A Christmas Carol

A.C.T. American Conservatory Theater

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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER

nurseries the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Curran Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1999, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Award.

In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 18th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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A Christmas Carol  5
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Here’s a toast to  
Tin y Tim and Scrooge,  
an inspiration to us all

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A.C.T. Website  
www.aact.org

ON THE COVER & TO LEFT STEVE KELLER (PHOTO BY JOHN BERGEN), 2003; LAURENCE OATE (PHOTO BY JOHN BERGEN), 2003; JAMIE DURantly (PHOTO BY JOHN BERGEN), 2003; JAY RAUL (PHOTO BY JOHN BERGEN), 2003;
ALLISON TESSONE (PHOTO BY JOHN BERGEN), 2003; AND JACOB ROSS (PHOTO BY JOHN BERGEN), 2003. A CREDIT TO THE ARTS AT A.C.T.
A Christmas Carol  
5
We’ve Always Liked Staged Events

More than 150 years ago, Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. Today, we’re proud to continue the tradition by helping to bring arts and entertainment to our community.

FROM THE ARTISTIC DIRECTOR

Dear Friends,

During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then three-year-old daughter, Lexi, 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 16 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.

Among other things, A Christmas Carol reveals that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a dedicated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the poignant 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’ 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’ 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’ 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 irrevocably 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’ 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

“A Christmas Carol”

Do you remember?

Remember A Christmas Carol forever by collecting a variety of Carol- and A.C.T.-themed gifts and keepsakes, including mugs, barware, t-shirts, and holiday cards, as well as a commemorative A Christmas Carol souvenir book containing pages and pages of scumptious color photographs of A.C.T.’s beloved holiday production.

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

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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 Domenique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Dances restaged by George Thompson

Musical direction by Laura Burton

THE CAST

(continued in order of appearance)

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Musical direction by Laura Burton

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

THE CAST
(In order of appearance)

ACT I

Ebenezer Scrooge
Bob Cratchit
Tiny Tim Cratchit
Clark
Charlies
Fred
Mrs. Diller
Ghost of Jacob Marley
Ghost of Christmas Past
Davey
Edward
Boy Dick
Boy Scrooge
Little Fan

James Carpenter
Jud Williford
Kai Nao
Alex Morf, James Wagner
Kaliwa Brewer, Jeff Irwin
J.C. Ernst
Shacon Lockwood
Jack Willis
Dan Morrison
John Merritt
Joshua Rechtshaffen
Andrew Nagman
William Halladay Lanier

continued on page 11

A Christmas Carol 9
What will your kids remember?

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**A CHRISTMAS CAROL**

**FEZZIWIG’S WAREHOUSE**

- **Mrs. Fezziwig**
  - Actress: Sharon Lockwood
- **Mr. Fezziwig**
  - Actor: Raife Baker
- **Young Scrooge**
  - Actor: Kevin Deedes
- **Dick Wilkins**
  - Actor: Amandia Sykes
- **Belle**
  - Actress: Janhela Biggs
- **Emmerdale**
  - Actor: Kaliwa Brewster
- **Felicity**
  - Actress: Shannon Parker Taing
- **Dorothy**
  - Actress: J.C. Ernst
- **Jim**
  - Actor: James Wagner
- **Bert**
  - Actor: Axel Avis, Jr.
- **Alan**
  - Actor: Erik Saxvik
- **Ralph**
  - Actor: Tovah Sutcliffe
- **Alfred**
  - Actor: Tobias Beck kind
- **Children of Alan and Ruth**
  - Actors: Zoe Losano-Strickland, Rachel Share-Sapolsky
- **Precious Wilkins**
  - Actress: Rachel Share-Sapolsky
- **Sarah Wilkins**
  - Actress: Zoe Losano-Strickland
- **Rory Wilkins**
  - Actor: Alan Frenkel-Andrade

**ACT II**

- **Glow of Christmas Present**
  - Actor: BW Gonzalez
- **Spanish Onions**
  - Actor: Megan Apple, Elizabeth Levinson
- **(Turkish) Pigs**
  - Actors: Isabella Ateshian, Rachel Share-Sapolsky
- **(French) Pumps**
  - Actress: Lucie Fleming, Daniela Isabel Jones
- **Producers**
  - Actor: Alex Morf, Kaliwa Brewster

**FRED'S PARTY**

- **Mary**
  - Actress: Tovah Sutcliffe
- **Beth**
  - Actress: Shannon Parker Taing
- **Topep**
  - Actor: Axel Avis, Jr.
- **Annabel**
  - Actress: Caitlin Talbot
- **Thomas**
  - Actor: James Wagner

**CRATCHIT HOME**

- **Anne Cratchit**
  - Actress: Cindy Goldfield
- **Peter Cratchit**
  - Actor: Jack Sadler
- **Belinda Cratchit**
  - Actress: Mia Kalo
- **Sally Cratchit**
  - Actress: Nehila Oguns
- **Ned Cratchit**
  - Actor: William Halliday Laniier
- **Martha Cratchit**
  - Actress: Jahneta Biggs

**CHRISTMAS FUTURE**

- **Ignorance**
  - Actor: James Wagner
- **Want**
  - Actress: Caitlin Talbot
- **Gang Members**
  - Actors: Axel Avis, Jr., Alex Morf, Zoe Losano-Strickland, Andrew Nagyman
- **Ghost of Christmas Future**
  - Actors: Axel Avis, J.C. Ernst, Jeff Irwin, Alex Morf, Amanda Sykes
- **Businessmen**
  - Actors: Raife Baker, Kevin Deedes, Jarion Monroe, Erik Saxvik
- **Mrs. Christmas**
  - Actress: Shannon Parker Taing

**FINALE**

- **Boy in Sunday Clothes**
  - Actor: Sam Breakstone Tanick

*continued on page 13*
Training the Next Generation of Theater Artists

The Next Generation Campaign will establish a $30 million endowment for A.C.T.—the first ever in the theater’s 40-year history. Once created, this permanent growing asset will provide crucial annual support for A.C.T.’s programs, including mainstage productions, the development of new work, and training the next generation of theater artists in A.C.T.’s nationally renowned conservatory.

The A.C.T. Conservatory is one of this country’s most vital links between the theater of today and the theater of tomorrow. Each year, the conservatory’s classrooms and rehearsal spaces are crowded with acting students of all ages and skill levels. Some—including such exceptional talents as Annette Bening, Denzel Washington, Benjamin Bratt, and recent Tony Award recipient Anika Noni Rose—will go on to devote their lives to professional performance. For others, conservatory training nourishes a lifelong devotion to the dramatic arts.

Endowment income will make possible a crucial increase in scholarship support. For the prestigious A.C.T. Master of Fine Arts Program—which competes with such distinguished institutions as Yale, Juilliard, and New York University for the most gifted students—additional scholarships will provide an important competitive advantage. For the Young Conservatory, which educates students ages 8 to 19, more scholarships will ensure that a broader spectrum of young people can develop their creative talents and have the confidence-building experience of participating in live theater.

The young people in this production of A Christmas Carol are all students who train in the A.C.T. Conservatory. For some it is their first experience performing in front of a live audience. For the older students, it is the culmination of three years of training in the M.F.A. Program and their first professional acting engagement. You will soon be contacted about the Next Generation Campaign. When you hear from us, please remember the students in this production, and join us in providing training for the next generation of theater artists. Thank you!

A.C.T. gratefully acknowledges the following donors to the Next Generation Campaign whose gifts to A.C.T.’s endowment are already supporting the productions and programs we are enjoying this season. For more information, contact June Vala at 415.448.2464 or jvala@act-sf.org.

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

Additional Credits

Voice Coach—Jeffrey Crockett; Fight Director—Jad Williford; Speech Coach—Deborah Sassel
Associate Costume Designers—Jason Pollock, Josh Zanger; Rehearsal Accompanist—Frank Johnson

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

UNDERSTUDIES

Ebenzer Scrooge—Anthony Fusco
Bob Cratchit—Ghost of Christmas Past, Young Scrooge—Alex Mofur
Tiny Tim Cratchit, Daughter of Ellen and Rast—Premia Williams
—Anastasia Radevsky
Carp, Charitable, Ignoramus—Ansel Avin, Iri, Fred, Businessman—James Wagner
Mrs. Diler, Mrs. Fizziwig, Ermengarde, Dorothy, Rast—Joan Harris-Gelb
Ghost of Jacob Marley, Mr. Fizziwig, Ghost of Christmas Present—Robert Ernst
Darcy, Edmond, Bay Dick, Bay Scrooge, Nod Cratchit, Gang Member, Bay in Sunday Cloths—Toibish Richland
Little Fan, Fig—Nebilla Ogasu
Dick Wilkins, Jim, Burt, Giles the Fiddleman, Alastar—Jeff Irwin
Belle—Yorah Sturtle, Felicity, Beth—Jahemeli Biggs
Ajar—Andrew Navman, Daughter of Ellen and Rast, Sarah Wilkins—Sia Kalo
Son of Ellen and Rast, Rary Wilkins—Kai Nui
Product Seller—Kevin Decker
Oscar, Plain—Zen Lountzalides-Stickland, Plain—Megan Apple
Toppers, Thomas, Gang Member—Erik Savick
Mary, Annabelle, Martha Cratchit—Kallawa Brewster
Anne Cratchit—Shannon Parker Taing; Peter Cratchit—Joshua Rechschafter
Belinda Cratchit—Elizabeth Leonison, Sally Cratchit—Rachel Share-Sapolsky
Wendy—Amada Yehou; Ghost of Christmas Future—Dan Morrison; Mrs. Fizziwig—Catlin Tallback

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Nicole Dickerson, Stage Manager
Karen Stauffer, Assistant Stage Manager
Danielle Thomsen, Laura Osbourn, Interns

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A Carol Philosophy

BY PAUL WALSH

For more than a century and a half, ever since it was first published in December 1843, Charles Dickens’s 
A Christmas Carol has thrilled audiences with its story of 
reclamation and transformation. In fact, it is the second most 
popular Christmas tale ever told. The first, of course, is the story 
of the miraculous birth in Bethlehem, told in the Gospel of Saint 
Luke, with a manger and shepherds and a magical star. Dickens’s 
story is decidedly urban, with its cynical sense of the poverty 
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Only generosity, he concluded, can stave off the corrupting 
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OPPOSITE ILLUSTRATION OF CHARLES DICKENS AND HIS CHARACTERS. © BETTMANN/CORBIS.
A Carol Philosophy

BY PAUL WALSH

For more than a century and a half, ever since it was first published in December 1843, Charles Dickens's A Christmas Carol has thrilled audiences with its story of reclamation and transformation. In fact, it is the second most popular Christmas tale ever told. The first, of course, is the story of the miraculous birth in Bethlehem, told in the Gospel of Saint Luke, with a manger and shepherds and a magical star. Dickens's story is decidedly urban, with its cynical sense of the poverty and greed of the city, but it has its magic, too, and a glorious rebirth as the spirit of Christmas enters the heart of Scrooge, transforming him from miserly curmudgeon into a generous and joyful member of the Christmas community. It is a beloved story, this Christmas Carol, and it is a story that was written to be retold, charming and edifying generations of audiences as few other stories in literature have.

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

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Depressed, upset, and in desperate need of inspiration, Dickens decided to try to squeeze a new project between installments of Martin Chuzzlewit. And so, early in November, he set to work on a ghost story for Christmas he had been mulling over. In little more than a month, Dickens penned one of the most beloved and enduring holiday stories of all time, inventing the genre of the Christmas book in the process. He also managed to deliver his little book to the publishers in time to be ready for last-minute Christmas shoppers. Published on gilt-edged green paper and bound in red cotton covers with a wreath of holly and ivy stamped in gold on the front, A Christmas Carol, with illustrations by John Leech, was intended to be both a treasured gift and a family heirloom that would be read again and again for years to come. And indeed it has been. From its first day in the bookshops, A Christmas Carol was a wondrous success. All 6,000 copies of its first edition sold out by January, and the first foreign-language edition appeared in France early in 1844. (It has since been translated into nearly every language.) In fact, it was such an immediate success that within weeks of its release A Christmas Carol had been adapted for the stage, and by February no fewer than eight different productions were running in London theaters. Audiences of Dickens's day loved the story. As we still do today. We love to hear it read aloud, to see it acted out, to marvel at its magic, and to celebrate its 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 dinnings, such dancings, such conjurings, such blind-man's buffings, such theatre-goings, such klingings-out of old years and klingings-in of new ones never took place in these parts before." From the start he had hoped to write a story that would cut across the social spectrum and renew faith in the power and possibilities of generosity, imagination, and the goodwill of the community to reclaim the spirit of Christmas for itself. And he succeeded in writing a story that not only spoke to people of all generations and classes, but revitalized Christmas itself.

HOLIDAY OF WONDER
By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that had been a treasured part of the English countryside in years gone by, was all but lost in Dickens's London. Suffering the attacks of Calvinists on the right and Utilitarians on the left, Christmas celebrations had dwindled into pale reminders of their former selves. In A Christmas Carol and his subsequent Christmas books, with their mistletoe and plum puddings and wassailing and blind man's buffing, Dickens transported his readers 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 housewife 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 country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it. Kissing under the mistletoe was a nearly forgotten custom in Dickens's day. It was he who is said to have revived a practice that dates back to the ancient Celts and their Druid holy men. But Dickens was not interested simply in rescuing quaint customs and old-style victuals from the dusty archives of forgotten folklore. He understood that Christmas is a special time of remembering. It is a portal to a half-remembered past, both personal and communal, and all its special games and songs and foods, particular to each household and each community, bind families together and link them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstention and the dispiriting single-minded utilitarianism already rampant in Dickens's time.

To deny the pleasures of this world to oneself or others, Dickens insisted, was to deny the benevolence 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 satirization of hambug, jolly good temper . . . and a vein of glowing, hearty, generous, srinful, beaming reference in everything to Home, and Fireside." In place of business, mechanization, and utilitarianism, Dickens celebrated imagination, family, and fellow feeling. In place of self-denial and renunciation, Dickens celebrated abundance, hospitality, and the pleasures of life.

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

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

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

Honoring A.C.T.’s commitment to multigenerational training and programming, A Christmas Carol adaptors Carey Perloff and Paul Walsh created 26 roles for children in their 2005 adaptation of Charles Dickens’ holiday classic—roles played this year by 19 students from A.C.T.’s acclaimed Young Conservatory (YC) aged eight to thirteen. It is a monumental task to find the right young actors for those roles. “Each year we send letters to YC students inviting them to apply to audition,” explains A.C.T. Casting Director Meryl Lind Shaw. This year, Shaw and Associate Casting Director Greg Hubbard went out of their way to identify potential French Plums, Turkish Figs, and Tiny Tims (among other roles) by attending YC classes, asking teachers for lists of students, and calling parents. The Carol casting process is year-round, but as auditions for the YC roles rapidly approached, Shaw and Hubbard had still not seen a potential Tiny Tim. “I came in one morning,” says Shaw, “during one of the last weeks of the YC summer program, I got in the elevator, and there’s a little boy there with me. There’s just something about his energy. He’s little, and cute, and has this incredible stillness. I thought, ‘Wow, who are you?’ That little boy was Kai Nai, an eight-year-old YC student from San Rafael. ‘I got his information and called his mom [Margaret Nai],’ Shaw continues. ‘She said, Oh my god, I went to see A Christmas Carol at A.C.T. when I was growing up.’ She was so moved that her child might become part of one of her own childhood traditions.”

“In addition to acting skills and focus, we’re looking for somebody who can be heard,” Hubbard adds—rare qualities to find in an eight-year-old actor who has yet to perform in a space like the 1,000-seat American Conservatory Theater. “Kai has a nice strong voice, and he is very funny. There was really no one else we called back for Tiny Tim.” Kai is in the third grade at Mary E. Silveira Elementary School, where he has played the March Hare in Alice in Wonderland and Mike Teavee in Willy Wonka and the Chocolate Factory. When he began to show an interest in performing, his mother immediately thought of the YC. “I knew about A.C.T. being really strong in actor training,” says Mrs. Nai, “so when my son not only knew his lines, but also had a strong stage presence, I thought, ‘This kid needs to get some serious training.’ So he’s here.” This past summer, Kai took the one-week Junior Intensive in the YC. “While A Christmas Carol is a significant commitment, Mrs. Nai is more than willing to give it a go. ‘It’s just such a big thrill for a family, to have a kid who is interested in theater, and who then is part of this holiday tradition, too, because we all get to participate.’”

Kai admits that he was so excited when he heard about the role that he ran into his room and started putting on music and jumping up and down. He is looking forward to being carried around onstage as Tiny Tim, but he is most excited about working with professional actors. A Christmas Carol at A.C.T. is an intergenerational experience for both audience and cast: the YC students are mentored by the third-year students of the Master of Fine Arts Program, all of whom are also in the play; the MFA Program students, in turn, are mentored by the professional members of the company. Kai is particularly thrilled to have a big “brother” or “sister” in the cast, because it will give him an opportunity to learn more about the field. “After I did [the Junior Intensive at] A.C.T.,” he says, “I thought I could have a career in acting,” and he plans to ask his fellow cast members about how they got started. When asked what he likes most about acting, Kai says, “It’s fun. And you’re proud when you finish it.” “You want your child to take the opportunities that present themselves,” Mrs. Nai adds, “and see where they can go. Why not allow them the opportunity to develop themselves in something they really love?”

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—Ariel Franklin-Hudson
Who's Who in A Christmas Carol

MEGAN APPLE, ten years old, attends Kettredge School in San Francisco. She has studied dance with City Ballet School since 2003 and is a member of the A.C.T. Young Conservatory. She has appeared in several city Ballet productions, including The Nutcracker and Peter and the Wolf, and played a French Plum in the 2006 production of A Christmas Carol at A.C.T.

ISABELLA ATESHIAN has been studying with the A.C.T. Young Conservatory since summer 2006. She has also studied dance with the Carmel Academy of Performing Arts, modeling with John Robert Powers, piano and voice privately, and ballet, tap, and jazz with Little Feet Creative Dance and Movement. She speaks French and has studied with the Sonoma Fencing Academy. She lives in St. Helena, California.

RAFAEL BAKER was born and raised in Georgia, where he attended Emory University, received his B.A. in theater studies and philosophy, and performed with Theater Emory. After living in Chicago for two years, he joined the A.C.T. M.F.A. Program, where some of his favorite roles have included Tom in The Glass Menagerie and Geronte in The Reluctant Doctor. He also appeared at Zeum Theater as John Worthing in The Importance of Being Earnest, David in David Copperfield, and with California Shakespeare Theater in last summer’s production of Richard III.

JAHMELA BIGGS recently appeared as Vera in the West Coast premiere of Bartleth with Shotgun Players (dirs. Margo Hall and Ellen Sebastian Chang). A.C.T. M.F.A. Program credits include Candida (Prosperine), A Midsummer Night’s Dream (Helena), Cessandra (Cassandra), and Intimate Apparel (Mayme). In Atlanta she appeared in the Alliance Theatre production of We Are Anonymous. She has been awarded the Bob and Susan Green Scholarship, the A.C.T. Merit Scholarship, and, most recently, the 2007–08 Siddler Award. During the summer of 2007, she participated in a summer intensive program in Italy studying Pirandello’s Six Characters in Search of an Author under the direction of Marco Baricelli and Massimiliano Fara. She graduated from Spelman College with a B.A. in drama.

JAMES CARPENTER was most recently seen at A.C.T. as Ebenezer Scrooge in last year’s A Christmas Carol. At A.C.T., Carpenter’s credits include Doc Bough in Cat on a Hot Tin Roof, Dr. Rank in A Doll’s House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theatre, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington.

KALSWA BREWSTER* hails from Seattle, Washington. Her credits include Gwennie in Under Milk Wood at the Williamsport Theatre Festival. She appeared last summer as Henriette in Moliere’s The Learned Ladies at Summer Repertory Theater. Favorite A.C.T. M.F.A. Program roles include Miss Prism in The Importance of Being Earnest, Esther in Intimate Apparel, Fuoch in A Midsummer Night’s Dream, Jacqueline in The Reluctant Doctor, and Dora in David Copperfield. Brewster is a recipient of the A.C.T. One Scholarship and is an alumna of the Summer Training Congress. She holds a B.A. in theater from Whitman College and has studied at the London Academy of Music and Dramatic Arts.
DISCIPLINE
vs.
RIGIDITY

What’s the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.

At Bingham, Osborn & Scarborough, our discipline gives you flexibility.

MEGAN APPLE, ten years old, attends Kirttidge School in San Francisco. She has studied dance with City Ballet School since 2003 and is a member of the A.C.T. Young Conservatory. She has appeared in several City Ballet productions, including The Nutcracker and Peter and the Wolf, and played a French Plum in the 2006 production of A Christmas Carol at A.C.T.

ISABELLA ATESHIAN has been studying with the A.C.T. Young Conservatory since summer 2006. She has also studied dance with the Carmel Academy of Performing Arts, modeling with John Robert Powers, piano and voice privately, and ballet, tap, and jazz with Little Feet Creative Dance and Movement. She speaks French and has studied with the Sonoma Fencing Academy. She lives in St. Helena, California.

RAIFER BAKER was born and raised in Georgia, where he attended Emory University, received his B.A. in theater studies and philosophy, and performed with Theater Emory. After living in Chicago for two years, he joined the A.C.T. M.F.A. Program, where some of his favorite roles have included Tom in The Glass Menagerie and Geronte in The Reluctant Doctor. He also appeared at Zeum Theater as John Worthing in The Importance of Being Earnest, David in A Christmas Carol at A.C.T., and as Doremus in The Reluctant Doctor, and Dora in David Copperfield. Baker is a recipient of the A.C.T. One Scholarship and is an alumna of the Summer Training Congress. She holds a B.A. in theater from Whitman College and has studied at the London Academy of Music and Dramatic Arts.

JAHMELA BIGGS recently appeared as Vera in the West Coast premiere of Brian with Shotguns Players (dirs. Mark Hall and Ellen Sebastian Chang). A.C.T. M.F.A. Program credits include Candido (Prosperine), A Midsummer Night’s Dream (Helena), Casandra (Cassandra), and Intimate Apparel (Mayme). In Atlanta she appeared in the Alliance Theatre production of We Are Anonymous. She has been honored by the Bob and Susan Green Scholarship, the A.C.T. Merit Scholarship, and, most recently, the 2007-08 Siddler Award. During the summer of 2007, she participated in a summer intensive program in Italy studying Pirandello’s Six Characters in Search of an Author under the direction of Marco Baricelli and Massimiliano Farina. She graduated from Spelman College with a B.A. in drama.

KALISWA BREWSTER hails from Seattle, Washington. Her credits include Gwendie in Under Milk Wood at the Williamsstown Theatre Festival. She appeared last summer as Henrietta in Moliere’s The Learned Ladies at Summer Repertory Theater. Favorite A.C.T. M.F.A. Program roles include Miss Prism in The Importance of Being Earnest, Esther in Intimate Apparel, Polk in A Midsummer Night’s Dream, Jacqueline in The Reluctant Doctor, and Dora in David Copperfield. Brewer is a recipient of the A.C.T. One Scholarship and is an alumna of the Summer Training Congress. She holds a B.A. in theater from Whitman College and has studied at the London Academy of Music and Dramatic Arts.

JAMES CARPENTER was most recently seen at A.C.T. as Ebenezer Scrooge in last year’s A Christmas Carol. On other A.C.T. credits include Doc Bough in Cats at the Old Timers Rep, Dr. Rank in A Doll’s House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theater, 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 Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington...
Who's Who

Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Mort*, the independent Singing and *The Sunflower Bay*, and the television series *Nash Bridges*.

KEVIN DEDES was most recently seen as Algernon Moncrieff in the A.C.T. M.F.A. Program production of *The Importance of Being Earnest* (Zumbar Theatre, dir. Ken Ruta). Last summer he was seen as Sir Richard Ratcliffe in California Shakespeare Theater’s production of Richard III. Before coming to California, he kept busy with the East Coast premiere of Shulamith Callahan’s *Kate Crackers* (The Flea) and new works at The Gallery Players, while studying long-form improvisation with the Upright Citizens Brigade. Other notable roles in the A.C.T. M.F.A. Program include Felix Robertson (*Blind Date*), Mr. Maris (*Intimate Apparel*), Spanarelle (*The Reluctant Debutante*), and Uriah Hoop (*David Copperfield*). He received his B.F.A. in biological sciences from Stanford University of New York at Binghamton.

J. C. ERNST appeared as Sapphire in the Egyptian Theatre Company’s production of Little Shop of Horrors last summer. He has also performed with Tooth & Nail Co., Black Dog Productions, and the Salt Lake Shakespeare Festival. A.C.T. M.F.A. Program credits include Marchbanks in *Cambridge*, Oberon in *A Midsummer Night’s Dream*, Lomard in *The Reluctant Debutante*, Agamemnon in *Oedipus*, and lire in *The Rainmaker*. Other favorite roles include Vincie in *Tape*, Romeo in *Romeo and Juliet*, Phillip in *The Shape of Things*, Peter in *Stag and Hero*, and Joshua Bradely in *Bright Idea*. Ernst is also the singer-songwriter and bass guitarist for the alt-rock band Man Down. He attended the University of Utah Actors Training Program, where he received a B.F.A. in theater.

LUCIE FLEMING returns to the A.C.T. mainstage for *A Christmas Carol* after directing three debuts show last year as a French Plum. Some of her favorite roles include Amber in *In streisand’s* *Out*, Lorraine in *The Right Stuff*, the title role of *Cinderella*, various roles in a studio workshop of *Quilters*, and *Christmas* in *Salt Film’s Three-Legged Race*. She currently studies voice technique with Diane Wurzband, dance with Donna Carini’s Broadway Dance Company, and drama with the A.C.T. Young Conservatory.

ALAN FRENKEL-ANDRADE started out in kindergarten doing a stand-up comedy routine for the school talent show and has been making audiences laugh ever since. He has been honing his acting and playmaking skills in the A.C.T. Young Conservatory since 2006. A busy fourth grader, Frenkel-Andrade is a Ford model who enjoys drawing, gymnastics, guitar, Cub Scouts, kickboxing, and basketball.

CINDY GOLDFIELD has appeared at A.C.T. in two seasons of A *(Christmas Carol) and is a two-time recipient of the Bay Area Theatre Critics’ Circle and the Dean Goodman Choice awards. Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REP), Fran in *Another Midsummer’s Night* (TheatreWorks); Lenny in *Crimes of the Heart* (Playhouse West); and *Maintain* in *Brimstone*, *Rox* in ***over Buffalo*, Ruby in *Dames at Sea*, Guiney in *Merrily We Roll Along* (Willows Theatre); and *Oliver!* (Broadway by the Bay). Joan in *Moving Bodies (Marin Theatre Company)*; and *Nikita* in *Black & Blue*, *Dot* in *Sweet Adeline*, and Pat in *Piggy Ann*, as well as directing and choreographing *As Thousands Once, Once in a Blue Moon*, and *The Room of the Rosary*. The A.C.T. M.F.A. Program (42nd Street Moon), Goldfield also enjoy a successful voiceover career and the cabinet collaboration of *Goldfield and Koldwyn with the inimitable Scrumble Koldwyn.*

B.W. GONZALEZ has worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, the Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed *Ariel* in *The Tempest*, *Masha in The Three Sisters*, *Shen Teh/Shui Ta* in *The Good Person of Szechwan*, *Taiwan* in *A Midsummer Night’s Dream*, *Cassandra in The Trojan Women*, *Lady Macbeth in Macbeth*, and *Martic Campbell in In for Territor’s Come and Gone*. She created the role of Phoebe in *Darker Days of the Earth*, for former poet laureate Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company in New Jersey, and the Kennedy Center. Recent television credits include three seasons of *LRX for Arrested Development*. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the recipient of a G.C.V. of Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.

JEFF IRWIN was born and raised in the beautiful country of Texas. A B.F.A. from the University of Evansville, where his favorite roles included Tom in *Blue Window*, Andre in *Three Sisters*, The Man in *Handbag*, and Father McHugh in *A Place in the Sun*, which was selected to perform at The Kennedy Center in the American College Theatre Festival. He was seen most recently in the A.C.T. M.F.A. Program productions of *The Importance of Being Earnest and How to Succeed in Business without Really Trying*. Other roles for the A.C.T. M.F.A. Program include *Monk of Sontexton in Mohr’s George Dandio, Odysseus in Cassandra, and Starbuck in The Rainmaker.*

DANIELA ISABEL JONES has been performing for eleven years, including three years dancing in *Nutcracker* with San Francisco Ballet and *The Nutcracker* with San Francisco Ballet.
WHO'S WHO

Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Metro, the independents Singin' and The Sunshine Boy, and the television series Nakad Bridges.

KEVIN DEDE* was most recently seen as Algernon Moncrieff in the A.C.T. M.F.A. Program production of The Importance of Being Earnest (Zenon Theatre, dir. Ken Ruta). Last summer he was seen as Sir Richard Ratcliffe in California Shakespeare Theater’s production of Richard III. Before coming to California, he kept busy with the East Coast premiere of Sheila Callaghan’s Kate Crackers (The Fill) and new works at The Gallery Players, while studying long-form improvisation with the Upright Citizens Brigade. Other notable roles in the A.C.T. M.F.A. Program include Felix Robertson (Blinia Date), Mr. Maris (Intimate Apparel), Sganarelle (The Reluctant Doctor), and Uriah Hoop (David Copperfield). He received his B.S. in biology from University of New York at Binghamton.

J. C. ERNST* appeared as Seymour in the Egyptian Theatre Company’s production of Little Shop of Horrors last summer. He has also performed with ToeJ & Nail Co., Black Dog Productions, and the Salt Lake Shakespeare Festival. A.C.T. M.F.A. Program credits include Marchhanks in Cambridge, Oberon in A Midsummer Night’s Dream, Learmont in The Reluctant Doctor, Agamemnon in Cassandra, and File in The Rainmaker. Other favorite roles include Vinnie in Tape, Romeo in Romeo and Juliet, Phillip in The Shape of Things, Peter in Stag and Hoax, and Joshua Bradly in Bright Ideas. Ernst is also the singer-songwriter and bass guitar player for the alt-rock band Man Down. He attended the University of Utah Actors Training Program, where he received a B.F.A. in theater.

LUCIE FLEMING returns to the A.C.T. mainstage for A Christmas Carol after debuting in 2019. She is currently a member of the 2023-24 company in Brimmington, Ross in Moon over Buffalo, Ruby in Damned at Sea, Gause in Merrily We Roll Along (Willows Theatre), and Oliver in Oliver! (Broadway by the Bay). Joan in Moving Bodies (Marin Theatre Company), and Mark in Black & White, Dot in Sunset Sidelines, and Pat in Piggy Ann, as well as directing and choreographing A Thousand Cheers, Once in a Blue Moon, and The Rose of the Rancho/Father Christmas/—The Roundabout (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldeck with the inimitable Scrumby Koldeck.

ALAN FRENKEL-ANDRADE started out in kindergarten doing a stand-up comedy routine for the school talent show and has been making audience laugh ever since. He has been honing his acting and playmaking skills in the A.C.T. Young Conservatory since 2006. A busy fourth grader, Frenkel-Andrade is a Ford model who enjoys drawing, gymnastics, guitar, Cub Scouts, kickboxing, and basketball.

CINDY GOLDFIELD has appeared at A.C.T. in two seasons of A Christmas Carol and is a two-time recipient 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/typing Company), Fren in Another Midsummer’s Night (TheatreWorks), Lenny in Crimes of the Heart (Playhouse West!), Maid in Brimmington, Ross in Moon over Buffalo, Ruby in Damned at Sea, Gause in Merrily We Roll Along (Willows Theatre), and Oliver in Oliver! (Broadway by the Bay). Joan in Moving Bodies (Marin Theatre Company), and Mark in Black & White, Dot in Sunset Sidelines, and Pat in Piggy Ann, as well as directing and choreographing A Thousand Cheers, Once in a Blue Moon, and The Rose of the Rancho/Father Christmas/—The Roundabout (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldeck with the inimitable Scrumby Koldeck.

JEF IRWIN was born and raised in the beautiful country of Texas. A B.F.A. from the University of Texas, he has his favorite roles included Tom in Blue Windows, Andre in Three Sisters, The Man in Handler, and Father McCuen in A Place of Angels, which was selected to perform at The Kennedy Center in the American College Theater Festival. He was seen most recently in the A.C.T. M.F.A. Program productions of The Importance of Being Earnest and How to Succeed in Business without Really Trying. Other roles for the A.C.T. M.F.A. Program include Monique de Sotenberg in Moléne’s George Dandin, Odysseus in Cassandra, and Starbuck in The Rainmaker.

DANIELA ISABEL JONES has been performing for eleven years, including three years dancing in San Francisco Nutcracker with San Francisco Ballet. She has been the recipient of grants from the A.C.T. M.F.A. Program and was a 2009-10 J. Michael Gergen Award. She recently co-directed the A.C.T. Spring Mainstage production of A Christmas Carol and is a two-time recipient of 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/typing Company), Fren in Another Midsummer’s Night (TheatreWorks), Lenny in Crimes of the Heart (Playhouse West!), Maid in Brimmington, Ross in Moon over Buffalo, Ruby in Damned at Sea, Gause in Merrily We Roll Along (Willows Theatre), and Oliver in Oliver! (Broadway by the Bay). Joan in Moving Bodies (Marin Theatre Company), and Mark in Black & White, Dot in Sunset Sidelines, and Pat in Piggy Ann, as well as directing and choreographing A Thousand Cheers, Once in a Blue Moon, and The Rose of the Rancho/Father Christmas/—The Roundabout (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldeck with the inimitable Scrumby Koldeck.
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Who’s Who

Francisco Ballet. She has also performed with the San Francisco Ballet School, Kids Take the Stage, and Young Performers International and studied ballet in Pauzana with prima ballerina Amparo Brito of the Ballet Nacional de Cuba. She was part of the Young Conservatory intensive last summer, has studied guitar and voice, and enjoys horseback riding, swimming, and Spanish. She is an honor roll student.

MIA KALO has participated in March Youth Theater performances, St. John of San Francisco Orthodox Academy theater performances, and independent film productions since she was 10. For her, she has been a student in the A.C.T. Young Conservatory for two years, and this is her first production of A Christmas Carol. She is fluent in three languages and advanced in piano, creative writing, and ice skating. She enjoys shooting her own independent short films and is finishing her first novel for children.

ELIZABETH LEVINSON, age 11, returns to A Christmas Carol after appearing last year as Little Fan and a Spanish Onion. She has also been seen as Anna Giro in the world premiere of The Red Priest of Venice, as Yem Yem and Patience with Summer Music West, and as Dorothy in The Wizard of Oz. Selected in March 2007 for the prestigious OAKIE Honors Choir, she sang at Chicago Symphony Hall. A tap, jazz, and salsa dancer, Levinson performs regularly with Star Dance at the Herbst Theatre. She attends Waldorf Elementary School and studies acting in the A.C.T. Young Conservatory.

ZOE LOZANO-STRIKLAND is in the fourth grade at Assumption School in San Leandro. She has written and performed in several school plays at Roosevelt Elementary; her favorite role so far is the Duchess in Cinderella. She dances with B’Dazzled Dancers, plays soccer with the Montclair Clippers Red Rockets, has just started volleyball, and is a Junior Girl Scout.

SHARON LOCKWOOD has appeared at A.C.T. in Medea Galler, A Christmas Carol (2005), The Rose Tattoo, June and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaslight, The Marriage of Figaro, and Saturday, Sunday and Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash’s Zorr in Hell. She originated the role in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared at the Mark Taper Forum in the world premiere production of Nick and the Dead as Barbara, a role she originated at INTIMATE Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She also is a long-time member of the San Francisco Mime Troupe. Film and television work includes Mrs. D-as-drobe, Midnight Caller, Forgiven Stories, and The Long Road Home.

JOHN MERRITT is in the sixth grade at Manuel F. Comba Intermediate School in Half Moon Bay. He has been a student in the A.C.T. Young Conservatory since summer 2007. He has also studied at the Coastal Theatre Conservatory in Half Moon Bay, where he appeared in The Music Man, Junior in spring 2007. He also enjoys playing piano, trumpet, tennis, baseball, and basketball.

ALEX MORGAN most recently appeared at A.C.T. as Jimmy Curry in The Rainmaker. He spent two seasons with the Chaumauqua Theatre Company, where his credits included The Cherry Orchard and The Fox (both directed by Ethan McSweeney), Too Tall Night, and Much Ado about Nothing. Before joining the A.C.T. M.F.A. Program, he worked in Minneapolis with the Children’s Theatre Company, Frank Theatre, and Park Square Theatre. Favorite M.F.A. Program roles include David in David Copperfield, Agamemnon in Tenebrae, and Valère in The Reluctant Doctor, Mef in a native of Mr. Vernon, Iowa, and a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Sailer Award.

BERKLEY REPERTORY THEATRE. His 38 years in the business have included seasons with San Jose Repertory Theatre, the Magic Theatre, the Marin Shakespeare Festival, California Shakespeare Theatre, the Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce, the Ahmanson, and the Utkh Playhouse (of which he is a cofounder). Film and television credits include movies of the week and principal roles in The Game, In Control of All Things, and The Californians, as well as the role of Henri in the season finale of Private, Monsoon, and has been president of the San Francisco local board of AFTRA and was chairman of the steering committee of the Bay Area Film Alliance. He is Lynch in the video game King & Lynch: Dead Men.

A Christmas Carol
WHO'S WHO

Francisco Ballet. She has also performed with the San Francisco Ballet School, Kids Take the Stage, and Young Performers International and studied ballet in Pauzuma with prima ballerina Amparo Brito of the Ballet Nacional de Cuba. She was part of the Young Conservatory intensive last summer, has studied guitar and voice, and enjoys horseback riding, swimming, and Spanish. She is an honor roll student.

MIA KALO has participated in March Youth Theater performances, St. John of San Francisco Orthodox Academy theater performances, and independent film productions since she was four. She has been a student in the A.C.T. Young Conservatory for two years, and this is her first production of A Christmas Carol. She is fluent in three languages and advanced in piano, creative writing, and ice skating. She enjoys shooting her own independent short films and is finishing her first novel for children.

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SHARON LOCKWOOD has appeared at A.C.T. in Heidi Galler's A Christmas Carol (2006), The Rose Tattoo, Juno and the Peacock, The Royal Family, and The Cherry Orchard, The Pope and the Witch, Gisli, The Marriage of Figaro, and Sunday, Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash's Zorn in Hell. She originated the role in the Berkeley Repertory Theatre/El Jolla Playhouse co-production (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared at the Mark Taper Forum in the world premiere production of Nicholas and Dick as Barbara, a role she originated at INTIMATE Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She is also a long-time member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Veronique Stories, and The Long Road Home.

JOHN MERRITT is in the sixth grade at Manuel F. Comba Intermediate School in Half Moon Bay. He has been a student in the A.C.T. Young Conservatory since summer 2007. He has also studied at the Coastal Theatre Conservatory in Half Moon Bay, where he appeared in The Music Man, junior in spring 2007. He also enjoys playing piano, trumpet, tennis, baseball, and basketball.

JARION MONROE has been seen at A.C.T. as Jacob Marley in A Christmas Carol and The Player in Rosencrantz and Guildenstern Are Dead. He appeared in 19 seasons at Berkeley Repertory Theatre. His 38 years in the business have included seasons with Sun Jose Repertory Theatre, the Magic Theatre, the Marin Shakespeare Festival, California Shakespeare Theatre, the Oregon Shakespeare Festival, South Coast Repertory, Theatrical Rhinoceros, Yale Repertory Theatre, the Joyce, the Ahmanson, and the Ukiah Playhouse (of which he is a co-founder). Film and television credits include movies of the week and principal roles in Tbe Game, In Control of All Things, and The Californians, as well as the role of Henri in the season finale of Precious, Monroe has been president of the San Francisco local board of AFTRA and was chairman of the steering committee of the Bay Area Film Alliance. He is Lynch in the video game Kanes & Lynch: Dead Men.

ALEX MORRIS most recently appeared at A.C.T. as Jimmy Curry in The Rainmaker. He spent two seasons with the Chaumoung Theatre Company, where his credits included The Cherry Orchard and The Host (both directed by Ethan McSweeney), Toofلوح Night, and Much Ado about Nothing. Before joining the A.C.T. M.F.A. Program, he worked in Minneapolis with the Children's Theatre Company, Frank Theatre, and Park Square Theatre. Favorite M.F.A. Program roles include David in David Copperfield, Agamemnon in Tzephos, and Vater in The Reluctant Doctor, Mert is a native of Mt. Vernon, Iowa, and a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Satter Award.

WHO'S WHO

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Who’s Who

DAN MORRISON* hails from illustrious Lake Tahoe, California. He graduated from San Diego State University with a B.A. in theater and spent a summer at the Steppenwolf Theatre Summer Training Program with Jeff Perry and Sheldon Patinkin. He has also participated in the British American Drama Academy training program and was accepted into the Prima Del Teatro, a theater summer arts program in Italy, which combines the practical techniques from all over the world. Favorite roles include Charlie in The Foreigner (Summer Repertory Theater), Louis in Angels in America (Don Powell Theater), Katherine in The Taming of the Shrew (San Diego), Mike in A Lie of the Mind (San Diego), and Tweedledee in Alice in Wonderland (San Diego).

KAU Nu is in the third grade at Mary E. Silveira Elementary in San Rafael. At school, he has played the March Hare in Alice in Wonderland and Mike Treeve in Willy Wonka and the Chocolate Factory. He has also performed as the Witch Doctor in Enchanted at Kidstock Creative Theater Education Center. Last summer, he joined the A.C.T. Young Conservatory. He plays piano, chess, soccer, and tennis and is testing for his black belt in tae kwon do.

ANDREW NAYMAN is in the seventh grade at The San Francisco School. He spent eight years with the San Francisco Boys Chorus, appearing in the San Francisco Opera production of The Magic Flute and at the Grand Teton Music Festival. Nayman studies with the A.C.T. Young Conservatory and made his A.C.T. mainstage debut in A Christmas Carol in 2006. He also studies piano and is a second-degree black belt in tae kwon do.

NEBULA OGUZ is in the fifth grade at the Lycee Francois La Perouse in San Francisco. She joined the A.C.T. Young Conservatory last year. She is ten years old, is fluent in French and Turkish, plays piano, and enjoys karate, fencing, and skiing.

SHANNON PARKER TAING* has appeared in A.C.T. M.F.A. Program productions of Candida (Lenox), A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bos (Margaret) and Malignantly Play (Joan). She has also performed with ComedySchmameday Improv Troop and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKenzie scholarship.

Who’s Who

in the San Francisco Opera production of The Magic Flute and at the Grand Teton Music Festival. Nayman studies with the A.C.T. Young Conservatory and made his A.C.T. mainstage debut in A Christmas Carol in 2006. He also studies piano and is a second-degree black belt in tae kwan do.

NEBULA OGUZ is in the fifth grade at the Lycee Francois La Perouse in San Francisco. She joined the A.C.T. Young Conservatory last year. She is ten years old, is fluent in French and Turkish, plays piano, and enjoys karate, fencing, and skiing.

SHANNON PARKER TAING* has appeared in A.C.T. M.F.A. Program productions of Candida (Lenox), A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bos (Margaret) and Malignantly Play (Joan). She has also performed with ComedySchmameday Improv Troop and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKenzie scholarship.

AMARA RADETSKY is nine years old and returns to A Christmas Carol after debuting last year as Tiny Tim and Precious Willow.

She has also appeared at A.C.T. in David Copperfield and at Berkeley Repertory Theatre in the world premiere of Adele Edgington Shaw’s adaptation of Virginia Woolf’s To the Lighthouse (Cam Ramsay). Other theater credits include Seaside!, The Musical (Gertrude McFuzz), Wonderful (Alice), The Wizard of Oz (Dorothy), Doctor (Bet), and Cinderella (Cinderella). Raderksy has been part of the A.C.T. Young Conservatory for two years. She is in the fourth grade and loves improv and writing short stories and songs.

JOSHUA RECHTSCHAFEN has appeared in numerous bilingual productions in the drama program of the French American International School working with Word for Word director Sheila Balter. He recently played the role of Willy Wonka in a French-language production of Charlie and the Chocolate Factory. Rechtschaffen has pursued his passion for acting at Bay Area Shakespeare Camp, Kids on Camera, School of the Arts Theater Camp, and the A.C.T. Young Conservatory.

TOBIAH RICHTKIND is in the fourth grade at Marin Country Day School. A Young Conservatory student since 2005, he has performed in A.C.T. productions of A Christmas Carol (Alfred, Boy in Sunday Clothes) and Car on a Hot Tin Roof (Smokey). He dances at ODC, where he appeared in The Velveteen Rabbit. He loves singing, guitar, literature, writing, and sports.

JACK SADLER is in the eighth grade at Piedmont Middle School. This is his first appearance in an A.C.T. production. He started attending A.C.T. classes in the seventh grade. He has participated in acting camps in Piedmont and Boston and enjoys playing the drums.

ERIK SAXVICK* has appeared in A.C.T. M.F.A. Program productions of Candida (Lenox), A Midsummer Night’s Dream (Lysander), Telephas (Aegisthus), The Racket (Jim), and The Nine Variations (Trephe). He also appeared in the A.C.T. First Look reading of Sean Cullen’s Safe Home at Stanford University. Other roles include Tim in The Imaginary Invalid, Edmund in King Lear, and Lopakhin in The Cherry Orchard. He participated in the summer training program at Prima del Teatro in San Miniato, Italy. Saxvick received a B.A. from Hope College and is a native of Libertyville, Illinois.

RACHEL SHARE-SAPOLSKY is in the third grade and lives in San Francisco. Previous productions include Richard III (Princess of York) with Theatre Artaud; A Midsummer Night’s Dream (Puck, Thibie, and Peasebooboo) and The Two Gentlemen of Verona (Juliet) with the San Francisco Shakespeare Festival; and The Wit, Narissa, and The Man (Gracie Shind) with Red Paper Players. She studies piano, dance, gymnastics, and circus arts.
**Who's Who**

**DAN MORRISON**

hails from illustrious Lake Tahoe, California. He graduated from San Diego State University with a B.A. in theater and spent a summer at the Steppenwolf Theatre Summer Training Program with Jeff Perry and Sheldon Patinkin. He has also participated in the British American Drama Academy training program and was accepted into the Prima Del Teatro, a theater summer arts program in Italy, which combines theatrical techniques from all over the world. Favorite roles include Charlie in The Foreigner (Summer Repertory Theater), Louis in Angels in America (Don Powell Theater), Katherine in The Taming of the Shrew (San Diego), Mike in A LIttle of the Mind (San Diego), and Tweedledee in Alice in Wonderland (San Diego).

**KAI NAIU** is in the third grade at Mary E. Silveira Elementary in San Rafael. At school, he has played the March Hare in Alice in Wonderland and Mike Tweeze in Willy Wonka and the Chocolate Factory. He has also performed as the Witch Doctor in Enchanted at Kidstock Creative Theater Education Centre. Last summer, he joined the A.C.T. Young Conservatory. He plays piano, chess, soccer, and tennis and is testing for his black belt in kowon do.

**Andrew Nayan** is in the seventh grade at The San Francisco School. He spent eight years with the San Francisco Boys Choir, appearing in the San Francisco Opera production of The Magic Flute and at the Grand Teton Music Festival. Nayan studies with the A.C.T. Young Conservatory and made his A.C.T. mainstage debut in A Christmas Carol in 2006. He also studies piano and is a second-degree black belt in kowon do.

**Nebila Oguz** is in the fifth grade at the Lycee Français La Perouse in San Francisco. She joined the A.C.T. Young Conservatory last year. She is ten years old, fluent in French and Turkish, plays piano, and enjoys karate, fencing, and skiing.

**Shannon Parker Taing** has appeared in A.C.T. M.F.A. Program productions of Candida (Leycy, David Copperfield/Steerforth), A Midsummer Night’s Dream (Hermia), and The Glass Menagerie (Amanda Wingfield), Cassandra (Hlone), and George Dandin (Chadine), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Bo (Margaret) and Melancholy Play (Jouan). She has also performed with ComedySchmowany Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKibben scholarship.

**Tobiah Richkind** is in the fourth grade at Marin Country Day School. A Young Conservatory student since 2005, he has performed in A.C.T. productions of A Christmas Carol (Alfred, Boy in Sunday Clothes and Cat on a Hot Tin Roof (Sninyo). He dances at ODC, where he appeared in The Vegetarian Rabbit. He loves singing, guitar, literature, writing, and sports.

**Amara Radecksky** is nine years old and returns to A Christmas Carol after debuting last year as Tiny Tim and Precious Williams. She has also appeared at A.C.T. in David Copperfield and at Berkeley Repertory Theatre in the world premiere of Adele Edling Shaw's adaptation of Virginia Woolf’s To the Lighthouse (Cam Ramsay). Other theater credits include Seussical, The Music Man (Gertude McFuzz), Wonderland (Alice), The Wizard of Oz (Dorothy), Oliver (Bet), and Cinderella (Cinderella). Radecksky has been part of the A.C.T. Young Conservatory for two years. She is in the fourth grade and loves improv and writing short stories and songs.

**Joshua Rechtschaffen** has appeared in numerous bilingual productions in the drama program of the French American International School working with Word for Word director Sheila Balter. He recently played the role of Willy Wonka in a French-language production of Charlie and the Chocolate Factory. Rechtschaffen has pursued his passion for acting at Bay Area Shakespeare Camp, Kids on Camera, School of the Arts Theater Camp, and the A.C.T. Young Conservatory.

**Jack Sadler** is in the eighth grade at Piedmont Middle School. This is his first appearance in an A.C.T. production. He started attending A.C.T. classes in the seventh grade. He has participated in acting camps in Piedmont and Boston and enjoys playing the drums.

**Erik Saxvix** has appeared in A.C.T. M.F.A. Program productions of Candida (Leycy, David Copperfield/Steerforth), A Midsummer Night’s Dream (Lysander), Telepous (Aegisthus), The Raisin Maker (Jim), and The Nine Variations (Trepley). He also appeared in the A.C.T. First Look reading of Sean Cullen’s Safe Home at Stanford University. Other roles include Tim in The Imaginarium of Dr. Parnassus and Lord Lear, and Lopakhin in The Cherry Orchard. He participated in the summer training program at Prima del Teatro in San Miniato, Italy. Saxvix received a B.A. from Hope College and is a native of Libertyville, Illinois.

**Rachel Share-Sapolsky** is in the third grade and lives in San Francisco. Previous productions include Richard III (Princess of York) with Theatre Artaud; A Midsummer Night’s Dream (Puck, Thaise, and Peaseblossum) and The Two Gentlemen of Verona (Julia) with the San Francisco Shakespeare Festival; and The Fox, Narish, and the Man from Gracie SHIT with Red Piper Players. She studies piano, dance, gymnastics, and circus arts.
Who's Who

TOVAH SUTTON has appeared in A.C.T. M.F.A. Program productions of The Importance of Being Earnest (Gwendolen), How to Succeed in Business without Really Trying (vivacious), David Copperfield (Mrs. Micawber), A Midsummer Night's Dream (Titania), The Reluctant Debutante (Mirtune), John Barton's Consuelo (Hecuba), Intimate Apparel (Mrs. VanBuren), and Blind Date (Dolores). Other favorite roles include Anna Harleigh in The Great Gatsby, Pace in The Trial by Pogo Lick Creek, Anita in Pentecost, Dawn in Lobby Hero, and Ruth in her original work Ein Jahr/One Year. Sutton is a native of Albuquerque, New Mexico, and holds a B.F.A. in acting from UC Santa Barbara.

CAITLIN TALBOT has acted in productions of The A.C.T. Young Conservatory's New Plays Program, originating roles in world premiere productions directed by Craig Slaught at San Francisco's Magic Theatre and London's National Theatre. At Berkeley Repertory Theatre she appeared in Figes de la Noite (dir. Les Waters) and understudied roles in Honour (dir. Tony Taccone), Secret in the Wings (dir. Mary Zimmerman), and The Honorable (starring Geoff Hoyle). Last summer at California Shakespeare Theater she understudied Ann and Violet in Man and Superman (dir. Jonathan Moscone). With Shakespeare Santa Cruz she performed in Crevet and Hamlet (dir. Paul Whitworth), and at Cabrillo Stage she played Olivia in Twelfth Night (dir. Joseph Ribeiro). Favorite roles include Cecily in The Importance of Being Earnest, Madame de Sottesville in Molieré's George Dandin, and Laura Wingfield in The Glass Menagerie.

JAMES WAGNER has appeared in more than 200 productions throughout the United States, including performances at A.C.T in The Rainmaker, Hudish Gakub, A Christmas Carol, The Little Pieces, Happy End, Cut on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he also is an associate artist at Arena Stage in Washington, D.C., and has been a company member of The Alley Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center.

AMANDA SYKES has appeared in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Truettwood in David Copperfield, Lucille in The Reluctant Debutante, Clytemnestra in Telephus, Lizette in The Rainmaker, and Berrie Dee in The Man Who Climbed the Fizz Tree. Favorite past productions include Three Sisters (Natalya), A Bright Room Called Day (Zilah), Twelfth Night (Olivia), and Blue Windos (Boo). In 2007, she was awarded the Shoshen Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima De La Toreno summer training program in Sirmione, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

SAM BREAKESTONE TUNICK has performed with Lafayette Town Hall Theatre, Pleasant Hill Diablo Light Opera Company, and in school since the first grade. Favorite roles include Baxter Warner in Fifty Million Broadway Gold Diggers and Vazetto in The Princess Bride. He joined the A.C.T. Young Conservatory last fall and is in the seventh grade at Palmer School in Walnut Creek. He plays drums, swims, and loves baseball.

Who's Who

JACK WILLIS has appeared in more than 200 productions throughout the United States. He is an associate artist of A.C.T., having appeared in more than 200 productions throughout the United States. He has appeared in more than 200 productions throughout the United States. He has appeared in more than 200 productions throughout the United States.

ANTONY FUSCO has appeared in A.C.T. M.F.A. Program productions of Candida (James Morrell), David Copperfield (Murdstone), A Midsummer Night's Dream (Demetrius), The Reluctant Debutante (Lucas), Telephus (title role), and The Rainmaker (Nash). He has performed in two solo shows: Tell Rosalind Where's the Sense in Thar! Other theater credits include The Best Little Whorehouse in Texas, The Glass Menagerie, The Flying Doctor, Mother Courage, and One Town. Film credits include The Invisible Forest, Wondrous Woman, Daniel's Document, and Taste My Moon's Foes You Son of a Bitch. Wagner holds a B.F.A. in acting from UC Santa Barbara.

JUD WILLIFORD, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in The Rainmaker, The Imaginary Invalid, Happy End, The Revival, The Time of Your Life, and several seasons of A Christmas Carol. Other theater credits include Mark Jackson's American Idiotes with Z Plays and Encore Theatre Company, The Imaginary Invalid at the People's Light Theatre, All That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Segis in Arsen and the Man at Chautauqua Theatre; and Rufus Olwood in Saturn: The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and The Trippe, directed by David Anquet. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. M.F.A. Program.

ROBERT ERNST has performed at A.C.T. in The Time of Your Life as the Arsenician (also at Seattle Repertory Theatre), A Christmas Carol, and Jones and the Pahlis. He is a co-founder of the Iowa Theatre Lab and the Blue Skies Theatre. Recent credits include Phil Tracy in The People's Temple at Berkeley Repertory Theatre and Cesar in Murano at the Aurora Theater. Other credits include The Jink, A Little Bit Mischke, The Late Henry Moss (replacement for Nick Nolte), Eyes for Congress, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Sarahf, Jumpin' Jack Flash, Berger, Movie, Escape from Atlantis, Nara Bridges, and Hill Street Blues. In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

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Who's Who

TOVIA SULLIVAN has appeared in A.C.T. M.F.A. Program productions of The Importance of Being Earnest (Gwendolen), How to Succeed in Business Without Really Trying (vocals), David Copperfield (Mrs. Micawber), A Midsummer Night's Dream (Titania), The Reluctant Doctor (Mirtune), John Barton's Casablanca (Hecuba), Intimate Apparel (Mrs. Van Buren), and Blind Date (Dolores). Other favorite roles include Anne Hathaway in Othello, Pace in The Trestle at Busy Bee Lick Creek, Auntie in Pentecost, Dawn in Lobby Hero, and Ruth in her original work Ein Jahre/One Year. Sulli is a native of Albuquerque, New Mexico, and holds a B.F.A. in acting from UC Santa Barbara.

CATLIN TALBOT has acted in productions of The A.C.T. Young Conservatory's New Plays Program, originating roles in world premiere productions directed by Craig Slaight at San Francisco's Magic Theatre and London's National Theatre. At Berkeley Repertory Theatre she appeared in Fêtes de la Nuit (dir. Les Waters) and understudied roles in Honour (dir. Tony Taccone), Servi in the Wings (dir. Mary Zimmerman), and Ave Maria (starring Geoff Boyle). Last summer at California Shakespeare Theater she understudied Arab and Violin in Man and Superman (dir. Jonathan Moscone). With Shakespeare Santa Cruz she performed in CREDO and Hamlet (dir. Paul Whitworth), and at Cabrillo Stage she played Olivia in Twelfth Night (dir. Joseph Ribeiro). Favorite A.C.T. M.F.A. roles include Cecily in The Importance of Being Earnest, Madame de Sorelles in Molière's The Imaginary Invalid, and Laura Wingfield in The Glass Menagerie.

JAMES WAGNER has appeared in more than 20 productions throughout the United States, including performances at A.C.T. in The Rainmaker, Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cut on a Hot Tin Roof, and The Black Rider. As an associate artist and core acting company member, he has also been an associate artist at Arena Stage in Washington, D.C., and has been a company member of The Dallas Theater Repertory Company, and the Dallas Theater Center. On Broadway, Wagner has appeared in Julius Caesar, The Crucible, Art, and The Orphans' Home. Off-Broadway credits include The Rehearsal, Rise of Arbor U.S., World of Mirth, The Ephesians, and Vallabha. He appeared in Gypsy with Parti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Nice Guys, Mr. Ripley, The Cradle Will Rock, The One-Sided Woman, Love Hurts, I Come in Peace, Poulard Child, Law & Order, and Dallas. Wagner is a co-founder of Andra Repertory.

AMANDA SYKES has appeared in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Bessey Trestwood in David Copperfield, Lucille in The Reluctant Doctor, Clytemnnestra in Electra, Lizette in The Rainmaker, and Berrie Doe in The Man Who Climbed the Pikes Peak. Favorite past productions include Three Sisters (Natasha), A Bright Room Called Day (Zillah), Twelfth Night (Olivia), and Rise Window (Boo). In 2007, she was awarded the Shenson Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima DiTeatro summer training program in Sirmione, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

SAM BROKESWICK TUNICK has performed with Lafayette Town Hall Theatre, Pleasant Hill Diablo Light Opera Company, and in school since the first grade. Favorite roles include Baxter Warner in Fifty Million Broadway Gold Diggers and Vainozi in The Princess Bride. He joined the A.C.T. Young Conservatory last fall and is in the seventh grade at Palmer School in Walnut Creek. He plays drums, swim, and loves baseball.

JUD WILLIFORD, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in The Imaginary Invalid, Happy End, The Roar, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson's American Idiot with Z Plays and Encore Theatre Company, The Imaginary Invalid at the People's Light Theatre, All the Way That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Sergius in Arms and the Man at Chautauqua Theatre; and Rufus Oxley in Sater: The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and The Tripper, directed by David Anpilov. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. M.F.A. Program.

JACK WILLS has appeared in more than 20 productions throughout the United States, including performances at A.C.T. in The Rainmaker, Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cut on a Hot Tin Roof, and The Black Rider. As an associate artist and core acting company member, he has also been an associate artist at Arena Stage in Washington, D.C., and has been a company member of The Dallas Theater Repertory Company, and the Dallas Theater Center. On Broadway, Wills has appeared in Julius Caesar, The Crucible, Art, and The Orphans' Home. Off-Broadway credits include The Rehearsal, Rise of Arbor U.S., World of Mirth, The Ephesians, and Vallabha. He appeared in Gypsy with Parti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Nice Guys, Mr. Ripley, The Cradle Will Rock, The One-Sided Woman, Love Hurts, I Come in Peace, Poulard Child, Law & Order, and Dallas. Wills is a co-founder of Andra Repertory.

ROBERT ERNST has performed at A.C.T. in The Time of Your Life as the Arsenian (also at Seattle Repertory Theatre), A Christmas Carol, and Juno and the Paycock. He is a founder of the Iowa Theatre Lab and the Blue St. Hawkeyes. Recent credits include Phil Tracy in The People's Mint at Berkeley Repertory Theatre and Cesar in Marnis at the Aurora Theatre. Other credits include The John, A Fool for the Midwifery, The Late Henry Moss (replacement for Nick Noles), Eyes for Cassandra, Speed of Darkness, Kingfish, and The Joy of Giving Somewhere Else.

Who's Who's

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A Christmas Carol 29
**Who's Who**

**JOAN HARRIS-GELB**  
(Understudy) was recently seen in the A.C.T. production of *Happy End*. Other performances at A.C.T. include *The Time of Your Life*, A Doll's House, Blithe Spirit, and *A Christmas Carol* and *First Look* productions of *Seuss Place* and *Carey Perlow's Waiting for the Floaf* at Zeum Theater. Recent credits include the American premiere of Edna O'Brien's *Family Business* (dir. Paul Whitworth) at the Magic Theatre and Heartbreak House (dir. Beth Cranen) at Porchlight Theater. Other stage credits include *Far Away* at Naked Masks Theatre, Mirandas in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, *Eleanor*.

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**Who's Who**

four albums with his jazz/world music group Full Circle. He has performed throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfonía Nova, and the National Radio Orchestra of Sweden, and featured at the Venice, Paris, Buenos Aires, Teatro Español, New 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 Theatre, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and The Copenhagen 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 Ambassadors.

VAL CANIPAROLI (Ghiorographer) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertories of more than 30 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Buffalo Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet *Mulla*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Chou-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House* and the creation, with Carey Perlow, of a new movement-theater piece, *The Thos Project*.

**GEORGE THOMPSON (Repetiteur)** began his professional career as a dancer with American Ballet Theatre, where he worked with such artists as George Balanchine, Antony Tudor, Paul Taylor, Merce Cunningham, Jerome Robbins, Agnes de Mille, and Mikhail Baryshnikov. Thompson also danced with Joffrey II, the Kazuko Hirabayashi Dance Theatre, and in several summer stock companies. He has a B.F.A. in dance from SUNY Purchase College and attended graduate school in Fordham's M.B.A. program and at American University (Washington, D.C.), studying arts administration. Most recently, his leadership positions include serving as the executive vice president of the Tampa Bay Performing Arts Center, the senior vice president of programs for the Holland Performing Arts Center in Omaha Nebraska, and the creative director of The Washington Ballet.

**LAURA BURTON (Musical Director)** has served as assistant conductor/musical director for more than 30 musicals at the Stroudsburg Festival in Canada. U.S. credits include composing at the Walnut  
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10 Member of the A.C.T. Master of Fine Arts Program since 2005 and an Equity Professional Theater intern
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GEORGE THOMPSON (Reprise)

began his professional career as a dancer with American Ballet Theatre, where he worked with such artists as George Balanchine, Antony Tudor, Paul Taylor, Merce Cunningham, Jerome Robbins, Agnes de Mille, and Mikhail Baryshnikov. Thompson also danced with Jeffery II, the Kazuko Hiraizumi Dance Theater, and in several summer stock companies. He has a B.F.A. in dance from SUNY Purchase College and attended graduate school in Fordham's M.B.A. program and at American University (Washington, D.C.), studying arts administration. Most recently, his leadership positions include serving as the executive vice president of the Tampa Bay Performing Arts Center, the senior vice president of programs for the Holland Performing Arts Center in Omaha Nebraska, and the creative director of The Washington Ballet.

LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 30 musicals at the Strudell Festival in Canada. U.S. credits include composing at the Walnut Street Theatre and the Barbeque Restaurant offers distinctive Northern Italian cuisine featuring fresh and seasonal ingredients, while combining old San Francisco styles.

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Who's Who

Street Theatre in Philadelphia, music direction at A.C.T. and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misanthrope and Don Carlos for Soupsuppe Theatre Company and A Midsummer Night’s Dream for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Ibsen’s The Wind, Memoir, King Lear, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).

JOHN ARNONE (Soprano Designer) was a Tony for The Who’s Tommy on Broadway. Other set designs for Broadway include Turgenev’s Forcemeat’s Foul (dir. Arthur Penn), Edward Albee’s The Goat or, Who is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Lightolfer Las Vegas, 1992, Sartifice (with Ellen Burman), The Best Little Whorehouse Goes to Paris and Gospel for Tommy Tune, Sex and Longing (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Patti/Port, Love Start. Pes, Wars, Marlene, Misfits and Minnelli, Gore Vidal’s The Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustained achievement in design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Doris Mayo Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for 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 Le Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Importance of Being Earnest, The Resistible Rise of Arturo Ui, A Midsummer Night’s Dream, and The Importance of Being Earnest in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Doris Mayo Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for Who’s Tommy. He has also been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).
Who's Who
Street Theatre in Philadelphia, music direction at A.C.T. and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Minstrel and Don Carlos for Sophie's Choice Theatre Company and A.M.A.H. (A Man's A Horse) for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Ithibet the Wind, Memoir, King Lear, and Journey's End. Burton has been honored with four Stratford Awards, including the Louis Applebaum Award for most promiment composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).

JOHN ARNONE (Scenic Designer) won a Tony for The Who's Tommy on Broadway. Other set designs for Broadway include Turgenev's Fortunes Foul (dir. Arthur Penn), Edward Albee's The Goat or, Who Is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Twilight Los Angeles, 1992, Sacrifice (with Ellen Burstyn), The Best Little Whorehouse Goes to Parise for Tommy Turner, Sea and Singing (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Patti/Perch, Love Story/Perch, Wars, Marlenis, Minnelli on Minnelli, Gore Vidal's The Best Man, and Arthur Miller's The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and achievement in design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Don Mayo Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Who's Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and Joffe Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Vienna, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Imaginary Invalid, The Revival, The Goat or, Who is Sylvia?, The Gamester, A Mother, Waiting for Godot, Blithe Spirit, The Board of Avon, The Minstrel, Edvard II, Thirteenth, Invention, Looking for History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fowlers, A Life of the Mind, and The Floating Light Bulb. She is the resident costume designer for George Street Playhouse and has designed the Bird Boatano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, the Magic Theatre, the Picke Family Circus, Classic Stage Company, Theater of Yugen, and the Rivera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

NANCY SCHRITLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's Fool Moon and Loaf/ New York (Tony nom.) and off-Broadway productions of Hilda (dir. Carey Perloff), Tests for Nothing, A Fox in Her Ear, Onepot, and Fatherland. Regional theater credits include The Imaginary Invalid, after the War, The Gamester, The Real Thing, Lulu, James, The Conjugate Wife, Perloff's The Colossus of Rhodes, and The Difficulty of Choosing a Field at A.C.T.; The Seven Samurai at Seattle Repertory Theatre, Myhle Doh at Milwaukee Repertory Theatre; and Ken Ludwig's Shakespeare in Hollywood at Arena Stage, where she was a member of the Wardrobe Department. Opera credits include: Later the Same Evening, commissioned by the National Gallery of Art and the University of Maryland, inspired by the work of Edward Hopper; Don Giovanni; and The Barber of Seville for Boston Lyric Opera; Two Furniture 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, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of Pausing Strange, The People's Temple, and Piti de la Nuit at Berkeley Rep. the world premiere of After the War and A Christmas Carol at A.C.T.; and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include sound for Cal Shakes' 2010 production of A Comedy of Errors, sound for Marin Theatre Company's Life in Death, and sound for Shotgun Players' and Studio Theatre's production of The Death of Meyehold. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for The Death of Meyehold and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a playwright and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkeley Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee William's Small Craft Warnings at the Sofremetnik Theater in Moscow. Pallar is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-
THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibitions throughout the 2007–08 season.

TERRY SAUVÉ: LANDSCAPE SCENERY

Terry Sauvé has been painting in the San Francisco Bay Area since 1996, when she settled here to attend the Academy of Art University. Feeling a deep connection with nature, she focuses primarily on landscape painting. Sauvé is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is "pushing" the color found in nature to enhance the image. Her method includes taking photographs and making sketches and/or color studies on location. From these references she works on larger finished paintings in her studio, where she transmits what she has absorbed from studying color and light in nature onto the canvas. Her most recent work reflects her love of the beautiful scenery of Northern California and the Northwest.

Sauvé has studied with some of the area's finest painters, including Brian Blood, Craig Nelson, William Maughan, and Randall Sexton. Her work was recently selected for inclusion in the PaintAmerica 2007 Paint the Parks Mini Top 50, a national honor, as well as ArtSpan's 2007 Selections competition. Her prize-winning paintings were included in the Academy of Art's annual spring show for four consecutive years and published in the New Fillmore monthly newspaper (October 2002). Sauvé resides in San Francisco.

A reception celebrating Terry Sauvé's work will be held at the theater on Thursday, December 6, from 4:30 to 7 p.m.

Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Simmons at 415.474.1066 / kscreative@optus.com.
CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda’s After the War (an A.C.T. commission that premiered in March), Tom Stoppard’s Travesties, Bertolt Brecht/ Kurt Weill’s Happy End (including a critically acclaimed costume exhibit recording), and A Christmas Carol (a new adaptation by Perloff directing; Paul Wei). Known for directing innovative productions of classics and championing new writing, Perloff has directed for A.C.T. the American premieres of Stoppard’s Travesties and Indian Ink and Ibsen’s Peer Gynt and The Room. A.C.T.’s international巡演 of Wallace Foster’s Muriel’s Wedding and David Mamet’s new adaptation for A.C.T. of Gravelle Baker’s The Reception. In 1997, Perloff directed the world premiere of Steve Reich and3da Kori’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier of L’Ordre des Arts et des Lettres and the National Endowment for the Arts’s 2007 Artistic Achievement Award, Perloff received a B.A. Phil Ben Koppa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is proud mother of Lexi and Nicholas.

HEATHER KITCHEN (Executive Director) now in her 12th season with A.C.T., has strengthened the organization’s infrastructure and oversaw the company’s transition to the development and implementation of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to underwrite an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario followed a 15-year career in stage, tour, and production management, ranging across Canada, the United States, and the United Kingdom. Credits include management of the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As managing director of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produces 16 productions, an International Children’s Festival, and a Teen Theatre. As a member of the executive committee of the Metropolitan Performing Arts Consortium, Kitchen authored the benchmark study The Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on 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 Longest of Resident Theaters. 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 four years.

MELISSA SMITH (Consortial 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 received an M.F.A. in acting from the University of California, Santa Barbara. A professional actor, she has performed in numerous off-Broadway plays and regional theaters, including A.C.T. in 2004 for the Los Angeles (Berk) and London (UK). In 2007, she directed the world premiere of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eric L., Galleo’s National Revivalary Theatre in an actor and Stage Manager. He also staged the Broadway productions of And When We Die and Goodbye, written by Cardiff’s Award-winning playwright for University. His production of A Christmas Carol was selected for inclusion in the American Theatre’s annual spring show for four consecutive years and published in the News. A reception celebrating Terry Sauvé’s work will be held on the theater on Thursday, December 6, from 4 to 7 p.m.

Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Simmons at 415.474.1066 / lkersweetreprints@ad.com.

THE GALLERY AT A.C.T.
Looking for a jolly good gift idea?

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Speed-the-Plow
by David Mamet

The Blood Knot
by Athol Fugard

The Government Inspector
by Nikolai Gogol

Curse of the Starving Class
by Sam Shepard

’Tis Pity She’s a Whore
by John Ford

Two craven movie moguls. One seductive secretary. Good, greedy fun.

SPEED-THE-PLOW

“A brilliant black comedy”

The New York Times

TICKETS FROM $14

INTERACT

A conversation with the director before the preview performance
- Tuesday, 1/18 (3:30-4:30 p.m.)
- Tuesday, 2/12 (3:30-4:30 p.m.)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
- Tuesday, 1/15
- Sunday, 1/20
- Wednesday, 1/30
- Tuesday, 2/19
- Sunday, 2/24
- Wednesday, 3/3

KORET PROLOGUE
A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance
- Wednesday, 1/16
- Wednesday, 2/20

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred’s Columbia Room.
- Friday, 1/11
- Friday, 2/15

*Includes matinee performance:

| SPEED-THE-PLOW | BLOOD KNOT |

A.C.T. Donor Events

PRODUCERS CIRCLE DINNER
Experience the Annual Producers Circle dinner, featuring Dumeen Sheik. Hosted by U.S. Trust, Bank of America Private Wealth Management. Proceeds to benefit the theater. Monday, 11/26, 6:30 p.m.

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of Speed-the-Plow. Wednesday, 1/16, 5:30 p.m.

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of Speed-the-Plow, Monday, 12/3, 11 a.m.

ILLUMINATE THE NIGHT
Save the date: A.C.T.’s annual gala fundraising event at the Four Seasons Hotel. For more information call Carrie Spiegel at 415.439.3470.

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.A.C.T-SF.ORG.
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speed-the-plow
by david mamet

the blood knot
by karel ookto

the government inspector
by george bernard shaw

curse of the starving class
by sam shepard

'tis pity she's a whore
by john ford

best seats · best prices

join now!

exclusive exchange privileges

5-play packages
start at $85

interact
from free parties to in-depth discussions with the artists, a.c.t. offers events for all—at no additional cost.

koret prologue
a conversation with the director before the preview performance
- tuesday, 1/9 (5:30-6:45 p.m.)
- tuesday, 2/12 (5:30-6:45 p.m.)

koret audience exchanges
free postperformance discussions with the actors and/or a.c.t. staff members
- tuesday, 1/15
- sunday, 1/20
- wednesday, 1/30
- tuesday, 2/19
- sunday, 2/24
- wednesday, 3/3

theater on the couch
an exciting collaboration between a.c.t. and the san francisco center for psychoanalysis. after the show, the panel will discuss the psychological aspects of the play and take questions from the audience in fred's columbian room.
- friday, 1/11
- friday, 2/15

spend-the-plow

"a brilliant black comedy"

tickets from $14

a.c.t. donor events

producers circle dinner
experience the annual producers circle dinner, featuring duncan sheik. hosted by u.s. trust, bank of america private wealth management, monday, 11/26, 6 p.m.

design presentation
hear the director's vision at the first meeting of the company of speed-the-plow, monday, 12/3, 11 a.m.

opening night dinner
a dinner with the director before the opening night performance of speed-the-plow.
-wednesday, 1/9, 5:30 p.m.

illuminate the night
save the date! a.c.t.'s annual gala fundraising event at the four seasons hotel. for more information call carrie spiegel at 415.439.3470.

please join us for these events...

and don't forget...

first look presents
brainpower, by jose riviera
zelim theater
1/30—2/16

master of fine arts program presents the class of 2008 in orlando by sarah ruhl
zelim theater
2/28—3/15

master of fine arts program and young conservatory present the wandering play by amy harmon
zelim theater
3/21—4/3

koret visiting artists series
a.c.t., 4/2

for more information, call 415.749.2act or visit www.a.c.t.sf.org.
For Your Information

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and tickets for Play's are on sale in the main lobby, at the Ticket Services office, and online.

Refereements
Full bar service, sweets, and savoury items are available one hour before the performance in Feild’s Columbus Room on the lower level and in the Sky Bar on the third level. There is also a similar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower-level and third-floor bars. Food and drink are not permitted in the auditorium.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Any day’s 2-for-1 tickets are available at the A.C.T. Ticket Services office, either before or after hours. Marine senior rush tickets are available on noon on the day of the performance for $12. A four ticket limit per individual, per price level, and one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers free Pay What You Wish performance during the regular run of each show.

Group Discounts
For groups of 15 or more, call Edward Bode at (415) 441-8888 x2473.

At the Theater
A.C.T. is located at 453 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.

American Conservatory Theater Exits

A Christmas Carol

42 American Conservatory Theater

43