



All New

A Christmas Carol

A CHRISTMAS CAROL BY CHARLES DICKENS ADAPTED BY CAREY PERLOFF AND PAUL WALSH

ORIGINAL MUSIC BY KARL LUNDEBERG CHOREOGRAPHY BY VAL CANIPAROLI SCENIC DESIGN BY JOHN ARMONE COSTUME DESIGN BY BEAVER BAUER

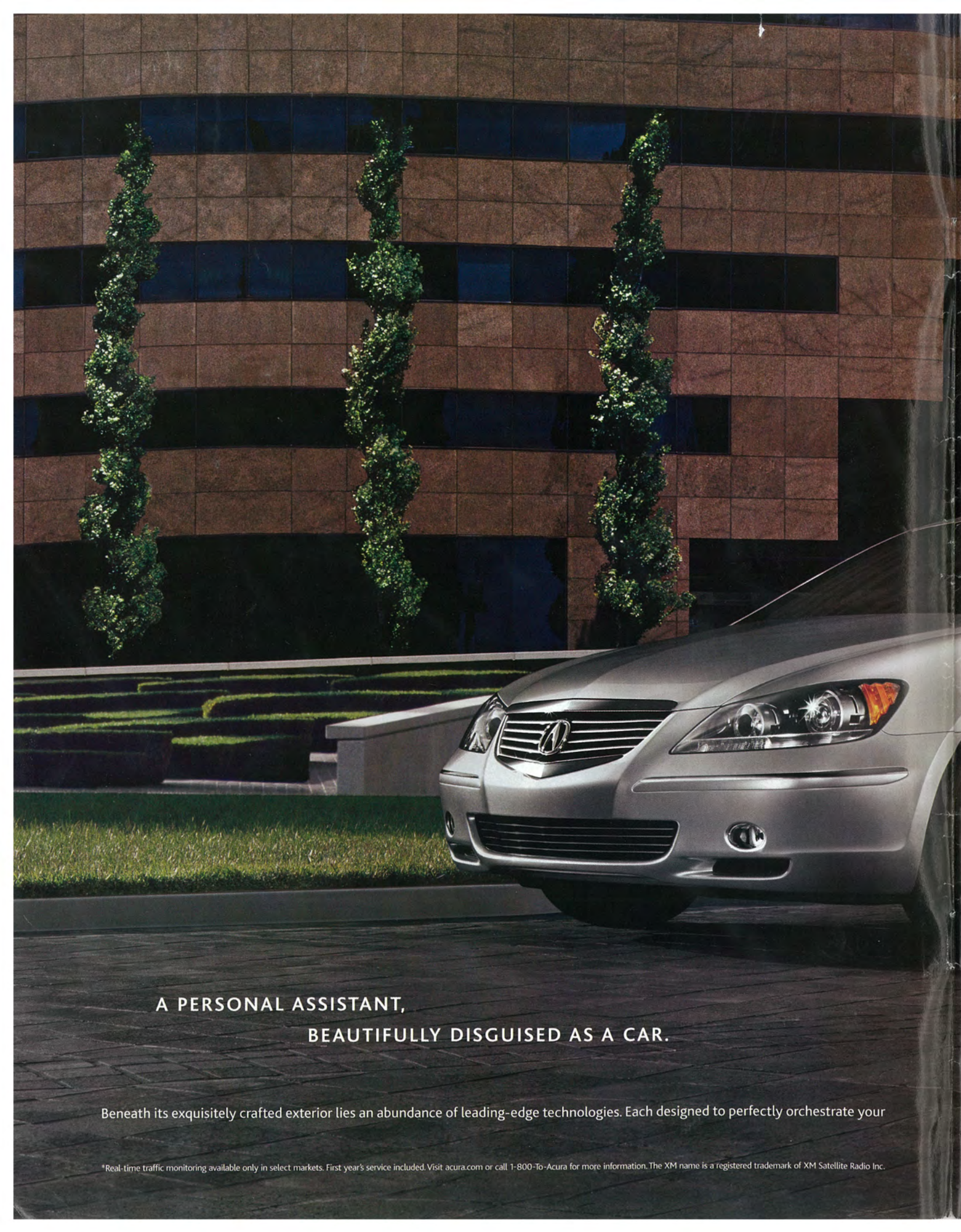
LIGHTING DESIGN BY NANCY SCHEITLER SOUND DESIGN BY JAKE RODRIGUEZ MUSICAL DIRECTION BY LAURA BURTON

DIRECTED BY CAREY PERLOFF

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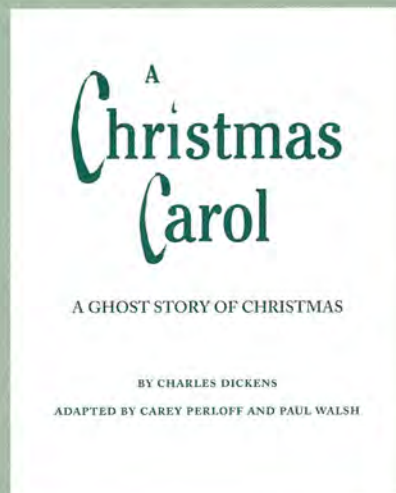


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Scripts can also be purchased through A.C.T.'s *A Christmas Carol*
Web site: www.act-sf.org/scrooge.

ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE

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 reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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 national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. 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 Jujamcyn Theaters 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 in 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. In 2001, A.C.T. began producing alternative work at Zeum 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.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

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American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986–1992

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A.C.T. Web Site
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FROM THE ARTISTIC DIRECTOR

PHOTO BY JOCK McDONALD



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 fell 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 ebullient 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 desiccated, 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. Ghosts! 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 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 works 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 wherever 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

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LANE

MATTHEW
BRODERICK

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THE PRODUCERS

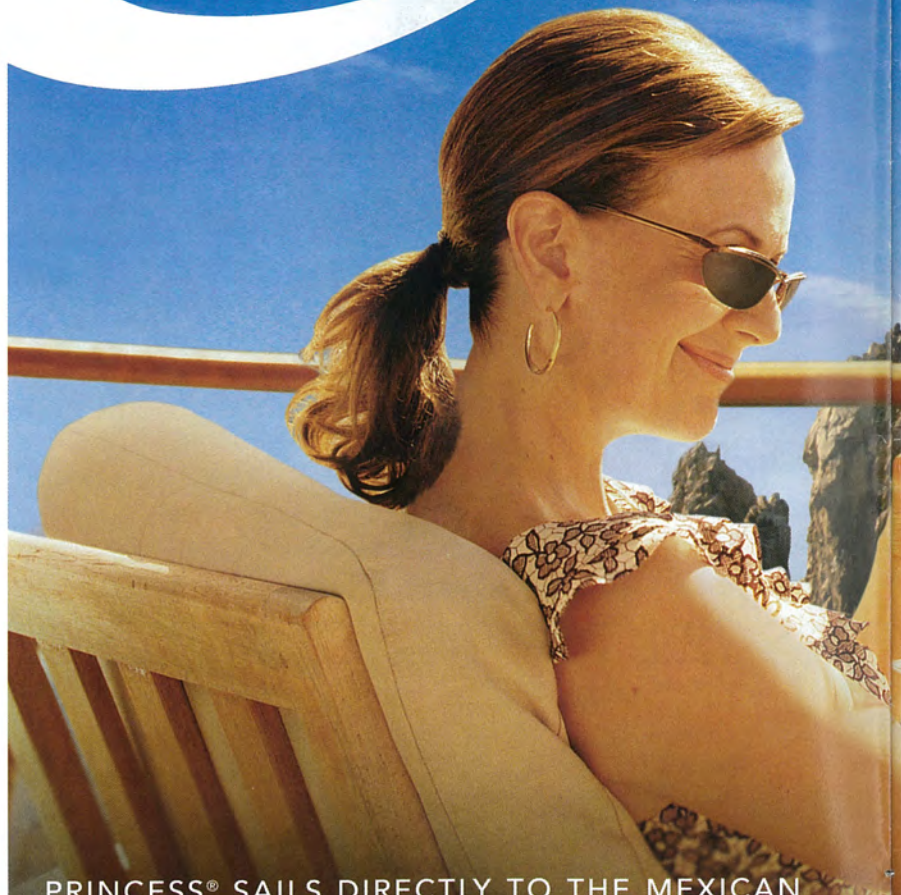
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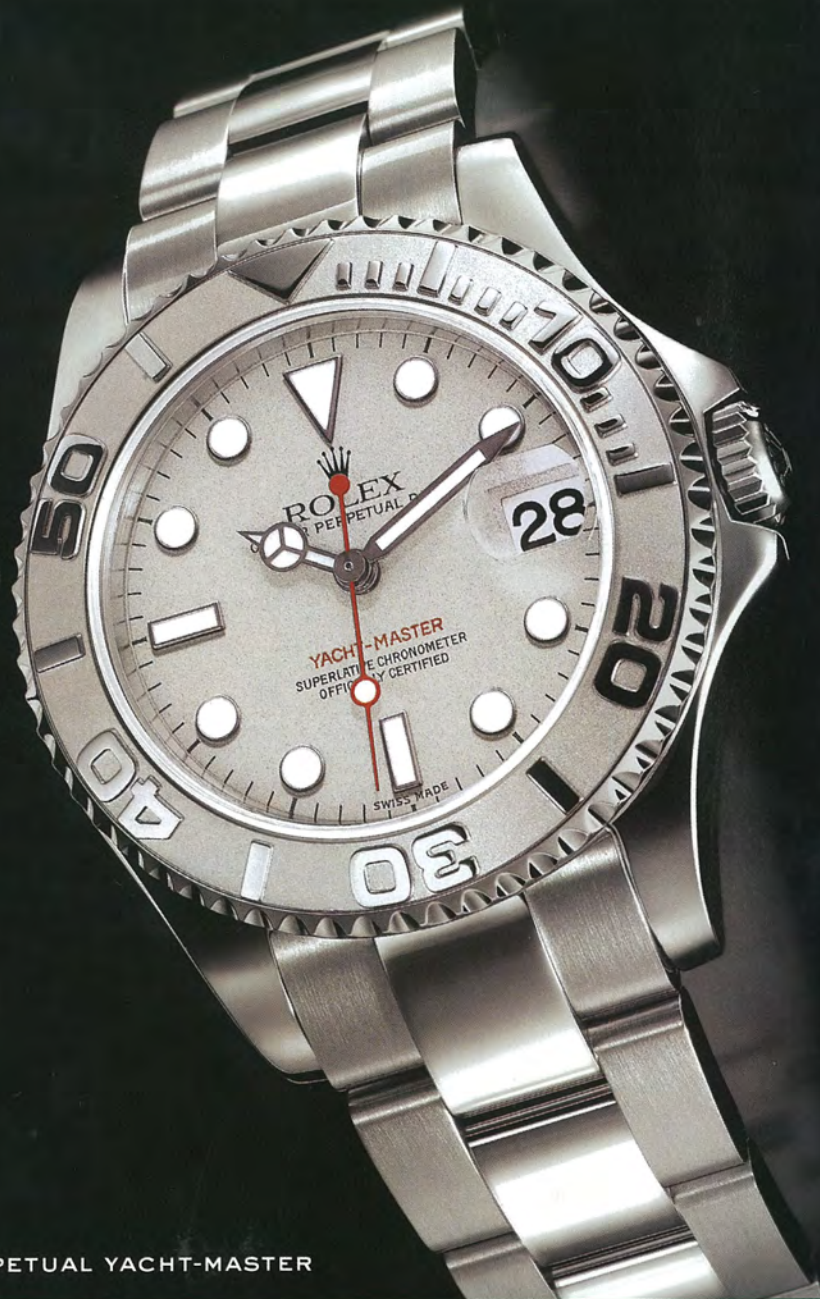
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Presents

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 Schertler
Sound by Jake Rodriguez
Associate Director Dominique Lozano
Casting by Meryl Lind Shaw, Greg Hubbard
Dramaturg Michael Paller

THE CAST

ACT I

<i>Ebenezer Scrooge</i>	Giles Havergal
<i>Ghost of Jacob Marley</i>	Ken Ruta
<i>Bob Cratchit</i>	Jud Williford
<i>Anne Cratchit</i>	Jamila Webb
<i>Sally Cratchit</i>	Carly Cozad
<i>Peter Cratchit</i>	Duke Butterfield
<i>Tiny Tim Cratchit</i>	Jack Indiana
<i>Belinda Cratchit</i>	Elizabeth Perry
<i>Ned Cratchit</i>	Aidan Mehmet
<i>Martha Cratchit</i>	Nina Freeman
<i>Clerks</i>	Drew Hirshfield, Andrew McClain
<i>Charitables</i>	Joel Rainwater, Deontay Wilson
<i>Businessmen</i>	David Gross, Steve Irish, Julian Stetkevych, Mark Watson
<i>Fred</i>	G. D. Kimble
<i>Mrs. Dilber</i>	Sharon Lockwood

continued on page 13



Domaine
ste. **Michelle**

Celebrate in Style

<i>Ghost of Christmas Past</i>	Allison Youngberg
<i>Schoolmaster</i>	Julian Stetkevych
<i>Davey</i>	David Perle McKenna
<i>Edward</i>	Jack Lundquist
<i>Boy Dick</i>	Evan Bass
<i>Boy Scrooge</i>	Sam Pritzker
<i>Little Fan</i>	Vanessa Anderson
<i>Woman in the Street</i>	Cindy Goldfield
<i>Beggar Girl</i>	Laura Sanders

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Steve Irish
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Young Scrooge</i>	Morgan Spector
<i>Dick Wilkins</i>	Drew Hirshfield
<i>Belle</i>	Puja Lalimalani
<i>Ermengarde</i>	Nina Freeman
<i>Felicity</i>	Ann Farrar
<i>Dorothy</i>	Caroline Sharman
<i>Jim</i>	Andrew McClain
<i>Burt</i>	G. D. Kimble
<i>Giles the Fiddler</i>	Mark Watson
<i>Alan</i>	Joel Rainwater
<i>Ruth</i>	Claire Brownell
<i>Alfred</i>	Gianluca Balestra
<i>Children of Alan and Ruth</i>	Dylan Ames, Tobi Jane Moore, Lisa Marie Woods
<i>Precious Wilkins</i>	Tobi Jane Moore
<i>Sarah Wilkins</i>	Lisa Marie Woods
<i>Rory Wilkins</i>	Dylan Ames

ACT II

<i>Ghost of Christmas Present</i>	Velina Brown
<i>(Spanish) Onions</i>	Monica Gibbons, Jack Lundquist
<i>(Turkish) Figs</i>	Dylan Ames, Lisa Marie Woods
<i>(French) Plums</i>	Julianna Cressman, Jacqueline Warner
<i>Produce Sellers</i>	Cindy Goldfield, Drew Hirshfield

FRED'S PARTY

<i>Mary</i>	Claire Brownell
<i>Beth</i>	Ann Farrar
<i>Topper</i>	David Gross
<i>Annabelle</i>	Caroline Sharman
<i>Thomas</i>	Andrew McClain

CHRISTMAS FUTURE

<i>Ignorance</i>	Deontay Wilson
<i>Want</i>	Ann Farrar
<i>Gang Members</i>	Evan Bass, David Perle McKenna, Joel Rainwater, Morgan Spector
<i>Mrs. Filcher</i>	Caroline Sharman

FINALE

<i>Boy in Sunday Clothes</i>	Sam Pritzker
<i>Belle Wilkins</i>	Puja Lalimalani

continued on page 15

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The children performing in *A Christmas Carol* are students in the A.C.T. Young Conservatory.
Young Conservatory Performance Monitor—Lillian Oglesby



UNDERSTUDIES

Ebenezer Scrooge—James Carpenter
Ghost of Jacob Marley, Mr. Fezziwig—Jarion Monroe
Bob Cratchit—Andrew McClain
Schoolmaster—Joel Rainwater
Anne Cratchit, Mrs. Dilber, Felicity, Dorothy, Woman in the Street—Delia MacDougal
Sally Cratchit, Onion—Laura Sanders
Peter Cratchit, Boy Scrooge, Boy in Sunday Clothes—David Perle McKenna
Tiny Tim Cratchit—Tobi Jane Moore
Belinda Cratchit, Plum—Vanessa Anderson
Ned Cratchit—Dylan Ames
Martha Cratchit, Anabelle, Beth—Puja Lalimalani
Clerks, Businessmen, Ignorance—Morgan Spector
Charitables—Andrew McClain
Ghost of Christmas Past, Want—Claire Brownell
Boy Dick, Gang Member—Duke Butterfield
Davey, Edward—Gianluca Balestra
Little Fan—Elizabeth Perry
Ghost of Christmas Present, Mrs. Fezziwig, Ermengarde, Ruth—Cindy Goldfield
Figs—Carly Cozad, Aidan Mehmet
Gang Member—G.D. Kimble
Young Scrooge—David Gross
Produce Sellers, Dick Wilkins—Julian Stetkevych
Belle, Belle Wilkins—Caroline Sharman
Jim, Giles the Fiddler, Alan, Burt, Topper—Deontay Wilson
Alfred, Son of Alan and Ruth, Rory Wilkins—Jack Lundquist
Daughter of Alan and Ruth, Sarah Wilkins—Julianna Cressman
Precious Wilkins—Lisa Marie Woods
Fred—Mark Watson
Mary—Allison Youngberg
Thomas—Mark Watson
Mrs. Filcher—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 Ottiwell; *Voice Coach*—Jeffrey Crockett
Fight Director—Jud Williford; *Speech Coach*—Deborah Sussel; *Character Movement*—Leslie Felbain
Associate Scenic Designers—Jesse Poleshuck, Josh Zanger; *Rehearsal Accompanist*—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 Slaughter, Emily Miranker, Janet Sassoon Upton, Nicholas Perloff-Giles

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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 cynical sense of the poverty and greed of the city, but it has its magic, too, and a glorious rebirth as the spirit of Christmas enters the heart of Scrooge, transforming 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 retold, charming 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 genial author of such serialized installment 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 number and variety of humors 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 accustomed 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 anxious 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.

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 a 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 that would be read again and again for years to come. And indeed it has been.

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. Audiences of Dickens's 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

[DICKENS] UNDERSTOOD THAT CHRISTMAS IS A SPECIAL TIME OF REMEMBERING. IT IS A PORTAL TO A HALF-REMEMBERED PAST, BOTH PERSONAL AND COMMUNAL.

RIGHT: ILLUSTRATION OF CHARLES DICKENS AND HIS CHARACTERS. © BETTMAN/CORBIS

[*A Christmas Carol*] was done," Dickens wrote to a friend with characteristic hyperbole, "I broke out like a Madman. . . . Such dinings, such dancings, such conjurings, such blind-man's buffings, such theatre-goings, such kissings-out 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.

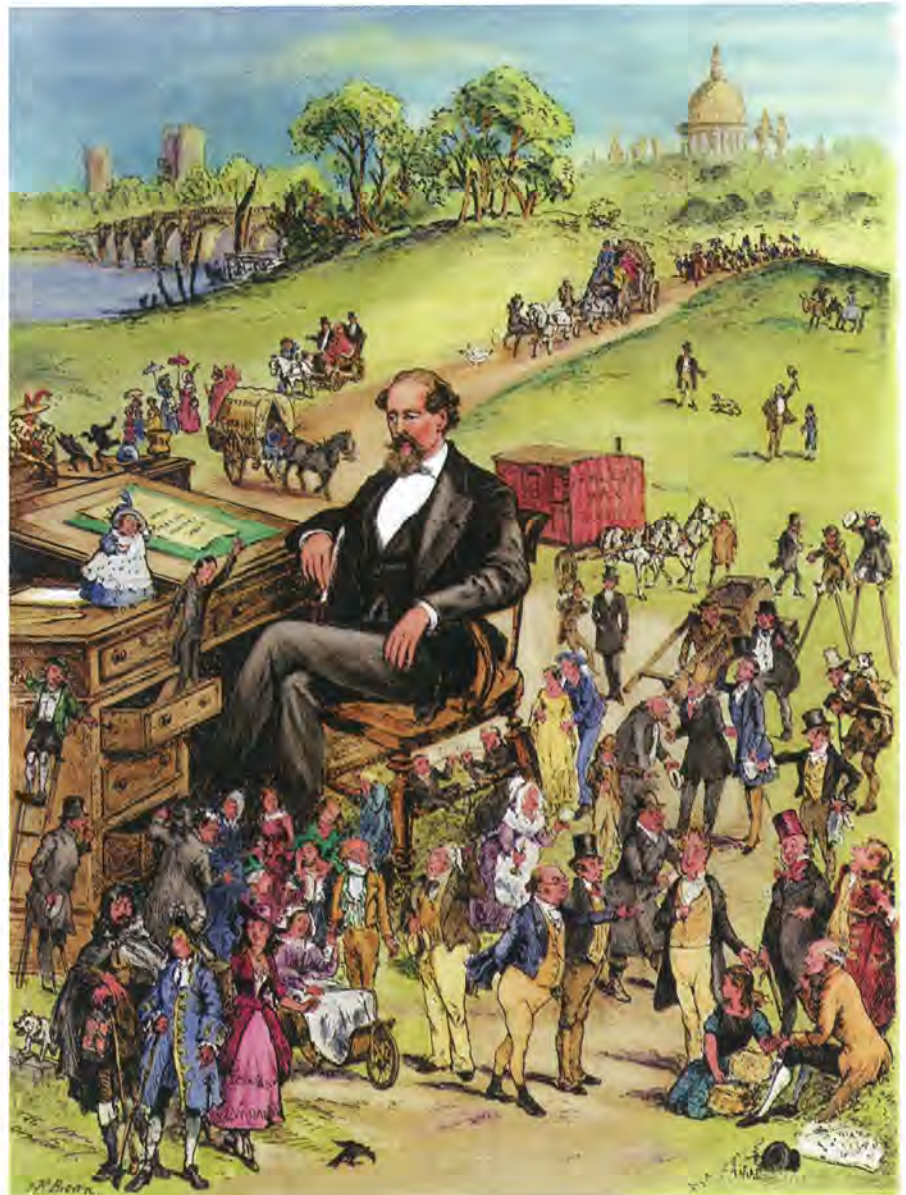
HOLIDAY OF WONDER

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* and his subsequent Christmas books, with their mistletoe and plum puddings 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 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 in fact this nostalgic yearning 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 rescuing quaint customs and old-style victuals 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 fellows



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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, mirthful, beaming reference in everything 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 hearth 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

**DICKENS'S CAROL PHILOSOPHY
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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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Adapted from "The Overcoat,"
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Music by Dmitri Shostakovich
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Cat on a Hot Tin Roof

by Tennessee Williams
Directed by Israel Hicks
OCT 13–NOV 13

Sexual Perversity in Chicago

by David Mamet
Directed by Peter Riegert
JAN 5–FEB 5

Gem of the Ocean

by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12

The Rivals

by Richard Brinsley Sheridan
Directed by Lillian Groag
MAR 23–APR 23

A Number

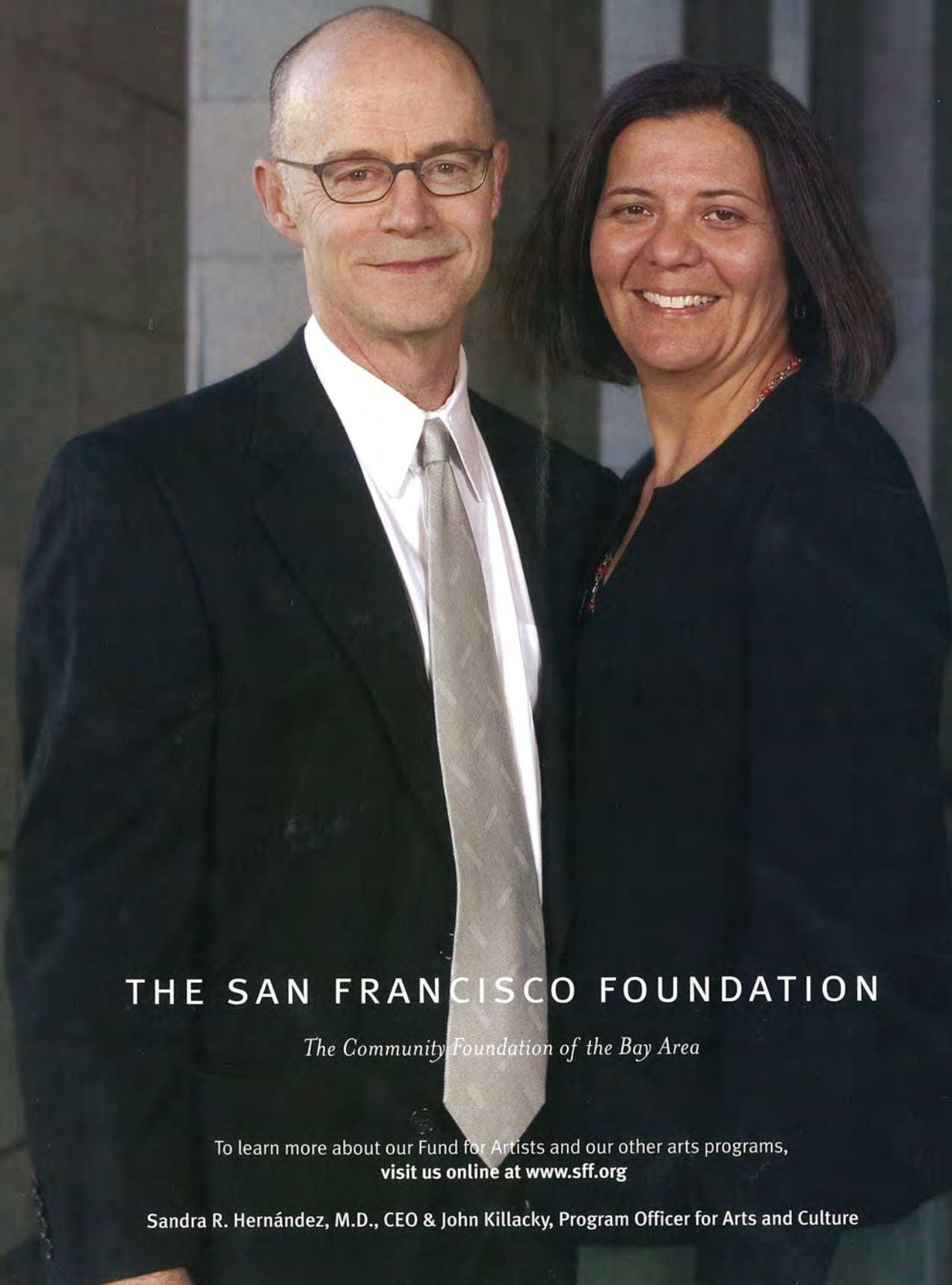
by Caryl Churchill
Directed by Anna D. Shapiro
APR 28–MAY 28

Happy End

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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*, *Seussical:*

The Musical, and *Bugsy 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 *'77 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 Munchkin). 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.



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 *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 *Bee Season*, with Richard Gere. Look for her next year in the independent film *One Way to Valhalla* and the Will Smith film *The Pursuit of Happyness*.



CLAIRE BROWNELL* hails from Polson, Montana. Her acting career began with the Montana Shakespeare Company (as

Viola in *Twelfth Night*) and with the Masquers of Mimeprov 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, *The Crucible*, *The Serpent Woman*, *Oedipus Tyrannos*, *Richard III* (Margaret), and *A Midsummer Night's Dream* (Titania). Last summer she worked with the Guthrie Experience in Marcela Lorca's *Bring Love to My Doorstep*. She has also trained with Shakespeare and Company in Lenox, Massachusetts.



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 Cmiel 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 Brigitta in *The Sound of*

Music at Hillbarn Theatre, and Little Girl in *Ragtime* at Broadway by the Bay. She is a seventh grader at Crocker Middle School in Hillsborough.

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

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 *Picolin* for Yo Puedo productions. She plays violin and drums and has performed with such eclectic groups as Jai Uttal and the Pagan Love Orchestra, Peter Apfelbaum and the Heiroglyphics 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 Zeum Theater; she

includes among her favorite M.F.A. Program roles Abigail Williams (*The Crucible*) and Duchess of York (*Richard III*). She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz's *Inventing Van Gogh*. Previously based in New York, Farrar appeared in productions at Atlantic Theater Company, 45 Bleecker, 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

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

has also performed in M.F.A. Program productions as Buckingham in *Richard III*, Helena in *Shakespeare on Love*, Jocasta in *Oedipus Tyrannos*, 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 GOLDFIELD† 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 of *The Mystery of Edwin Drood* (Center REPeratory Company); Fran in *Another Midsummer's Night* (TheatreWorks); Lenny in *Crimes of the Heart* (Playhouse West); Mairead in *Brimstone*, Roz in *Moon over Buffalo*, Ruby in *Dames at Sea*, Gussie in *Merrily We Roll Along* (Willows Theatre); Nancy in *Oliver!* (Broadway by the Bay); Joan in *Moving Bodies* (Marin Theatre Company); and Dot in *Sweet Adeline*, Pat in *Peggy Ann*, and directing and

choreographing *As Thousands Cheer*, *Once in a Blue Moon*, and, most recently, *The Roar of the Greasepaint—The Smell of the Crowd* (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of *Goldfield and Koldewyn* with the inimitable Scrumby Koldewyn.



DAVID GROSS* appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater. He

has also performed in M.F.A. Program productions as Oedipus in *Oedipus Tyrannos*, Siro in *The Mandrake*, Judge Hawthorne in *The Crucible*, Stanley in *Richard III*, The Prince in *Romeo and Juliet*, and Egeus in *A Midsummer Night's Dream*. He performed at the Guthrie Lab as a part of the 2005 Guthrie Experience. In Boston he appeared in *The Adding Machine* for The Theatre Cooperative and *Under Milkwood* for Ablaze Theater Company. He holds a B.F.A. in acting from Emerson College.



GILES HAVERGAL† 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 his adaptations of *Travels with My Aunt*, *The House of Mirth*, and *Les Liaisons Dangereuses* at the Geary Theater and *As 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*, Spooner

Who's Who

in *No Man's Land*, and Old Lady Squeamish 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 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 Gaskil.



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 Teavee 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 *The Gamester* at the Geary Theater and in *Lilies, or The Revival of a*

Romantic Drama at Zeum Theater (dir. Serge Denoncourt). Last fall he played roles in two feature films: Dreamworks's *Just Like Heaven* (released in September) and Finn Taylor's *The Darwin Awards*. Other stage credits include *Henry IV* at The Shakespeare Theatre; *The Show-Off* and *Twelfth Night* at Baltimore's Center Stage; *Cat on a Hot Tin Roof* and *Oleanna* at Capital Repertory Theater; *The Bacchae* at Great Lakes Theater Festival; *The Resistible Rise of Arturo Ui* (dir. Carey Perloff) at Classic Stage Company; *Murdering Marlowe* at Malibu Stage Company; *A Man's a Man* at La Jolla Playhouse; *Hamlet, Richard III*, and *The Greeks* at Odyssey Theater Ensemble; *The Scarecrow* at Pacific Resident Theater; and *Evita, Sweeney Todd*, and *Betrayal* at PCPA Theaterfest.



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 Lyons Playhouse, Theatre of Ill-Repute, and Louisiana State University. He is also a founding member of both GreenDoor Productions and The Pass-the-Hat Theatre. 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 Jean Anouilh's *Antigone* and King Edward in *Richard III*. Kimble holds a B.A. in

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



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 Theater. At A.C.T., she has also played Mary Warren in *The Crucible*, the title role in *Antigone*, Zemina and Smerladina in *The Serpent Woman*, Hermia in *A Midsummer Night's Dream*, and Rivers in *Richard III*. She is a former company dancer for Natya 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*, *Juno and the Paycock*, *The Royal Family*,

The Cherry Orchard, *The Pope and the Witch*, *Gaslight*, *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 Theater, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30

*Member of the class of 2006 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater Intern

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

productions. Lockwood originated the role of Barbara in the world premiere at Seattle's Intiman Theatre of *Nickel and Dimed*, which she has 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 Theater, The Old Globe, San Diego Repertory Theatre, and the Alley Theatre in Houston.



JACK LUNDQUIST is in the fifth grade at Ecole Bilingue de Berkeley. He sings with the Pacific Boychoir and has appeared

as the title character of *The Wizard of Oz* at Fairyland in Oakland. He loves to windsurf, 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 *Goin' Dot Com* at the Eureka Theatre Company. He received his

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 Theater; M.F.A. Program credits also include 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).



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.



TOBIJANE 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 Ibsen'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 Aptos Middle School, a public school in San Francisco.

WHO'S WHO



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

Theater. Favorite roles for the M.F.A. Program have included Danforth in *The Crucible*, Ligurio in *The Mandrake*, and the title role of *Richard III*. Other credits include productions at California Shakespeare Theater, Kitchen Dog Theater in Dallas, the New Harmony Project in Indiana, the Tibbits Opera House in Michigan, and CalRep Theater in Pennsylvania. Rainwater has taught in the A.C.T. Young Conservatory and is a cofounder of Irish Flu Productions. He received his B.F.A. in theater performance from University of Evansville in Indiana.

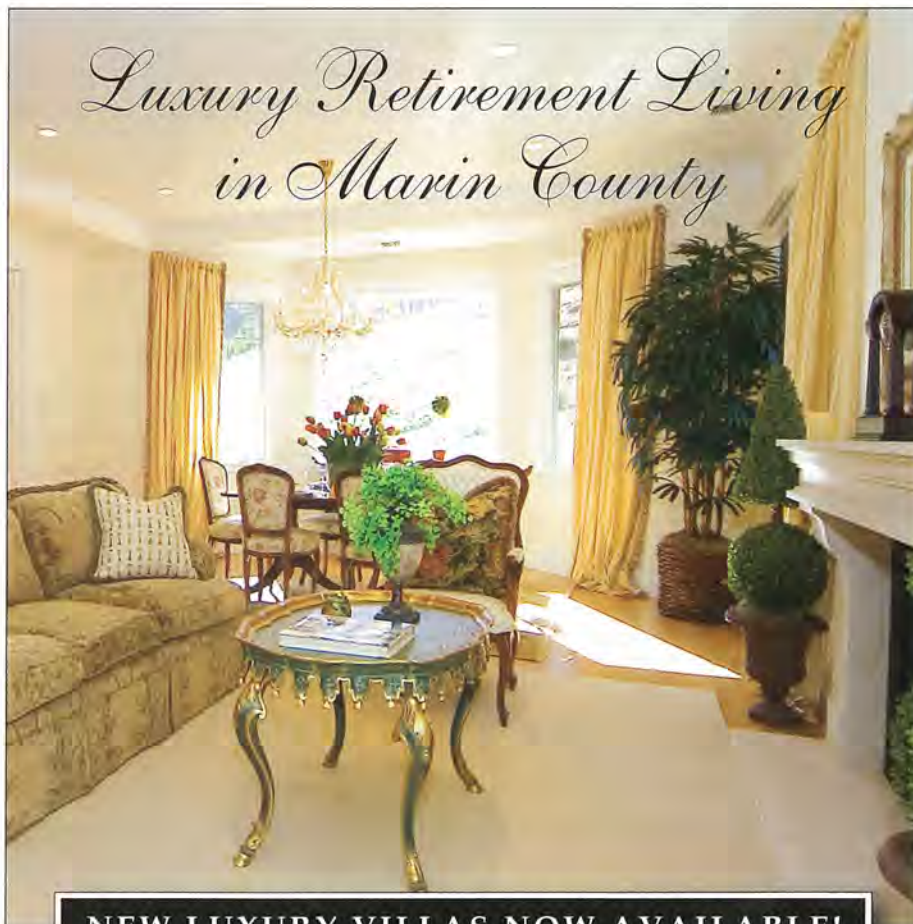


KEN RUTA† was seen most recently in the world premieres of David Mamet's *The Voysey Inheritance* at A.C.T., Charles Grodin's *The Right*

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*, *Ross*, *Three Sisters*, and *Elephant Man*. Favorite roles include Oscar Wilde for Tanta Productions (San Francisco) and Falstaff in the *Henry IV* plays with the San Francisco Shakespeare Festival, and, most recently, *King Lear* for the Southwest Shakespeare Company



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WHO'S WHO

(earning the 2005 "ariZoni" theater award for best actor). Ruta has received the Dean Goodman Life Achievement Award in the theater and Bay Area Theatre Critics' Circle and *Stolichnaya/San Francisco* magazine awards.



LAURA SANDERS is a fifth-grade student at the Nueva School in Hillsborough. Her previous performances include *The Secret*

Garden with the San Anselmo Town Players and the Gilbert and Sullivan operas *Yeomen of the Guard* and *The Gondoliers* with San Francisco's Lamplighters Music Theatre. She studies voice with A.C.T. staff member Jane Hammett and aspires to a career singing classical opera.



AIDAN MEHMET SCOTT is nine years old and has studied acting for five years. He is currently a student in the A.C.T.

Young Conservatory. He was selected for the Kids on Camera Showcase and has played significant roles in two independent local films. He was the cover model for Viking Press's *Tom Sawyer*. He makes his professional theatrical debut in *A Christmas Carol*.



CAROLINE SHARMAN* appeared most recently as Natalie Abashvilli in the A.C.T. M.F.A. Program production of *The Caucasian*

Chalk Circle at Zeum Theater. Favorite roles include Queen Elizabeth in *Richard III* (also at Zeum) and Elizabeth Proctor in *The Crucible* in M.F.A. Program productions, and Catherine in *Proof* for the Chautauqua Theater Company. Sharman earned a B.A. in comparative literature from Brown University.



MORGAN SPECTOR* includes among his theatrical credits Hamm in *Endgame* and Benedick in *Much Ado about Nothing* at Reed

College; Mack in *The Pig's Firebird* and Mr. Smith in *Ariadne and the Bull* for 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 Zeum Theater; M.F.A. Program credits also include John Proctor in *The Crucible*, Gabriel Oak in *Far from the Madding Crowd*, Pantalone in *The Serpent Woman*, and Tyrell/Hastings in *Richard III*.



JULIAN STETKEVYCH* appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at

Zeum Theater. He includes among his favorite roles for the M.F.A. Program: Lysander in *Shakespeare on Love* (dir.

Giles Havergal), Brother Timoteo in *The Mandrake*, and Rev. Parris in *The Crucible* (dir. Margaret Booker). Stetkevych graduated with a B.A. in sociology from the University of Chicago. While living in Chicago he worked with the Steppenwolf Theater Company, Writer's Theater, and the Bailiwick Theater.



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 Tessie the crybaby orphan, and in *Seussical: The Musical*, playing the Sour Kangaroo. Her hobbies and professional training include singing, dancing, ballet, hip-hop, and volleyball.



MARK WATSON* appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater. He

has also performed in M.F.A. Program productions as Friar Laurence in *Romeo and Juliet*, Callimacho in *The Mandrake*, and Kreon in *Oedipus Tyrannos*. Other credits include Anne Bogart's production of *War of the Worlds* (24th Humana Festival) and Adam Rapp's *Nocturne*. Watson has appeared at the Colorado and Texas Shakespeare Festivals, The Vital Theatre Company, and the New York International Fringe Festival. He is an alumnus of The Actors Theatre of Louisville Acting Apprentice Company.

*Member of the class of 2006 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater Intern

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

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JAMILA WEBB* appeared most recently in the A.C.T. M.F.A. Program production of *The Caucasian Chalk Circle* at Zeum Theater.

Other A.C.T. M.F.A. Program roles include Lady Anne in *Richard III* (dir. Dominique Lozano), Ismene in Jean Anouilh's *Antigone*, Madonna Sostrata in *The Mandrake*, Rebecca Nurse in *The Crucible*, and Hippolyta/Lady Capulet in *Shakespeare on Love* in conjunction with the Peninsula Symphony. Webb is originally from St. Louis, Missouri, and a graduate of Stanford University.



JUD WILLIFORD† has been seen at the Geary Theater in *The Time of Your Life* and in three seasons of *A Christmas Carol*. A

graduate of the A.C.T. Master of Fine Arts Program, he has also performed in M.F.A. Program productions as The Master in *The Master and Margarita*, Snug in *A Midsummer Night's Dream*, and Mercutio in *Romeo and Juliet* at Zeum Theater. Other theater credits include *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater, Sergius in *Arms and the Man* at Chautauqua Theatre, and Rufus Oakwood in *Saturn: 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 (as Azdak) at Zeum Theater. He has also performed as Forensic in *Forensic and the Navigators*, Jonas in *Antigone*, Lord Nicia 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 Aladdin Hotel in Las Vegas and earned numerous awards, including two 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.



ALLISON YOUNGBERG* appeared most recently as Aniko and Shuboladze in the A.C.T. M.F.A. Program production of *The Caucasian*

Chalk Circle at Zeum Theater. She has also appeared in M.F.A. Program productions as Murderer 2 in *Richard III*, Juliet in *Shakespeare on Love*, Lucrezia in *The Mandrake*, Hester Everdene in *Far from the Madding Crowd*, Nurse and Chorus in *Antigone*, Ann Putnam in *The Crucible*, and Liza in *Action*. As an A.C.T. student, she attended a workshop at the Italian theater academy Prima del Teatro. Previous training includes two summers at the London Academy

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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 Baugh in *Cat 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 Peoples Temple*. 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 Theater Center, and the Huntington Theatre Company. Film and television credits include *The Rainmaker*, *Metro*, *Singing*, *The Sunflower Boy*, and appearances on "Nash Bridges."



DELIA MacDOUGALL[†]
(Understudy) was last seen at A.C.T. in *Tartuffe*. 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*

^{*}Member of the class of 2006 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater Intern

[†]Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Midsummer Night's Dream, and *Macbeth*. 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 Theater, 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 Mssr. Chouilloux in *For Better or Worse* at Berkeley Repertory Theatre. His 38 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 Deception*, 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. Though 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 *Creditors* 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 Visions 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 Theater. 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 TCG/Pew National Theatre Artist Residency Program grant. Walsh earned a Ph.D. 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, Sinfa Nova,

WHO'S WHO

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

VAL CANIPAROLI (*Choreographer*) was born in Renton, Washington, and trained at the San Francisco Ballet School. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli 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 Tulsa Ballet, where he is resident choreographer. Caniparoli 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 *Mlada*, conducted by Michael Tilson Thomas. Caniparoli 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 Goh and H. Robert Magee 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

the United States with numerous productions. In 2000, she was composer for Paul Gross's *Hamlet* and in 2001 for *Inherit the Wind* 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 Misanthrope* and *Don Carlos* for Soupepper Theatre Company

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(dir. 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 Turgenev's *Fortune's Fool* (dir. Arthur Penn), Edward Albee's *The Goat or, Who Is Sylvia?*, *The Full Monty*, *How to Succeed in Business without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch, Lone Star/Pvt. Wars*, *Marlene*, *Minnelli on Minnelli*, Gore Vidal's *The Best Man*, and Arthur Miller's *The Ride Down Mt. Morgan*. He 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, Dora Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *The Who's Tommy*. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in 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 Gamester*, *A Mother*, *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *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 Lie of the Mind*, and *The Floating Light Bulb*. She is the resident costume designer at *Teatro*

ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/New York* (Tony Award nomination) and off-Broadway productions of *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *The Gamester*, *The Real Thing*, *Levee James*, *The Constant Wife*, Carey Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T.; *The Sisters Matsumoto* at Seattle Repertory Theatre; *A Christmas Carol* for Milwaukee Repertory Theater; and this season's *Born Yesterday* at Arena Stage in Washington D.C., where she is an affiliated artist. Opera credits include *Il Viaggio a Remis* for 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 carved out sound and music for California Shakespeare Theater, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent credits include *The Life and Adventures of Nicholas Nickleby* and *The Tempest* at

Cal Shakes and the world premieres of *The Peoples Temple* and *Fêtes de la Nuit* at Berkley Rep. Other credits include: music and design for Cal Shakes's 2004 productions of *A Comedy of Errors* and *Henry IV*; design for Marin Theatre Company's *Lifex3*; sound design for Henrik Ibsen's *Ghosts* for Berkeley Rep; and sound for Shotgun Players' and Studio Theatre (D.C.)'s productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

DOMENIQUE LOZANO's (*Associate Director*) directing credits include: *The Countess* with Center Repertory Company, *Two for the Seesaw* with the Marin Theatre Company; *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton 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 is 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 *After Juliet*, 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 Macleod's *Schoolgirl Figure*. Acting credits include work with California Shakespeare Theater (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 and Dialect Coach for a variety of productions.

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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, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase. He has degrees in American studies and journalism from Syracuse University and dramaturgy from Columbia University.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic 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*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at 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 DALEY[†] (*Stage Manager*) previous works include the world premiere of *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *A Moon for the Misbegotten* and *Waiting for Godot* (A.C.T.); *River's End*, *Bus Stop*, *Communicating Doors*, *The Last Schwartz*, and *Visions of Kerouac* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Golda's Balcony*, *Twelfth Night* (L.A. Women's Shakespeare Company); *The Santaland Diaries*, *Dance Umbrella's Boston Moves*, and *Pure PolyEsther* (The Theatre Offensive); *Tongues of Fire*, *King Lear*, and *Henry V* (The Company of Women); *Romeo and Juliet*, *Duet for One*, and *Julius Caesar* (Shakespeare & Company); and *The Resistible Rise of Arturo Ui*, *Ain't Misbehavin'*, *The Night Larry Kramer Kissed Me*, *A Closer Walk with Patsy Cline*, and *Nunsense*. He also had a seven-year run as the production manager at Emerson College in Boston.

STEPHANIE SCHLIEMANN[†] (*Assistant Stage Manager*) worked most recently on *The Wizard of Oz* at American Musical Theatre of San Jose. Other local stage-managing credits include *Le Nozze de Figaro* and *The Magic Flute* at Opera San Jose and *Hannah and Martin*, *Sugar Plum Fairy*, and *Tuesdays with Morrie*, among others, at San Jose Repertory Theatre. She has also worked with Marin Theatre Company, foolsFURY Theater Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

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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 readying a brand-new production of *A Christmas Carol* for its premiere at the Geary Theater.

"Our production should be as dreamlike and fantastical as Dickens's 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



LEFT: COSTUME SHOP ACCESSORIES ARTISAN JANE BOGGESS WORKING ON THE MOST LABOR-INTENSIVE COSTUME IN THE NEW CAROL: THE ROBE FOR THE GHOST OF CHRISTMAS PRESENT. JANE AND OTHERS IN THE COSTUME DEPARTMENT HAVE SPENT MORE THAN EIGHT WEEKS AT WORK ON THE FABRIC FOR THIS ONE GARMENT, WHICH HAS UNDERGONE A SIX-STEP COLORING PROCESS: 50 YARDS OF WHITE VELVET WERE DYED GREEN; ETCHED WITH CHEMICALS TO BURN VINELIKE DESIGNS IN THE FABRIC; PAINTED GOLD; PAINTED RED (THE STEP SHOWN IN THE PHOTO); ROLLED IN PAPER AND STEAMED TO SET THE DYE; THEN THE BACKGROUND WAS PAINTED GREEN, RINSED AND DRIED. FINALLY, THE VELVET ROBE WAS CUT FROM THE FABRIC AND FIT TO THE ACTOR. **BELOW:** COSTUME SHOP MANAGER DAVID F. DRAPER AND STITCHER RACHEL CROTHERS WORKING AT A COSTUME TABLE SURROUNDED BY BEAVER BAUER'S COSTUME SKETCHES. DRAPER IS CORRECTING A PATTERN FOR MRS. FEZZIWIG'S BODICE, AND CROTHERS IS STITCHING BOY SCROOGE'S COAT FROM FLORAL TAPESTRY. THE COAT IS A VARIATION ON A LATE-18TH-CENTURY DESIGN AND WILL LATER BE DYED AND PAINTED.



ABOVE: PHOTOS BY DAVID WILSON

(costumes) took this directive to heart in visualizing a scenic world of colorful, dreamlike visions marking the chapters of Scrooge's life, peopled 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 striated green velvet; Christmas Past is a candle, "lit from within, emanating radiance, who descends on a swing," says Perloff; and "The Waltz 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's 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, most complicated, endeavors I've been a part of," says Costume Shop Manager David F. 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*.



ABOVE LEFT: PROP ARTISAN ANTHONY CRAT PAINTING ONE OF *CAROL*'S 10 GRAVESTONE WAGONS. THE WAGONS WERE CARVED FROM FOAM AND HAD CASTERS MOUNTED TO THEM, TO BE MOVED ONSTAGE BY THE ACTORS IN *CAROL*'S "NIGHTMARE SEQUENCE." **ABOVE RIGHT:** SCENIC MECHANIC CHRIS FRYE CUTTING METAL TO CONSTRUCT THE LARGE (42 FT. WIDE) BRIDGE THAT WILL SPAN THE GEARY STAGE DURING *CAROL*'S OPENING TOWN SEQUENCE. **LOWER LEFT:** DRAPER CUTTING THE FABRIC FOR MRS. FEZZIWIG'S SKIRT, WHICH WILL THEN BE AIRBRUSHED AND SPOT-DYED (WITH THE OTHER COSTUMES FROM THE "CHRISTMAS PAST" SCENES) TO APPEAR SATURATED WITH COLOR IN PLACES, AND MORE DIFFUSED IN OTHERS. "BEAVER BAUER'S DESIGNS FOR THESE SCENES EMPHASIZE THE DEGREE TO WHICH, IN SCROOGE'S MEMORY, NOT EVERYTHING IS REALIZED, SO COLOR ONLY COMES THROUGH VIBRANTLY IN PARTS," SAYS DRAPER. **LOWER RIGHT:** AN OVERHEAD VIEW OF THE A.C.T. PAINT SHOP. SCENIC ARTISTS JENNIFER BENNES AND B. J. FREDERICKSON ARE PAINTING THE TOWN SLIDERS THAT WILL EVOKE "A DREAMLIKE, IMPRESSIONISTIC, AND ALSO SOMEWHAT FRIGHTENING REPRESENTATION OF SCROOGE'S LONDON," SAYS SCENIC DESIGNER JOHN ARNONE.



ABOVE: PHOTOS BY DAVID WILSON, EXCEPT TOP RIGHT AND BOTTOM LEFT BY JON WOLANSKE

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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 Voyage Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), 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 Ndiaye'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 dramaturg Paul Walsh 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 Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence 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 premiere 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 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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 Lexie and Nicholas.



LISA KOHLER

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 authored the 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 *Forbes* 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.

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 *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. 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 1971. 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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DON SCOTT MACDONALD:
RECENT OIL PAINTINGS



SANCTIFIED, BY DAN SCOTT MACDONALD

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 Theater 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 Petaluma 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 co-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 / krscreativeoptns@aol.com or visit www.galleryatthegeary.com.

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Hair

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Centine Shaman '06 and G. D. Kreibitz '06 in the M.F.A. Program production of Richard III (photo by Kevin Berne)

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Photos by Kevin Berne

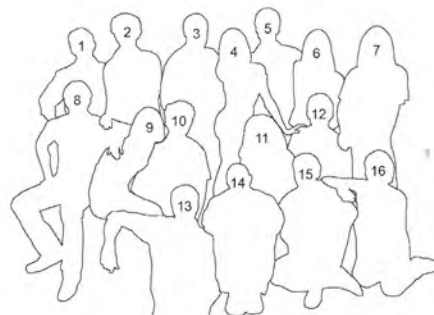
THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2006



PHOTO BY DAVID WILSON

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 supporting this effort, please contact the A.C.T. Development Department at 415.439.2333.

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.)



1. Joel Rainwater: *Charitable, Alan, Gang Member*
2. Nina Freeman: *Martha Cratchit, Ermengarde*
3. G.D. Kimble: *Burt, Fred*
4. Caroline Sharman: *Dorothy, Annabelle, Mrs. Filcher*
5. Andrew McClain: *Clerk, Jim, Thomas*
6. Allison Youngberg: *Ghost of Christmas Past*
7. Claire

8. David Gross: *Businessman, Topper*
9. Ann Farrar: *Felicity, Beth, Want*
10. Drew Hirshfield: *Clerk, Dick Wilkins, Produce Seller*
11. Jamila Webb: *Anne Cratchit*
12. Julian Stetkevych: *Businessman, Schoolmaster*
13. Mark Watson: *Businessman, Giles the Fiddler*
14. Deontay Wilson: *Charitable, Ignorance*
15. Morgan Spector: *Young Scrooge, Gang Member*
16. Puja Lalmalani: *Belle, Belle Wilkins*

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: 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, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT 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/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 lost-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. **Matinee 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 Budworth at 415.439.2473.

AT THE THEATER

The Geary Theater is located at 415 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 *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. 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.

Beepers!

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. Text messaging 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 avoid the use 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 in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

 **Wheelchair seating** is available on all levels of the Geary Theater. Please call 415.749.2ACT 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 constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. 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. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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.

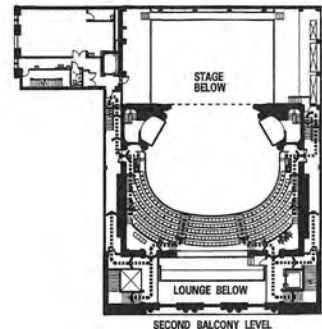
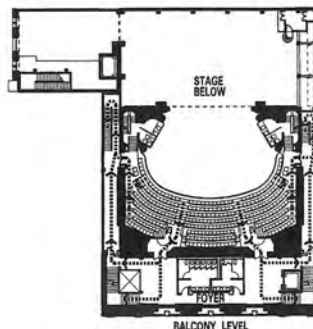
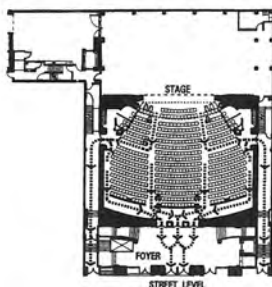


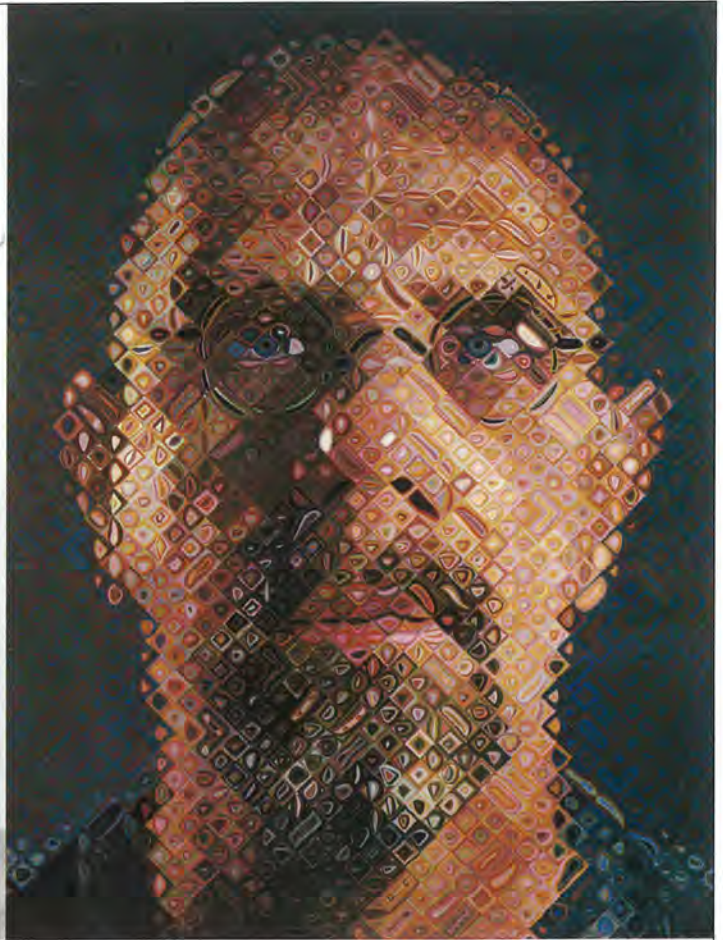
A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

GEARY THEATER EXITS





Left: Chuck Close, *Big Self-Portrait*, 1967-68; Collection Walker Art Center, Minneapolis, Art Center Acquisition Fund, 1969. © Chuck Close. Right: Chuck Close, *Self-Portrait*, 2000-01; Collection the Art Supporting Foundation to SFMOMA; © Chuck Close.

Chuck Close

Self-Portraits 1967-2005

Nov 19-Feb 28



151 Third Street San Francisco 415.357.4000 www.sfmoma.org

National Sponsor:  UBS

The exhibition 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 Exhibition Fund, the National Endowment for the Arts, and Margaret and Angus Wurtele.



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