

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 Dominique Lozano

Based on the original direction by Carey Perloff



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ABOUT A.C.T.

KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, 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 320 A.C.T. productions have been performed to a combined audience of more than seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 230,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

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

The conservatory, led by Melissa Smith, 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, Anika Noni Rose, 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*

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Theater was founded in
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A.C.T. Website
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FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

Big open-hearted holiday greetings to every one of you! Whether you're here for the very first time, or because A.C.T.'s *A Christmas Carol* is an indispensable part of your annual solstice celebration, we're thrilled and honored to have you with us.

This version of Dickens's beautiful story, which Paul Walsh and I created five seasons ago, grew out of the very depths of A.C.T.'s being. We are, uniquely, an intergenerational theater in which children and adults, professionals and students, masters and emerging artists train, create, and play together on a regular basis. Because we house one of the most renowned M.F.A. programs in America, and because we are blessed with a truly one-of-a-kind Young Conservatory in which eight- to nineteen-year-olds study and perform and grow, we knew that A.C.T.'s *A Christmas Carol* would feature an extraordinary range of artists of all ages, collaborating together on this exquisite tale of redemption and transformation.

This year, our *Carol* is particularly blessed by the presence of so many of our core acting company members: Gregory Wallace (Bob Cratchit), René Augesen (Mrs. Cratchit), Jack Willis (Marley), and Anthony Fusco (understudying Scrooge). It also features 21 children from our Young Conservatory and the entire M.F.A. Program class of 2010. This is an incredible gift: a chance for the whole A.C.T. family to work together and for you, our *Carol* audience, to see the breadth of A.C.T.'s commitment to artists of all ages.

Paul and I wanted this *Carol* to salute the power of the imagination to transform even the crustiest of souls. Dickens's

novella is exceptionally theatrical: much of it is written in dialogue, and it centers around the striking presence of three ghosts who perform a series of interventions on Scrooge until his empathy is reawakened and he begins his life anew. Our magnificent theater is the perfect envelope for this tale of vision and transformation. On January 10, 2010, the American Conservatory Theater turns 100 years old. It was conceived a century ago as a magical space, the perfect theater for the "joyous [city] who always wears flowers in her hair," as the *San Francisco Chronicle* exclaimed when the building first opened its doors. It took remarkable craftsmanship, dedication, artistry, and attention to detail to bring this theater to life, and the building serves as a benchmark and an inspiration to all of us, artists and audience, all these years later. We hope you all will join us on January 9, 2010, for a festive community open house, to mark the birthday of this extraordinary playhouse and to toast its glorious future!

Now more than ever, the themes of Dickens's story of greed and renewal resonate, as we struggle with the effects of a global recession on our cities, our families, our morale, and our well-being. It is worth remembering that Dickens trusted the artistic imagination to lift us out of the darkness and set us on a more inspiring path. We hope you feel that you've given yourselves a gift by being here, and we wish you a fulfilling and empathetic year ahead. I invite you to return again and again to experience the artists and artistry of A.C.T.'s extraordinary 2009–10 subscription season.

Yours,

A handwritten signature in black ink, appearing to read 'C Perloff'.

Carey Perloff, *Artistic Director*

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Carey Perloff, Artistic 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 Domenique 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>	Kate Jopson

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

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A Christmas Carol

THE CAST

(in order of appearance)

ACT I

<i>Ebenezer Scrooge</i>	James Carpenter
<i>Bob Cratchit</i>	Gregory Wallace
<i>Tiny Tim Cratchit</i>	Calum John
<i>Clerks</i>	Nick Childress, Noah Pawl Silverman St. John
<i>Charitables</i>	Jon Joseph Gentry, Omozé Idehenre
<i>Fred</i>	Philip Mills
<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Jack Willis, Steven Anthony Jones (Dec. 6, 9, 10 & 17)
<i>Ghost of Christmas Past</i>	David Jacobs
<i>Davey</i>	Alexander Bires
<i>Edward</i>	Averil Lough
<i>Boy Dick</i>	Leon Gilligan-Steinberg
<i>Boy Scrooge</i>	Noah Pawl Silverman St. John
<i>Little Fan</i>	Kaitlyn Tom

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Young Scrooge</i>	Nick Childress
<i>Dick Wilkins</i>	Tobie L. Windham
<i>Belle</i>	Emily Kitchens
<i>Ermengarde</i>	Mairin Lee
<i>Felicity</i>	Sara Hogrefe
<i>Jim</i>	Philip Mills
<i>Giles the Fiddler</i>	Kyle Schaefer
<i>Children of Alan and Ruth</i>	Emma Rose Draisin, William Reicher, Sadie Scott
<i>Alan</i>	Alex Ubokudom
<i>Ruth</i>	Lakisha Michelle May
<i>Dorothy</i>	Omozé Idehenre
<i>Burt</i>	Jon Joseph Gentry
<i>Alfred</i>	Oliver Klein
<i>Precious Wilkins</i>	Sadie Scott
<i>Sarah Wilkins</i>	Emma Rose Draisin
<i>Rory Wilkins</i>	William Reicher

ACT II

<i>Ghost of Christmas Present</i>	BW Gonzalez
<i>(Spanish) Onions</i>	Ella Ruth Francis, Rachel Share-Sapolsky
<i>(Turkish) Figs</i>	Alexandra Lee, Shelby Lyon
<i>(French) Plums</i>	Gabriella Boster Kreutzelman, Georgia Spears
<i>Produce Sellers</i>	Omozé Idehenre, Tobie L. Windham

FRED'S PARTY

<i>Mary</i>	Mairin Lee
<i>Beth</i>	Sara Hogrefe
<i>Topper</i>	Alex Ubokudom
<i>Annabelle</i>	Lakisha Michelle May
<i>Thomas</i>	Kyle Schaefer

A Christmas Carol

CRATCHIT HOME

<i>Anne Cratchit</i>	René Augesen
<i>Peter Cratchit</i>	J. Peter Scattini
<i>Belinda Cratchit</i>	Phyllis Wattis
<i>Sally Cratchit</i>	Bonnie Castleman
<i>Ned Cratchit</i>	Samuel Joseph Berston
<i>Martha Cratchit</i>	Caroline Hewitt

CHRISTMAS FUTURE

<i>Ignorance</i>	Oliver Klein
<i>Want</i>	Zoe Lozano-Strickland
<i>Gang Members</i>	Nick Childress, Leon Gilligan-Steinberg, Lakisha Michelle May, Rachel Share-Sapolsky
<i>Ghost of Christmas Future</i>	Nick Childress, Jon Joseph Gentry, Omozé Idehenre, Philip Mills, Noah Pawl Silverman St. John
<i>Businessmen</i>	Jarion Monroe, Kyle Schaefer, Alex Ubokudom, Tobie L. Windham
<i>Mrs. Filcher</i>	Sophia Holman

FINALE

<i>Boy in Sunday Clothes</i>	Oliver Klein
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UNDERSTUDIES

Ebenezer Scrooge, Giles the Fiddler, Jim, Alan, Burt—Anthony Fusco
Bob Cratchit—Kyle Schaefer; *Ghost of Jacob Marley, Mr. Fezziwig*—Steven Anthony Jones
Ghost of Christmas Present—Omozé Idehenre; *Ghost of Christmas Future*—David Jacobs
Anne Cratchit, Mrs. Dilber, Mrs. Fezziwig—Cindy Goldfield; *Sally Cratchit, Figs*—Kaitlyn Tom
Peter Cratchit—Noah Pawl Silverman St. John; *Tiny Tim Cratchit*—Sadie Scott; *Belinda Cratchit*—Georgia Spears
Ned Cratchit, Rory Wilkins, Child of Alan and Ruth, Boy in Sunday Clothes—Averil Lough
Martha Cratchit, Mrs. Filcher, Produce Sellers, Gang Member—Emily Kitchens
Charitables—Caroline Hewitt; *Fred*—Tobie L. Windham; *Ghost of Christmas Past*—Mairin Lee
Belle—Sara Hogrefe; *Ermengarde, Felicity, Dorothy, Ruth, Mary, Annabelle, Beth*—Sophia Holman
Davey, Edward, Alfred, Boy Dick, Boy Scrooge—Samuel Joseph Berston; *Little Fan*—Emma Rose Draisin
Young Scrooge, Dick Wilkins—Philip Mills; *Ignorance, Gang Member*—William Reicher
Want, Gang Member—Ella Ruth Francis; *Precious Wilkins, Child of Alan and Ruth*—Alexandra Lee
Sarah Wilkins, Child of Alan and Ruth—Shelby Lyon; *Onions*—Oliver Klein
Plums—Zoe Lozano-Strickland; *Topper, Thomas, Gang Member*—Jon Joseph Gentry
Clerks—Leon Gilligan-Steinberg



STAGE MANAGEMENT STAFF

Karen Szpaller, *Stage Manager*
Danielle Callaghan, *Assistant Stage Manager*
Megan Q. Sada, *Assistant Stage Manager*
Elisa Guthertz, *Assistant Stage Manager*
Ashley Costa, *Stage Management Intern*

ADDITIONAL CREDITS

Fight Director—Jud Williford; *Fight Captain*—Tobie L. Windham; *Dance Captain*—Kyle Schaefer
Associate Scenic Designers—Jesse Poleshuck, Josh Ranger; *Rehearsal Accompanist*—Robert Rutt

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

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

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DICKENS'S DREAM, BY ROBERT WILLIAM BUSS

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 the 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 warehouse on the water was relatively short, Dickens

*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.*

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.

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*.

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MR. FEZZIWIG'S BALL, FROM *A CHRISTMAS CAROL* (1843), ENGRAVING BY JOHN LEECH

WHAT THE DICKENS?

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 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

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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*.

does. As Scrooge watches his painful childhood and youth, he remembers, too, the happier times he has also forgotten. The pain of the lonely young Ebenezer is assuaged by the love of a sister; a boy abandoned by his father finds comfort and love in a family of 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* was Dickens’s gift to the world, and to himself, as well. ■

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By **BERTOLT BRECHT**
TRANSLATED BY
DOMENIQUE LOZANO
DIRECTED AND DESIGNED BY
JOHN DOYLE



VIGIL

STARRING **MARCO BARRICELLI** AND **OLYMPIA DUKAKIS**



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THE CHILD IN ALL OF US

The notion of ongoing training for actors at every stage of their careers has been a fundamental part of A.C.T.'s mission since the company's founding in 1965.

Our annual production of *A Christmas Carol*—written specifically to include the entire third-year class of the Master of Fine Arts (M.F.A.) Program and almost two dozen

Young Conservatory (YC) students, in addition to some of the Bay Area's most beloved actors—is a powerful example of that philosophy in practice.

"My first year here we had an actor in the company whose name was Sidney Walker," remembers YC Director Craig Slaight, "one of the oldest people in the company at the time. He was playing Scrooge. I came through the office reception area one day, and I saw him sitting, talking to the boy playing Tiny Tim.

I thought, That's about as rich as it gets, somebody in his 70s talking to an eight-year-old about the work."

Taking the notion of **intergenerational training** a step further, A.C.T. formalized a mentorship program that pairs *Carol*'s M.F.A. Program cast members (who are themselves mentored by actors in A.C.T.'s core company) with younger cohorts from the YC. Before rehearsals begin with the full cast, the M.F.A. Program and YC actors come together for a week of classes, where they discuss the world of Dickens's play and begin to learn the period movement and voice technique required for the show, as well as the elements of professionalism they will need to know when they step into what is, for many, their first professional rehearsal process.

A rich dialogue ensues, and deep and often lasting bonds are formed between the older and younger students. "It's a once-in-a-life time experience for the kids and for the M.F.A. students," says Slaight. "I know it pays off onstage. But I also think it pays off in their lives, in discovering the humanness of creating art, in a place that's very different from most theaters."

Opportunities for YC and M.F.A. Program students to study and play together have grown to include coproductions of new plays by writers commissioned to write for them by the

YC's internationally acclaimed New Plays Program. Recent collaborations have included Amy Herzog's *The Wendy Play*, Rob Ackerman's *Volleygirls*, and *Riot*, by Irish writer Ursula Rani Sarna, which premieres at Zeum Theater in April 2010. Last summer, the multigenerational *Riot* team traveled to England to develop the play as part of the YC's ongoing exchange program with Theatre Royal Bath.

In addition to these performance opportunities, M.F.A. Program and YC students often meet in the classroom during the summer, as many of the M.F.A. actors spend their "vacation" teaching their skills to children in YC programs. "I'm excited because I've seen the way that mentoring the YC has changed the M.F.A. students," says Conservatory Director Melissa Smith. "On the one hand, the YC actors develop relationships with actors who aren't adults to them, and on the other hand, when the M.F.A. Program actors teach, they solidify the things that they've been learning themselves."

"W. C. Fields said, 'Never act with dogs and children,'" adds Slaight. "I don't think he would have had a good time at A.C.T. We celebrate the child in all of us here all the time."



JAY YAMADA

STUDENTS IN A.C.T.'S YOUNG CONSERVATORY AND MASTER OF FINE ARTS PROGRAM IN LAST SPRING'S WORLD PREMIERE PRODUCTION OF ROB ACKERMAN'S VOLLEYGIRLS

A.C.T. ALUMNI AT A GLANCE: CATCH OUR STARS ON STAGE AND SCREEN

Claire Brownell '06 and **Allison Jean White '05** are performing in the 19-city national tour of Broadway's *The 39 Steps*. **Anika Noni Rose** is the voice of the Princess in Disney's new film *The Princess and the Frog*. **Kelsey Venter '09** and **Andy Alabran '98** perform in *The Threepenny Opera* with the Shotgun Players now through Jan. 17. **Nicholas Pelczar '09** is in *boom*, directed by **Ryan Rilette '98**, at Marin Theatre Company through Dec. 13. **Nick Gabriel '09** is in South Coast Repertory's *Ordinary Days* through Jan. 24. **Cat Walleck '09** is in the Manhattan Theatre Club production of *The Royal Family* through Dec. 13 on Broadway. Also on Broadway: **Domenic Nolfi (YC)** portrays Nick, one of the four *Jersey Boys*; **Tro Shaw (YC)** plays Anybodys in *West Side Story*; and **Christopher Fitzgerald (YC)** is the lead leprechaun in *Finian's Rainbow*. **Daniel Beaty '01** is touring with his new solo show, *Through the Night*, **Puja Mohindra '06** has a recurring role on the new CBS drama *Three Rivers*, **Neil Hopkins '02** was on the Starz series *Crash*, and **Damon Sperber '96** recently appeared on *Trauma*. **Jud Williford '04** received rave reviews for his performance in *Fat Pig* at Aurora Theatre Company and **Philip Dietz-Martinson '09** is getting hanged in *Richard III* at Alma Theatre in Bristol, England. (N.B. Year is date of graduation from the A.C.T. M.F.A. Program.)

FOR INFORMATION ABOUT A.C.T.'S TRAINING PROGRAMS, VISIT ACT-SF.ORG/CONSERVATORY.

WHAT IT MEANS TO BE A NEXT GENERATION CAMPAIGN DONOR



Three years ago, A.C.T. embarked upon the most ambitious fundraising effort in our history—*The Next Generation*



MARILEE GARDNER WITH HER SONS, DR. WILLIAM GARDNER AND MICHAEL GARDNER

Campaign—to raise \$30 million and create A.C.T.'s first-ever endowment. With the campaign scheduled to conclude on December 31, 2009,

Marilee Gardner, a lifelong theater lover

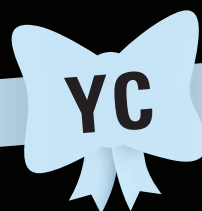
and A.C.T. trustee, seized the opportunity to make a meaningful, lasting commitment to fostering the rich tradition of excellent actor training at A.C.T. by creating A.C.T.'s first endowed M.F.A. Program scholarship fund. Gardner's visionary philanthropy will allow some of the most talented actors of future generations to study in A.C.T.'s rigorous actor-training program. She explains why excellent actor training is so important to her:

I majored in theater in college, but my love of live theater started much earlier when I appeared onstage at age five as a teddy bear. Then, when I saw Rene Auberjonois [an original company member] in *Charley's Aunt* in 1967, I was so astounded by his beyond-brilliant acting that I knew I had found something special at A.C.T. Over the years, A.C.T. has attracted the best actors of each generation to this stage in bitingly courageous productions, and I confess to seeing shows over and over again, maybe five or six times just to see the actors perform. You read a book or see a movie multiple times—why not the theater?

That is why I feel it is important to endow the arts, and actor training in particular, so that actors can be the voice of passion, of beauty, of political upheaval when every other voice has been muted. I wanted to make a meaningful gift to A.C.T. that would live long beyond our lifetimes in the brilliant performances of the actors trained in our conservatory.

A subscriber for more than 25 years, Gardner lives in Atherton with her dog, OhMy, and joined the A.C.T. board of trustees in 2006. She frequently attends opening night performances with one of her sons, Bill or Michael, and looks forward to seeing the M.F.A. Program class of 2010's showcase tour this coming April.

More information about The Next Generation Campaign is available in Fred's Columbia Room in the lower level of the theater. Please contact Tim Whalen, Director of External Affairs, at 415.439.2472 to discuss how to make your gift to the campaign.



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 for ages 8–19, get their start on the A.C.T. stage.

Classes start January 19, 2010. Register now!
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Young Conservatory actors perform in *A Christmas Carol* (photo by Kevin Berra)

Melissa Smith, conservatory director • Craig Slaughter, young conservatory director

A NEW LOOK AT FIRST LOOK

A.C.T. has long been committed to the notion that playwrights do their best work in community with other artists, and that the development of vibrant writing for the stage depends on investing in and nurturing writers' talents. As part of this continuing effort to develop new plays, adaptations, and translations, in September 2003 A.C.T. launched the successful **First Look** program with a production of Philip Kan Gotanda's *Yohen*.

Dedicated to meeting the individual needs of the artists for their unique projects, First Look has taken a variety of approaches to **new work development**. Some pieces, like Gotanda's play and José Rivera's *Brainpeople*, have been performed in fully realized productions. Other workshops have wrapped up without any presentation component, but have given writers open access

to A.C.T.'s skilled core company, Master of Fine Arts Program actors, and other resident artists in developing their work. Between those two extremes are private table readings and semistaged presentations, public showings of works in development, and open rehearsals and discussions with the artists about their nascent ideas. "We strive to develop projects according to different models, each one customized to the needs of the specific work and writer," explains Artistic Consultant Beatrice Basso, current curator of First Look. "We do not want to be bound to a one-model-fits-all programming paradigm for new works. The length of a workshop and what is expected from it varies based on the actual needs of a project at a certain point in time."

Although First Look is not restricted to a specific period within a season—it is rare, in fact, when exploration of new work is *not* happening in our artistic department, M.F.A. Program, and/or Young Conservatory—this January promises a rich concentration of First Look projects. For three weeks at the top of the new year, A.C.T. company members, core faculty, and students will collaborate with writers, actors, and directors on seven different projects. Among these artists are promising emerging playwright **Christina Anderson**, iconic author/director **Ping Chong**, Bay Area-born and -raised actress/singer/writer **Eisa Davis**, playwright and A.C.T. alumnus **Sharr White**, and, an A.C.T. favorite, **Gotanda**.

Each artist will come to A.C.T. with a creation at a different stage of development. Gotanda, for example, will arrive with a finished draft of *I Dream of Chang and Eng*, a play about the beginnings, adventures, fights, and reconciliations of 19th-century conjoined twins, from their departure from the Chinese province of Siam to the spotlight in the world of American attractions. Alternatively, the workshop of Anderson's *Blacktop Sky*—a nearly finished piece about a girl who comes to care for a supposedly crazy young man in the courtyard of her housing project—will focus on the physical expression of the play under the direction of Stephen Buescher, head of physical theater at A.C.T. Meanwhile, Davis will begin working on a brand-new piece, which may or may not have something to do with air travel and/or optimistic perspectives on climate change. "Each will bring stories we are eager to

discover," says Basso. "I can't wait for all the artists to be here and see the seeds grow. It can be a messy process, but also the most fertile and glorious."

A.C.T. AND THE SAN FRANCISCO CONSERVATORY OF MUSIC TELL A SOLDIER'S TALE

On November 14, the **A.C.T. Master of Fine Arts (M.F.A.) Program** and the **New Music Ensemble of the San Francisco Conservatory of Music (SFCM)** collaborated for the very first time. Students from both programs presented Igor Stravinsky's rarely performed **The Soldier's Tale**, a cautionary parable about a Russian soldier who unwittingly makes a deal with the devil, trading his beloved fiddle in exchange for economic success.

Jointly guided by A.C.T. Associate Artist **Giles Havergal** and the artistic director of the SFCM's New Music Ensemble, **Nicole Paiement**, *The Soldier's Tale* was a "unique opportunity for our students to collaborate with their counterparts at another leading and respected San Francisco organization that shares our commitment to training future artistic leaders," says A.C.T. Conservatory Director Melissa Smith. Paiement adds, "For us, this was a long-dreamt-of

A.C.T. M.F.A. PROGRAM STUDENTS PATRICK LANE (ABOVE RIGHT, FACING), DAN WOOD CLEGG (ABOVE RIGHT, BACK), AND MARISA DUCHOWNY (OPPOSITE) IN REHEARSAL OF *THE SOLDIER'S TALE* AT THE SAN FRANCISCO CONSERVATORY OF MUSIC



STEVEN ANTHONY JONES AND DIAN KOBAYASHI IN A.C.T.'S 2003 FIRST LOOK PRODUCTION OF PHILIP KAN GOTANDA'S *YOHEN*



TIMOTHY FAUST

opportunity to collaborate with actors and dancers in the creation of theater works other than opera. Finally, with *The Soldier's Tale*, we had the perfect platform to launch such a collaboration with A.C.T. We hope this will be the beginning of a long and fruitful partnership to create many similar projects."

The Soldier's Tale, part of the SFCM's BluePrint series, which is committed to building new music, featured **Dan Wood**

Clegg, Marisa Duchowny, Patrick Lane, and **Richard Prioleau**, all members of the A.C.T. M.F.A. Program class of 2011. "The opportunity to collaborate with a

group of very talented classical musicians while furthering our own work was incredibly exciting," says Lane. "For me, this project has ignited a passion very close to my heart, as I am, myself, a classical musician and have been for 20 years. Stravinsky's score is beautifully surprising and virtuosic in the brilliance it requires of the musicians. The end result was almost Wagnerian, in that all the different pieces came together to create this 'total work.' Ultimately, I think this project was a true representation of what arts collaboration can be."

M.F.A. ON THE MAINSTAGE

We train our students to light up any stage in the world. What better test of their artistry than A.C.T.'s very own mainstage? The third year of the A.C.T. M.F.A. Program is designed to provide students a wide variety of public performance opportunities, including roles in professional productions at the American Conservatory Theater—like *A Christmas Carol*, which includes the entire graduating class each year. As Actors' Equity Association Interns, the students work towards earning their union membership while collaborating with consummately professional actors in one of the most spectacular venues in the country.

In addition, this January **Sophia Holman** and **Mairin Lee**, both members of the M.F.A. Program class of 2010, will join the Stratford Shakespeare Festival cast of Jean Racine's *Phèdre* as, respectively, Panope and Ismène. Following *Phèdre*, classmates **Nick Childress**, **Caroline Hewitt**, and **Omozé Idehenre** will join members of A.C.T.'s core acting company in John Doyle's innovative production of *A Caucasian Chalk Circle*. Come watch them shine!

TIMOTHY FAUST



MEET MAGGIE RASTETTER A.C.T. M.F.A. PROGRAM CLASS OF 2012

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.'s remarkable first-year M.F.A. 8 students. In this issue, meet **Maggie Rastetter**.

NICKNAME Mags, Magma.

BIRTHPLACE Portland, Oregon.

HOMETOWN Portland, Oregon.

FIRST THEATER EXPERIENCE I played Lady Macbeth in the fourth grade. Talk about a breakout role!

FAVORITE THEATER EXPERIENCE Playing Vivian in Naomi Iizuka's *Aloha*, *Say the Pretty Girls*. A real feeling of ensemble emerged almost immediately, which inspired a lot

of play. The 15-minute monologue at the end of Act I required so much of me—it was a test of endurance every night. I had an enormous fake pregnant belly and opened a plant store in Alaska! I floated in bubbles! I learned to hula! Iizuka writes for actors to have fun, and, to put it simply, it was the most fun I've ever had.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY Nell in *Endgame*, Martha in *Who's Afraid of Virginia Woolf?*, Ruth in *The Homecoming*, or Lady Anne Neville in *Richard III*.

MY STORY I think I can attribute a large majority of my journey to well-timed, well-placed words of encouragement. I've always had the instinct to perform but lacked confidence. The decision to carve a career for myself in the arts was too big, too daunting to ever seriously consider, despite it being where I felt at home. I was fortunate enough to have a support group of family, friends, teachers, and even complete strangers. I can't stress enough how important other people have been in my development as an artist. Singular commendations have proved to be the nurturing force behind my creativity.

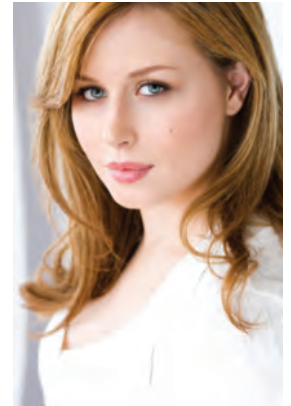
RANDOM FACT I have an extensive collection of argyle socks.

EDUCATION I hold a B.S. in theater from Skidmore College.

SPECIAL SKILLS I pick up foreign languages quickly, and I am a goddess in the kitchen.

HOBBIES Traveling the world, photography, and fostering dogs.

RECOMMENDATIONS Books: *Lolita*, by Vladimir Nabokov; *In Cold Blood*, by Truman Capote; and *Infinite Jest: A Novel*, by David Foster Wallace. Films: *Badlands* and *Harold and Maude*. Music: Bon Iver's *For Emma, Forever Ago* has been my favorite album for the last couple of years. Recently, I'd say *Columbus'd the Whim*, by Holiday Shores, plays loudly and often in my apartment.





DID YOU KNOW . . .

. . . that **A.C.T.'s historic theater is celebrating its 100th birthday in January 2010**? We invite you to honor this momentous anniversary with us in a **Landmark Celebration** open to the entire Bay Area community.

On **Saturday, January 9**, we will throw open the doors of the American Conservatory Theater from 10 a.m. to 5 p.m. for a free daylong celebration of craft, design, and performance. The first half of the day (10 a.m.–1 p.m.) will be dedicated exclusively to A.C.T. subscribers and donors, to honor your generous, steadfast support over the past 40+ years. In the afternoon the festivities will be open to the general public, and everyone is welcome to join in the fun.

During both sessions, the entire building will be open from top to bottom for self-directed **walk-about tours**, with A.C.T. staff on hand at every turn to tell the behind-the-scenes story of San Francisco's grandest playhouse. This is a great chance to explore all the nooks and crannies most of us never get to see, from the uppermost lighting catwalk to the depths of the trap room beneath the stage—as well as a rare chance to have your moment in the spotlight standing on one of the most glorious stages in U.S. history.

A host of entertaining activities are also scheduled throughout the day, including :



THE FAÇADE OF SAN FRANCISCO'S BRAND-NEW COLUMBIA THEATRE IN 1910

- A reading by actors in A.C.T.'s core company and Master of Fine Arts Program of **George Ade's *Father and the Boys***, the play that inaugurated the theater (then known as the Columbia) on January 10, 1910
- An **inside look at the magic of the theater**, featuring demonstrations by A.C.T. professionals of the tricks of the theatrical trade, including stage combat, wigs, makeup, costumes, and stage technology
- An **open Young Conservatory cabaret rehearsal**, where you can observe A.C.T.'s talented young students in the process of creating a musical performance
- **Historical displays** honoring the people, productions, and artistry of the theater over the decades
- **Prize drawings** and other opportunities to win A.C.T. subscriptions and memorabilia
- Complimentary light refreshments and **birthday treats**, served in Fred's Columbia Room in the lower lobby of the theater

A.C.T. subscribers and donors will also be treated in the morning to an exclusive sneak peek at our upcoming production of ***The Tosca Project***, as San Francisco Ballet legends Lorena Feijoo and Pascal Molat perform a beautiful pas de deux from this remarkable interdisciplinary work (which will premiere on the A.C.T. stage in June). The performance will be followed by a gathering of all A.C.T. subscribers and donors, who are invited to a **group photo and celebratory toast** honoring the centennial birthday of San Francisco's splendid dramatic dame.

For more information about A.C.T.'s historic theater and this extraordinary event, including a complete schedule of activities, visit us online at www.act-sf.org/landmark.

You're invited!

A LANDMARK CELEBRATION

A.C.T.'S HOME: 100 YEARS AND COUNTING

SATURDAY, JANUARY 9, 2010

10AM-1PM subscriber and donor event 2PM-5PM everyone welcome

Join A.C.T. in celebrating our

HISTORIC THEATER'S 100TH BIRTHDAY

with a free open house honoring a century of craft, design, and performance.
Experience San Francisco's crown jewel from behind the scenes with backstage tours,
theatrical demonstrations, and live performances.

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FOR MORE INFORMATION VISIT ACT-SF.ORG/LANDMARK

**You've got your ticket to the show.
Now help a student get a ticket of their own.**



Photo by David Wilson

Do you remember your first theater experience? Unfortunately, many children in the Bay Area don't have access to live theater. With your help, A.C.T. can introduce this life-changing experience to more than 10,000 underserved youth here in our community.

Your gift of:

- \$20 gives two students the opportunity to attend an **A.C.T. student matinee**.
- \$50 introduces the world of the play, playwright, and production to a classroom by providing **a study guide for every student**.
- \$75 gives students an inside look at the theater process at a **post-performance talk with the cast**.
- \$150 enhances students' experience of the play with an **in-school workshop**, offering additional insights into technique, design, and acting styles.

In the spirit of the holidays, give young students the gift of live theater.

Make your gift online at act-sf.org/donate or pick-up a form in our lobby. Questions? Call 415.439.2462 or email ecarrbellos@act-sf.org.

WHO'S WHO IN *A CHRISTMAS CAROL*



RENÉ AUGESSEN*, an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has

since appeared in 22 productions, most recently *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Brainpeople*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party . . .* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, The Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



ALEXANDER BIRES is in the fourth grade at Tamalpais Valley School in Mill Valley. At school, he sings in the chorus and has performed

in the mixed-up musical *Wackadoo Zoo*. This is his second year in the A.C.T. Young Conservatory. He has practiced improvisation and enjoys playing soccer, golf, and baseball.



SAMUEL JOSEPH BERSTON is 12 years old and in the sixth grade at Brandeis Hillel Day School in San Francisco. He joined

the A.C.T. Young Conservatory one year ago, studies classical, blues, and contemporary piano, and is a member of his school's drama club, with which he will play the Mad Hatter in *Alice in Wonderland*. He has performed percussion as part of his school band and has studied voice with Betty Schneider.



JAMES CARPENTER* has been seen at A.C.T. most recently in *Rock 'n' Roll* and *'Tis Pity She's a Whore* and played Ebenezer Scrooge in the last


three annual productions 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, Carpenter is the recipient of numerous *Drama-Logue*, *Backstage West*, and Bay Area Theatre Critics Circle (BATCC) awards and 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

*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 2010 and an Equity Professional Theater Intern

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JANE PROWSE
 FROM THE BOOK BY
JANE JUSKA
 DIRECTED BY
CHRIS SMITH

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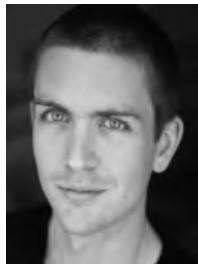
WHO'S WHO

feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*.



BONNIE CASTLEMAN is a fifth grader at Marin Country Day School. She has performed roles in productions at Young Performers Theatre

(YPT), including the title role of *Madeline* and *the Gypsies*. Her nine other YPT credits include *Winnie-the-Pooh*, *Carnival of the Animals*, *James and the Giant Peach*, and *Charlie and the Chocolate Factory*.



NICK CHILDRESS[†] recently appeared in California Shakespeare Theater's production of *Romeo and Juliet*. A.C.T. M.F.A.

Program credits include productions of *Her Naked Skin*, *The Critic*, *Macbeth*, *Winter Under the Table*, *Hamlet*, *Clothes for a Summer Hotel*, *The Diviners*, and *The Flattering Word*. Other regional credits include *Beauty and the Beast*, *The Hairly Ape*, and *Blue Eyes, Black Hair* at the Hangar Theatre in Ithaca, New York. He has a B.A. in performance from Christopher Newport University.



EMMA ROSE DRAISIN is nine years old and in the fourth grade at San Francisco Waldorf School. This is her second year in the A.C.T. Young

Conservatory and her first time in *A*

Christmas Carol. She lives in San Francisco, enjoys reading and singing, and is learning to play the flute. She has practiced voice with Betty Schneider.



ELLA RUTH FRANCIS returns for her second year as an Onion in A.C.T.'s *A Christmas Carol*. Past acting credits include roles in *Once Upon a*

Mattress, *Gypsy*, and *Footloose* at Musical Theatre Works, as well as San Francisco Shakespeare Festival camp, school, and church productions. She has worked as a print model and studies acting, dancing, and singing. Francis is a seventh-grade student at Katherine Delmar Burke School in San Francisco.



ANTHONY FUSCO^{*}, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *November*, *Edward Albee's At*

Home at the Zoo, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage 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*.



JON JOSEPH GENTRY[†] recently appeared in Renovation Theater's production of *Dutchman*. He originated the role of Jerome Dupree in

Asian American Theater Company's *Fayette-Nam*. As a Shakespeare Santa Cruz company member, he was seen in *Romeo and Juliet* and *All's Well That Ends Well*. A.C.T. M.F.A. Program credits include *Her Naked Skin*, *Macbeth*, *Winter Under the Table*, *Clothes for a Summer Hotel*, and *Blues for an Alabama Sky*. Other favorite credits include *Hamlet*, *Julius Caesar*, *In the Blood*, *Ma Rainey's Black Bottom*, *Sweet Bird of Youth*, *The Colored Museum*, and *Amen Corner*. He received his B.A. in English from Harvard University.



LEON GILLIGAN-STEINBERG is an eighth-grade student at The San Francisco School. He has performed in *Moontel Six: Part*

One with the A.C.T. Young Conservatory and in *Narnia, 1968*, and *Ciribiribin* with Marsh Youth Theater. Gilligan-Steinberg has also performed as part of the San Francisco Shakespeare Festival camp in *The Two Gentlemen of Verona* and *The Comedy of Errors*.

^{*}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 2010 and an Equity Professional Theater Intern

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CINDY GOLDFIELD* is a two-time recipient of both the Bay Area Theatre Critics Circle and the Dean Goodman Choice awards and has

appeared at A.C.T. in four seasons of *A Christmas Carol* (Mrs. Fezziwig and Mrs. Cratchit). Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REPeratory 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, Woody Guthrie, 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). Most recently she appeared with The Best of PlayGround Festival and in *Destry Rides Again* (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldewyn, with the inimitable Scrumby Koldewyn.



BW GONZALEZ* appeared as the Ghost of Christmas Present in *A Christmas Carol* in 2007 and 2008. Recently she was seen in the San

Francisco Mime Troupe's latest show, *Too Big to Fail*. Locally she has also worked with Berkeley Repertory Theatre. As a company member of the Oregon Shakespeare Festival, she performed in more than 30 productions.

She created the role of Phoebe in *Darker Face of the Earth*, by Poet Laureate Rita Dove, which she performed at The Kennedy Center. Television credits include three seasons on *Arrested Development*. She has taught master classes in theater and improvisation to at-risk youth for more than 30 years. Gonzalez is the recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives, a graduate of the Boston University College of Fine Arts, an M.P.A. candidate at the University of San Francisco, and the creator and director of the At-Risk Youth Theatre Workshop.



CAROLINE HEWITT† most recently appeared in *Her Naked Skin* (Eve Douglas) in the A.C.T. M.F.A. Program and *The Winter's Tale*

(Perdita) and *Arcadia* (Chloë) at the Chautauqua Theater Company. Other M.F.A. Program credits include *Macbeth* (Lady Macbeth), *Winter Under the Table* (Florence), *Hamlet* (Ophelia), *Clothes for a Summer Hotel* (Sara Murphy), and *The Diviners* (Jenny-Mae). Theater credits also include *The Forest War* with the Shotgun Players, *Note to Sixth-Grade Self* with Word for Word Performing Arts Company, *The Grapes of Wrath* at the Theater at Monmouth, and *As You Like It* (Rosalind) at Vassar College. She graduated from Vassar College with a B.A. in French.



SARA HOGREFE† has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin, Sweet Charity* (Charity Hope Valentine), *The Critic*

(Tiburina), *Macbeth* (Lady Macduff/



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Witch 2/Lennox), *L'hiver sous la table* (Alex Roads), *The Gnädiges Fräulein* (Polly), *Hamlet*, and *The Diviners*. As a company member of Santa Rosa's Summer Repertory Theatre, she was seen in *The Women* (Crystal Allen), *The Crucible* (Ann Putnam), and *Kiss Me, Kate* (Ensemble). Hogrefe holds a B.A. in theater and English from Muhlenberg College, where she appeared in such productions as *Tartuffe*, *Cabaret*, and Jeff Weiss's performance art piece *Spring Offensive*.



SOPHIA HOLMAN[†] has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin* (Lady Celia Cain; dir. Jonathan Moscone),

Clothes for a Summer Hotel (Zelda Fitzgerald; dir. Ken Ruta), *Hamlet* (dir. Carey Perloff), and *The Critic* (dir. Mark Rucker). New York theater credits include *The Happy Prince* at The Kitchen and *Songs for New York* with Mabou Mines (dir. Ruth Maleczek). Film credits include *Death to the Tinman* (2007 Sundance Film Festival) and *Year Like Icing*. Holman has performed self-written work at venues all around New York City, including the Knitting Factory, Galapagos Art Space, and the Bowery Poetry Club.



OMOZÉ IDEHENRE[†] has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, *The Increased*

Difficulty of Concentration, *Macbeth*, *The Mutilated*, and *Blues for an Alabama Sky*.

^{*}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 2010 and an Equity Professional Theater Intern

Idehenre earned her B.F.A. from the University of North Carolina, Greensboro, where she appeared in such productions as *Our Lady of 121st Street*, *Macbeth*, *Death and the King's Horseman*, and *Home*. She is a recipient of the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



DAVID JACOBS[†] has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, *Macbeth*, *The Increased Difficulty of*

Concentration, *Sing Me a Swing Song*, *The Mutilated*, *The Diviners*, and *The Debutante*. Other credits include *An Experiment with an Air Pump*, *Proof*, *The School for Wives*, *Mud River Stone*, *The Rover*, *Sexual Perversity in Chicago*, and *Les parents terribles* for Macalester College, as well as *Long Day's Journey into Night* for Gremlin Theatre. He received a B.A. in theater from Macalester College.



CALUM JOHN is pleased to make his mainstage debut with this production of *A Christmas Carol*. Previous A.C.T. credits include *A Midsummer Night's*

Dream and *David Copperfield* (both directed by Giles Havergal) with the A.C.T. M.F.A. Program and *Moontel Six: Part One* (Ebee) with the A.C.T. Young Conservatory. John has appeared in several commercials, print advertisements, and national voiceovers. He is a six-year-old homeschooler who lives in San Francisco and studies ballet and piano.



STEVEN ANTHONY JONES^{*} has been seen at A.C.T. in *November*, *'Tis Pity She's a Whore*, *Blood Knot*, *The Imaginary Invalid*, *After the War*,

Happy End, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yoben*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Scrooge and The Ghost of Christmas Present), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of *Midnight Caller* and a recurring role on the new NBC series *Trauma*.



EMILY KITCHENS[†] has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *The Mutilated*, *The Gnädiges Fräulein*,

Hamlet, *Macbeth*, *L'hiver sous la table*, *The Diviners*, and *The Critic*. She spent last summer at Shakespeare Santa Cruz, where she worked on *A Midsummer Night's Dream* (Helena) and *Julius Caesar*

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(Calpurnia). Other favorite credits include *The Cherry Orchard*, *Dancing at Lughnasa*, and *Noises Off*. She has her B.F.A. from the University of Evansville and is the recipient of the Shenson Performing Arts Fellowship from the San Francisco Foundation.



ALEXANDRA LEE is nine years old and in the fourth grade at Brandeis Hillel Day School in San Francisco. This is her second year in the A.C.T. Young



OLIVER KLEIN is a fifth-grade student at Brandeis Hillel Day School in San Rafael. He joined the A.C.T. Young Conservatory last summer. Previous

roles include Ricky in the Novato Theater Company's production of *The Seven Year Itch* and Michael in Marin Theatre Company's summer camp production of *Peter Pan*. Klein also played various roles in Marin Shakespeare Company's after-school acting program. He plays drums and guitar in his school's rock band, sings in an a cappella choir, and enjoys gymnastics, cross-country, fencing, and snowboarding.

Conservatory. She has appeared in productions of *Seussical: The Musical*, *Hairspray*, and *Jack and the Beanstalk*. She enjoys studying piano, ballroom dancing, science, skiing, and being with her friends.



MAIRIN LEE† recently appeared in the world premiere of *The Farm* with the Shotgun Players. Other Bay Area credits include *Pericles* with California

Shakespeare Theater. She has performed in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, *Macbeth*, *The Increased Difficulty of Concentration*, *Hamlet*, *Clothes for a Summer Hotel*, *The Diviners*, and *The Debutante*. Before coming to A.C.T., she received her B.A. in theater arts and communication from Boston College, where she was seen in *The King Stag*, *Candide*, *Sylvia*, and *Abingdon Square*, among others. She will appear next on the A.C.T. mainstage in the cast of *Phèdre*.



GABRIELLA BOSTER KREUTZELMAN was a member of San Francisco Ballet School from 2005 to 2009. While at the school she performed

various roles in *The Nutcracker* and appeared in *Giselle*. She was a finalist in Orinda Idol 2007 and has performed many roles with the Orinda Community Center, including the title role of *Annie* and Sharpay in *High School Musical*. She studies voice and piano with Hélène Bolduc. This performance marks her debut with A.C.T.



SHARON LOCKWOOD* has appeared at A.C.T. in numerous productions, most recently *War Music*, *Philistines*, *'Tis Pity She's a Whore*, *The*

Government Inspector, *Hedda Gabler*, and *A Christmas Carol* (2005–08). 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



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Los Angeles (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 under Bartlett Sher's direction. 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 (most recently as Malvolio in *Twelfth Night*). She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



AVERIL SPALDING LOUGH

is ten years old and in the fourth grade at Oxford Elementary School in Berkeley. He has been

studying acting at Berkeley Repertory Theatre for two years and is currently studying at Berkeley Playhouse Conservatory. He is a pianist and sings in St. Mark's choir in Berkeley. He enjoys backpacking with his brother and parents and skateboarding at the Berkeley Skate Park.



ZOE LOZANO-STRICKLAND is 12 years old and in the sixth grade at Assumption Catholic School in San Leandro. She dances and plays

softball and basketball. She has performed in *A Christmas Carol* once

before. Other credits include *Cinderella*, *Sleeping Beauty*, *The Aristocats*, and many other school plays. She enjoys reading, writing, and staying active.



SHELBY LYON is nine years old and in the fourth grade. She has been acting and modeling since age three, appearing in print ads, commercials, a

television show, film, and theater. Lyon is fluent in French. One of her films, the short *Le ballon rouge élaté*, was in French. She loves playing soccer and doing gymnastics. She plays the piano and just started learning guitar.



LAKISHA MICHELLE MAY†

received a B.A. in English from Spelman College. After graduating she was the artistic intern at the Alliance

Theatre in Atlanta, Georgia. Her favorite A.C.T. M.F.A. Program roles include Angel Allen in *Blues for an Alabama Sky*, various roles in the Will on Wheels tour of *Macbeth*, Molly in *The Gnädiges Fräulein*, and Blanka in *The Increased Difficulty of Concentration*. A Mort Fleishhacker Scholar, she is also a proud member of the NIA Project at A.C.T., mentoring and teaching theater to youth of color.



PHILIP MILLS† has appeared in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic* (Mr. Puff), *The Increased*

Difficulty of Concentration, *Clothes for a Summer Hotel* (F. Scott Fitzgerald), *The*

Diviners, and *The Debutante*. Last year he performed as a principal vocalist in *A Celebration of Leonard Bernstein* with the San Francisco Symphony, conducted by Michael Tilson Thomas. He graduated from Cornell University with a B.A. in English literature and was actively involved in their Equity theater. Favorite productions at Cornell include *Skin of Our Teeth*, *All My Sons*, and *The Merchant of Venice*. He helped create and acted in the short film *The Conservatory* (dir. Reed Van Dyk), which won Best Comedy in the 2008 College Emmy Awards.



JARION MONROE* has also been seen at A.C.T. as Jacob Marley in *A Christmas Carol* and the Player in *Rosencrantz and Guildenstern Are*

Dead. His 40-year career includes seasons with all the major theaters in the Bay Area, the Oregon, California, and Marin Shakespeare festivals, South Coast Repertory, Yale Repertory Theatre, Berkeley Repertory Theatre, California Repertory, Center REPeritory Company, the Ahmanson Theatre, and the Ukiah Playhouse (of which he is a cofounder). Film and television credits include 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*.



WILL REICHER is making his first appearance in A.C.T.'s *A Christmas Carol*. He has been active in theater and film for five years and currently enjoys

singing with the Piedmont Concert Choir. He has appeared in the lead role of

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the comic feature film *About the Bells*, in the Essex Community Players (Vermont) production of *The Match Girl's Gift*, and as a featured act for three years in The Valley Players' *Cabin Fever Follies*. Reicher is a student in the A.C.T. Young Conservatory and with the Youth Company of Berkeley Playhouse. He has studied voice with Robert Rutt, piano with Mary Reicher, and dance with Kimberly Dooley. He is in the fourth grade at Wildwood Elementary School in Piedmont.



J. PETER SCATTINI has studied acting in the A.C.T. Young Conservatory for two years. He performed as Davey in last season's *A Christmas*

Carol. In the past year he has performed five roles in the A.C.T. Junior Young Company production of *Story Theater*, appeared as Bundles McCloskey in a school production of *Annie Junior*, and sung in solo and ensemble performances with Broadway By the Bay's Youth Theatre Conservatory. He has also performed with the San Francisco Shakespeare Festival and in many school and community productions. He is in the eighth grade at Burlingame Middle School, where he participates in multiple team sports and has been a member of the Knowledge Masters Team. He plays piano and guitar and takes voice lessons.



KYLE SCHAEFER[†] has appeared as a member of the A.C.T. M.F.A. Program in *Her Naked Skin*, *The Diviners*, *The Increased Difficulty of*

Charity, *Hamlet*, *The Mutilated*, *The Gnädiges Fräulein*, *Macbeth*, *The Critic*, *The Debutante*, and the Young Conservatory workshop of *Factory Girls*. He earned a B.S.

in theater performance from the University of Evansville, where his credits include *Noises Off*, *The Taming of the Shrew*, *Urinetown: The Musical*, *Anatomy of Gray*, *Cabaret*, *Our Town*, *The Comedy of Errors*, and Jim Leonard's *Battle Hymn* (workshop). Other credits include *Candide* (Maximilian) at Berkshire Theatre Festival; *Anything Goes* and workshops of *Bloody, Bloody Andrew Jackson* and *The Prophet Muhammad* at the Williamstown Theatre Festival; and *Kiss Me, Kate*, *The Producers*, and *The Crucible* at Summer Repertory Theatre in Santa Rosa. He has also performed at Shakespeare & Company, The New Harmony Project, The Kennedy Center, and the Collège International de Cannes in France and with the San Francisco Symphony.



SADIE SCOTT is in the second grade at Yick Wo Elementary School in North Beach. This is her first year in *A Christmas Carol*. She has taken acting

classes with Kids on Camera for two years and loves all things dramatic and artistic. She plays the piano and soccer, does gymnastics, and loves to read, skate, and ski.



RACHEL SHARE-SAPOLSKY returns to the A.C.T. mainstage for a third season of *A Christmas Carol*.

Previous credits include *Richard III* (Duchess of York) at Project Theater Artaud; *Romeo and Juliet* (Juliet), *Twelfth Night* (Viola), *Two Gentlemen of Verona* (Julia), and *A Midsummer Night's Dream* (Puck, Thisbe, and Peaseblossom) with the San Francisco Shakespeare Festival; *Peter Pan*

(title role) at Hope Musical Theatre; *Willy Wonka* (Veruca) at Broadway By the Bay; and *The Music Man* (Gracie Shinn) at Pied Piper Players. Share-Sapolsky is in the fifth grade, studies piano and dance, and lives in San Francisco.



NOAH PAWL SILVERMAN ST. JOHN attends the eighth 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 tae kwon do at the age of eight. He dances with local choreographer Holly Shaw. In August, he won Best Poem of the Night for his original poem at the Berkeley Poetry Slam.



GEORGIA SPEARS is in the seventh grade at Katherine Delmar Burke School in San Francisco. She has danced ballet since she was three years

old and has studied at San Francisco Ballet School for six years. She has performed at the War Memorial Opera House and danced in three seasons of *The Nutcracker* with San Francisco Ballet, performing the roles of party girl, butterfly, and ladybug. She studies acting at A.C.T. and studies voice privately. She has also studied theater arts for the past three summers at Interlochen Center for the Arts, where she performed as Juliet in *Romeo and Juliet* and in the title role of *Alice's Adventures in Wonderland*.

^{*}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 2010 and an Equity Professional Theater Intern

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KAITLYN TOM is in the fourth grade and has been dancing for five years. She made her musical theater debut last summer as the Emperor in *Mulan* with Hillbarn Theatre, where she discovered her love for acting. This past summer she joined the A.C.T. Young Conservatory to further strengthen her skills in acting. She enjoys reading, writing, singing, and playing the violin.



ALEX UBOKUDOM† performed in many theater pieces throughout high school and went on to get a communications degree from the University of Michigan, Ann Arbor. After appearing in only two college theater productions (*Dreamgirls* and *Cat on a Hot Tin Roof*), he spent time in New York City working on small-budget theater pieces (*Colors*, *The Octoroon*, and *The Jungle Book*). Over the past two years as a Mort Fleishhacker Scholar at A.C.T., he has had the opportunity to work on and expand in many different plays, including *Her Naked Skin*, *Macbeth* (Banquo), *Hamlet* (Hamlet/Claudius; workshop), *The Critic*, *L'hiver sous la table* (Domingo), and *Blues for an Alabama Sky* (Sam Thomas).



GREGORY WALLACE*, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in 24 productions, including *War Music*, *Rich and Famous*, *'Tis Pity She's a Whore*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *Waiting for*

Godot, *The Dazzle*, *Blithe Spirit*, *Celebration* and *The Room*, *Lilies*, or *The Revival of a Romantic Drama*, "Master Harold"...and the boys, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (The Public Theater), *Much Ado About Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. He is a Fox Fellow and a graduate of the Yale School of Drama.



PHYLLIS WATTIS, ten years old, has been a student in the A.C.T. Young Conservatory for the past four years and appeared in *A Christmas Carol* in 2008. Before joining A.C.T., she was cast in local children's theater productions of *Alice in Wonderland* and *Beauty and the Beast*. She has studied voice with Krista Wigle for three years.



JACK WILLIS* has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in *War Music*, *Philistines*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *Blood Knot*, *The Rainmaker*, *Hedda Gabler*, *A Christmas Carol*, *The Little Foxes*, *Happy*

End, *Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core acting company member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, 'Art', and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis is a cofounder of Aruba Repertory.



TOBIE L. WINDHAM† has been seen in A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Macbeth*, *Sweet Charity*, *The Critic*, *The Increased Difficulty of Concentration*, *Clothes for a Summer Hotel*, *Blues for an Alabama Sky*, and *The Debutante*. He earned a B.A. in theater performance from the University of Alabama at Birmingham, where he appeared in such productions as *The Piano Lesson*, *The Tempest*, *The Playboy of the Western World*, *Home*, and *The Food Chain*, for all of which he received an Irene Ryan Acting Scholarship nomination. Regional credits include performances in *American Buffalo* with City Equity Theatre, *Of Mice and Men* with South City Theatre, and *Romeo and Juliet* with Birmingham's Park Players. Windham is a recipient of the Sadler Award, an A.C.T. scholarship fund supported by Joan Sadler.

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

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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 coauthor 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*. Other directing credits include *The Countess* with Center REPeritory Company, *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 numerous graduating class showcases, as well as the M.F.A. Program/Young Conservatory coproduction of Amy Herzog's *The Wendy Play*. This spring she will direct a new musical by Craig Slight celebrating the music of Rufus Wainwright. She is also translating *The Caucasian Chalk Circle*, which will premiere at A.C.T. in February. 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 served as musical director for the Shakespeare 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 memorably 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

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†Member of the A.C.T. Master of Fine Arts Program class of 2010 and an Equity Professional Theater Intern

WHO'S WHO

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*, which opens June 2010.

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

JOHN ARNONE (*Scenic Designer*) won a Tony for *The Who's Tommy* on Broadway. Other set designs for Broadway include Turgenev's *Fortune's Fool* (dir. Arthur Penn), Edward Albee's *The Goat or, Who is Sylvia?*, *The Full Monty*, *How to Succeed in Business without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch, Lone Star/Pvt. Wars, Marlene, Minelli on Minelli*, Gore Vidal's *The Best Man*, and Arthur Miller's *The Ride Down Mt. Morgan*. He has received two OBIE Awards, for Best Design and Sustained Excellence of 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 *War Music*, *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* 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; and *Moby Dick*, among others, at Milwaukee Repertory Theater. Last season she designed *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.

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WHO'S WHO

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 *The 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, 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 (*Casting Consultant*) joined A.C.T.'s casting department in 2002 and served as casting associate and later associate casting director until 2009. At A.C.T. he cast productions of *War Music*, *The Imaginary Invalid*, *Brainpeople*, *Luminescence Dating* (coproduction with Magic Theatre), *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 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 also taught in A.C.T.'s Master of Fine Arts Program, Studio A.C.T., and Young Conservatory, as well as many other theater programs throughout the Bay Area.

KAREN SZPALLER* (*Stage Manager*) has worked with A.C.T. on *Brief Encounter*, *A Christmas Carol* (2008, 2007, 2006), *Curse of the Starving Class*, *Blackbird*, *The Imaginary Invalid*, and M.F.A. Program productions. Favorite past shows include the national tour of *Spamalot* in San Francisco; *The Lieutenant of Inishmore*, *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 is the production coordinator at TheatreWorks in Menlo Park, California.

DANIELLE CALLAGHAN's* (*Assistant Stage Manager*) previous A.C.T. credits include *Souvenir*, *Rock 'n' Roll*, *A Christmas Carol*, *Speed-the-Plow*, *Sweeney Todd*, *The Imaginary Invalid*, *Blackbird*, and *Death in Venice*. Other favorite shows include *Mauritius* with Magic Theatre; *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.

MEGAN Q. SADA* (*Assistant Stage Manager*) most recently served as stage manager for Magic Theatre's production of *Goldfish*, Marin Theatre Company's *Lydia*, and many shows with the A.C.T. M.F.A. Program. Other professional credits include *Culture Clash's 25th Anniversary Show* (Brava Theater Center), *Fiddler on the Roof* (Jewish Ensemble Theatre), *Mrs. Shakespeare* (Village Theater at Cherry Hill), and the *Immaculate Misconception* (Hilberry Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan, where she often stage-managed and directed, including productions of *Sweet Charity* at the Bonstelle Theatre and *The Last Five Years* at the Studio Theatre.

ELISA GUTHERTZ* (*Assistant Stage Manager*) has worked as a stage manager for A.C.T. since 1992, most recently on David Mamet's *November*. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 18th season as artistic director of A.C.T., where she most recently directed José Rivera's *Boleros for*

the Disenchanted, Tom Stoppard's *Rock 'n' Roll*, and John Ford's *'Tis Pity She's a Whore*. 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 Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *The Government Inspector*, 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 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 Theatre Company; her latest play, *Higher*, was developed at New York Stage and 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 most recently directed a major production of *Phèdre* (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival and is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli for A.C.T. and a new *Elektra* 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.

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.





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Melissa Smith
Conservatory Director

James Haire
Producing Director

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Director of Administration
and Operations

Tim M. Whalen
Director of External
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Michael Paller, *DRAMATURG*
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Carly Cioffi, *ARTISTIC ADMINISTRATION*
Beatrice Basso, *ARTISTIC PROGRAM CONSULTANT*
Mark Rucker, *ASSOCIATE ARTIST/LINE PRODUCER*

ASSOCIATE ARTISTS

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

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Shana Cooper
John Doyle
Alex Harvey
Giles Havergal
Ron Lagomarsino
Domenique Lozano
Morris Panych
Carey Perloff
John Rando
Emma Rice
Mark Rucker
Craig Slaughter
Gia Solari

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Val Caniparoli

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Stu Barker
Alessandro Juliani
David Lang
Karl Lundeberg
Nathaniel Stookey

MUSICAL DIRECTORS

Laura Burton

FIRST LOOK PLAYWRIGHTS

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Ping Chong
Eisa Davis
Peter Nachtrieb

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Marion Bechthold, *PRODUCTION ADMINISTRATOR*

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John Doyle, *SCENERY*
Erik Flatmo, *SCENERY*
Ralph Funicello, *SCENERY*
Ken MacDonald, *SCENERY*
Neil Murray, *SCENERY*
Christine Poddubiuk, *SCENERY*
Douglas W. Schmidt, *SCENERY*
Beaver Bauer, *COSTUMES*
John Doyle, *COSTUMES*
Alex Jaeger, *COSTUMES*
Ken MacDonald, *COSTUMES*
Christine Poddubiuk, *COSTUMES*
Robert de la Rose, *COSTUMES*
Lydia Tanji, *COSTUMES*
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Jane Cox, *LIGHTING*
James F. Ingalls, *LIGHTING*
Alexander V. Nichols, *LIGHTING*
Malcolm Rippeth, *LIGHTING*
Nancy Scherler, *LIGHTING*
Robert Wierzel, *LIGHTING*
Simon Baker, *SOUND*
Cliff Caruthers, *SOUND*
Ted Crimby, *SOUND*
Alessandro Juliani, *SOUND*
Jake Rodriguez, *SOUND*
Darron L. West, *SOUND*
Gemma Carrington, *PROJECTIONS*

Jon Driscoll, *PROJECTIONS*

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Jake Rodriguez, *SOUND*

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Nancy Benjamin, Jill Walmsley Zager, *VOICE, TEXT, AND DIALECT*

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Tim Heaney, *PURCHASING AGENT*

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Jennifer Bennes, B. J. Frederickson, *SCENIC ARTISTS*

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Jeavon Greenwood, *ASSISTANT*
Eric Cripe, *ARTISAN*

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Thiem Ma, *TAILOR*
Maria Montoya, *HEAD STITCHER*
Kelly Koehn, *ACCESSORIES & CRAFTS ARTISAN*
Amy Knight, *FIRST HAND*

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Melanie Birch, *INTERIM ASSISTANT WIG MASTER*

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Miguel Ongpin, *HEAD CARPENTER*
Jane Henderson-Shea, *PROPERTIES HEAD*
Tim Wilson, *HEAD ELECTRICIAN*
Mark Pugh, *FLYMAN*
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Mary Montijo, *WARDROBE ASSISTANT*
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Ian Smith, *ASSISTANT TECHNICAL DIRECTOR*

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Eva Ramos, *HOUSE MANAGER*
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Joe Vigil, *FACILITIES CREW*
Curtis Carr, Jr., Jamie McGraw, *SECURITY*

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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, *CONSERVATORY COORDINATOR*
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Caresa Capaz, *CONSERVATORY ADMINISTRATIVE ASSOCIATE*
Matt Jones, *BURSAR/PAYROLL ADMINISTRATOR*

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Nancy Benjamin, *CO-HEAD OF VOICE AND DIALECTS*
Stephen Buescher, *HEAD OF MOVEMENT, DIRECTOR*
Jeffrey Crockett, *HEAD OF VOICE*
Manoel Felciano, *ACTING, DIRECTOR*
Anthony Fusco, *ACTING*
Steven Anthony Jones, *ACTING*
Domenique Lozano, *ACTING, DIRECTOR*
Frank Ottiwell, *ALEXANDER TECHNIQUE*
Michael Paller, *DIRECTOR OF HUMANITIES, DIRECTOR*
Jack Sharrar, Ph.D., *THEATER HISTORY*
Melissa Smith, *HEAD OF ACTING, DIRECTOR*

Gregory Wallace, *DIRECTOR, ACTING*
Jack Willis, *ACTING, DIRECTOR*
Jill Walmsley Zager, *CO-HEAD OF VOICE AND DIALECTS*

M.F.A. PROGRAM ADJUNCT FACULTY

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Giles Havergal, *DIRECTOR*
Gregory Hoffman, *COMBAT/WEAPONS*
Philip Charles Mackenzie, *ACTING ON FILM*
Jonathan Moscone, *ACTING, DIRECTOR*
Kari Prindl, *ALEXANDER TECHNIQUE*
Lisa Anne Porter, *VOICE*
Robert Rutt, *SINGING*
Elyse Sharfman, *ALEXANDER TECHNIQUE*

STUDIO A.C.T.

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Andy Alabran, *ACTING*
Frances Epsen Devlin, *SINGING*
Jeffrey Draper, *VOICE AND SPEECH*
Paul Finocchiaro, *ACTING*
Nick Gabriel, *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*
Trina Oliver, *ACTING*
Marty Pistone, *ACTING*
Lisa Anne Porter, *ACTING, SHAKESPEARE, VOICE AND SPEECH*
Mark Rafael, *ACTING*
Regina Saisi, *IMPROVISATION*
Vivian Sam, *DANCE*
Naomi Sanchez, *SINGING*
Barbara Scott, *IMPROVISATION*
Lynne Soffer, *SPEECH, ACTING, TEXT WORK*
Damon Sperber, *ACTING*
Matthew Graham Smith, *MOVEMENT*

YOUNG CONSERVATORY

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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*
Summer Serafin, *ACTING*
Craig Slaughter, *DIRECTOR, ACTING*
Amelia Stewart, *DIRECTOR, ACTING*
James Wagner, *ACTING*

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YC ACCOMPANIST

Thaddeus Pinkston

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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: 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. During nonperformance weeks, business hours are 12–6 p.m. Tuesday–Friday. 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 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

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

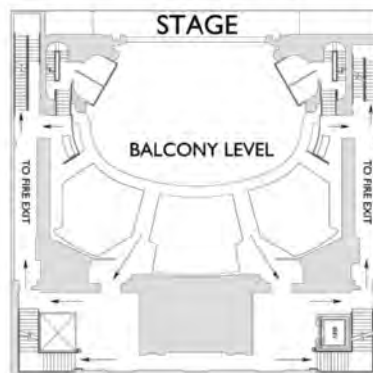


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American Conservatory Theater Exits



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