A CHRISTMAS CAROL

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Dear Friends,

During my very first season at A.C.T., I sat in the audience of _A Christmas Carol_ with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally 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 read 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 squelching all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning 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

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NICOLE HILL, ACTRESS

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FROM THE 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 scumptious color photographs of the world-premiere productions! Gifts are available for purchase in the theater lobby, at A.C.T.’s Ticket Services, and on the A.C.T. website.

For more information visit www.act-sf.org.
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Carey Perloff
Artistic Director
PLAN A

PLAN B

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A Christmas Carol

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundberg

Directed by Carey Perloff

Choreography by Val Caniparoli

Musical Direction by Laura Burton

Restaged by Domenique Lozano

THE CAST

(in order of appearance)

ACT I

Ebenezer Scrooge
Janes Carpenter
Bob Cratchit
Judd Willisford
Tiny Tim Cratchit
Amara Radinsky
Clerks
Lucas Rocco Alfano, Ted Welch
Charities
Nicholas Hongda, Kurt Uy
Fred
Brennen Leath
Mrs. Dibber
Sharon Lockwood
Ghost of Jacob Marley
Jack Willis
Ghost of Christmas Past
Christina Owens
Davy
Andrew Neuman
Edward
Ariel Fanti-Lindo
Boy Dick
Avery Stedlowe

continued on page 13
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Choreography by Val Caniparoli
Musical Direction by Laura Burton

Restaged by Domenique Lozano

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

THE CAST
(in order of appearance)

ACT 1

Ebenezer Scrooge
Janes Carpenter
Bob Cratchit
Jud Williford
Tiny Tim Cratchit
Amara Radinsky
Clerks
Lucas Rocco Alfano, Ted Welch
Charities
Nicholas Hongda, Kurt Uy
Prof
Brennen Leath
Mrs. Dilber
Sharon Lockwood
Ghost of Jacob Marley
Jack Willis
Ghost of Christmas Past
Christina Owens
Ghost of Christmas Present
Andrew Nymann
Davie
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Boy Dick
Avery Stedlowe

continued on page 13
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Make it Last.

Christmas Carol

This production is dedicated to RUTH and ALAN STEIN in celebration of their birthdays and in gratitude for their lifelong generosity.

UNDERSTUDIES

Ebenezer Scrooge—Bob Cratchit—Anthony Fusco
Tiny Tim Cratchit, Ned Cratchit, Boy in Sunday Clothes—William Halladay Lanier
Clara—Suzanne Brown, Charitable—Brian Stevens
Fred, Tupper, Thomas—Lucas Rocco Allarina; Mrs. Dibber—Delia MacDougall
Ghost of Jacob Marley, Ghost of Christmas Present—Mr. Fusco—Tom Blair
Ghost of Christmas Past, Belle, Ermengarde, Felicity, Dorothy, Raisin, Mary, Belle Wilkins—Grace Heid
Davey, Edward, Pig—Toibaah Richkind; Boy Dick, Gang Member—David Beal
Boy Scrooge—Andrew Nayman; Little Fan, Belinda Cratchit—Liz Fleming
Mrs. Feizor—Produce Soller, Anne Cratchit—Cindy Goldfield
Young Scrooge, Jim, Alan, Boy—Graham O'Brien; Dick Wilkins—Matthew Nicklaw
Giles the Fiddler, Businessmen—John Ball; Son of Alan and Ruth, Rory Wilkins—Caleb Alexander
Daughter of Alan and Ruth, Sarah Wilkins, Sally Cratchit—Elizabeth Levines
Priscilla Wilkins, Gang Member—Jacqueline Blasko; Onion—Amy Richkend; Plow—Melissa Hart
Beth, Annabella—Christina Owens; Peter Cratchit—Avery Stiemer; Martha Cratchit—Katie Huard
Ignorance—Kurt Uy; Want, Mrs. Fisker—Margaret Head; Gang Member—Nicholas Hargola

STAGE MANAGEMENT STAFF

Dick Daley, Stage Manager
Karen Spragle, Assistant Stage Manager
Danielle Callahan, Joan Wolkerstorfer, Cassandra Phillips, Interns
Megan McClintock, Production Assistant

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

ADDITIONAL CREDITS

Voice Coach—Jeffrey Crockett; Fight Director—Jul Williford; Speech Coach—Deborah Sussel
Associate Scenic Designers—Jens Palenback, Josh Zanger; Rehearsal Accompanist—Frank Johnson
Repetiteur—George Thompson

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

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A Christmas Carol 15
Make it Last.

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Mellon

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and in gratitude for their lifelong generosity.

UNDERSTUDIES
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Tiny Tim Cratchit, Ned Cratchit, Boy in Sunday Cloths—William Halladay Lanier
Clerk—Seems Brown; Charitable—Brian Stevens
Fred, Toppo, Thomas—Lucas Rocco Allman; Mrs. Dilber—Delia MacDougall
Ghost of Jacob Marley, Ghost of Christmas Present, Mr. Fezziwig—Tom Blair
Ghost of Christmas Past, Belle, Ermengarde, Felicity, Daisy, Ruff; Mary, Belle Wilkins—Grace Heid
Davey, Edward, Pig—Toibin Richkind; Boy Dick, Gang Member—David Beal
Boy Scrooge—Andrew Nayman; Little Fan, Belinda Cratchit—Luzie Fleming
Mrs. Fezziwig, Produce Seller, Anne Cratchit—Cindy Goldfield
Young Scrooge, Jim, Alan, Kurt—Graham Outerbridge; Dick Wilkins—Matthew Nicklow
Giles the Fiddler, Businessman—John Ball; 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—Arya Richkind; Puff—Melissa Hart
Beth, Annelise—Christina Owens; Peter Cratchit—Avery Simonson; Martha Cratchit—Katie Huard
Ignatius—Kurt Uy; Walt, Mrs. Fisher—Margaret Head; Gang Member—Nicholas Hongola

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A Christmas Carol 13
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 reconciliation 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 horrors and riches 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 its 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, quiet, 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 housed in red cloth 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. In years since then, it has 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 endurance and abundance.

The success of *A Christmas Carol* was greater than even an optimist like Dickens could have dreamed. Not only was his story an overwhelming triumph, but writing it had put its author in the mood to celebrate Christmas with giddy abandon. "When *A Christmas Carol* was done," Dickens wrote to a friend with characteristic hyperbole, "I broke out like a Madman... Such dinings, such dancings, such conjurings, such blood-marinated buffings, such theatre-going, 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 reminiscences 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 Cratchit’s humble table into a medieval feast fit for a king. In *A Christmas Carol*, Dickens not only moved the hearts and minds of his readers to think of the needs of others during the holiday season, he also succeeded in convincing his readers that a good old-fashioned Christmas was still possible, even in the blighted urban landscape of industrial England in the mid-19th century, even in the midst of a decade known as the "Hungry Forties."

What marks Dickens’s story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a countryside 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. 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 abstention and the disputing 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
A Carol Philosophy

BY PAUL WALSH

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What marks Dickens's story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a countryside 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 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 asceticism and the disputing 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
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 sanitization of humbug, jelly good temper...and a vein of glowing, hearty, generous, truthful, beaming reverence 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.
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 satirization of humbug, jolly good temper...and a vein of glowing, hearty, generous, martial, bearing reference to everything to Home, and Fireside." In place of business, mechanization, andUtilitarianism, 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
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CALEB ALEXANDER has performed with numerous theater companies around the Bay Area, including 42nd Street Moon, Bocaccio 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.

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.

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 Batbys: 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 Last Coat, directed by Gabriel Fleming.

SETON BROWN has appeared in a number of A.C.T. M.F.A. Program productions, including Red Soot on Sunset (multiple roles), Company (Robert), Much Ado about Nothing (Balthazar Sexton), Gormannello (Germain), Myths and Hymns (Jeevan), The Love of the Nightingale (Mike Chorus), The Lady from Dubrovnik (Edge), and Confessional (Boy). He has also performed with Ohio Performing Arts Institute in Jesus Christ Superstar (Apostle Herod Grouppie) and Woyzeck’s Story (Riff), as well as with Weathervane Playhouse in The Sound of Music (Rolf), The Music Man (Tommy Dijan), Guys and Dolls (Joe Biltmore), and Seussical (Jouns Fogg). Brown holds a B.A. in theater from Wittenberg University.

JOHN BULL was recently seen as Leo Hubbard in A.C.T. and last summer was a member of the tenth-anniversary Guthrie Experience, which performed Conference 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, minor in theater, dance, and performance studies, and was seen at Zellerbach Playhouse as Marat in Marat/Sade, Scare Tissue in Married, and Lucifer (among 11 roles) in Divine Comedy: Dinner 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 declamation in the Atlantic Coast Conference Outdoor Track and Field Championships.

JACQUELINE BLASKA is a student in the fourth grade at the Hamlins 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 Elsie in The Lemon Sisters, and as the Old Lady in Jack & the Beanstalk, all theatrical productions at her school.

*Member of the class of 2007 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater从业. holds a B.Theater degree from the University of California at Berkeley, and is a member of the Actors’ Equity Association, the Actors’ Equity of Professional Actors and Stage Managers in the United States.
**Who's Who in *A Christmas Carol***

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

**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.

**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 *Romeo & Juliet*. He spent two summers and two winters performing with Shakespeare Santa Cruz and toured with their Shakesspeare to Go production of *Hamlet*. A.C.T.’s Program credits include, among others, Davy in *Baby* with the Barebones 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.

**DAVID BEAL** is enrolled in the A.C.T. Young Conservatory. He performed last summer at Woodenshine in *The King and I* (Prince Chulalongkorn) and last December at the Willows Theatre in *Olive* (*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*), *Gonemarsch* (*Cerman*), *Myths and Hymns* (*Icaran*), *The Love of the Nightingale* (*Mak Chorus*), *The Lady from Dubrovnik* (*Edgared*), and *Confessional* (*Boy*). He has also performed with Ohio Performing Arts Institute in *Tous Citrus Suntorg* (*Apostol Kerol Groupa*) and *West Side Story* (*Riff*), as well as with Weathervane Playhouse in *The Sound of Music* (*Rolf*), *The Music Man* (*Tommy Dijan*), *Guys and Dolls* (*Joe Biltmore*), and *Scarecrow* (*Johann Fogg*). Brown holds a B.A. in theater from Wittenberg University.

**JOHN BULL** was recently seen in *Leo Hubbard 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 *Married*, and *Lucifer* (among 11 roles) in *Divine Comedy: Dance 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.

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*Member of the class of 2007 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater Trainee. (Member of Actor’s Equity Association, the Union of Professional Actors and Dancers) in the United States.
WHO’S WHO

JAMES CARPENTER has most recently been seen at A.C.T. as Doc Baugh in Cat on a Hot Tin Roof. De. Rank in A Doll’s House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 15 years and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous Drama League, Backstage West, and Bay Area Theatre Critics’ Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespearean Festivals, as well as appearances with Shakespeare Santa Cruz, California Shakespeare Theater, the Huntington Theater Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Memoirs of the Independents Singing and The Sunflower Boy, and the series “Nash Bridges.”

CHRISTIN SAWYER DAVIS has performed in A.C.T.’s M.F.A. Program productions of Baby with the Bathwater (Cynthia, Angela, Miss Pringle), Susan), Much Ado about Nothing (Don John), The Life of the Nightingale, The Lady from Dubuque (Lucinda), and Confessional (Leena). She appeared last summer in The New Conservatory Theatre Center’s world premiere of The Fabulous Adventures of Captain Quee (Lian). Regional credits (Houston, Texas) include Cooking with Elektr (Jill), The Turn of the Screw (Governor), The Balconies (Anna), Member of the class of 2007 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theatre Intern. She is also a member of the League of Professional Women and spouse of City Manager of the United States.

FIVE MILL and WANNON LUST (Ann), and Antigone (Antigone). Film credits include Latin Café and Oranges, Mere, and Nicophaïn (Davis). Davis holds a B.A. in English from Rice University.

ARIEL FARRIER-LINDO attends the fifth grade at Ben Bari Elementary School in South San Francisco. He has trained with the A.C.T. Young Conservatory, Kids on Canoe, and Shounken’s School of Dance. In addition to performing in radio commercials and dance recitals, he enjoys horseshoe riding, hip hop, and singing.

JOCEY FLADER most recently appeared as Pat Pilford in the A.C.T. M.F.A. Program production of Red Square on Sunset. Other M.F.A. Piano credits include Much Ado about Nothing (Margaret), Gemumakrode (Conchita), The Time of the Nightingale, Philadelphia), 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), Giucono (Carol), Stanly Charity (Charity), Translations (Sarah), Children of Eden (Yonah), and Camino Real (Esmeralda). Flader is originally from Arlington, Virginia, and holds a B.A. in folklore and mythology from Harvard.

MELISSA HART is 12 years old and has appeared in more than 20 stage shows. From lead orphans in Oliver to featured singer in a rock band, she has been professionally trained by C.A.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.

MARGARET HEAD most recently appeared as Helen in the A.C.T. M.F.A. Program production of Baby with the Bathwater at Zeal Theatre. Other A.C.T. M.F.A. Program credits include Beatrix in Much Ado about Nothing, Anna in The Virtuous Burglar, Portor’s Medecy with Academy DeTurk, the title role of Cinderella, and Christina in Sunlight Filtris Three-Legged Race. She currently studies vocal technique with Denise Wharney and Komée Doolen, dance with Donna Ciree, Rino Dece 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 Octoroon. She is 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 Schill Photography.

WHO’S WHO

APHRODITE in The Love of the Nightingale, and Jo in The Lady from Dubuque. She appeared on the Williamstown Theatre Festival mainstage as Marvis Brennan in The Landscape of the Body, directed by Michael Golam. Other regional credits include the title role of The Prince of Mis Miss Juan Bautista and Debra in Kimberly Atkinson at Summer Repertory Theatre in Santa Rosa, and Doctor Faustus Lights the Lights (Margareta Ida and Helen Annabel), Queen Christine (Rihma), and Cathelia (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 Ann in A Midsummer Night’s Dream. Heid worked at The New Harmony Project Writers Conference for several years, where she acted in readings of Donna Dalsen’s Deep South and Jim Leonard’s Anatomy of Gray. She also studied at the Prima Del Teatro in San Minias, Italy, last summer. She received her B.F.A. in theater performance from the University of Evansville.

NICHOLAS HONGOLA has performed in A.C.T. M.F.A. Program productions as Mary Dale in Red Square on Sunset, Claudius in Much Ado about Nothing, Narcissa in The Librarians, King Pandion in The Love of the Nightingale, 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 Nine with the Bowdrie Rockford in Burlington, Vermont, and Odd with the Quiote Project. He holds a B.A. in theater arts from UC Santa Cruz, where he performed in such plays as Ray Blay, The Pope and the Witch, and The Absent Woman In 2011, and The Most Fabulous Story Ever Told. He is a former member of the A.C.T. Young Conservatory.

KATIE HUARD grew up in Murdock, 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 (Nico) 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 (Barnoua) and The Visit for the Piccolo Spoleto Festival. Most recently she played Kate in Mother Courage at Berkeley Repertory Theatre.

STEVE IRISH reprised 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 Lifes at The Revival of a Romantic Drama. Irish recently received critical acclaim for his portrayal of Owen Wells in Marin Theatre Company’s Great White 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’s Shrew-Off and The Holy Night at Baltimore’s Centerstage; Obioma and Cat on a Hot Tin Roof at Capital
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ARIEL FARFIER-LINDO attended the fifth grade at Beni Bori Elementary School in South San Francisco. He has trained with the A.C.T. Young Conservatory, Kids on Camera, and Schumann’s School of Dance. In addition to performing in radio commercials and dance recitals, he enjoys horseback riding, hip hop, and singing.

JOHANN PLEDER* most recently appeared as Pat Pilked in the A.C.T. M.F.A. Program production of Red Sparrow on Sunset. Other M.F.A. Program credits include Much Ado about Nothing (Margaret), Gemaramdoti (Concorde), The Love of the Nightingale (Philomela), and The Lady from Duhok (Carol). In New York City, Filder worked with Manhattan Children’s Theatre and Looking Glass Theatre. Regional credits include A Year in the Life of Rosalind, Cioccona (Carol), Scutt Charity (Charlie), Translations (Sarah), Children of Eden (Young), and Camino Real (Eusebelica). Filder is originally from Arlington, Virginia, and holds a B.A. in folklore and mythology from Harvard.

CHRISTIN SAWYER DAVIS* has performed in the 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 (Poeson), and The Lady from Duhok (Lucinda), and Confinement (Leona). She appeared last summer in The New Conservatory Theater Center’s world premiere of The Fabulous Adventures of Captain Quey (Liana). Regional credits (Houston, Texas) include Cooking with Elect (Jill), The Turn of the Screw (Governor), The Balcony (Anna), (Member of the class of 2007-08, the A.C.T. Master of Fine Arts Program and an Equity Professional Theatre Internship) (Member of the class of 2007-08, the A.C.T. Master of Fine Arts Program and an Equity Professional Theatre Internship)

PORTER’S Medley with Academy DeTurk, the title role of Cinderella, and Christian in Sunlight Films Three-Handed Race. She currently studies vocal technique with Denise Wharnaby and Coconut Doolan, dance with Donita Ferrari, Rocio Daze and Fitness, and Tom Segal, and chorus with Academy DeTurk and the A.C.T. Young Conservatory.

MONICA GIBBONS returns to A Christmas Carol after debuting last year as a Spanish Orih. She reprises 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 Schif Photography.

MELISSA HART* is 12 years old and has appeared in more than 20 stage shows. Lead orphans in Oliver, the singing in a rock band, she has been performing publicly since age five. Professionally trained by A.C.T. dance and singing masters, she is part of Sinaloa Jazz Choir, recognized by Downbeat Magazine as the Outstanding Middle School Chorus” for 2005-06.

NICHOLAS HONGOLA has appeared in the A.C.T. M.F.A. Program productions of As You Like It (Rosalind), Cioccona (Carol), Scutt Charity (Charlie), Translations (Sarah), Children of Eden (Young), and Camino Real (Eusebelica). Filder is originally from Arlington, Virginia, and holds a B.A. in folklore and mythology from Harvard.

GRACE HEID* was recently seen at A.C.T. as Alexandra in The Lilies of the Field. 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 An Audition Fragment. Heid worked at The New Harmony Project Playwrights Conference for several years, where she acted in readings of Donna Dally’s Deeply Shallow and Jim Leonard’s Anatomy of Gray. She also studied at the Prima Del Teatro in San Minias, Italy, last summer. She received her B.F.A. in theater performance from the University of Evansville.

Bart Wolin in Shakespeare Santa Cruz, and then Three Wise Men with the Brown Lodge Stock Company in Burlington, Vermont, and Odd with the Quixote Project. He holds a B.A. in theater arts from UC Santa Cruz, where he performed in such plays as Ray Bliss, The Pope and the Witch, Act without Words I, Oh! Obi Impromptu, and The Most Fabulous Story Ever Told. He is a former member of the A.C.T. Young Conservatory.

STEVE IRISH* represents the portrait 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 Gmeater and in Lilies on The Revival of a Romantic Drama. Irish recently received critical acclaim for his portrayal of Oness Wells in Marin Theatre Company’s Great Sheba and starred in The Long Christmas Ride Home at Magic Theatre. Professional credits include both parts of Henry JP at Washington, D.C.’s Shakespeare Theatre Company’s The Shrew-Off and The Night Night at Baltimore’s Centerstage, Obi and Cat on a Hot Tin Roof at Capital
Who's Who


STEVEN ANTHONY JONES, so 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, Love James, Hiding for Gudet, Yenon, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebenenezer Scrooge), Celebration and The Room, “Master Harold”,... and the boys, The Hound and Answer, The Whirligig, The Song of Songs, and The School of Scandal. Jones is a former student of the San Francisco Mime Troupe and the University of California, Berkeley’s Graduate School of Theatre. He is currently a member of the A.C.T. company and has been seen in a number of productions with the company, including Othello, The Winter’s Tale, A Midsummer Night’s Dream, and Much Ado About Nothing.

BRENNEN LEATH* most recently appeared in Edith in Berkeley Repertory Theatre’s Mother Courage and the Fish Baby 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 (Borgo), and The Lady from Dubuque (Oscar). Regional theatre credits include Romeo and Juliet, Richard III, Henry IV, Part 1, My Fair Lady, 1776, Barn Yesterday, and Cabaret, all with the Utah Shakespearean Festival, where he was awarded the Michael and Jan Firleyson Memorial Acting Award, and Chicago, Ragtime, and The King and I with Miami 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 Lamplighter Music Theatre’s Gilbert & Sullivan Season Program. Star Dazzle’s annual concert, The White Noise, The Sound of Music, and Annie. Levinson attends Convent Elementary School and sings with the CES Girls’ Choir. She studies piano, voice, jazz, tap, and salsa dancing, was selected for the Kids on Camera Talent Showcase, and taken classes in the A.C.T. Young Conservatory.

SHAWN LOCKWOOD* has appeared at A.C.T. in A Christmas Carol (2005), The Rose Tattoo, June and the Paycheck, The Royal Family, The Cherry Orchard, The Pope and the Witch, Galsight, 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 Zorra 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 (the Bartlet Shy), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theatre and was a longtime member of the Tony Award-winning San Francisco Mime Troupe. Regional theatre credits include productions at Seattle Repertory Theatre, Long Wharf Theatre, The Old Globe, Milwaukee Repertory Theatre, Missoula Repertory Theatre, and the Alley Theatre in Houston.

DELIA MACDOUGALL† was last seen at A.C.T. in The Ladys in Love. She recently appeared in An Actor’s Guide to California Shakespeare Theatre. Other shows with Cal Shakes include The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and The Man, A Midsummer Night’s Dream, and Much Ado About Nothing. Local credits include Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, 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 Taekwondo.

MATTHEW NICKLAW* was born in Syracuse, New York, and lived in five other states and attended some 13 schools before currently residing in San Francisco. He most recently appeared at Zeum Theatre as John in Spy with the Bathroom and as Don Pedro in Much Ado about Nothing. Other favorite A.C.T. M.F.A. Program credits include Roma in Gregorio Giro Rosa, Nicholas Nickleby in Gavarni, First Soldier in The Lights 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 V and Henry VI at the Folger Shakespeare Library. Nicklaw also will be appearing in the B.F.A. in acting from UC Santa Barbara.

GRAHAM OUTBERIDGE recently appeared as Frank Nugent in Raw Sun at Sonoma at Zeum Theatre. Other A.C.T. M.F.A. Program credits include: The Lady from Dubuque (Ford), Anarbor Fragments (Anatob, Gavarni, Tommasino), and Much Ado about Nothing (Dogberry). Regional theater credits (Boston) include East Lynge (Francois Levitin), Doctor Faustus (Fustas), and Nuisis Off (Gary). He is from Pembroke, Bermuda, and received a B.A. in drama from Tufts University in Medford, Massachusetts.

CHRISTINA OWENS’ A.C.T. M.F.A. Program credits include Marta Towers and Lady Prudence in Red Sun on Sunset, Woman C in Three Tall Women, Anna Maria in Gavarni, and Antonia in Much Ado about Nothing. Other theater credits include Timba in The Crucible, Rene Sweeney in Anything Goes, and Sarah in Ragtime. She holds a B.F.A. in musical theatre from the Gainesville Theatre, Alliance for the Performing Arts in Gainesville, Georgia. Owens is a native of Greensville, 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 (Doxy), Cinderella (Cinderella), and in the role of Die Doleedle. Radesky 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.
WILLIAM HALLAD EY LANIER is a fifth grader at Alvado 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 “two-rock 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.

ELIZABETH LEVINSON, age ten, has performed in numerous amateur productions, including Lamplighters Music Theatre’s Gilbert & Sullivan Series Program, Star Daniel’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 taken classes in the A.C.T. Young Conservatory.

SHARON LOCKWOOD has appeared at A.C.T. in A Christmas Carol (2005), The Rose Tattoo, June and the Paycock, The Royal Family, The Cherry Orchard, The Pop 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 Steppenwolf’s Intimate Theatre of Nickel and Dimed (The Broadway Show), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theatre and was a longtime member of the Tony Award-winning San Francisco Mime Troupe. Regional theater credits include productions of The Magic Flute and the San Francisco Ballet production of The Nutcracker. This summer he performed at the prestigious Grand Teton Music Festival. Nyman attends the San Francisco School and is a second-degree black belt in Taekwondo.

MATTHEW NICKLAW, born in Syracuse, New York, and lived in five other states and attended some 13 schools before currently owning San Francisco and the Alley Theatre in Houston.

DELLA MACDOUGALL was last seen at A.C.T. in The Learned Ladies. She recently appeared in All You Like It with California Shakespeare Theater. Other shows with Call Shakes include The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and A Midsummer Night’s Dream. MacDougall’s local credits include Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theater, and San Jose Repertory Theatre. Other credits include productions at Intimiate Theatre, Pittsburgh Public Theatre, 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 NYMAN 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. Nyman attends the San Francisco School and is a second-degree black belt in Taekwondo.

GRAHAM OUTERBRIDGE recently appeared as Frank Mulligan in Red at San Francisco’s Zeum Theater. Other A.C.T. M.F.A. Program credits include: The Lady from Dubuque (Ford), Anais Fugitive (Anais), Gessnerdead (Gressnerdead), and Much Ado about Nothing (Dogberry). Regional theater credits (Boston) include East Lynne (Francis Levison), Doctor Faustus (Farquhar), and Nino Off (Gary). He is from Pembroke, Bermuda, and received a B.A. in drama from Tufts University in Medford, Massachusetts.

SARAH RAGTIME. She holds a B.F.A. in musical theater from the Gainesville Theatre Alliance and a B.F.A. in Gainesville Gibson, 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 in Peter Pan. 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

ANNA RICHKIND appeared at A.C.T. in last year's production of Get on a Hot Tin Roof (Divine). While honing her stagecraft in the Midwest, she inspired the service organization H.A.T.S., which sells knitted items to support disaster survivors. Richkind's story about love and loss was featured in a Texas biodiesel truck for the 2004 A Christmas Carol (Little Fan). She is currently an eighth grader and plays cells and runs cross-country.

AIDAN MEHMEH SCOTT played the role of Ted Cheel in New York's 2004 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 many independent films and a number of local performances. He was the cover model for Viking Press's Tom Sawyer and has contributed to 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.

KURTLYN A.C.T.'s M.F.A. Program credits include Mitchell Drake in Red Rose on Sunset, Amacon in Glengarry Glen Ross, and Benedict in Much Ado About Nothing. New York credits include A Midsummer Night's Dream and Henry IV with Garrick Repertory Theatre, A Streetcar with Fluid Motion Theater & Film (New York Fringe Festival), Bash and The Anatomy of Touch with Joint Stock Theatre Alliance (Ontological-Hysteric Theatre), and Stephano in The Tempest with Pulse Ensemble Theatre. Regional credits include Touchstone in A Midsummer Night's Dream at Pacific Arts Camp in San Francisco and Rooster Hamann in Annie at his elementary school, Tenderloin Community. Seitlow 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 theatre credits include The Miner 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.

TORIAN RICHKIND attends the third grade at Marin Country Day School. Last year, after joining the A.C.T. Young Conservatory, he played Sonny in Get on a Hot Tin Roof. He has also studied dance for several years at ODC and appeared in their production of The Wiz. He plays the guitar and enjoys karate, soccer, football, and baseball.

ANTHONY FUSCO! (Understudy) has appeared at A.C.T. in She Stoops to Conquer, The Rover, The Emperor's New Clothes, and A Christmas Carol. He is also a stained glass artist.

STEPHANIE ANNA 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 Goldilocks (Gladye) with the West Coast premiere of Debbie Does Dallas: The Musical (Donna). A.C.T. M.F.A. Program productions include Three Tall Women and A Christmas Carol. A graduate of the A.C.T. M.F.A. Program, she performed in M.F.A. Program productions as The Master in The Master and Margarita, Sarg in A Midsummer Night's Dream, and Mercutio in Romeo and Juliet at A.C.T. Other theatre credits include The Imaginary Invalid at People's Light Theatre; All's Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Titus Quo in The Tempest at California Shakespeare Theatre; Sergius in A Christmas Carol; and is a two-time recipient of the John Hattard Award for excellence in theatre.

The Keeper of the Year at Berkeley Repertory Theatre. Her works were produced at Oregon Shakespeare Festival, New York Theatre Workshop, and San Francisco Playhouse. She received her M.F.A. in Theatre from the University of California at Berkeley. An accomplished actor and director, she has been a member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center in New York. She has appeared in numerous films and television shows, including The West Wing, Law and Order, and Dallas. She is a graduate of the University of California at Berkeley and the University of California at Los Angeles.

Rufus Owsom in Saturn's The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and the upcoming feature The Tripper, directed by David Anspaugh. He received his B.F.A. in theater from the University of Evansville and is currently a Drama teacher at the University of Evansville.

TED WELCH hails from Nashville, Tennessee. New York theatre credits includeраницioned Times. He is a graduate of the University of Wisconsin-Madison and the University of California at Berkeley. An accomplished actor and director, he has been a member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. He has appeared in numerous films and television shows, including The West Wing, Law and Order, and Dallas. He is a graduate of the University of California at Berkeley and the University of California at Los Angeles.

JACK WILLIS has appeared in more than 35 productions throughout the United States, including recent performances at A.C.T. in The Little Fox, Happy End, Cat on a Hot Tin Roof, and The Black Rider. He is a graduate of Harvard College and has appeared in numerous films and television shows, including The West Wing, Law and Order, and Dallas. He is a graduate of the University of California at Berkeley and the University of California at Los Angeles.

JUD WILFORD has appeared at A.C.T. in The Tempest, The Importance of Being Earnest, and 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, Sarg in A Midsummer Night's Dream, and Mercutio in Romeo and Juliet at A.C.T. Other theatre credits include The Imaginary Invalid at People's Light Theatre; All's Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Titus Quo in The Tempest at California Shakespeare Theatre; Sergius in A Christmas Carol; and is a two-time recipient of the John Hattard Award for excellence in theatre.

Tom Blair has appeared extensively in Bay Area theatre, including roles in A Christmas Carol, Constable Wife; Billy's Spirits, Eros IV, The Threepenny Opera, Tartuffe, and The Guardman, The Royal Family, and Othello, Holiday and Game Mastery Court of A.C.T. and in A Christmas Carol at San Jose Repertory Theatre; Wilder/Wilder/Wilder and Molly Smokey at Marin Theatre Company; and is a two-time recipient of the John Hattard Award for excellence in theatre.

CINDY GOLDFIELD (Understudy) has appeared at A.C.T. in The Merry Wives of Windsor and is a graduate of the University of California at Berkeley. A graduate of the University of California at Berkeley and the University of California at Los Angeles.
WHO’S WHO

ANYA RICKHOLD
appeared at A.C.T. in last year’s production of Get on
A Hot Tin Roof (Divine). While
returning 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. Richard’s story about love and friendship at a
Texas biodiesel truck stop was chosen for
Marin Country Day School’s 2007
musical. She is currently in the eighth
grade and plays cells and runs cross-
country.

TOBIAS RICKHOLD
attends the third grade at Marin
Country Day School. Last year, after
ever joining the A.C.T. Young
Conservatory, he played Sonny in Get on A Hot Tin Roof. He has also studied
dance for several years at ODC and appeared in their production of The Vortex of Ray and Black. He plays the guitar and
enjoys karate, soccer, football, and baseball.

STEPHANIE ANN SANDBERG
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 Goldie
The Cow (Gladys) with the West Coast
Program productions include Three Tall.

AIDAN MEHNEY 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.

KURT LYN
Jeff M.F.A.
Program credit includes Mitchell Driskell in Red Scare on Sunset, A Mooncusser in Glengarry Glen Ross, and Benedict in Much Ado about Nothing. New York
appearances include A Midsummer Night’s Dream and Henry VIII with Gurdill’s Repertory Theater, A Dream With Fluid Motion Theater & Film (New York Fringe Festival), Bash and The Anatomy of Touch with Joint Stock Theatre Alliance (Chateau Theatre), and Stephens in The Tempest with Pulse Ensemble Theater. Regional credits include Touchstone in All You Like It at the Colorado Shakespeare Festival, Caliban in an educational tour of The Tempest with the McCarthis 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.

AJ DELL

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.

JUD WILLOUGHBY
was most recently in A.C.T. in Happy End. He has also appeared at A.C.T.in The Riviera, 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, Saug in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Cal. Other theater credits include The Imaginary Invalid at People’s Light Theatre; All’s Well That Ends Well and The Life and Adventures of Nicholas Nickleby, and Titus in Titus at California Shakespeare Theater. The actor is a founding member of Deaf and the Man at Chautauqua Theatre and had a role in the 2013 film The Birth of a Nation with Nate Parker.

TOM BLAIR
(understudy)
recently
appeared in A.C.T. in Two Crows in a Barn. He has also
appeared as an understudy in A.C.T.’s production of A Christmas Carol and is a two-time recipient of the award for best actor in a guest role in Bay Area theater.

CINDY GOLDFIELD
(understudy) has appeared at A.C.T. in
2004’s A Christmas Carol and is a two-time recipient of the award for best actor in a guest role in Bay Area theater.

RAAF
RUSS’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.


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.
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), Father figure in Another Midsummer Night’s Death (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Mauded in Brindisi, Ross in Moon over Buffalo, Richy in Times at Sea, Guisep in Merely We Roll Along (Willows Theatre); Nancy in Office! (Broadway by the Bay); Joan in Mooring Beds (Mabin Theatre Company); and Mabel in Meek & Mabel, Dot in Sweet Adeline, and Pat in Peggy Ann, as well as directing and choreographing. & Thre Thou, Cher in The Great Gatsby, Once in a Blue Moon, and Tha Rar of the Greatsman — The Smell of the Cowol (42nd Street Moon), Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldewyn with the incantable Scrummery.

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 Graeljten (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 Handback 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, Sinfon Nara, and the National Radio Orchestra of Sweden, and featured at the MIUTIS, 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 Repertoire, 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 has recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

VAL CAPAROLI (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, Caparoli has contributed to the repertories 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. Caparoli was also choreographer 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 MIdada, conducted by Michael Tilson Thomas. Caparoli 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 Mage 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 (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 Missaapmbro and Don Carlos for Snappertheater 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),

WHO’S WHO

Ronan and Juliet, Intervet the Wind, Memoir, King Lass, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composers, and two Sterling Awards for musical direction at The Citadel Theatre (for The Music Man and On Fire, both directed by Robin Phillips).

JOHN ARNONE (Sonic Designer) won a Tony Award for The Who’s Tommy on Broadway. Other set designs for Broadway include Turgeon’s Fortun’s Fool (dir. Arthur Penz), Edward Albee’s The Goat or Who’s Sylvia?, The Plural Monty, How to Succeed in Business without Really Trying, Twilight: Los Angeles, 1992, Sarvigo (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 Brynne Danner), Paris/Porch, Laus/Pas, Wars, Marleens, Missn’ll on Missn’ll, Geo 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 Maar Award, 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 Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Austria, Venice, and Athens.


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Who’s Who

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JOHN ARNONE (Scenic Designer) won a Tony Award for The Who’s Tommy on Broadway. Other set designs for Broadway include Turgeon’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, Twelfth Night Los Angeles, 1992, Saravaco (with Ellen Burstyn), The Best Little Whorehouse Goes Public and Grease for Tommy Tune, Six and Loving (dir. Garland Wright), The Don Salazar , Farewell (with Blythe Danner), Piaf/Porco, Loulou/Pier, Mars, Marselline on Mars, and Venus, the Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustainable achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Drama Major Award, 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 Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prag, Austria, Venice, and Athens.

Who’s Who

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 Piaffe of Light Bulb. She is the resident costume designer at Transcendence and has designed the Brian Botinno Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre, Shakespeare Santa Cruz, Lumplighters, San Jose Rep, Magic Theatre, Pique Falot 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 theatre, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

NANCY SCHEERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Pool Moon and Large/Longly/New York (Tony Award nomination) and off-Broadway productions of Peter Blechler’s Texts for Nothing, A Flute in Her Ear, Suspicion, and Falsehood. Regional theater credits include The Gamester, The Real Thing, Level Jones, The Constant Wife, Carry Blechler’s The Gardens of Rêde, and The Difficulty of Creating a Field at A.C.T.; The Sisters Matronas 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, El 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 Theatre, Aurora Theatre Company, Marin Theatre Company, Shogun Players, and Art Street Theatre. Recent credits include world premieres of Pasing Strange, The People’s Temple, and Pêtrès de la Nuit at Berkeley Rep, Salome at Aurora Theatre, and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include: music and sound for Cal Shakes’ 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s The Lysistrata, sound for Henrik Ibsen’s Ghosts for Berkeley Rep; and sound for Shogun Players’ and Studio Theatre (D.C.)’s productions of The Death of Meerkatted. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meerkatted 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 Countrymen with Center REPertory Company; Two for the Suzano with Marin Theatre Company; Improving Carol and the West Coast premiere of Jesse Martin’s In Shes 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 Grey’s Anatomy, A Young Lady of Property, Eddie Mandu Edumada, the American premiere of, after Julia, the world premieres of Dust, and the West Coast premieres of Jeffrey Hatcher’s Koorzaki’s Children, Wendy MacLeod’s School Girl Figurs, and Constance Conover’s Nightingale. Directing work with the A.C.T. Master of Fine Arts Program includes Google with Her Panties Down, Richard III, and the class of 2006 Showcase. Acting credits include work with California Shakespeare Theater, where she is an associate artist, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has taught throughout the Bay Area at California Shakespeare Theatre; A.C.T., Berkeley Repertory Theatre, I.C. Davis, Saint Mary’s College, Los Altos College, and Salinas College. She has also been a vocal and dialect coach for a variety of productions.

MICHAEL PALLER (Director) joined A.C.T. as a resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre, I.C. Davis, and has 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’ Small Craft Warnings at the Sovremennik Theater in Moscow. Pallar 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 premieres of the musical The Opposite of Sex for Magic Theatre, The Mystery Plays for SP Playhouse, and Hoes for Family Stages at the Oxyphorm 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 work includes 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 Sea, Suite, and Vienna of Kowloon (Caldwell Theatre Company); Miss Keller and Henry V (Commonwealth Shakespeare Company); Goldilocks’ Balcony, Twelfth Night (L.A. Women’s Shakespeare Company); The Saint Helena Diary (The Theatre Offensively); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Renickinb Run of Artech US, Don’t Moshinboreh, The Night Larry Kramer Kissed Me, and A Glass Walk with Dutch Clines. He also had a seven-year run as the production manager at Emerson College in Boston.

KAREN SZPALER (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 Eurotrip, Films de la Nuit, The Glass Menagerie, Brandishes, 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 Footlight Music Theatre. She most recently stage-managed Salome at Aurora Theatre Company and is production coordinator at TheatreWorks in Menlo Park.
Creating Carol

A.C.T. BRAIDS TOGETHER A MULTIPLE PERIODIC CAST TO RECREATE 1930s THROUGH 1950s SAN FRANCISCO IN THE NEW WORLD PREMIERE OF ELIZABETH RUTHERFORD'S BOUNDARY-BREAKING, TIME-TRAVELING, 1930S-ERA SIZZLING SPICY SOAP OPERA, CAROL. THE BROADWAY DIRECTOR, JACOB KUNKEL, AND THE ACT ARTISTIC DIRECTOR, JERRY MARSHALL, DIRECT LUCAS FOX (MURDER ON THE NORTHERN EXPRRESS), KATIE MURPHY (THE REAL MARY KATHARINE) AND RANDO LEROUX (THE ANDROGYNOUS JENNY). PRODUCTION STAGE MANAGER, RICK MCCALL; PRODUCTION STAGE MANAGER, ANTHONY BARBER; SCENE SHOP MANAGER, SHANNON WILSON; AND CAST AND CREW. PHOTO BY JENNIFER DAVI.

A Christmas Carol

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THE GALLERY AT A.C.T.

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DreameRlandscape 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 Ashenbr?ck 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 information about Wendy Goldberg, please visit www.gallerypagecity.org or contact Kevin Simmers at 415.474.1066 / krb@creativepros@aol.com.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 13th season as the artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard’s Travesties, Bertolt Brecht/Kerr Wulf’s Happy End (including a cast album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wilco), David Mamet’s new adaptation of Gravelle- Beckers’ The Happy Hypocrite, Steegmuller’s The Real Thing, Constance Congdon’s A Mother (an A.C.T.-commissioned translation of Goddy’s Yasni Zhadomok), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Childish’s The Three Sisters. Her production of Marie Neda’s Hidden coproduced at A.C.T.’s second space (Zoom) with Laura Pils Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre 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 The Invention of Love and Indian Ink and Pinter’s Celebration and The Room; A.C.T.-commissioned translations of Henrik Ibsen’s The Wild Duck, and acclaimed productions of The Threepenny Opera, Old Times, Absurd, The Rose Tattoo, Antigone, Creon’s, Home, and The Trojan Women, all of which were performed in London and simultaneously in Los Angeles. Perloff has earned the world premiere of Miss Blattman’s No for an Answer, David Lang/McWillians’ The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colours of Ribbons (a finalist for the Susan Stroman Blackbourn Award). Her play Luminescence Dance was developed at the A.C.T. Theater in December (in a coproduction with A.C.T.) and was developed under a grant from The Ensemble Studio Theatre, and the Magic Theatre in (in a coproduction with A.C.T.). In May 2005 the Alumnae Foundation of California at the Alumnae Foundation of California, the Magic Theatre, and will be produced by Dramatists Play Service this fall. Her new play, Whining for the Fugue, was directed by B. D. Hyman at the Magic Theatre at A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kotsiada, 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 the following 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 Euripus Podias’ Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perlloff’s leadership, Classic Stage won numerous OBIE Awards for acting, design, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Koren’s opera The Cave at the Venice 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 Tuohy 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 Louis and Nicholas.

HEATHER KITCHEN (Executive Director) in her 11th season with A.C.T., has strengthened the organization’s infrastructure and oversaw 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 Ivy 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, The Play Centre, Vancouver, and Neptunes Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-year 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 (Communications 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 Italy. Also a professional actress, she has performed in numerous off-off Broadway plays and at regional theatres, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Contemporary 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 HAIRES (Producing Director) began his career on Broadway with Eon Le Guenes’ National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgia (a musical by Carol Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off-Broadway he produced Boor’s Little Boy (directed by Marshall W. Mann) and Shaw’s Arms and the Man. Haires joined A.C.T. in 1980. He and his department were awarded the Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haires was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

A Christmas Carol
THE GALLERY AT A.C.T.

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Blackbird (directed by David Harlow and directed by Lawrence Grace) won the 2005 San Francisco Bay Area Critics’ Circle Award for Best New Play and the 2005 San Francisco Bay Area Theatre Critics Circle Award for Best Lead Male Actor in a Play. The production was also nominated for Outstanding Lead Actor in a Play at the 2005 BroadwayWorld.com Bay Area Theatre Awards.

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 Anthony Davis for the 2005 ONeil Playwrights Conference.

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A.C.T. is pleased to recognize the following donors to The Next Generation Campaign who are helping to secure our future for the next generation of theater artists and audiences. The Next Generation Campaign will enable an endowment of $20 million to support excellence in emerging and established productions, in art training, and in the development of new works. With more than $30.5 million committed to date, A.C.T. is poised for success and invites its loyal patrons to join us in signing the future of great theater for generations to come! For more information, contact Jesse Sirlin at 415.552.4444 or jessiesirlin@act-sf.org.

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A.C.T. CONSERVATORY PERFORMANCES

Funding for the Education Sponsorship Program is provided by the Student Financial Aid Fund. The Berkeley Legacy Foundation, the San Francisco Community Foundation, the San Francisco Foundation, and the San Francisco Medical Center Foundation provide support for the William Inge Scholarship Fund. The San Francisco Community Foundation and The William Inge Scholarship Fund are part of the San Francisco Conservatory of Music, a non-profit organization. The San Francisco Conservatory of Music is a non-profit organization and qualifies for tax-deductible gifts. A.C.T. is a member of Actors’ Equity Association and the League of Professional Theatre Companies. A.C.T. is supported in part by funds from the California Arts Council, the National Endowment for the Arts, and the City of San Francisco. A.C.T. is a recipient of an operating grant from the San Francisco Arts Commission. A.C.T. is a member of Actors’ Equity Association and the League of Professional Theatre Companies. A.C.T. is supported in part by funds from the California Arts Council, the National Endowment for the Arts, and the City of San Francisco. A.C.T. is a recipient of an operating grant from the San Francisco Arts Commission.
HONORING THE A.C.T. M.F.A. PROGRAM CLASS OF 2007

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 (Brenna Liebman and Stephanie Ann Saunders) and The Little Foxes (John Ball and Grace Heid). This spring will be a busy one for the class of 2007. In March (3–17), they will be seen at ZeeM Theater in the M.F.A. Program production of John Irving’s The Cider House Rules, Part One Here in St. Cloud, directed by A.C.T. Associate Artist Craig Shilts. Then, 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 Anne Szafran at the A.C.T. Development Department at 415.459.2482.

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

A.C.T. PROLOGUE
A conversation with the director before the 7 p.m. preview (3:30–4 p.m.)
Saturday, January 16
The Circle
Tuesday, January 19

AUDIENCE EXCHANGES
Free performance discussions with the actors and/or A.C.T. staff members
Monday, January 18
Wednesday, January 20
Saturday, January 23

OUT WITH A CUT
A gathering of gay and lesbian students, programmers, and others following the 7 p.m. performance
Wednesday, January 27
The Circle
Friday, January 29

THEATER ON THE ROAD
An exciting series of collaborations between A.C.T. and The San Francisco Foundation for Psychodrama to generate lively dialogues among the audience and a panel of respected psychodramatists. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Thursday, January 14

AND DON’T FORGET ...

A.C.T. IN ASSOCIATION WITH MAGNETIC THEATER PRESENTS Loomisiveness Dating
11/29–12/21, Magic Theatre

A.C.T. HOLIDAY STROLL
12/7, Union Square

A.C.T. YOUNG CONSERVATORY PRESENTS A.C.T. YOUNG Conservatory’s revivized Advanced Musical Cabaret Ensemble
11/25–26, A.C.T. at the Garret

A.C.T. JANUARY FIRST LOOK SERIES
1/18–2/3, ZeeM Theater

A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS The Cider House Rules Part One Here in St. Cloud
3/1–3/17, ZeeM 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.
THE CIRCLE
Hilda Gather

A.C.T. PROLOGUE
A conversation with the director before the 7 p.m. premiere (Tuesday, 3:30–4 p.m.)

AUDIENCE EXCHANGES
Free performance discussions with the actor(s) and/or A.C.T. staff members.

OUT WITH A CATCH
A gathering of gay and lesbian theatremakers, immediately following the performance.

ACT ONE
One-act works in their 20th to great诊断，hot events and parties, and each other.

THEATER ON THE violating a social collaboration between A.C.T. and The San Francisco Foundation for Psychodrama to generate lively dialogues among the audience and a panel of respected psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.

AND DON’T FORGET...

A.C.T. IN ASSOCIATION WITH MAGNETIC THEATRE PRESENTS
Luminescence Dating
11/29–12/21, Magic Theatre

A.C.T. HOLIDAY STROLL
12/7, Union Square

A.C.T. YOUNG CONSERVATORY PRESENTS
A.C.T. YC Conservatory presents Advance Musical Comedy Ensemble
11/25–12/6, A.C.T. at the Garret

A.C.T. JANUARY FIRST LOOK SERIES
1/18–2/3, 2007, Zeum Theatre

A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS
The Cider House Rules Part One: Here in St. Cloud

A.C.T. RUIN JUBILEE
4/22/07, Four Seasons Hotel

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

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JOIN US FOR THESE FREE EVENTS AT American Conservatory Theater ...

THE CIRCLE
Hilda Gather

A.C.T. PROLOGUE
A conversation with the director before the 7 p.m. premiere (Tuesday, 3:30–4 p.m.)

AUDIENCE EXCHANGES
Free performance discussions with the actor(s) and/or A.C.T. staff members.

OUT WITH A CATCH
A gathering of gay and lesbian thea...
Anselm Kiefer
Heaven and Earth

Through Jan 21  www.sfmoma.org
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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 10 a.m.-6 p.m. Monday through Saturday, and 10 a.m.-5 p.m. Sunday and Monday. During non-performance weeks, business hours are 10 a.m.-6 p.m. daily. Call 415.749.2400 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2299.

Refunds:
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 the minibar by preordering food and beverages in the kiosk-level bar, which can be picked up at the main entrance. Food and drink are not permitted in the auditorium.

Previews:
If you carry a paper, 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.

Permits:
The chemicals found in perfumes, deodorants, and perfumed after-shave lotions, even in small amounts, can cause severe allergic 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 415.439.2386 in an emergency.

Latecomers:
A.C.T. performances begin on time. Latecomers will be seated at 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 not work in the sound system and create a disruptive noise.

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.2400 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that the 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 the Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theatres, Theatre Bay Area, Union Square Associates, 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 the Theatre Communications Group and funded by the Pew Charitable Trusts.

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 DVDs on Plays, are on sale in the main lobby, at the Ticket Services office, and online.

AMERICAN CONSERVATORY THEATER EXITS

Anselm Kiefer
Heaven and Earth

Through Jan 21  www.sfmoma.org

151 Third Street San Francisco 415.357.4000

The San Francisco presentation is generously supported by Collezione Peggy, the SFMOMA Auxiliary, and the Estate of Anselm Kiefer. Image: Anselm Kiefer, Portrait mit Flugblättern (Self-portrait with Propaganda), 1992-93, Oil on Linen Modern Art Museum of Fort Worth, purchase, gift of the San Francisco Hotel Tax Fund.
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