

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

A Christmas Carol

by Charles Dickens Adapted by Carey Perloff and Paul Walsh

Music by Karl Lundeberg Choreography by Val Caniparoli

Directed by Domenique Lozano

Based on the original direction by Carey Perloff



 **A.C.T.**
american conservatory theater

encore
arts programs

*E*scape completely.®

SO MANY SIGHTS.
SO MANY WONDERS.
SO MUCH OF SOUTH AMERICA.

Africa • Alaska • Asia • Australia • Caribbean • Europe • Greece • Hawaii • Panama Canal • Russia • South America • Tahiti



See your travel agent 1.800.PRINCESS princess.com

©2008 Princess Cruises. Ships of Bermudan registry.



PRINCESS CRUISES
escape completely®

Unpredictable cycles.
Market anomalies.
Risky trends...
...Shhhhhh.

➤ Who's helping you?



©2008 The Bank of New York Mellon Corporation. All rights reserved. Products and services are provided by various subsidiaries of The Bank of New York Mellon Corporation.

The Practice of Wealth Management.®

High client satisfaction. Across market cycles. Over generations.

To learn more, please contact
Jack Cortis - 415 951 4153

bnymellonwealthmanagement.com



BNY MELLON
WEALTH MANAGEMENT

Investment Management | Wealth & Estate Planning | Private Banking | Family Office Services

Foley & Lardner LLP
 is Proud
 to Support
Artistic Excellence
 in the Bay Area

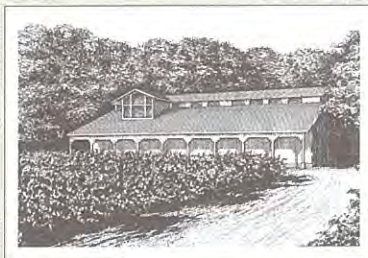


Foley & Lardner LLP is a highly regarded provider of comprehensive legal services, recognized for the integrity, insight, and innovation we provide to our clients. For further information, please contact Nancy J. Geenen in San Francisco at ngeenen@foley.com.

Foley.com

Boston • Brussels • Century City • Chicago • Detroit • Jacksonville
 Los Angeles • Madison • Miami • Milwaukee • New York • Orlando
 Sacramento • San Diego • San Diego/Del Mar • San Francisco
 Shanghai • Silicon Valley • Tallahassee • Tampa • Tokyo • Washington, D.C.
 ©2008 Foley & Lardner LLP

HAFNER VINEYARD



Here's a toast to
 Tiny Tim and Scrooge,
 an inspiration to us all

HAFNER VINEYARD
www.hafnervineyard.com

A.C.T.'S ONE-STOP HOLIDAY SHOP

Stop by the kiosk in the lobby to pick up a sleighload of A.C.T.-themed gifts, including greeting cards, hats, scarves, aprons, blankets, t-shirts, sweatshirts, tote bags, and more—as well as the commemorative *A Christmas Carol* souvenir book, containing scrumptious color photographs of A.C.T.'s beloved holiday tradition. Supplies are limited—shop now!



December 2008
 Volume 7, No. 3



Paul Heppner
 President & Publisher

Mike Hathaway
 Vice President

Terry Coe
 General Manager

Emily White
 Editorial Director

Jody Chatalas
 Managing Editor, Arts Programs

Susan Peterson
 Managing Editor, Custom Publishing

Victoria Culver
 Art Director

Emily Busey
 Assistant Art Director

Ana Alvira, Kristi Atwood,
 Deb Choat, Robin Kessler
 Associate Designers

Bond Huberman
 Associate Editor

Candace Frankinburger
 Controller

Virginia Wright
 Systems Administrator

Deborah Greer
 Executive Assistant

Christina Buckman
 Administrative/Accounting Assistant

Advertising Sales

Brenda Senderoff
 Market Development

Gillian Grant-Martin, Crevin Ko,
 Brian Martin, Rose Monahan, Lenore Waldron
 Account Executives

Denise Wong
 Sales Assistant

Jonathan Shipley
 Ad Services Coordinator

Regional Sales Representatives

Seattle/Tacoma
 Sherri Jarvey

San Francisco
 Gregory Duchek, Marilyn Kallins,
 Terri Reed

Los Angeles
 Southern California Magazine Group
 David Bronow, Susan Holloway



425 North 85th Street Seattle, WA 98103

206.443.0445

adsales@encoremidiagroup.com

800.308.2898 x105

www.encoremidiagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2008 Encore Media Group. Reproduction without written permission is prohibited.

ABOUT A.C.T.



KEVIN BERNE

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

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

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

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

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

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



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

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Jack Cortis
Chair

Nancy Livingston
Vice Chair

Lawrence P. Varellas
Treasurer

Patrick S. Thompson
Secretary

Alan L. Stein
Chairman Emeritus

Carolynn M. Atherton
Barbara Bass Bakar
Kenneth W. Berryman

Simon Blattner
Lesley Ann Clement
Daniel E. Cohn

Joan Danforth
Richard T. Davis
Dagmar Dolby

Olympia Dukakis
Lincoln Evans-Beauchamp
Mortimer Fleishhacker

Marilee K. Gardner
Priscilla B. Geeslin
Scott J. Germer
Kaatri B. Grigg

Kent M. Harvey
Kirke M. Hasson
Dianne Hoge
David T. ibnAle
Heather M. Kitchen
Jonathan S. Kitchen
Sue Yung Li
Christine Mattison
Deedee McMurtry

Mary S. Metz
Michele Miller
Carey Perloff
Sally Rosenblatt
Sandro Rossini
Rusty Rueff
Abby Schnair

Russ Selinger
Cheryl Sorokin
Diana L. Starcher
Steven L. Swig
Jeff Ubben
Barry Williams
Carlie Wilmans

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986-92

A.C.T. Box Office
415.749.2ACT

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

© 2008 American
Conservatory Theater,
a nonprofit organization.
All rights reserved.

Elizabeth Brodersen,
Publications Editor
Dan Rubin,
Publications & Literary Associate
Lesley Gibson,
Publications Intern

AN IMPORTANT MESSAGE FROM OLYMPIA DUKAKIS



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,

A handwritten signature in cursive script, reading "Olympia Dukakis".

Olympia Dukakis
Member, A.C.T. Board of Trustees



annualfund



OLYMPIA DUKAKIS AT A.C.T. (L TO R): *HECUBA* (1998, PHOTO BY RICHARD FELDMAN); WITH MARCIA PIZZO IN *A MOTHER* (2004, PHOTO BY KEN FRIEDMAN); WITH MARCO BARRICELLI IN *FOR THE PLEASURE OF SEEING HER AGAIN* (2002, PHOTO BY KEN FRIEDMAN).

A photograph of two women in athletic wear standing on a hillside, looking out over a vast, hilly landscape under a clear blue sky. The woman in the foreground is wearing a green jacket, and the woman in the background is wearing a blue jacket. The scene is captured in profile, with the women facing right. The lighting suggests late afternoon or early morning, with a soft glow on the horizon.

New territory.

W I L D E R

Orinda, California

A new neighborhood in touch with nature. Come see. orindawilder.com 925-254-9900

“In moving here,
I gained incredible
freedom. Now I go
where I want, when
I want, knowing
that everything I need
today – and may need
tomorrow – is right
at my doorstep.”



True to life.SM



Resident Annette Carrel – Sculptor and bon vivant

Total freedom to experience joy every day.

Life Care gives you the freedom to live the life you deserve while enjoying a world of inspiring choices. At our fully accredited Life Care communities, everything you need is close at hand: a wealth of activities and services tailored for your independent lifestyle, plus onsite access to expert medical care, assisted living, and skilled nursing—all available without a change in monthly fees.

Peace of mind is closer than you think.

Control future health care costs for your lifetime and make this liberating choice.



1.877.428.7854 www.ncphs.org/totalfreedom

FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

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

with delight when snowflakes finally fell on all the revelers at the end. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 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. Ghosts! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the poignant memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning an entirely new man.

What an incredible endorsement of the power of art.

Perhaps this is why Dickens's tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid-17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought 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 Waltz of the Opulent Fruit." Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!

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!

A handwritten signature in black ink, which appears to read "Carey Perloff". The signature is fluid and cursive.

Carey Perloff
Artistic Director



ROLEX



OYSTER PERPETUAL
COSMOGRAPH DAYTONA

Ben Bridge
your personal jeweler since 1912

Westfield Valley Fair (408) 985-8884, Hillsdale Mall (650) 571-1133
Stonestown Galleria (415) 564-4455

OFFICIAL ROLEX JEWELER

ROLEX  OYSTER PERPETUAL, COSMOGRAPH AND DAYTONA ARE TRADEMARKS.



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

presents

A Christmas Carol

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Dominique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Musical direction by Laura Burton

<i>Scenery by</i>	John Arnone
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	Nancy Schertler
<i>Sound by</i>	Jake Rodriguez
<i>Dance Répétiteur</i>	Nancy Dickson
<i>Casting by</i>	Greg Hubbard, Meryl Lind Shaw
<i>Dramaturg</i>	Michael Paller
<i>Assistant Director</i>	Wolfgang Lancelot Wachalovsky

continued on page 13

This production is made possible by

PRESENTING SPONSOR



TARGET FAMILY MATINEE SPONSOR



PRODUCING SPONSOR



Additional support provided by



BINGHAM

Bingham McCutchen LLP

MEDIA PARTNER



donors to THE NEXT GENERATION CAMPAIGN



NOTHING LESS THAN INFINITY

Chocolates from Scharffen Berger. Champagne from Ferry Plaza Wine Merchant. And cakes and pastries in every direction. All just a few calories from your stylish front door. When you consider your nearly endless options, our name becomes deliciously obvious.

SALES CENTER, 160 FOLSOM ST · 888.622.7903 · THE-INFINITY.COM



THE INFINITY
SAN FRANCISCO



Exclusively represented by The Mark Company | A development of Tishman Speyer

300 Spear Realty Venture L.L.C. reserves the right to change plans, elevations, materials and specifications without notice. ©2008 300 Spear Realty Venture, L.L.C.

A Christmas Carol

THE CAST

(in order of appearance)

ACT I

<i>Ebenezer Scrooge</i>	James Carpenter
<i>Bob Cratchit</i>	Stephen Barker Turner
<i>Tiny Tim Cratchit</i>	Kai Nau
<i>Charitables</i>	Natalie Hegg, Weston Wilson
<i>Fred</i>	Nicholas Pelczar
<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Ken Ruta
<i>Ghost of Christmas Past</i>	Erin Michelle Washington
<i>Davey</i>	J. Peter Scattini
<i>Edward</i>	Samuel Breakstone Tunick
<i>Boy Dick</i>	Ilya Verzhbinsky
<i>Boy Scrooge</i>	Noah Pawl Silverman St. John
<i>Little Fan</i>	Lauren Safier

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Young Scrooge</i>	Christopher Tocco
<i>Dick Wilkins</i>	Patrick Russell
<i>Belle</i>	Allison Brennan
<i>Ermengarde</i>	Kelsey Venter
<i>Felicity</i>	Britannie Bond
<i>Jim</i>	Nick Gabriel
<i>Giles the Fiddler</i>	Philip Martinson
<i>Dorothy</i>	Liz Sklar
<i>Burt</i>	Weston Wilson
<i>Alan</i>	Lloyd Roberson II
<i>Ruth</i>	Natalie Hegg
<i>Alfred</i>	Tobiah Richkind
<i>Children of Alan and Ruth</i>	Nik Brocchini, Kathryn Hasson, Phyllis Wattis
<i>Precious Wilkins</i>	Kathryn Hasson
<i>Sarah Wilkins</i>	Phyllis Wattis
<i>Rory Wilkins</i>	Nik Brocchini

ACT II

<i>Ghost of Christmas Present</i>	BW Gonzalez
<i>(Spanish) Onions</i>	Isabella Ateshian, Ella Ruth Francis
<i>(Turkish) Figs</i>	Rachel Share-Sapolsky, Kira Yaffe
<i>(French) Plums</i>	Megan Apple, Megumi Nakamura
<i>Produce Sellers</i>	Nick Gabriel, Kelsey Venter

FRED'S PARTY

<i>Mary</i>	Cat Walleck
<i>Beth</i>	Mfoniso Udofia
<i>Topper</i>	Lloyd Roberson II
<i>Annabelle</i>	Britannie Bond
<i>Thomas</i>	Philip Martinson

CRATCHIT HOME

<i>Anne Cratchit</i>	Cindy Goldfield
<i>Peter Cratchit</i>	Joshua Rechtschaffen

continued on page 15

2008–09 season

ACT

Easy Ticket Exchanges • Guaranteed Best Seats • NEW! Seat Upgrade

Pick 3 plays, get all the perks!

3-play packages start as low as \$55



American Conservatory Theater

2008–09 season

JAN 8–FEB 8

RICH and FAMOUS

by John Guare

Directed by John Rando

Freshly revised for A.C.T., John Guare's *Six Degrees of Separation* deliciously dark comedy springs to life with twisted humor, rapid-fire dialogue, and outrageous plot twists.

FEB 13–MAR 15

SOUVENIR

A Fantasia on the Life of Florence Foster Jenkins

by Stephen Temperley

Directed by Vivian Matalon

Broadway's Judy Kaye (A.C.T.'s *Sweeney Todd*) and Donald Corren deliver a heartfelt, wickedly funny take on infamous diva Florence Foster Jenkins.

world

PREMIERE MAR 26–APR 26

WAR MUSIC

Adapted and directed by Lillian Groag

Based on the book by Christopher Logue

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

MAY 7–JUN 7

BOLEROS

for the DISENCHANTED

by José Rivera

Directed by Carey Perloff

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

west coast

PREMIERE JUN 12–JUL 12

AT HOME at the ZOO

(formerly titled PETER and JERRY)

by Edward Albee

Directed by Rebecca Taichman

Edward Albee's *(Who's Afraid of Virginia Woolf?)* new spellbinder is a meticulously calibrated and dangerously brutal look at the lives of three New Yorkers.

VISIT act-sf.org

CALL 415.749.2250

A Christmas Carol

Belinda Cratchit Sarah Withers
Sally Cratchit Amara Radetsky
Ned Cratchit William Halladey Lanier
Martha Cratchit Kelsey Venter

CHRISTMAS FUTURE

Ignorance James Bigelow
Want Britannie Bond
Gang Members Rondrell McCormick, Philip Martinson,
Rachel Share-Sapolsky, Ilya Verzhbinsky
Ghost of Christmas Future Nicholas Pelczar, Lloyd Roberson II,
Patrick Russell, Christopher Tocco
Businessmen James Bigelow, Nick Gabriel,
Rondrell McCormick, Jarion Monroe
Mrs. Filcher Liz Sklar

FINALE

Boy in Sunday Clothes Tobiah Richkind

UNDERSTUDIES

Ebenezer Scrooge—Anthony Fusco
Bob Cratchit—Philip Martinson; *Ghost of Jacob Marley, Mr. Fezziwig*—Steve Irish
Anne Cratchit, Mrs. Fezziwig, Mrs. Dilber—Nancy Carlin; *Martha Cratchit, Mary, Felicity*—Liz Sklar
Tiny Tim Cratchit—Amara Radetsky; *Belle, Ermengarde, Dorothy, Ruth*—Cat Walleck
Sally Cratchit, Little Fan, Daughter of Alan and Ruth, Precious Wilkins—Rachel Share-Sapolsky
Ghost of Christmas Present, Mrs. Filcher—Mfoniso Udofia; *Peter Cratchit*—Noah Pawl Silverman St. John
Belinda Cratchit—Megumi Nakamura; *Ned Cratchit, Onions*—Tobiah Richkind
Dick Wilkins, Produce Seller, Ghost of Christmas Future—Weston Wilson
Boy Dick, Boy in Sunday Clothes—Samuel Breakstone Tunick; *Thomas, Giles the Fiddler*—James Bigelow
Charitable Gentleman, Ignorance—Patrick Russell; *Businessman*—Lloyd Roberson II
Ghost of Christmas Past—Kelsey Venter
Son of Alan and Ruth, Rory Wilkins—Ilya Verzhbinsky; *Davey, Edward*—Nik Brocchini
Boy Scrooge—William Halladey Lanier; *Young Scrooge*—Nick Gabriel
Jim, Burt, Alan—Nicholas Pelczar; *Beth*—Allison Brennan
Figs—Kai Nau; *Plums*—Sarah Withers; *Alfred*—J. Peter Scattini
Daughter of Alan and Ruth, Sarah Wilkins—Lauren Safier
Want—Allison Brennan; *Annabelle*—Natalie Hegg; *Topper, Fred*—Rondrell McCormick
Gang Members—Joshua Rechtschaffen, Christopher Tocco, Phyllis Wattis



STAGE MANAGEMENT STAFF

Karen Szpaller, *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 Sussel
Associate Scenic Designers—Jesse Poleshuck, Josh Ranger; *Rehearsal Accompanist*—Robert Rutt
Period Movement—Francine Landes; *Dance Captain*—Nick Gabriel; *Fight Captain*—Cat Walleck

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

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

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 irrefutable expressions of physical vitality and intellectual exuberance. He was a character of his own creation, and he knew it: he nicknamed himself "The Inimitable."

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 stalked 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 innocent people, children 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 creaking, 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 blacking 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 wander desolately 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.

OPPOSITE: *DICKENS'S DREAM*, BY ROBERT WILLIAM BUSS. © DICKENS HOUSE MUSEUM, LONDON, UK/ THE BRIDGEMAN ART LIBRARY.

A CHRISTMAS CAROL 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.

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 clanking machinery of the city’s booming textile factories. Then, returning to London, his walks through the city took him to several Ragged Schools. These 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 lath, and piece of plaster shakes 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 mastery that drove it on to completion before the end of November,” writes



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

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'd never done before. "Such dinings, such dancings, such conjurings, such blind-man's-buffing, such theatre-goings, such kissings-out of old years and kissings-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

WHAT THE DICKENS?



© DICKENS HOUSE MUSEUM, LONDON, UK/THE BRIDGEMAN ART LIBRARY
PORTRAIT OF CHARLES DICKENS, AGED 18 (1830), BY JANET ROSS

CHARLES DICKENS

was born February 7, 1812, in Portsmouth, England. The eldest son of a large middle class family, he experienced real poverty when his father was imprisoned for outstanding debts, and 12-year-old Charles was forced to leave home and work in a London factory. The experience deeply affected the boy and served as creative inspiration for the writer, whose many novels

naturalistically depict the difficult conditions of 19th-century British working-class life. Dickens later went on to work as an office boy and a reporter and experienced instant success as an author when *The Pickwick Papers*, a series of comic narratives written to accompany artistic engravings, was published in 1836. He followed *The Pickwick Papers* with the novels *Oliver Twist* (1839), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1844), *A Christmas Carol* (1843), and *David Copperfield* (1850). Featuring wild plot twists and lively depictions of London street life, his work, primarily published first in serial format, was easily adapted for the stage and appeared frequently at playhouses throughout England. In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and more fully criticize industrial society. The novels of this period include *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and, often considered his masterpiece, *Great Expectations* (1860). An exhausting series of reading tours late in life led to a decline in Dickens's health, and he died in 1870 working on the unfinished manuscript of *The Mystery of Edwin Drood*.

finds comfort and love in a family of Fezziwigs. "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 draw 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. ■

CREATING A HARMONIOUS *CAROL*

KEVIN BERNE



THE 2007 CAST OF *A CHRISTMAS CAROL*

we concentrated on developing the harmonies, so the key 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 staying 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.

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 class 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 SPECIAL 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 sung 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,

HOW DOES THE MUSIC HEIGHTEN THE WAY THIS PLAY IS COMMUNICATED TO THE AUDIENCE?

Everyone can relate to music, diverse audiences of children and adults. From the opening cue on, it adds excitement 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 RECEPTIVE, 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 SCORE FEATURES EVERYTHING FROM NORWEGIAN FOLK MUSIC TO AMERICAN GOSPEL TUNES. HOW DOES THAT INFLUENCE YOUR APPROACH?

The "Waltz of the Opulent Fruit," for example, is almost like a patter song, because it's got such complex lyrics, so we concentrate on getting all of those images, all those figs and onions, really clear. Technically it's a challenge to find all the places for the actors to breathe, because they're dancing and singing at the same time. Stylistically, even though the music has 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.

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



A.C.T. CONGRATULATES THE CLASS OF 2009! (FRONT ROW, L TO R) CAT WALLECK, NATALIE HEGG, BRITANNIE BOND, NICK GABRIEL, Mfoniso UDOFIA, WESTON WILSON, KELSEY VENTER, PATRICK RUSSELL, JAMES BIGELOW; (BACK ROW, L TO R) NICHOLAS PELCZAR, ERIN MICHELLE WASHINGTON, CHRISTOPHER TOCCO, LIZ SKLAR, RONDRELL MCCORMICK, ALLISON BRENNAN, PHILIP MARTINSON

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 Venter), *Rock 'n' Roll* (Natalie Hegg and Nicholas Pelczar), 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 *Philistines* and next March in the mainstage production of *War Music* and the M.F.A. Program/Young Conservatory collaboration at Zeum, *Volleygirls*.

At the *Class of '09 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 '09 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 CARR AT 415.439.2462 OR GO ONLINE AT WWW.ACT-SF.ORG/SHOWCASE2009.

YC

A.C.T. YOUNG CONSERVATORY

Get your child in on the act!

What's more fun than watching *A Christmas Carol*? Being in it! Every year, young people from A.C.T.'s Young Conservatory, our unique actor training program, get their start on the A.C.T. stage. For ages 8-19.

Classes start Jan. 20, 2009, so register now.

Mention this ad and receive
15% off your first class!



Young Conservatory actors perform in *A Christmas Carol* (photo by Kevin Berne)



A.C.T.

american conservatory theater

Carey Perloff, artistic director | Heather Kitchen, executive director

415 Geary Street
San Francisco

Melissa Smith, conservatory director
George Thompson, conservatory general manager
Craig Slaughter, young conservatory director

ACT-SF.ORG/CONSERVATORY | 415.439.2444

WHO'S WHO IN *A CHRISTMAS CAROL*



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 Kittredge 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 as a Turkish Fig. She has studied in the A.C.T. Young Conservatory since 2006, privately studies 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*, *Serenading Louie*, *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, *Tartuffe* and *Murder at the Howard Johnson's* at Northside Theatre Company, *Home Front* with the Pacifica Spindrift Players, *Ghosts* with Santa Clara Players, and *You're Not the Man I Married* for Lifetime Television. Bigelow is the

Susan 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 Muses* (Isabelle), *Romeo and Juliet* (Nurse), *Ubu Roi* (Buggerlas), *Richard II* (Queen Isabel), *Great Catherine* (Claire), *The Happy Journey to Trenton and Camden* (Beulah), 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 *Anton in Show Business* (Lisabette). Regional credits include performances in *Seussical* and *Scapin* with Hope Summer Repertory Theatre in Michigan. Bond 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 *That Other Person* and *Crazy Eights* with Vision Theatre in Ottawa and *The Odyssey* for the National Arts Centre in Canada. In 2008 she appeared in California Shakespeare Theater productions of *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 Cure*, *Little Shop of Horrors*, and *Good Breeding*. Brennan holds a B.F.A. from the University of Ottawa.



NIK BROCCINI 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 CARPENTER* has been seen at A.C.T. most recently as Milan in *Rock 'n' Roll*, Richardetto in *'Tis Pity She's a Whore*, and Ebenezer

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 *Glengarry Glen Ross*. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theater, he is the recipient of numerous *Drama-Logue*, *Backstage West*, and Bay Area Theatre Critics Circle awards 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 *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*.

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

WHO'S WHO



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 Foley Knits and studies acting, dancing, and singing. Francis is a sixth grade student at Katherine Delmar Burke School in San Francisco.



NICK GABRIEL† recently played Seymour in the A.C.T. 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 Overcoat* with the Egress Theatre Company at The Brooklyn Lyceum, *Dream of a Blacklisted Actor* at The Spencertown Academy, *The Magic of Frederick Loewe* with the Bandwagon Theatre Company, *Martha & Me* in the New York International Fringe Festival, and *The Nutcracker* 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 is a two-time recipient of both the

Bay Area Theatre Critics Circle and the Dean Goodman Choice awards. Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REPeritory

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



BW GONZALEZ* has appeared at A.C.T. in *'Tis Pity She's a Whore* and as last season's Ghost of Christmas Present in *A Christmas Carol*.

She has also worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed in *The Tempest*, *The Three Sisters*, *The Good Person of Szechuan*, *A Midsummer Night's Dream*, *The Trojan Women*, *Macbeth*, and *Joe Turner's Come and Gone*. She created the role of Phoebe in *Darker Face of the Earth*, by Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company, and the Kennedy Center. Recent television credits include three seasons as Lupe on *Arrested Development*. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the

recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.



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

reading of Lillian Groag's new adaptation of *War Music* and M.F.A. Program productions of *Overruled*, *Romeo and Juliet*, *The Servant of Two Masters*, *La Ronde*, *Richard II*, *Serenading Louie*, and *Escape from Happiness*. In the summer of 2005 she was an acting apprentice at the Great River Shakespeare Festival in Minnesota. Hegg 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 HALLADEY 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.



SHARON LOCKWOOD* has appeared at A.C.T. in *'Tis Pity She's a Whore*, *The Government Inspector*, *Hedda Gabler*, *A Christmas Carol*

(2005, 2006, and 2007), *The Rose Tattoo*, *Juno and the Paycock*, *The Royal Family*, *The Cherry Orchard*, *The Pope and the Witch*, *Gaslight*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. She 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 *Nickel and Dimed* 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 Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



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.



RONDRELL MCCORMICK's† A.C.T. M.F.A.

Program production credits include performances in *Good Breeding*, *Great Catherine*, *Romeo*

and *Juliet*, *Ubu Roi*, and *La Ronde*, among others. Regional credits include *All's Well That Ends Well* and *Wild and Whirling Words* at Shakespeare & Co. and *Mahalia* and *Traveling to Tondo* 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 39 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 cofounder). Film and

television credits include movies of the week and principal roles in *The Game*, *In Control of All Things*, and *The Californians*, as well as the 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*.



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 Izdebski's productions of *42nd St.*, *Annie Get Your Gun*, *Gypsy*, *Singin' in the Rain*, and *Carousel*. Nakamura is a student in the A.C.T. Young Conservatory and at Roco Dance & Fitness and has practiced voice with Denise Wharmby.



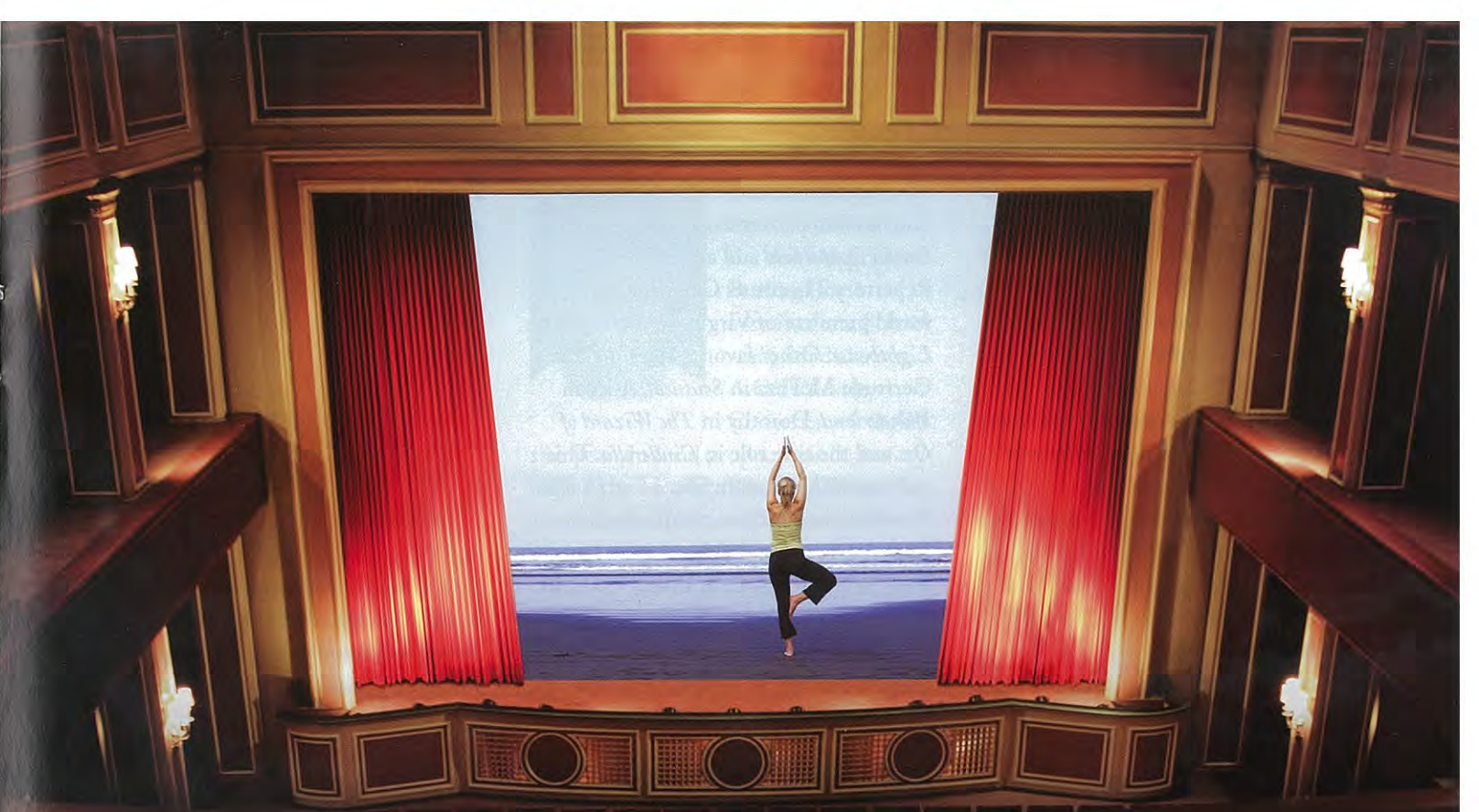
KAI NAU is in the fourth grade at Mary E. Silveira Elementary School in San Rafael. This is his second year in the role of Tiny Tim in *A Christmas Carol*

and his second year in the A.C.T. Young Conservatory. At school, he has played the Wizard in *The Wizard of Oz*, Mike Teevee 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 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



What's next?

Skillful transitions can energize a performance: a dramatic shift in tempo, an unexpected modulation, a plot twist. It takes creative vision to compose compelling segues; performing them effectively demands precision and discipline.

Contemplating a change of scenery? Bingham, Osborn & Scarborough can work with you to navigate the transition successfully. We have the vision to help map out your move — our disciplined financial planning and investment approach will help you pull it off.

What will you do for an encore?

WWW.BOSINVEST.COM/NEXT

 **BINGHAM · OSBORN &
SCARBOROUGH · LLC**
YOUR FINANCIAL FUTURE. OUR DISCIPLINE.

Who's Who

Festival, *Marius* and *Dublin Carol* for Aurora Theatre Company, and Daniel Handler's *4 Adverbs* for Word for Word, as well as *The Life and Adventures of Nicholas Nickleby*, *Othello*, *All's Well 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 Shenson Performing Arts Fellowship from the San Francisco Foundation, a graduate of the University of Virginia, and a Shenson 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 Precious 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 *To the Lighthouse*. 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 Prankster*, 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 Standish in A. R. Gurney's *The Dining Room*. Rechtschaffen has participated in the A.C.T. Young Conservatory for the past three years; he has also participated in the Bay Area Shakespeare Camp, Kids on Camera, and the School of the Arts Theater Camp.



TOBIAH RICHKIND, in his third season of *A Christmas Carol*, has also been seen at A.C.T. in *Cat on a Hot Tin Roof*. A Young Conservatory

student since 2005, Richkind recently played a victimized Amish boy in *Fields of Gold*. He has also danced in ODC/

Dance'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 Cure*, *Romeo and Juliet*, *The Servant of Two Masters*, *Clownation*, and *The Lady from the Sea*, among others. Regional credits include *Exonerated* at Lynx Performance Theatre and *Hamlet Machine* at Ion Theatre Company. He is a graduate of San Diego State University, where he appeared in productions of *Alice and Wonderland/Through the Looking Glass*, *Othello* (title role), *Skin*, *Hamlet* (title role), and *The Laramie Project*, which won a Patté Award for Best Ensemble.





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 Trenton and Camden*. 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.

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

★ MICHELIN GUIDE 2008 ★★★ SAN FRANCISCO CHRONICLE

YOUR TICKET TO A GREAT NIGHT OUT

Improve your quality of life: dinner at Cortez – theater at A.C.T.

Cortez Restaurant and Bar
550 Geary Street
1 1/2 blocks from A.C.T. at Shannon

Reservations:
415.292.6360
cortezrestaurant.com

Private Dining. Large Groups. Special Events.
Call 415.292.6360, Ext. 5
rosana@cortezrestaurant.com

Cortez

WHO'S WHO



KEN RUTA*, Scrooge in A.C.T.'s first production of *A Christmas Carol* (1989–91), returns to the role (Marley) he created in Carey Perloff and Paul

Walsh's adaptation (2005). Since the company made its 1967 debut at the Geary Theater, Ruta 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 Minneapolis's Tyrone Guthrie Theater (more than 40 productions as actor/director/associate artistic director), he has worked with most of this country's leading resident 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*, *Ross*, *Separate Tables*, *Duel 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 TheatreWorks's *Trying* and A.C.T.'s *The Circle*.



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*.



J. PETER SCATTINI is in the seventh grade at Burlingame 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 Balthasar in *Romeo and Juliet*. He recently played Polixenes 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 Wooing*, *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*

Gown for His Mistress at College of Marin. She recently costarred with Stacy Keach in the film *Imbued* (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 *Molière*, *The Green Bird*, and *Cloud Nine*, among others.



NOAH PAWL SILVERMAN ST. JOHN attends the seventh grade at Martin 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 Pitts' Martial Arts Academy in Oakland, where he earned his black belt in taekwon do at the age of eight.



CHRISTOPHER TOCCO† 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 121st 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 Lion in Winter* and *The Importance of Being Earnest* at the Dorset Theatre Festival. Last summer he participated in a training program at Prima del Teatro in San Miniato, Italy. He received a B.A.

Who's Who

in theater arts and theology from Boston College.



SAMUEL BREAKSTONE TUNICK 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, Diablo Light Opera Company, and in school. Additional roles include Baxter Warner in *Fifty Million Broadway Gold Diggers* and Vizzini in *The Princess 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 BARKER TURNER* has appeared at A.C.T. in *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*,

Hedda Gabler, and *Luminescence Dating*. Other Bay Area credits include *Cymbeline* (Dean Goodman Choice Award), *The Life and Adventures of Nicholas Nickleby* (title role) and *Twelfth Night* at California Shakespeare Theater. 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 Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the

Humana 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 Andy Waxman*, *Cosmopolitan* (PBS), *Blair Witch 2*, *Machiavelli Rises*, *We Pedal Uphill*, *Hack*, *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.



MFONISO UDOFIA† 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 121st St.* She earned a B.A. in political science from Wellesley College, where she performed in *The Vagina Monologues*, *Angels in America*, *Honey Hush*, and *for colored 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 *La Bohème* and *Gianni Schizizzi* and as a gospel singer with Boston's BroadComedy.



KELSEY VENTER† was recently seen on the A.C.T. mainstage as Philotis in *'Tis Pity She's a Whore*. San Diego credits include *I Love You, You're*

Perfect, *Now Change*, *Grease*, and *BEEHIVE*, the *60's 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 Louie*. Venter holds a B.A. in theater from San Diego State University.



ILYA VERZHBINSKY is in the seventh grade at Lycée Français La Pérouse, a San Francisco French school. He has been cast there as Maurice

in *La Belle et la Bête*, Orpheus in *Orphée*, in the title role of the Scarecrow in *L'Épouvantail*, and as John Worthing and Gwendolen 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 *Equus*, *Twelfth Night*, *Rhinoceros*, *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, *Caviar on Credit*, directed by Marcela Lorca. Walleck is originally from Lakewood, Ohio.

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

Who's Who



ERIN MICHELLE WASHINGTON†

has appeared in A.C.T. M.F.A. Program productions of *Good Breeding*, *Ubu Roi*, *The Lady from the Sea*, *Our*

Lady of 121st Street, and *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 Miniato, Italy. A native of Montgomery, Alabama, Washington received her B.A. in theater performance from Florida A&M University.



PHYLLIS

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 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 II*

(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*, *Working*, and *The Mystery of Edwin Drood*. Originally from Rocky River, Ohio, Wilson has attended Fairfield University in Connecticut, the

National University of Ireland in Galway, and the Gaiety School of Acting in Dublin (Ireland).



SARAH

WITHERS is in the seventh grade at St. Eugene's School in Santa Rosa. Previous credits include Broadway Bound Kids' *High School Musical*, *Peter Pan*, and *Seussical*.

Withers has been a student in the A.C.T. Young Conservatory for four years, has a successful modeling career, and has appeared in several national commercials. She studies ballet, tap, jazz, voice, and piano.



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.



NANCY CARLIN*

(*Understudy*) is an associate artist at California Shakespeare Theater, an affiliate artist at The Foothill 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 REPeratory 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 Traveling Jewish Theatre this spring. She is the coauthor of a new musical, *Max Understood*, which was developed at The Eugene O'Neill Center's National Music Theater 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.



ANTHONY FUSCO*,

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

WHO'S WHO



STEVE IRISH*
(*Understudy*) most recently appeared in *The Foreigner* at San Jose Repertory Theatre and *Nixon's Nixon* at Center REPeratory Company.

Other Bay Area credits include Mae West's *Sex* at Aurora Theatre Company and *Man and Superman* at California Shakespeare Theater. A.C.T. credits include roles in *The Gamester*, *Lilies*, or *The Revival of a Romantic Drama*, and *A Christmas Carol* and understudying *The Goat*, or *Who is Sylvia?* and *The Quality of Life*. Irish received critical acclaim for his portrayal of Orson Welles in Marin Theatre Company's *Orson's Shadow* and starred in *The Long Christmas Ride Home* at Magic Theatre. Regional credits include *Henry IV, Parts 1 and 2* at the Shakespeare Theatre Company; *The Show-Off* and *Twelfth Night* at CENTERSTAGE; *Oleanna* and *Cat on a Hot Tin Roof* at Capital Repertory Theatre; *The Resistible Rise of Arturo Ui* at Classic Stage Company; *Fool for Love* at Portland Stage Company; and *The Scarecrow*, opposite Orson Bean, and *Richard III*, opposite Alfred Molina, both in Los Angeles. He appeared in the feature films *Just Like Heaven* and *The Darwin Awards*. Irish trained at The Juilliard School.

PAUL WALSH (*Co-adaptor*) is associate professor (adjunct) of dramaturgy and dramatic criticism 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 Cutting 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, with whom he collaborated on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

DOMENIQUE LOZANO (*Director*) directed last year's production of *A Christmas Carol* at A.C.T. Other directing credits include *The Countess* with Center REPeratory Theatre, *Two for the Seesaw* with Marin Theatre Company, *Inspecting Carol* and the West Coast premiere of Jane Martin's *Anton in Show Business* with San Jose Stage Company, and *The Norman Conquests*, *Holiday*, *The Real Thing*, and *She Loves Me* with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. An associate artist at A.C.T., Lozano teaches in numerous programs and has directed many projects with the Young Conservatory and M.F.A. Program. Young Conservatory projects include the American premiere of *After Juliet*, the world premieres of Sarah Daniel's *Dust* and Constance Congdon's *Nightingales*; 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 *Korczak's Children* and Wendy MacLeod's *School Girl Figure*. 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 Herzog's *The Wendy 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, San Jose 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 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 compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfa Nova, and the National Radio Orchestra of Sweden and featured at the prestigious Mitsui, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, The Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare

WHO'S WHO

repertory directed by Sir Peter Hall at the Ahmanson 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 the repertoires of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, where he is resident choreographer. His most recent creation for San Francisco Ballet, *Ibsen's House*, has received enthusiastic 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 Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House* and the creation, with Carey Perloff, of a new movement-theater piece, *The Tosca Project*.

NANCY DICKSON (*Répétiteur*) has danced with both American Ballet Theatre and San Francisco Ballet. As a principal dancer, her roles included 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

for City Ballet School and Oregon Ballet Theatre.

LAURA BURTON (*Musical Director*) has served as assistant conductor/musical director for more than 30 musicals at 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 Misanthrope* and *Don Carlos* for Soulpepper Theatre Company and *A Midsummer Night's Dream* for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include *Hamlet* (starring Paul Gross), *Romeo and Juliet*, *Inherit the Wind*, *Memoir*, *King Lear*, and *Journey's End*. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for *The Music Man* and *Oliver*, both directed by Robin Phillips).

JOHN ARNONE (*Scenic Designer*) won a Tony for *The Who's Tommy* on Broadway. Other set designs for Broadway include Turgenev's *Fortune's Fool* (dir. Arthur Penn), Edward Albee's *The Goat or, Who is Sylvia?*, *The Full Monty*, *How to Succeed in Business without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch*, *Lone Star/Pvt. Wars*, *Marlene*, *Minnelli on Minnelli*, Gore Vidal's *The Best Man*, and Arthur Miller's *The Ride Down Mt. Morgan*. He has received two OBIE awards for outstanding excellence and

sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *The Who's Tommy*. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *The Goat or, Who is Sylvia?*, *The Gamester*, *A Mother*, *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good*, *Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon*

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

WHO'S WHO

and *Largely New York* (Tony nom.) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*.

Regional theater credits include, *After the War*, *The Gamester*, *Levee James*, Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T.; *The Three Musketeers* and *The Sisters Matsumoto* at Seattle Repertory Theatre; *Moby Dick* among others at Milwaukee Repertory Theater. Later this season she will design *Crowns* 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 Trovatore* 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 Theatre Company, Marin Theatre Company, the Shotgun Players, and Art Street Theatre. Recent A.C.T. credits include sound design on *Rock 'n' Roll*, *'Tis Pity She's a Whore*, and *Speed-the-Plow*, 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 *Fêtes de la Nuit* at Berkeley Repertory Theatre; Mark Jackson's 2008 adaptation of *Don Juan* at San Francisco State University and his 2006 adaptation of *Salomé* 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's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Ibsen's *Ghosts* at Berkeley Rep;

and sound for the Shotgun Players and Studio Theatre productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

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

GREG HUBBARD (*Associate Casting Director*) joined A.C.T.'s casting department in 2002 and since then has cast productions of *Brainpeople*, *Luminescence Dating* (coproduction with the Magic Theatre), *The Imaginary Invalid* (co-cast with Meryl Lind Shaw), several productions of *A Christmas Carol*, and many new play workshops and readings. Additional local casting credits include the world premieres of Rebecca Gilman's *The Crowd You're In With* and the musical *The Opposite of Sex* (Magic Theatre), *Doubt* (Center Repertory Company), *The Mystery Plays* (SF Playhouse), and *Holes* (Family Stages at

the Orpheum). Previously, he was the associate director at Calaveras Repertory Theatre, where he directed productions of *A Midsummer Night's Dream* and *Cat on a Hot Tin Roof*, in addition to casting many productions. Hubbard has an M.F.A. in directing from the Professional Director Training Program at Ohio University.

KAREN SZPALLER* (*Stage Manager*) has worked with A.C.T. on *Curse of the Starving Class*, *A Christmas Carol* (2006 and 2007), *The Imaginary Invalid*, *Blackbird*, and M.F.A. Program productions. Favorite past shows include *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown*, *The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She recently worked on *Yellowjackets* at Berkeley Repertory Theatre and is the production coordinator at TheatreWorks in Menlo Park.

DANIELLE CALLAGHAN* (*Assistant Stage Manager*) was most recently the assistant stage manager for *Rock 'n' Roll*. Previous A.C.T. credits include *The Government Inspector*, *Speed-the-Plow*, *Sweeney Todd*, *The Imaginary Invalid*, *Blackbird*, *A Christmas Carol* (2006), and *Death in Venice*. Other favorite shows include *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; *Albert Herring*, *Don Pasquale*, and *The Rape of Lucretia* with San Francisco Opera's Merola Program; and *Così fan tutte* and *Lorca*, *Child of the Moon* with the UCLA Department of Music.

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

A.C.T. PROFILES



CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard's *Rock 'n' Roll*, John Ford's *'Tis Pity She's a Whore*,

and Nikolai Gogol's *The Government Inspector*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda's *After the War* (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 Room*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Maxim Gorky's *Vassa Zheleznova*); Harley Granville-Barker's *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist). Her play *Luminescence Dating* premiered in New York at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theater Company; her latest play, *Higher*, was developed at New York Stage & Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli; a major production of *Phedre*

(translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new *Bacchae* for the Getty Center in Los Angeles.

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

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

LISA KOHLER



HEATHER KITCHEN

(Executive Director), now in her 13th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's

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

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

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

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



producers *circle*

Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the October 1, 2007–October 31, 2008 period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

COMPANY SPONSOR

(\$50,000 AND ABOVE)

Roberta B. Bialek
Rena Bransten
Priscilla and Keith Geeslin
Burt and Deedee McMurtry
Jeff and Laurie Ubben
Ms. Susan Van Wagner
Anonymous

EXECUTIVE PRODUCER

(\$25,000–\$49,999)

Barbara and Gerson Bakar⁴
David and Susan Coulter
Ray and Dagmar Dolby Family Fund
James and Jean Douglas
Mr. and Mrs. William Draper III
Frannie and Mort Fleishhacker
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Robert L. Green
Rose Hagan and Mark Lemley
Ian and Rita Isaacs
Chris and Leslie Johnson
Joan Lane
Fred M. Levin and Nancy Livingston, The Shenson Foundation
Mrs. Albert J. Moorman
Ms. Toni Rembe and Mr. Arthur Rock
Mrs. Claude N. Rosenberg, Jr.

Patti and Rusty Rueff
Rita Schreiber
Diana L. Starcher on behalf of Wells Fargo
Mr. and Mrs. Steven L. Swig
Mrs. Sylvia Coe Tolk
Carlie Wilmans

PRODUCER

(\$10,000–\$24,999)

Robert Mailer Anderson and Nicola Miner
Ms. Annette Bening
Kenneth Berryman
Kimberly and Simon Blattner
Phil and Christine Bronstein
Lesley Clement and Doron Dreksler
Lloyd and Janet Cluff
Daniel Cohn
Jack and Susan Cortis
Ms. Joan Danforth
Julia and James Davidson
Drs. Caroline Emmett and Russell Rydel
Natasha and Lincoln Evans-Beauchamp
Marilee K. Gardner
Marcia and Geoffrey Green
Douglas W. and Kaatri Grigg
Sally and Bill Hambrecht
Kent and Jeanne Harvey
Dianne and Ron Hoge
Phil and Gloria Horsley

Ms. Angèle Khachadour
Heather M. Kitchen
Mr. Jonathan Kitchen and Ms. Nina Hatvany
Lenny and Carol Lieberman
Tom Lockard and Alix Marduel
Christine and Stan Mattison
Nion T. McEvoy
F. Eugene and Mary S. Metz
Byron R. Meyer
Terry and Jan Opdendyk
Mr. and Mrs. John S. Osterweis
Dr. Douglas Ousterhout and Nancy McKerrow
Marjorie and Joseph Perloff
Steven C. Phillips and Susan Sandler
Mrs. Marianne B. Robison
Toby and Sally Rosenblatt
Gene and Abby Schnair
Mr. Russ Selinger
Dr. Gideon and Cheryl Sorokin
Alan L. and Ruth Stein
Lucia Brandon and Bert W. Steinberg
Patrick S. Thompson
Olga and Ian Thomson
Doug Tilden
Jack and Susy Wadsworth
Greg and Lisa Wendt
Anita Yu and Steve Westly



directors *circle*

Dianne Hoge, *Co-chair* * Kirke Hasson, *Co-chair*

Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the October 1, 2007–October 31, 2008 period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

ASSOCIATE PRODUCER

(\$5,000–\$9,999)

Mr. Paul Angelo
Mr. and Mrs. Joachim R. Bechtle
Gayle and Steve Brugler
Mr. and Mrs. John M. Bryan
Mr. and Mrs. Edgar M. Buttner
Paul E. Cameron and Shannon Page
Dr. and Mrs. Ronald E. Cape
Mr. Ronald Casassa
Drs. Devron and Valerie Char
Mr. and Mrs. Steven B. Chase
Theodore W. and LaVaughn A. Craig
Mr. and Mrs. Robert Dathe

Madeline and Myrkle Deaton
Mrs. Michael Dollinger
Mr. and Mrs. Robert Emery
Mr. and Mrs. Jerome B. Falk, Jr.
Mr. Alexander L. Fetter and Ms. Lynn Bunim
Vicki and David Fleishhacker
Sue and Ed Fish
Ms. Anna Flider
The Freiberg Family
Mrs. Phyllis Friedman
Mrs. Gloria G. Getty
Marcia and John Goldman
Mr. and Mrs. Mark Greenstein
Mr. and Mrs. F. Warren Heliman
Joanne and Harlan Heydon

Ms. Betty Hoener
Holly and Chris Hollenbeck
Ambassador James C. Hornel
Mr. Robert Hulteng
The Huret Family
Mr. Kenneth Jaffee and Ms. Karen White
Mr. and Mrs. Charles B. Johnson
Jeri Lynn and Jeffrey W. Johnson
Mr. Joel Krauska
Sue Yung Li and Dale Ikeda
Bruce and Naomi Mann
Paul Mariano and Suzanne Chapot
Dr. and Mrs. Michael F. Marmor
Mr. and Mrs. Robert McGrath
Mr. J. A. McQuown

Michelle Ballard Miller
 Bruce and Adrienne Mitchell
 Mr. and Mrs. John Murphy
 LeRoy Ortopan
 Bruce and Vicki Pate
 Ms. Virginia Patterson
 Ms. Carey Perloff and Mr. Anthony Giles
 Mark and Maureen Jane Perry
 Mr. James Robinson and
 Ms. Kathy Kohrman
 Bertram and Susan Rowland
 Gary Rubenstein and Nancy Matthews
 Mrs. Riva Rubnitz
 Ms. Anne Shonk
 Mr. and Mrs. Richard J. Simons
 Joe and Lisa Skokan
 Randall Solomon and Joseph Mallet
 Mr. Laurence L. Spitters
 Marion and Emmett Stanton
 Dr. and Mrs. Martin Terplan
 Ruthellen and Monte Toole
 Larry and Robyn Varellas
 Mr. and Mrs. Robert J. Vizas
 Paul and Barbara Weiss
 Barry Williams and Lalita Tademy
 Mr. and Mrs. Roger Wu

**PLAYWRIGHT
 (\$3,000–\$4,999)**

Ms.Carolynn Atherton and
 Mr. Walter Kimura
 Donna L. Beres and Terry Dahl
 Mr. Ken C. Berner
 Dr. Barbara L. Bessey and
 Dr. Kevin J. Gilmartin
 Fred and Nancy Bjork
 Mr. Kimo Campbell
 John and Linda Carter
 Mr. and Mrs. T. Z. Chu
 Rafael R. Costas Jr.
 Richard T. Davis and William J. Lowell
 Mr. Orlando Diaz-Azcuy
 Robin and Rich Edwards
 Mrs. Delia Fleishhacker Ehrlich
 Mr. and Mrs. Peter Engel
 Mr. and Mrs. Christian P. Erdman
 Mr. and Mrs. Kevin Ford
 Mr. and Mrs. Thomas Frankel
 Mr. and Mrs. Thomas A. Gallagher
 Ms. Sarah Gant
 Dr. and Mrs. Richard E. Geist
 Dr. Allan Gold
 Mr. and Mrs. Herbert L. Hamerslough
 Mr. and Mrs. Kirke Hasson
 William E. Hawn
 Mr. and Mrs. R. S. Heinrichs
 Mr. and Mrs. Henry Paul Hensley
 Dave and Nancy Hitz
 Cecily and Ban Hudson
 Mr. Rob Humphrey and
 Ms. Diane Amend
 Jo and Jed Hurley
 Mr. and Mrs. Ron Kaufman
 Mr. and Mrs. Jim Klingbeil
 Mr. Thomas Koegel and
 Ms. Anne LaFollette
 Dr. Thane Kreiner and Dr. Steven Lovejoy
 Mr. and Mrs. P. Beach Kuhl
 Richard and Paola Kulp
 Richard A. La Cava and
 Tomas van der Haase
 Mr. Richard Lee and
 Ms. Patricia Taylor Lee
 Mr. Max Levchin
 Ms. Jennifer Lindsay
 Mr. John McClure
 Ms. Kathleen McIlwain
 Mr. and Mrs. A. G. McLaughlin
 Mr. and Mrs. Glen Michel
 Mr. and Mrs. Roger Miles
 Milton Meyer Foundation
 Mr. and Mrs. Darrel Morf
 Mr. and Mrs. William Needham
 Ms. Mary D. Niemiller
 Mr. and Mrs. Clyde Ostler

Mr. Frank Ottiwell
 Rachel and Timothy Parker
 Mr. and Mrs. Stephen F. Patterson
 Pease Family Fund
 Mr. N. C. Pering
 Barbara and Jon Phillips
 Kenneth and Linda Preston
 Joyce and Gary Rifkind
 Mr. and Mrs. Richard Riley
 Victoria and Daniel Rivas
 Ivy and Leigh Robinson
 Ms. Helen M. Robison
 Mrs. Charles M. Schulz
 Dr. F. Stanley Seifried
 Ms. Judith G. McKelvey and
 Dr. Robert Shaw
 Ms. Ruth A. Short
 Ms. Claire Solot and Mr. Sinjin Bain
 The Somekh Family Foundation
 Mr. Richard Spaete
 Mr. and Mrs. Paul Spiegel
 Richard and Michele Stratton
 Mrs. Brian Thorne
 Mr. Leigh Tibbetts
 William and Judith Timken
 Mr. Nicholas G. Torre
 Mr. and Mrs. James Wagstaffe
 Mr. and Mrs. Paul L. Wattis, III
 Irv Weissman and Family
 Dr. and Mrs. Andrew Wiesenthal
 Mr. and Mrs. Loring A. Wyllie, Jr.
 Ms. Dianne Wynn and
 Mr. Jonathan Ocker
 Ms. Nola Yee
 Mr. and Mrs. Bennett G. Young
 Anonymous

**DIRECTOR
 (\$1,500–\$2,999)**

Betty and Bruce Alberts
 Judith and David Anderson
 Ms. Sharon L. Anderson
 Ms. Edith Barschi
 Mr. Stephen Belford
 Kathleen Bennett and Tom Malloy
 Mr. and Mrs. Richard Bennett
 Mrs. Paul Berg
 S. A. Bierly
 Kathy and Paul Bissinger
 Larry and Lisbeth Blum
 Mr. and Mrs. Roger Boas
 Ben and Noel Bouck
 Mr. David Bransten
 Ms. Marilyn Bray
 Ms. Patricia Bresee
 Ms. Linda Brewer
 Ms. Linda Brown
 Tom and Carol Burkhardt
 Mr. and Mrs. Patrick Callan
 Ms. Sally Carlson
 Drs. Toni and Timothy Carlton
 Mr. Stanley and Ms. Stephanie Casper
 Judge Barbara A. Caulfield
 Mrs. Donald Chaiken
 Ms. Mary E. Clausus
 Mr. Hyde Clawson and
 Ms. Patricia Conolly
 Dr. and Mrs. William J. Comport
 Thomas J. and Joan C. Cooney
 Kenneth W. and Patricia Cope
 Jean and Mike Couch
 John Crow
 Mr. and Mrs. Ricky J. Curotto
 Mr. T. L. Davis and Ms. M. N. Plant
 Daniela and Guerrino De Luca
 Robert and Judith DeFranco
 Carl and Theresa Degler
 Mr. Kelly Deneveu
 Reid and Peggy Dennis
 Mr. William Dickey
 Ms. Janeanne Doar
 Jerome L. and Thao N. Dodson
 Ms. Kathleen Donohue
 Mr. Calvin Doucet
 Anne and Gerald Down

Mr. and Mrs. Jan Drayer
 Ms. Joan Eckart
 Mr. and Mrs. Daniel Eitingon
 Ms. Winn Ellis and Mr. David Mahoney
 Barb and Gary Erickson
 Richard Fabian
 Mr. and Mrs. Charles Fadley
 Gwendolyn and Frederick W Farley, Sr.
 Mr. Robert Feyer and
 Ms. Marsha Cohen
 Mr. and Mrs. Donald Fillman
 Dr. and Mrs. Laurence Finberg
 Mr. and Mrs. Richard J. Fineberg
 Bob and Randi Fisher
 Ms. Linda J. Fitz
 Mr. and Mrs. Patrick F. Flannery
 Ms. Marilyn A. Forni
 Mr. and Mrs. Richard L. Fowler
 Dr. and Mrs. Fred N. Fritsch
 Mr. Michael R. Genesereth
 Scott and Cheri Germer
 Mr. Richard E. Gibson and
 Mr. Paul G. Porcher
 Mr. and Mrs. Dennis Gilardi
 Dr. and Mrs. Kenneth Gottlieb
 Ms. Ann M. Griffiths
 Mrs. Ermalind V. Guerin
 Nadine Guffanti and Ed Medford
 Ms. Marlyne L. Hadley
 Timothy F. Haggerty
 Mr. Richard E. Hall and
 Mr. Jack R. Steinmetz
 Mr. and Mrs. Richard Halliday
 Alan and Wendy Harris
 Kent and Jeanne Harvey
 Mr. James Hayes
 Katherine Hennig and Barbara Jones
 Mr. Donald H. Holcomb
 Mr. and Mrs. Robert E. Hunter, Jr.
 Mrs. Dorothy A. Hyde
 Lyn and Harry Isbell
 Mr. William Jarvis
 Dr. and Mrs. C. David Jensen
 Stephen and Elizabeth Johnson
 Mr. and Mrs. Robert R. Johnston
 Mrs. Claiborne S. Jones
 Mr. and Mrs. Michael Kamil
 Dr. Selna Kaplan
 Gary and Zeeva Kardos
 Mr. and Mrs. Joseph Keegan
 Gregg Kellogg and Rebecca Katz
 George and Janet Kelts
 Amanda and John Kirkwood
 Ms. Nancy L. Kittle
 Ms. Nancy L. Kivelson and
 Mr. Thomas Angstadt
 Dr. Ellen D. Klutznick
 Patrick Lamey and Mary Hughes
 Ms. Jennifer B. Langan
 Dr. Jack Leibman
 Mr. and Mrs. John P. Levin
 Ellen and Barry Levine
 Dr. Lois Levine Mundie
 Ms. Helen S. Lewis
 Herbert and Claire Lindenberger
 Mr. and Mrs. Ronald J. Loar
 Mr. and Mrs. Alexander Long
 Mr. and Mrs. Lawrence Ludgus
 Mr. and Mrs. Patrick Machado
 Melanie and Peter Maier;
 Maier Family Foundation
 Mr. Jeffrey P. Malloy
 Bennett and Wendy Markel
 Ms. Lillian Martin
 Ms. Jill Matchak Handelsman
 John B. McCallister
 Mr. and Mrs. Archibald McClure
 Courtney and Frederick McCrea
 Mr. and Mrs. Donald J. McCubbin
 Mr. and Mrs. Casey McKibben
 Maureen McKibben
 Mrs. Elisabeth McKinnon
 Michael L. Mellor
 David and Alex Miller
 Kenneth and Gisele Miller

Mr. and Mrs. James L. Milner
 Dr. and Mrs. Charles Mohn
 Mr. Ralph V. Moore
 Mr. Patrick Morrin and
 Ms. Janice Jagelski
 Mr. Terry Neil
 Mr. David V. Nelson, Jr.
 Mr. James L. Coran and
 Mr. Walter A. Nelson-Rees
 Jackie and Howard Nemerovski
 Mr. and Mrs. Merrill E. Newman
 Ms. Doris Nordeen
 Bruce and Risa Nye
 Dr. and Mrs. John O'Connor
 Ms. Mary Jo O'Drain
 Mr. and Mrs. Paul O'Drain
 Don and Jo Palermo
 Ms. Saga Perry and Mr. Frederick Perry
 Mr. Shepard P. Pollack and
 Ms. Paulette Long
 Paul and Cince Pringle
 Mr. and Mrs. Jacob Ratinoff
 Mr. and Mrs. Robert M. Raymer
 Jonathan and Hillary Reinis
 Ms. Maryalice Reinmuller and
 Mr. Harold Wanasejla
 Judge and Mrs. Charles Renfrew
 Albert and Roxanne Richards
 Ms. Eliza K. Robertson and
 Mr. Richard Lawler
 Deborah Romer and William Tucker
 Dr. and Mrs. Morton Rosenblum
 Gerald B. Rosenstein
 Mr. Joseph A. Rosenthal
 Mark and Martha Ross
 Mr. Sandro Rossini
 Paul Sack
 Mr. and Mrs. Paul Sandberg
 Guy and Jeanine Saperstein
 Jack and Betty Schafer
 The Margot Fraser Fund of the
 Marin Community Foundation
 Mrs. Deborah G. Seymour
 Mr. and Mrs. John Shankel
 Ms. Rebecca M. Sheuerman
 Margaret Simon
 Mr. Mark H. Slater
 Mr. and Mrs. Richard D. Smallwood
 Camilla and George Smith
 Ms. Kristine Soorian
 Mr. and Mrs. Robert S. Spears
 Mr. John G. Sperling
 Mr. Russell Stanaland
 Mr. David G. Steele
 Mr. and Mrs. M. Stepanian
 Vibeke Strand, MD and Jack Loftis, PhD
 Kevin Sykes
 Marvin Tanigawa
 Fred and Kathleen Taylor
 Ms. Meredith Tennent and
 Mr. Walter Conway
 Mr. and Mrs. Jeffrey Thermond
 Mr. and Mrs. William W. Thomas
 Mr. and Mrs. Gary J. Torre
 Dr. and Mrs. Ted Ullman
 Mr. and Mrs. John R. Upton, Jr.
 Leland H. Van Winkle
 Mr. and Mrs. Ronald G. VandenBerghe
 Mr. and Mrs. Jerome Vascellaro
 Mr. Daniel G. Volkman Jr.
 Arnie and Gail Wagner
 Mrs. Claire Isaacs Wahrhaftig
 Carol and Vern Watts
 Mr. Theodore S. Weber, Jr.
 Jennifer and John Webley
 Mr. and Mrs. Christopher Westover
 Mr. Keith Wetmore
 Tim M. Whalen
 Mr. and Mrs. Bruce White
 Mr. Joe Wolcott
 Ms. Linda Ying Wong
 Mr. and Mrs. Joseph B. Workman
 S. Shariq Yusufzai
 Anonymous (4)



annualfund

Annual Fund donors make annual contributions of \$75–\$1,499 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for 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 privileged to recognize these donors' generosity during the October 1, 2007–October 31, 2008 period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Emily Carr at 415.439.2462 or ecarr@act-sf.org.

PATRON

(\$1,000–\$1,499)

Barbara and Marcus Aaron
Mr. Michael Adler
Bill and Marsha Adler
Mr. Joe Albero
Mr. and Mrs. James Michael Allen
Renato Almanzor
Martin Armstrong
Nancy Axelrod
The Stacey Baba and James
Vokac Charitable Foundation
Dr. Carol Baird and
Mr. Alan Harper
Ms. Lynda Barber
Mr. David N. Barnard
Mr. Daniel R. Bedford
Ms. Susan Beech
Mr. David V. Beery
David and Michele Benjamin
Bent Creek Winery, Livermore CA
S. A. Bierly
Ms. Loretta Biggs
Mary and Mark Bold
Christopher and Debora Booth
Ms. Janet H. Boretta
Al and Kathy Ciabattoni
Mr. Geoff Clarke
Ms. Mary E. Claugus
Susan and Ralph G. Coan, Jr.
Mr. and Mrs. Gary Cortese
Ms. Margaret Cost
Rosemary Cozzo
Dr. and Mrs. Roy L. Curry
Ms. Thalia Dorwick
Donald and Janice Elliott
Leif and Sharon Erickson
Roger Fee
Mr. Rodney Ferguson and
Ms. Kathleen Egan
Mrs. Dorothy A. Flanagan
Mr. and Mrs. James Forbes
Doré and James Gabby
Mr. and Mrs. Frederick Gaylord
Arthur Gianoukos
Dr. and Mrs. Harvey W. Glasser
Mrs. Christine Goethals
Mr. and Mrs. James M. Golden
Dr. A. Goldschlager
Ted and Louise Gould
Ms. Linda Grauer
Ms. Julia L. Gray
Ms. Patricia Gribben
Curtis and Vicki Groninga
Mr. Marvin M. Grove
Mr. Larry Halff
Mr. John F. Heil
Dr. James and Suzette Hessler
Stephen and Mary Hibbard
LaVonne Hickerson
Ms. Adrienne Hirt and
Mr. Jeffrey Rodman
Mr. James Hobbs
Ms. Marcia Hooper
Wayne and Judith Hooper
Mrs. Shirley Hort
Mr. and Mrs. George Hume
Mr. Todd Irwin
Jane A. Jaynes
The Very Reverend and
Mrs. Alan Jones

Mr. Mark Kailer
Ms. Margaret Kavounas
Ken and Linda Kemmerer
Ms. Josephine Kennedy
Ms. Pamela L. Kershner
Mr. and Mrs. George King
Mr. David L. Landis and
Mr. Sean Dowdall
Richard and Lynn Leon
Mr. Larry Lewis
Dr. and Mrs. Charles Lobel
Mr. John D. Loder
Mr. and Mrs. Donald Luce
Mr. and Mrs. James J. Ludwig
Ms. Leah MacNeil
Mr. and Mrs. Ted N. Magee
Mr. William Manheim
Ms. Christine Marshall
Mr. Daniel S. Mason
Ms. Ann B. McLeod
Mr. and Mrs. John McMahan
Dr. Andrew Menkes
Ms. Amy W. Meyer
Dr. and Mrs. Stephen G. Mizroch
Mr. Randall J. Montbriand
Thomas and Lydia Moran
Ms. Roberta Mundie
John and Betsy Munz
Dr. H. B. Newhard and
Dr. Madalienne F. Peters
Mr. and Mrs. Douglas H. Ogden
Mr. Scott Oliver
Karen and Michael Page
Joyce and Clark Palmer
Ms. Margo Parmacek
Mr. David J. Pasta
Mr. and Mrs. Richard Perkins
Mr. and Mrs. Tom Perkins
Mr. and Mrs. William Pitcher
Ms. Nancy Quintrell
Ms. Nina Scheller
Merrill Randol Sherwin
Ms. Muriel Robins
James and Lisbeth Robison
Meline and Jirayr Roubinian
Dana and Misako Sack
Mrs. H. Harrison Sadler
Ms. Judith Sahagen
Monica Salusky and
John Sutherland
Dr. and Mrs. Joseph Satten
Ms. Susan Scannon
Mr. and Mrs. William Schieber
Mr. and Mrs. Gary J. Shapiro
Dr. and Mrs. James Shapiro
Mr. and Mrs. Clifford A. Sharpe
Mr. David Shields
Dr. and Mrs. Joel Sklar
Mr. and Mrs. Edward H. Snow
Mr. David Soward and
Ms. Roxanne Fleming
Dr. and Mrs. Irving F. Stowers
Ms. Susan Swope
Mr. Jeffrey Taylor
Laney and Pasha Thornton
Mr. Guy Tiphane
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
The Tournesol Project
Ms. Marla M. Walcott
Mr. William R. Weir

Mrs. Patsy Evans Weiss
Mr. and Mrs. Walt Weissman
Mr. Gregory T. Welter
Mr. Robert Weston
Mr. Bob D. Wilder
Mr. Alexander Witherill
Ms. Marcia E. Wolfe
Mr. David S. Wood and
Ms. Kathleen Garrison
Ms. Margaret C. Zabel
Anonymous (7)

SUSTAINER

(\$600–\$999)

Mr. and Mrs. Robert Abra
Stephanie Abramovich and
Ian Epstein
Mr. Hervey E. Aldridge
Ms. Elizabeth Allor
Mr. David G. Anderson
Mr. Armar Archbold
Ms. Christina M. Bailar
Mr. Roderick G. Baldwin
Thomas and Luise Bates
Ms. Dana Beldiman
Mr. Thomas Benet
Leslie and Brian Benjamin
Mr. and Mrs. Stuart Bessler
Ms. Carnell Betette
Katherine Blenko and
Joseph Belanoff
Mr. Larry E. Brown
Nora-Lee and Alfred Buckingham
Ms. Linda Carson
Mr. and Mrs. Frederick M.
Chancellor
Mr. and Mrs. Barry Chausser
Alex Chavez
Mr. Craig Claussen
Dr. Michael V. Collins
Ms. Kim Conner
Sue and Gary Conway
Ms. Donna Crabb and
Mr. Gustav Laub
Mr. Copley E. Crosby
Dr. David Curtis and Ms. Nora
Blay
Ms. Kathleen Damron
Ms. Noelle Dangremond
Ms. Ira D. Dearing
Mr. Robert A. Derzon
William and Cristine Dewey
Mrs. Julie D. Dickson
Mr. and Mrs. Robert A. Dolin
Mr. Sheldon Donig and
Mr. Steven DeHart
Ms. Jacqueline Duncan
Ms. Joanne Dunn
Mr. and Mrs. Michael O. Felix
Mr. David Fink and
Ms. Emily Weaver
Mr. Robert Finkle
The Fogelin Family
Mr. Robert Freidenberg
Ms. Helen Friel
Ms. Marjorie Gelb and
Mr. Mark Aaronson
Mr. Albert J. Gelpi
Ms. Carol A. Gilpin
Rick Stern and
Nancy Ginsberg Stern

Mr. David B. Goldstein
Ms. Marlys T. Green
Dr. and Mrs. Gabriel Gregoratos
Ms. Angelyn A. Grillo
Ms. Gale L. Grinsell
Mr. Mark Grundman and
Ms. Elaine Deane
Mr. Glenn Hammonds
Ms. Kendra Hartnett
Nora and Marcelo Hirschler
Ms. Joy Hoge
Kenneth L. Holford and
Harry S. Hum
Dr. and Mrs. Richard W. Horrigan
Ms. Margaret Houle
Mr. and Mrs. Roger A. Humphrey
Lorelle and Don Hunt
Ms. Minda Hurd
Virginia M. Ingham
Mr. Franklin Jackson
Dr. Laurence Jacobs
Dr. and Mrs. John E. Jansheski
Mr. Joe Jennings
Allan and Rebecca Jergesen
Norman and Barbara Johnson
Mrs. Loretta Kaskey
Mr. Russ Keil, Jr.
Jane and Rupert Grimm
Don and Jo Ann Kington
Ms. Elizabeth Kinnear
John Cullison and Diana Kissil
Mr. Peter Klapper
Mr. Jeffrey G. Klingman
Mr. and Mrs. Kevin Klotter
Mr. Craig Knudsen
Mr. Paul Knudsen
Ms. Carole J. Krause
Arlene and Steve Krieger
Dr. and Mrs. Edward Landesman
Ms. Catherine Less
Ms. Elise S. Liddle
Ms. Evelyn Lockton
Mrs. William F. Luttgens
Mr. Gregory Malin
Gus Manning
Ms. R. Vernie Mast
Ms. Evelyn Maye
Mr. and Mrs. James McCormick
Mr. and Mrs. Alden McElrath, Jr.
John G. McGehee
Mr. Timothy Meager
Mr. Robert W. Menzies
Lillian and James Mitchell
Ms. Linda Morrison and
Mr. Bruce Shipman
Lorie Nachlis and Abby Abinanti
Joseph C. Najpaver and
Deana Logan
Ms. Jeanne Newman
Mr. and Mrs. Bruce Nissim
Ms. Rachel H. Norman
Ms. Sharon Noteboom and
Ms. Joan Field
Ms. Joanna Officier and
Mr. Ralph Tiegel
Ms. Margo Rich Ogus
Ms. Margot S. Parke
Ms. Madeleine F. Paterson
Robert and Marcia Popper
Ms. Pat Post
Ms. Pamela Pshea
Ms. Judith Radin
Mr. and Mrs. John A. Reitan
Ms. Virginia Rich
Mr. and Mrs. Charles Rino
Mr. Orrin W. Robinson III
Barbara and Saul Rockman
Ms. Marguerite Romanello
Mr. and Mrs. David Rosenkrantz
Mr. and Mrs. Herb Rosenthal
Ms. Susan Rosin and
Mr. Brian Bock
Mrs. Maxine Rosston
Mr. and Mrs. Irwin Roth
Ms. Pamela Royce
Ms. Diane Rudden
Mr. and Mrs. Robert K. Russell, Jr.
Mr. Scott A. Sachtjen
Ms. Louise A. Sampson
Dirk and Patsi Schenkkkan
Mrs. Sonya Schmid
Mr. Paul Schmidt
Mr. Howard G. Schutz
James and Michele Scillian
Ms. Patricia Sims
Earl G. and Marietta Singer
Richard and Frances Singer
Mr. James C. Skelton
Mr. Herbert Steierman
Dr. Jeffrey Stern, M.D.
Mr. Ian E. Stockdale
Dr. and Mrs. G. Cook Story
Mr. and Mrs. J. Stroeh
Mr. Joseph Sturkey
Mr. Bruce Suehiro
Jean Sward
Mrs. Jean Swope
Ms. Kathleen Tabor
Dr. Eric Test & Dr. Odelia Braun
Mrs. Katherine Thompson
Ms. Suzie S. Thorn
Ms. Ellen B. Turbow
Mr. Charles Tuttle
Leon Van Steen
Mr. and Mrs. Ron Vitt
Ms. Gretchen Von Duering
Damon M. Walcott, M.D.
Drs. William and Diane Wara
Mr. and Mrs. Richard Waugh
Mr. William C. Webster
Mr. Paul D. Weintraub and
Mr. Raymond J. Szczeny
Ms. Kerry Weisel
Ms. Harriet Weller
Joanne Westendorf and
Sandy Willbourn
Judie and Howard Wexler
Mr. and Mrs. Irving Yalom
Mr. Lee Yearley and
Ms. Sally Gressens
Michael Zenker and Leslie Alston
Mr. and Mrs. Philip Zimbardo
Peter and Midge Zischke
Anonymous (2)

THE NEXT GENERATION CAMPAIGN



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign*, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported *The Next Generation Campaign*. For more information, contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

\$2 MILLION & ABOVE

The William and Flora Hewlett Foundation
Burt and Deedee McMurtry
Bernard Osher Foundation

\$1 MILLION-\$1,999,999

James and Jean Douglas
Ruth and Alan L. Stein
Jeff and Laurie Ubben
Anonymous

\$500,000-\$999,999

Doris Duke Charitable Foundation
Frannie and Mort Fleishhacker
Priscilla and Keith Geeslin
Mimi and Peter Haas Fund
Nicola Miner and Robert Mailer Anderson
Ms. Toni Rembe and Mr. Arthur Rock
Patti and Rusty Rueff
Sylvia Coe Tolk
Anonymous

\$250,000-\$499,999

Barbara and Gerson Bakar
S. H. Cowell Foundation
Ray and Dagmar Dolby Family Fund
Mr. and Mrs. William Draper III
Marcia and John Goldman
Douglas W. and Kaatri Grigg
Jonathan S. Kitchen and Nina Hatvany
Fred M. Levin and Nancy Livingston, The Shenson Foundation
John B. McCallister
Mr. and Mrs. Robert McGrath
Mr. and Mrs. John Osterweis
Ms. Carlie Wilmans

\$100,000-\$249,999

Kenneth and Leslie Berryman
Rena Bransten
Lesley Ann Clement and Doron Dreksler
Susan and Jack Cortis

Ms. Joan Danforth
Dana and Robert Emery
William and Sakurako Fisher
The Estate of Mary Gamburg
Ms. Marilee K. Gardner
Kirke and Nancy Sawyer Hasson
Dianne and Ron Hoge
Heather M. Kitchen
Nion T. McEvoy
F. Eugene and Mary S. Metz
Byron R. Meyer
Mr. Steven C. Phillips and Ms. Susan Sandler
Toby and Sally Rosenblatt
Gene and Abby Schnair
Toby and Rita Schreiber
Dr. Gideon and Cheryl Sorokin
Bert W. Steinberg and Lucia Brandon
Roselyne C. Swig
Mr. and Mrs. Steven L. Swig
Mr. and Mrs. Paul L. Wattis III
Barry Lawson Williams and Lalita Tademy

\$50,000-\$99,999

Cathy and Sandy Dean
Laura and John Fisher
Mr. and Mrs. Robert L. Green
Mr. and Mrs. Kent Harvey
Michael and Laura Lazarus
Philip Schlein
Bruce and Adrienne Mitchell
Mr. Russ Selinger

\$25,000-\$49,999

Teveia Rose Barnes and Alan Sankin
Nancy and Joachim Bechtel
Kimberly and Simon Blattner
Flo and John Bryan
Jacqueline and Christian Erdman
Victoria and David Fleishhacker
Fred and Nancy Fritsch
Chandra and Leonard Gordon
Marcia and Geoffrey Green
William E. Hawn
Jo and Jed Hurley

Betty Hoener
Claiborne S. Jones
Sue Yung Li and Dale Ikeda
The Marclad Foundation
The Marmor Foundation,
Drs. Michael and Jane Marmor
Christine and Stan Mattison
J. Sanford Miller
Carey Perloff and Anthony Giles
Pikake Foundation
Anne and Richard Riley
Deborah Romer and William Tucker
Drs. Caroline Emmett and Russell E. Rydel
Dr. F. Stanley Seifried
Patrick S. Thompson
Larry and Robyn Varellas
Anonymous



Providing a Legacy for A.C.T.

Joan Danforth, *Co-chair* * Mortimer Fleishhacker, *Co-chair*

Prospero Society members are loyal patrons who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. Prospero gifts include wills and living trusts, charitable remainder trusts, beneficiary designations, IRAs, and life insurance policies. The Prospero Society is pleased to include members in appreciation events throughout the season. For information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
Judith and David Anderson
Ms. Nancy Axelrod
M.L. Baird, in memory of Travis and Marion Baird
Ms. Teveia Rose Barnes and Mr. Alan Sankin
Dr. Barbara L. Bessey and Dr. Kevin J. Gilmartin
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Mr. Hall Byther and Mr. Phillip E. Goddard
Bruce Carlton and Richard McCall
Mr. Ronald Casassa
Mr. and Mrs. Steven B. Chase

Lesley Ann Clement
Susan and Jack Cortis
Ms. Joan Danforth
Mort and Frannie Fleishhacker
Ms. Marilee Gardner
James Haire and Timothy Cole
Mr. Richard H. Harding
Mr. and Mrs. Kent Harvey
Mr. William Hawn
Betty Hoener
Jo and Jed Hurley
Mr. and Mrs. Stephen Johnson
Ms. Heather M. Kitchen
Mr. Jonathan Kitchen and Ms. Nina Hatvany
Ines R. Lewandowitz
Nancy Livingston and Fred Levin
Mr. Jeffrey Malloy

Mr. John B. McCallister
Burt and Deedee McMurtry
Mr. Michael L. Mellor
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nelson-Rees and James Coran
Mr. Shepard P. Pollack and Ms. Paulette Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segelstad
F. Stanley Seifried
Ruth Short
Andrew Smith
Cheryl Sorokin
Alan L. and Ruth Stein

Bert W. Steinberg
Mr. Clifford Stevens and Ms. Virginia C. Whittier
Mrs. Jean Sward
Mr. Marvin Tanigawa
Nancy Thompson and Andy Kerr
Ayn Thorne
Sylvia Coe Tolk
Shirley Wilson Victor
Ms. Nadine Walas
Scott Walton
David Weber and Ruth Goldstine
Paul D. Weintraub and Raymond J. Szczesny
Tim M. Whalen
Mr. Barry Lawson Williams
Anonymous (6)

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Barbara Beard
The Estate of Nancy Croley
The Estate of Mary Jane Detwiler
The Estate of Olga Dora
The Estate of Mary Gamburg
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of William S. Howe, Jr.
The Estate of Harold R. Hollinger
The Estate of Margaret Purvine
The Estate of Charles Sassoon
The Estate of Elizabeth Wallace
The Estate of William Zoller

MEMORIAL & TRIBUTE GIFTS

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

Kathy Elsner in honor of Michael Paller and Steve Melvin
Marilee K. Gardner
In memory of Joe Ferrando, Nadine Franceschini
In honor of Mort Fleishhacker, Carey Perloff, Linda Schneller, Herb Stone
Gay Moral Values in memory of Manny Parian

Barbara Jones in memory of Joseph Neumiller
Heather M. Kitchen
In memory of Joe Bakos, Margaret Blanke Grigg, Yandell R. Smith
Marilyn Kostrzak in memory of Justin Brennen Leath
Walter Miller in honor of David Miller

Holly Noble Charitable Fund in honor of Benita and Ray
James and Nancy Ream in honor of Holly Noble
Leland H. Van Winkle in memory of Gloria Van Winkle
Diane S. Williams in memory of Kerwin Mathews

CORPORATE PARTNERS CIRCLE

Richard T. Davis, U.S. Trust, Bank of America Private Wealth Management, *Co-chair* * Diana L. Starcher, Wells Fargo, *Co-chair*

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 and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

ARTISTIC PARTNER
(\$50,000 AND ABOVE)



PRESENTING PARTNER
(\$25,000-\$49,999)



PERFORMANCE PARTNER
(\$10,000-\$24,999)

Bingham McCutchen LLP
Blue Shield of California
Comerica Bank - Wealth and Institutional Management
JPMorgan Chase & Co.
Farella Braun & Martel LLP
Miller Law Group
Pillsbury Winthrop Shaw Pittman LLP
Union Bank of California
U.S. Trust, Bank of America Private Wealth Management

STAGE PARTNER
(\$5,000-\$9,999)

Citi Private Bank
Cox, Castle & Nicholson, LLP
Deloitte & Touche LLP
Grosvenor Properties
KPMG
Latham & Watkins LLP
Makena Capital Management

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Carol Eggers at 415.439.2449 or ceggers@act-sf.org.

\$100,000 AND ABOVE

Richard and Rhoda Goldman Fund
Grants for the Arts/San Francisco Hotel Tax Fund
The Hearst Foundations
The William and Flora Hewlett Foundation
The James Irvine Foundation
Koret Foundation Funds

The Andrew W. Mellon Foundation
The Shubert Foundation
Anonymous

\$50,000-\$99,999

Walter and Elise Haas Fund
Jewels of Charity, Inc.
George Frederick Jewett Foundation
Bernard Osher Foundation
Phyllis C. Wattis Foundation

\$25,000-\$49,999

Ira and Leonore Gershwin Philanthropic Fund
Mimi and Peter Haas Fund
The Kimball Foundation
The National Endowment for the Arts
Rudolf Nureyev Dance Foundation
van Löben Sels/Rembe Rock Foundation

\$10,000-\$24,999

The Mervyn L. Brenner Foundation, Inc.
Fleishhacker Foundation
Crescent Porter Hale Foundation
The Stanley S. Langendorf Foundation
The Robert and Helen Odell Fund
The San Francisco Foundation
Wallis Foundation
Anonymous

\$5,000-\$9,999

The William G. Gilmore Foundation
The David B. Gold Foundation
Hellman Family Foundation
Edna M. Reichmuth Trust
The Morris Stulsaft Foundation
Anonymous

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

THEATRE EXECUTIVES
(\$50,000+)

Bank of America†
Citi★
Ernst & Young
Goldman, Sachs & Company
Ovation TV*

BENEFACTORS

(\$25,000 AND ABOVE)
Cisco Systems, Inc.
JPMorgan Chase Foundation**
KPMG
Pfizer, Inc.

PACESETTERS

(\$15,000-\$24,999)

Bloomberg
HIRECounsel†
Lehman Brothers
Marsh & McLennan Companies, Inc.
Merrill Lynch & Co.
MetLife
Morgan Stanley
Christopher Campbell
Palace Production Center†*
Sharp Electronics*
Skadden, Arps, Slate, Meagher & Flom LLC†
James S. Turley
USB

DONORS

(\$10,000-\$14,999)

Bingham McCutchen
Credit Suisse
Dorsey & Whitney Foundation
McCarter & English LLP†
Jerome Meyer†
Ogilvy & Mather New York
Seinfeld Family Foundation
George Smith
Willkie Farr & Gallagher LLP†

SUPPORTERS

(\$5,000-\$9,999)

Bristol Myers Squibb
James Buckley
Steven Bunson
Robert Cagnazzi
Jason and Marla Chandler
Colgate-Palmolive Company
Dramatists Play Service, Inc. †
Esquire Deposition Services†
Jerry Herman†*
Newsweek
New York State Council on the Arts**
Quarles & Brady LLP†
Samuel French, Inc.†*

Theatermania**

Verizon Communications

†NCTF/Bank of America Fund for New American Theatre
*NCTF Fund for Theatre Education
**For New York's Best Kept Secret: NCTF Featured off-Broadway Theatres
*Includes in-kind support

List complete November 2008

CORPORATE GIFTS IN KIND

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

\$50,000 AND ABOVE

KGO 810AM Radio

\$10,000-\$49,999

Autodesk, Inc.
Grace Street Catering
Hafner Vineyard

Hahn Estates

Huntington Wine Cellars
JW Marriott
Meyer Sound Laboratories, Inc.

\$5,000-\$9,999

La Boulange Café and Bakery
Lynne Gillan Design Studio
Mason/O'Farrell Garage

Pet's Coffee and Tea
Premium Port Wines, Inc.

CORPORATIONS MATCHING ANNUAL FUND GIFTS

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the company. The following corporate matching gift programs honor their employees' support of A.C.T., multiplying the impact of those contributions.

Axiom Corporation
Adobe Systems Inc. Matching Gift Program
Alexander & Baldwin, Inc.
AllianceBernstein
AMD Matching Gift Program
Applied Materials Matching Gift Program
Autodesk Matching Gift Program
Bank of America Matching Gift Program
Barclays Global Investors
Blue Shield of California
BNY
Boeing Gift Matching Program

CA Matching Gifts Program
Caterpillar Foundation
Charles Schwab Corporation Foundation
ChevronTexaco Matching Gift Program
CNA Surety Matching Gift Plan
Dodge & Cox Matching Gift Program
Dow Jones & Company
Electronic Arts OutrEach
Federated Department Stores Foundation
Gap Foundation Gift Match Program
GE Foundation Matching Gifts Program
Genentech, Inc. Matching Gift Program

Goldman Sachs
Google Matching Gift Program
Hewlett-Packard Matching Gift Program
HSBC
IBM International Foundation
Intel Foundation
International Data Corp.
Johnson & Johnson Family of Companies Matching Gifts Program
Levi Strauss Foundation
Lockheed Martin Corporation Matching Gift Program

Mellon Gift Matching Program
Merrill Lynch & Co. Foundation, Inc.
Microsoft Matching Gifts Program
Morgan Stanley Matching Gifts Program
Motorola Foundation
PG&E Matching Gifts Program
PitneyBowes
Sallie Mae Fund
State Farm Companies Foundation
Sun Microsystems Foundation
The Clorox Company Foundation
The James Irvine Foundation

The William and Flora Hewlett Foundation Matching Gift Program
Time Warner Matching Gifts Program
Tyco Employee Matching Gift Program
Unilever United States, Inc.
Union Bank of California Foundation
Verizon Matching Gift Program
Washington Mutual Foundation Matching Gift Program
Wells Fargo Foundation Educational Matching Gift Program

THE GALLERY AT A.C.T.



WINDSWEPT TREE II, BY TERRY SAUVÉ

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 exhibits throughout the 2008–09 season.

TERRY SAUVÉ: OIL LANDSCAPES

Following last winter's successful show, the work of Terry Sauvé returns to the Gallery at A.C.T., December 4–February 8. Sauvé has been painting in the San Francisco Bay Area since 1996, when she settled here to attend the Academy of Art College. Feeling a deep connection with nature, she focuses primarily on landscape painting. Sauvé is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is “pushing” the color found in nature to enhance the image. Her 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 Parks Mini Top 50, a national honor, as well as Artspan'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 Simmers at 415.474.1066 / krscreativeoptns@aol.com.

Looking for A JOLLY GOOD GIFT IDEA?

Give the gift of great theater! A.C.T. gift certificates are available in any denomination—from a single ticket to a five-play package. Plus they NEVER expire and are redeemable for all A.C.T. performances and events.

3-PLAY PACKAGES
START AS LOW AS \$55

RICH AND FAMOUS

by JOHN GUARE
Directed by JOHN RANDO

SOUVENIR

A *Fantasia on the Life of Florence Foster Jenkins*
by STEPHEN TEMPERLEY
Directed by VIVIAN MATALON

WORLD PREMIERE

WAR MUSIC

Adapted and directed by LILLIAN GROAG
Based on the book by CHRISTOPHER LOGUE

BOLEROS FOR THE DISENCHANTED

by JOSÉ RIVERA
Directed by CAREY PERLOFF

WEST COAST PREMIERE AT HOME AT THE ZOO

by EDWARD ALBEE
Directed by REBECCA TAICHMAN

At Zeum Theater

PHILISTINES

by MAXIM GORKY
in a version by ANDREW UPTON
Directed by RICHARD E. T. WHITE



A.C.T.

american conservatory theater

Carey Perloff, artistic director | Heather Kitchen, executive director

415 Geary Street
San Francisco

ACT-SF.ORG | 415.439.2ACT

PLEASE JOIN US FOR THESE EVENTS . . .



From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE

A conversation with the director before the preview performance

- Tuesday, 1/13 (5:30–6 p.m.)
- Tuesday, 2/17 (5:30–6 p.m.)

KORET AUDIENCE EXCHANGES

Free postperformance discussions with the actors and/or A.C.T. staff members

- Tuesday, 1/20
- Sunday, 1/25*
- Wednesday, 2/4*

- Tuesday, 2/24
- Sunday, 3/1*
- Wednesday, 3/11*

*indicates matinee performance

OUT WITH A.C.T.

A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

- Wednesday, 1/21
- Wednesday, 2/25

THEATER ON THE COUCH

An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred's Columbia Room.

- Friday, 1/16
- Friday, 2/20

KORET VISITING ARTISTS SERIES

A Conversation with John Guare

Before the 2 p.m. performance
Moderated by A.C.T. Dramaturg and Director of Humanities **Michael Paller**
This event is FREE, but tickets are required—available at the box office and online.

- Saturday, 12/13, 10 a.m.

On Florence Foster Jenkins and the Upcoming Production of *Souvenir*

Guests to be announced

- Saturday, 1/17, 10 a.m.

RICH AND FAMOUS SOUVENIR

All events take place in the American Conservatory Theater, unless otherwise indicated.

A.C.T. Donor Events

DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *Rich and Famous*.
Monday, 12/8, 11 a.m.



SATURDAY SALON

Lunch with members of the artistic team before the matinee performance of *Rich and Famous*.
Saturday, 1/24, 12 noon



OPENING NIGHT DINNER

Dine with the director before the opening night performance of *Rich and Famous*.
Wednesday, 1/14, 5:30 p.m.



To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Liv Nilssen at lnilssen@act-sf.org or 415.439.2450.

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

SAVE THE DATE!

ILLUMINATE THE NIGHT SEASON GALA 2009

A benefit for A.C.T.'s renowned conservatory for actor training
Enjoy guest artist Judy Kaye fresh from her dazzling performance in *Souvenir*, together with the musical talents of A.C.T.'s M.F.A. Program and Young Conservatory students, in an unforgettable evening supporting the future of American theater. For more information, contact Luz Perez at lperez@act-sf.org or 415.439.2470.
Sunday, 4/19/09, 5 p.m.

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Thomas C. Proehl
Administrative Director

ARTISTIC

Pink Pasdar, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Paller, *Dramaturg*
Greg Hubbard, *Associate Casting Director*
Vinly Eng, *Producing Associate*
Carly Cioffi, *Artistic Associate*

Associate Artists

René Augesen
Anthony Fusco
Giles Havergal
Steven Anthony Jones
Domenique Lozano
Craig Slaughter
Gregory Wallace
Jud Williford
Jack Willis

Directors

Jane Anderson
John Carrafa
Timothy Douglas
Lillian Groag
Warren David Keith
Domenique Lozano
Vivian Matalon
Carey Perloff
John Rando
Rebecca Taichman
Richard E. T. White

Choreographers

Val Caniparoli
James Donlon
Daniel Pelzig

Composers/Orchestrations

Karl Lundeberg
Fabian Obispo
Richard Woodbury

Musical Directors

Laura Burton

First Look Playwrights

Rob Ackerman
Lillian Groag
Len Jenkin
Daniel Kramer
Timothy Mason

Interns

Deborah Munro, *Artistic Administration*
Megan Cohen, *Dramaturgy*

PRODUCTION

Jeff Rowlings, *Production Manager*
Dick Daley, Meg O'Neil, *Associate Production Managers*
Marion Bechtold, *Production Administrator*

Designers

John Arnone, *Scenery*
Scott Bradley, *Scenery*
Robert Brill, *Scenery*
Donald Eastman, *Scenery*
Erik Flatmo, *Scenery*
Ralph Funicello, *Scenery*
Melpomene Katakalos, *Scenery*
Michael Miller, *Scenery*
Robert Mark Morgan, *Scenery*
Dan Ostling, *Scenery*
Douglas W. Schmidt, *Scenery*
Beaver Bauer, *Costumes*
Tracey Christensen, *Costumes*
Callie Floor, *Costumes*
Gregory Gale, *Costumes*
Alex Jaeger, *Costumes*
Lydia Tanji, *Costumes*
Sandra Woodall, *Costumes*
Russell Champa, *Lighting*
Kent Dorsey, *Lighting*
Alexander V. Nichols, *Lighting*
Nancy Schertler, *Lighting*
Stephen Strawbridge, *Lighting*
Chris Studley, *Lighting*
Ann G. Wrightson, *Lighting*
Robert Wierzel, *Lighting*
David Budries, *Sound*
Cliff Caruthers, *Sound*
Jeremy Lee, *Sound*

Jeff Mockus, *Sound*
Fabian Obispo, *Sound*
Jake Rodriguez, *Sound*
Brendan West, *Sound*
Richard Woodbury, *Sound*

Design Associates

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

Coaches

Dave Maier, Jud Williford, *Fights*
Deborah Sussel, *Voice and Dialects*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Jack Gianinni, Joseph Smelser, Karen Szpaller,
Kimberly Mark Webb, *Stage Managers*
Courtney Ames, Heath Belden, Danielle
Callaghan, Stephanie Schliemann, Karen
Szpaller, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Doug Williams, *Assistant Shop Foreman*
Qris Fry, Jonathan Young, *Mechanics*
Stephen Falter, *Purchasing Agent*

Paint Shop

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

Prop Shop

Ryan L. Parham, *Supervisor*
Jeavon Greenwood, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

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

Wig Shop

Jeanna Parham, *Wig Master*

Stage Staff

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

Conservatory/Second Stage

Joan Howard, *Technical Director*
Pinky Estell, *Assistant Technical Director*

Costume Rentals

Callie Floor, *Supervisor*
Jef Valentine, *Assistant*

Interns

Josh Anderson, Samantha Baime, Sarah
Bingel, Melissa Margolin, *Stage Management*
Laura Julio, *Prop Shop*
Jill Elefsen, *Costume Shop*
Jamie Lynn Wark, *Wig Shop*
Nora Handsher, *Costume Rentals*

FINANCE AND ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Administrative Associate/Board Liaison*
Kate Stewart, *Human Resources Manager*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauter,
Associates

Development

Leslie Bires, *Director of Corporate and Community Partnerships*

Emily Carr, *Annual Fund Coordinator*
Olivia de Lara, *Donor Systems Coordinator*
Carol Eggers, *Manager of Foundation and Government Relations*

Paul Knudsen, *Director of Individual and Foundation Relations*

Mindy Lechman, *Donor Stewardship Coordinator*

Liv E. Nilssen, *Annual Fund Manager*
Luz Perez, *Special Events Manager*

Kiele Stewart-Funai, *Assistant to the Director of Development*

Tim M. Whalen, *Director*

Information Technology

Thomas Morgan, *Director*
Joonie Pajar, *Network Administrator*
Conchita Robson, *Macintosh & Telecom Administrator*

Marketing & Public Relations

Janette Andrawes, *Director of Marketing and Public Relations*
Randy Taradash, *Marketing Events and Promotions Manager*
Mina Girgis, *Marketing Manager*
Eren Odickin, *Public Relations Manager*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Senior Graphic Designer*
Brett Elliott, *Graphic Designer*
Jennifer K. Weaver, *Writer/Copy Editor*
Rose Marie Hogan, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Dan Rubin, *Publications & Literary Associate*
Lesley Gibson, *Intern*

Ticket Services

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

Teleservices

Stephanie Arora, *Manager*
Maggie Alpar, Chris Johnson, Miriam Korpi,
Lloyd Margoit, Tim Renstrom, Doug
Ross, Ki Spurr-Gaines, Caroline Turton,
Kevin Valentine, Reg Vaughn, James
Wagner, *Agents*

Front of House

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

Operations

Lesley Pierce, *Manager*
Len Lucas, Jeffrey Warren, *Assistant Facilities Managers*
Joe Vigil, *Facilities Crew*
Curtis Carr, Jr., Jamie McGraw, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slaughter, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer Training Congress*
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, Alma Pasie, Sharon Troy,
Conservatory Associates
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Dawn-Elin Fraser, *Speech, Verbal Action*
Anthony Fusco, *Director*
Steven Anthony Jones, *Acting*
Stephen Buescher, *Movement*

Francine Landes, *Movement*
Domenique Lozano, *Acting*
Frank Ottiwel, *Alexander Technique*
Michael Paller, *Director of Humanities*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Jud Williford, *Director*
Jack Willis, *Acting*

M.F.A. Program Adjunct Faculty

Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Kari Prindl, *Alexander Technique*
Lisa Anne Porter, *Voice*
Karl Ramsey, *Combat/Weapons*
Elyse Shafarman, *Alexander Technique*

Studio A.C.T.

Rachael Adler, *Acting*
Andy Alabran, *Acting*
Letitia Bartlett, *Movement/Physical Acting/Clowning*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Jessica Heidt, *Audition Technique*
Christopher Herold, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Movement*
W. D. Keith, *Audition Technique*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting, Textwork*
Damon Sperber, *Acting*
Ava Victoria, *Singing*

Young Conservatory

Michele Leary, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slaughter, *Director, Acting*
Amelia Stewart, *Director, Acting*

New Plays Program

Horton Foote, *Advisor, Playwright*
Rob Ackerman, Timothy Mason, *Playwrights*

YC Accompanist

Ben Keim

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova,
Laurie Bernstein, Joan Cahill, Barbara
Cohrsen, William Goldstein, Rich
Henry, Connie Ikert, Martha Kessler,
Barbara Kornstein, Ines Levandowitz,
Emily Lord-Schlereth, Soubarna Mishra,
Ann Morales, Patricia O'Connell, Roy
Ortopan, Dana Rees, Beverly Saba, Roger
Silver, Marianne Sullivan, Carol Summer,
Sam Thal, Jean Wilcox, Nancy Zinn,
Library Volunteers

A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. Company: Dr. James Garrick, Dr. Victor Prieto, Dr. Minx Hong, Don Kemp, P.A., and Chris Corpus.

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy 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 on the day of the performance for \$22 for Premiere and \$17 for all other sections. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each subscription production, 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.

A.C.T. Merchandise

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

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

Cell Phones!

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

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

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

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

AFFILIATIONS

A.C.T. 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.



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

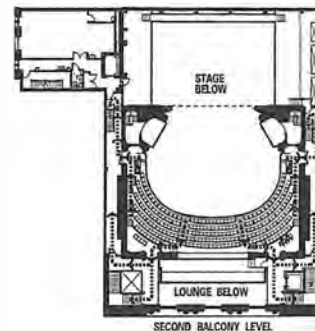
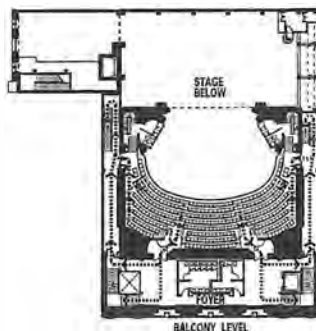
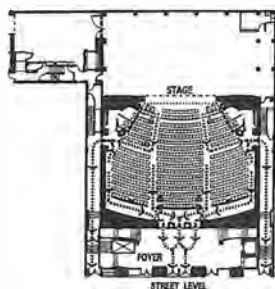


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

AMERICAN CONSERVATORY THEATER EXITS



WELLS
FARGO

You've got a great team pulling for this
community.

Wells Fargo has a long tradition of going the distance for the communities we serve.

“For generations my family has been proud to partner and do our business with Wells Fargo, the San Francisco Bay Area’s most philanthropic financial services company.”

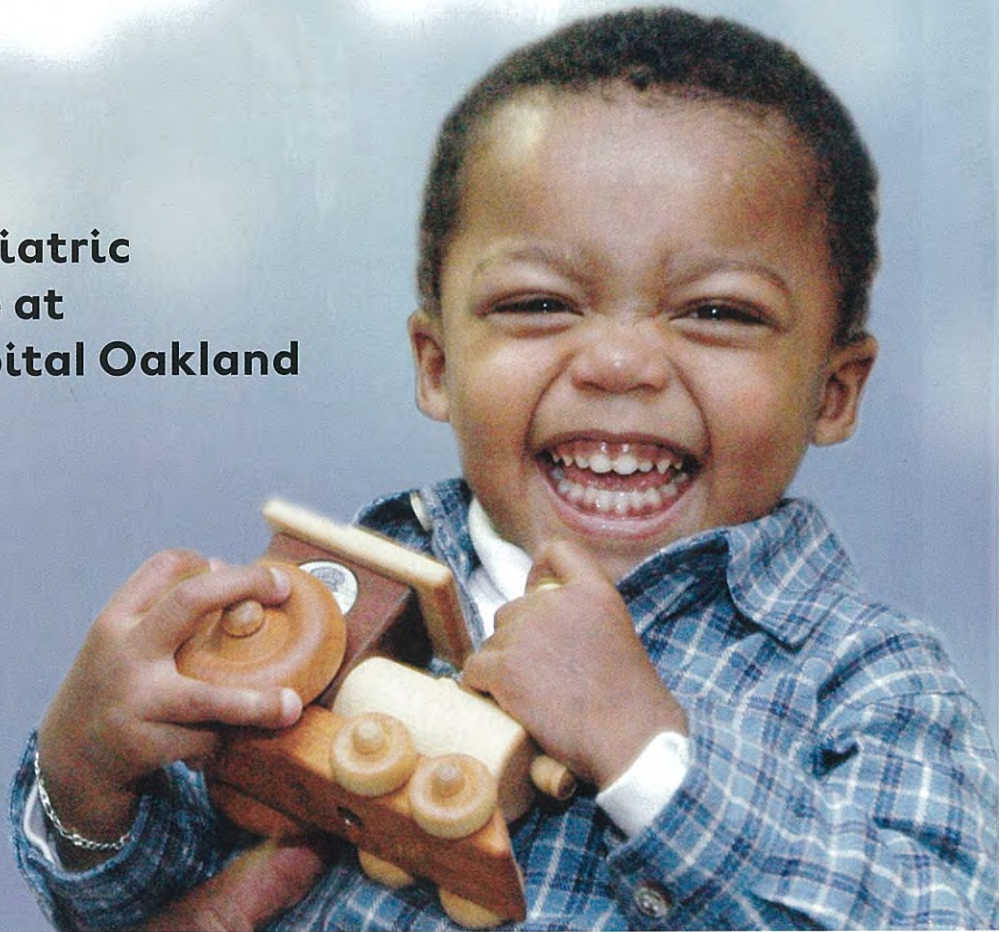
– Warren Hellman, philanthropist



Visit any of Wells Fargo's 200 Bay Area locations to see how we can help you become more financially successful.

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.

