

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 engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, 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.

A.C.T. opened its first San Francisco season at the Geary Theater (now known as the American Conservatory Theater) in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996). In 2001, A.C.T. began producing alternative work at Zeum Theater, which serves as a venue for conservatory productions and exciting new plays.

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, A.C.T.'s conservatory, led by Melissa Smith,

serves 3,000 students every year. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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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 six 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 made sure 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, as always, blessed by the presence of some of the Bay Area's most beloved veteran actors—including Jim Carpenter, our inimitable Scrooge—familiar to A.C.T. audiences from numerous productions on our magnificent stage. It also features 19 children from our Young Conservatory and the entire M.F.A. Program class of 2011. This is an incredible gift: a chance for the larger 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 Walsh 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 four ghosts who perform a series of "interventions" on Scrooge until his heart is reawakened and he begins his life anew. Now more than ever, the themes of Dickens's story of greed and renewal resonate, as we struggle to hold on to our empathy and imagination in an increasingly divisive world. 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. It is also worth noting, for those of you who are here with children, that it has been proved again and again that when young people are exposed to the transformative power of live theater, their scholastic work and world view open up in wonderful and surprising ways. It is our hope at A.C.T. to become even more deeply engaged in the lives of young people in the Bay Area in the years to come. Meanwhile, 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 this winter and spring to experience the artists and artistry of A.C.T.'s extraordinary 2010–11 subscription season.

Yours,

Carey Perloff
Artistic Director



“God Bless Us Everyone”

-Charles Dickens

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A.C.T.

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Carey Perloff, artistic director | Ellen Richard, executive director

presents

A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Domenique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Music direction by Robert Rutt

<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>Dramaturg</i>	Michael Paller
<i>Assistant Director</i>	Wolfgang Lancelot Wachalovsky

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

SCROOGE'S OFFICE

<i>Ebenezer Scrooge</i>	James Carpenter; Anthony Fusco (Dec. 5 & 20)
<i>Bob Cratchit</i>	Nicholas Pelczar
<i>Clerks</i>	Dan Clegg, William David Southall
<i>Charitables</i>	Cindy Goldfield, Howard Swain
<i>Fred</i>	Patrick Lane
<i>Tiny Tim Cratchit</i>	Sadie Eve Scott
<i>Belinda Cratchit</i>	Rachel Share-Sapolsky

SCROOGE'S HOME

<i>Mrs. Dilber</i>	Sharon Lockwood
<i>Ghost of Jacob Marley</i>	Jack Willis

CHRISTMAS PAST

<i>Ghost of Christmas Past</i>	Marisa Duchowny
<i>Davey</i>	Matthew Avery
<i>Edward</i>	Julian Carlo Santos
<i>Boy Dick</i>	Alan Frenkel-Andrade
<i>Boy Scrooge</i>	Tony Sinclair
<i>Little Fan</i>	Emma Rose Draisin

FEZZIWIG'S WAREHOUSE

<i>Mr. Fezziwig</i>	Jarion Monroe
<i>Mrs. Fezziwig</i>	Sharon Lockwood
<i>Belle</i>	Shinelle Azoroh
<i>Young Scrooge</i>	Dan Clegg
<i>Dick Wilkins</i>	Max Rosenak
<i>Ermengarde</i>	Jenna Johnson
<i>Jim</i>	Patrick Lane
<i>Giles the Fiddler</i>	Richardson Jones
<i>Felicity</i>	Ashley Wickett
<i>Alan</i>	Brian Jansen
<i>Ruth</i>	Cindy Goldfield
<i>Children of Alan and Ruth</i>	Samuel Joseph Berston, Penelope Devlin, Alexandra Lee
<i>Burt</i>	Joshua Roberts
<i>Dorothy</i>	Stephanie DeMott
<i>Alfred</i>	Matthew Avery
<i>Rory Wilkins</i>	Samuel Joseph Berston
<i>Sarah Wilkins</i>	Penelope Devlin
<i>Precious Wilkins</i>	Alexandra Lee

ACT II

CHRISTMAS PRESENT

<i>Ghost of Christmas Present</i>	Steven Anthony Jones
<i>Produce Sellers</i>	Cindy Goldfield, Richard Prioleau
<i>Spanish Onions</i>	Caroline Pernick, William David Southall
<i>Turkish Figs</i>	Bonnie Castleman, Shelby Lyon
<i>French Plums</i>	Ashley Baker, Eva Huzella

A CHRISTMAS CAROL

FRED'S PARTY

<i>Fred</i>	Patrick Lane
<i>Mary</i>	Jenna Johnson
<i>Thomas</i>	Richardson Jones
<i>Beth</i>	Stephanie DeMott
<i>Topper</i>	Brian Jansen
<i>Annabelle</i>	Ashley Wickett

CRATCHIT HOME

<i>Anne Cratchit</i>	Delia MacDougall
<i>Peter Cratchit</i>	Tobiah Richkind
<i>Belinda Cratchit</i>	Rachel Share-Sapolsky
<i>Ned Cratchit</i>	Samuel Joseph Berston
<i>Sally Cratchit</i>	Samantha Martin
<i>Martha Cratchit</i>	Ashley Baker
<i>Bob Cratchit</i>	Nicholas Pelczar
<i>Tiny Tim Cratchit</i>	Sadie Eve Scott

CHRISTMAS FUTURE

<i>Gang Members</i>	Richardson Jones, Patrick Lane, Alexandra Lee, Julian Carlo Santos
<i>Ignorance</i>	Alan Frenkel-Andrade
<i>Want</i>	Ella Francis
<i>Ghost of Christmas Future</i>	Dan Clegg, Brian Jansen, Richardson Jones, Patrick Lane, Tony Sinclair
<i>Businessmen</i>	Jarion Monroe, Richard Prioleau, Joshua Roberts, Max Rosenak
<i>Mrs. Filcher</i>	Jenna Johnson
<i>Mrs. Dilber</i>	Sharon Lockwood

CHRISTMAS DAY

<i>Boy in Sunday Clothes</i>	Tony Sinclair and Company
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UNDERSTUDIES

Ebenezer Scrooge—Anthony Fusco; *Bob Cratchit*—Brian Jansen
Tiny Tim Cratchit, Figs—Alexandra Lee; *Clerks, Child of Alan and Ruth, Rory Wilkins, Ned Cratchit*—Tony Sinclair
Charitables, Produce Sellers, Gang Members—Dan Clegg; *Fred, Alan, Jim, Giles the Fiddler, Burt*—Richard Prioleau
Ghost of Jacob Marley, Mr. Fezziwig—Howard Swain; *Ghost of Christmas Past*—Patrick Lane
Davey, Edward, Boy Dick, Boy Scrooge—Samuel Joseph Berston; *Mrs. Filcher*—Ashley Wickett
Belle—Jenna Johnson; *Young Scrooge*—Richardson Jones; *Dick Wilkins, Topper, Thomas*—Joshua Roberts
Mrs. Fezziwig, Ghost of Christmas Present, Anne Cratchit; Mrs. Dilber—Cindy Goldfield; *Martha Cratchit*—Caroline Pernick
Sally Cratchit—Emma Rose Draisin; *Little Fan, Gang Member*—Shelby Lyon; *Belinda Cratchit, Want*—Eva Huzella
Ermengarde, Felicity, Ruth, Dorothy—Ashley Baker; *Child of Alan and Ruth, Sarah Wilkins*—Bonnie Castleman
Child of Alan and Ruth, Precious Wilkins—Sadie Eve Scott; *Alfred, Peter Cratchit*—William David Southall
Onions—Penelope Devlin; *Plums*—Rachel Share-Sapolsky; *Mary, Beth, Annabelle*—Shinelle Azoroh
Gang Member, Ignorance, Boy in Sunday Clothes—Matthew Avery; *Ghost of Christmas Future*—Stephanie DeMott



STAGE MANAGEMENT STAFF

Karen Szpaller, *Stage Manager*
Danielle Callaghan, *Assistant Stage Manager*
Sarah Bingel, *Production Assistant*
Whitney Grace Krause, *Stage Management Fellow*

ADDITIONAL CREDITS

Fight Director—Dave Maier; *Fight Captain*—Stephanie DeMott; *Dance Captain*—Jenna Johnson
Associate Scenic Designers—Jesse Poleshuck, Josh Ranger

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



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?

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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*.

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 either the hunger and need or the happiness of the people around him. The story tells us, among other things, that a man like Scrooge cannot live fully in the light of the present until he comes face to face with the darkness of his past. This is exactly what he does. As Scrooge watches his painful childhood and youth, he remembers, too, the happier times he has also forgotten. The pain of the lonely young Ebenezer is assuaged by the love of a sister; a boy abandoned by his father finds comfort and love in a family of 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. ■

Where *A Raisin in the Sun* ends,
a new conversation moves in.

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DIRECTED BY JONATHAN MOSCONE

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Manoel Felciano in *Edward Albee's At Home at the Zoo*; René Augesen in *Cat on a Hot Tin Roof*; Andy Thompson and Jonathon Young in *No Exit* (photo by Michael Bantz); Jocelyn Mitchell/FotoCorbis. Photos by Kevin Berne, unless otherwise indicated.

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-lifetime 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 Karen Hartman's *Wild Kate*, Ursula Rani Sarna's *Riot*, Rob Ackerman's *Volleygirls*, and Amy Herzog's *The Wendy Play*.

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



THE STUDENTS AND CREW OF THE EMPOWERMENT IN THE M.F.A./YC 2010 COPRODUCTION OF *WILD KATE*

actors teach, they solidify the things that they've been learning themselves."

"W. C. Fields said, 'Never act with dogs or 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."

A.C.T. ALUMNI AT A GLANCE: WHAT THEY'RE DOING NOW



JULYANA SOELISTYO AS ARIEL IN *THE TEMPEST* AT THE STRATFORD SHAKESPEARE FESTIVAL

Julyana Soelistyo '94 played Ariel to Christopher Plummer's Prospero in *The Tempest*, directed by Des McAnuff, at Canada's Stratford Shakespeare Festival. **Omar Metwally '97** directed the world premiere production of Sharif Abu-Hamdeh's *Habibi* for Campo Santo at Intersection for the Arts in San Francisco. **Julie Fitzpatrick '02** appears in *Talley's Folly* at Pittsburgh Public Theater. Keep an eye out for **Matt Worley**

'03, who appears in commercials on VH1, ESPN, and ABC for the ABC News iPad application. **Erik Heger '04** performed in *An Error of the Moon* at the Beckett Theater in New York. **Reid Morgan '05** appears in the Kevin Spacey movie *Casino Jack*, an episode of the new CW series *Nikita*, and the film *Conduct Unbecoming*. **Morgan Spector '06** and **Nick Gabriel '09** participated in October's three-week developmental workshop of *Armistead Maupin's Tales of the City* at A.C.T. **Stephanie Ann Saunders '07** performed in *HEAD: The Brain That Wouldn't Die*

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

Musical at The MET Theater in Los Angeles. **Liz Sklar '08** plays Lady Macbeth in the Scottish play at the Gene Frankel Theatre in New York this month; in January she begins rehearsals (in the role of Marya) for Chekhov's *Seagull* at Marin Theatre Company, which opens January 27. **Cat Walleck '08** has been cast as Paulette in the U.S. premiere of *War Horse*, which opens at Lincoln Center in New York in April. **David Cade** (aka **David Barnier-Wells; Studio A.C.T.**) has a recurring guest role as Jet Stetson on the Nickelodeon series *Big Time Rush*. **Darren Criss (Young Conservatory)**, who appeared on the ABC series *Eastwick* and starred in the YouTube sensation *A Very Potter Musical*, has joined the cast of the hit ABC series *Glee*.

For information about A.C.T.'s Alumni Association or to submit alumni news, contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

LIFE IS A CABARET FOR THE YC

Last month the A.C.T. Young Conservatory (YC) cabaret and musical ensembles turned the fifth-floor Garret space of the American Conservatory Theater into a swinging club for a presentation of *Bewitched, Bothered, and Bewildered*. The program featured a collection of songs about magic, angst, and bafflement, ranging from Harold Arlen and Johnny Mercer's "That Old Black Magic" to "Some Enchanted Evening" from *South Pacific*. It was the first of four such cabaret presentations that will span the 2010–11 season.

Now in its sixth year, the **YC Cabaret Ensemble** began in 2005 as a class but quickly expanded into a series of public presentations when **YC Director Craig Slaight** realized that the Garret provided an ideal setting for cabaret performances. The shows—scheduled for 5 p.m. on select Saturdays and Sundays after matinees of mainstage A.C.T. productions—are simple, elegant, and intimate affairs, with the area's best high school performers showcasing their singing and acting chops. "Where else in San Francisco can you have a cocktail, watch incredibly gifted singers and actors—dressed beautifully—and be out in time for dinner?" says Slaight. "We sell out every show. And it's a completely intergenerational audience. Little kids come in, hoping they will one day be able to join a group like this. The parents of the performers, the grandparents, the aunts, the uncles, and the friends arrive in hordes and take over banks of seats. There's a lot of energy in that room."

That energy is also found in the rehearsal room every Saturday over the nine-month cabaret season. YC Cabaret Ensemble member **Mackenzie Adams** tells us, "Everyone is really good and serious about singing, and it is great to be around people like that." Slaight's codirector of the ensembles, **Jane Hammett**, compliments her students: "They are intuitive musicians. They have an innate understanding of music. They listen to a lot of it,



MEMBERS OF THE YOUNG CONSERVATORY CABARET ENSEMBLE (L TO R) MARANDA SENEY, LAUREN HADEN, NICK SPEARS, LAURA SANDERS, DANIELLE BOWEN, MAX KLIGMAN, GEOFFREY KATZ

and many also play other instruments. Whatever desire is there, I'm going to support that; whatever ability is there, I'm going to try and stretch that."

With just 17 slots, membership in the YC Cabaret Ensemble has proved to be a hot commodity. For the 2009 season, 70 hopefuls auditioned for the 8 slots being vacated by graduating seniors. Unwilling to pass up all that talent, Slaight and Hammett decided to create a second track—the **YC Cabaret Musical Ensemble**—doubling the number of young performers they could accommodate.

Slaight and Hammett have clear goals for the groups: "We are teaching cabaret performance as the combination of the actor and the singer, which, so often with teenagers, gets shoehorned into bad recreations of Broadway musicals. We're not interested in doing *Les Mis Junior*, *Guys and Dolls Middle School*—there's now a *Rent Junior*. We're interested in teaching good interpretive skills, the combination of the singer-actor and the actor-singer. The intimacy of the cabaret environment not only facilitates this but demands it; these young men and women learn how to present themselves elegantly and articulately in front of a group of people, really owning the songs and expressing their points of view."

Slaight contends that cabaret training serves performers well no matter where their interests lie. It is no surprise that many ensemble members pop up in other YC productions, such as Karen Hartman's *Wild Kate*, which closed the same weekend as *Bewitched, Bothered, and Bewildered*; next spring's M.F.A. Program coproduction of two plays from Horton Foote's *Orphans' Home Cycle*; and next summer's world premiere of the original musical *Homefront*, with a book by Slaight and music and lyrics by American songwriter Creighton Irons. "We're busy!" Slaight admits. "But the cabarets are one of the most fulfilling things we do. I just find it gives everybody hope."

Next up for the YC ensembles: a perennial favorite, *Singer's Choice*, which plays the weekend of January 29, 2011. *Sentimental Journey: Songs from the Second World War* follows the weekend of April 9, and the season ends the weekend of May 21 with the annual *Comedy Tonight*. "Always leave them laughing," Slaight smiles.

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Clybourne Park

JAN 25 PROLOGUE

A free preshow discussion with the director and a member of the A.C.T. artistic team before the first preview performance.

JAN 28 THEATER ON THE COUCH

Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

FEB 1, 6 & 9 AUDIENCE EXCHANGES

Lively Q&A sessions with the cast and A.C.T. staff after the performance. A ticket to any performance grants you entry!

FEB 2 OUT WITH A.C.T.

A.C.T.'s popular LGBT-night party features free cocktails and catered treats directly following the 8 p.m. performance.

Actor Joseph Alessi (center) with A.C.T. audience members; patrons on the A.C.T. stage; guests at A.C.T.'s Sky Bar (photos by Timothy Faust).

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Get an exclusive sneak peek at the director's vision for *Clybourne Park* at the first company meeting.



FEB 5 SATURDAY SALON

Enjoy lunch with a member of the artistic team before a matinee of *Clybourne Park*.



JAN 26 OPENING NIGHT DINNER

Dine with Artistic Director Carey Perloff, Executive Director Ellen Richard, and Jonathan Moscone, artistic director of California Shakespeare Theater and director of *Clybourne Park*.



To support A.C.T. and receive invitations to donor events, contact Liv Nilssen at lnilssen@act-sf.org or 415.439.2450.

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Photo by Kevin Berra

MEET REBEKAH BROCKMAN A.C.T. M.F.A. PROGRAM CLASS OF 2013

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. Program students. In this issue, meet **Rebekah Brockman**.

NICKNAME Brockman (said with a grumble).

BIRTHPLACE Meadville, PA.

HOMETOWN Erie, PA.

FIRST THEATER EXPERIENCE

I was Cotton Candy in an *Odyssey of the Mind* skit in grade school. It was a skit promoting health food. I was the villain.



FAVORITE THEATER EXPERIENCE

After rehearsing for a month to play Juliet in *Romeo and Juliet*, I was taken to see New York City Ballet's performance of *Romeo and Juliet*. It was, also, the first time I had been to a professional ballet. I will never forget the experience of seeing this story come alive through physicality, music, and nonverbal acting.

MY STORY My mum grew up performing with a group called the Golden Triangle Tamburitans, a performance troupe started by her parents and their friends that focused on ethnic song and dance from Croatia and other European cultures. When it came time to involve my siblings and me in part of our heritage, my parents chose Irish dancing because they were both of Irish descent. I started my performance experience there. Since then it has been a series of events and people—including Melanie Bradish, my grade school theater teacher, and Almi, a local community theater director—who have supported me and nourished my fascination with the arts. I am forever grateful for my upbringing and the mentors and teachers that have shaped me as an artist.

RANDOM FACT I broke my nose once . . . a cowbell was involved . . . long story.

EDUCATION B.F.A. in musical theater from The American Musical and Dramatic Academy.

SPECIAL SKILLS I eat fire.

RECOMMENDATIONS Plays: *Honour*, by Joanna Murray-Smith; *All My Sons*, by Arthur Miller; *Double Falsehood*; or, *the Distrest Lovers*, by William Shakespeare. Films: *Nights of Cabiria*, *Forrest Gump*, *The Godfather*. TV: *House*, *Dexter*. Bands: Scythian, Thao with the Get Down Stay Down, Bireli Lagrene. Books: *The Alchemist*, by Paulo Coelho, and *The Catcher in the Rye*, by J. D. Salinger.

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by Peter Sinn Nachtrieb
Directed by Mark Rucker
+ ZEUM THEATER

Apr 21–30

THE WIDOW CLAIRE and COURTSHIP TWO PLAYS FROM THE ORPHANS' HOME CYCLE

by Horton Foote
Directed by Craig Slaughter
+ HASTINGS STUDIO THEATER

Apr 27–30

ION

by Euripides
Directed by Barbara Damashek
+ ZEUM THEATER

May 12–28

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+ ZEUM THEATER

Jun 9–25 | World Premiere

HOMEFRONT

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Music and lyrics by
Creighton Irons
Directed by Dominique Lozano
Musical direction by
Jane Hammett
Choreography by
Christine Mattison
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(L to R) Jessica Kitchens, Courtney Thomas, Christina Lorenn Elmore, and Ben Kahre,
A.C.T. M.F.A. Program class of 2012, in *The Three Sisters*. Photo by Alessandra Mello.



POTATO LEAF BEETLE



IRIDESCENT SCARAB



WOOD BORER



DUNG BEETLE



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WHO'S WHO IN *A CHRISTMAS CAROL*



MATTHEW AVERY is a seventh-grade student at Presidio Hill Middle School in San Francisco. He joined the A.C.T. Young Conservatory last

spring. He has previously appeared as the Genie in *Disney's Aladdin* and Romeo in the San Francisco Shakespeare Festival Advanced Shakespeare Workshop's *Romeo and Juliet* and has performed numerous roles in his school's drama productions. Avery plays guitar and saxophone in the Presidio Hill Middle School jazz band and enjoys skiing, reading, and seeing plays and films.



SHINELLE AZOROH[†], a native of Huntsville, Alabama, is a founding member of Renovation Theater Company, which most recently produced her

one-woman show, *Cinnamon*. Azoroh was most recently seen on the A.C.T. mainstage as Osha in *Marcus; or The Secret of Sweet*. A.C.T. M.F.A. Program credits include a cabaret production of *The Full Monty*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *A Month in the Country*, and *Life Under Water*. Azoroh received her B.A. in theater at the University of Alabama at Birmingham, where her performance credits included *The Tempest*, *In the Blood* (Kennedy Center American College Theatre Festival), *Intimate Apparel*, *The Piano Lesson*, and *The House of Bernarda Alba*.



ASHLEY BAKER is an eighth-grade student at Mill Valley Middle School. She joined the A.C.T. Young Conservatory last spring. Previous

credits include Connie Boylan in *Annie*, Sister Margaretta in *The Sound of Music*, and ensemble roles in *The Music Man* and *Guys and Dolls*, all at 142 Throckmorton Theatre in Mill Valley. At Performing Arts Academy of Marin, she was cast as Marty and Cha-Cha in *Grease* and participated in the Broadway Ensemble. Baker's dance training includes Broadway and ballet intensives with Donna Cerio's Broadway Dance Company and Perry-Mansfield Performing Arts, where she also trained in advanced acting and singing.



SAMUEL JOSEPH BERSTON is 13 years old and in the seventh grade at Brandeis Hillel Day School. He returns for his second year in *A Christmas Carol*.

A.C.T. credits include *The Full Monty* (Nathan Lukowski) with the A.C.T. M.F.A. Program class of 2011 and *I Was a Rat!* (Bob) and *Antigone* (Haemon) with the Young Conservatory. Other favorite credits include *Show and Spell* (David Lichtensteinberger), *As You Like It* (Touchstone) with the San Francisco Shakespeare Festival's Bay Area Shakespeare Camp, and *Alice in Wonderland* (Mad Hatter). He has performed as part of a dance troupe for Carnival San Francisco and studies voice with Betty Schneider. His next performance will be as Kai in *The Snow Queen*, directed by Amelia Stewart, as part of his school's drama elective. He also enjoys singing and playing piano.



JAMES CARPENTER^{*}, a San Francisco Bay Area resident for 25 years, an associate artist with Berkeley Repertory Theatre for 12 years, and

currently an associate artist with

California Shakespeare Theater, returns to A.C.T. for his fifth year as Scrooge. Other A.C.T. credits include *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Cat on a Hot Tin Roof*, *A Doll's House*, and *Glengarry Glen Ross*. Theater credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, Marin Theatre Company, The Old Globe, the Oregon Shakespeare Festival, Shakespeare Santa Cruz, the Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*. Carpenter is the recipient of many Bay Area Theatre Critics Circle (BATCC) Awards, BATCC's 2007 Barbara Bladen Porter Award for Excellence in the Arts, and a 2010 Lunt-Fontanne Fellowship.



BONNIE CASTLEMAN is a sixth-grader at Marin Country Day School. She appeared as Sally Cratchit in the 2009 A.C.T. production of *A*

Christmas Carol and in three roles in the A.C.T. Young Conservatory production of *I Was a Rat!* (2010). She has performed in ten plays at Young Performers Theatre, including the title character of *Madeline and the Gypsies*.



DAN CLEGG[†] has appeared in A.C.T. M.F.A. Program productions of *The Three Sisters* (Kulygin), *The Full Monty* (Keno, Reg), *Once in a Lifetime*

(Jerry Hyland), *Romeo and Juliet* (Mercutio), *Hotel Paradiso* (Kazimir),

^{*}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 2011 and an Equity Professional Theater Intern



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Vieux Carré (Tye McCool), and *The Soldier's Tale* (The Devil), a coproduction with the San Francisco Conservatory of Music New Music Ensemble. Next March he will be seen in the M.F.A. Program's world premiere production of Peter Sinn Nachtrieb's *Litter*.



STEPHANIE DEMOTT[†] has appeared in A.C.T. M.F.A. Program productions of *Wild Kate* (a coproduction with the Young Conservatory), *The*

Full Monty, *Fool for Love*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *A Month in the Country*, and *Almost, Maine*. Regional credits include *Feeding the Moonfish* and *Macbeth* (Lady Macbeth). DeMott holds two B.A.s (theater arts and creative writing) from San Francisco State University, where she graduated summa cum laude and appeared in such productions as *Romeo and Juliet*, *Edward Albee's Who's Afraid of Virginia Woolf?*, *Raised in Captivity*, and *A Funny Thing Happened on the Way to the Forum*.



PENELOPE DEVLIN is ten years old and in the fifth grade at Katherine Delmar Burke School. She joined the A.C.T. Young Conservatory

two years ago and studies with Betty Schneider. Previous roles include Greylag in *Honk! Jr.* at Ray of Light Theatre and Cinderella in *Into the Woods* and Patsy in *Spamalot* at Musical Theatre Works's Summer Theatre Camp. Devlin studies piano and voice with Naomi Sanchez and

enjoys singing, dancing, acting, swimming, soccer, and skiing.



EMMA ROSE DRAISIN is ten years old and in the fifth grade at the San Francisco Waldorf School. This is her third year in the A.C.T. Young

Conservatory and her second appearance in *A Christmas Carol*. She lives in San Francisco, enjoys reading and singing, and is studying dance at ODC in San Francisco. She practices voice with Betty Schneider.



MARISA DUCHOWNY[†] has appeared in A.C.T. M.F.A. Program productions of *The Three Sisters*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*,

Vieux Carré, and *A Soldier's Tale* in collaboration with the San Francisco Conservatory of Music New Music Ensemble. Most recently she was a member of the workshop cast of *Armistead Maupin's Tales of the City*. She earned her B.A. in theater performance at California State University, Long Beach, where she worked extensively with the Michael Chekhov Technique. Duchowny was selected to participate in a workshop of the musical *Chicago* at Prima del Teatro in San Miniato, Italy, and received the Sadler Award from the A.C.T. M.F.A. Program for sustained passion and commitment.



ELLA FRANCIS is an eighth-grade student at Katherine Delmar Burke School in San Francisco. She has been a member of

^{*}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 2011 and an Equity Professional Theater Intern

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the A.C.T. Young Conservatory (YC) since 2008 and returns for her third year in *A Christmas Carol*. Past A.C.T. acting credits include Peg in a staged reading of *Max Understood*, Ismene in *Antigone*, and multiple roles in YC summer classes. She has also studied with the San Francisco Shakespeare Festival, Musical Theatre Works, and Kids-On-Camera.



ALAN FRENKEL-ANDRADE started out in kindergarten doing a stand-up comedy routine for the school talent show and has been making audiences

laugh ever since. He has been honing his acting skills in the A.C.T. Young Conservatory since 2006. Frenkel-Andrade has appeared in *A Christmas Carol* at A.C.T. and in plays with Pacifica Spindrift Players. He is in the seventh grade at Vallemar School, where he plays trumpet and guitar in the school bands and enjoys cartooning, gymnastics, and Boy Scouts.



ANTHONY FUSCO*, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Round and Round the Garden*, *The*

Caucasian Chalk Circle, *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*. He trained at Juilliard and The Barrow Group School.



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 five seasons of *A Christmas Carol* (Mrs. Fezziwig, Mrs. Cratchit, and Ghost of Christmas Present). Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REpertory 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 *Mack & Mabel* (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 starred in the rock musical *Scalpell!*, written and directed by D'Arcy Drollinger, and appeared with her cabaret partner, the inimitable Scrumblly Koldewyn, in a run of *Cowardly Things* at New Conservatory Theatre Center.



EVA HUZELLA is a sixth-grader at Davidson Middle School in San Rafael. She joined the A.C.T. Young Conservatory two years ago and is

taking part in *A Christmas Carol* for the first time. She also performed with Sun Valley Super Stars at her elementary school. Huzella sings in Davidson's Glee Club, has been playing the piano for seven years, is a Junior Olympic swimmer in the U.S.A. league, and enjoys dancing, drawing, and skiing.



BRIAN JANSEN[†] has appeared in A.C.T. M.F.A. Program productions of *The Three Sisters* (Tusenbach), *The Full Monty* (Ethan),

Once in a Lifetime (Kammerling), *Romeo and Juliet* (Capulet), *Hotel Paradiso* (Boniface), *Vieux Carré* (Sky), and *A Month in the Country* (Arkady). He also appeared in *A Streetcar Named Desire* (Mitch) and *Cat on a Hot Tin Roof* (Gooper) at San Francisco's Boxcar Theatre. Jansen worked at the Huntington Theatre Company in Boston on *Brendan* and *The Cry of the Reed* and can be seen in the major motion picture *Surrogates*. He graduated with honors from Wesleyan University in Connecticut.



JENNA JOHNSON[†] appeared most recently in the title role of the A.C.T. M.F.A. Program/Young Conservatory (YC) coproduction

of *Wild Kate*, Georgie in the M.F.A. Program cabaret production of *The Full Monty*, and various roles in the YC

WHO'S WHO

musical *Beautiful Child: The Music of Rufus Wainwright*. Additional M.F.A. Program credits include *Once in a Lifetime*, *Romeo and Juliet*, *A Month in the Country*, *Life Under Water*, and a reading of Noël Coward's *Volcano*. Regional theater credits include a workshop of *Yellowjackets* (Berkeley Repertory Theatre), *Catherine's Care* (Alternative Theater Ensemble), *Man of La Mancha* (SF Playhouse), *A Midsummer Night's Dream* (Seattle Shakespeare Company), *Julius Caesar* (Seattle Shakespeare Company's Wooden O), and participation in the Global Age Project at Aurora Theatre Company in *American Whup-Ass*. She collaborated with A.C.T. YC Director Craig Slight on his first YC musical project, *Le jeune Brel*, and has taught in the YC. She received her B.F.A. from Cornish College of the Arts.



RICHARDSON JONES[†] most recently appeared in A.C.T.'s *Scapin*, the LitQuake/A.C.T. presentation of Christopher Moore's *Fool*, and the A.C.T.

Young Conservatory world premiere of *Beautiful Child: The Music of Rufus Wainwright*. A.C.T. M.F.A. Program credits include *The Three Sisters*, *The Full Monty*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *A Month in the Country*, and *Almost, Maine*. He is a company member of Push Productions in New York, where he has performed in *Kraken*, *Shannon in Ambient Light*, and *Marat/Sade* (dir. Michael Kimmel). Jones holds a B.A. in theater performance from Fordham College at Lincoln Center.

^{*}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 2011 and an Equity Professional Theater Intern



STEVEN ANTHONY JONES^{*} has been seen at A.C.T. in *Scapin*, *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*, *Yohen*, *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); *Side Man* (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 *Trauma*.



PATRICK LANE[†] most recently appeared in *Scapin* (Leander) at the American Conservatory Theater. He has also performed in

A.C.T. M.F.A. Program productions of *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Fool for Love*, *A Month in the Country*, and *Life Under Water*. Regional credits include *Stephen Foster:*

The Musical and *Macbeth* with Stephen Foster Productions, *Romeo and Juliet* at California Shakespeare Theater, and *West Side Story* at Music Theatre Louisville. He also appeared in *The Soldier's Tale* with the San Francisco Conservatory of Music's New Music Ensemble. Lane earned a B.F.A. in theater performance from the University of Evansville, where he performed in such productions as *1918*, *Grand Hotel*, *Urinetown: The Musical*, *Six Characters in Search of an Author*, and *A Little Night Music*. He is the proud recipient of the 2010 Shenson Performing Arts Fellowship. He is a native of Louisville, Kentucky.



ALEXANDRA LEE, a fifth-grader at Brandeis Hillel Day School in San Francisco, returns for her second year in A.C.T.'s *A Christmas Carol*. She

has appeared in Broadway by the Bay's recent production of *Pinocchio*, as well as in previous productions of *Seussical: The Musical*, *Hairspray*, and *Jack and the Beanstalk*. She studies acting, ballet, and piano, as well as voice with Betty Schneider. She enjoys art, skiing, fashion, spending time with her family and friends, and playing soccer.



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

Government Inspector, *Hedda Gabler*, and *A Christmas Carol* (2005–09). 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*

WHO'S WHO

Hell, which she also performed in 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*.



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

television show, film, and theater. This spring, she will appear in an episode on a new internet channel, Weekliscare.me. Lyon is fluent in French and loves soccer, gymnastics, ballet, and piano.



DELIA MACDOUGALL* has been seen at A.C.T. in *Round and Round the Garden*, *Rock 'n' Roll*, *The Government Inspector*, the world premiere

of Philip Kan Gotanda's *After the War*, *A Christmas Carol*, and *The Learned Ladies*. She has appeared with California

Shakespeare Theater in *Macbeth*, *Pericles*, *Man and Superman*, *King Lear*, *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Arms and the Man*, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory

Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company and an actor and director with Campo Santo.



Holidays with the Symphony

December 2 - 31

John Adams conducts *El Niño*
with the San Francisco Symphony
Dec 2-4 8pm
El Niño is a modern retelling of the classic Christmas story by preeminent American composer and Bay Area native John Adams.

**Deck the Hall
30th Anniversary Celebration**
with members of the San Francisco Symphony
Dec 5 11am & 3pm
Annual family tradition featuring festive entertainment, art and crafts activities, decorated trees, and refreshments.

Liza Minnelli
Dec 5 8pm LIMITED AVAILABILITY
The legendary performer sings seasonal tunes and American standards with her quartet and accompanied by Billy Stritch.

Peter and the Wolf
with the San Francisco Symphony
Youth Orchestra
Dec 11 1pm & 4pm
Dec 12 3pm FLINT CENTER, CUPERTINO
This annual family favorite features Broadway star Eden Espinosa as the title work's narrator, and includes festive songs perfect for music lovers of all ages.

**Mariachi Sol de México
de José Hernández**
Dec 12 8pm
Celebrate the holidays with your entire family. Hear Christmas favorites from the US and Mexico, traditional Mexican music, a salute to the Virgin of Guadalupe Day, and more.

Colors of Christmas
Dec 13-15 8pm
Herman Jackson conducts pop hits starring Oleta Adams, Peabo Bryson, Stephanie Mills, and the First A.M.E. Oakland Mass Choir.

Handel's *Messiah*
with the San Francisco Symphony Chorus
Dec 15 8pm FLINT CENTER, CUPERTINO
Dec 16-17 7:30pm
Dec 19 2pm
Bring your family to hear the Grammy® award-winning SFS Chorus sing this beloved masterpiece.

The Snowman
with the San Francisco Symphony
Dec 18 7pm
This delightful animated film is accompanied by the SFS, and includes holiday music for the whole family to enjoy.
Side and Center Terrace seats not available.

Blind Boys of Alabama
Go Tell it On the Mountain
Dec 19 8pm
Part gospel, part blues, part country, and all great voices singing Holiday fare and more. Perfect for the whole family!

'Twas the Night
with members of the San Francisco Symphony
Brass and Chorus
Dec 22-23 7:30pm
Dec 24 2pm
On the eve of Christmas, hear best-loved seasonal tunes, and sing along with family and friends!

New Year's Eve Masquerade Ball
with the San Francisco Symphony
Dec 31 9pm
A magical concert, complimentary bubbly, dancing, masks, and more—the perfect way to ring in the New Year with style.

Half price for ages 17 and under on Liza Minnelli, Mariachi Sol de México, Messiah, The Snowman, Blind Boys of Alabama, and 'Twas the Night.

Tickets start at \$15!

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WHO'S WHO



SAMANTHA MARTIN is a fourth-grade student at Happy Valley School in Lafayette. She joined the A.C.T. Young Conservatory last

winter and appears on the mainstage for the first time. Previous roles include Macduff's son in California Shakespeare Theater's production of *Macbeth*, Tiny Tim in Town Hall Theatre's production of *Scrooge*, and Molly in Alameda Civic Light Opera's production of *Annie*. She also played Anastasia in a Masquers Playhouse reading of *All Above Is Grace*. In 2009 and 2010, Martin won her duet category in Orinda Idol's singing competition. She studies voice with Betty Schneider. Martin enjoys singing, writing her own songs, and taking dance classes.



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 REpertory Company; and the Ahmanson Theatre. Film and television credits include principal roles in *The Game*, *In Control of All Things*, *The Californians*, *Seinfeld*, *Frasier*, and *Bonanza*. He is Lynch in the video game *Kane & Lynch* and has written the screenplay *Sly Will*.



CAROLINE PERNICK is a sixth-grade student at Julia Morgan School for Girls in Oakland and has been acting since the age of five. She

joined the A.C.T. Young Conservatory last summer. Previous roles include Pepper in the Alameda Civic Light Opera's production of *Annie* and Princess Winnifred in Kids Take the Stage's production of *Once Upon a Mattress*. Pernick also played various roles in Kids Take the Stage's after-school acting program. She studies piano and trains in tap, jazz, and ballet with Dance/10 Performing Arts Center in Alameda.



RICHARD PRIOLEAU† has performed in the title role of *Marcus; or The Secret of Sweet* (A.C.T.); *Othello* and *Love's Labor's Lost* (Shakespeare Santa

Cruz); *American Buffalo* (Renovation Theater Company); *The Full Monty*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Fool for Love*, *A Month in the Country*, and *Almost, Maine* (A.C.T. M.F.A. Program); *The Soldier's Tale* (A.C.T. M.F.A. Program/San Francisco Conservatory of Music New Music Ensemble); *Six Degrees of Separation* (The Gallery Players); the national tour of *The Color of Justice* (TheatreworksUSA); *norway.today* (Thalatta! Theatre International); *Abandon* (La MaMa E.T.C.); and *Man-Made* (Ohio Theatre, New York City). Television and film credits include *As the World Turns* and *Three and a Half Thoughts* (winner of Best Short at the Harlem International Film Festival). Prioleau is a graduate of

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†Member of the A.C.T. Master of Fine Arts Program class of 2011 and an Equity Professional Theater Intern



NICHOLAS PELCZAR* has appeared at A.C.T. in *War Music*, *Rock 'n' Roll*, and *A Christmas Carol*. Other Bay Area credits include

boom at Marin Theatre Company; *Hamlet* and *As You Like It* at Pacific Repertory Theatre; *A Midsummer Night's Dream* at the San Francisco Shakespeare Festival; *Marius* and *Dublin Carol* at Aurora Theatre Company; Daniel Handler's *4 Adverbs* at Word for Word Performing Arts Company; and *Macbeth*, *Much Ado About Nothing*, *The Life and Adventures of Nicholas Nickleby*, *Othello*, *All's Well That Ends Well*, and *The Importance of Being Earnest* at California Shakespeare Theater. He is a recent graduate of the A.C.T. M.F.A. Program. In addition to A.C.T., Pelczar has trained at The Royal Academy of Dramatic Art in London, Prima del Teatro in San Miniato, Italy, and Michael Howard Studios in New York. He is a graduate of the University of Virginia.

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WHO'S WHO

Fordham University at Lincoln Center. He is a recipient of the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



TOBIAH RICHKIND is in his fourth production of *A Christmas Carol* (previous roles included Alfred and Boy in Sunday Clothes) at A.C.T.

An A.C.T. Young Conservatory (YC) student since 2005, he has appeared in the A.C.T. mainstage production of *Cat on a Hot Tin Roof* (Sonny) and in the YC workshop of *Fields of Gold: The Music of Sting* (Daniel). A seventh-grader at Marin Country Day School, Richkind played an egocentric mannequin in *After Hours* (Danny); in the school's World Beat Band, he plays guitar and trumpet

and sings. Richkind also danced in ODC's *The Velveteen Rabbit*.



JOSHUA ROBERTS[†] includes among his favorite roles in the A.C.T.M.F.A. Program Lendall in *Almost, Maine*, Old Man in *Fool for Love*,

Alexei in *Hotel Paradiso*, Tybalt and Romeo in *Romeo and Juliet*, Miss Leighton in *Once in a Lifetime*, and Jerry in *The Full Monty*. He appeared recently at Santa Rosa's Summer Repertory Theatre as Paul in *Barefoot in the Park*, Glen Guglia in *The Wedding Singer*, and Gooper in *Cat on a Hot Tin Roof*. Prior to A.C.T. he performed at The Living Theatre (New York) in its revival of 1963's revolutionary *The Brig*, directed by founder Judith Malina. The revival

received OBIE Awards for direction and ensemble performance. In his high school years he trained at California Shakespeare Theater, performing in mainstage productions of *Pericles* (Ensemble) and *Richard III* (Prince of Wales).



MAX ROSENAK[†] has appeared in A.C.T.M.F.A. Program productions of *Wild Kate* (a coproduction with the Young Conservatory), *The*

Full Monty, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *A Month in the Country*, and *Almost, Maine*. His New York credits include 6969 at 59E59 and *Burn, Crave, Hold: The James Wilde Project* with Blessed Unrest. He has performed regionally in *The Miracle Worker* at the Olney Theatre Center and

WHAT YOU DO WITH THE EXTRA HOUR IS UP TO YOU

I ✈️ OAK
Park Close. Fly on Time.

WHO'S WHO

The Rivals with the Huntington Theatre Company. He played Jordan in the film *La Mission*, directed by Peter Bratt, which appeared at the 2009 Sundance Film Festival. He holds a B.F.A. in theater arts from Boston University, where he graduated cum laude.



JULIAN CARLO SANTOS is a consistent honor student in the eighth grade at St. Brendan School in San Francisco. He joined the A.C.T. Young

Conservatory in August 2009. He has been a regular actor at Young Performers Theatre (YPT) since he was seven. Some of his YPT roles include Willy Wonka in *Charlie and the Chocolate Factory*, Peter in *Peter and the Wolf*, the title role of *Winnie the Pooh*, Jafar in *Aladdin*, and Lord Chamberlain in *Cinderella*. He loves theater, film (especially science fiction), and classic television (*Doctor Who*, *Star Trek*) and collects comic books. He is currently experimenting on a "fan-edit" (an alteration of a movie) of *Star Trek: Generations*.



SADIE EVE SCOTT is in the third grade at Yick Wo Elementary School in North Beach. This is her second 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, enjoys soccer and gymnastics, and loves to read, skate, and ski.

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RACHEL SHARE-SAPOLSKY returns to the A.C.T. mainstage for a fourth season of *A Christmas Carol* (previous roles include Precious

Wilkins, Fig, Onion, and Gang Member). She has also appeared in *Gypsy* (Baby June) at Hillbarn Theatre; *Richard III* (Princess of York) at Project Artaud Theater; *Once on This Island* (Andrea) at Stagedoor Manor; *As You Like It* (Rosalind), *Romeo and Juliet* (Juliet), *Twelfth Night* (Viola), *Two Gentlemen of Verona* (Julia), and *A Midsummer Night's Dream* (Puck, Flute, Peaseblossom) at the San Francisco Shakespeare Festival; *Roald Dahl's Willy Wonka Junior*. (Veruca) at Broadway by the Bay; *The Music Man* (Gracie Shinn) at Pied Piper Players; and *Peter Pan* (Peter) at Hope Musical Theatre. Share-Sapolsky is in the sixth grade and lives in San Francisco. She studies piano, cello, and dance.



TONY SINCLAIR is a seventh-grade student and joined the A.C.T. Young Conservatory last spring. Previous roles include Nathan Lukowski in *The Full*

Monty at American Musical Theatre of San Jose (AMTSJ) and Broadway by the Bay, Chip in AMTSJ's *Beauty and the Beast*, James in South Bay Musical Theatre's *Will Rogers Follies*, Winthrop in Woodside Community Theatre's *The Music Man*, and Curly in Peninsula Youth Theatre's *Peter Pan*. He plays Young Wikki in *Im in Love with a Church Girl*, a Reverence Gospel Media Films motion picture scheduled for release in 2011, and has appeared in a variety of other films, commercials, and trailers. He is a member of his school's premiere chorale group, plays saxophone, is a GATE student, and

enjoys basketball, tennis, football, flying, and scuba diving.



WILLIAM DAVID SOUTHALL is a seventh-grade student at Oakland School for the Arts (OSA), where he studies piano. He was cast as a Munchkin and

Field Mouse in *The Wiz*, OSA's first production in the historic Fox Theater. Southall's previous credits include Joe Thibodeaux in TheatreWorks's *Caroline, or Change*, Ginger Snap in *The Nutcracker* with Oakland Ballet Company, and performing in the ensemble of *Show Boat* with Broadway by the Bay. He served three years as a personality in the Children's Fairyland theater program. Southall is featured as an extra in three films to be released in 2011, including Columbia Pictures's *Moneyball*. Southall enrolled in the A.C.T. Young Conservatory last summer and was recently admitted to the Artist Diploma Program of the East Bay Center for the Performing Arts.



HOWARD SWAIN* has appeared at A.C.T. in *Curse of the Starving Class*, *The Time of Your Life*, *The Seagull*, *The Learned Ladies*, *Taking Steps*, *A Lie of*

the Mind, *The Doctor's Dilemma*, *Diamond Lil*, *The Pope and the Witch*, *The Imaginary Invalid*, *Judevine*, *Golden Boy*, *Marco's Millions*, *King Lear*, *Feathers*, *Saint Joan*, *A Funny Thing Happened on the Way to the Forum*, and one performance as Ebenezer Scrooge in *A Christmas Carol*. He most recently appeared as Arthur Przybyszewski in *Superior Donuts* at TheatreWorks and has worked locally at Berkeley Repertory Theatre, Aurora Theatre Company, San Jose Repertory Theatre, Word for Word, Magic Theatre, SF Playhouse,

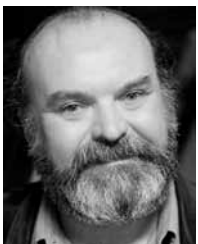
WHO'S WHO

TheatreFirst, Post Street Theatre, Marin Theatre Company, the Marines Memorial Theatre, the Eureka Theatre, and San Jose Stage Company, as well as the California, Berkeley, Santa Cruz, and Marin Shakespeare theaters. His regional work includes shows with the Oregon Shakespeare Festival, New York Theatre Workshop, Ford's Theatre in Washington, D.C., B Street Theatre in Sacramento, and the Laguna Beach Playhouse. Film and television credits include *Teknolust*, *Just One Night*, *Night of the Scarecrow*, *Cherry 2000*, *Frameup*, *Miracle Mile*, *Metro*, *Nash Bridges*, *Midnight Caller*, *Kiss Shot*, *Mrs. Lambert Remembers Love*, *Lying Eyes*, *Hill St. Blues*, and *Valley of the Heart's Delight*.



ASHLEY WICKETT[†] most recently appeared in *Scapin* (Hyacinth) at the American Conservatory Theater. She has also appeared in *Romeo*

and *Juliet* (Juliet) at the Livermore Shakespeare Festival and California Shakespeare Theater (Ensemble). A.C.T. M.F.A. Program credits include *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *Almost, Maine*, and *A Month in the Country*. Wickett earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as *The Cherry Orchard*, *Les Liaisons Dangereuses*, *Landscape of the Body*, and *Stone Cold Dead Serious*. She is the recipient of the 2010 Mort Fleishhacker Scholarship and a native of Beverly Hills, Michigan.



JACK WILLIS^{*} most recently appeared in *Elektra* (dir. Carey Perloff) at the Getty Villa in Malibu. He has appeared in more

than 200 productions throughout the United States, including recent performances at A.C.T. in *The Tosca Project*, *The Caucasian Chalk Circle*, *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 was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.

PAUL WALSH (Coadaptor) is associate professor (adjunct) of dramaturgy and dramatic criticism at Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007). Walsh's 2006 translation of Ibsen's *The Master Builder* was produced to acclaim by Aurora Theatre Company in Berkeley. He is currently working on new translations of August Strindberg's five *Chamber Plays* for production by San Francisco's Cutting Ball Theater in 2012. Walsh is artistic director of The New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate the human spirit. He has worked as dramaturg, translator, and 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) has directed *A Christmas Carol* at A.C.T. for the past five years. 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 (YC) and M.F.A. Program. YC projects include the world premiere of *Beautiful Child: The Music of Rufus Wainwright*, 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/YC coproduction of Amy Herzog's *The Wendy Play*. She also translated *The Caucasian Chalk Circle*, which premiered at A.C.T. last February. Acting credits include

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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, Sinfonia 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 San Francisco Ballet has been his artistic home for more than 30 years, Caniparoli

has contributed to the repertoires of more than 35 companies, including Boston Ballet, Scottish 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, Louisville Ballet, Milwaukee Ballet, and Tulsa Ballet. 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 Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes the staging and creation (with Carey Perloff) of *The Tosca Project* and choreography for *A Doll's House*, *A Christmas Carol*, and *'Tis Pity She's a Whore*.

NANCY DICKSON (*Répétiteur*) danced with American Ballet Theatre and San Francisco Ballet. As a principal dancer her repertoire included the Sugar Plum Fairy in *Nutcracker*, Lise in *La fille mal gardée*, the title role of *Cinderella*, and leading roles in ballets by Michael Smuin, George Balanchine, Val Caniparoli, and Jerome Robbins, among others. She has appeared on television in several *Dance in America* productions for *Great Performances*, including "Live from the San Francisco Opera House" and "Live from Lincoln Center." She was the assistant to the director for the Emmy Award-winning *Canciones de Mi Padre*, starring Linda Ronstadt. Dickson was featured in the award-winning documentary *Balances*. At A.C.T. she has served as répétiteur for *A Christmas Carol* and *The Tosca Project*.

ROBERT RUTT (*Music Director*) has performed extensively as a singer and pianist, including engagements with The Metropolitan Opera in New York; San Francisco Opera, where he was first tenor in the chorus (1990–93); and the first San Francisco company of Andrew Lloyd Webber's *Phantom of the Opera* (1993–99). For the A.C.T. M.F.A. Program, he has served as musical director of productions of *Little Shop of Horrors*, *Sweet Charity*, and *The Full Monty*. He has also worked as musical arranger and pianist on A.C.T. Young Conservatory (YC) productions of *Beautiful Child: The Music of Rufus Wainwright* and *Across the Universe: The Music of Lennon and McCartney*, among others. He regularly accompanies classes for the YC, Studio A.C.T., and the M.F.A. Program.

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

WHO'S WHO

BEAVER BAUER (*Costume Designer*) has designed costumes for numerous A.C.T. productions, including *Scapin*, *War Music*, *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *Edward Albee's The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection: Holding History*, among others. 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, Lamplighters Music Theatre, 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 nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Gamester*, *Levee James*, Carey 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 *A Christmas Carol*, among others, at Milwaukee Repertory Theater. Last season she designed Amanda Dehnert's production of *The Fantasticks* for Arena Stage. Opera credits include the world premieres of *Shadowboxer* and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, both

commissioned by 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 Design*) has carved out sound and music for multiple theaters across the Bay Area and beyond. Recent credits include *Scapin*, *Round and Round the Garden*, Tom Stoppard's *Rock 'n' Roll*, and *Speed-the-Plow* at A.C.T.; *Girlfriend*, *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkeley Repertory Theatre; *Oedipus el Rey* at Magic Theatre; *Don Juan* at San Francisco State University; *Salomé* at Aurora Theatre Company; *Eurydice* at Milwaukee Repertory Theater; and *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus 2010); he has also 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.

KAREN SZPALLER* (*Stage Manager*) has worked with A.C.T. on *A Christmas Carol* (2006–09), *The Tosca Project*, *Brief Encounter*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; *Concerning Strange Devices from the Distant West*, *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 *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and three productions of *A Christmas Carol*. 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.

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

A.C.T. PROFILES



CAREY PERLOFF

(Artistic Director)
is celebrating her 19th season as artistic director of A.C.T., where

she most recently directed *The Tosca Project* (cocreated with choreographer Val Caniparoli) and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; 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*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother*; *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *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*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *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 at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in November. Her one-act *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 writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She most recently directed a new *Elektra* for the Getty Villa 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 many classic works. Under Perloff's leadership, CSC 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.



ELLEN RICHARD

(Executive Director)
joined A.C.T. as executive director in August 2010. She served previously as

executive director of off Broadway's nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of

Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

MELISSA SMITH (*Conservatory Director*) oversees the administration of A.C.T.'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.

WHAT IT MEANS TO BE PARENTS OF A YC STUDENT AND SUPPORTERS OF A.C.T.'S ANNUAL FUND AND SEASON GALA

Susan Berston and Patty Stanton were first introduced to A.C.T. through their son, Samuel, when he signed up for a musical theater class in the A.C.T. Young Conservatory (YC). In the YC, which is led by A.C.T. Associate Artist Craig Slight, students ages 8 to 19 develop their talents, perform in professional-level productions, and gain the confidence to succeed on- and offstage in courses taught by theater professionals who understand and enjoy working with young people. "We were attracted to the caliber of the instructors," says Berston, a San Francisco native who teaches business at City College of San Francisco. "Craig has established the YC as not only a well-known Bay Area training ground, but as one that has a stellar reputation well beyond the area."



SAMUEL BERSTON IN *I WAS A RAT!*



(L TO R) SUSAN BERSTON, CRAIG SLAIGHT, AND PATTY STANTON AT A.C.T.'S SEASON GALA

Currently performing in the roles of Ned Cratchit and Rory Wilkins in the 2010 production of *A Christmas Carol*, Samuel, a seventh grader at Brandeis Hillel Day School, has already appeared alongside A.C.T. Master of Fine Arts (M.F.A.) Program students and professional actors in several productions. Since his performance on the A.C.T. mainstage in last year's *Carol*, he has been seen in the YC production of Barbara Field's *I Was a Rat!* and as Nathan, the wise son of an out-of-work millworker, in this fall's M.F.A. Program cabaret production of *The Full Monty*. Samuel explains, "The classes and shows are really fun. I've learned a lot about myself and to be myself."

The involvement of Stanton (who volunteers in press and public relations for Muttville, a senior dog rescue program) and Berston with A.C.T. has extended beyond watching their son in class and onstage. They support A.C.T.'s Annual Fund and the company's annual season gala, which raises funds for A.C.T.'s actor training and education programs, because they have seen firsthand how students build self-confidence, feel a part of something greater than themselves, and make deep friendships through A.C.T.'s programs. "It's so important to have trust among the actors onstage, and the team-building techniques students learn as they develop that trust are essential life skills," says Stanton.

The two-month commitment that parents make so their child can rehearse and perform in *A Christmas Carol* is tremendous, but Stanton and Berston are convinced that the rewards of the experience, and other educational opportunities at A.C.T., are invaluable. "A.C.T.'s programs are developing tomorrow's audiences and are vital to the future of theater," says Berston.

By contributing to A.C.T.'s Annual Fund and season gala, Stanton and Berston are directly supporting the work that happens in the YC, the three-year M.F.A. Program, and other A.C.T. training programs. You don't need to have a child onstage to be involved in magical, life-changing events like *A Christmas Carol*.

For information about the Annual Fund or next June's *Tales of the City World Premiere Gala*, contact Associate Director of Development Paul Knudsen at 415.439.2353.

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



Photo by David Wilson

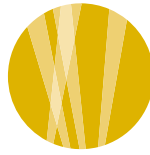
Do you remember your first theater experience? Unfortunately, many children in the Bay Area don't have access to live theater. With your help, A.C.T. can introduce this life-changing experience to more than 10,000 underserved youth here in our community.

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**.
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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 lnilssen@act-sf.org.



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Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the October 1, 2009–October 31, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Chelsea Brown, *Fellow*

ADMINISTRATION AND FINANCE

Dianne Prichard, *Company Manager*
Kate Stewart, *Human Resources Manager*
Caresa Capaz, *Executive Assistant and Board
Liaison*

Finance

Jason Seifer, *Director*
Sharon Boyce, Matt Jones, Linda Lauter,
Associates

Development

Elissa Dunn, *Coordinator, Individual & Alumni
Relations*
Libbie Hodas, *Grantwriter*
Paul Knudsen, *Associate Director of Development*
Mindy Lechman, *Donor Stewardship
Coordinator*

Liv E. Nilssen, *Manager, Individual &
Alumni Relations*

Tobias Paige, *Donor Systems Coordinator*
Luz Perez, *Special Events Manager*
Kiele Stewart-Funai, *Assistant to the Director
of External Affairs*

Information Technology

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

Marketing & Public Relations

Janette Andrawes, *Director of Marketing and
Public Relations*
Randy Taradash, *Associate Director of
Marketing and Promotions*
Evren Odckin, *Public Relations Manager*
Edward Budworth, *Group Sales and SMAT
Representative*
Audra Davis, *Web Content Manager*
Jack Lloyd, *Revenue Manager*
Hilary Davis, *Marketing Associate*
Sharon Rietkerk, *Marketing Project Manager*
Amy Krivohlavek, *Copywriter*
Amelia Nardinelli, *Senior Graphic Designer*
Nina Fujikawa, *Graphic Designer*
Harrison Pollock, *Graphics Fellow*
Christine Miller, *Marketing Fellow*

Publications

Elizabeth Brodersen, *Editor*
Dan Rubin, *Publications & Literary Associate*
Emily Hoffman, *Fellow*

Ticket Services

Darryl Washington, *Ticketing and Audience
Services Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Andrew Alabran, Peter Davey, Linda Gentile,
Elizabeth Halperin, Alberta Mischke,
Johnny Moreno, Joey Rich,
Sam Kekoa Wilson, *Treasurers*

Teleservices

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

Front of House

Jamyé Divila, Eva Ramos, *House Managers*
Christie Call, *Head Bartender*
Oliver Sutton, *Security*
Susan Allen, Eric Anderson, Margaret Cahill,
Shelley Carter, Natalia Cellini,
Kathy Dere, Sarah Doherty, Larry Emms,
Tim Faust, Doris Flamm, Linda Gentile,
Sabrina Houshmand, Mark Hueske,
Kirk Johnson, Kristen Jones, Corey Lappier,
Mitsuo Matsuda, Leontyne Mbele-Mblong,
Jane Pendrey, Tuesday Ray, Kristin Reyda,
Audrey Sluiter, Chane Wilson, *Ushers*
Max Barnaby, Daron Jennings, Max
Rosenblum, Angie Wilson, *Bartenders*
Kirk Johnson, *Theater Services Management
Fellow*

Operations

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

CONSERVATORY

Craig Slaughter, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer
Training Congress*

Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Coordinator*
Rebecca Nestle, *Project Coordinator*
Eliza Leoni, Lauren Rosi, *Conservatory
Associates*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
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

Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Philip Charles Mackenzie, *Acting on Film*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*

Studio A.C.T.

Rachael Adler, *Acting*
Frances Epsen Devlin, *Singing*
Paul Finocchiaro, *Acting*
Nick Gabriel, *Acting*
Christopher Herold, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Movement*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech, Acting*
Domenique Lozano, *Shakespeare, 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

Christina Anselmo, *Acting*
Pearce Brandt, *Musical Theater*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing,
Acting*
W. D. Keith, *Director*
Emily Kitchens, *Off-Campus Programs*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Summer Serafin, *Acting*
Craig Slaughter, *Director, Acting*
Amelia Stewart, *Director, Acting*

New Plays Program

Karen Hartman, Craig Slaughter, *Playwrights*

YC Resident Composer

Creighton Irons

YC Accompanists

Susan Davis, Thaddeus Pinkston

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova,
Laurie Bernstein, John Borden,
Helen Jean Bowie, Joan Cahill,
Barbara Cohrsen, William Goldstein,
Paula Heaney, Jennifer Henry, Pat
Hunter, Connie Ikert, Martha Kessler,
Nelda Kilguss, Barbara Kornstein,
Ines Lewandowitz, Richard Maggi,
Ann Morales, Patricia O'Connell, Roy
Ortopan, Dana Rees, Beverly Saba, Roger
Silver, Marianne Sullivan, Carol Summer,
Jane Taber, Sam Thal, Jean Wilcox,
Nancy Zinn, *Library Volunteers*

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

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 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 ticket insurance. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

Educators, administrators, and students receive a 50% discount with valid ID. **10UP subscribers** get priority access to Balcony seats at certain performances for just \$10 each. **Seniors** (65+) save \$35 (full-season subscription), \$25 (five-play subscription), or \$20 (four-play subscription) on Saturday and Sunday matinee packages.

Single-Ticket Discounts

10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats during select performances. **Half-price student and senior rush tickets** are available at the A.C.T. Box Office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$20. All rush tickets are subject to availability, one ticket per valid ID.

Group Discounts

Get free tickets for group leaders and incredible 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 box 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.

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2228 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.

Lost and Found

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

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 Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



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



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



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



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

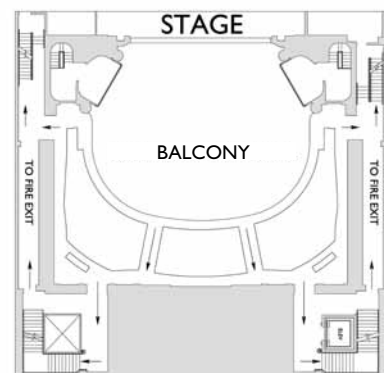
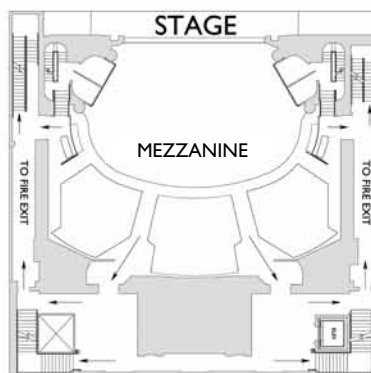
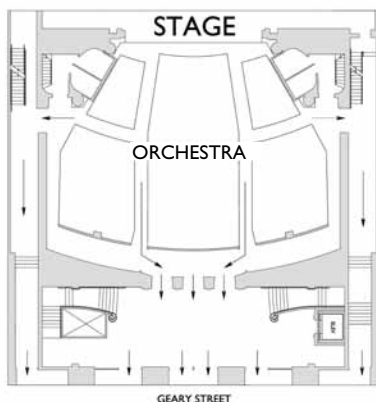


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American Conservatory Theater Exits





BEVERLY HILLS, CA A Home with a Grand Hotel in the Heart of Beverly Hills: Seconds away from Rodeo drive, Montage residences Beverly Hills is ensconced in the golden triangle, an unparalleled world of couture, culture and epicurean delight. Price Upon Request WEB: 0025672
Joy Denton, 310.860.7899 Beverly Hills Brokerage



SAN FRANCISCO, CA Pacific Heights: Beautiful and Stunning Traditional Mansion with Spectacular Bay View, circa 1912: Move-in condition. 5-bedrooms, 5-bathrooms, 5 fireplaces, elevator, garden, adjacent buildable lot included. \$11,500,000 WEB: 0084387
Adele Zierler, 415.296.2239 San Francisco Brokerage



SAN FRANCISCO, CA Exquisite Pacific Heights Penthouse: Panoramic views, grand scale on two levels, beautiful renovation, landscaped terrace, elevator; two car parking. PacificHeightsPH.com \$5,250,000 WEB: 0084854
Rebecca Schumacher, 415.928.3800 San Francisco Brokerage



STINSON BEACH, CA Oceanfront Ranch Style Home: Ideally situated as it stands raised above the sand dunes to provide you with panoramic views of the Pacific Ocean. The perfect beach retreat. \$3,350,000 WEB: 0084904
Butch Haze, 415.296.2220 San Francisco Brokerage



SAN FRANCISCO, CA Nob Hill: Extraordinary full floor atop SF's most beautiful Beaux Arts building. Living Room with stained glass skylight; Library & Den; Terraces with dramatic views; Air-conditioned; Doorman. PenthouseOnNobHill.com \$3,500,000 WEB: 0084977
Gregg Lynn, 415.901.1780 San Francisco Brokerage



SAN FRANCISCO, CA Truly a one-of-a-kind Trophy Property: Mid-century modern home & carriage house - uniquely private, capture views from every room & surrounded by breathtaking gardens. \$3,199,000 WEB: 0084952
Teed/Haze, 415.518.9115 San Francisco Brokerage



SAN FRANCISCO, CA Newly Built House in the Castro: Contemporary Style 3 bedroom, 3.5 Baths, 2 Car Garage Chef's Kitchen, Spacious Open Plan Living and Dining Rooms. Upstairs Master Suites. Private Downstairs. WEB: 0084941
Tom Pollock, 415.901.1797 San Francisco Brokerage



SAN FRANCISCO, CA Cow Hollow: Two blocks off Union Street: Chic 3 bedroom, 2.5 bath home with an open floor plan and a gourmet kitchen. Master suite has a spa-inspired ensuite bath. 2 pkg. \$2,395,000 WEB: 0084947
Janet Schindler, 415.265.5994 San Francisco Brokerage



SAN FRANCISCO, CA Below Market Rate Development for first time home buyers. Located in the City's Bayview District, a community for those looking for the newest urban haunt. 4800ThirdStreet.com WEB: 0084837 \$155,864-\$272,934
Linda Harrison, 415.772.8452 San Francisco Brokerage