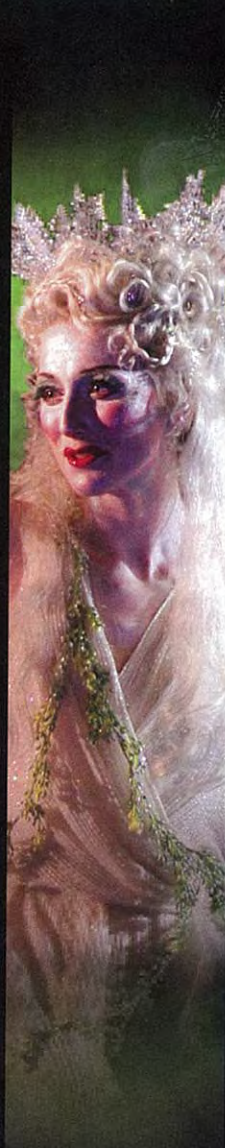


THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

A CHRISTMAS CAROL

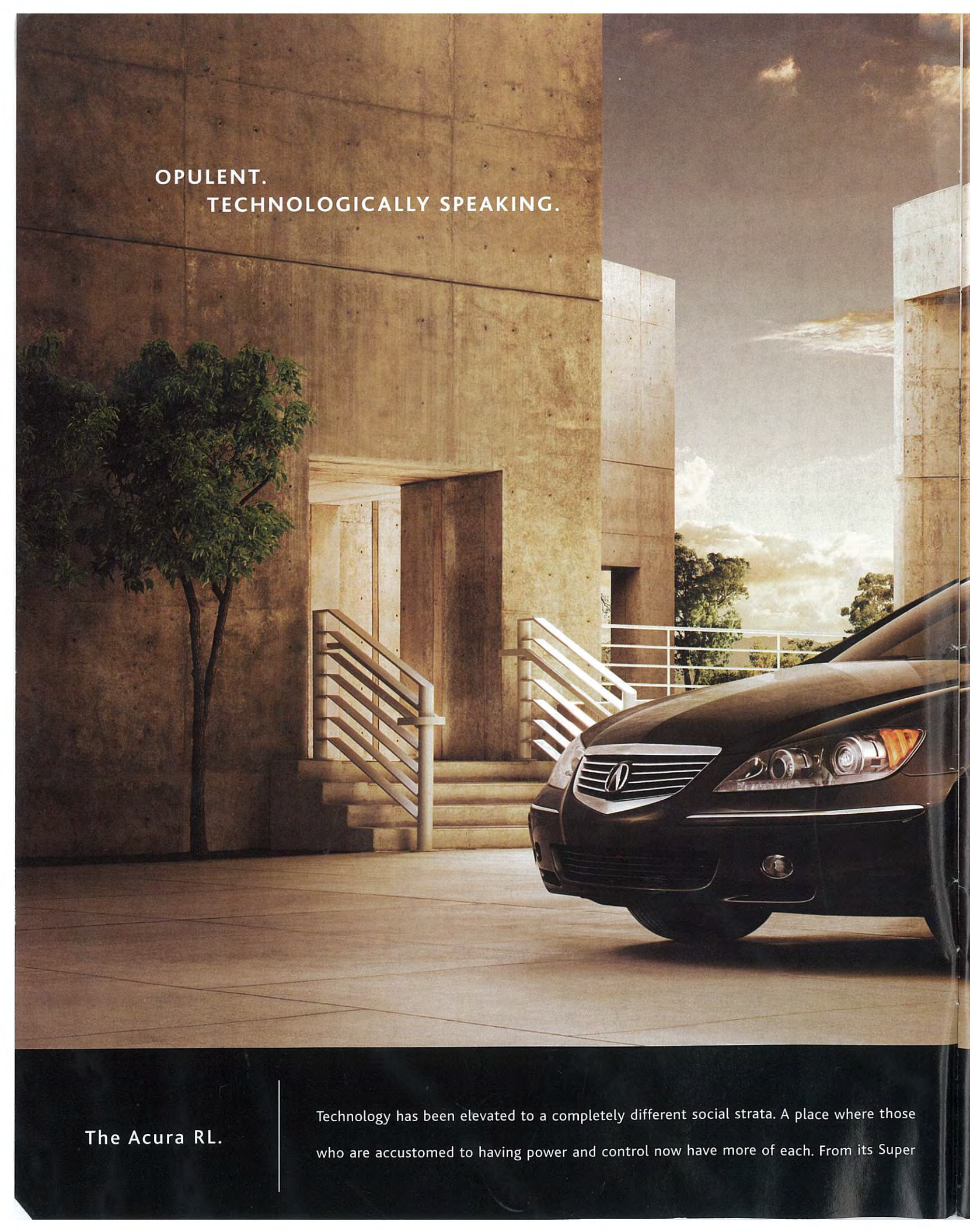


A.C.T.

american conservatory theater

encore

arts programs

A dark-colored Acura RL is shown from a front-three-quarter view, parked on a light-colored concrete plaza. In the background is a modern building with large, textured concrete panels. A set of concrete stairs with a light-colored wooden handrail leads to an entrance in the building. To the left of the stairs is a small, leafy green tree. The sky is filled with soft, white clouds, suggesting a late afternoon or early morning setting. The overall mood is sophisticated and architectural.

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ABOUT A.C.T.

A.C.T. AUDIENCE PHOTO BY KEVIN BERNER



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 four 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 250,000 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 (now the American Conservatory 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 Elizabeth Banks 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

A.C.T. Box Office
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A.C.T. Website
www.act-sf.org

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ON THE COVER (L TO R): KEN RUTA, GILES HAVERGAL, JACK INDIANA, ALLISON YOUNGBERG AND STEVE IRISH IN THE 2005 PRODUCTION OF *A CHRISTMAS CAROL*.
PHOTOS BY JOAN MARCUS.



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FROM THE ARTISTIC DIRECTOR

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. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 15 seasons at A.C.T., I've had the pleasure of watching a generation of incredible children from A.C.T.'s Young Conservatory grow up with this story, and a remarkable crop of M.F.A. Program students make their mainstage debuts in the company of *Carol* each year. It is always a great joy to bring *A Christmas Carol* back into the repertoire, perhaps now more than ever.

Last year, Paul Walsh and I took on the task of re-imagining our *Carol*, after 25 years of performances of Laird Williamson and Dennis Powers's original version. When I reread the novel of *A Christmas Carol* in preparation for our work, 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 Dickens's 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 Fruit." (Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!)

It is difficult to imagine today that Dickens almost single-handedly changed the way we look at child labor, urban poverty, and the responsibilities of the "charitable classes." But indeed, on rare occasions art *can* change social consciousness, and *A Christmas Carol* remains a landmark example. I hope that whether this is your very first outing with this transformational tale, or your annual holiday present to yourself, the empathetic spirit of Dickens's story will fill your heart, and the arrival of the three spirits will stimulate your imaginations to enter into the lives of people who need our attention and our belief.

Many thanks for being here!

Carey Perloff
Artistic Director

"Do you remember?"

Remember *A Christmas Carol* forever by collecting a variety of *Carol*-themed gifts and keepsakes, including mugs, aprons, scarves, throws, holiday cards, and the rare manuscript edition of the text used by the actors in developing A.C.T.'s sparkling new adaptation.

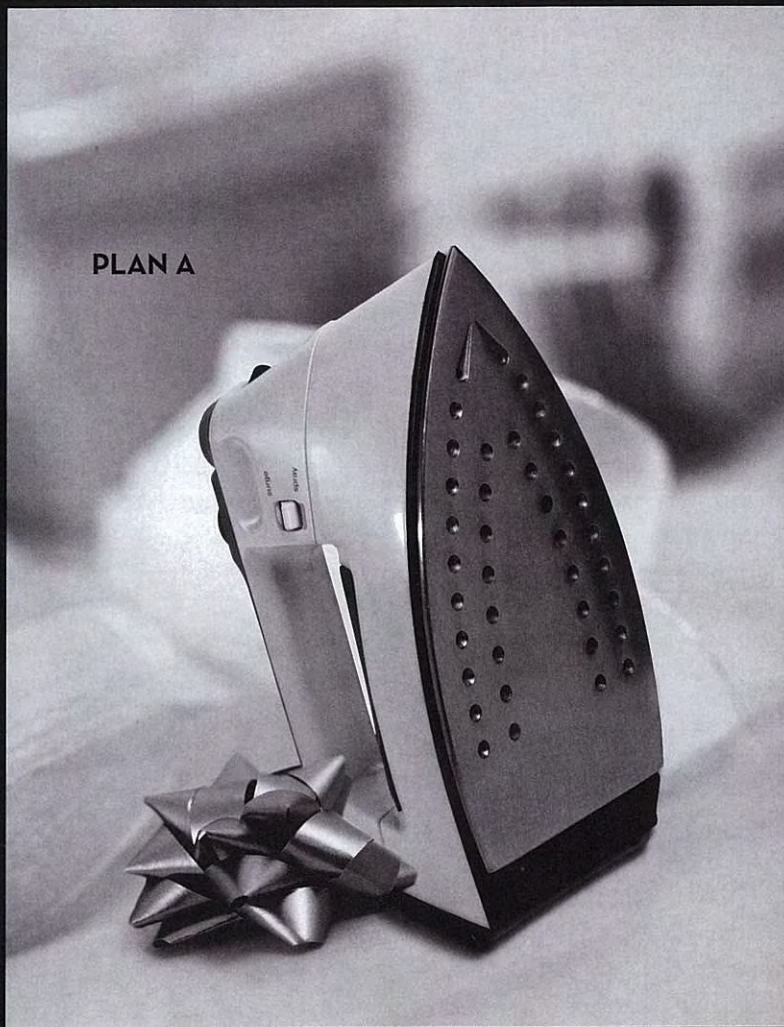
New this year!

A commemorative *A Christmas Carol* **souvenir book** containing pages and pages of scrumptious color photographs of the world-premiere production!

Gifts are available for purchase in the theater lobby, at A.C.T. Ticket Services, and on the A.C.T. website.

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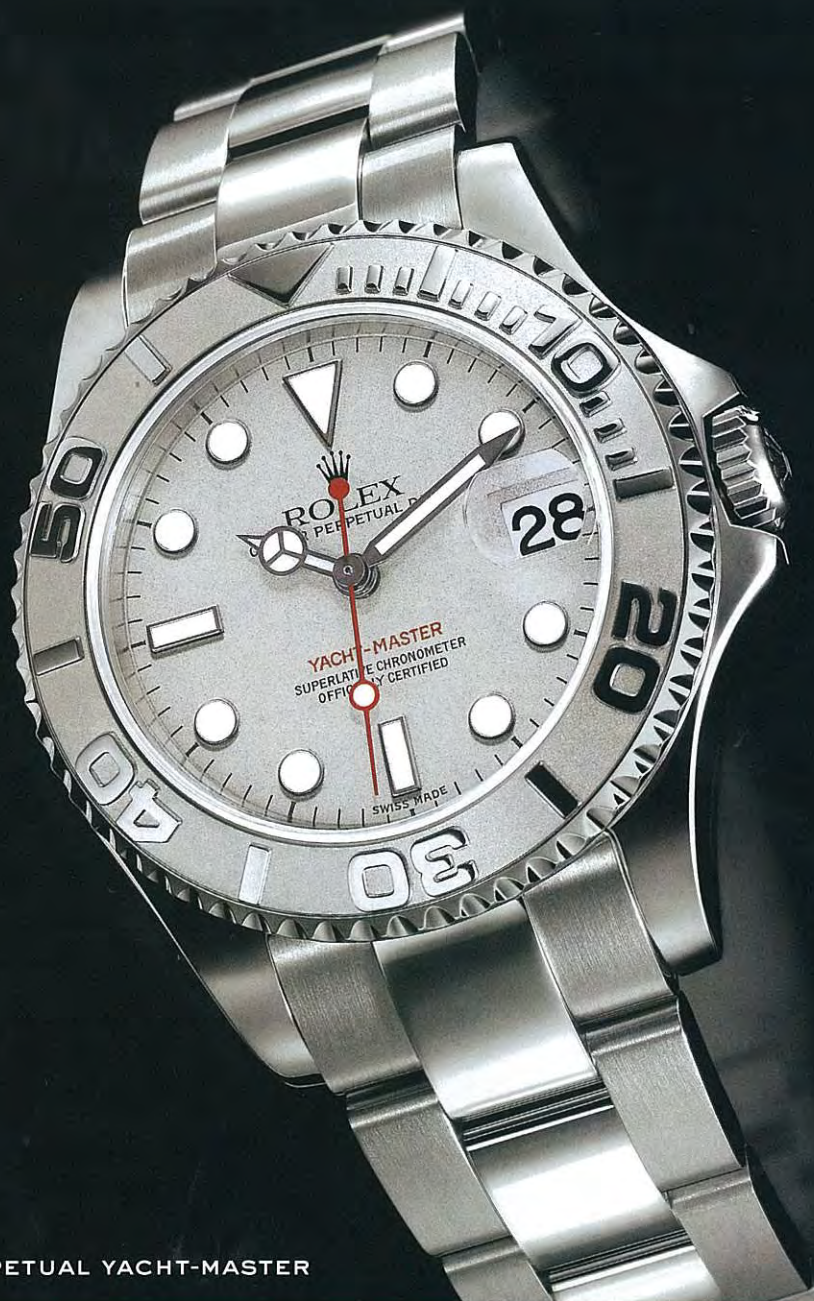
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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director
presents

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

Restaged by Domenique Lozano

<i>Scenery by</i>	John Arnone
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	Nancy Schertler
<i>Sound by</i>	Jake Rodriguez
<i>Casting by</i>	Greg Hubbard, Meryl Lind Shaw
<i>Dramaturg</i>	Michael Paller
<i>Assistant Director</i>	Joel Rainwater

THE CAST

(in order of appearance)

ACT I

<i>Ebenezer Scrooge</i>	James Carpenter
<i>Bob Cratchit</i>	Jud Williford
<i>Tiny Tim Cratchit</i>	Amara Radetsky
<i>Clerks</i>	Lucas Rocco Alifano, Ted Welch
<i>Charitables</i>	Nicholas Hongola, Kurt Uy
<i>Fred</i>	Brennen Leath
<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Jack Willis
<i>Ghost of Christmas Past</i>	Christina Owens
<i>Davey</i>	Andrew Nayman
<i>Edward</i>	Ariel Farrier-Lindo
<i>Boy Dick</i>	Avery Sizelove

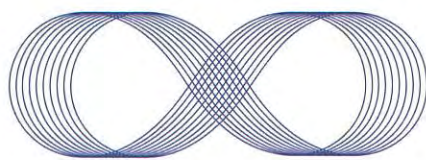
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Boy Scrooge Aidan Mehmet Scott
Little Fan Elizabeth Levinson

FEZZIWIG'S WAREHOUSE

Mr. Fezziwig Steve Irish
Mrs. Fezziwig Sharon Lockwood
Young Scrooge Brian Stevens
Dick Wilkins Lucas Rocco Alifano
Belle Katie Huard
Ermengarde Jody Flader
Felicity Margaret Head
Giles the Fiddler Matthew Nicklaw
Jim Kurt Uy
Ruth Christin Sawyer Davis
Alan Brennen Leath
Children of Alan and Ruth Melissa Hart, William Halladey Lanier, Amara Radetsky
Dorothy Stephanie Ann Saunders
Burt Nicholas Hongola
Alfred Tobiah Richkind
Precious Wilkins Amara Radetsky
Sarah Wilkins Melissa Hart
Rory Wilkins William Halladey Lanier

ACT II

Ghost of Christmas Present Steven Anthony Jones
(Spanish) Onions Monica Gibbons, Elizabeth Levinson
(Turkish) Figs Ariel Farrier-Lindo, William Halladey Lanier
(French) Plums Megan Apple, Lucie Fleming
Produce Sellers John Bull, Grace Heid

FRED'S PARTY

Mary Margaret Head
Beth Jody Flader
Thomas Graham Outerbridge
Annabelle Stephanie Ann Saunders
Topper Ted Welch

CRATCHIT HOME

Anne Cratchit Delia MacDougall
Peter Cratchit David Beal
Belinda Cratchit Anya Richkind
Sally Cratchit Jacqueline Blaska
Ned Cratchit Caleb Alexander
Martha Cratchit Christin Sawyer Davis

CHRISTMAS FUTURE

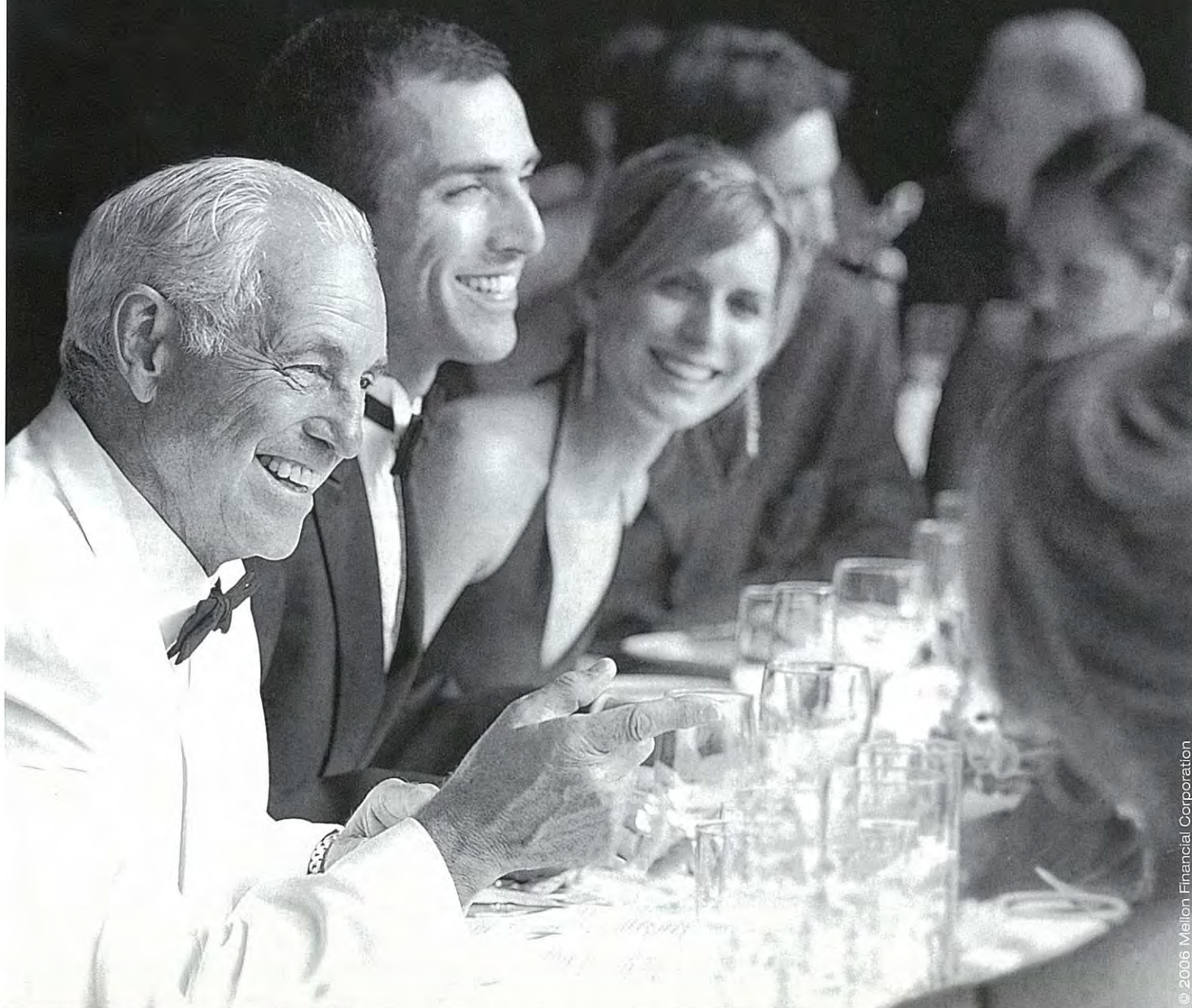
Ignorance Ted Welch
Want Stephanie Ann Saunders
Gang Members Melissa Hart, Avery Sizelove, Brian Stevens, Kurt Uy
Ghost of Christmas Future Lucas Rocco Alifano, John Bull, Nicholas Hongola,
Brennen Leath, Kurt Uy
Businessmen Seton Brown, Steve Irish, Matthew Nicklaw,
Graham Outerbridge
Mrs. Filcher Jody Flader

FINALE

Boy in Sunday Clothes Tobiah Richkind
Belle Wilkins Katie Huard

continued on page 15

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A Christmas Carol

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and in gratitude for their lifelong generosity.



UNDERSTUDIES

Ebenezer Scrooge, Bob Cratchit—Anthony Fusco
Tiny Tim Cratchit, Ned Cratchit, Boy in Sunday Clothes—William Halladey Lanier
Clerk—Seton Brown; *Charitables*—Brian Stevens
Fred, Topper, Thomas—Lucas Rocco Alifano; *Mrs. Dilber*—Delia MacDougall
Ghost of Jacob Marley, Ghost of Christmas Present, Mr. Fezziwig—Tom Blair
Ghost of Christmas Past, Belle, Ermengarde, Felicity, Dorothy, Ruth, Mary, Belle Wilkins—Grace Heid
Davey, Edward, Fig—Tobiah Richkind; *Boy Dick, Gang Member*—David Beal
Boy Scrooge—Andrew Nayman; *Little Fan, Belinda Cratchit*—Lucie Fleming
Mrs. Fezziwig, Produce Seller, Anne Cratchit—Cindy Goldfield
Young Scrooge, Jim, Alan, Burt—Graham Outerbridge; *Dick Wilkins*—Matthew Nicklaw
Giles the Fiddler, Businessmen—John Bull; *Son of Alan and Ruth, Rory Wilkins*—Caleb Alexander
Daughter of Alan and Ruth, Sarah Wilkins, Sally Cratchit—Elizabeth Levinson
Precious Wilkins, Gang Member—Jacqueline Blaska; *Onion*—Anya Richkind; *Plum*—Melissa Hart
Beth, Annabelle—Christina Owens; *Peter Cratchit*—Avery Sizemore; *Martha Cratchit*—Katie Huard
Ignorance—Kurt Uy; *Want, Mrs. Filcher*—Margarett Head; *Gang Member*—Nicholas Hongola



STAGE MANAGEMENT STAFF

Dick Daley, *Stage Manager*
Karen Szpaller, *Assistant Stage Manager*
Danielle Callaghan, Joan Wolkerstorfer, Cassandra Phillipps, *Interns*
Megan McClintock, *Production Assistant*

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

ADDITIONAL CREDITS

Voice Coach—Jeffrey Crockett; *Fight Director*—Jud Williford; *Speech Coach*—Deborah Sussel
Associate Scenic Designers—Jesse Poleshuck, Josh Zanger; *Rehearsal Accompanist*—Frank Johnson
Répétiteur—George Thompson

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

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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, © BETTMANN/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."

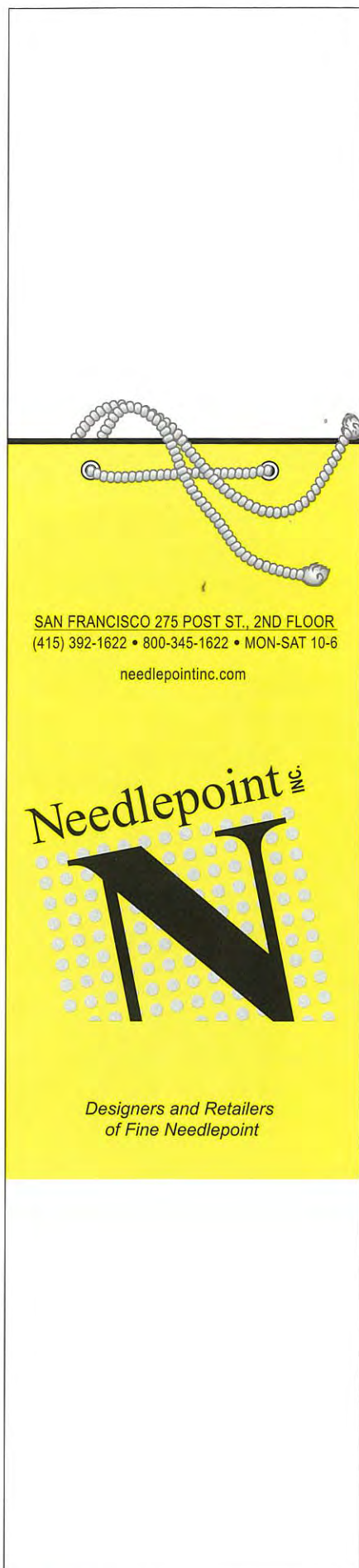
What marks Dickens's story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit 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

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. ■

DICKENS'S CAROL PHILOSOPHY

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DAILY SOCIAL LIFE BY

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AND FAMILY TO EMBRACE THE

SMALL WONDERS OF LIFE THAT

MAKE IT SEEM MAGICAL.

Nina Hatvany

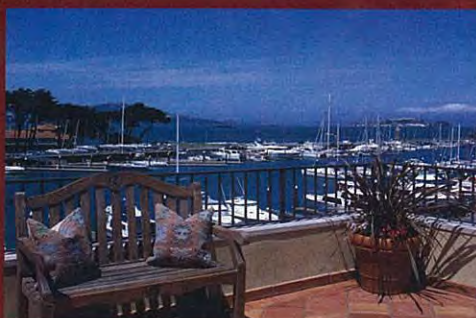
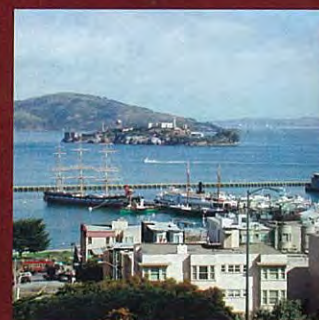
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Who's Who in *A CHRISTMAS CAROL*



CALEB ALEXANDER has performed with numerous theater companies around the Bay Area, including 42nd Street Moon, Boxcar

Theatre, Stage One, Novato Theater Company, Marin Theatre Company, and San Francisco Opera, and has done film, commercial, and print work. He has studied with the A.C.T. Young Conservatory, Marin Theatre Company, California Shakespeare Theater, the San Francisco Boys Chorus, and City Ballet. He is ten years old and is in the fourth grade at The Crowden School.



LUCAS ROCCO ALIFANO* recently returned from playing Orlando in *As You Like It* and various roles in *The Merchant of Venice* at the Colorado

Shakespeare Festival. On the West Coast, he has performed with A.C.T., Marin Theatre Company, TheatreWorks, Marin Shakespeare Company, and The Western Stage, where he recently appeared in the title role of *Batboy: The Musical*. He spent two summers and two winters performing with Shakespeare Santa Cruz and toured with their Shakes to Go production of *Hamlet*. A.C.T. M.F.A. Program credits include, among others, Daisy in *Baby with the Bathwater* at Zeum Theater, Williamson in *Glengarry Glen Ross*, and performing as a soloist in *Myths and Hymns* and *Company*. Film credits include *The Lost Coast*, directed by Gabriel Fleming.



MEGAN APPLE, age 9, is a native of San Francisco. She attends Kittredge School and has studied dance with City Ballet School under the direction

of Galina Alexandrova since 2003. She has appeared in City Ballet's productions of *The Nutcracker*, *Peter and the Wolf*, and *Carnival of the Animals*. She participates in the A.C.T. Young Conservatory's Junior Musical Theater Program.



DAVID BEAL is enrolled in the A.C.T. Young Conservatory. He performed last summer at Woodminster in *The King and I*

(Prince Chululongkorn) and last December at the Willows Theatre in *Oliver!* (Artful Dodger). Beal has performed in four other shows at the Willows Theatre and in numerous school productions. He is in the eighth grade at Orinda Intermediate School.



JACQUELINE BLASKA

is a student in the fourth grade at the Hamlin School in San Francisco. She has studied acting for four years and attended her first A.C.T. Young Conservatory session last summer. She has performed in the title role of *The Velveteen Rabbit*, as Jacob Marley in *Scrooge*, as Eloise in *The Lemon Sisters*, and as the Old Lady in *Jack & the Beanstalk*, all theatrical productions at her school.



SETON BROWN* has appeared in a number of A.C.T. M.F.A. Program productions, including *Red Scare on Sunset* (multiple roles), *Company*

(Robert), *Much Ado about Nothing* (Balthazar/Sexton), *Gennareniello* (Gennaro), *Myths and Hymns* (Icarus), *The Love of the Nightingale* (Male Chorus), *The Lady from Dubuque* (Edgar), and *Confessional* (Boy). He has also performed with Ohio Performing Arts Institute in *Jesus Christ Superstar* (Apostle/Herod Groupie) and *West Side Story* (Riff), as well as with Weathervane Playhouse in *The Sound of Music* (Rolf), *The Music Man* (Tommy Djilas), *Guys and Dolls* (Joey Biltmore), and *Sweeney Todd* (Jonas Fogg). Brown holds a B.A. in theater from Wittenberg University.



JOHN BULL*

was recently seen as Leo Hubbard in *The Little Foxes* at A.C.T. and last summer was a member of the tenth-anniversary Guthrie Experience,

which performed *Confluence* in Minneapolis. Bull grew up in Mountain View and started acting with the Los Altos Youth Theatre. At UC Berkeley, he majored in religious studies, minored in theater, dance, and performance studies, and was seen at Zellerbach Playhouse as Marat in *Marat/Sade*, Scar Tissue in *Marisol*, and Lucifer (among 11 roles) in *Divine Comedy: Dante Project*. He also attended Wake Forest University in North Carolina for two years, where he appeared in *The Matchmaker* and *Suddenly Last Summer* and won the decathlon in the Atlantic Coast Conference Outdoor Track and Field Championships.

*Member of the class of 2007 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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JAMES CARPENTER† has most recently been seen at A.C.T. as Doc Baugh in *Cat on a Hot Tin Roof*, Dr. Rank in *A Doll's House*, and James

Linc in *Glengarry Glen Ross*. A San Francisco Bay Area resident for 18 years and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous *Drama-Logue*, *Backstage West*, and Bay Area Theatre Critics' Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, California Shakespeare Theater, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series "Nash Bridges."



CHRISTIN SAWYER DAVIS* has performed in A.C.T. M.F.A. Program productions of *Baby with the Bathwater* (Cynthia, Angela, Miss Pringle,

Susan), *Much Ado about Nothing* (Don John), *The Love of the Nightingale* (Procne), *The Lady from Dubuque* (Lucinda), and *Confessional* (Leona). She appeared last summer in The New Conservatory Theatre Center's world premiere of *The Fabulous Adventures of Captain Queer* (Lianna). Regional credits (Houston, Texas) include *Cooking with Elvies* (Jill), *The Turn of the Screw* (Governess), *The Baltimore Waltz* (Anna),

Free Will and Wanton Lust (Amy), and *Antigone* (Antigone). Film credits include *Late Coffee and Oranges*, *More*, and *Necrophobia*. Davis holds a B.A. in English from Rice University.



ARIEL FARRIER-LINDO attends the fifth grade at Buri Buri Elementary School in South San Francisco. He has trained with the

A.C.T. Young Conservatory, Kids on Camera, and Schumacher's School of Dance. In addition to performing in radio commercials and dance recitals, he enjoys horseback riding, hip hop, and singing.



JODY FLADER* most recently appeared as Pat Pilford in the A.C.T. M.F.A. Program production of *Red Scare on Sunset*. Other M.F.A.

Program credits include *Much Ado about Nothing* (Margaret), *Gennareniello* (Concetta), *The Love of the Nightingale* (Philomele), and *The Lady from Dubuque* (Carol). In New York City, Flader worked with Manhattan Children's Theatre and Looking Glass Theatre. Regional credits include *As You Like It* (Rosalind), *Oleanna* (Carol), *Sweet Charity* (Charity), *Translations* (Sarah), *Children of Eden* (Yonah), and *Camino Real* (Esmerelda). Flader is originally from Arlington, Virginia, and holds a B.A. in folklore and mythology from Harvard.



LUCIE FLEMING's favorite roles include Amber in *I'm Stressin' Out*, Lonnie in *The Right Step*, studio workshops of *Quilters* and *Cole*

Porter's Medley with Academy DeTurk, the title role of *Cinderella*, and Christina in Sunlight Film's *Three-Legged Race*. She currently studies vocal technique with Denise Wharmby and Connie Doolen, dance with Donna Cerio, Roco Dance and Fitness, and Tom Segal, and drama with Academy DeTurk and the A.C.T. Young Conservatory.



MONICA GIBBONS returns to *A Christmas Carol* after debuting last year as a Spanish Onion. She lives in San Francisco and goes to St. Gabriel

School. She enjoys taking classes at A.C.T. and dancing at Sunset Movement Arts. Gibbons has performed in her school choir for the last three years and has modeled for Caroline Schiff Photography.



MELISSA HART is 12 years old and has appeared in more than 20 stage shows. From lead orphan in *Annie* to featured singer in a rock band, she has been

performing publicly since age five. Professionally trained by A.C.T. and dance and singing masters, she is part of Sinaloa Jazz Choir, recognized by *Downbeat Magazine* as the "Outstanding Middle School Choir" for 2005-06.



MARGARETT HEAD* most recently appeared as Helen in the A.C.T. M.F.A. Program production of *Baby with the Bathwater* at Zeum Theater.

Other A.C.T. M.F.A. Program credits include Beatrice in *Much Ado about Nothing*, Anna in *The Virtuous Burglar*,

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Aphrodite in *The Love of the Nightingale*, and Jo in *The Lady from Dubuque*. She appeared on the Williamstown Theatre Festival mainstage as Mavis Brennan in *The Landscape of the Body*, directed by Michael Greif. Other regional credits include the title role of *The Prime of Miss Jean Brodie* and Debra in *Kimberly Akimbo* at Summer Repertory Theater in Santa Rosa, and *Doctor Faustus Lights the Lights* (Marguerite Ida and Helena Annabel), *Queen Christina* (Ebba), and *Othello* (Desdemona) in New Orleans. Head holds a B.A. in English and creative writing from Tulane.



GRACE HEID* was recently seen at A.C.T. as Alexandra in *The Little Foxes*. Favorite roles in the A.C.T. M.F.A. Program include Hero in *Much Ado*

about *Nothing*, Phaedre in *The Love of the Nightingale*, Woman B in *Three Tall Women*, and Annie in *Anatol Fragments*. Heid worked at The New Harmony Project Playwrights Conference for several years, where she acted in readings of Donna Daley's *Deeply Shallow* and Jim Leonard's *Anatomy of Gray*. She also studied at the Prima Del Teatro in San Miniato, Italy, last summer. She received her B.F.A. in theater performance from the University of Evansville.



NICHOLAS HONGOLA* has appeared in A.C.T. M.F.A. Program productions as Mary Dale in *Red Scare on Sunset*, Claudio in *Much Ado*

about *Nothing*, Maranca in *The License*, King Pandion in *The Love of the Nightingale*, Moss in *Glengarry Glen Ross*, and Young Man in *Confessional*. Other theater credits include *Hamlet* and *Private*

Lives with Shakespeare Santa Cruz, *And Then There Were None* with the Brown Ledge Stock Company in Burlington, Vermont, and *Ode* with the Quixote Project. He holds a B.A. in theater arts from UC Santa Cruz, where he performed in such plays as *Ruy Blas*, *The Pope and the Witch*, *Act without Words I*, *Ohio Impromptu*, and *The Most Fabulous Story Ever Told*. He is a former member of the A.C.T. Young Conservatory.



KATIE HUARD* grew up in Mandeville, Louisiana, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A.

Program credits include *The Love of the Nightingale* (Niobe) and *The Lady from Dubuque* (Elizabeth). She received a B.A. in theater from the College of Charleston in South Carolina, where she appeared in *The House of Blue Leaves* (Bananas) and *The Wait* for the Piccolo Spoleto Festival. Most recently she played Katrin in *Mother Courage* at Berkeley Repertory Theatre.



STEVE IRISH† reprises his portrayal of Mr. Fezziwig from last season's new adaptation of *A Christmas Carol*. He has also been seen at A.C.T. as the

father, Thomas, in *The Gamester* and in *Lilies or, The Revival of a Romantic Drama*. Irish recently received critical acclaim for his portrayal of Orson Welles in Marin Theatre Company's *Orson's Shadow* and starred in *The Long Christmas Ride Home* at Magic Theatre. Professional credits include both parts of *Henry IV* at Washington, D.C.'s Shakespeare Theatre Company; *The Show-Off* and *Twelfth Night* at Baltimore's Centerstage; *Oleanna* and *Cat on a Hot Tin Roof* at Capital



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Repertory Theatre; *The Resistible Rise of Arturo Ui* off Broadway at Classic Stage Company; *Fool for Love* at Portland Stage Company; *The Scarecrow*, opposite Orson Bean, and *Richard III*, opposite Alfred Molina, both in Los Angeles; onstage narration of New York City Ballet's *Fanfare* at Lincoln Center; and appearances in the feature films *Just Like Heaven* and *The Darwin Awards*. Irish trained at The Juilliard School.



STEVEN ANTHONY JONES†

an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Happy End*,

Gem of the Ocean, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yohen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



WILLIAM HALLADEY LANIER

is a fifth grader at Alvarado Elementary School in San Francisco. He spent two years in

the San Francisco Boys Chorus and has enjoyed four years of Shakespeare Camp. Lanier has studied in the A.C.T. Young Conservatory for 18 months, participating in summer intensives and the Middle School Edge program. He made his A.C.T. mainstage debut last year as one of the "no-neck monsters" in *Cat on a Hot Tin Roof*. In addition to being an avid music fan, Lanier plays soccer and is an expert on the history of the World Cup.



BRENNEN LEATH* most recently appeared as Eilif in Berkeley Repertory Theatre's *Mother Courage* and as Baby Face in A.C.T.'s *Happy End*

last season. A.C.T. M.F.A. Program credits include *Much Ado about Nothing* (Friar), *The Love of the Nightingale* (Hippolytus), *The Virtuous Burglar* (Burglar), and *The Lady from Dubuque* (Oscar). Regional theater credits include *Romeo and Juliet*, *Richard III*, *Henry IV, Part 1*, *My Fair Lady*, *1776*, *Born Yesterday*, and *Camelot*, all with the Utah Shakespearean Festival, where he was awarded the Michael and Jan Finlayson Memorial Acting Award, and *Chicago*, *Ragtime*, and *The King and I* with Maine State Music Theatre. Leath has performed as a soloist with the Milwaukee Symphony and the San Antonio Symphony.



ELIZABETH LEVINSON,

age ten, has performed in numerous amateur productions, including

Lamplighters Music

Theatre's Gilbert & Sullivan Scenes Program, Star Dance's annual concerts, *The Wizard of Oz*, *The Sound of Music*, and *Annie*. Levinson attends Convent Elementary School and sings with the CES Girls' Chorus. She studies piano, voice, jazz, tap, and salsa dancing, was selected for the Kids on Camera Talent Showcase, and takes classes in the A.C.T. Young Conservatory.



SHARON LOCKWOOD†

has appeared at A.C.T. in *A Christmas Carol* (2005), *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*. She recently returned from La Jolla Playhouse, where she portrayed the 200-year-old woman in *Culture Clash's Zorro in Hell*—a role she originated at Berkeley Repertory Theatre earlier this year. Lockwood also originated the role of Barbara in the world premiere at Seattle's Intiman Theatre of *Nickel and Dimed* (dir. Bartlett Sher), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theater and was a longtime member of the Tony Award-winning San Francisco Mime Troupe. Regional theater credits include productions at Seattle Repertory Theatre, Long Wharf Theatre, The Old Globe, Milwaukee Repertory Theatre, Missouri Repertory Theater, and the Alley Theatre in Houston.

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DELIA MACDOUGALL† was last seen at A.C.T. in *The Learned Ladies*. She recently appeared in *As You Like It* with California

Shakespeare Theater. Other shows with Cal Shakes include *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, *Arms and the Man*, *A Midsummer Night's Dream*, and *Macbeth*. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theater, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.



ANDREW NAYMAN is an eight-year veteran of the San Francisco Boys Chorus. He has performed in the San Francisco Opera production of *The*

Magic Flute and the San Francisco Ballet production of *The Nutcracker*. This summer he performed at the prestigious Grand Teton Music Festival. Nayman attends the San Francisco School and is a second-degree black belt in Taekwando.



MATTHEW NICKLAW* was born in Syracuse, New York, and lived in five other states and attended some 13 schools before finally coming to San

Francisco to attend A.C.T. He most

recently appeared at Zeum Theater as John in *Baby with the Bathwater* and as Don Pedro in *Much Ado about Nothing*. Other favorite A.C.T. M.F.A. Program credits include Roma in *Glengarry Glen Ross*, Michele in *Gennareniello*, First Soldier in *The Love of the Nightingale*, and Steve in *Confessional*. Other favorite roles include Demetrius in *A Midsummer Night's Dream*, Taylor in *Spontaneous Combustion*, and Chris Keller in *All My Sons*. Last summer he completed a workshop on *Henry IV* and *Henry V* with Teatro di Pisa outside of Florence, Italy. Nicklaw earned his B.F.A. in acting from UC Santa Barbara.



GRAHAM OUTERBRIDGE* recently appeared as Frank Taggart in *Red Scare on Sunset* at Zeum Theater. Other A.C.T. M.F.A.

Program credits

include *The Lady from Dubuque* (Fred), *Anatol Fragments* (Anatol), *Gennareniello* (Tommasino), and *Much Ado about Nothing* (Dogberry). Regional theater credits (Boston) include *East Lynne* (Francis Levison), *Doctor Faustus* (Faustus), and *Noises Off* (Gary). He is from Pembroke, Bermuda, and received a B.A. in drama from Tufts University in Medford, Massachusetts.



CHRISTINA OWENS*'s

A.C.T. M.F.A. Program credits include Marta Towers and Lady Prudwen in *Red Scare on Sunset*,

Woman C in *Three Tall Women*, Anna Maria in *Gennareniello*, and Antonia in *Much Ado about Nothing*. Other theater credits include Tituba in *The Crucible*, Reno Sweeney in *Anything Goes*, and

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Sarah in *Ragtime*. She holds a B.F.A. in musical theater from the Gainesville Theatre Alliance at Brenau University in Gainesville, Georgia. Owens is a native of Greenville, South Carolina.



AMARA RADETSKY is eight years old and has appeared in theatrical productions since age five. Favorite roles include Gertrude

McFuzz in *Seussical* and Alice in *Wonderland*, both with Marin Theatre Company. She has also appeared in *The Wizard of Oz* (Dorothy), *Cinderella* (Cinderella), and as a pirate in *Dr. Doolittle*. Radetsky currently studies in the A.C.T. Young Conservatory, which she joined last year after seeing *A Christmas Carol*. In addition to performing, she writes plays, short stories, and songs.

Who's Who



ANYA RICHKIND appeared at A.C.T. in last year's production of *Cat on a Hot Tin Roof* (Dixie). While knitting backstage during 2004's *A*

Christmas Carol (Little Fan), she was inspired to create the service organization HATS, which sells knitted items to support disaster survivors. Richkind's story about love and inheritance at a Texan biodiesel truck stop was chosen for Marin Country Day School's 2007 musical. She is currently in the eighth grade and plays cello and runs cross-country.



TOBIAH RICHKIND attends the third grade at Marin Country Day School. Last year, after joining the A.C.T. Young Conservatory,

he played Sonny in *Cat on a Hot Tin Roof*. He has also studied dance for several years at ODC and appeared in their production of *The Velveteen Rabbit*. He plays the guitar and enjoys karate, soccer, football, and baseball.



STEPHANIE ANN SAUNDERS* recently appeared in the A.C.T. production of *Happy End*. Last summer she returned to the Eureka Theatre to

follow up the previous season's *Goin' Dot Com* (Gladys) with the West Coast premiere of *Debbie Does Dallas: The Musical* (Donna). A.C.T. M.F.A. Program productions include *Three Tall*

Women (Woman A) and *Confessional* (Violet). Regional theater credits (San Diego) include *Jesus Christ Superstar* (Mary Magdalene) and *A Chorus Line* (Bebe). Saunders hails from Manchester, New Hampshire, and received her B.A. in theater from San Diego State University.



AIDAN MEHMET SCOTT

played the role of Ned Cratchit in last year's production of *A Christmas Carol*.

He has studied

acting with the Young Conservatory, Kids on Camera, and the Young Performers Theater. He was selected for the Kids on Camera Showcase and has played significant roles in four independent films and a number of local performances. He was the cover model for Viking Press's *Tom Sawyer* and currently has two publications using his images in the works. He is ten years old, plays ice hockey, and attends an alternative public elementary school in San Francisco where he is a GATE student.



AVERY SIZELOVE

has involved himself in every production available to him since he started school. He played Puck in *A Midsummer Night's*

Dream at Pacific Arts Camp in San Francisco and Rooster Harragan in *Annie* at his elementary school, Tenderloin Community. Sizelove portrayed the main character, Ben the Bully, in a short film he made in a YMCA after-school program; he has created several other short films independently. He has been taking acting classes, including summer intensives, in the Young Conservatory for the last three years.



BRIAN STEVENS*'s

regional theater credits include *The Miser* at Berkeley Repertory Theatre in association with Theatre de la Jeune

Lune and *You Can't Take It with You* and *Spinning into Butter* (Dean Goodman Choice Award for supporting performance), both at TheatreWorks. Other credits include productions at Encore Theatre, the Magic Theatre, Word for Word, and San Jose Repertory Theatre.



KURT UY*'s

A.C.T. M.F.A. Program credits include Mitchell Drake in *Red Scare on Sunset*, Aaronow in *Glengarry Glen Ross*, and Benedict

in *Much Ado about Nothing*. New York credits include *A Midsummer Night's Dream* and *Henry V* with Gorilla Repertory Theater; *Arsat* with Fluid Motion Theater & Film (New York Fringe Festival); *Bash* and *The Anatomy of Touch* with Joint Stock Theatre Alliance (Ontological Theatre), and Stephano in *The Tempest* with Pulse Ensemble Theatre. Regional credits include Touchstone in *As You Like It* at the Colorado Shakespeare Festival, Caliban in an educational tour of *The Tempest* with the McCarter Theatre, *The Tempest* with the Shakespeare Festival of New Jersey, and *The Taming of the Shrew* with Shakespeare and Co. Uy, a New York City native, is a graduate of Princeton University and The Public Theater Shakespeare Lab in New York.

*Member of the class of 2007 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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TED WELCH* hails from Nashville, Tennessee. New York theater credits include *Games People Play* at the Flatiron Playhouse Theatre and *My Renaissance*

Faire Lady at Richard Forman's Ontological-Hysterical Theater. He has also appeared in *The Enemy of the People* and *Ubu the King* at the Williamstown Theatre Festival and as Florizel in *The Winter's Tale* at Tennessee Rep. Other credits include motion capture and voiceover for EA Sports's *Madden NFL Football*. A.C.T. M.F.A. Program credits include Bertram Barker, Baldrick, and Jerry the Stagehand in *Red Scare on Sunset*, Bill in *Confessional*, Levine in *Glengarry Glen Ross*, Male Chorus in *The Love of the Nightingale*, and Leonato in *Much Ado about Nothing*. He is also the singer-songwriter for the alt-country band The Peteless Dragons. Welch has studied acting at the O'Neill National Theater Institute and the St. Petersburg Academy of Dramatic Arts in Russia.



JUD WILLIFORD† was seen most recently at A.C.T. in *Happy End*. He has also appeared at A.C.T. in *The Rivals*, *The Time of Your Life*, and four seasons of *A*

Christmas Carol. A graduate of the A.C.T. M.F.A. Program, he 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. Other theater credits include *The Imaginary Invalid* at People's Light Theatre; *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*. Film credits include *Wrong Time, Right Spot* with Olympia Dukakis and the upcoming feature *The Tripper*, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville.



JACK WILLIS† has appeared in more than 175 productions throughout the United States, including recent performances at A.C.T. in *The Little*

Foxes, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. He is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. He recently appeared in *Gypsy* with Patti LuPone at the Recinia Festival in Chicago. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, "Law & Order," "Ed," and "Dallas." Willis is a cofounder of Aruba Repertory.



TOM BLAIR† (*Understudy*) has worked extensively in Bay Area theater, including A.C.T. productions of *The Time of Your Life*, *A Christmas Carol*, *The*

Constant Wife, *Blithe Spirit*, *Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, and *Othello*; *Holiday* and *Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilder/Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Revenger's*

Tragedy and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He spent the summer at Shakespeare Santa Cruz playing Col. Pickering to Paul Whitworth's Higgins.



ANTHONY FUSCO† (*Understudy*) has appeared at A.C.T. in *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons*

Dangereuses, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*, and will play Tesman in *Hedda Gabler* later this season. He also teaches and directs in A.C.T.'s M.F.A. Program and Young Conservatory. Other Bay Area credits include leading roles in *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater (where he is an associate artist); *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. He is a graduate of The Juilliard School.



CINDY GOLDFIELD† (*Understudy*) has appeared at A.C.T. in two seasons of *A Christmas Carol* and is a two-time recipient

Who's Who

of both the Bay Area Theatre Critics' Circle and the Dean Goodman Choice awards. Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REP); 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 Mabel in *Mack & Mabel*, Dot in *Sweet Adeline*, and Pat in *Peggy Ann*, as well as directing and choreographing *As Thousands Cheer*, *Once in a Blue Moon*, and *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 Scumbly Koldewyn.

PAUL WALSH (*Co-adaptor*) is head of dramaturgy and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of August Strindberg's *Creditors* (1992) and Henrik Ibsen's *A Doll's House* (2004). He is currently translating Ibsen's *Hedda Gabler* for production by A.C.T. in February 2007. His translation of Ibsen's *The Master Builder* was produced to acclaim by Aurora Theatre Company in Berkeley, and his translation of Strindberg's *Ghost Sonata* was read as part of Cutting Ball Theater's "Hidden Classics Reading Series" at the Modern Times Bookstore. This year, Walsh was named artistic director of the New Harmony Project, a new-play development residency program. Walsh has also worked at the O'Neill Playwrights Conference, the

Playwrights Center in Minneapolis, and the Bay Area Playwrights Festival. He has also worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

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, Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfa Nova, and the National Radio Orchestra of Sweden, and featured at the 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 Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has been the recipient of ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House*.

LAURA BURTON (*Musical Director*) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada. U.S. credits include composing at the Walnut Street Theatre in Philadelphia, music direction at A.C.T., and the national tour of *The Mikado* and *H.M.S. Pinafore*, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include *The Misanthrope* and *Don Carlos* for Soulpepper Theatre Company and *A Midsummer Night's Dream* for the Canadian Stage Company, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include *Hamlet* (starring Paul Gross),

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

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Romeo and Juliet, Inherit the Wind, Memoir, King Lear, and Journey's End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre (for *The Music Man* and *Oliver*, both directed by Robin Phillips).

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 has 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 Rivals*, *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*,

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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 Zinzani and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre, Shakespeare Santa Cruz, Lamplighters, San Jose Rep, Magic Theatre, 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 *Hilda* (dir. Carey Perloff), *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; *Moby Dick* at Milwaukee Repertory Theatre; and Ken Ludwig's *Shakespeare in Hollywood* at Arena Stage, where she is an associate artist. Opera credits include *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 Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre

Company, Shotgun Players, and Art Street Theatre. Recent credits include world premieres of *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkley Rep, *Salomé* at Aurora Theatre, and *The Life and Adventures of Nicholas Nickleby* at Cal Shakes. Other credits include: music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound 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 (*Associate Director*) served as the associate director on *A Christmas Carol* last year at A.C.T. Other directing credits include *The Countess* with Center REpertory Company; *Two for the Seesaw* with Marin Theatre Company; *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage Company; *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with 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 *Gray's Anatomy*, *A Young Lady of Property*, *Eddie Mundo Edmundo*, the American premiere of *After Juliet*, the world premiere of *Dust*, and the West Coast premieres of Jeffrey Hatcher's *Korczak's Children*, Wendy MacLeod's *School Girl Figure*, and Constance Congdon's *Nightingales*. Directing work with the A.C.T. Master of Fine Arts Program includes *Caught with Her Pants Down*, *Richard III*, and the class of 2006 Showcase. 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 Theater, A.C.T., Berkeley Repertory Theatre, UC Davis, Saint Mary's College, Los Positas College, and Solano College. She has also been a vocal and dialect coach for a variety of productions.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and 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.

GREG HUBBARD (*A.C.T. Casting Associate*) joined the casting department at A.C.T. in 2002, where he has since cast productions of *A Christmas Carol* and many new play workshops. Additional local casting credits include the world premiere of the musical *The Opposite of Sex* for Magic Theatre, *The Mystery Plays* for SF Playhouse, and *Holes* for Family Stages at the Orpheum Theatre. Hubbard has an M.F.A. degree in directing from the Professional Director Training Program at Ohio University; he also

teaches in the A.C.T. Master of Fine Arts Program and Young Conservatory, at Berkeley Repertory Theatre, and at the San Francisco School of Digital Film.

DICK DALEY†'s (*Stage Manager*) previous works include *Travesties*, *Happy End*, *Gem of the Ocean*, *A Christmas Carol*, *A Moon for the Misbegotten*, and *Waiting for Godot* (A.C.T.); the world premieres of *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *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* (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*, and *A Closer Walk with Patsy Cline*. He also had a seven-year run as the production manager at Emerson College in Boston.

KAREN SZPALLER† (*Assistant Stage Manager*) is working on the A.C.T. mainstage for the first time after working with the M.F.A. Program last season. Favorite past shows include *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She most recently stage-managed *Salomé* at Aurora Theatre Company and is production coordinator at TheatreWorks in Menlo Park.

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Creating Carol



A.C.T. BRINGS TOGETHER A MULTIGENERATIONAL CAST TO CREATE THE 2006 PRODUCTION OF *A CHRISTMAS CAROL* (IN REHEARSAL NOVEMBER 17; CLOCKWISE FROM TOP LEFT): (L TO R) CAREY PERLOFF (CO-ADAPTOR/DIRECTOR), JAMES CARPENTER (SCROOGE), DOMENIQUE LOZANO (ASSOCIATE DIRECTOR), ANYA RICHKIND (BELINDA CRATCHIT), A.C.T. ASSOCIATE ARTIST STEVEN ANTHONY JONES (GHOST OF CHRISTMAS PRESENT), A.C.T. M.F.A. PROGRAM STUDENT CHRISTIN SAWYER DAVIS (MARTHA CRATCHIT); (L TO R) DAVID BEAL (PETER CRATCHIT) AND A.C.T. M.F.A. PROGRAM GRADUATE JUD WILLIFORD (BOB CRATCHIT); (L TO R) BEAL, CALEB ALEXANDER (NED CRATCHIT), RICHKIND, JACQUELINE BLASKA (SALLY CRATCHIT), AND CARPENTER; AMARA RADETSKY (TINY TIM CRATCHIT) AND DELIA MACDOUGALL (ANNE CRATCHIT).

PHOTOS BY KEVIN BERNÉ





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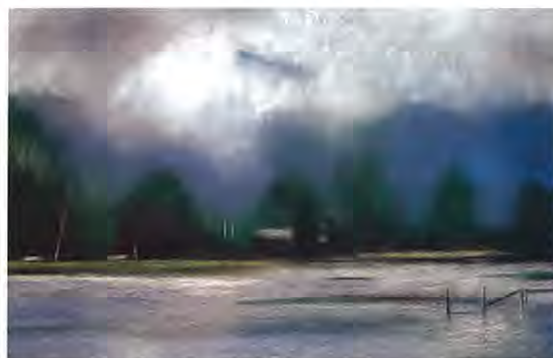
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BRIEF APPEARANCE: THE MOUNTAIN, 2006, PASTEL ON PAPER (© WENDY GOLDBERG)

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 A.C.T. We invite 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, presented in a series of rotating exhibits throughout the 2006-07 season.

Dreamlike landscape drawings by artist Wendy Goldberg are on view at A.C.T. December 5, 2006-February 4, 2007. A native of New England, Goldberg graduated from Cornell University, where she fell in love with the moody, dynamic skies and landscapes of Ithaca that have informed much of her work. After living in Northern California for many years, with frequent trips to the East Coast, she is equally inspired by the sensibilities of these two very different and dramatic environments. Her technique of on-site drawing allows the constantly changing conditions of the landscape to become an integral part of each piece.

Goldberg's work is included in the Achenbach Collection of Prints and Drawings of the San Francisco Legion of Honor Museum, the Haas Collection, and Anderson Consulting, as well as various private and public collections.

The artist will attend an opening reception at the theater on Saturday, January 6, 5 p.m.-7 p.m. Each Gallery at A.C.T. artwork purchase benefits A.C.T. For more information about Wendy Goldberg, please visit www.galleryatthegeary.com or contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.

A.C.T. PROFILES



CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard's *Travesties*, Bertolt

Brecht/Kurt Weill's *Happy End* (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voysey Inheritance*, 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 Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Last year she was 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 Ayzavizian'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 play *Luminescence Dating*, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, *Waiting for the Flood*, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda,

on his new play *After the War* at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), 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. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

LISA KOHLER



HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., 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* named Kitchen one of the most influential women in business in the Bay Area for the past three years.

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. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater as an actor and Stage Manager. 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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Winter Session Enrolling Now!
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The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area come to the YC to develop their creative talent and to grow as young artists. The wide variety of classes available includes acting, clowning, musical theater, play production, and improvisation. YC classes are the perfect holiday surprise for the budding actor in your life!

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2006–07

A.C.T. CONSERVATORY PERFORMANCES

MFA

MASTER OF FINE ARTS PROGRAM

MAR
1–17

The Cider House Rules
Part One: Here in St. Cloud's

BY PETER PARNELL

ADAPTED FROM THE NOVEL BY JOHN IRVING

DIRECTED BY CRAIG SLAIGHT

APR
25–28

2ND-YEAR STUDENT WORKSHOP
David Copperfield

BY CHARLES DICKENS

ADAPTED IN VERSE BY GILES HAVERGAL

YC

YOUNG CONSERVATORY

JUN
1–17

Fields of Gold:
The Music of Sting

A COLLABORATION WITH BIRD

DIRECTED BY CRAIG SLAIGHT

MUSICAL DIRECTION BY KRISTA WIGLE

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Morgan Spector '06 in the MFA Program production of *On the Run*

HONORING THE A.C.T. M.F.A. PROGRAM CLASS OF 2007

PHOTO BY KEVIN BERNIE



Most of the class make their American Conservatory Theater debuts in the current production of *A Christmas Carol*, although a few have already been seen in A.C.T. productions of *Happy End* (Brennen Leath and Stephanie Ann Saunders) and *The Little Foxes* (John Bull and Grace Heid). This spring will be a busy time for the class of 2007. In March (1–17), they will be seen at Zeum Theater in the M.F.A. Program production of John Irving's *The Cider House Rules, Part One: Here in St. Cloud's*, directed by A.C.T. Associate Artist Craig Slaughter. Then in April, after completing their training at A.C.T., these actors will embark on their professional acting careers with a showcase production presented for professional theater and film directors, agents, and casting directors in New York, San Francisco, and Los Angeles. Each class is responsible for raising out-of-pocket travel and other expenses associated with their showcase. If you would like to help support this effort, please contact Anna Suarez in the A.C.T. Development Department at 415.439.2482.

PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater ...

	<i>The Circle</i>	<i>Hedda Gabler</i>
A.C.T. PROLOGUE <i>A conversation with the director before the 7 p.m. Tuesday preview (5:30–6 p.m.)</i>	Tuesday 1/9	Tuesday 2/13
AUDIENCE EXCHANGES <i>Free postperformance discussions with the actors and/or A.C.T. staff members</i>	Tuesday 1/16 Sunday 1/21* Wednesday 1/31*	Tuesday 2/20 Sunday 2/25* Wednesday 3/7*
OUT WITH A.C.T. <i>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</i>	Wednesday 1/17	Wednesday 2/21
ACT ONE <i>ACT One connects arts lovers in their 20s and 30s to great theater, hot events and parties, and each other.</i>	Friday 1/19	Friday 2/23
THEATER ON THE COUCH <i>An exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</i>	—	Friday, 2/16

*indicates matinee performance

AND DON'T FORGET ...

A.C.T. IN ASSOCIATION WITH MAGIC THEATRE PRESENTS <i>Luminescence Dating</i>	11/29–12/23, Magic Theatre
A.C.T. HOLIDAY STROLL	12/7, Union Square
A.C.T. YOUNG CONSERVATORY PRESENTS <i>A.C.T. Young Conservatory's renowned Advanced Musical Cabaret Ensemble</i>	11/25–26, A.C.T. at the Garret
A.C.T. JANUARY FIRST LOOK SERIES	1/18–2/3/07, Zeum Theater
A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS <i>The Cider House Rules Part One: Here in St. Cloud's</i>	3/1–3/17/07, Zeum Theater
A.C.T. RUBY JUBILEE	4/22/07, Four Seasons Hotel

For more information, call 415.749.2ACT or visit www.act-sf.org.

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Ashley Pivarnik, *Conservatory Associate*
Stephanie DeMott, *Young Conservatory Associate*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *Volunteer*

Master of Fine Arts Program

Core Faculty
René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Frank Ottiwell, *Alexander Technique*
Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*

Associate Core Faculty

Glenn Canin, *Alexander Technique*
Dawn-Elin Fraser, *Speech, Verbal Action*

Adjunct Faculty

Bonita Bradley, *Character Embodiment*
Renu Capelli, *Cultural Research*
Leslie Felbain, *Clown and Mask*
Gregory Hoffman, *Combat/Weapons*
Debra Lambert, *Singing*
Domenique Lozano, *Acting*
Frank Johnson, *Singing*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement, Physical Acting, Clowning*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
George Thompson, *Tap Dance*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Melissa Carey, *Voice, Speech*
Melanie Case, *Improvisation, Acting*
Kevin Crook, *Improvisation, Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
Kimberly Mohne Hill, *Voice, Speech, Dialects*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Michael Mohammed, *Musical Theater, Dance*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*
Krista Wigle, *Musical Theater*

New Plays Program

Horton Foote, *Advisor, Playwright*
Melanie Case, *Playwright*
Carey Perloff, *Playwright*
Craig Slight, *Playwright*
Paul Steinmann, *Playwright, Zürich*

International Collaborators

Suzzy Graham-Adriani, *National Theatre, London*
Lee Lyford, *Theatre Royal Bath, England*
Anton Ray, *Hochschule Musik und Theater, Zürich*

Accompanists

John Conway

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Cohrsen, Elaine Foreman, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Jean Wilcox, Nancy Zinn, *Library Volunteers*

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.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. 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 American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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 A.C.T. Ticket Services 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

A.C.T. 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 merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

Refreshments

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

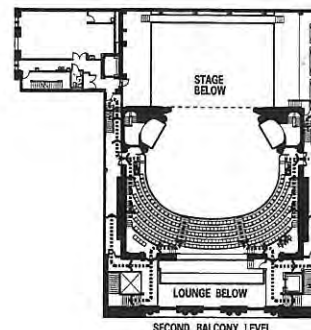
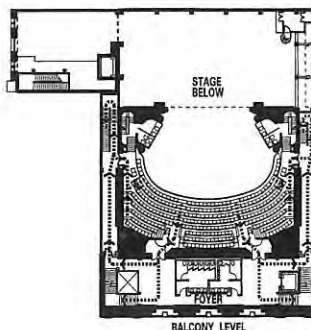
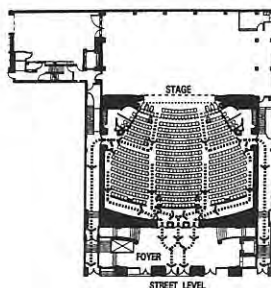


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A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

AMERICAN CONSERVATORY THEATER EXITS



Anselm Kiefer

Heaven and Earth



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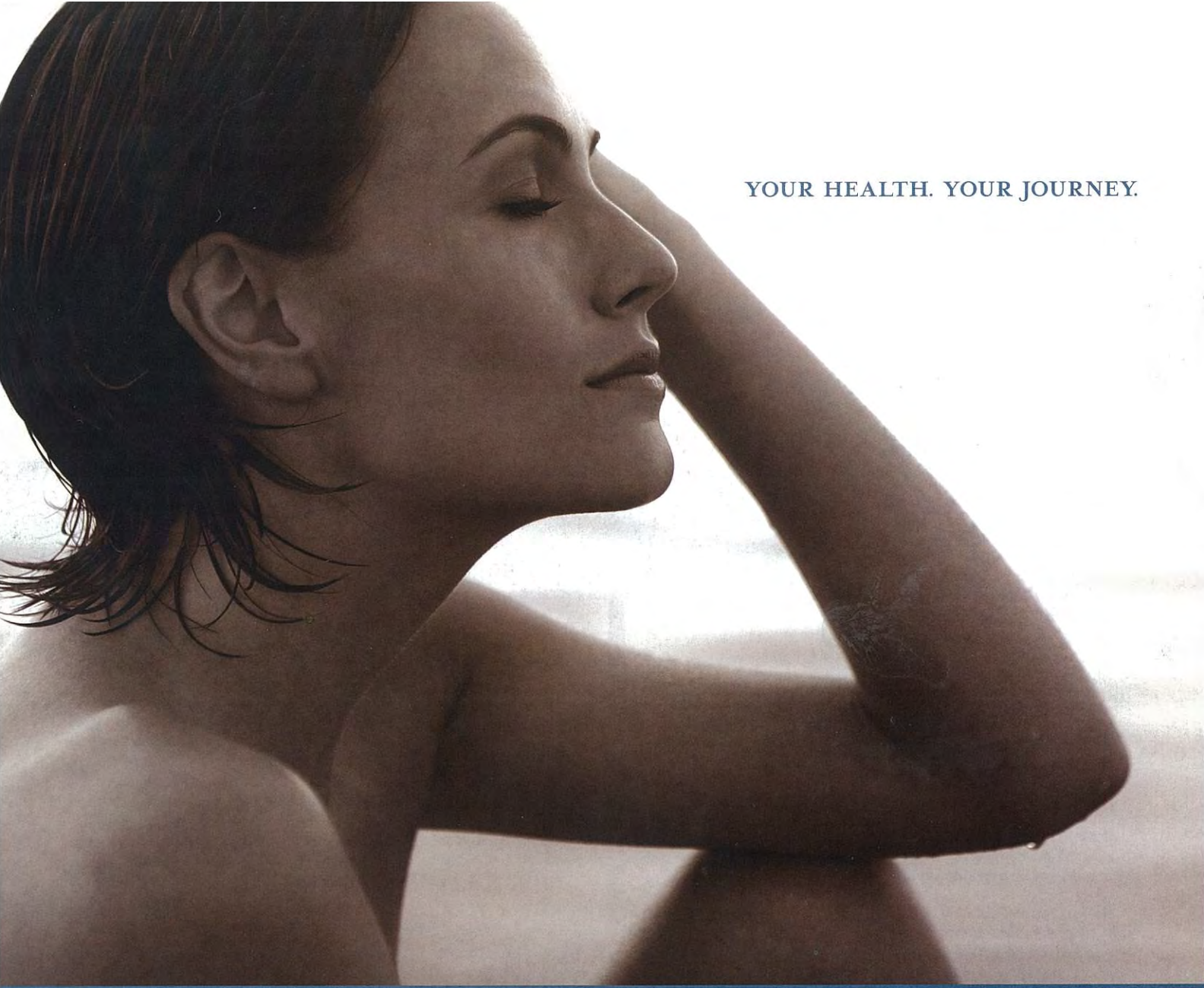
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Anselm Kiefer: *Heaven and Earth* is organized by the Modern Art Museum of Fort Worth, Fort Worth, Texas.

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Image: Anselm Kiefer, *Buch mit Flügeln* (Book with Wings), 1992-94; Collection Modern Art Museum of Fort Worth, Museum purchase, Sid W. Richardson Foundation Endowment Fund.

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