A Christmas Carol

by Charles Dickens  Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeborg  Choreography by Val Caniparoli
Directed by Domenique Lozano
Based on the original direction by Carey Perloff

A.C.T.
american conservatory theater

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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 Kichen, 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 350 A.C.T. productions have been performed to a combined audience of seven million people today. A.C.T.'s performances, 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 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 Z Below, 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 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.

American conservatory theatre

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A.C.T. Central Office
415.749.2400
A.C.T. Website
www.a-c-t.org
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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Arthur Director 1986–92

Eliza Brummett, Editor
Pam Brown, PAM of America Systems
Lesley Gibson, Publisher

A Christmas Carol

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A Christmas Carol
About A.C.T.

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American Conservatory Theater

Carley Perloff, Artistic Director • Heather Kenney, Executive Director

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Christmas Carol

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A.C.T. Website

www.act-website.org

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Lanae Blum, Publicity Intern

Elisa M. Bontrager, Artistic Director 1986–92

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Dear Friends,

Welcome to A Christmas Carol at A.C.T. As you may know, I have long considered A.C.T. my artistic home. This amazing company has both entertained and enlightened San Francisco audiences for more than four decades, and I am proud to be a part of that distinguished tradition. At its finest, theater is provocative and challenging; and, one hopes, leaves audiences better informed about the world around them. The first live theatrical experience for countless Bay Area residents, A Christmas Carol is a perfect example of what makes A.C.T. unique as a nonprofit theater: ambitious productions, a fantastic conservatory that has trained many of the young actors you are seeing onstage today, and thousands of free tickets offered to local students who would not otherwise be able to experience live theater. Especially during these challenging times, I urge you to support A.C.T.’s continuing success.

Because they share my enthusiasm for A.C.T. and the valuable role this company plays in our lives, the trustees of the Shenson Foundation have pledged to match every gift to A.C.T.’s annual fund this season with a contribution of $100, up to a total of $150,000! Your participation in the Annual Fund has never been as vital as it is today, thanks to this generous matching grant.

Theater is never more important than in times of challenge and uncertainty. I ask that you join me in support of this remarkable organization. Together, we can make a real difference for A.C.T.

Sincerely,

Olympia Dukakis
Member, A.C.T. Board of Trustees
AN IMPORTANT MESSAGE FROM OLYMPIA DUKAKIS

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Olympia Dukakis
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then-teen-year-old daughter, Lexi, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally fell on all the revelers at the end. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 17 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. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the poignant memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning an entirely new man.

What an incredible endorsement of the power of art. Perhaps this is why Dickens’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 Christmas back. His Christmas is 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. We have used Dickens’s own rich language wherever we could, including his mouthwatering descriptions of Christmas abundance, which became, in our version, “The Wiz 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!

Dickens changed the way we look at child labor, urban poverty, and the responsibilities of the “charitable classes,” and A Christmas Carol remains a landmark example of how art can change social consciousness. We find ourselves at an extraordinary moment both politically and economically as we present A Christmas Carol this season—it is a time of enormous financial anxiety but also profound excitement about the possibilities of hope and change. We trust that 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!

CASY PERLOFF
Artistic Director
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Cezary Piotrowski
Artistic Director

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A Christmas Carol

continued on page 13
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

Musical direction by Laura Burton

Scenery by John Arnone

Costumes by Beaver Bauer

Lighting by Nancy Schertler

Sound by Jake Rodriguez

Dance Répétiteur Nancy Dickson

Casting by Greg Hubbard, Meryl Lind Shaw

Dramaturg Michael Paller

Assistant Director Wolfgang Lancelot Wachalowsky

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THE CAST
(in order of appearance)

ACT I

Ebenezer Scrooge  James Carpenter
Bob Cratchit  Stephen Barker Turner
Tiny Tim Cratchit  Kai Nau
Charities  Natalie Hegg, Weston Wilson
Fred  Nicholas Pelczar
Mrs. Dilber  Sharon Lockwood
Ghost of Jacob Marley  Ken Ruta
Ghost of Christmas Past  Erin Michelle Washington
Davy  J. Peter Scattini
Edward  Samuel Berkestone Tunick
Bob Cratchit  Ilya Verzhibinsky
Scrooge  Noah Pawl Silverman, St. John
Little Fan  Lauren Suher

FEZZIWIG’S WAREHOUSE

Mrs. Fezziwig  Jacyn Mousse
Mrs. Fezziwig  Sharon Lockwood
Young Scrooge  Christopher Tocco
Belle  Patrick Russell
Belle  Allison Brennan
Kesey Venter
Ermengarde  Bérénice Bond
Felicity  Nick Gabriel
Giles the Fiddler  Philip Martinson
Dorothy  Liz Sklar
Burt  Weston Wilson
Alastair  Lloyd Robertson II
Natalie Hegg
Affidavit  Tobias Reichkind
Children of Alastair and Natasia
Precious Willkins  Nik Broccolini, Kathryn Hasson, Phyllis Wattis
Sarah Willkins  Kathryn Hasson
Rory Willkins  Phyllis Wattis
Nik Broccolini

ACT II

Ghost of Christmas Present  BW Gonzalez
(Spanish) Onion  Isabella Atelchian, Ella Ruth Francis
Turkish Figs  Rachel Shere-Sapulsky, Kirra Yaffe
(French) Plums  Megan Apple, Megumi Nakamura

Produce Sellers  Nick Gabriel, Kesey Venter

FRED’S PARTY

Mary  Carol Walleck
Bath  Mitzi Arleia Udofo
Tipper  Lloyd Robertson II
Annabelle  Britannie Bond
Thomas  Philip Martinson

CRATCHIT HOME

Anne Cratchit  Cindy Gelbrfield
Peter Cratchit  Joshua Reinschaffen

continued on page 15

A Christmas Carol
American Conservatory Theater
2008–09 season

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SOUVENIR
A Fantasia on the Life of Florence Foster Jenkins
by Stephen Temperley
Directed by Vivien Matalon

Broadway’s Judy Kaye (A.C.T.’s Sweeney Todd) and Donald Corren deliver a heartfelt, wildly funny tale on infamous diva Florence Foster Jenkins.

BOLEROS for the DISENCHANTED
by José Rivera
Directed by Carey Perloff

The Academy Award–nominated screenwriter of The Motorcycle Diaries explores the inelaborate dreams of lovers in this brilliant, decades-spanning new work.

WAR MUSIC
Adapted and directed by Lillian Groag
Based on the book by Christopher Logue

Renowned writer and director Lillian Groag regains the fury and passion of the Iliad in this wildly theatrical, totally modern fusion of language, music, and movement—a must-see event.

FINALE
Boy in Sunday Clothes
Tobiah Richkind

UNDERSTUDIES
Ebenezer Scrooge—Anthony Fusco
Bob Cratchit—Phillip Martinsson, Ghost of Jacob Marley, Mr. Fezziwig—Steve Irish
Anne Cratchit, Mrs. Fezziwig, Mrs. Wilkins—Nancy Caillé, Marthe Cratchit, Mary, Felicity—Liz Sklar
Toby Cratchit—Amara Radetzky, Belle, Ermengarde, Dorothy, Ruth—Cat Walleck
Sally Cratchit, Little Fan, Daughter of Alam and Ruth, Precious Willidor—Rachel Share-Sapolsky
Ghost of Christmas Present, Mrs. Flicker—Monica Ueda, Peter Cratchit—Nate Patel Silverman Sr., John
Relinda Cratchit—Megumi Nakamura, Ted Cratchit—Tobiah Richkind
Dick Wilkins, Produce Seller, Ghost of Christmas Future—Weston Wilson

Stage Management Staff
Karen Szylar, Stage Manager
Danielle Callaghan, Assistant Stage Manager
Josh Anderson, Sarah Bingel, Interns

ADDITIONAL CREDITS
Voice Coach—Jeffrey Crockett, Fight Director—Dave Maier, Speech Coach—Deborah Sexton
Associate Scene Designers—Joice Phile, James B. Pennington, Rehearsal Accompanist—Robert Hunt
Period Movement—Francine Landess, Dance Captain—Nick Gabriel, Fight Captain—Cat Walleck

The children performing in A Christmas Carol are students of the A.C.T. Young Conservatory.
Young Conservatory Performance Mentor—Christine L. Plougthere

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

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American Conservatory Theater
2008–09 season

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CHRISTMAS FUTURE
Iguanas
James Bigelow
Wendy
Brittanie Bond
Gang Members
Rondrell McCormick, Phillip Martinson, Rachel Share-Sapolsky, Ilya Verzhesinsky
Nicholas Pelcarz, Lloyd Roberson II, Patrick Russell, Christopher Tocco

GHOST OF CHRISTMAS PAST (31st Annual)
Businessmen
James Bigelow, Nick Gabriel
Mrs. Fezziwig
Rondrell McCormick, Jarom Monroe

FINALE
Boy in Sunday Clothes
Tobiah Richkind

UNDERSTUDIES
Ehrenzer Strogo—Anthony Fusco
Bob Cratchit—Philip Martinson, Ghost of Jacob Marley—Mr. Fezziwig—Steve Irish
Anne Cratchit, Mrs. Fezziwig, Mrs. Diller—Nancy Carrion, Marthe Cratchit, Mary, Felicity—Lisa Sklar
Tiny Tim Cratchit—Amara Radenksy, Balle, Bernardo Ponzio, Dorothe—Cat Walleck

Sally Cratchit, Little Fan, Daugher of Allen and Ruth, Precious Willard—Rachel Share-Sapolsky

GHOST OF CHRISTMAS PRESENT, MRS. FICKER—Monique Ukolova, Peter Cratchit—Noah Powell Silverman St. John

Relinda Cratchit—Megumi Nakamura, Edward Fezziwig—Tobiah Richkind

Dick Wilkins, Producing Saller, Ghost of Christmas Future—Weston Wilson

Boy Dick, Boy in Sunday Clothes—Samuel Breakstone Turick, Thomas, Gilis the Fiddler—James Bigelow

Charistable Gentleman, Guard—Patrick Russell, Businessman—Lloyd Roberson II

Ghost of Christmas Past—Keiley Venter

Son of Allen and Ruth, John Wilkins—Ilya Verzhesinsky, Davy, Edmund—Nik Brocchin

Boy Scrooge—William Halladay Lanier, Young Scrooge—Nicholas Pelcarz

Jim, Burt, Allen—Nicholas Pelcarz, Bert—Allisen Brennan

Uncle—Kai Natsu, Plans—Sarah Wither, Alfred—J. Peter Scattini

Daughter of Allen and Ruth, Sarah Wilkins—Lauren Safer

Waste—Allison Brennan, Annabelle—Natalie Hegg, Topper, Fred—Rondrell McCormick

Gang Members—Joshua Rechtezauffen, Christopher Tocco, Phyllis Watts

STEAK MANAGEMENT STAFF
Karen Sylanter, Stage Manager
Danielle Callahan, Assistant Stage Manager
Josh Anderson, Sarah Bingel, Interns

ADDITIONAL CREDITS
Voice Coach—Jeffrey Crockett, Fight Director—Dave Maier, Speech Coach—Deborah Sebold, Associate Scene Designers—Jesse Wedlock, Josh Reader, Rehearsal Apprentice—Robert Nenotti, Period Movement—Francesca Lucchesi, Dance Captain—Nicholas Pelcarz, Fight Captain—Cat Walleck

The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory.

Young Conservatory Performance Manager—Christine L. Powiert

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

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A MAN REDEEMED BY MEMORIES

BY MICHAEL PALLER

In 1843, the year that he wrote *A Christmas Carol*, the world belonged to Charles Dickens. His first book, *Sketches by Boz*, had been published in 1836, and his career had been on an upward trajectory since. *Boz* had been followed by one success after another, including *The Pickwick Papers*, *Oliver Twist*, and *Nicholas Nickleby*. He married Catherine Hogarth in 1836 and by 1839 was living with her and their four children (six more would follow) in a fine house in the Regent’s Park section of London with marble columns in the dining room, rich mahogany-paneled doors, a well-stocked library, a walled garden, and a coach house complete with coach and groom. Every inch the dandy, he was instantly recognizable with wavy brown hair down to his shoulders. His velvet and satin waistcoats in deep greens and reds, often embroidered with brightly colored flowers, were festooned with gold watch chains matched with gold tiepins and rings. These were not affectations but inevitable expressions of physical vitality and intellectual exuberance. He was a character of his own creation, and he knew it: he nicknamed himself “The Immortal.”

Dickens’s energy could not be held in check by writing alone. In his early years, the books came almost unbidden; he could be found in the parlor amidst family and friends, contributing to the lively conversation while simultaneously working on the latest installment of *Oliver Twist*. Games, jokes, puns, songs, laughter poured from him around the dinner table and hearth, which he dominated with his oversized presence; after dark he strolled London, including its worst slums, often until sunrise, working off an inexhaustible fund of excess energy and exercising keen powers of observation and memory. He struck one, a biographer wrote, as “all fire and charm.”

Beneath the blaze thrown off by his outward life was the darkness of another one, as vital to his work as the light. His vivacity, vigor, and high spirits were complemented by driving ambition, restlessness, and profound dissatisfaction. Something in the darkness had created the need for the light; the outward joy was rooted in desolation. Where the light took the form of boundless comic energy in his work, the darkness emerged as the melodrama of tragic events, characters mostly abandoned by parents and endangered by the callous, greedy, and cruel.

Where did the darkness originate? In 1822, when he was ten, the family moved from the town of Chatham to London, where the financial condition of his father, John (never strong to begin with), went from bad to worse. Young Charles, who had a voracious appetite for learning and reading, was taken out of school and sent to the pawn shop with the meager family belongings. Among the first items to go was the small library they’d brought from Chatham.

In 1824, as John Dickens’s debts mounted, Charles was put to work. For twelve hours a day, six days a week, he pasted labels on jars of bootblacking in a reeking, rat-infested warehouse on the Thames. Soon after, his father was sent to Marshalsea Prison for indebtedness, and, while the rest of the family went to live there with him, Charles was on his own, living in lodgings. When not laboring at the warehouse or visiting his family in Marshalsea, the solitary 12-year-old boy walked the city, almost always hungry. After about five months, John Dickens was released, and Charles, over the objection of his mother, who thought the family needed the money, was taken out of the bootblack house and returned to school. Although his time in the ramshackle house on the water was relatively short, Dickens never got over the experience or forgave his parents for thrusting him into a frightening, alien world where he had to survive on his own.

No words can express the secret agony of my soul . . . The deep remembrance of the sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learned, and thought, and delighted in . . . was passing away from me, never to be brought back any more; cannot be written. My whole nature was so penetrated with the grief and humiliation of such considerations, that even now, famous and caressed and happy, I often forget in my dreams that I have a dear wife and children; even that I am a man; and wonder devoutly back to that time in my life.

Dickens never spoke of the episode to anyone other than his friend and biographer John Forster. Neither his wife nor children learned of it until they read about it in Forster’s biography after Dickens’s death. For all his charm and volubility, there was in Dickens a well of feelings he never revealed; he held this inner life close. None of the people who knew, or thought they knew, the ebullient author of later years had any notion of the darkness he carried inside and could not forget, but as of yet could only approach sidewise in his work through a generalized, if sharp, sympathy for the poor.
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A number of events led to the writing of *A Christmas Carol*, the two most immediate balanced the pulls in him toward light and dark. A speaking engagement in the northwest industrial city of Manchester in the fall of 1843 took him to the Manchester Athenaeum, a charitable organization that provided education, exercise, and culture to the working and middle classes. As he looked down from the platform over “the bright eyes and beaming faces” of the crowd, he spoke of his gladness that it provided outlets for body and mind amid the clashing machinery of the city’s booming textile factories. Then, returning to London, his walks through the city took him to several Ragged Schools. There were free schools run by volunteers who taught the poorest of the poor. He described the sight in a letter to his friend the philanthropist Angela Burdett-Coutts. The school was held in three most wretched rooms on the first floor of a rotten house: every plank, and timber, and brick, and latch, and piece of plaster shaves as you walk. I have very seldom seen . . . anything so shocking as the dire neglect of soul and body as exhibited among these children. . . . To find anything within them—who know nothing of affection, care, love, or kindness of any sort—to which it is possible to appeal, is, at first, like a search for the philosopher’s stone.

Dickens was so appalled by the conditions and so inspired by the efforts of the volunteer teachers that, in addition to seeking Burdett-Coutts’s aid, he suggested to the editors of the *Edinburgh Review* that he write an article about them. Almost as soon as he suggested it, however, he put the idea aside in favor of writing a book for the holiday season: *A Christmas Carol*.

The story poured out of him. “[T]he little book established over him a strange mystery that drove it on to completion before the end of November,” writes Edgar Johnson, Dickens’s first major 20th-century biographer. Dickens himself wrote that as he worked, he wept and laughed, and wept again, and excited himself in a most extraordinary manner in the composition; and thinking whereof he walked about the black streets of London 15 and 20 miles many a night when all sober folks had gone to bed.

He felt a great release when it was done. He described to a friend how he “broke out like a madman,” and during the holidays that followed he threw himself into festivities as he had never done before. “Such dirings, such dancings, such conjurings, such blind-man’s-buffing, such theatre-goings, such kisings-out of old years and kisings-in of new ones never took place in these parts before,” he wrote.

What had *A Christmas Carol* unlocked that caused a release of energy extraordinary even for him? In it, Dickens didn’t use the terrible memories that had haunted him for two decades, but he made a discovery that would, in fits and starts over the next few years, allow him to turn them into literature for the first time. For *A Christmas Carol* is the story of a man redeemed by his memories. For years, Ebenezer Scrooge had either blocked them out or chased them away, and as a result, could not live as a whole person. He worked, he ate, he slept, and rarely if ever raised his eyes above his ledger to see the hunger and need or the happiness of the people around him. The story tells us, among other things, that a man like Scrooge cannot live fully in the light of the present until he comes face to face with the darkness of his past. This is exactly what he does. As Scrooge watches his painful childhood and youth, he remembers, too, the happier times he has also forgotten. The pain of the lonely young Ebenezer is assuaged by the love of a sister; a boy abandoned by his father finds comfort and love in a family of Fezuliows. “Do You Remember?” asks a song in A.C.T.’s version, and the answer is crucial. The man without a past has no future; in recovering his, Scrooge finds a life, a family, and a purpose.

Dickens couldn’t yet write directly on the experiences of his childhood for *A Christmas Carol*, but in it he created a character who could face the darkness in his past and, rather than make an orphan of it, acknowledge its value. That opened the way to *David Copperfield* and *Little Dorrit*, rich novels that draw on the full range of Dickens’s life and experience, both the darkness and the light. *Carol* is a great gift to the world, and it was to Dickens, as well.
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CREATING A HARMONIOUS CAROL

When A.C.T. Artistic Director Carey Perloff and dramaturg Paul Walsh set out to create a new adaptation of A Christmas Carol three years ago, they envisioned a theatrical experience that would employ the fantastical elements of stagecraft to evoke the themes of celebration and community in Dickens’s novella. The resulting dramatic work is driven by an original musical score by Karl Lundeberg, as the cast becomes a chorus that follows Ebenezer Scrooge’s journey from self-made outcast to jubilant member of society.

Written specifically to include roles for a full cast of third-year A.C.T. Master of Fine Arts Program students (17 this year), 20 children from the A.C.T. Young Conservatory, and a complement of veteran professional actors, each year’s Carol poses a particular challenge to the production’s musical director, Laura Burton, who has been with the show since its inception. Burton, a composer and associate musical director of Canada’s illustrious Stratford Shakespeare Festival, returns to San Francisco each November to transform the large and diverse cast into a harmonious ensemble.

A.C.T.’s Lesley Gibson spoke with Burton about working with students, the relationship of music to dramatic text, and the power of voices coming together onstage.

YOU HELPED KARL LUNDEBERG ARRANGE THE VOCAL PARTS FOR THE ACTORS. WHAT SPECIFIC CONSIDERATIONS DID YOU GIVE THAT PROCESS?

One thing we had to consider is that the character of Christmas Past was written to be played either by a man or a woman, so we had to find a key that would be suitable for a solo song by either gender. The key of a song makes a difference to how a performer communicates, and can change the way the audience views character. To make the choral parts a little less complex for the cast, we concentrated on developing the harmonies, so the lyric wasn’t quite as important. We wrote parts to stretch the range, which is a great way to show off the talents of the students.

LUNDEBERG SAID ONE OF HIS GOALS WAS TO CREATE A "PLAY WITH MUSIC" RATHER THAN A CONVENTIONAL MUSICAL. HOW DOES THAT AFFECT YOUR DIRECTION?

We’re having more in the Victorian period, and we discussed having a more traditional choral sound. We’re not after a Broadway musical theater texture, which does change the way we teach the people who will be singing. We try to be true to the text, the story, and the historical era. I feel that it heightens communication when you sing a song; it’s just a different way of engaging with people.

SHOWCASING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2009

Over the past year, you have seen members of this year’s graduating M.F.A. Program class perform on the A.C.T. mainstage in Tis Pity She’s a Whore (Kelsey Versaci), Rock ’n Roll (Natalie Hegg and Nicholas Pelciant), and today’s performance of A Christmas Carol. You also saw them on the Zeum stage in Good Breeding in October, and we know you won’t miss the opportunity to see them again next February in Philadelphia and next March in the mainstage production of War Music and the M.F.A. Program/Young Conservatory collaboration at Zeum, Valleygirls.

At the Class of ’99 Showcase in April, the graduating class will perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate’s individual talents. Following a San Francisco performance for local industry professionals, the students will head to both coasts to present their showcase to theater and film directors, agents, and casting directors in Los Angeles and New York.

While A.C.T. is able to provide some support for showcase expenses and makes arrangements on the students’ behalf in each city, the class of ’99 relies on the generosity of friends, family, and colleagues to help defray the remaining costs (which include travel and accommodations). Please help us launch the careers of these talented young artists!

TO DONATE TO THE 2009 A.C.T. MASTER OF FINE ARTS PROGRAM SHOWCASE FUND, PLEASE CALL EMILY CAREY AT 415.439.2462 OR GO ONLINE AT WWW.ACT-SF.ORG/SHOWCASE2009.
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HOW DOES THE MUSIC HEIGHEN THE WAY THIS PLAY IS COMMUNICATED TO THE AUDIENCE?
Everyone can relate to music, diverse audiences of children and adults. From the open heart to an odd excellent or ‘scary’ elements for the ghosts. When you listen to people singing, it can be so thrilling. The melodic line behind the lyric touches you in a different way, triggering your imagination to connect with the music and the lyrics. When the performers are also engaged emotionally in the acting, you have all the elements working together.

ARE THE ACTORS TYPICALLY RECEPITIVE, EVEN IF THEY ARE NOT TRAINED SINGERS?
Oh, yes, because I think they realize the value of the experience, especially if they’re interested in classical texts. Almost every Shakespeare play has song in it, and any actor wants to have as much flexibility as possible in the skills they bring to their profession.

THE SHOW FEATURES EVERYTHING FROM NORWEGIAN FOLK MUSIC TO AMERICAN GOSPEL TUNES. HOW DOES THAT INFLUENCE YOUR APPROACH?
The “Melody of the Opulent Fruit,” for example, is almost like a potted song, because it’s got such complex lyrics, so we concentrate on getting all of those images, all those fogs and onions, really clear. Technically it’s a challenge to find all the places for the actor to breathe, because they’re dancing and singing at the same time. Stylistically, even though the music is a hint of Norwegian or gospel, we’re still trying to be aware of the Victorian period. Norwegian fiddle music has been around for centuries, and it still makes you want to get up and dance. Music opens the play up to the audience and helps them embrace the story.
MEGAN APPLE returns to A Christmas Carol at A.C.T. after appearing in the 2006 and 2007 productions. A student in the A.C.T. Young Conservatory, she has also studied dance with City Ballet School since 2003 and has appeared in several City Ballet productions, including The Nutcracker and Peter and the Wolf. She is 11 years old and attends Kettredge School in San Francisco.

BRATTON BOND spent recently appeared in the role of Lutece in the A.C.T.'s M.F.A. Program production of Good Breeding. Additional A.C.T. M.F.A. Program credits include Little Shop of Horrors, The Orphan Moses (Isabelle), Romeo and Juliet (Nurse), Ubu Roi (Beggar), Richard II (Queen Isobel), Great Catherine (Chairs), The Happy Journey to Trenton and Camden (Bethulia), and La Ronde (The Little Miss). Bond earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as Our Town (Emily), Necessary Targets (Melissa), and Antonio in Show Business (Lisa beige). Regional credits include performances in Seaweed and Saph in Hope Summer Repertory Theatre in Michigan for 25 years and raised in Las Vegas, Nevada, and is a Heather M. Kitchin Scholar, supported by The Heather M. Kitchin Scholarship Fund, an endowed fund of The Next Generation Campaign.

ALLISON BRENNAN was a former member of the University of Ottawa Drama Guild in Ottawa, Canada. Regional credits include performances in The Other Person and Crazy Eighty with Vision Theatre in Ontario and The Odyssey for the National Arts Centre in Canada. In 2008 she appeared in California Shakespeare Theatre productions of A Midsummer Night's Dream and Pericles and An Ideal Husband (Lady Basildon). As a member of the A.C.T. M.F.A. Program she has been seen in Romeo and Juliet, La Ronde, The Music Cage, Little Shop of Horrors, and Good Breeding. Brennan holds a B.F.A. from the University of Ottawa.

BROCCUINI is in her fifth grade at Franklin Elementary School in Burlingame. He joined the A.C.T. Young Conservatory in 2008, plays the trumpet and drums, and enjoys soccer, basketball, and flyfishing.

JAMES CARLTON is currently attending San Francisco State University, where he is a member of the student theater company. He has appeared in several productions, including A Christmas Carol, and is a member of the A.C.T. M.F.A. Program. His credits include Scrooge in the last two years of A Christmas Carol. Other A.C.T. credits include CaI on a Hot Tin Roof, A Doll's House, and Democracy with the San Francisco Fringe Festival. He is a member of the University of Miami, where he is a member of the A.C.T. M.F.A. Program.

BLOOMFIELD is a senior at the University of California, Los Angeles. She is a member of the A.C.T. M.F.A. Program and has appeared in productions of Macbeth and A Christmas Carol. She is also a member of the A.C.T. M.F.A. Program.

ELLA RUTH FRANCIS makes her A.C.T. debut in A Christmas Carol. Past acting credits include roles in Once Upon a Mattress, Gypsy, and Footloose at Musical Theatre Works. As well as school and church productions, she was a print model for Christine Raleigh and studied acting, dancing, and singing. Francis is a sixth graduate student at the State University of New York.

NICK BROCCUINI is currently attending San Francisco State University, where he is a member of the student theater company. He has appeared in several productions, including A Christmas Carol, and is a member of the A.C.T. M.F.A. Program. His credits include Scrooge in the last two years of A Christmas Carol. Other A.C.T. credits include CaI on a Hot Tin Roof, A Doll's House, and Democracy with the San Francisco Fringe Festival. He is a member of the University of Miami, where he is a member of the A.C.T. M.F.A. Program.

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NIK BROCCUINI is in her fifth grade at Franklin Elementary School in Burlingame. He joined the A.C.T. Young Conservatory in 2008, plays the trumpet and drums, and enjoys soccer, basketball, and flyfishing.

JAMES CARLTON is currently attending San Francisco State University, where he is a member of the student theater company. He has appeared in several productions, including A Christmas Carol, and is a member of the A.C.T. M.F.A. Program. His credits include Scrooge in the last two years of A Christmas Carol. Other A.C.T. credits include CaI on a Hot Tin Roof, A Doll's House, and Democracy with the San Francisco Fringe Festival. He is a member of the University of Miami, where he is a member of the A.C.T. M.F.A. Program.

BLOOMFIELD is a senior at the University of California, Los Angeles. She is a member of the A.C.T. M.F.A. Program and has appeared in productions of Macbeth and A Christmas Carol. She is also a member of the A.C.T. M.F.A. Program.

SUSAN and Bob Green Scholar and is originally from San Jose, California.
MEGAN APPLE returns to A Christmas Carol at A.C.T. after appearing in the 2006 and 2007 productions. A student at the A.C.T. Young Conservatory, she has also studied dance with City Ballet School since 2003 and has appeared in several City Ballet productions, including The Nutcracker and Peter and the Wolf. She is 11 years old and attends kitecideg School in San Francisco.

ISABELLA ATESHIAN is ten years old and attends The Young School in St. Helena. She returns to the A.C.T. mainstage for A Christmas Carol after debuting in last season’s production of a Turkish Fig. She has studied in the A.C.T. Young Conservatory since 2006, privately studied piano and voice, and is a member of the St. Helena Children’s Chorus. She also studies ballet, tap, and jazz with Little Feet School of Dance.

JAMES BIGELOW has been seen in A.C.T. M.F.A. Program productions of Great Catherine, Sorrentina DeLorez, Romeo and Juliet, Ubu Roi, La Ronde, Little Shop of Horrors, and most recently, Good Breeding. Other credits include The Sugar Bean Sisters at San Jose Stage Company, The Murder of the Howard Johnson at Northside Theatre Company, Home Front with the Pacifica Sporkinza Players, Ghosts with Santa Clara Players, and You’re Not the Man I Married for Lifetime Television. Bigelow is the son and Bob Green Scholar and is originally from San Jose, California.

BRITANNIE BOND most recently appeared in the role of Electra in the A.C.T. M.F.A. Program production of Good Breeding. Additional A.C.T. M.F.A. Program credits include Little Shop of Horrors, The Orphan Ages (Isabelle), Romeo and Juliet (Nurse), Ubu Roi (Briquettier), Richard II (Queen Isobel), Great Catherine (Chairs), The Happy Journey to Trenton and Camden (Benda), and La Ronde (The Little Miss). Bond earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as One Tree (Emily), Necessary Targets (Melissa), and Antoin in She Says主動 (Lisaette). Regional credits include performances in Seassandra and Sophia with Hope Summer Repertory Theatre in Michigan City, Indiana, and was born and raised in Las Vegas, Nevada, and is a Heather M. Kitchen Scholar, supported by The Heather M. Kitchen Scholarship Fund, an endowed fund of The Next Generation Campaign.

ALLISON BRENNAN is a former member of the University of Ottawa Drama Guild in Ontario, Canada. Regional credits include performances in The Other Other Person and Crazy Eighties with Vision Theatre in Ottawa and The Odyssey for the National Arts Centre in Canada. In 2008 she appeared in California Shakespeare Theatre productions of A Midsummer Night’s Dream and Oedipus Rex. As a member of the A.C.T. M.F.A. Program she has been seen in Romeo and Juliet, La Ronde, The Music Man, Little Shop of Horrors, and Good Breeding. Brennan holds a B.F.A. from the University of Ottawa.

NIK BROCCONI is in the fifth grade at Franklin Elementary School in Burlingame. He joined the A.C.T. Young Conservatory in 2008, plays the trumpet and drums, and enjoys soccer, basketball, and fly fishing.

JAMES CAMPBELL has been seen at A.C.T. most recently as Milan in Rock ’n Roll, Richardett in ‘Tis Pity She’s a Whore, and Elevenes Scrooge in the last two seasons of A Christmas Carol. Other A.C.T. credits include Cat on a Hot Tin Roof, A Doll’s House, and Glorious Glen Ross. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theatre, he is the recipient of numerous Drama-Logos, Backstage West, and Bay Area Theatre Critics Circle awards and was the 2007 recipient of BATCC’s Barbara Bladen Porter Award for excellence in the arts. 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 Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films That’s the Ticket and Movie, the independents Singing and The Sunflower Boy, and the series Numb Bridges.

ELLA RUTH FRANCIS makes her A.C.T. debut in A Christmas Carol. Past acting credits include roles in Once Upon a Mattress, Gypsy, and Footloose at Musical Theatre Works, as well as school and church productions. She was a print model for Christine Keeler and studies acting, dancing, and singing. Francis is a sixth grade student at Katherine Dilmur Burke School in San Francisco.

NICK GABRIEL recently played Seymour in A.C.T.’s M.F.A. Program production of Little Shop of Horrors. Regional credits include Metamorphoses and Beast on the Moon with Capital Repertory Theatre, Twelfth Night with the Saratoga Shakespeare Company, The Orator with the Epidemic Theatre Company at The Brooklyn Lyceum, Dream of a Blacklisted Actor at The Spencertown Academy, The Magic of Frederick Loewe with the Bandcoro Theatre Company, Martha & Me in the New York International Fringe Festival, and The Nutracker and Petrouchka with the Albany-Berkshire Ballet. Gabriel received his B.F.A. in musical theater from the University of Michigan.

CINDY GOLDFIELD has appeared at A.C.T. in three seasons of A Christmas Carol and in a two-time recipient of both the Bay Area Theatre Critics Circle and the Dean Goodman Cholar awards. Regional theater credits include the title role of The Mystery of Edwin Drood (Center REP), Company’s, Another Midsummer’s Night (TheatreWorks); Spiriting Infinity (San Jose Repertory Theatre); Crimes of the Heart (Playhouse West); Brimstone, Mute over Sleepers, Dames at Sea, and Merrily We Roll Along (Willows Theatre); Olivier (Broadway by the Bay); Moving Bodies (Marin Theatre Company); and Mabel in Mack & Mabel, Street Angel, and Piggy Ann, as well as directing and choreographing At Thousand Heads, Once in a Blue Moon, and The Raft of the Grampians—The Smell of the Crowd (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the choreography collaboration with Koldewyn with the inimitable Scrubnly Koldewyn.

KATHRYN HASSON is eight years old and in the second grade at Convent of the Sacred Heart Elementary School in San Francisco. She joined the A.C.T. Young Conservatory this past summer, studies piano, and is a member of the Princess Soccer Team. She lives in Sausalito and enjoys reading and singing.

NATALIE HEGG recently made her A.C.T. mainstage debut in Rock ’n Roll. Additional A.C.T. credits include the most recent First Look workshop and a reading of Lillian Gish’s new adaptation of War Music and M.F.A. Program productions of Oorwalld, Romeo and Juliet, The Servant of Two Masters, La Ronde, Richard II, Sorrentina DeLorez, and Escape from Happiness. In the summer of 2005 she was an acting apprentice at the Great River Shakespeare Festival in Minnesota. Heggs received a B.S. in theater from the University of Evansville and is a Heather M. Kitchen Scholar, supported by The Heather M. Kitchen Scholarship Fund, an endowed fund of The Next Generation Campaign.

WILLIAM HALLADAY LANIER attends James Lick Middle School in San Francisco. He has studied in the A.C.T.
Who’s Who

Young Conservatory for four years, including summer intensives and the Middle School Edge. He made his debut at A.C.T. as one of the “no-neck monsters” in Cat on a Hot Tin Roof, has appeared in A Christmas Carol for two years, and performed with the M.F.A. Program students in David Copperfield at Zeum Theater. He has been the lead in musical theater productions at James Lick and is the lead singer in a rock band.

PHILIP MARTINSON*
has appeared in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, Romeo and Juliet, and Overruled, among others. He holds a B.F.A. in theater from UC Santa Barbara.

SHARON LOCKWOOD* has appeared at A.C.T. in The Plait She’s A Prince, The Government Inspector, Hedda Gabler, A Christmas Carol (2005, 2006, and 2007), The Ras Tattos, June and the Poyooks, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaslight, The Marriage of Figaro, and Saturday, Sunday and Monday. She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of Culture Clash’s Zorro in Hell, which she also performed in Los Angeles and San Diego (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of Noel and Doménico in Barbary, a role she originated at INTIMAN Theatre in Seattle. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Vengeance Stories, and The Long Road Home.

RONDRELL MCCORMICK* has appeared in A.C.T. M.F.A. Program production credits include performances in Good Breeding, Great Catherine, Romeo and Juliet, Uh Roi, and La Ronde, among others. Regional credits include All’s Well That Ends Well and Wild and Whirling Words at Shakespeare & Co. and Mobilite and Traveling to Timbuktu for North Carolina’s The Barn Dinner Theater. He holds a B.F.A. in theater performance from North Carolina A&T State University.

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 59 years in the business have included seasons with all the major theaters in the Bay Area, 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 co-founder). 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 first year of Sex and the City. He is currently working on the television series Nip/Tuck.

MEGUMI NAKAMURA is in the sixth grade and has been active in dance and musical theater for five years. She has appeared in the 2008 Mountain Play production of The Wizard of Oz and Marilyn in Delia’s productions of 42nd St., Annie Got Your Gun, Gypsy, Singin’ in the Rain, and Carmina. Nakamura is a student at the A.C.T. Young Conservatory and at Roco Dance & Fitness and has practiced voice with Denise Wharamby.

KAIA NAU is in the fourth grade at Mary E. Silvas Elementary School in San Rafael. This is her second year in the A.C.T. Young Conservatory. At school, she has played the Witch in The Wizard of Oz, Mike Tveee in Willy Wonka and the Chocolate Factory, and the March Hare in Alice in Wonderland. She has also played as the Witch Doctor in Enchanted at Kidstock Creative Theater Education Center.

NICHOLAS PELCZAR* recently made his A.C.T. mainstage debut in Rock ‘n’ Roll. Other Bay Area credits include A Midsummer Night’s Dream for the San Francisco Shakespeare Festival.

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SHARON LOCKWOOD* has appeared at A.C.T. in Tit For Tit, The Government Inspector, Hedda Gabler, A Christmas Carol (2005, 2006, and 2007), The Reass Assent, June and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Whirl, Garland, The Marriage of Figaro, and Saturday, Sunday and Monday. She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/Ar dis Playhouse co-production of Culture Clash’s Zorro in Hell, which she also performed in Los Angeles and San Diego (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of Nolte and Dined as Barbara, a role she originated at INTIMAN Theatre in Seattle. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Convoy Stories, and The Long Road Home.

PHILIP MARTINSON† has appeared in A.C.T. M.F.A. Program. His production of Good Breathing, Little Shop of Horrors, Rome and Juliet, and Overruled, among others. He is a B.F.A. in theater from UC Santa Barbara.

RONDELL MCCORMICK‡ has appeared in A.C.T. M.F.A. Program. His production credits include performances in Good Breathing, Great Catherine, Romeo and Juliet, Un Ro, and La Ronde, among others. Regional credits include All’s Well That Ends Well and Wild and Whirling Words at Shakespeare & Co. and Mal_cube and Traveling in Time for North Carolina’s The Barn Dinner Theatre. He holds a B.F.A. in theater performance from North Carolina A&T State University.

MEGUMI NAKAMURA is in the sixth grade and has been active in dance and musical theater for five years. She has appeared in the 2006 Mountain Play production of The Wizard of Oz and Marilyn Siskind’s productions of 42nd St., Annie Get Your Gun, Gypsy, Singin’ in the Rain, and Carousel. Nakamura is a student at the A.C.T. Young Conservatory and at RoCo Dance & Fitness and has practiced voice with Denise Wharmby.

KAIA NAU is in the fourth grade at Mary E. Silvas Elementary School in San Rafael. This is his second year in the role of Tiny Tim in A Christmas Carol and his second year in the A.C.T. Young Conservatory. At school, he has played the Wizard in The Wizard of Oz, Mike Tovey in Willy Wonka and the Chocolate Factory, and the March Hare in Alice in Wonderland. He has also performed as the Witch Doctor in Enchanted at Kildonock Creative Theater Education Center.

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 59 years in the business have included seasons with all the major theaters in the Bay Area, the Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce, the Ahmanson, and the Upright Playhouse (of which he is a co-founder). 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 first year of Seinfeld and the role of Henri in the season finale of Frasier. He is once again Lynch in the sequel to the videogame Kane & Lynch.

NICHOLAS PELCZAR recently made his A.C.T. mainstage debut in Rock n’ Roll. Other Bay Area credits include A Midsummer Night’s Dream for the San Francisco Shakespeare Festival.

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Who’s Who

Festival, Marinus and Dublin Carol for Aurora Theatre Company; and Daniel Handler’s The Adverbs for Word for Word, as well as The Life and Adventures of Nicholas Nickleby, Orbsith, A A Milne That Ends Well, and The Importance of Being Earnest, all for California Shakespeare Theater. Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2019 Shenessy Performing Arts Fellowship from the San Francisco Foundation, a graduate of the University of Virginia, and a Shenessy Scholar.

AMARA RADETSKY is ten years old and returns to A Christmas Carol for a third season, having previously appeared as Tiny Tim, Little Fan, and Pecos Wilkins. She has also performed at A.C.T. in David Copperfield and at Berkeley Repertory Theatre as Cam Ramsay in the world premiere of Virginia Woolf’s The Light House. Other favorite roles include Gertrude McFuzz in Seussical, Alice in Wonderland, Dorothy in The Wizard of Oz, and the title role in Cinderella. This year marks her feature film debut in The Prom, currently in postproduction. Radetsky is in the fifth grade and has been part of the A.C.T. Young Conservatory for three years.

JOSHUA RECHTSCHAFFEN performed as Edward in the 2007 A.C.T. production of A Christmas Carol. He has appeared in numerous bilingual productions in the French American International School drama program, working with Word for Word director Sheila Balter. He played the role of Willy Wonka in a French-language production of Charlie and the Chocolate Factory. Recently, he played the role of Stanford in A.R. Gurney’s The Dining Room. Rechtschaffenn has participated in the A.C.T. Young Conservatory for the past three years; he has also participated in the Bay Area Christmas Carol, Kids on Camera, and the School of the Arts Theater Camp.

TOBIAS RICKHIND, in his third season of A Christmas Carol, has also been seen at A.C.T. in The Last Night of Ballyhoo, A Young Conservatory student since 2005, Richhind recently played a victimized Amish boy in Fields of Gold. He has also danced in OCDU’s The Velveteen Rabbit. A fifth grader at Marin Country Day School, he plays guitar and trumpet.

LLOYD ROBERSON II was recently seen in the role of Audrey II in the A.C.T. M.F.A. Program production of Little Shop of Horrors. Additional A.C.T. M.F.A. Program production credits include Good Breeding, The Music Man, Romeo and Juliet, The Sorcerer of Oz, The Little Shop of Horrors, and The Wizard of Oz, the title role in Cinderella. This year marks her feature film debut in The Prom, currently in postproduction. Radetsky is in the fifth grade and has been part of the A.C.T. Young Conservatory for three years.

PATRICK RUSSELL has been seen in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, Our Lady of 121st Street, The Lady from the Sea, Ubu Roi, Romeo and Juliet, Great Catherine, and The Happy Journey to Pretoria and Cambay. Last summer he was an instructor in the A.C.T. Young Conservatory and appeared with the San Francisco sketch comedy troupe Killing My Lobster in Killing My Lobster Springs Forward, Falls Back. Originally from Reno, Nevada, he holds a B.F.A. in acting from UC Santa Barbara.

LAUREN SAFIER lives in San Francisco and is in the fourth grade. She enjoys science and acting and has appeared in productions of Shakespeare’s Twelfth Night, A Midsummer Night’s Dream, and The Comedy of Errors. This is her first production of A Christmas Carol.

KEN RUTHA’s first production of A Christmas Carol (1989–91), returns to the role (Marley) that he created in Carey Perloff and Paul Walsh’s adaptation (2005). Since the company made its 1967 debut at the Geary Theatre, Rutha has been part of more than 60 A.C.T. productions, from Sophocles, Shakespeare, and Shaw to Wilder, Williams, and Stoppard. A founding member of Cincinnati’s Playhouse in the Park and Minnesota’s Tyroene Gottlebe Theater (more than 40 productions as actor/director/associate artistic director), he has worked with most of this country’s leading theaters. He is an associate artist of San Diego’s Old Globe Theatre and has enjoyed a quarter-century association with Arizona Theatre Company. He has appeared in all media and in the Broadway productions of Inherit the Wind, Raisin, Separate Tables, Duets of Angels, The Three Sisters, and The Elephant Man and has extensive credits with the Lyric Opera of Chicago and Minnesota Orchestra. Among the many rewards and awards of his half-century career, he is the current recipient of Bay Area Theatre Critics Circle Awards for his performances in Theatre Works’ Tragic and A.C.T.’s Circle.

J. PETER SCATTIN is in the seventh grade at Builgiske Intermediate School and joined the A.C.T. Young Conservatory earlier this year. In local productions he has played the Monkey King in Disney’s The Jungle Book KIDS and Baltimore in Romeo and Juliet. He recently played Polynesians in The Winter’s Tale for a San Francisco Shakespeare Festival summer program. He plays piano, percussion, and guitar.

RACHEL SHARE-SAPOLSKY returns to the A.C.T. mainstage for a second season of A Christmas Carol. Previous credits include Richard III at Project Artaud Theater, A Midsummer Night’s Dream, Two Gentlemen of Verona, and Twelfth Night with the San Francisco Shakespeare Festival, The Music Man at Pied Piper Players and Peter Pan (title role) at Hope Musical Theatre. Share-Sapolsky is in fourth grade, studies piano and dance, and lives in San Francisco.

LIZ SKLAR has appeared in A.C.T. M.F.A. Program productions of The Lady from the Sea (title role), The Servant of Two Masters, The Orphan Muses, Village Wooring, Richard II, Little Shop of Horrors, and, most recently, Good Breeding. Other local credits include The Tempest at California Shakespeare Theater, The Winter’s Tale at Marin Shakespeare Company, The Foregn with the Ross Valley Players, and A Gean for His Mistress at College of Marin. She recently costarred with Stacy Keach in the film Imued (currenty in postproduction). Sklar holds a B.A. in theater arts from Brown University, where she wrote and performed the solo show Money Menu and appeared in Motley, The Green Bird, and Cloud Nine, among others.

NOAH PAUL SILVERMAN ST. JOHN attends the seventh grade at Marin Luther King Middle School in Berkeley. He is a student in the A.C.T. Young Conservatory and at California Shakespeare Theater. St. John practices cpeco and is a student teacher at Pints’ Martial Arts Academy in Oakland, where he earned his black belt in tae kwon do at the age of eight.

CHRISTOPHER TOCCOTI recently performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. His A.C.T. M.F.A. Program credits include Good Breeding, Little Shop of Horrors, The Music Man, The Servant of Two Masters, The Lady from the Sea, Lady of 121st St., and. Escaped From Happiness. As a company member of San Rosa’s Sunninner Repertory Theater, he was seen in The Mysteries of Edwin Drood, The Talented Mr. Ripley, and Tick, Tick . . . Boom! Additional credits include The Tempest at California Shakespeare Theater, The Winter’s Tale at Marin Shakespeare Company, The Foreign with the Ross Valley Players, and A

For more information about tickets, please visit act-sf.com. A Christmas Carol 27
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Festival, Marin, and Dublin Carol for Aurora Theatre Company, and Daniel Handler’s The Adverbs for Word for Word, as well as The Life and Adventures of Nicholas Nickleby, Orbea, All Will That Ends Well, and The Importance of Being Earnest, all for California Shakespeare Theater, Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Sheepso Performing Arts Fellowship from the San Francisco Foundation, a graduate of the University of Virginia, and a Shenon Scholar.

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Tien, Little Fan, and Percious Wilkins. She has also performed at A.C.T. in David Copperfield and at Berkeley Repertory Theatre as Cam Ramsay in the world premiere of Virginia Woolf’s The Lightship. Other favorite roles include Gertude McFuzz in Swiftly, Alice in Wonderland, Dorothy in The Wizard of Oz, and the title role in Cinderella. This year marks her feature film debut in The Princess, currently in postproduction. Radesky is in the fifth grade and has been part of the A.C.T. Young Conservatory for three years.

JOSHUA RECHTSCHAFEN performed as Edward in the 2007 A.C.T. production of A Christmas Carol. He has appeared in numerous bilingual productions in the French American International School drama program, working with Word for Word director Sheri Baker. He played the role of Willi Wloska in a French-language production of Charlie and the Chocolate Factory. Recently, he played the role of Stanislav in A.R. Gurney’s The Dining Room. Rechtschaffen has participated in the A.C.T. Young Conservatory for the past three years; he also participated in the Bay Area Theatre Festival, Kids on Camera, and the School of the Arts Theater Camp.

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LLOYD ROBERSON III was recently seen in the role of Audrey II in the A.C.T. M.F.A. Program production of Little Shop of Horrors. Additional credits include Good Breeding, The Music Cure, Romeo and Juliet, The Servant of Two Masters, Chekhovian, and The Lady from the Sea, among others. Regional credits include Evensong at Lynn Performance Theatre and Humble Machine at Ion Theatre Company. He is a graduate of San Diego State University, where he appeared in productions of Aliza and Wonderkind* Through the Looking Glass, Orbea (title role), Akin, Humble (title role), and The Laramie Project, which won a Pate Award for Best Ensemble.

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LAUREN SAFFER lives in San Francisco and is in the fourth grade. She enjoys science and is active and has appeared in productions of Shakespeare’s Twelfth Night, A Midsummer Night’s Dream, and The Comedy of Errors. This is her first production of A Christmas Carol.

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LIZ SKLAR* has appeared in A.C.T. M.F.A. Program productions of The Lady from the Sea (title role), The Servant of Two Masters, The Orphan, Mr. Orsino, Village Worrying, Richard II, Little Shop of Horrors, and, most recently, Good Breeding. Other local credits include The Tempest at California Shakespeare Theater, The Winter’s Tale at Marin Shakespeare Company, The Foreigner with the Ross Valley Players, and A Gezon for His Mistress at College of Marin. She recently costarred with Stacy Keach in the film Inbound (currently in postproduction). Sklar holds a B.A. in theater arts from Brown University, where she wrote and performed the solo show Message One and appeared in Motels, The Green Bird, and Cloud Nine, among others.

NOAH PAWL SILVERMAN ST. JOHN attends the seventh grade at Marin Luther King Middle School in Berkeley. He is a student in the A.C.T. Young Conservatory and at California Shakespeare Theater. St. John practices capoeira and is a student teacher at Pints’ Martial Arts Academy in Oakland, where he earned his black belt in the kwon do at the age of eight.

CHRISTOPHER TOCUSOT recently performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. His A.C.T. M.F.A. Program credits include Good Breeding, Little Shop of Horrors, The Music Cure, The Servant of Two Masters, The Lady from the Sea, Our Lady of 12th St., and Escape from Happiness. As a company member of Santa Rosa’s Summer Repertory Theatre, he was seen in The Mystery of Edwin Drood, The Talented Mr. Ripley, and Tick, Tick… Boom! Additional credits include The Tempest at California Shakespeare Theater, The Winter’s Tale at Marin Shakespeare Company, The Foreigner with the Ross Valley Players, and A Christmas Carol.
in theater arts and theology from Boston College.

SAMUEL BREAKSTONE
has studied acting in the A.C.T. Young Conservatory for three years and returns to A Christmas Carol following his performance last season as Boy in Sunday Clothes. Previously, he performed with Lafayette Town Hall Theatre Company, Dublin Light Opera Company, and in school. Additional roles include Buster Warner in Fifty Million Broadway Gold Diggers and Vizzini in The Prince of Persia. He is in the eighth grade at Palmer School in Walnut Creek, where he is the current student body president. He is also a drummer in his band at Redhouse Recording Studio.

STEPHEN BAIL
has appeared in A.C.T. in 'Tis Pity She's a Whore, The Government Inspector, The Raisinuker, Hoda Yahia, and Luminous Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), The Life and Adventures of Nicholas Nickleby (role: Nickleby) and Twelfth Night at California Shakespeare Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamsburg Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Hunsona Festival of New American Plays, and Yale Repertory Theatre, among others. Turner’s film and television credits include The Scene (upcoming), Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Baby Waikman, Complications (P&S), Bier Watch 2, Macharuvollan Ri, We Pedal Uphill, Hook, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order, SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

MFOINSO UDOKA has appeared in A.C.T. M.F.A. Program productions of Good Bridging, Lost Shop of Horrors, Overruled, Romans, and Juliet, The Servant of Two Masters, La Ronde, and Our Lady of 121st St. She earned a B.A. in political science from Wellesley College, where she performed in The Vagina Monologues, Angels in America, Home and Away, and for color girls who have considered suicide/when the rainbow is enuf, among others. A classically trained soprano, she has appeared in Wellesley College Opera productions of Le Boome and Gianni Schicchi, and as a gospel singer with Boston’s BrokeComedy.

KELSEY VENTER has recently seen her A.C.T. mainstage acting in’Tis Pity She’s a Whore, San Diego credits include I Love You, You’re Perfect, Now Change, Grease, and EREHIVE, the 6th Musical Sensation. She has appeared in A.C.T. M.F.A. Program productions of Good Bridging, Little Shop of Horrors, The Great Catherine, Romeo and Juliet (Juliet), The Servant of Two Masters, The Lady from the Sea, and Serafinagla. Venter holds a B.A. in theater from San Diego State University.

ILYA VERZHBINSKI is in the seventh grade at Lycee Francois La Pietroso, a San Francisco French school. He has been cast out as Maurice in La Belle et a Bete, Orpheus in Orphée, in the title role of the Scarceowl in L’Apprenti, and as John Worthing and Gwendolen Fairfax in The Importance of Being Earnest.

CAT WALLECKY received an A.B. in romance languages and literatures from Harvard University, where she appeared in many Harvard Radcliffe Drama Club productions, including Epusa, Twelfth Night, Rhinoceros, Lulu (title role), and The Plague of the Western World. Since joining the A.C.T. M.F.A. Program, she has appeared in Good Bridging, The Orphan Muses, La Ronde, and Romeo and Juliet (Juliet), among others. Last summer she participated in A Guthrie Experience for Actors in Training, where she collaborated with a group of M.F.A. students from around the country to conceive and perform a musical film-noir comedy, Cesar on Credit, directed by Marcela Lorca. Walleck is originally from Lakewood, Ohio.

PHYLIS WATTIS, nine years old, has been a student in the A.C.T. Young Conservatory for the past three years. Before joining A.C.T., she was cast in local children’s theater productions of Alice in Wonderland and Beauty and the Beast. Wattis has studied voice with Krista Wige for three years.

ANTHONY FUCOS*, (Uncredited) an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Rock ‘n Roll, ‘Tis Pity She’s a Whore, The Government Inspector, The Raisinuker, The Imaginary Invalid, Hoda Yahia, The valley, The Vippy Inheritance, The Gourmet, A Mother, Lisa Lissome Dangerous, The Three Sisters, Night and Day, The Room and the Coliseum, Euphori W., The MisAmerica, 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, and Midsummer Night’s Dream, and The Skin of Our Teeth for California Shakespeare Theatre; My Old Lady at Marin Theatre Company; and Traveling Jewish Theatre’s production of The Closer. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Fucos’s many off-Broadway credits include The Holy Terror, Contempt, David’s Death, and A Life in the Theatre. He is a graduate of The Juilliard School.

ERIN MICHELLE WASHINGTON has appeared in A.C.T. M.F.A. Program productions of Good Bridging, Ubu Roi, The Lady from the Sea, Our Lady of 121st Street, Romeo and Juliet, among others. She has performed as a company member of the Summer Repertory Theatre in Santa Rosa, California, and in 2008 attended a summer workshop at the Prima del Teatro School in San Minnato, Italy. A native of Montgomery, Alabama, Washington received her B.A. in theater performance from Florida A&M University.

KIRA YAFFE, a fifth grader at Children’s Day School in San Francisco, has been acting since the age of four. She began her studies with the Young Performers Theatre at Fort Mason Center and has been a student of the A.C.T. Young Conservatory for two years. She has also studied and performed ballet, tap, jazz, and hip-hop with Star Dance Studios. A Christmas Carol is her first musical production.

NANCY CARLIN* (Uncredited) is an associate artist at California Shakespeare Theater, an affiliate artist at The Fordham Theatre Company, and a member of PlayGround. A former longtime company member of A.C.T., she has also performed with Berkeley Repertory Theatre, the Oregon Shakespeare Festival, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, Aurora Theatre Company, the SF Playhouse, and TheatreWorks. Carlin has directed productions for Aurora Theatre Company, Center REPertory Company, the Lake Tahoe Shakespeare Festival, The Foothill Theatre Company, B Street Theatre, and the A.C.T. Master of Fine Arts Program and will direct The Floating Light Bulb for Travelling Jewish Theatre this spring. She is the coauthor of a new musical, Max Underwood, which was developed at The Eugene O’Neill Center’s National Music Theatre Conference last summer. She holds a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T.
in theater arts and theology from Boston College.

SAMUEL BREAKSTONE TURNER has studied acting in the A.C.T. Young Conservatory for three years and returns to A Christmas Carol following his performance last season as Boy in Sunday Clothes. Previously, he performed with Lafayette Town Hall Theatre Company, Diabolo Light Opera Company, and in school. Additional roles include Buster Warner in Fifty Million Broadway Gold Diggers and Vizzini in The Prince’s Bride. He is in the eighth grade at Palmer School in Walnut Creek, where he is the current student body president. He is also a drummer in his band at Redhouse Recording Studio.

STEPHEN BAILER TURNER* has appeared at A.C.T. in “Tis Pity She’s a Whore, The Government Inspector, The Raisinaker, Hedda Gabler, and Luminous Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award). The Life and Adventures of Nicholas Nickleby (role of no) and Twelve Night at California Shakespeare Theatre. Off-Broadway credits include productions in the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Hurricane Festival of New American Plays, and Yale Repertory Theatre, among others. Turner’s film and television credits include The Sweet (upcoming), Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Babs Wanamaker, Convulsions (PBS), Blast Whiz 2, Machacanziel Rio, We Polo Uphill, Hook, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

MIFONISO UFOAHA has appeared in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, Overruled, Romeo and Juliet, The Servant of Two Masters, La Ronde, and Our Lady of 1211 St. She earned a B.A. in political science from Wellesley College, where she performed in The Vagina Monologues, Angels in America, Home Girl, and for colored girls who have considered suicide when the rainbow is enuff, among others. A classically trained soprano, she has appeared in Wellesley College Opera productions of La Bohème and Gianni Schicchi as a role in the Boston’s BostonComedy.

KELSEY VENTER* was recently seen on the A.C.T. mainstage as Philistus in “Tis Pity She’s a Whore, San Diego credits include I Love You, You’re Perfect, Now Change, Grease, and REEHEEVE, the 6th Musical Sensation. She has appeared in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, The Great Catherine, Romeo and Juliet (Juliet), The Servant of Two Masters, The Lady from the Sea, and Serenading Louise. Venter holds a B.A. in theater from San Diego State University.

ILYA VERZHBINSKY is in the seventh grade at Lycee Francois La Perrouse, a San Francisco French school. He has been out there as Maurice in La Belle et la Bête, Orpheus in Orpheus, in the title role of the Scarecrow in L’Ouverture, and as John Worthing and Gwendolyn Fairfax in The Importance of Being Earnest.

CAT WALLECK* received an A.B. in romance languages and literatures from Harvard University, where she appeared in many Harvard-Radcliffe Drama Club productions, including Epua, Twelfth Night, Riminius, Lulu (title role), and The Playboy of the Western World. Since joining the A.C.T. M.F.A. Program, she has appeared in Good Breeding, The Orphan Muses, La Ronde, and Romeo and Juliet (Juliet), among others. Last summer she participated in A Guthrie Experience for Actors in Training, where she collaborated with a group of M.F.A. students from around the country to conceive and perform a musical film-noir comedy, Creiser on Credit, directed by Marcela Loeza. Walleck is originally from Lakewood, Ohio.

PHYLIS WATTS, nine years old, has been a student in the A.C.T. Young Conservatory for the past three years. Before joining A.C.T., she was cast in local children’s theater productions of Alice in Wonderland and Beauty and the Beast. Watts has studied voice with Krista Wigle for three years.

WESTON WILSON* has appeared in A.C.T. M.F.A. Program productions of Good Breeding (Orestes), Romeo and Juliet (Romeo), Richard III (title role), The Servant of Two Masters, The Orphan Muses, and The Lady from the Sea, among others. Other credits include work as a vocal soloist with the San Francisco Symphony and Summer Repertory Theatre productions of The Learned Ladies, Whirling, and The Mystery of Edwin Drood. Originally from Rocky River, Ohio, Wilson has attended Fairleigh Dickinson University in New Jersey, the National University of Ireland in Galway, and the Giayet School of Acting in Dublin (Ireland).

KIRA YAFFE, a fifth grader at Children’s Day School in San Francisco, has been acting since the age of four. She began her studies with the Young Performers Theatre at Fort Mason Center and has been a student of the A.C.T. Young Conservatory for two years. She has also studied and performed ballet, tap, jazz, and hip-hop with Star Dance Studio. A Christmas Carol is her first musical production.

new translations of August Strindberg's five Chamber Plays for production by San Francisco's Curtaining Ball Theater in 2012. 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 the late and beloved Theatre de la Jeune Lune. Properly, he collaborated on such award-winning productions as Children of Paradise: Shooting a Dream, Don Juan Giosuè, and The Hunchback of Notre Dame. Walsh also serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Center for the Study of Drama at the University of Toronto.

DOMINIQUE LOZANO (Director) directed last year’s production of A Christmas Carol at A.C.T. Other directing credits include The Countess with Center REPertory Theatre, Too for the Scissors with Maritime Theatre Company, Asparing Carol and the West Coast premiere of Jane Martin's A亲Amo in Stress Business with San Jose Stage Company, and The Norman Conquests, Melody, 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 teaches in numerous programs and has directed productions of the Young Conservatory and M.F.A. Program. Young Conservatory projects include the American Premiere of After Juliet, the world premieres of Sarah Dunietz's Dust and Constance Congdon's Nightshade; a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann's Only Victory, and the West Coast premieres of Jeffrey Hatcher's Kazuo’s Children and Wendy MacLeod's School Girl Figaro. Directing work with the M.F.A. Program includes Caught with Her Pants Down, Richard III, and several graduating class showcases, as well as a coproduction with the M.F.A. Program and the Young Conservatory of Amy Hftgen’s The Windy Play. Acting credits include work with such theaters as California Shakespeare Theater, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, and the Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at such institutions as Saint Mary's College, UC Davis, California Shakespeare Theater, and Berkeley Repertory Theatre.

KARL LUNDBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfonía Nevada, and the National Radio Orchestra of Sweden and featured at the prestigious Mitzi, Pongsan, Biennale, Teatro Español, New Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, The Cherry Lane Stage, and the Young Conservatory and M.F.A. Program. Young Conservatory projects include the American Premiere of After Juliet, the world premieres of Sarah Dunietz's Dust and Constance Congdon's Nightshade; a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann's Only Victory, and the West Coast premieres of Jeffrey Hatcher's Kazuo’s Children and Wendy MacLeod's School Girl Figaro. Directing work with the M.F.A. Program includes Caught with Her Pants Down, Richard III, and several graduating class showcases, as well as a coproduction with the M.F.A. Program and the Young Conservatory of Amy Hftgen’s The Windy Play. Acting credits include work with such theaters as California Shakespeare Theater, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, and the Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at such institutions as Saint Mary's College, UC Davis, California Shakespeare Theater, and Berkeley Repertory Theatre.

VAL CANIPAROLI (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 more than 35 companies, including Ballet West, 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 Tuba Records, where he is resident choreographer. His most recent creation for San Francisco Ballet, Invisi’s House, has received critical acclaim. 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 for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the CoHo-San Goh and H. Robert Magie Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Jesus Christ Superstar and the center stage production of King Lear, a new movement-theater piece, The Three Projects.

NANCY DICKSON (Rêpétiteur) has danced with both American Ballet Theatre and San Francisco Ballet. As a principal dancer, she was a member of the Sugarplum Fairy in The Nutcracker, Lise in La Fille Mal Gardée, and the title role in Cinderella, and leading roles in ballets by Smuin, Balanchine, Caniparoli, and Robbins, among others. She has taught for City Ballet School and Oregon Ballet Theatre.

LAURA BURTON (Musical Director) has served as assistant conductor/ musical director for more than thirty productions of The Winter's Tale, the Stratford Festival in Canada. Credits in the United States include composing at the Walnut Street Theatre in Philadelphia, music direction at A.C.T., and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Mikado, La Fille Mal Gardée, 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 Humpty (starring Paul Gross), Romeo and Juliet, Isbeith 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 Whet Tommyn on Broadway. Other set designs for Broadway include The Grapes of Wrath (poo. (dir. Arthur Penn), Edward Albee's The Goat or, Who is Sylvia?, The Mail Carrier in Souvenir in Boston without Really Trying, The Plaguel Los Angeles, 1992, Savages (with Ellen Burstyn), The Best Little Whorehouse Goes Public and Grease for Tommy Tune, and the Miles (dir. Garfurd Wright), The Devil’s Blue Soul, with Phylicia Rahson Dune. 30 Lane Start/End, War, Marlene, Mercenil on the lips of Gere Villas The Best Man, and Arthur Miller’s The Ride Dead Ms. 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 Whet Tommyn. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Government Inspector, The Imaginary Invalid, The Rehearsal, The Goat or, Who is Sylvia?, The Matchmaker, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Faihers, A Lie of the Mind, and The Flamingo Light Bulb. She is the resident costume designer at Berkeley Repertory and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare & Company, Santa Cruz, the Lampsighers, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1973 to 1994 she managed a group of Light, a troupe that specializes in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critic Circle Awards.

NANCY SCHERTZLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Play Moon *Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

A Christmas Carol
Who's Who

steve irvine* (undergraduate) most recently appeared in *the Foreigner* at San Jose Repertory Theatre and *Ninon* at Center REPertory Company.

Other Bay Area credits include Mac*West*’s *Sea at Aurora Theatre Company and Man and Superman at California Shakespeare Theatre. A.C.T. credit include roles in *The Gimage, Lilies, or The Revival of a Romantic Drama,* and *A Christmas Carol* and understanding *The Goat,* or Who is Sylvia? and *The Quality of Life.* Irvine received critical acclaim for his portrayal of Omer Welles in Marin Theatre Company’s *Oresti’s Haubou* and starred in *The Long Christmas Ride Home* at Magic Theatre. Regional credits include *Henry V,* Parts 1 and 2 at the *TheatreWorks* and *The Show—Off!* and *Twelfth Night* at CENTERSTAGE; *Oedipus* and *Cat* on a *Hot* *The Run!* at Capital Repertory Theatre; *The Restless Time of Artists U* at Classic Stage Company and *Les* at Portland Stage Company; and *The Samovar,* opposite Omon Bean, and *Richard III,* opposite Alfred Medina, both in *Los Angeles.* He appeared in the feature film *Jew Like Heaven* and *The Darwins Awards,* Irish trained at the Juilliard School.

Paul Walsh (Co-adaptor) is associate professor (adjunct) of dramaturgy and dramaturgical writing at Yale School of Drama. 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 is currently working on new translations of August Strindberg’s five *Chamber Plays* for production by San Francisco’s Curving Ball Theatre in 2012. 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 the late and beloved Theatre de la Jeune Lune (in which he collaborated on such award-winning productions as *Children of Paradise: Showering 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.

Dominique Lozano (Director) directed last year’s production of *A Christmas Carol* at A.C.T. Other directing credits include *The Count* with Center REPertory Theatre, *Two for the Seuss* with Matrix Theatre Company, *Inspiring Carol* and the West Coast premiere of Jane Martin’s *Mint* in Stew 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 teaches in numerous programs and has directed segments of the Young Conservatory and M.F.A. Program. Young Conservatory projects include the American Premiere of *After Juliet,* the world premieres of Sarah Dutt’s *Dust and Constance Congdon’s Nightingale,* a coproduction with the Hochschule für Musik und Theater in Zürich of Paul Steinmann’s *The Only Victory,* and the West Coast premieres of Jeffrey Hatcher’s *Kozakchi’s Children* and Wendy MacLeod’s *School Girl Figaro.* Directing work with the M.F.A. Program includes *Caught with Her Pants Down,* *Richard III,* and several graduating class showcases, as well as a coproduction with the M.F.A. Program and the Young Conservatory of A.C.T.’s *The Windy Play.* Acting credits include work with such theaters as California Shakespeare Theatre, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, the Contemporary Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at such institutions as Saint Mary’s College, UC Davis, California Shakespeare Theatre, and Berkeley Repertory Theatre.

Kari Lundeberg (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music commissions have been performed by a variety of orchestras, including the Boston Symphony, Sinfonía Nova, and the National Radio Orchestras of Sweden and featured at the prestigious Musiikkialan Festival, Pergola, Biennale, Teatro Español, Nest 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, The Center Theatre Group, Asian Repertory Theatre, The Kennedy Center Theatre, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996-2001), and the Alumnae Theatre. Film and television credits include *War* (for PBS, NBC, CBS, ABC, ESPN, NPR) (Norwegian State Television), *Imaginings,* *Sunbathers,* and *Rehearsal* with *Paradise,* and *The Sugarplum Fairy in the Nutcracker,* in *La Fille Mal Gardée,* the title role of Cinderella, and leading roles in ballets by Smuin, Balanchine, Caniparoli, and Robbins, among others. She has taught for City Ballet School and Oregon Ballet Theatre.

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 more than 30 companies, including Ballet Frankfurt, 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 Tula Ballet, where he is resident choreographer. His most recent creation for San Francisco Ballet, *Infernus House,* has received overwhelming praise. 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 Rinkrúskon operatic ballet *Minde,* conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Maggie Foundation. Previous work with A.C.T. includes choreography for the 2004 production of *Infernos,* A Doll’s House and the center of *Richard III,* *Fehoff,* a new movement-theater piece, *The Three Projects.*

Nancy Dickson (Répétiteur) has danced with both American Ballet Theatre and San Francisco Ballet. As a principal with ABT, she danced the Sugarplum Fairy in *The Nutcracker,* Lise in *La Fille Mal Gardée,* the title role of Cinderella, and leading roles in ballets by Smuin, Balanchine, Caniparoli, and Robbins, among others. She has taught sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Maar Mover, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *Who’s Your Monkey.?* His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of *The Government Inspector,* *The Imaginary Invalid,* *The Rivals,* and *The Good on Who is Sylvia?* The *Garage, Arrow, The Misnabute, Edward II,* *Tartuffe,* *Infatuation: Holding History,* The Royal Festivals, The Matchmaker, Uncle Vanya, *The Learned Ladies,* Good, Twelfth Night, *A Funny Thing Happened on the Way to the Forum,* *Fool* and *The Mind,* and The *Floating Light Bulb.* She is the resident costume designer at A.C.T. and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Euretia Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Desert Inn hotels in Las Vegas. From 1972 to 1976 she managed a shop of Light, a troupe that specialties in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has run several Bay Area Theatre Critics Circle Awards.

Nancy Schertler (Lighting Designer) has designed the Broadway productions of Bill Irwin’s *Paul Maddon.*
Who's Who
and Largely New York (Tecum nunc), and off-Broadway productions of Hildy (dir. Carey Perloff). Texas for Nothing, A Fine in Her Ear, Spartan, and Foolproof. Regional theater credits include After the War, The Gemstone, Love's Labor, Perloff's The Caliburn of Rabelais, and The Leisure of a Crossing at Field at A.C.T.; The Three Musketeers and The Sisiers Maturates at Seattle Repertory Theatre; Molky Dish among others at Milwaukee Repertory Theatre. Later this season she will design Costumes for Arena Stage, where she is an associate artist. Opera credits include: Later the Same Evening, an opera inspired by the work of Edward Hopper and commissioned by the National Gallery of Art and the University of Maryland; Don Giovanni and The Barber of Seville for Boston Lyric Opera; Il Tresette for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) sound design associate at A.C.T., has carved out sound and music for A.C.T., Berkeley Repertory Theatre, California Shakespeare Theater, Aurora Theater Company, Marin Theater Company, The Shrout Players, and Art Street Theatre. Recent A.C.T. credits include sound design on Rock 'n Roll, Ti Pi Shiki a White, and Spread-the-Pies, as well as world premiere productions of After the War and A Christmas Carol. Additional recent sound design credits include world premieres of Passing Strange, The People's Temple, and Fête de la Noël at Berkeley Repertory Theatre; and the 2008 world premiere adaptation of Don Juan at San Francisco State University and his 2006 adaptation of Salome at Aurora Theatre Company; and The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Other credits include original music and sound for Cal Shakes' 2004 production of A Comedy of Errors; sound for Marin Theatre Company's Lysistrata; sound for BoHo's Blast at Berkeley Rep and sound for the Shrout Players and Studio Theatre productions of The Death of Meyendorf. Rodriguez won the 2003 Bay Area Theatre Critics Circle Award and a Hot Tin Roof in 2004 for fst productions of The Death of Meyendorf and a 2004 Princess Grace Award.

MAYHEM PALLAT (Directing Associate) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkeley Repertory Theatre, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's Small Craft at Sea premiere at the Williamsburg Shakespeare Festival in Moscow. Pallat is the author of Gentleman Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Milwaukie magazine. Before his arrival at A.C.T., he taught at Columbus University and the State University of New York at Purchase.

GREG HUBBARD (Associate Casting Director) joined A.C.T.'s casting department in 2012 and since then has cast productions of Breathing, Luminous Dying (coproduction with the Magic Theatre), The Rainbird (co-cast with Merylindo 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 Crazy You're In With and the musical The OPI (opera of Magic Theatre), Double (Center REPertory Company), The Mystery Play (SF Playhouse), and Holo (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.

KAREN SZPALER (Stage Manager) has worked with A.C.T. on Curse of the Starring Class, A Christmas Carol (2006 and 2007), The Imaginary Invalid, Blackbird, and M.F.A. Program productions. Favorite past shows include Everyman, Fête de la Noël, The Glass Menagerie, Brendan, and Comedy on the Bridge at Berkeley Repertory Theatre; Un.getInstance at San Jose Stage Company; Striking 13 at TheatreWorks, Salome at Aurora Theatre Company and Ragtime and the love Me at Footlight Music Theatre. She recently worked on YellinJacket at Berkeley Repertory Theatre and is the production coordinator at TheatreWorks in Menlo Park.

DANIELLE CALLAGHAN (Assistant Stage Manager) was most recently the associate stage manager for Rock 'n Roll. Previous A.C.T. credits include The Government Inspector, Spield-the-Pies, Stintz Kake, The Imaginary Invalid, Blackbird, A Christmas Carol (2006), and Death in Venice. Other favorite shows include My Baby Buddy and All My Sons with the Geffen Playhouse; Albert Herring, Daughters, and The Rape of Lucretia with San Francisco Opera's Merola Program; and Coi fis inio nala and Lrca, Child of the Moon with the UCLA Department of Music.

CAREY PERLOFF (Artistic Director) is celebrating her 17th season as Artistic Director of A.C.T., where she most recently directed productions of Shaw's Pygmalion, Rock 'n Roll, John Ford's Ti Pi Shiki a White, and Nikolai Gogol's Dead Souls. Known for directing innovative productions of classics and championing new writing, for which she was awarded A.C.T.'s world premieres of Philip Kan Gotanda's A Fire (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol, the American premieres of Tom Stoppard's The Invention of Love and Indian ink and Harold Pinter's Celebration and The Homecoming, A.C.T.'s world premiere of Tabitha Soren's Exclamations of the Betsy, and the world premiere of Jim Niven and Dan Nielsen's adaptation of Busby Berkeley's Swing Time. Perloff was recipient of 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 in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lizze and Nicholas.

HEATHER KITCHEN (Executive Director) now in her 13th season with A.C.T. has cultivated an ongoing 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.A. degree from the Richard Ivy School of Business at the University of Western Ontario's EMBA with a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom included overseeing the Stradford Festival, Canadian Stage Company, Charlottesville Theatre Festival, Theatre Northwest, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and was responsible for sales and marketing, box office, and general management. A veteran 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 of the Commonwealth Club of California, one of A.C.T.'s largest funders; the National Community 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 Edgmont. Classic Hits is the name of the executive committee of the League of Resident Theaters. She has also participated in initiatives related to American Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past five years.

MELISSA SMITH (Concerovypr) oversees the administration of the A.C.T. Concertovypr's Master of Fine Arts Program, Young Conservatory, Summer Training, Concerts, and Studio A.C.T. in addition to serving as the master casting director 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 workshops around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous Broadway and Off-Broadway productions 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 the English and theatre from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRED (Producing Director) began his off-Broadway and Broadway for Jobs, Le Gallienne's National Repertory Theatre as an actor and stage manager. He also stage-managed the productions of And Miss Ruby Drinks a Little and George (a musical by Carol Bayer Sager), as well as the national tour of Wicks Country. He has performed at the Stratford Festival, Canadian Stage Company, Charlottetown Theatre Festival, Theatre Northwest, New Play Centre, Vancouver, and Neptune Theatre in Halifax. His career includes managing the Citadel Theatre, Kitchen managed a five-theater performing arts complex and was responsible for sales and marketing, box office, and general management. A veteran 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 of the Commonwealth Club of California, one of A.C.T.'s largest funders; the National Community 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 Edgmont. Classic Hits is the name of the executive committee of the League of Resident Theaters. She has also participated in initiatives related to American Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past five years.
Annual Fund

Annual Fund donates annual contributions of $45,149 in support of A.C.T.'s operations and programs. They receive a variety of benefits in terms of their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are grateful for the contributions of all who have generously supported the Annual Fund. For information about giving to the Annual Fund, please contact Emily Curtin at 415.434.2492, ext. 1400.

MILLION FUND

$1 MILLION FUND provides leadership gifts to support our work.

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MEMORIAL & TRIBUTE GIFTS

The following families of the A.C.T. community made gifts in memory of friends, colleagues, and family members during the October 1, 2007 - October 31, 2008 period.

Barbara Jones in memory of Joseph Moutray
Hilary Robison in honor of Frank Amidon and Jennifer Robison
Jeanne R. Adams in honor of her mother

Natascha Adams in memory of her mother
Hilary Robison in honor of Frank Amidon and Jennifer Robison
Jeanne R. Adams in honor of her mother

A. G. Sethuraman in memory of his father
Diane S. Williams in memory of Jennifer R. Adams

Anita Isidore in memory of her mother
Hilary Robison in honor of Frank Amidon and Jennifer Robison
Jeanne R. Adams in honor of her mother

Tamera C. and Michael R. Adair in memory of his mother
Diane S. Williams in memory of Jennifer R. Adams

MARKETING

Providing a Legacy for A.C.T.

Jean Darroch, Co-chair • Martin Feldshuh, Co-chair

Prospect Society members are loyal patrons who have made an investment in the future of A.C.T. by pledging to support the theater in their estate plans. Prospect gifts include wills and living trust documents, charitable remainder trusts, bequests, and life insurance policies. The Prospect Society invites all members to consider inclusion of members to contribute to membership events throughout the season. For information about membership, please contact Tim Winslow at 415.434.2472 or twinslow@act-sf.org.

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Harry Postman • Peter Daskalos

PROSPECT SOCIETY Honorary Trustees

Harry Postman • Peter Daskalos

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Harry Postman • Peter Daskalos

STAFF

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STOCK AND BONDED TIX

Jen King • Laura Davis • Anne Wong • Jovanka Parmakalova

SUBSCRIPTIONS

Susan MacMillan • Dolly Nicosia • Patricia Reilly

THE GENERATION CAMPAIGN

A.C.T. gratefully acknowledges the following donors to The Generation Campaign, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported The Generation Campaign. For more information, please contact Tim Winslow at 415.434.2305, ext. 1400.

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CORPORATE PARTNERS CIRCLE


The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences in all its vital educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary access and networking opportunities, unique access to renowned artists and art groups, premium courier amenities, and targeted brand recognition. For more information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Rice at 415.439.2479 or benefic@act.org.

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FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide needed support for A.C.T. For more information please contact Carol Eigrens at 415.439.2469 or ceigrens@act.org.

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The National Endowment for the Arts

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Jennings A. & D. Herrick Foundation
Jocelyne von der Chalmette, Inc.

$100-$2,499

Michael & Eliza Haas Fund

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund is a nonprofit organization committed to increasing and strengthening support from the business community for ten of this country's most distinguished professional theaters. The following foundations, individuals and corporations support these theaters through their contributions to NCTF:

THEATRE SUCHES (5325-1)

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The Ford Foundation
The Ford Foundation

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The Student Foundation
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$100-$2,499

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A.C.T. thanks the following donors for their generous contribution of goods and services.

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CORPORATIONS MATCHING ANNUAL FUND GIFTS

As A.C.T. is both a cultural and an educational institution, many employees will match individual employee contributions to the company. The following corporate matching gift programs donate their employee support of A.C.T., enabling the impact of those contributions.


corporatematchinggifts.org

A.C.T.

American Conservatory Theater

38

American Conservatory Theater

38

American Conservatory Theater

38
THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or during intermission? We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibitions throughout the 2009-10 season.

TERRY SAUVE: OIL LANDSCAPES

Following last winter’s successful show, the work of Terry Sauvé returns to the Gallery at A.C.T., December 5—February 8. Sauvé’s paintings now grace the San Francisco Bay Area since 1996, when she settled here to attend the Academy of Art College. 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 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 selected for the PaintAmerica 2007 Paint the Park Mini Top 50, a national honor, as well as Artmark’s 2007 Selections Exhibit. Her prize-winning paintings were included in the Academy of Art’s annual spring show for four consecutive years.

A reception celebrating Terry Sauvé’s work will be held at the theater Friday, December 12, 4:00-6:30 p.m. Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Summers at 415.474.1066 / ksummers@act.org.
A.C.T. Donor Events

**Design Presentation**
- Friday, April 22, 11 a.m.
- Located in the Donor Lounge

**Opening Night Dinner**
- Saturday, April 22, 6 p.m.
- Located in the Donor Lounge

**Saturday Salon**
- Lunch with members of the A.C.T. Ensemble before the matinee performance of Rich and Famous
- Saturday, April 22, 12 noon

Please support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producer Circle events; please contact Liza Wilson at lwalton@act-sf.org or 415.453.4258.

**Save the Date!**
**Illumine the Night**
**Sasha Goren 2009 Gala**
- Saturday, April 23, 6 p.m.
- Located in the Donor Lounge

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

**RICH AND FAMOUS**
- All events take place in the American Conservatory Theater, unless otherwise indicated.

**SOUVENIR**
- KORET VISING ARTISTS SERIES

2003
**A Conversation with John Guare**
- May 5, 6 p.m.
- Located in the Donor Lounge

2004
**A Conversation with the Writer and the Director**
- March 23, 6 p.m.
- Located in the Donor Lounge

2005
**A Conversation with Tarell Alvin McCraney**
- April 26, 6 p.m.
- Located in the Donor Lounge

2006
**A Conversation with John Guare**
- April 30, 6 p.m.
- Located in the Donor Lounge

2007
**A Conversation with Jon Robin Baitz**
- April 29, 6 p.m.
- Located in the Donor Lounge

2008
**A Conversation with Michael Aronov**
- April 27, 6 p.m.
- Located in the Donor Lounge

2009
**A Conversation with Liza Wilson and the Director**
- April 29, 6 p.m.
- Located in the Donor Lounge

2010
**A Conversation with Michael Aronov**
- April 26, 6 p.m.
- Located in the Donor Lounge

2011
**A Conversation with John Guare**
- April 28, 6 p.m.
- Located in the Donor Lounge

2012
**A Conversation with John Guare**
- April 27, 6 p.m.
- Located in the Donor Lounge

2013
**A Conversation with John Guare**
- April 26, 6 p.m.
- Located in the Donor Lounge

2014
**A Conversation with John Guare**
- April 25, 6 p.m.
- Located in the Donor Lounge

2015
**A Conversation with John Guare**
- April 28, 6 p.m.
- Located in the Donor Lounge

2016
**A Conversation with John Guare**
- April 26, 6 p.m.
- Located in the Donor Lounge

2017
**A Conversation with John Guare**
- April 27, 6 p.m.
- Located in the Donor Lounge

2018
**A Conversation with John Guare**
- April 30, 6 p.m.
- Located in the Donor Lounge

2019
**A Conversation with John Guare**
- April 28, 6 p.m.
- Located in the Donor Lounge

2020
**A Conversation with John Guare**
- April 27, 6 p.m.
- Located in the Donor Lounge

2021
**A Conversation with John Guare**
- April 26, 6 p.m.
- Located in the Donor Lounge

2022
**A Conversation with John Guare**
- April 25, 6 p.m.
- Located in the Donor Lounge

2023
**A Conversation with John Guare**
- April 26, 6 p.m.
- Located in the Donor Lounge
PLEASE JOIN US FOR THESE EVENTS...
AMERICAN CONSERVATORY THEATER EXITS

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

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

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.2ACT 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. 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.

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.

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

A.C.T. is supported in part by an award from the National Endowment for the Arts.

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

A.C.T. is supported in part by an award 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.

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 non-performance 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 ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.749.2250.

Half-price student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
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 the day of the performance for $22 for the regular run of each subscription performance, excluding special events.

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 lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

Perfumes
The chemicals found in perfumes, cologne, and certain 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
Leaves you in a good 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.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, on block west of Union Square. Hours are 12-6 p.m. Monday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformances weeks, business hours are 12-6 p.m. daily. Call 415-749-2329 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415-749-2289. 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 ticket exchange privileges and last-minute insurance. Packages are available by calling 415-749-2250. Half-price student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
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 $32 for Premium and $17 for all other sections. All rush tickets are subject to availability and a 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 subscription production, excluding special events.

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A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts, and Word or Play, 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 Freds Columbian 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. Bar drinks are now permitted in the auditorium.

Cell Phones
If you carry a pager, beeper, cellular phone, or watch with alarms, 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 similar aerosol sprays, 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
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Listening Systems
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Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Freds 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 415-749-2329 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. is a member of Theater Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theatres, Theatre Bay Area, Union Square 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 the Theatre Communications Group and funded by the Pew Charitable Trusts.

LORT
A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

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

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— Warren Hellman, philanthropist

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Amazing is a little boy born with half a heart, and a double dose of courage. Amazing is Children’s pediatric cardiothoracic surgeons who, against the odds, repaired his heart and made it work. Amazing is Hevanne jumping off the couch into mom’s arms.

Amazing is pediatric cardiology care at Children’s Hospital Oakland

A non-profit children’s hospital since 1912.

To learn more about this amazing program and how you can support its work, visit www.childrenshospitaloakland.org.