based in New York, Farrar appeared in productions at Atlantic Theater Company, 45 Bleeker, and HERE. She received a B.A. in theater from Indiana University.

**NINA FREEMAN** appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater. She has also performed in M.F.A. Program productions as Buckingham in Richard III, Helena in *Shakespeare on Love*, Jocasta in *Oedipus Tyrannus*, Tituba in *The Crucible*, and Tartaglia in *The Serpent Woman*. Freeman has studied at the Eugene O'Neill National Theater Institute in Waterford, Connecticut, and received her B.A. from Brown University.

**MONICA GIBBONS** is eleven years old and a native San Franciscan. She lives in Bernal Heights and is in the sixth grade at St. Gabriel School. She enjoys singing, acting, and dancing and performs with her school choir and studies dance at Sunset Movement Arts. She has participated in Kid Stock, Inc. productions for the past six years and now attends classes in the A.C.T. Young Conservatory.

**CINDY GIFFORD** appeared at A.C.T. as Mrs. Fezziwig in last year's *A Christmas Carol* and is a two-time recipient of both the Bay Area Theatre Critics Circle Award and the Dean Goodman Choice Award. Regional theater credits include the title role in *The Mystery of Edwin Drood* (Center REP/Company); Fain in *Another Woman's Night* (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Maidred in *Brimstone*, Rose in *Moon over Buffalo*, Ruby in *Dames at Sea*, Gracie in *Merrily We Roll Along* (Willows Theatre); Nancy in *Oliver!* (Broadway by the Bay); Joan in *Moving Bodies* (Martin Theatre Company); and Dot in *Sweet Adeline*, Pat in *Peggy Ann*, and directing and choreographing *At Thousands, Clear, One in a Blue Moon*, and, most recently, *The Roar of the Greencrest—The Smell of the Crowd* (42nd Street Moon). Gifford also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldewyn with the innimitable Scotty Koldewyn.


**GILES HAVENCAL** served from 1969 to June 2003 as director of *The Citizens' Theatre* in Glasgow, a theater with a unique reputation in Britain and throughout Europe. His work at A.C.T. includes directing adaptations of *Travesties* with John, *The House of Mirth*, and *Los Lamentos Dangereuses* at the Lark Theatre and *At You Like It* and *A Midsummer Night's Dream* with the A.C.T. Master of Fine Arts Program students at Zeum Theater. Roles played include King Philip in *Don Carlos*, Kraus in *The Last Days of Mankind*, Spenser in *No Man's Land*, and Old Lady Squashmon in *The Country Wife*. He performed his one-man adaptation of Thomas Mann's *Death in Venice* in New York (off-Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Opera North, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

**JACK INDIANA** makes his professional theater debut in this production. He is six years old and is home schooled in San Francisco. Previous credits include Mike Treave in *Charlie and the Chocolate Factory* and the King of Hearts in *Alice in Wonderland* with the Bay Area Discovery Museum summer camp theater program. He has also appeared in several commercials and national voice-overs.

**STEVE IRISH** was last seen at A.C.T. as the father, Thomas, in *Hamlet* at the Geary Theater and in *Lilith*, or The Revival of a Romantic Drama at Zeum Theater (dir. Serge Denoncourt). Last fall he played roles in two more feature films Drumwork's *Just Like Heaven* (released in September) and Finn Taylor's *The Darwin Awards*. Other stage credits include *Henry IV* in *The Shakespeare Theatre*, *The Show-Off* and *Suffragette Night* at Baltimore's Center Stage; *Cat on a Hot Tin Roof* and *Giovanna* at Capital Repertory Theater; *The Barque* at Great Lakes Theater Festival; *The Raisable Rise of Aurons Ur* (dir. Casey Perko) at Classic Stage Company; *Mourning Marines* at Malibu Stage Company; *A Man's a Man* at La Jolla Playhouse; *Hamlet*, *Richard III*, and *The Grotes* at Odyssey Theater Ensemble; *The Snowman* at Pacific Resident Theater; and *Eliot, Soupcon Toda*, and *Beat!* at PCPA's Festival Theatre.

**DREW HIRSCHFIELD** is a Bay Area native. He appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis, where he worked with Bill T. Jones and William Gaskell.

**G. D. KIMBLE** is a native of Louisiana, where he performed in or directed numerous productions for Swine Palace Productions, the Shakespeare Festival at Tulane, Playmakers of Baton Rouge, Marjorie Lynn Playhouse, Theatre of Ill-Repute, and Louisiana State University. He is also a founding member of both GreenDoor Productions and *The Pass-the-Hat Heist*. He appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater. Favorite roles at A.C.T. include Creon in *A Midsummer Night's Dream* and the King in *Oedipus*. Kimbles holds a B.A. in
PUJA LALMALANI* worked as an actor and dancer in New York and Chicago before coming to A.C.T., where she appeared most recently in The Caucasian Chalk Circle at Zeum Theatre. At A.C.T., she has also played Mary Warren in The Crucible, the title role in Antigone, Zenobia and Smeraldina in The Serpent Woman, Hermia in A Midsummer Night’s Dream, and Rivers in Richard III. She is a former company dancer for Nata Dance Theatre in Chicago, with whom she performed across the United States and in India. Lalmalani is a Chicago native and a graduate of Northwestern University.

SHARON LOCKWOOD* returns to A.C.T., where she has appeared in The Rose Tattoo, June and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaitlight, The Marriage of Figaro, and Saturday, Sunday and Monday. Other Bay Area work includes roles at Berkeley Repertory Theatre (most recently in Our Town and For Better or Worse), Marin Theatre Company, San Jose Repertory Theatre, California Shakespeare Theatre, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30 productions. Lockwood originated the role of Barbara in the world premiere at Seattle’s Intiman Theatre of Nick and Nora, which she also performed at the Mark Taper Forum in Los Angeles and TheatreWorks/Brava. Other regional credits include productions with Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, Missouri Repertory Theatre, The Old Globe, San Diego Repertory Theatre, and the Alley Theatre in Houston.

ANDREW McCLAIN* was seen this summer in the musical Guis ‘n Dot Con at the Eureka Theatre Company. He received a B.A. from Brown University, where he performed such roles as Alan in Equus and Tony in West Side Story. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theatre. M.F.A. Program credits also include Romeo in Romeo and Juliet (dir. Giles Havergal), Rev. Hale in The Crucible (dir. Margaret Bookter), and William Boldwood in a new musical adaptation of Far from the Madding Crowd (dir. Carey Perloff).
Who's Who

theater performance from Louisiana State University and is a graduate of Shakespeare & Company Training Institute in Lenox, Massachusetts.

PUJA LALMALANI has worked as an actor and dancer in New York and Chicago before coming to A.C.T., where she appeared most recently in The Caucasian Chalk Circle at Zeum Theatre. At A.C.T., she has also played Mary Warren in The Crucible, the title role in Antigone, Zemina and Smeraldina in The Sorpent Woman, Hermia in A Midsummer Night's Dream, and Rivers in Richard III. She is a former company dancer for Nata Dance Theatre in Chicago, with whom she performed across the United States and in India. Lalmalani is a Chicago native and a graduate of Northwestern University.

David Perle McKenna is in the sixth grade at San Francisco's Town School for Boys. This is his third year performing in A.C.T.'s A Christmas Carol. He enjoys acting, learning to play the bass guitar, and listening to all sorts of rock 'n roll music.

Jack Lundquist is in the fifth grade at École Bilingue de Berkeley. He sings with the Pacific Boychoir and has appeared as the title character from The Wizard of Oz in Oakland and Fairfield. He loves to wind surf, ski, and snowboard and to go rock climbing with his father and two brothers. He saw A Christmas Carol for the first time when he was in the third grade, which inspired him to take classes at the A.C.T. Young Conservatory.

Andrew McClain was seen this summer in the new musical God's Don't Cry at the Eureka Theatre Company. He received his B.A. from Brown University, where he performed such roles as Alan in Eugene and Tony in West Side Story. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theatre; M.F.A. Program credit also includes Romeo in Romeo and Juliet (dir. Giles Havergal), Rev. Hale in The Crucible (dir. Margaret Booker), and William Boldwood in a new musical adaptation of Far from the Madding Crowd (dir. Carey Perloff).

Tobi Jan Moore was born in Redwood City and raised in Half Moon Bay. Moore, age six, has a great love of the performing arts and a successful modeling career. With scores of photo shoots and voice-over and commercial acting roles, as well as many singing and dancing performances to her credit, she has a broad range of talent and experience. At age four, she performed in A.C.T.'s production of Inherit's A Doll's House. She has landed two parts in major motion pictures. Her second music CD is set for release in spring 2006.

Elizabeth Perry makes her professional acting debut in A Christmas Carol. She has been taking classes in the A.C.T. Young Conservatory since 2004 and attends the seventh grade at Apton Middle School, a public school in San Francisco.

Sam Pritzker, a first timer in this production, attends San Francisco Day School, where he is in the sixth grade. He has participated in the A.C.T. Young Conservatory since he was nine years old. He most recently performed the role of Edgar in Ragtime with Young People's Teen Musical Theatre Company.

Joel Rainwater appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theatre. Favorite roles for the M.F.A. Program have included Danforth in The Crucible, Leporello in The Marriage of Figaro, and the title role of Richard III. Other credits include productions at California Shakespeare Theatre, Rochester Dog Theater in Dallas, the New Harmony Project in Indiana, the Tobbis Opera House in Missouri, and CalReper Theater in Pennsylvania. Rainwater has taught in the A.C.T. Young Conservatory and has been involved with Irish Folk Productions. He received his B.F.A. in theater performance from University of Evansville in Indiana.

Ken Ruta was seen most recently in the world premieres of David Mamet’s The Voysey Inheritance at A.C.T., Charles Grodin’s The Right Kind of People at the Magic Theatre, Edmond White’s Terre Haute at the Sundance Theatre Lab, and Our Town at Berkeley Repertory Theatre. Although his half-century career has been largely devoted to the classics, his stage time has also been spent with new playwrights, including Lillian Groag, Lynn Nottage, Stephen Dietz, Victor Lodato, Steve Martin, Tom Stoppard, and Jon Robin Baitz. Ruta is an original company member of Cincinnati Playhouse in the Park, the Guthrie Theater in Minneapolis (associate director), and A.C.T. and an associate artist of San Diego’s Old Globe and Arizona Theatre Company. His Broadway credits include Inherit the Wind, Separate Tables, Duel of Angels, Rain, Three Sisters, and Elephant Man. Favorite roles include Oscar Wilde for Tanta Productions (San Francisco) and Falstaff in the Henry II plays with the San Francisco Shakespeare Festival, and, most recently, King Lear for the Southwest Shakespeare Company.
CAROLINE SHARMAN* appeared most recently as Natalie Abrahm in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zephyr Theatre. Favorite roles include Queen Elizabeth in Richard III (also at Zephyr) and Elizabeth Proctor in The Crucible in M.F.A. Program productions, and Catherine in Proof for the Chacontauna Theatre Company. Sharmann earned a B.A. in comparative literature from Brown University.

JACQUELINE WARNER* is ten years old and attends the fifth grade at St. Dunstan School in Millbrae. This is her first A.C.T. production. She has previously been seen in the Bay Area Educational Theatre Company production of Annie, playing Tootie the tubby orphan, and in Scavenger The Musical, playing the Sour Kangaroo. Her hobbies and professional training include singing, dancing, ballet, hip-hop, and volleyball.

MORGAN SPECTOR* includes among his theatrical credits Hamlet in Hamlet and Benedict in Much Ado about Nothing at Reed College; Mark in The Figi Firebird and Mr. Smith in Arishna and the Bull for the Constant Theatre in Portland; and Idiot Savant in The Life and Death of 1 and 2 for The Idiot Machine (SF Fringe). He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zephyr Theatre; M.F.A. Program credits also include John Proctor in The Crucible, Gabriel Oak in Far from the Madding Crowd, Pansalonne in The Serpent Women, and Tyndall / Hastings in Richard III.

JULIAN STEKKEYCH* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zephyr Theatre. He also has performed in M.F.A. Program productions as Fritz Laurence in Romans and Julius, Callimacho in The Mandrake and Kenos in Oedipus Tyrannus. Other credits include Anne Bogart's production of War of the Worlds (24th Humana Festival) and Adam Rapp's Naturnce. Watson has appeared at the Colorado and Texas Shakespeare Festivals, The Vital Theatre Company, and the New York International Fringe Festival. He is an alumus of The Actors Theatre of Louisville Acting Apprentice Company.

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CAROLINE SHARMA* appeared most recently as Natalie Abrahmoli in The A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zayn Theater. Favorite roles include Queen Elizabeth in Richard III (also at Zayn) and Elizabeth Poetor in The Crucible in M.F.A. Program productions, and Catherine in Proof for the Chaiaquasia Theater Company. Sharman earned a B.A. in comparative literature from Brown University.

MORGAN SPECTOR* includes among his theatrical credits Hamlet in Endgame and Benedict in Much About Nothing at Reed College, Mac in The Pig Firebird and Mr. Smith in A Midsummer Night's Dream at the Constant Theatre in Portland; and Idiot Savant in The Life and Death of 1 and 2 for The Idiot Machine (SF Fringe). He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zayn Theater; M.F.A. Program credits also include John Proctor in The Crucible, Gabriel Oak in Far from the Madding Crowd, Pantalone in The Servant Women, and Tyndal/Hasting in Richard III.


JACQUELINE WARNER* is ten years old and attends the fifth grade at St. Dunstan School in Millbrae. This is her first A.C.T. production. She has previously been seen in the Bay Area Educational Theater Company production of Annie, playing Totsie the tyrolyy orphan, and in Scusical The Musical, playing the Sour Kangaroo. Her hobbies and professional training include signing, dancing, ballet, hip-hop, and volleyball.

MARTIN WATSON* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zayn Theater. He has also performed in M.F.A. Program productions as The Master in The Master and Margarita; Sneg in A Midsummer Night’s Dream; and Mercutio in the Romeo and Juliet at Zayn Theater. Other theater credits include All I That Ends Well, The Life and Adventures of Nicholas Nickleby, and Tronciola in The Tempest at California Shakespeare Theater, Sarigan in Arms and the Man at Chaiaquasia Theatre; and Rufas Oskwood in Satan: The Musical. He received his B.F.A. in theater from the University of Evansville.

DEONTAY WILSON* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle (in Asdaa) at Zayn Theater. He has also performed as Forensic in Fornicia and the Navigators, Jonas in Antigone, Lord Nica in The Mandrake, and Clarence in Richard III. He is a graduate of Western Illinois University, where he received a B.A. in political science.

LISA MARIE WOODS* is nine years old and lives in Castro Valley. She studies tap, jazz, and ballet and has been a competitive dancer for six and a half years. She has appeared as a guest performer at the Alakid Hotel in Las Vegas and earned numerous awards, including Showstopper National Mini Championships, a Starpower National Mini Championship, a Starpower National “Broadway Baby” Award, and Miss Petite Dance K.A.R. 2003. She has studied acting with the San Francisco Acting Academy and in the A.C.T. Young Conservatory. She also studies gymnastics and voice.

*Member of the class of 2006 of the A.C.T. M.F.A. Program and an Equity Professional/ Theatre Trainee.

**Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Who’s Who

of Music and Dramatic Art, Youngberg received a B.F.A. in acting from Emerson College.

JAMES CARPENTER (Understudy) most recently appeared at A.C.T. as Doctor Burke in Caith on a Hot Tin Roof. Other A.C.T. credits include A Doll’s House, Glengarry Glen Ross, The Tempest, Mary Stuart, Full Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Company, Aurora Theatre, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in The Tempest. He is an associate artist with California Shakespeare Theater, where he appeared recently as Ralph Nickleby in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Center, and the Huntington Theatre Company. Film and television credits include The Rainmaker, Moom, Singing, The Straightway Boy, and appearances on “Nash Bridges.”

DELIA MACDOUGALL (Understudy) was last seen at A.C.T. in Tartuffi. Most recently, she appeared in The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Other productions at California Shakespeare Theater include Arms and the Man, A Midsummer Night’s Dream, and Much Ado. Local credits also include productions at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at the Intiman Theatre, Pittsburgh Public Theatre, Alley Theatre, San Diego Repertory Theatre and La MaMa E.T.C.

JARION MONROE (Understudy) was last seen at A.C.T. as Jacob Marley in A Christmas Carol. He recently appeared as Professor Willard in Our Town and as Miss Chisolm in For Better or Worse at Berkeley Repertory Theatre. His 18 years in the business have included performances at San Jose Repertory Theatre, Magic Theatre, Marin Shakespeare Festival, California Shakespeare Theater, Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce Theater, the Ahmanson Theatre, Arizona Theatre Company, and the Ukiah Playhouse (of which he is a co-founder). Film and television credits include the NBC movie-of-the-week Web of Deceit, the ABC/Hallmark Hall of Fame production of Redwood Curtain, and principal roles in the features In Control of All Things and The Californians as well as the role of Henri in the season finale of “Frasier.” Monroe is past president of the Executive Local Board of A.F.T.R.A., and former chairman of the Steering Committee of the Bay Area Film Alliance.

PAUL WALSH (Co-adaptor) worked on nearly two dozen productions during his nine years (1996–2005) as resident dramaturg and director of humanities at A.C.T. Through Walsh has worked often as a dramaturg with Carey Perloff, this is his first collaboration with her as co-adaptor. Perloff commissioned and directed Walsh’s translation of Strindberg’s Ghosts first at the Classic Stage Company in 1992 and later that year at A.C.T., and commissioned and directed his translation of Ibsen’s A Doll’s House at A.C.T. in 2004. Walsh’s translations of plays by Strindberg and Ibsen have also been produced at theaters across the country. His translation of Ibsen’s Peer Gynt was commissioned and read as part of the Classic Stages/New Voices program at Classic Stage Company in 1999 and was performed by the A.C.T. Master of Fine Arts Program in 2002. He has just completed a translation of Ibsen’s Master Builder for production by Aurora Theatre Company in Berkeley early in 2006, and his translation of Strindberg’s Ghost Sonata will be performed in 2006 by San Francisco’s Cutting Ball Theatre. Besides A.C.T., Walsh has worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune, the Guthrie Theater, Actors Theatre of Louisville, Yale Repertory Theatre, and La Jolla Playhouse. He is the only dramaturg to receive the prestigious TCC/Pew National Theatre Artist Residency Program grant. Walsh earned a B.A. from the Graduate Centre for the Study of Drama at the University of Toronto and teaches dramaturgy at the University of Massachusetts at Amherst.

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, Sinfia Nova, and the United States with numerous productions. In 2000, he was composer for Paul Groves’s Hamlet and in 2001 for Ibsen’s The Wild at the festival. She has received three Guthrie Awards, the last one in 2001 for composing, and two Sterling Awards for musical direction at the Citadel Theatre. Burton’s composing credits include The Minotaur and Don Carlos for Soulpepper Theatre Company.

and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsu, Peruiga, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pen Asian Repertory Theatre, the Kennedy Center, Center Stage, Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, KCET, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

VAL CANIPAROLO (Choreographer) was born in Renton, Washington, and trained at the San Francisco Ballet School. Throughout his career, he has been associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparolo has contributed to the repertoires of more than 35 companies, including 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, and Tatas Ballet, where he is resident choreographer. Caniparolo has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsy-Korsakov opera-ballet Mida, conducted by Michael Tilson Thomas. Caniparolo has been the recipient of 10 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 Geh and H. Robert Mague Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House. LAURA BURTON (Musical Director) has been an assistant conductor/musical director at the Stratford Festival since 1980 and has toured Canada and

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Who's Who
and the National Radio Orchestra of Sweden, and featured at the prestigious Mito, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pen Asian Repertory Theatre, the Kennedy Center, New York, Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, CBS, ABC, ESPIN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

VAL CANIPAROLO (Choreographer) was born in Renton, Washington, and trained at the San Francisco Ballet School. Throughout his career, he has been associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparolo has contributed to the repertoires of more than 35 companies, including 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, and Taka Ballet, where he is resident choreographer. Caniparolo has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet Mide, conducted by Michael Tilson Thomas. Caniparolo has been the recipient of 30 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 Geh and H. Robert Magie Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House.

LAURA BURTON (Musical Director) has been an assistant conductor/musical director at the Stratford Festival since 1980 and has toured Canada and
WHO'S WHO

(Ed. Robin Phillips), the Dream in High Park for Canadian Stage, and various productions for the Walnut Street Theatre in Philadelphia.

JOHN ARNONe (Scenic Designer) won a Tony Award for The Who's Tommy on Broadway. Other set designs for Broadway include Yentgen's Fomtance Paul (dir. Arthur Penn), Edward Albee's The Goat or, Who's Sylvia? The Full Monty. His success in Business without Really Trying, Twilight: Los Angeles, 1992, Sagricle (with Ellen Burstyn), The Best Little Whoreshouse Goes Public and Grease for Tommy Tune, Sea andLongitude (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Pistachio, Lone Star Pet. Wars, Marites, Mimescati, Goni Vidal's The Best Man, and Arthur Miller's The Crucible.杜绝 Me. Morgan. He received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Drama Major Award, Drama Critics Circle, American Theatre Wing, Drama Desk, and Oliver Award for The Who's Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arizona Theatre Company, A Christmas Carol at the Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEATER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Goat or,Who's Sylvia?, The Game's Over, A Night on Earth, The Great American Vaudeville Revue, A Christmas Carol, The Old Globe, and Main Street. He has also designed costumes for the resident costume designer at Theatre ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Anansi Theatre Company; Shakespeare's Christmas, the Luminaires, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Riverbend 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 Moon Moon and Largely New York (Tony Award nomination) and off-Broadway productions of Toots for Nothing, A Flea in Her Ear, Sophin, and Felstienland. Regional theater credits include The Game, The Real Thing, Les Mis, The Constant Wife, Mrs. Warren's Profession, and The Colours of Rhodes and The Difficulty of Creating a Field at A.C.T.; The Sisters Matrimony at Seattle Repertory Theatre; A Christmas Carol for Milwaukee Repertory Theatre; and this season's Born Yesterday at Arena Stage in Washington D.C., where she is an affiliated artist. Opera credits include I Viaggio a Realdi Portland Opera, Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has earned out sound and music for California Shakespeare Theatre, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, Shogun Players, and Art Street Theatre. Recent credits are the Guthrie's The Life and Adventures of Nicholas Nickleby and The Tempest at Cal Shakes and the world premieres of The Peoples Temple and Fites de la Nuit at Berkeley Rep. Other credits include music and design for Cal Shakes' 2004 productions of A Comedy of Errors and Henry V, design for Marin Theatre Company's Life's Work; sound design for Henrik Ibsen's Ghosts for Berkeley Rep.; and sound for Shotguns Players and Studio Theatre (D.C.)'s productions of The Death of Meyershand. Rodriguez won the 2003 Bay Area Theatre Critics Circle Award in sound design for The Death of Meyershand and a 2004 Princess Grace Award.

DOMENIQUE LOZANO (Associate Director) directing credits include The Countess with Center Repertory Company, Two for the Show with the Marin Theatre Company; Inspecting Carol; and the West Coast premiere of Jane Martin's A Room in Bloomsburg with San Jose Stage Company. She plays Ms. The Norman Conquests, Holiday and the Real Thing for Napa Valley Repertory Theatre, where she is a founding member and Associate Artistic Director. She has directed numerous projects with the Young Conservatory at A.C.T., including The American Conservatory of Africa, the world premiere of Doon, the West Coast premiere of Jeffrey Hatcher's Korczak's Children and, most recently, the West Coast premiere of Wendy Wasserstein's Morkov's Strange Figurine. Acting credits include work with California Shakespeare Theatre (where she is an Artistic Associate), A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has taught throughout the Bay Area at California Shakespeare Festival, A.C.T., Berkeley Repertory Theatre, St. Mary's College, UC Davis, and Solano College. She has also been a Vocal Coach at Hagensid Coach for a variety of productions.

WHO'S WHO

MICHAEL PALMER (Drumming) joined A.C.T. as resident drumming and director of humanities in August 2005. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkeley Theatre Festival, Burtleon Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's Small Craft Warning at the Soemmernik Theatre in Moscow. Palmer is the author of Gentleman Gallants: Tonnino Williamos, Homosociality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Huntington Post, Village Voice, Norwich, and Mirabile magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase. He has degrees in American studies and journalism from Syracuse University and dramaturgy from Columbia University.

MERYL LIND SHAW (Costume Director) is also one of the A.C.T. costume staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obradien. Before joining A.C.T. as a casting director, she staged-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creditor and Bon Appetit! She was resident stage manager for Berkeley Repertory Theatre for twelve years and production stage manager in the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and is a board of trustees of the California Shakespeare Festival.

DICK DALEY's (Stage Manager) previous works include the world premiere of The Opposites of Sue and Dr. Faustus, written and directed by David Mamet (Magic Theatre); A Moon for the Misbegotten and Wintering for Gobus (A.C.T.); River, End, Bus Stop, Communications Door, The Last Schwartz, and Vision of Korea (Marin Theatre Company); Macheath and Henry V (Commonwealth Shakespeare Company); Goldilocks' Balcony, Twelfth Night (L.A. Women's Shakespeare Company); The Tenth Man, Dance Umbrella; Boston Tweets, and Pure PolyEsther (The Theatre Offensive); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Duet for One, and Julius Caesar (Shakespeare & Company); and The Restive Rise of Arvuto, U, A's Mystickown, The Night Larscr Kiskis Mee, A Clear Week with Patty Ginn, and Nonos. He also had a seven-year run as the production manager at Emerson College in Boston.

STEPHANIE SCHRJEMANN (Assistant Stage Manager) works most recently on The Wizard of Oz at American Musical Theatre of San Jose. Other local stage-managing credits include Le Niznza de Figaro and The Magic Flute at Opera San Jose and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Morris, among others, at San Jose Repertory Theatre. She has also worked with Marin Theatre Company, 49ers/FUNY Theatre Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Who's Who

(dlr. Robin Phillips), The Dream in High Park for Canadian Stage, and various productions for the Walnut Street Theatre to Philadelphia.

JOHN ARNONE (Scenic Designer) won a Tony Award for The Whos 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. His second year in Business without Really Trying: Twilight Los Angeles, 1992, Sagrille (with Ellen Burstyn), The Best Little WHorehouse Goes Public and Grease for Tommy Tune, Sea and Naomi (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Patria/Porsche, Lone Star/Port, War, Marzena, Mess bugs on Mireille, Gore Vidal’s The Best Man, and Arthur Miller’s Broken, Weeds. Mr. Morgan. He received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Doris Mountain Fund Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for Who’s Tommy. His work has been seen in the New York Shakespeare Festival, the Guthrie Theater, Actors Theatre of Louisville, A.C.T. The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Goat or Who is Sylvia?, The Geometry of a Miser, Waiting for Godot, Billet D’Or, The Board of Avon, The Misfits, Edward II, The Story of a Suicide, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Feathers, A Life of the Mind, and The Light of Love. Siegel, who is the resident costume designer at Theatre Zinzanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Santa Fe Opera, Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Riviers 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 Laughing New York (Tony Award nomination) and off-Broadway productions of Tests of Nothing, A Flick in Her Ear, Sopranos, and Feudalism. Regional theater credits include The Gnomeater, The Real Thing, Lauren James, The Constant Witch, Cary Peter’s The Colonies of Rhodes, and The Difficulty of Crossing a Field at A.C.T.; The Sisters Matrimony at Seattle Repertory Theatre; A Christmas Carol for Milwaukee Repertory Theatre, and this season’s production of Art at Arena Stage in Washington D.C., where she is an affiliated artist. Opera credits include Il Viaggio di Portolopera, Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for California Shakespeare Theatre, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, St. Mary’s College, UC Davis, and Solano College. He has also been a Vocal Coach and ADR Speaker for a variety of productions.

Who’s Who

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, Burtleth Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warning at the Gumenik Theatre in Moscow. Paller is the author of Gentlemen Callers: Tenno Williams, Homosociality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Hindenburg Post, Village Voice, Northwest, and Minijah Magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

DOMENIQUE LOZANO’S (Associate Director) directing credits include The Countess with Center Repertory Company, Two for the Show with the Marin Theatre Company, Inspecting Carol and the West Coast premiere of Jane Austen’s Emma in Show Business with San Jose Stage Company, She Loves Me, The Norman Conquests, Holiday and the Real Thing for Napa Valley Repertory Theatre, where she was a founding member and Associate Artistic Director. She has directed numerous projects with the Young Conservatory at A.C.T., including the American premiere of Arthur Miller’s The Price. She was the world premiere of Dust, the West Coast premiere of Jeffrey Hatcher’s Korczak’s Children and, most recently, the West Coast premiere of Wendy Macdonald’s Schoolgirl/Figurine. Acting credits include work with California Shakespeare Theatre (where she is an Associate Artist), A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has taught throughout the Bay Area at California Shakespeare Festival, A.C.T., Berkeley Repertory Theatre, St. Mary’s College, UC Davis, and Solano College. She has also been a Vocal Coach and ADR Speaker for a variety of productions.

MERYL LIND SHAW ( Casting Director) joined the A.C.T. staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Fiddler, and Phantom at the Odeon. As well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obsidian. Before joining A.C.T. as a casting director, she managed several of A.C.T.’s productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Bon Appetit. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager in the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

DICK DAELEY’s (Stage Manager) previous works include the world premiere of The Opposs of Annie the Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre), A Moon for the Misbegotten and Winning for Good (A.C.T.); River, End, Bus Stop, Communicating Doors, The Last Schmidt, and Visions of Koresuf (Marin Theatre Company); Machete and Henry V (Commonwealth Shakespeare Company); Golde’s Baloney, Twelfth Night (L.A. Women’s Shakespeare Company); The Tantalised Dauphin, Dance Umbrella’s Boston Merrie, and Pure Plyque (Theatre Offensively); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Duett for One, and Julius Caesar (Shakespeare & Company) and The Restive Rise of Arturo Ui (dir. Michaelson), The Night/La Notte (dir. David Cote), and A Clark With Manager with Patsy Cline, and None of Us. He also had a seven-year run as the production manager at Emerson College in Boston.

STEPHANIE SCHLEMIANN (Assistant Stage Manager) worked most recently on The Wizard of Oz at American Musical Theatre of San Jose. Other local stage-managing credits include Lei Nezeea de Figaro and The Magic Flute at Opera San Jose and Hannibals and Martin, Sugar Plum Fairy, and Tuesdays with Morrie, among others, at San Jose Repertory Theatre. She has also worked with Marin Theatre Company, foofURY Theatrical Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Making Magic

The last six months at A.C.T. have been bustling with behind-the-scenes activity, as the costume, scenery, and props departments have worked tirelessly, with meticulous and painstaking attention to detail, to bring the Christmas Carol designers’ whimsical and inventive visions to life. Builders, painters, welders, tailors, dyers, stitchers, drapers, and others have all contributed their particular creative expertise toward the enormous and exciting challenge of realizing an entirely new production of A Christmas Carol for its premiere at the Geary Theater.

“Our production should be as dreamlike and fantastical as Dickens’ book,” said director Carey Perloff during the early draft stages of re-imagining A.C.T.’s Carol. “The production design is in no way realistic, because this is at its core a piece about magic and transformation.” Designers John Arnone (scenery) and Beaver Bauer (costumes) took this directive to heart in visualizing a scintillating world of colorful, dreamlike visions marking the chapters of Scrooge’s life, propelled by characters in boldly theatrical, even otherworldly, costumes. In A.C.T.’s new adaptation, the Ghost of Christmas Present is a Bacchic spirit of fecundity and abundance, robed in silvery-green velvet; Christmas Past is a candle, “lit from within, emanating radiance, who descends on a swing,” says Perloff; and “The Wraith of the Opulent Fruit”—as portrayed by young actors from the A.C.T. Young Conservatory—is a vibrant and playful interpretation of the holiday foodstuffs colorfully described in Dickens’ text. Such flourishes of imaginative wit are visually engaging on the sketchpad, yet they present daunting and extremely time-consuming challenges—of detail and scale—to the artisans and craftspeople charged with realizing the designs in three dimensions. “This is my 18th season at A.C.T., and bringing this new Carol to life has certainly been among the biggest and most complicated, endeavors I’ve been a part of,” says Costume Shop Manager David E. Draper, explaining that he has doubled the costume department’s full-time staff of eight from August through November to accommodate the Carol workload. “Actors of all ages will inhabit this world, so it needs to be believable, yet dreamlike, and the cast needs to be able to move and dance in their costumes, all the while evoking the magic Scrooge encounters during his night of visions,” says Draper.

On these pages are photos, taken in late October at the A.C.T. costume and scenic shops, illustrating the arduous behind-the-scenes process of creating a brand-new Carol.
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A.C.T. Profiles

CAREY PERLOFF
(Artistic Director), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.’s acclaimed productions of David Mamet’s new adaptation of Granville-Barker’s The Voysey Inheritance, Tom Stoppard’s The Real Thing, Constance Coughlin’s A Mother (an A.C.T.-commissioned adaptation of Geoffry’s Fusa Zdawensowa), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Maria Nalpas’s visionary new work Holda, coproduced at A.C.T.’s second space (Zeum) with Laura Pels Productions, will travel to Washington D.C.’s Studio Theater this October and to New York’s 59E59 Theater in November. Perloff is currently collaborating with dramatist Paul Wilcox on a new adaptation and production of A Christmas Carol to premiere at the Geary Theater in December 2005. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Incest of Love and Indian Ink and Pinter’s Celebration and The Room. A.C.T.-commissioned translations of Nobel, The Midsummer Night’s Dream, Mary Stuart, and Uncle Vanya (the world premiere of Leslie Ayvazian’s Singer’s Boy, and acclaimed productions of The Three Penny Opera, Old Times, the Usual Suspects, Antigone, Hamlet, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Marc Willman’s The Death of a Salesman, and the West Coast premiere of her own play Thé Colours of Rhinos (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dating, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Antebellum for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound’s Eulogy, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 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.

Perloff received a B.A. 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 Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlestowne Music Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a fire-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen was a benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forshie magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit area.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s 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., 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 Centinental 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.

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1973. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

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A.C.T. Profiles

**CAREY PERLOFF** (Artistic Director), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed production of David Mamet’s new adaptation of Granville-Barker’s *The Voysey Inheritance*, Tom Stoppard’s *The Real Thing*, Constance Congdon’s *A Mother* (an A.C.T.-commissioned adaptation of Goebb’s *Faust Zadokovsky*), Janet’s *Dal’s House*, Britten’s *Waiting for Godot*, Stoppard’s *Night and Day*, and Chorley’s *The Three Sisters*. Her production of Maria Nolte’s visionary new work *Hilda*, coproduced at A.C.T.’s second space (Zeum) with Laura Pels Productions, will travel to Washington D.C.’s Studio Theater this October and to New York’s 59 E 59th Street Theater in November. Perloff is currently collaborating with dramatist Paul Wilcox on a new adaptation and production of *A Christmas Carol* to premiere at the Geary Theater in December 2005. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s *The Transit of Venus* and *Indian Ink* and Pinter’s *Celebration* and *The Room*, A.C.T.-commissioned translations of Nohowa, *The Misanthrope*, *Portia IV, Mary Stuart*, and *Uncle Vanya*, the world premiere of Leslie Ayvazian’s *Sing a Gay*; and acclaimed productions of *The Three-Penny Opera*, *Old Times*, *Deirdra*, *The Rose Tinted Antiques*, *Oedipus, Homo, and The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Williams’s *My for an Acrobat*, David Lang/Mae Weinla’s *The Perfidy of Crossing a Field*, and the West Coast premiere of her own play *The Calumet of Rhythm* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminous Dating*, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstay offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play after *The War* (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on *A Thornton* for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound’s *Elektra*, the American premiere of Pinter’s *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 OBIE for artistic excellence. In 1999, she directed the world premiere of *Steve Reich and Beryl Korot’s opera The Gates* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Teisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T.’s Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

**HEATHER KITCHEN** (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five- theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen managed a benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forhe: magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

**JAMES HARE** (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of *The Misfits* and *Dracula’s Little Girl* (a musical adapted for Carole Bayer Sager), as well as the national tour of Woody Allen’s *Don’t Drink the Water*. Off-Broadway he produced *Eisvogel’s Little Eye* (directed by Marshall W. Mason) and *Shannah’s Town* and *The Men*. Hare joined A.C.T. in 1971. He and his department were awarded Theatre Crafts International’s award for excellence in the theatre in 1999, and in 1992 Hare was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
Enroll now! Winter sessions begin January 2.

The A.C.T. Master of Fine Arts Program Class of 2006

Above: Members of the 2006 graduating class of the American Conservatory Theater Master of Fine Arts Program posed recently for their class picture. Next April, after completing three years of intensive actor training at A.C.T., these young actors will embark on their professional acting careers. The culmination of their studies at A.C.T. is a showcase production presented for professional theater and film directors, agents, and casting directors in New York, San Francisco, and Los Angeles. This showcase is their first opportunity to exhibit their talents to industry professionals and to meet with agents and casting people to discuss potential career opportunities. Each class is responsible for raising certain out-of-pocket travel and other expenses associated with their showcase. If you would like to help support this effort, please contact the A.C.T. Development Department at 415.459.2333.

Many of the characters you see onstage in this performance of A Christmas Carol are played by members of the class of 2006. Can you pick them out? (Answers below.)

J. Joel Reisner: Scrooge
Charitable: Allen
Gang Member 1: Nina
Fremont: Martha
Cousins: Scrooge's wards
Selden: A C.T. student
Perry: A C.T. student
Dore: A C.T. student
Mrs. Fezziwigs: Linda
McClain: Clerk, Fins
Thomas 6: Allons
Young John: Ghost of Christmas Past
7: Claire
Brewster: Fezziwig's wife
Mary 9: David Geyer
Brockham: Tapper
Am 7: Su Fuentes
Edelstein
Bob, Mrs. 10: Drew Hardwick
Clerk, Dick Wilmot
Producer/Seller 11: Jerriki Wolfe
Aunt Fanny: 12: Julian Lynn
Bateman, Shadbolt 13: Mark Wilmot
Brockman, Miss de Fable 14: Dorothy Wilsie
Charitie, Ignace 15: Morgan Spender
Young Scrooge, Gang Member 16: Teja Latham
Bella, Belle Wilmot

A Christmas Carol 45
GALLERY AT THE GEARY

DON SCOTT MACDONALD: RECENT OIL PAINTINGS

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theatre itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

Currently on view (through February 5, 2006) are recent oil paintings by Peninsula artist Don Scott Macdonald, whose abstract compositions have for many years explored the quiet mysteries of natural forms and our physical and emotional sensitivities to our natural surroundings. He creates a complex dimensionality in his fields of color through a time-honored layering technique that creates depth and glow on the canvas.

Macdonald has been painting since childhood (winning a local art award when he was 12), yet worked professionally as a guitarist, performing with bands and doing studio work in Los Angeles, before a rehearsal accident caused the loss of much of his hearing—and prompted his return to his first creative medium, painting. Since then, his work’s elegance has evolved with its simplicity, and has become “highly idiosyncratic, yet often evoking a shock of recognition in the viewer,” says Macdonald. His paintings have been exhibited nationally and have been purchased by individual and corporate collections.

The artist will be in San Francisco for an opening reception at the Geary on Saturday, December 3, 4:30—6:30 p.m. Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Don Scott Macdonald, please contact Kevin Simmers at 415-474-1066 / krscreativeoptms@aol.com or visit www.galleryatthegeary.com.
For Your Information

Administrative Offices
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.854.3300. On the Web: www.act-sf.org.

Box Office and Ticket Information
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday through Saturday, 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2470 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and free-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Marina senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bushworth at 415.439.2473.

AT THE THEATER
The Geary Theater is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts, and Word and Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments
Pull 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. There is also a mini bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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

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

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

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

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge at the lobby before performances. Please return your hearing aid when leaving the A.C.T. auditorium, as it will react to the sound system and create a disruptive noise.

Photographs and Recordings
Photographs and recordings are strictly forbidden.

Rest Rooms
Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Gift on the uppermost lobby level.

Wheelchair Seating
Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2470 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.

Affiliations
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

Information for Nonprofits
If you are a San Francisco nonprofit organization interested in partnering with A.C.T. on a specific project, please contact peaceful@act-sf.org.

Chuck Close
Self-Portraits 1967–2005
Nov 19–Feb 28

SFMOMA
151 Third Street San Francisco 415.357.4000 www.sfmoma.org

National Sponsor: UBS

ICATIONS


The exhibit is organized by the San Francisco Museum of Modern Art and the Walker Art Center, Minneapolis. Additional support has been provided by the Evelyn D. Haas Endowment Fund. The National Endowment for the Arts, and Marguerite and Armand Hamon.
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Lanecomes
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The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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

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

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

Chuck Close
Self-Portraits 1967–2005
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SFMOMA
151 Third Street San Francisco 415.357.4000 www.sfmoma.org

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"First Republic made an instant impression on us. They actually perform when other banks just talk."

IRA SPANIERMAN
MANAGING DIRECTOR, SPANIERMAN GALLERY, LLC