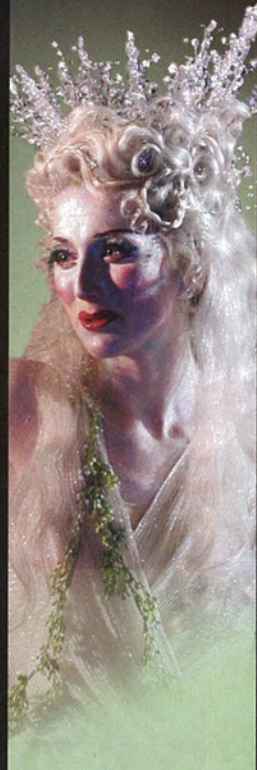


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A CHRISTMAS CAROL



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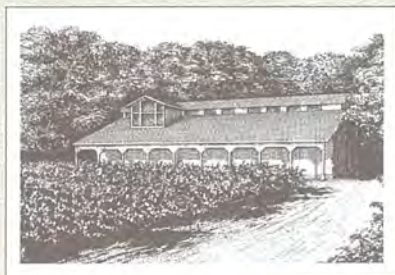
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ABOUT A.C.T.



KEVIN BERNE

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the

reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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



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

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American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986–92

A.C.T. Box Office
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A.C.T. Website
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FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

During my very first season at A.C.T., I sat in the audience of *A Christmas Carol* with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley's ghost and

clapping with delight when snowflakes finally fell on all the revelers at the end. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 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 desiccated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to *feel*. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghosts! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the 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's tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid-17th century, two things quickly disappeared: theater

and Christmas. Dickens almost single-handedly brought back Christmas, and it is only fitting that the theater has celebrated him by bringing so many of his works to the stage. And of course it helps that Dickens's Christmas is such a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one's fellow human beings traveling along the road, and to look ahead to the future. The language of *A Christmas Carol* is particularly pungent and rich, and we have used Dickens's actual words wherever we could, including his mouthwatering descriptions of Christmas abundance, which have become, in our version, "The Waltz of the Opulent Fruit." (Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!).

It is difficult to imagine today that Dickens 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's story will fill your heart, and the arrival of the three spirits will stimulate your imaginations to enter into the lives of people who need our attention and our belief.

Many thanks for being here!

Carey Perloff
Artistic Director

"Do you remember?"

Remember *A Christmas Carol* forever by collecting a variety of *Carol*- 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 scrumptious 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.

For more information visit www.act-sf.org.


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A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Domenique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Dances restaged by George Thompson

Musical direction by Laura Burton

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

THE CAST

(in order of appearance)

ACT I

<i>Ebenezer Scrooge</i>	James Carpenter
<i>Bob Cratchit</i>	Jud Williford
<i>Tiny Tim Cratchit</i>	Kai Nau
<i>Clerks</i>	Alex Morf, James Wagner
<i>Charitables</i>	Kaliswa Brewster, Jeff Irwin
<i>Fred</i>	J.C. Ernst
<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Jack Willis
<i>Ghost of Christmas Past</i>	Dan Morrison
<i>Davey</i>	John Merritt
<i>Edward</i>	Joshua Rechtschaffen
<i>Boy Dick</i>	Andrew Nayman
<i>Boy Scrooge</i>	William Halladey Lanier
<i>Little Fan</i>	Amara Radetsky

continued on page 11



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A
CHRISTMAS
CAROL

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Young Scrooge</i>	Raife Baker
<i>Dick Wilkins</i>	Kevin Dedes
<i>Belle</i>	Amanda Sykes
<i>Ermengarde</i>	Jahmela Biggs
<i>Felicity</i>	Kaliswa Brewster
<i>Dorothy</i>	Shannon Parker Taing
<i>Jim</i>	J.C. Ernst
<i>Burt</i>	James Wagner
<i>Giles the Fiddler</i>	Axel Avin, Jr.
<i>Alan</i>	Erik Saxvik
<i>Ruth</i>	Tovah Suttle
<i>Alfred</i>	Tobiah Richkind
<i>Children of Alan and Ruth</i>	Alan Frenkel-Andrade, Zoe Lozano-Strickland, Rachel Share-Sapolsky
<i>Precious Wilkins</i>	Rachel Share-Sapolsky
<i>Sarah Wilkins</i>	Zoe Lozano-Strickland
<i>Rory Wilkins</i>	Alan Frenkel-Andrade

ACT II

<i>Ghost of Christmas Present</i>	BW Gonzalez
<i>(Spanish) Onions</i>	Megan Apple, Elizabeth Levinson
<i>(Turkish) Figs</i>	Isabella Ateshian, Rachel Share-Sapolsky
<i>(French) Plums</i>	Lucie Fleming, Daniela Isabel Jones
<i>Produce Sellers</i>	Alex Morf, Kaliswa Brewster

FRED'S PARTY

<i>Mary</i>	Tovah Suttle
<i>Beth</i>	Shannon Parker Taing
<i>Topper</i>	Axel Avin, Jr.
<i>Annabelle</i>	Caitlin Talbot
<i>Thomas</i>	James Wagner

CRATCHIT HOME

<i>Anne Cratchit</i>	Cindy Goldfield
<i>Peter Cratchit</i>	Jack Sadler
<i>Belinda Cratchit</i>	Mia Kalo
<i>Sally Cratchit</i>	Nebila Oguz
<i>Ned Cratchit</i>	William Halladey Lanier
<i>Martha Cratchit</i>	Jahmela Biggs

CHRISTMAS FUTURE

<i>Ignorance</i>	James Wagner
<i>Want</i>	Caitlin Talbot
<i>Gang Members</i>	Axel Avin, Jr., Alex Morf, Zoe Lozano-Strickland, Andrew Nayman
<i>Ghost of Christmas Future</i>	Axel Avin, Jr., J.C. Ernst, Jeff Irwin, Alex Morf, Amanda Sykes
<i>Businessmen</i>	Raife Baker, Kevin Dedes, Jarion Monroe, Erik Saxvik
<i>Mrs. Filcher</i>	Shannon Parker Taing

FINALE

<i>Boy in Sunday Clothes</i>	Sam Breakstone Tunick
------------------------------	-----------------------

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 help make possible a crucial increase in scholarship support. For the prestigious A.C.T.



STUDENTS FROM THE A.C.T. YOUNG CONSERVATORY WORK WITH CHOREOGRAPHER VAL CANIPAROLI ON “THE WALTZ OF THE OPULENT FRUIT” IN A REHEARSAL OF *A CHRISTMAS CAROL*. PHOTO BY DAVID WILSON.

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 Jamie Valle at 415.439.2464 or jvalle@act-sf.org.

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A CHRISTMAS CAROL

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Bob Cratchit, Ghost of Christmas Past, Young Scrooge—Alex Morf
Tiny Tim Cratchit, Daughter of Alan and Ruth, Precious Wilkins—Amara Radetsky
Clerk, Charitable, Ignorance—Axel Avin, Jr.; *Fred, Businessman*—James Wagner
Mrs. Dilber, Mrs. Fezziwig, Ermengarde, Dorothy, Ruth—Joan Harris-Gelb
Ghost of Jacob Marley, Mr. Fezziwig, Ghost of Christmas Present—Robert Ernst
Davey, Edward, Boy Dick, Boy Scrooge, Ned Cratchit, Gang Member, Boy in Sunday Clothes—Tobiah Richkind
Little Fan, Fig—Nebila Oguz
Dick Wilkins, Jim, Burt, Giles the Fiddler, Alan—Jeff Irwin
Belle—Tovah Suttle; *Felicity, Beth*—Jahmela Biggs
Alfred—Andrew Nayman; *Daughter of Alan and Ruth, Sarah Wilkins*—Mia Kalo
Son of Alan and Ruth, Rory Wilkins—Kai Nau
Produce Seller—Kevin Dedes
Onion, Plum—Zoe Lozano-Strickland; *Plum*—Megan Apple
Topper, Thomas, Gang Member—Erik Saxvik
Mary, Annabelle, Martha Cratchit—Kaliswa Brewster
Anne Cratchit—Shannon Parker Taing; *Peter Cratchit*—Joshua Rechtschaffen
Belinda Cratchit—Elizabeth Levinson; *Sally Cratchit*—Rachel Share-Sapolsky
Want—Amanda Sykes; *Ghost of Christmas Future*—Dan Morrison; *Mrs. Filcher*—Caitlin Talbot



STAGE MANAGEMENT STAFF

Nicole Dickerson, *Stage Manager*
Karen Szpaller, *Assistant Stage Manager*
Danielle Thomsen, Laura Osburn, *Interns*

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

ADDITIONAL CREDITS

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

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

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A Carol Philosophy

BY PAUL WALSH

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

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

All that seemed to change, however, in the fall of 1843. Having recently returned from his first trip to America, Dickens had begun writing a new serial novel, *Martin Chuzzlewit*, in which he sought to display "the number and variety of humors and vices that have their root in selfishness," as he told his friend and early biographer John Forster. The murderous greed and hypocrisy exposed in the novel took its toll on the author's accustomed idealism, and readership for his serial began to fall off. What Dickens in his letters called "the Chuzzlewit agonies" threatened to swamp the author and send him adrift in a sea of anxious doubt and despair. Only generosity, he conjectured, can stave off the corrupting force of wealth, but generosity itself seemed to be a thing of the past. The thought so troubled the author that it put him in a

foul humor. He felt his idealism wane and with it his astonishing powers of imagination. He was on the verge of being unable to work. Besides, in the face of disappointing financial returns on the serialization of the novel, Dickens's publishers talked of reducing his payment by 50 pounds a month, adding financial pressure to spiritual depletion. His father and brothers were pleading for loans, and his wife, Kate, was expecting their fifth child.

A GHOST STORY FOR CHRISTMAS

Depressed, upset, and in desperate need of inspiration, Dickens decided to try to squeeze a new project between installments of *Martin Chuzzlewit*. And so, early in November, he set to work on a ghost story for Christmas he had been mulling over. In little more

than a month, Dickens penned one of the most beloved and enduring holiday stories of all time, inventing the genre of the Christmas book in the process. He also managed to deliver his little book to the publishers in time to be ready for last-minute Christmas shoppers. Published on gilt-edged green paper and bound in red cotton covers with a wreath of holly and ivy stamped in gold on the front, *A Christmas Carol*, with illustrations

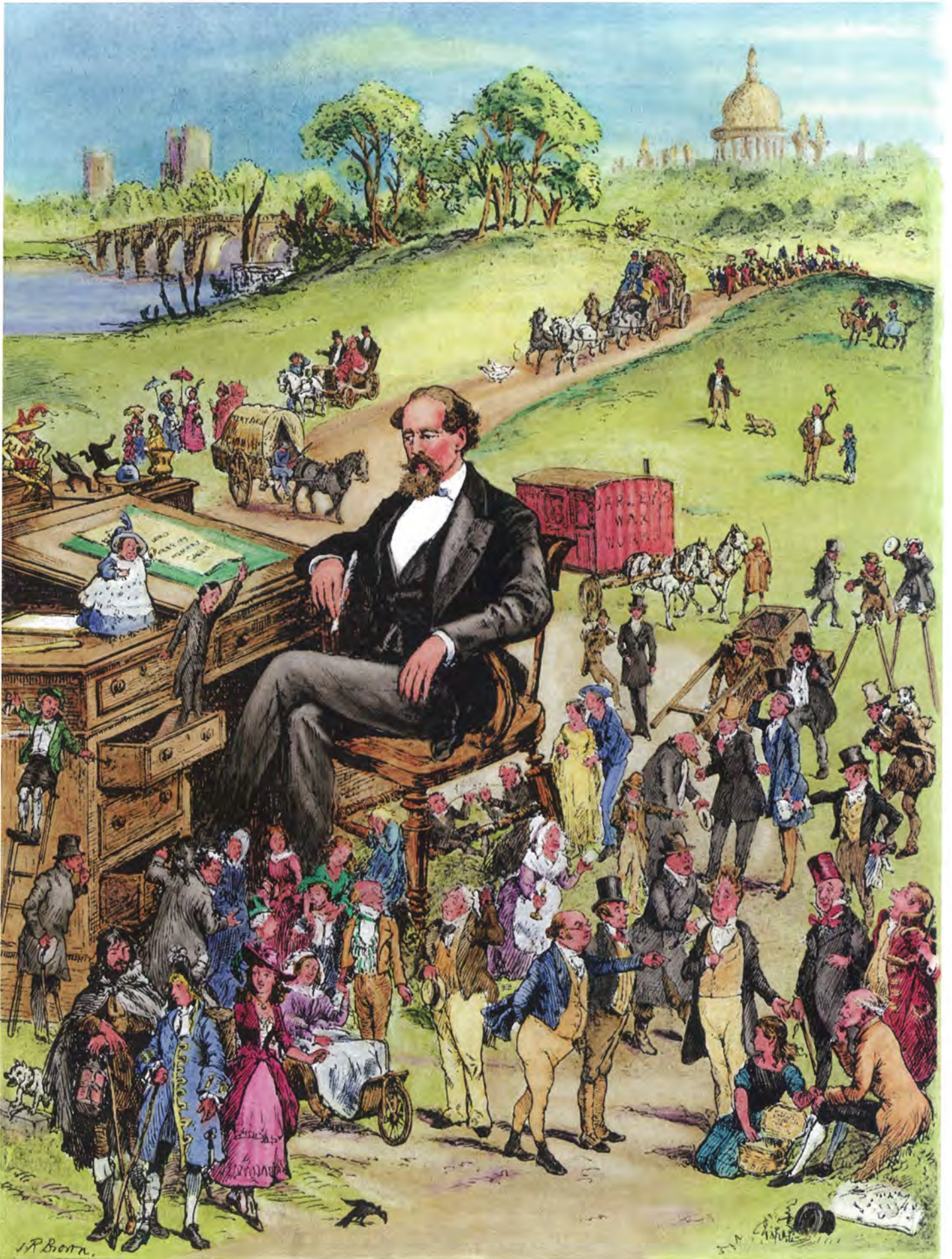
by John Leech, was intended to be both a treasured gift and a family heirloom that would be read again and again for years to come. And indeed it has been.

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

The success of *A Christmas Carol* was greater than even an optimist like Dickens could have dreamed. Not only was his story an overwhelming triumph, but writing it had put its author

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

OPPOSITE: ILLUSTRATION OF CHARLES DICKENS AND HIS CHARACTERS. © BETTMANN/CORBIS.



in the mood to celebrate Christmas with giddy abandon. "When [*A Christmas Carol*] was done," Dickens wrote to a friend with characteristic hyperbole, "I broke out like a Madman. . . . Such dinings, such dancings, such conjurings, such blind-man's buffings, such theatre-goings, such kissings-out of old years and kissings-in of new ones never took place in these parts before." From the start he had hoped to write a story that would cut across the social spectrum and renew faith in the power and possibilities

of generosity, imagination, and the goodwill of the community to reclaim the spirit of Christmas for itself. And he succeeded in writing a story that not only spoke to people of all generations and classes, but revitalized Christmas itself.

HOLIDAY OF WONDER

By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that

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



MR. FEZZIWIG'S BALL, FROM *A CHRISTMAS CAROL* (1843), ENGRAVING BY JOHN LEECH. VICTORIA & ALBERT MUSEUM, LONDON, UK / THE BRIDGEMAN ART LIBRARY.

What marks Dickens's story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it. Kissing under the mistletoe was a nearly forgotten custom in Dickens's day. It was he who is said to have revived a practice that dates back to the ancient Celts and their Druid holy men. But Dickens was not interested simply in rescuing quaint customs and old-style victuals from the dusty archives of forgotten folklore. He understood that Christmas is a special time of remembering. It is a portal to a half-remembered past, both personal and communal, and all its special games and songs and foods, particular to each household and each community, bind families together and link them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstinence and the dispiriting single-minded utilitarianism already rampant in Dickens's time.

To deny the pleasures of this world to oneself or others, Dickens insisted, was to deny the beneficence of creation. To value industrialization above human industry and treat one's fellows as cogs in the commercial machine was to impoverish the spirit and the body of the community that were the lifeblood of progress. To pursue profit at all costs was to deny one's basic humanity and jeopardize, not only one's place in society, but the survival of society itself. In place of such short-sighted views, Dickens proposed his "*Carol* philosophy": "cheerful views, sharp anatomisation of humbug, jolly good temper . . . and a vein of glowing, hearty, generous, mirthful, beaming reference in everything to Home, and Fireside." In place of business, mechanization, and utilitarianism, Dickens celebrated imagination, family, and fellow feeling. In place of self-denial and renunciation, Dickens celebrated abundance, hospitality, and the pleasures of life.

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

**DICKENS'S *CAROL* PHILOSOPHY
SOUGHT TO REHUMANIZE
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SMALL WONDERS OF LIFE THAT
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A *CAROL* FOR EVERY AGE

Each age has retold Dickens's *A Christmas Carol* to address its own needs, and the amiable story has proven accommodatingly malleable. Dickens's contemporaries rediscovered the traditional Christmas in the heart of the modern urban city. Later Victorians, terrified by the new science of Darwin and Spencer, read Dickens's tale as a retelling of the original Christmas story with Scrooge as a misguided wise man searching for the poor

man's child who would restore a sense of order and proportion to the world. During the wars and depressions of the 20th century, *A Christmas Carol* offered comfort and a sense of the familiar values of hearth and home. The first film version of *A Christmas Carol* appeared in 1908, and half a dozen silent film versions of *A Christmas Carol* were made in the first decades of the century. In the 1940s, CBS radio asked President Roosevelt to read the story for national broadcast (and, in 1957, Eleanor Roosevelt recorded her own reading). Arguably the best screen adaptation is the 1951 British film starring Alastair Sim;

Richard Williams's animated short film based on the original John Leech drawings won an Academy Award in 1972. By the end of the 20th century, holiday versions of *A Christmas Carol* (musical and nonmusical) graced stages across the country, while the motifs of Dickens's story echoed in nearly every form of popular entertainment. And now, at the start of a new century, this perennial tale offers a new sense of hope in the power of imagination and community to reclaim its lost members, even those as intractable as Ebenezer Scrooge.

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

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's 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 get 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 Nau, an eight-year-old YC student from San Rafael. "I got his information and called his mom [Margaret Nau]," 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 fun. 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 Teevee in *Willy Wonka and the Chocolate Factory*. When he began to show an interest in performing, his mother immediately



KAI NAU (CENTER) AS MIKE TEEVEE IN *WILLY WONKA AND THE CHOCOLATE FACTORY*

thought of the YC. "I knew about A.C.T. being really strong in actor training," says Mrs. Nau, "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. Nau 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 M.F.A. 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. Nau adds, "and see where they can go. Why not allow them the opportunity to develop themselves in something they really love?"

—Ariel Franklin-Hudson



THE NAU FAMILY: KAI, YOUNGER BROTHER CHARLIE, AND PARENTS MARGARET AND JASON.

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Left: Alan Moor, Colin Tobor, and Isaac Bower, A.C.T. M.F.A. Program class of 2008. In: David Coppelwiler (photo by David Wilcox)

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Young Conservatory students perform in *A Christmas Carol* (photo by Kevin Benzel)

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WHO'S WHO IN *A CHRISTMAS CAROL*



MEGAN APPLE, ten years old, attends Kittredge 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.



AXEL AVIN, JR.* joins A.C.T. from New York City, where he was seen in *Violent Delights* at the New York Shakespeare Festival/The Public

Theater, *Arabian Nights* and *The Taming of the Shrew* at the Inwood Shakespeare Festival, and *Romeo and Juliet*, *Julius Caesar*, and *The Taming of the Shrew* with the Shakespeare Box Set Tour. Favorite A.C.T. M.F.A. Program roles include George in *Intimate Apparel* and Lubin in *George Dandin*. He has trained with The American Musical and Dramatic

Academy and The Public Theater Shakespeare Lab.



RAIFE 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 *Bulrushes* with Shotgun Players (dirs. Margo Hall

and Ellen Sebastian Chang). A.C.T. M.F.A. Program credits include *Candida* (Proserpine), *A Midsummer Night's Dream* (Helena), *Cassandra* (Cassandra), and *Intimate Apparel* (Mayme). In Atlanta she appeared in the Alliance Theatre production of *We Are Antigone*. She has been awarded the Bob and Susan Green Scholarship, the A.C.T. Merit Scholarship, and, most recently, the 2007–08 Sadler 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 Barricelli and Massimiliano Farau. She graduated from Spelman College with a B.A. in drama.



KALISWA BREWSTER* hails from Seattle, Washington. Her credits include Gwennie in *Under Milk Wood* at the Williamstown

Theatre Festival. She appeared last summer as Henriette in Molière'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*, Puck in *A Midsummer Night's Dream*, Jacqueline in *The Reluctant Doctor*, and Dora in *David Copperfield*. Brewster is a recipient of the ACT 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*.

Other A.C.T. credits include Doc Baugh in *Cat on a Hot Tin Roof*, Dr. Rank in *A Doll's House*, and James Linc in *Glengarry Glen Ross*. A San Francisco Bay Area resident for 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-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

† Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
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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 *Singing* and *The Sunflower Boy*, 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* (Zeum

Theater, 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 Crackernuts* (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. Marks (*Intimate Apparel*), Sganarelle (*The Reluctant Doctor*), and Uriah Heep (*David Copperfield*). He received his B.S. in biological sciences from State 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 Tooth & Nail Co., Black Dog Productions, and the Salt Lake Shakespeare Festival. A.C.T. M.F.A. Program credits include Marchbanks in *Candida*, Oberon in *A Midsummer Night's Dream*, Leandre in *The Reluctant Doctor*, Agamemnon in *Cassandra*, and

File in *The Rainmaker*. Other favorite roles include Vince in *Tape*, Romeo in *Romeo and Juliet*, Phillip in *The Shape of Things*, Peter in *Stags and Hens*, and Joshua Bradley 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 the show last year as a French Plum. Some of her favorite roles include Amber in *I'm Stressin' Out*, Lonnie in *The Right Step*, the title role of *Cinderella*, various roles in a studio workshop of *Quilters*, and Christina in Sunlight Film's *Three-Legged Race*. She currently studies vocal technique with Denise Wharmby, dance with Donna Cerio'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.

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WHO'S WHO



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 REPerory Company); Fran in *Another Midsummer's Night* (TheatreWorks); Lenny in *Crimes of the Heart* (Playhouse West); Mairead in *Brimstone*, Roz in *Moon over Buffalo*, Ruby in *Dames at Sea*, Gussie in *Merrily We Roll Along* (Willows Theatre); Nancy in *Oliver!* (Broadway by the Bay); Joan in *Moving Bodies* (Marin Theatre Company); and Mabel in *Mack & Mabel*, Dot in *Sweet Adeline*, and Pat in *Peggy Ann*, as well as directing and choreographing *As Thousands Cheer*, *Once in a Blue Moon*, and *The Roar of the Greasepaint—The Smell of the Crowd* (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldewyn with the inimitable Scrumby Koldewyn.



BW 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 Szechuan*, Titania in *A Midsummer Night's Dream*, Cassandra in *The Trojan Women*, Lady Macbeth in *Macbeth*, and

Mattie Campbell in *Joe Turner's Come and Gone*. She created the role of Phoebe in *Darker Face of the Earth*, by 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 as Lupe on *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 Citation for 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. He received 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 *Handler*, and Father McCuen in *A Plague 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 Monsieur de Sotenville in Molière'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 *The Nutcracker* with San



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Francisco Ballet. She has also performed with the San Francisco Ballet School, Kids Take the Stage, and Young Performers International and studied ballet in Panama 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 Marsh Youth Theater performances, St. John of San Francisco Orthodox Academy theater performances, and independent film productions since she was five. 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.



WILLIAM HALLADEY LANIER is a sixth grader at James Lick, a public middle school in San Francisco. He has studied in the A.C.T. Young Conservatory for three years, including participating in summer intensives and the Middle School Edge. He made his A.C.T. debut as a "no-neck monster" in *Cat on a Hot Tin Roof*, appeared in *A Christmas Carol* last year, and performed with the M.F.A. Program class of 2008 in *David Copperfield* at Zeum Theater. He is the lead singer in a rock band at school; an avid actor and singer, he also plays soccer and baseball.

WHO'S WHO



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 Yum Yum and Patience with Summer Music West, and as Dorothy in *The Wizard of Oz*. Selected in March 2007 for the prestigious OAKE 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.



SHARON LOCKWOOD† has appeared at A.C.T. in *Hedda Gabler*, *A Christmas Carol* (2005 and 2006), *The Rose Tattoo*, *Juno and the*

Paycock, *The Royal Family*, *The Cherry Orchard*, *The Pope and the Witch*, *Gaslight*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. She recently returned from Los Angeles, where she played the 200-year-old woman in *Culture Clash's Zorro 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 *Nickel and Dimed* as Barbara, a role she originated at INTIMAN 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 Theater, 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*, *Vonnegut Stories*, and *The Long Road Home*.



ZOE LOZANO-STRICKLAND 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.



JOHN MERRITT is in the sixth grade at Manuel F. Cunha 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 San Jose Repertory Theatre, the Magic Theatre, the Marin Shakespeare Festival, California Shakespeare Theater, the Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce, the Ahmanson, and the Ukiah 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 *Frasier*. 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 *Kane & Lynch: Dead Men*.



ALEX MORF* most recently appeared at A.C.T. as Jimmy Curry in *The Rainmaker*. He spent two seasons with the Chautauqua Theater Company,

where his credits included *The Cherry Orchard* and *The Just* (both directed by Ethan McSweeney), *Twelfth 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 *Telephus*, and Valère in *The Reluctant Doctor*. Morf 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 Sadler Award.

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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 Lie of the Mind* (San Diego), and Tweedledum in *Alice in Wonderland* (San Diego).



KAI NAU 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 Teevee 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

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 kwon do.



NEBILA OGUZ is in the fifth grade at the Lycée Français La Pérouse 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* (title role), *The Glass Menagerie*

(Amanda Wingfield), *Cassandra* (Ilione), *George Dandin* (Claudine), and *A Midsummer Night's Dream* (Hermia). Other favorite credits include *The Marriage of Bette and Boo* (Margaret) and *Melancholy Play* (Joan). She has also performed with ComedySchmamedy 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.



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

She has also appeared at A.C.T. in *David Copperfield* and at Berkeley Repertory Theatre in the world premiere of Adele Edling Shank's adaptation of Virginia Woolf's *To the Lighthouse* (Cam Ramsay). Other theater credits include *Seussical*, *The Musical* (Gertrude McFuzz), *Wonderland* (Alice), *The Wizard of Oz* (Dorothy), *Oliver* (Bet), and *Cinderella* (Cinderella). Radetsky 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.



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* (Sonny). He dances at ODC, where he appeared in *The Velveteen Rabbit*. He loves singing, guitar, literature, writing, and sports.

† Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
* Member of the A.C.T. Master of Fine Arts Program class of 2008 and an Equity Professional Theater Intern



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 SAXVIK* has appeared in A.C.T. M.F.A. Program productions of *Candida* (Lexy), *David Copperfield* (Steerforth), *A Midsummer*

Night's Dream (Lysander), *Telephus* (Aegisthus), *The Rainmaker* (Jim), and *The Nina Variations* (Trepkyev). 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 Imaginators*, 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. Saxvik 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, Thisbe, and Peaseblossom) and *The Two Gentlemen of Verona* (Julia) with the San Francisco Shakespeare Festival; and *The Wiz*, *Narnia*, and *The Music Man* (Gracie Shinn) with Pied Piper Players. She studies piano, dance, gymnastics, and circus arts.

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TOVAH SUTTLE*

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 (various), *David Copperfield* (Mrs. Micawber), *A Midsummer Night's Dream* (Titania), *The Reluctant Doctor* (Martine), John Barton's *Cassandra* (Hecuba), *Intimate Apparel* (Mrs. VanBuren), and *Blind Date* (Dolores). Other favorite roles include Anne Hathaway in *The Beard of Avon*, Pace in *The Trestle at Pope Lick Creek*, Amira in *Pentecost*, Dawn in *Lobby Hero*, and Ruth in her original work *Ein Jahr/ One Year*. Suttle is a native of Albuquerque, New Mexico, and holds a B.F.A. in acting from UC Santa Barbara.



AMANDA SYKES*

has appeared in A.C.T. M.F.A. Program productions as Lady Bracknell in *The Importance of Being Earnest*, Betsey

Trotwood in *David Copperfield*, Lucinde in *The Reluctant Doctor*, Clytemnestra in *Telephus*, Lizzie in *The Rainmaker*, and Bertie Dee in *The Man Who Climbed the Pecan Trees*. Favorite past productions include *Three Sisters* (Natasha), *A Bright Room Called Day* (Zillah), *Twelfth Night* (Olivia), and *Blue Window* (Boo). In 2007, she was awarded the Shenson Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima Del Teatro summer training program in San Miniato, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

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* Member of the A.C.T. Master of Fine Arts Program class of 2008 and an Equity Professional Theater Intern



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 Slight 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), *Secret in the Wings* (dir. Mary Zimmerman), and *For Better or Worse* (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 *Gretel and Hansel* (dir. Paul Whitworth), and at Cabrillo Stage she played Olivia in *Twelfth Night* (dir. Joseph Ribeiro). Favorite A.C.T. M.F.A. Program roles include Cecily in *The Importance of Being Earnest*, Madame de Sotenville in Molière's *George Dandin*, and Laura Wingfield in *The Glass Menagerie*.



SAM BREAKSTONE TUNICK

has performed with Lafayette Town Hall Theatre, Pleasant Hill's Diablo Light Opera Company,

and in school since the first grade. Favorite roles include Baxter Warner in *Fifty Million Broadway Gold Diggers* and Vizzini 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.



JAMES WAGNER*

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 Doctor* (Lucas), *Telephus* (title role), and *The Rainmaker* (Noah). He has performed in two solo shows: *Toll Roads* and *Where's the Sense in That?* Other theater credits include *The Best Little Whorehouse in Texas*, *The Glass Menagerie*, *The Flying Doctor*, *Mother Courage*, and *Our Town*. Film credits include *The Invisible Forest*, *Wondrous Woman*, *Dante's Document*, and *Taste My Nine Iron 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 Imaginary Invalid*,

Happy End, *The Rivals*, *The Time of Your Life*, and six seasons of *A Christmas Carol*. Other theater credits include Mark Jackson's *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People's Light Theatre; *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater; Sergius in *Arms and the Man* at Chautauqua Theatre; and Rufus Oakwood in *Saturn: The Musical*. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. 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.

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JACK WILLIS† has appeared in more than 200 productions throughout the United States, including performances at A.C.T. in

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



ROBERT ERNST† (*Understudy*) has performed at A.C.T. in *The Time of Your Life* as the Armenian (also at Seattle Repertory Theatre),

A Christmas Carol, and Juno and the Paycock. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. Recent credits include Phil Tracy in *The People's Temple* at Berkeley Repertory Theatre and Cesar in *Marius* at the Aurora Theatre. Other credits include *The John, A Moon for the Misbegotten, The Late Henry Moss* (replacement for Nick

Nolte), *Eyes for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite.* His film and television credits include *Surefire, Jumpin' Jack Flash, Burglar, Metro, Escape from Alcatraz, Nash 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.



ANTHONY FUSCO† (*Understudy*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *The*

Rainmaker, The Imaginary Invalid, Hedda Gabler, Travesties, The Rivals, The

Voysey Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enrico IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in *King Lear, The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night's Dream, and The Skin of Our Teeth* for California Shakespeare Theater (where he is an associate artist); *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen.* On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound.* Fusco's many off-Broadway credits include *The Holy Terror, Cantorial, Danton's Death, and A Life in the Theatre.* He is a graduate of The Juilliard School.

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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 presentations of *Warsaw* and Carey Perloff's *Waiting for the Flood* at Zeum Theater. Recent credits include the American premiere of Edna O'Brien's *Family Butchers* (dir. Paul Whitworth) at the Magic Theatre and *Heartbreak House* (dir. Beth Craven) at Porchlight Theater. Other stage credits include *Far Away* at Naked Masks Theatre, *Miranda* in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, *Eleanor*

Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Other credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, *Law & Order*, and the short film *Queen of Beechwood Drive*.

DOMENIQUE LOZANO (*Director*) served as the associate director of the last two years of *A Christmas Carol* at A.C.T. Other directing credits include *The Countess* with Center REPeratory Theatre, *Two for the Seesaw* with Marin Theatre Company, *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage Company, and *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. An associate artist at A.C.T., Lozano works in numerous programs and has directed many projects with the Young Conservatory, including the American premiere of *After Juliet*, the world premieres of Sarah Daniels's *Dust* and Constance Congdon's *Nightingales*, and the West Coast premieres of Jeffrey Hatcher's *Korczak's Children* and Wendy MacLeod's *School Girl Figure*. Directing work with the A.C.T. M.F.A. Program includes *Caught with Her Pants Down*, *Richard III*, and several showcases. She will direct Amy Herzog's *The Wendy Play* in a coproduction with the M.F.A. Program and the Young Conservatory this spring. Acting credits include work with California Shakespeare Theater, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare

Festival. Lozano has also taught throughout the Bay Area at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, UC Davis, and Saint Mary's College. She has also been a vocal coach and dialect coach for a variety of productions.

PAUL WALSH (*Co-adaptor*) is head of dramaturgy and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007). Walsh's 2006 translation of Ibsen's *The Master Builder* was produced to acclaim by Aurora Theatre Company in Berkeley. He was recently commissioned to prepare new translations of August Strindberg's five *Chamber Plays* for production by San Francisco's Cutting Ball Theater, which recently presented his translation of Strindberg's *The Burned House* as part of its "Hidden Classics Reading Series" at the Modern Times Bookstore. Walsh is artistic director of the New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate the human spirit. He has worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

KARL LUNDEBERG (*Composer*), a CBS/Sony recording artist, has recorded



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

VAL CANIPAROLI's (*Choreographer*) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco

Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House* and the creation, with Carey Perloff, of a new movement-theater piece, *The Tosca Project*.

GEORGE THOMPSON (*Répétiteur*) 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 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 of the Holland Performing Arts Center in Omaha Nebraska, and the executive director of The Washington Ballet.

LAURA BURTON (*Musical Director*) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada. U.S. credits include composing at the Walnut

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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 Souleppper 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*, *Inherit the Wind*, *Memoir*, *King Lear*, and *Journey's End*. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre 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 *Fortune's Fool* (dir. Arthur Penn), Edward Albee's *The Goat or, Who is Sylvia?*, *The Full Monty*, *How to Succeed in Business without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch*, *Lone Star/Pvt. Wars*, *Marlene*, *Minnelli on Minnelli*, Gore Vidal's *The Best Man*, and Arthur Miller's *The Ride Down Mt. Morgan*. He has received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *The Who's Tommy*. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Imaginary Invalid*, *The Rivals*, *The Goat or, Who is Sylvia?*, *The Gamester*, *A Mother*, *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen,

and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/ New York* (Tony nom.) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *The Imaginary Invalid*, *After the War*, *The Gamester*, *The Real Thing*, *Levee James*, *The Constant Wife*, Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T.; *The Sisters Matsumoto* at Seattle Repertory Theatre; *Moby Dick* at Milwaukee Repertory Theater; and Ken Ludwig's *Shakespeare in Hollywood* at Arena Stage, where she is an associate artist. 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; *Il Trovatore* for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of *Passing Strange*, *The People's Temple*, and *Fêtes 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: music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Berkeley Rep's *Ghosts*; and sound for Shotgun Players' and Studio Theatre's productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

MICHAEL PALLER (*Dramaturg*) began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-*

WHO'S WHO

Twentieth-Century Drama (Palgrave Macmillan, 2005) and *Tennessee Williams in Context* (Smith & Kraus, 2008) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

GREG HUBBARD (*Casting Associate*) joined A.C.T.'s casting department in 2002 and since then has cast *Brainpeople*, *Luminescence Dating* (coproduction with the Magic Theatre), *The Imaginary Invalid* (co-cast with Meryl Lind Shaw), several productions of *A Christmas Carol*, and many new play workshops and readings. Additional local casting credits include the world premieres of Rebecca Gilman's *The Crowd You're In With* and the musical *The Opposite of Sex* (Magic Theatre), *The Mystery Plays* (SF Playhouse), and *Holes* (Family Stages at the Orpheum). Previously, he was the associate director at Calaveras Repertory Theatre, where he directed productions of *A Midsummer Night's Dream* and *Cat on a Hot Tin Roof*, in addition to casting many productions. Hubbard has an M.F.A. in directing from the Professional Director Training Program at Ohio University.

NICOLE DICKERSON† (*Stage Manager*) most recently worked as stage manager for California Shakespeare Theater's production of *King Lear*. Her previous work in the Bay Area has included stage management for *The Little Foxes*, *The Colossus of Rhodes*, and *For the Pleasure of Seeing Her Again* at A.C.T.; *The Guys*, *Master Class*, and *Nine Parts of Desire* at Berkeley Repertory Theatre; *3F, 4F*, *The Hopper Collection*, and *'BOT* at the Magic Theatre; *Intimate Apparel* for TheatreWorks; *Frozen* and *Displaced* at Marin Theatre Company; and *The Merchant of Venice* and *Man and Superman* at California Shakespeare Theater. She also did production coordination for Word for Word's *Tour de France 2004–06* in Paris, France.

KAREN SZPALLER† (*Assistant Stage Manager*) has worked with A.C.T. on *A Christmas Carol* (2006), *The Imaginary Invalid*, *Blackbird*, and M.F.A. Program productions. Favorite past shows include *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown*, *The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She most recently worked on *Heartbreak House* at Berkeley Repertory Theatre and is the production coordinator at TheatreWorks in Menlo Park.

† Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

* Member of the A.C.T. Master of Fine Arts Program class of 2008 and an Equity Professional Theater Intern

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A.C.T. PROFILES



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 cast album recording), and *A Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Gorky's *Vassa Zhelezznova*); David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voyage Inheritance*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *The Real Thing*, *Night and Day*, and *Arcadia*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Perloff's work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play *Waiting for the Flood* was directed by Judith Ivey as part of A.C.T.'s First Look festival in January and workshopped at Roundabout Theater Company this summer; her latest play, *Higher*, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play *After the War* at the Sundance Institute in 2004;

Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, for the 2007 O'Neill conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director),



LISA KOHLER

now in her 12th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance

of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic*

Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Conservatory Director)

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

JAMES HAIRE (Producing Director)

began his career on Broadway with Eva Le Gallienne's National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

THE GALLERY AT A.C.T.



HILLTOP VIEW, BY TERRY SAUVÉ

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 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 Exhibition. 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 Simmers at 415.474.1066 / krscreativeoptns@aol.com.

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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, 1/08** (5:30–6 p.m.)
- **Tuesday, 2/12** (5:30–6 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, 3/5***

*indicates matinee performance

■ **SPEED-THE-PLOW** ■ **BLOOD KNOT**

OUT WITH A.C.T.

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**

AND DON'T FORGET ...

FIRST LOOK PRESENTS

Brainpeople, by José Rivera
ZEUM THEATER
1/30–2/16

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ZEUM THEATER
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The Wendy Play, by Amy Herzog
ZEUM THEATER
3/21–4/5

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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.



producerscircle

DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *Speed-the-Plow*.

Monday, 12/3, 11 a.m.



producerscircle

OPENING NIGHT DINNER

A dinner with the director before the opening night performance of *Speed-the-Plow*.

Wednesday, 1/9, 5:30 p.m.



directorscircle



producerscircle

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 415.439.2470.

Sunday, 4/6

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudsen at pknudsen@act-sf.org or 415.439.2353.

Due to the spontaneous nature of live theater, all times are subject to change.

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producers *circle*

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Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the October 1, 2006–October 31, 2007, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or plknudsen@act-sf.org.

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Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticker line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the October 1, 2006–October 31, 2007, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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Nancy Scherler, *Lighting*
Japhy Weiderman, *Lighting*
Robert Wierzel, *Lighting*
Paul Whitaker, *Lighting*
Cliff Caruthers, *Sound*
Jeff Mockus, *Sound*
Jake Rodriguez, *Sound*
Dan Moses Schreier, *Sound*
Darron L. West, *Sound*

Design Associates

Martin Flynn, *Scenic*
Robert J. Hahn, *Lighting*
Jake Rodriguez, *Sound*

Coaches

Dave Maier, Jud Williford, *Fights*
Deborah Sussel, *Vocal and Dialects*
George Thompson, *Répétiteur*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Newton Cole, Nicole Dickerson, Joseph Smelser, Kimberly Mark Webb, *Stage Managers*
Heath Belden, Danielle Callaghan, Stephanie Schlieemann, Karen Szpaller, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Jonathan Young, *Assistant Shop Foreman*
Chris Fry, James Gemand, *Mechanics*
Anne Kendall, *Purchasing Agent*

Paint Shop

Demarest Campbell, *Charge Scenic Artist*
Jennifer Bennes, B. J. Frederickson, *Scenic Artists*

Prop Shop

Ryan L. Parham, *Supervisor*
Rebecca Helgeson, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

David F. Draper, *Manager*
Emily Horton, Mark Nagle, *Design Assistants*
Keely Weiman, *Drapier*
Thiem Ma, *Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitcher*
Kelly Koehn, *Accessories and Crafts Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

Suzanna Bailey, *Sound Head*
Miguel Ongpin, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Mark Pugh, *Flyman*
Tim Wilson, *Head Electrician*
Kristen Ross, Tim Tunks, Uwe Willenbacher, *Stagehands*
John Karr, *Wardrobe Supervisor*
Mary Montijo, *Wardrobe Assistant*
Julia Wing Krafft, *Hair and Makeup*

Conservatory/Second Stage

Joel Frangquist, *Technical Director*
Larry Krause, *Assistant Technical Director*

Costume Rentals

Callie Floor, *Supervisor*
J. Valentine, *Rentals Assistant*

Interns

Stephanie Agron, Gillian Confair, Laura Osburn, Danielle C. Thomsen, *Stage Management*
Lacey Johnson, *Properties*
Julia Lodman-Slater, *Costume Shop*
Maggie Long, *Wig Shop*
Jessica Peter, *Costume Rentals*

ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Associate Company Manager*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*
Jennifer Camp, *Receptionist*

Development

Leslie Bires, *Director of Corporate and Community Partnerships*
Carol Eggers, *Manager of Foundation and Government Relations*
Paul Knudsen, *Director of Individual and Foundation Relations*
Leslie McNicol, *Donor Systems Coordinator*
Liv E. Nilssen, *Individual Gifts Coordinator*
Carrie Spiegel, *Special Events Manager*
Jamie Valle, *Campaign Manager*
Tim M. Whalen, *Director*

Finance

Jim Neuner, *Acting Director*
Sharon Boyce, Matt Jones, Linda Lauter, *Associates*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Associate*
Conchita Robson, *Macintosh IT Associate*

Marketing & Public Relations

Janette Gallegos, *Director of Marketing and Public Relations*
Valerie York, *Associate Director of Marketing*
Randy Taradash, *Marketing Events and Promotions Manager*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Graphic Designer*
Brett Elliott, *Graphic Design Assistant*
Jennifer K. Weaver, *Writer/Copy Editor*
Martin Schwartz, *Press Representative*
Eliza Leoni, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Margot Melcon, *Publications & Literary Associate*
Ariel Franklin-Hudson, *Publications & Literary Intern*

Ticket Services

Richard Bernier, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Sam Kekoa Wilson, *Treasurers*

Teleservices

Stephanie Arora, *Manager*
Maggie Alpar, Izzy Brownlie, Ian Caporali, Winifred Elam, Ben Johnson, Alicia Kenny, Jackie Major, Lloyd Margoit, Don McPhee, Lynda Price, Doug Ross, Mary Townsend, Molly Viebrock, *Agents*

Front of House

Debra Selman, *Theater Manager*
Tim Hilyard, *Associate Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/ American Conservatory Theater*
Len Lucas, *Assistant Facilities Manager/ 30 Grant*
Jeffrey Warren, *Facilities Crew*
Curtis Carr, Jr., Jamie McGraw, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Thuy-Tu Tran, *Financial Aid Assistant*
Ashley Forrette, *Associate Manager of Conservatory Administration*
Stephanie DeMott, *Conservatory Associate*
Sarah Scharf, *Conservatory Assistant*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program

Core Faculty
René Augesen, *Acting*
Glenn Canin, *Alexander Technique*
Jeffrey Crockett, *Voice*
Dawn-Elin Fraser, *Speech, Verbal Action*
Anthony Fusco, *Director*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Domenique Lozano, *Acting*
Frank Ortiwell, *Alexander Technique*

Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Jud Williford, *Director*
Jack Willis, *Acting*

Adjunct Faculty

Bonita Bradley, *Character Embodiment*
Leslie Felbain, *Clown and Mask*
Kyle Gillitte, *Cultural Research*
Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Jeanna Hurd, *Make-up*
Frank Johnson, *Singing*
Lisa Anne Porter, *Voice*
Karl Ramsey, *Combat/Weapons*
Barbara Scott, *Theatre Games*

Studio A.C.T.

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

Young Conservatory

Amelia Stewart, *Director, Acting*
Michele Leary, *Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
Kimberly Mohne Hill, *Voice, Speech, Dialects*
W. D. Keith, *Director*
Doraenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*

New Plays Program

Horton Foote, *Advisor, Playwright*
Sarah Daniels, *Playwright*
Brad Slight, *Playwright*

Accompanists

Maria Austria
Thaddeus Pinkston

Library Staff

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

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$12. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

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

Refreshments

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

Bleepers!

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

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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

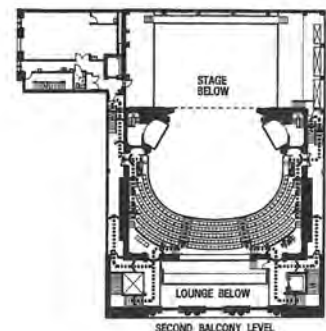
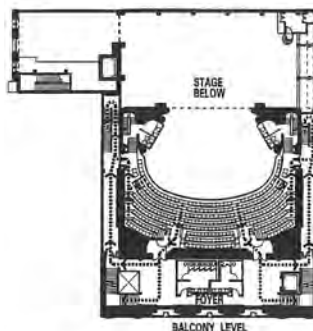
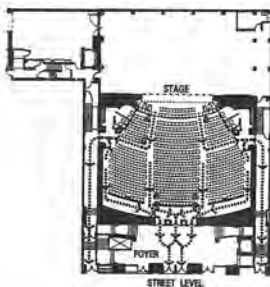


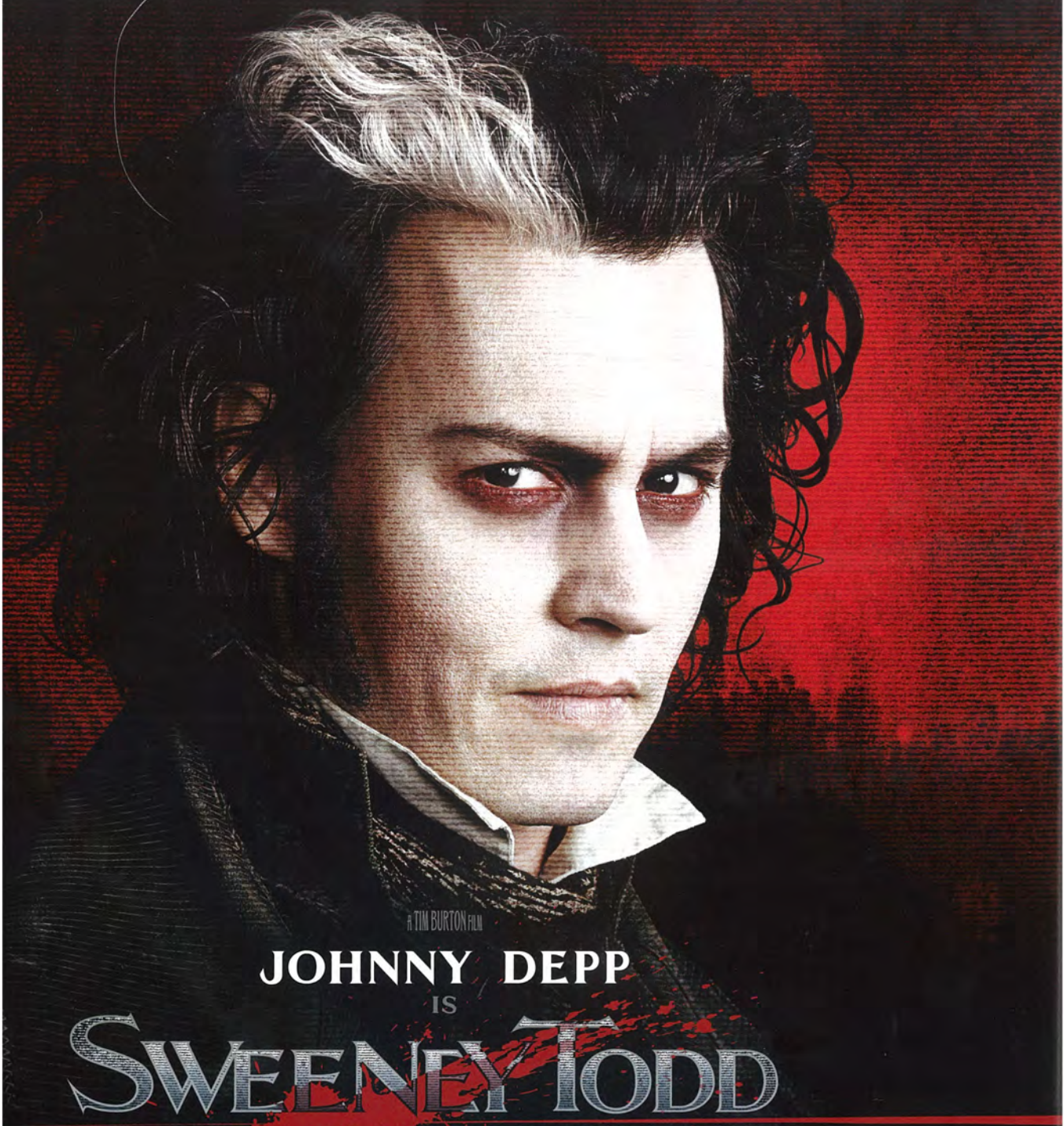
A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

AMERICAN CONSERVATORY THEATER EXITS





a TIM BURTON FILM

JOHNNY DEPP

IS

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET



NEVER FORGET. NEVER FORGIVE.

WARNER BROS. PICTURES AND PICTURES PRESENT A PARKES/McDONALD PRODUCTION A ZANUCK COMPANY PRODUCTION JOHNNY DEPP HELENA BONHAM CARTER ALAN RICKMAN "SWEENEY TODD THE DEMON BARBER OF FLEET STREET"
MUSIC BY STEPHEN SONDHEIM BASED ON THE MUSICAL BY STEPHEN SONDHEIM AND HUGH WHEELER SCREENPLAY BY HAROLD PRINCE FROM THE PLAY BY CHRISTOPHER BOND COSTUME DESIGNER COLLEEN ATWOOD EDITOR CHRIS LEBENZON, A.C.E.
EXECUTIVE PRODUCERS DANTE FERRETTI DIRECTOR OF PHOTOGRAPHY DARIUSZ WOLSKI, A.S.C. EXECUTIVE PRODUCER PATRICK MCGORMICK PRODUCED BY RICHARD D. ZANUCK WALTER PARKES LAURIE McDONALD JOHN LOGAN SCREENPLAY BY JOHN LOGAN DIRECTED BY TIM BURTON
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