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December 2006
Volume 13, No. 3

ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and revitalize its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

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

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the reopening of the Geary Theatre (now the American Conservatory Theatre) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zuni Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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

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A.C.T. Board Office 415.749.2ACT
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AMERICAN CONSERVATORY THEATER American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings

ARTISTIC DIRECTOR 1986-1992

IN THE GALLERY: J.J. K. NELSON, GLENN MENDOZA, JACK BERNAL, ALLISON YOUNGBERG AND OTHERS IN THE 2001 PRODUCTION OF A CHRISTMAS CAROL. PHOTO BY JOHN MARCUS.

A Christmas Carol 5
Dear Friends,

During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally fell on all the revelers at the end. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 15 seasons at A.C.T., I’ve had the pleasure of watching a generation of incredible children from A.C.T.’s Young Conservatory grow up with this story, and a remarkable crop of M.F.A. Program students make their mainstage debuts in the company of Carol each year. It is always a great joy to bring A Christmas Carol back into the repertoire, perhaps now more than ever.

Last year, Paul Walsh and I took on the task of re-imagining our Carol, after 25 years of performances of Laird Williamson and Dennis Power’s original version. When I read the novel of A Christmas Carol in preparation for our work, what struck me most was how strongly Dickens believed that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a desiccated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning an entirely new man.

What an incredible endorsement of the power of art.

Perhaps this is why Dickens’s tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid-17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought back Christmas, and it is only fitting that the theater has celebrated him by bringing so many of his works to the stage. And of course it helps that Dickens’s Christmas is such a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one’s fellow human beings traveling along the road, and to look ahead to the future. The language of A Christmas Carol is particularly pungent and rich, and we have used Dickens’s actual words wherever we could, including his mouthwatering descriptions of Christmas abundances, which have become, in our version, “The Waltz of the Opulent Fruit.” (Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!) It is difficult to imagine today that Dickens almost single-handedly changed the way we look at child labor, urban poverty, and the responsibilities of the “charitable classes.” But indeed, on rare occasions art can change social consciousness, and A Christmas Carol remains a landmark example. I hope that whether this is your very first outing with this transformational tale, or your annual holiday present to yourself, the empathetic spirit of Dickens’s story will fill your heart, and the arrival of the three spirits will stimulate your imaginations to enter into the lives of people who need our attention and our belief.

Many thanks for being here!

Carey Perloff
Artistic Director

“Do you remember?”

Remember A Christmas Carol forever by collecting a variety of Carol-themed gifts and keepsakes, including mugs, aprons, scarves, throws, holiday cards, and the rare manuscript edition of the text used by the actors in developing A.C.T.’s sparkling new adaptation.

New this year!


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A Christmas Carol 7
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A Christmas Carol

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Carey Perloff
Choreography by Val Caniparoli
Musical Direction by Laura Burton

Restaged by Domenique Lozano

Scenery by John Arnone
Costumes by Beaver Bauer
Lighting by Nancy Schertler
Sound by Jake Rodriguez
 Casting by Greg Hubbard, Meryl Lind Shaw
Dramaturg Michael Palier
Assistant Director Joel Rainwater

THE CAST
(in order of appearance)

ACT I

Ebenezer Scrooge
Bob Cratchit
Tiny Tim Cratchit
Clerks
Charities
Prof
Mrs. Dilber
Ghost of Jacob Marley
Ghost of Christmas Past
Davy
Edward
Boy Dick

James Carpenter
Judd Williford
Amara Radner
Lucas Rocco Alifano, Ted Welch
Nicholas Hengels, Kurt Uy
Brennen Leith
Sharon Lockwood
Jack Willis
Christina Owens
Andrew Neyman
Ariel Farzter-Lindo
Avery Stedlowe

continued on page 13

A Christmas Carol 11
A Christmas Carol

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Casting by Greg Hubbard, Meryl Lind Shaw
Dramaturg Michael Palier
Assistant Director Joel Rainwater

THE CAST
(in order of appearance)

ACT 1

Ebenezer Scrooge
Bob Cratchit
Tiny Tim Cratchit
Clerks
Charities
Prof
Mrs. Diller
Ghost of Jacob Marley
Ghost of Christmas Past
Daisy
Edward
Boy Dick

James Carpenter
Jud Williford
Amara Radetsky
Lucas Rocco Alfano, Ted Welch
Nicholas Hongela, Kurt Uy
Brennen Leath
Sharon Lockwood
Jack Willis
Christina Owens
Andrew Nymann
Ariel Farrier-Lindo
Avery Sizemore

continued on page 13
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Bay Scrooge
Little Fan
Aidan McNett Scott
Elizabeth Levinson

FEZZIEVICH'S WAREHOUSE
Mr. Fezzievich
Mrs. Fezzievich
Young Scrooge
Dick Wilkins
Belle
Ermengarde
Felicity
Giles the Fiddler
Jim
Rash
Alan
Children of Alan and Rash
Dorothy
Burt
Affid
Precious Williams
Sarah Williams
Ray Williams
Melissa Hart, William Halliday Lanier, Amara Radensky
Stephanie Ann Saunders
Nicholas Hongola
Tobiah Richkind
Amara Radensky
Melissa Hart
William Halliday Lanier

ACT II

Ghost of Christmas Present
(Spanish) Openings
(Twelfth) Pigeon
(French) Pigeon
Produce Sellers

Steven Anthony Jones
Monica Gibbons, Elizabeth Levinson
Ariel Ferrier-Lindu, William Halliday Lanier
Megan Apple, Lucie Fleming
John Bull, Grace Heid

FRED'S PARTY
Mary
Beth
Thomas
Annabelle
Topper
Maggie Lead
Jody Flader
Graham Osterbridge
Stephanie Ann Saunders
Ted Welch

CRATCHIT HOME
Anne Cratchit
Peter Cratchit
Belinda Cratchit
Sally Cratchit
Ned Cratchit
Martha Cratchit
Delia MacDougal
David Beak
Anya Richkind
Jacqueline Bliska
Caleb Alexander
Christina Sawyer Davis

CHRISTMAS FUTURE
Ignorance
Want
Greed
Selfish
Ghost of Christmas Future
Businessmen
Mrs. Fitcher
Ted Welch
Stephanie Ann Saunders
Melissa Hart, Avery Studlove, Brian Stevens, Kurt Uy
Lucas Rocco Alifano, John Bull, Nicholas Hongola,
Brennen Leath, Kurt Uy
Seton Brown, Steve Irish, Matthew Nicklaw,
Graham Osterbridge
Jody Flader

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Boy in Sunday Clothes
Belle Wilkins
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Christmas Carol

This production is dedicated to RUTH and ALAN STEEN in celebration of their birthdays
and in gratitude for their lifelong generosity.

UNDERSTUDIES
Ebenezer Scrooge, Bob Cratchit—Anthony Fusco
Tiny Tim Cratchit, Ned Cratchit, Boy in Sunday Cloths—William Halladay Lanier
Clown—Seven Brows, Christmas—Brian Stevens
Fred, Toppo, Thorne—Lucas Rocco Alifano; Mrs. Dibber—Debra MacDougall
Ghost of Jacob Marley, Ghost of Christmas Present, Mr. Fezziwig—Tom Blair
Ghost of Christmas Past, Belle, Ermengarde, Felicity, Dorothy, Rais, Mary, Belle Wilkins—Grace Heid
Davey, Edward, Fig—Tobias Richkind; Boy Dick, Gang Member—David Beal
Boy Scrooge—Andrew Nayman; Little Fan, Belinda Cratchit—Lucie Flesing
Mrs. Fezziwig, Produce Seller, Anne Cratchit—Cindy Goldfield
Young Scrooge, Jim, Alan, Burt—Graham Outerbridge; Dick Wilkins—Matthew Nicklaw
Giles the Fiddler, Businessman—John Bull; Son of Alan and Ruth, Rory Wilkins—Caleb Alexander
Daughter of Alan and Ruth, Sarah Wilkins, Sally Cratchit—Elizabeth Levinson
Presious Wilkins, Gang Member—Jacqueline Blaske; Onion—Anya Richkind; Pew—Melissa Hart
Beth, Annabello—Christina Owens; Peter Cratchit—Avery Stemson; Martha Cratchit—Katie Huard
Ignorance—Kurt Uy; Wont, Mrs. Felcher—Margaret Head; Gang Member—Nicholas Hongola

STAGE MANAGEMENT STAFF
Dick Daly, Stage Manager
Karen Sypal, Assistant Stage Manager
Danielle Callahan, Joan Wolkerstorfer, Cassandra Phillips, Interns
Meghan McGintock, Production Assistant

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

ADDITIONAL CREDITS
Voice Coach—Jeffrey Crockett; Fight Director—Jul Williford; Speak Coach—Deborah Sussel
Associate Scene Designers—Jesse Paleomakis, Josh Zanger; Rehearsal Accompanist—Frank Johnson
Répétiteur—George Thompson

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

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Ghost of Jacob Marley, Ghost of Christmas Present, Mr. Fezziwig—Tom Blair
Ghost of Christmas Past, Belle, Ermengarde, Felicity, Dorothy, Reas, Mary, Belle Wilkins—Grace Hed
Davey, Edward, Pig—Tobiah Richkind; Boy Dick, Gang Member—David Beal
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Daughter of Alan and Reas, Sarah Wilkins, Sally Crachit—Elizabeth Levinson
Precious Wilkins, Gang Member—Jacqueline Blaske; Onion—Alysa Richkind; Plover—Lellinda Hart
Beth, Annabell—Christina Owens; Peter Crachit—Avery Steenmore; Marissa Crachit—Katie Huard
Ignorance—Kurt Uy; Walt, Mrs. Felcher—Margaret Head; Gang Member—Nicholas Hongola

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Megan McClintock, Production Assistant

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Voice Coach—Jeffrey Crockett; Fight Director—Jud Williams; Speech Coach—Deborah Sussel
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Réticulés—George Thompson

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A Carol Philosophy

BY PAUL WALSH

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

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

All that seemed to change, however, in the fall of 1843. Having recently returned from his first trip to America, Dickens had begun writing a new serial novel, *Martin Chuzzlewit*, in which he sought to display “the number and variety of horrors and vices that have their root in selfishness,” as he told his friend and early biographer John Forster. The murderous greed and hypocrisy exposed in the novel took its toll on the author’s accustomed idealism, and readership for his serial began to fall off. What Dickens in his letters called “the Chuzzlewit agonies” threatened to swamp the author and send him adrift in a sea of anxious doubt and despair. Only generosity, he conjectured, could stave off the corrupting force of wealth, but generosity itself seemed to be a thing of the past. The thought so troubled the author that it put him in a foul humor. He felt his idealism wane and with it his astonishing powers of imagination. He was on the verge of being unable to work. Besides, in the face of disappointing financial returns on the serialization of the novel, Dickens’s publishers talked of reducing his payment by 50 pounds a month, adding financial pressure to spiritual depletion. His father and brothers were pleading for loans, and his wife, Kate, was expecting their fifth child.

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

[A Christmas Carol] was done,” Dickens wrote to a friend with characteristic hyperbole, “I broke out like a Madman. . . . Such dinings, such dancings, such conjurings, such blind-man’s buffings, such theatre-goings, such kissings-out of old years and kissings-in of new ones never took place in these parts before.” From the start he had hoped to write a story that would cut across the social spectrum and renew faith in the power and possibilities of generosity, imagination, and the goodwill of the community to reclaim the spirit of Christmas for itself. And he succeeded in writing a story that not only spoke to people of all generations and classes, but revitalized Christmas itself.

HOLIDAY OF WONDER

By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that had been a treasured part of the English countryside in years gone by, was all but lost in Dickens’s London. Suffering the attacks of Calvinists on the right and Utilitarians on the left, Christmas celebrations had dwindled to pale reminders of their former selves. In *A Christmas Carol* and his subsequent Christmas books, with their mistletoe and plum puddings and wassailing and blind man’s buffing, Dickens transported customs of old from the countryside to the city. Christmas spirit was enough to transform Old Fezziwig into the Lord of the Manor and Founder of the Feast, and a few ribbons were enough to transform his warehouse into the modern equivalent of the great room of an old country manor house, just as good will and imagination were enough to transform the simple family dinner around the Cratchits’ humble table into a medieval feast fit for a king. In *A Christmas Carol*, Dickens not only moved the hearts and minds of his readers to think of the needs of others during the holiday season, he also succeeded in convincing his readers that a good old-fashioned Christmas was still possible, even in the blighted urban landscape of industrial England in the mid-19th century, even in the midst of a decade known as the “Hungry Forties.”

What marks Dickens’s story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a country hearth and home, and for the sights and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it. Kissing under the mistletoe was a nearly forgotten custom in Dickens’s day, and each community, binding families together and linking them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstention and the despotic single-minded utilitarianism already rampant in Dickens’s time.

To deny the pleasures of this world to oneself or others, Dickens insisted, was to deny the beneficence of creation. To value industrialization above human industry and treat one’s fellows...
A Carol Philosophy

BY PAUL WALSH

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

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

All that seemed to change, however, in the fall of 1843. Having recently returned from his first trip to America, Dickens had begun writing a new serial novel, Martin Chuzzlewit, in which he sought to display “the number and variety of horrors and vices that have their root in selfishness,” as he told his friend and early biographer John Forster. The murderous greed and hypocrisy exposed in the novel took its toll on the author’s accustomed idealism, and readership for his serial began to fall off. What Dickens in his letters called “the Chuzzlewit agones” threatened to swamp the author and send him adrift in a sea of anxious doubt and despair. Only generosity, he conjectured, could stave off the corrupting force of wealth, but generosity itself seemed to be a thing of the past. The thought so troubled the author that he put it in a foul humor. He felt his idealism wane and with it his astonishing powers of imagination. He was on the verge of being unable to work. Besides, in the face of disappointing financial returns on the serialization of the novel, Dickens’s publishers talked of reducing his payment by 50 pounds a month, adding financial pressure to spiritual depletion. His father and brothers were pleading for loans, and his wife, Kate, was expecting their fifth child.

A GHOST STORY FOR CHRISTMAS

Depressed, spent, and in desperate need of inspiration, Dickens decided to try to squeeze a new project between installments of Martin Chuzzlewit. And so, early in November, he set to work on a ghost story for Christmas he had been mulling over. In little more than a month, Dickens penned one of the most beloved and enduring holiday stories of all time, inventing the genre of the Christmas book in the process. He also managed to deliver his little book to the publishers in time to be ready for last-minute Christmas shoppers. Published on gilt-edged green paper and boxed in red cotton covers with a wreath of holly and ivy stamped in gold on the front, A Christmas Carol, with illustrations by John Leech, was intended to be both a treasured gift and a family heirloom that would be read again and again for years to come. And indeed it has been.

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

The success of A Christmas Carol was greater than even an optimist like Dickens could have dreamed. Not only was his story an overwhelming triumph, but writing it had put its author in the mood to celebrate Christmas with giddy abandon. “When [A Christmas Carol] was done,” Dickens wrote to a friend with characteristic hyperbole, “I broke out like a Madman. . . . Such dinings, such dancings, such conjurings, such blind–man’s buffings, such theatre-goings, such kissings–out of old years and kissings–in of new ones never took place in those parts before.” From the start he had hoped to write a story that would cut across the social spectrum and renew faith in the power and possibilities of generosity, imagination, and the goodwill of the community to reclaim the spirit of Christmas for itself. And he succeeded in writing a story that not only spoke to people of all generations and classes, but revitalized Christmas itself.

HOLIDAY OF WONDER

By 1843, the celebration of the Twelve Days and Christmas, a carefree winter celebration of abundance and generosity that had been a treasured part of the English countryside in years gone by, was all but lost in Dickens’s London. Suffering the attacks of Calvinists on the right and Utilitarians on the left, Christmas celebrations had dwindled to pale reminders of their former selves. In A Christmas Carol and his subsequent Christmas books, with their mistletoe and plum puddings and wassailing and blind man’s buffing, Dickens transported customs from old to the countrywide to the city. Christmas spirit was enough to transform Old Fezziwig into the Lord of the Manor and Founder of the Feast, and a few ribbons were enough to transform his warehouse into the modern equivalent of the great room of an old country manor house, just as good will and imagination were enough to transform the simple family dinner around the Cratchit’s humble table into a medieval feast fit for a king. In A Christmas Carol, Dickens not only moved the hearts and minds of his readers to think of the needs of others during the holiday season, but he also succeeded in convincing his readers that a good old-fashioned Christmas was still possible, even in the blighted urban landscape of industrial England in the mid-19th century, even in the midst of a decade known as “the Hungry Forties.”

What marks Dickens’s story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it. Kissing under the mistletoe was a nearly forgotten custom in Dickens’s day, and each community, binding families together and linking them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstention and the despairing single-minded utilitarianism already rampant in Dickens’s time.

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

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

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A CAROL FOR EVERY AGE

Each age has retold Dickens's A Christmas Carol to address its own needs, and the amiable story has proven accommodatingly malleable. Dickens's contemporaries rediscovered the traditional Christmas in the heart of the modern urban city. Later Victorians, terrified by the new science of Darwin and Spencer, read Dickens's tale as a retelling of the original Christmas story with Scrooge as a misguided wise man searching for the poor man's child who would restore a sense of order and proportion to the world. During the wars and depressions of the 20th century, A Christmas Carol offered comfort and a sense of the familiar values of hearth and home. The first film version of A Christmas Carol appeared in 1908, and half a dozen silent film versions of A Christmas Carol were made in the first decades of the century. In the 1940s, CBS radio asked President Roosevelt to read the story for national broadcast (and, in 1957, Eleanor Roosevelt recorded her own reading). Arguably the best screen adaptation is the 1951 British film starring Alastair Sim; Richard Williams's animated short film based on the original John Leech drawings won an Academy Award in 1972. By the end of the 20th century, holiday versions of A Christmas Carol (musical and nonmusical) graced stages across the country, while the motifs of Dickens's story echoed in nearly every form of popular entertainment. And now, at the start of a new century, this perennial tale offers a new sense of hope in the power of imagination and community to reclaim its lost members, even those as intractable as Ebenezer Scrooge.

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

CALEB ALEXANDER has performed with numerous theater companies around the Bay Area, including 42nd Street Moon, Bocca Theatre, Stage One, Novato Theater Company, Marin Theatre Company, and San Francisco Opera, and has done film, commercial, and print work. He has studied with the A.C.T. Young Conservatory, Marin Theatre Company, California Shakespeare Theater, the San Francisco Boys Chorus, and City Ballet. He is ten years old and in the fourth grade at The Crowden School.

MEGAN APPLE, age 9, is a native of San Francisco. She attends Kittredge School and has studied dance with City Ballet School under the direction of Galina Alexandrova since 2003. She has appeared in City Ballet's productions of The Nutcracker, Peter and the Wolf, and Carnival of the Animals. She participates in the A.C.T. Young Conservatory's Junior Musical Theater Program.

LUCAS ROCCO ALIFANO recently returned from playing Orlando in As You Like It and various roles in The Merchant of Venice at the Colorado Shakespeare Festival. On the West Coast, he has performed with A.C.T., Marin Theatre Company, TheatreWorks, Marin Shakespeare Company, and The Western Stage, where he recently appeared in the title role of Babylone The Musical. He spent two summers and two winters performing with Shakespeare Santa Cruz and toured with their Shakes to Go production of Hamlet. A.C.T.M.F.A. Program credits include, among others, Daisy in Baby with the Bathrobe at Zeum Theater, Williamson in Glengarry Glen Ross, and performing as a soloist in Myths and Hymns and Company. Film credits include The Last Coat, directed by Gabriol Fleming.

DAVID BEAL is enrolled in the A.C.T. Young Conservatory. He performed last summer at Woodminster in The King and I (Prince Chulalongkorn) and last December at the Willows Theatre in Oliver! (Artful Dodger). Beal has performed in four other shows at the Willows Theatre and in numerous school productions. He is in the eighth grade at Orinda Intermediate School.

JACQUELINE BLASKA is a student in the fourth grade at the Hamlin School in San Francisco. She has studied acting for four years and attended her first A.C.T. Young Conservatory session last summer. She has performed in the title role of The Very hungry Rabbit, as Jacob Marley in Scrooge, as Elsie in The Lemon Sisters, and as the Old Lady in Jack & the Beanstalk, all theatrical productions at her school.

SETON BROWN has appeared in a number of A.C.T. M.F.A. Program productions, including Red Scare on Sunset (multiple roles), Company (Robert), Much Ado about Nothing (Balthazar/ Sexton), Gemma Arterton (German), Myths and Hymns (lazarus), The Love of the Nightingale (Maia Chorus), The Lady from D hkouge (Edgar), and Confessional (Boy). He has also performed with Ohio Performing Arts Institute in Jesus Christ Superstar (Apateus/ Herod Grouppie) and West Side Story (Riff), as well as with Weathervane Playhouse in The Sound of Music (Rolf), The Music Man (Tommy Dijian), Guys and Doll (Joe Biltmore), and Spoon! Todd (Jonas Fogg). Brown holds a B.A. in theatre from Wittenberg University.

JOHN BULL was recently seen as Leo Habsburg in A.C.T. and last summer was a member of the tenth-anniversary Guthrie Experience, which performed Conference in Minneapolis. Bull grew up in Mountain View and started acting with the Los Altos Youth Theatre. At UC Berkeley, he majored in religious studies, minored in theater, dance, and performance studies, and was seen at Zellerbach Playhouse as Marat in Marat/Sade, Scar Tissue in Marat, and Lucifer (among 11 roles) in Divine Comedy: Dinner Project. He also attended Wake Forest University in North Carolina for two years, where he appeared in The Matchmaker and Suddenly Last Summer and won the declamation in the Atlantic Coast Conference Outdoor Track and Field Championships.
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JAMES CARPENTER has most recently been seen at A.C.T. as Doc Baugh in Cat on a Hot Tin Roof, Dr. Rackin in A Doll’s House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 15 years and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics’ Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon/ Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, California Shakespeare Theater, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marine Theatre Company. Screen credits include the feature films The Rainmaker and Mevis, the independents Singing and The Sunflower Boy, and the series “Nash Bridges.”

CHRISTIN SAWYER DAVIS* has performed in A.C.T. M.F.A. Program productions of Baby with the Bathwater (Cynthia, Angela, Miss Pringle, Susan), Much Ado about Nothing (Don John), The Lovers of the Nightingale (Poevec), The Lady from Dukagru (Lucinda), and Confrontational (Leona). She appeared last summer in The New Conservatory Theatre Center’s world premiere of The Fabulous Adventures of Captain Queue (Liania). Regional credits (Houston, Texas) include Cooking with Electra (Jill), The Turn of the Screw (Governor), The Baltimore Waltz (Ana), and the Ocean’s Nineteenth Anniversary Gala (Vanessa) as part of the Ocean’s Nineteenth Anniversary Gala. Davis holds a B.F.A. in education from Harvard.

Ariel Farrier-Lindo attends the fifth grade at Bori Bori Elementary School in South San Francisco. He has trained with the A.C.T. Young Conservatory, Kids on Camera, and Schurreracher’s School of Dance. In addition to performing in radio commercials and dance recitals, he enjoys horseback riding, hip hop, and singing.

JODY FLADER* most recently appeared as Pat Pilford in the A.C.T. M.F.A. Program production of Red Sun on Sunset. Other M.F.A. Program credits include Much Ado about Nothing (Margaret), Gemmarenolico (Concerta), The Lovers of the Nightingale (Philomene), and The Lady from Dukagru (Carol). In New York City, Flader worked with Manhattan Children’s Theatre and Looking Glass Theatre. Regional credits include At Your Best (Rosiland), Snout Charity (Charity), Translucents (Sarah), Children of Eden (Yonah), and Cimino Real (Esmerelda). Flader is originally from Arlington, Virginia, and holds a B.A. in folklore and mythology from Harvard.

LUCIE FLEMING’s favorite roles include Amber in Tin Star, Oaut, Lonnie in The Right Step, studio workshops of Quillers and Cole Porter’s Medley, The title role of Cinderella, and Christina in Sunlight Films’ Three-Legged Race. She currently studies vocal technique with Denise Wharnaby and Connie Doolen, dance with Donna Cerio, Rocio Dancy and Fitness, and Tom Segal, and drama with Academy DeTurk and the A.C.T. Young Conservatory.

MELISSA HART is 12 years old and has appeared in more than 20 stage shows. From lead orphan in Annie to featuring singer in a rock band, she has been professionally trained by A.C.T. and dance and singing masters, she is part of Sinaloa Jazz Choir, recognized by Devonbeat Magazine as the “Outstanding Middle School Choir” for 2005-06.

NICHOLAS HONGOLA* has appeared in A.C.T. M.F.A. Program productions as Mary Dale in Red Sun on Sunset, Claudio in Much Ado about Nothing, Manon in The Love for Three Days, King Pandion in The Lovers of the Nightingale, Moses in Cleopatra’s Glen Ross, and Young Man in Congratulations. Other theater credits include Hamlet and Private Lives with Shakespeare Santa Cruz, And Then There Were None with the Brown ledge Stock Company in Burlington, Vermont, and Othello with the Quixote Project. He holds a B.A. in theater arts from UC Santa Cruz, where he performed in such plays as Roy Blis, The Pope and the Witch, Act without Words I, Ohio Impromptu, and The Most Fabulous Story Ever Told. He is a former member of the A.C.T. Young Conservatory.

Who’s Who

APHRODITE in The Love of the Nightingale, and Jo in The Lady from Dukagru. She appeared on the Williamstown Theatre Festival mainstage as Mavis Brennan in The Landscape of the Body, directed by Michael Greif. Other regional credits include the title role of The Prince of Miss Jean Brodie and Debra in Kimberly Akimbo at Summer Repertory Theatre in Santa Rosa, and Doctor Faustus Lights the Lights (Marguerite Ida and Helen Ansrobl), Queen Christina (Ribba), and Othello (Desdemona) in New Orleans. Held holds a B.A. in English and creative writing from Tulane.

GRACE HEID* was recently seen at A.C.T. as Alexandra in The Little Foxes. Favorite roles in the A.C.T. M.F.A. Program include Hero in Much Ado about Nothing, Phaedra in The Love of the Nightingale, Woman B in Three Tall Women, and Annie in An Naugum. Heid worked at The New Harmony Project Playwrights Conference for several years, where she acted in readings of Donna Daley’s Deeply Shallow and Jim Leonard’s Anatomy of Gray. She also studied at the Prima Del Teatro in San Minias, Italy, last summer. She received her B.F.A. in stage performance at University of Evansville.

KATIE HUARD grew up in Mendocino, California, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A. Program credits include The Love of the Nightingale (Niobe) and The Lady from Dukagru (Elizabeth). She received a B.A. in theater from the College of Charleston in South Carolina, where she appeared in The House of Blue Leaves (Banana) and The Visit for the Piccolo Spoleto Festival. Most recently she played Katrin in Mother Courage at Berkeley Repertory Theatre.

Lucy will and Wanison Lunt (Amy), and Antigone (Antigone). Film credits include Latin Cafe and Orange, Merry, and Nicopolia. Davis holds a B.A. in English from Rice University.

Who’s Who

 Who’s Who

STEVE IRISH reprises his portrayal of Mr. Fezziwig from last season’s new adaptation of A Christmas Carol. He has also been seen at A.C.T. as the father, Thomas, in The Gateway and in Lilies on the Revival of a Romantic Drama. Irish recently received critical acclaim for his portrayal of Ovose Wells in Marin Theatre Company’s Oronte’s Shadows and starred in The Long Christmas Ride Home at Magic Theatre. Professional credits include both parts of Henry IV at Washington, D.C.’s Shakespeare Theatre Company, The Shrew-Off and Thoughts Night at Baltimore’s Centerstage, Othello and Cat on a Hat Tin Roof at Capital
JAMES CARPENTER* has most recently been seen at A.C.T. as Doc Baugh in Cat on a Hot Tin Roof, Dr. Rank in A Doll’s House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 15 years and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics’ Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, California Shakespeare Theater, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Memoirs, the independent Singing and Song, the television series “Nash Bridges.”

CHRISTIN SAWYER DAVIS* has performed in A.C.T.’s M.F.A. Program productions of Baby with the Bathwater (Cynthia), Angela, Miss Pringle (Susan). Much Ado about Nothing (Don John), The Lovers and the L Nederlandse (Priscilla), The Lady from Dubuque (Lucinda), and Confessional (Lena). She appeared last summer in The New Conservatory Theatre Center’s world premiere of The Fabulous Adventures of Captain Queer (Liana). Regional credits (Houston, Texas) include Cooking with Elvis (Jill), The Turn of the Screw (Governor), The Baldwinse Wales (Anora), Member of the class of 2002 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theatre Intern at The Old Globe. In the United States & Europe, she has been seen in A.C.T. as the father, Thomas, in The Gauvet and in Lilies on the Reel of a Romantic Drama. Irish recently received critical acclaim for his portrayal of Onos Wells in Marin Theatre Company’s Orontes Shadows and starred in The Long Christmas Ride Home at Magic Theatre. Professional credits include both parts of Henry IV at Washington, D.C.’s Shakespeare Theatre Company, The Shoos-Off and The Yule Night at Baltimore’s Centerstage, Obi and Cat on a Hot Tin Roof at Capital...
Replay Theatre, *The Reclusive Rise of Arrows U* off Broadway at Classic Stage Company; *PooLace* at Portland Stage Company; *The Scrouner*, opposite Orion Bean, and *Richard III*, opposite Alfred Molina, both in Los Angeles; onstage narration of New York City Ballet’s *Fountain* at Lincoln Center; and appearances in the feature films *Just Like Heaven* and *The Darwin Awards*. Irish trained at the Juilliard School.

STEVEN ANTHONY JONES, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Happy End*, *Gem of the Ocean*, *Fiddler on the Roof*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Bird Child*, *A Christmas Carol* (Ebenenezer Scrooge), *Celebration* and *The Room*, "Master Harold..." and the boys, *The Miriamote*, *The Towers of Love*, *The Three-cornered Hat*, Tartuffe, *Indian Ink*, *Hedda*; in *Invention*; *Holding History*, *Seven Guitars*, *Orbello* (title role), *Antigone*, *Missouri Boys*, *Clara*, *Joe Turner’s Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Fiakers*. Other local theater credits include *Fuent Orqezane* and *McMaque* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Monday*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Décision 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.”

BRENNEN LEATH* most recently appeared as Edith in Berkeley Repertory Theatre’s *Mother Courage* and as Bab Face in A.C.T.’s *Happy End* last season. A.C.T. M.F.A. Program credits include *Much Ado about Nothing* (Friar), *The Love of the Nightingale* (Hippolytus), *The Passion of the Royal Family*, *The Cherry Orchard*, *The Pope and the Witch*, *Glaston*, *The Marriage of Figaro*, and *Saturday*, *Sunday* and *Monday*. She recently returned from La Jolla Playhouse, where she portrayed the 200-year-old golden woman in *Culture Clash*’s *Zorra in Hell* — a role she originated at Berkeley Repertory Theatre earlier this year. Lockwood also originated the role of Barbara in the world premiere at Seattle’s Intiman Theatre of *Nicolle and Dimon* (title character), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theatre. Lockwood’s regional theater and television credits include productions at San Francisco Mime Troupe. Lockwood is a leading member of the Tony Award-winning San Francisco Mime Troupe. Regional theater credits include productions at Seattle Repertory Theatre, Long Wharf Theatre, The Old Globe, Milwaukee Repertory Theatre, Minnesota Repertory Theatre, and the Alley Theatre in Houston.

MATTHEW NICKLAW* was born in Syracuse, New York, and lived in five other states and attended some 13 schools before coming to San Francisco to attend A.C.T. He most recently appeared at Zeum Theatre as John in *Stylo* with the Bathwater and as Don Pedro in *Much Ado about Nothing*. Other favorite A.C.T. M.F.A. Program credits include *Romeo and Juliet*, *The Sea* and *The Swall*, *The Man, A Midsummer Night’s Dream*, and *Macbeth*. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, and director, and component member with Word for Word and an actor with Campo Santo.

DELIA MACDOUGALL† was last seen at A.C.T. in *The Learned Ladies*. She recently appeared in *As You Like It* with California Shakespeare Theater. Other shows with Cal Shakes include *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, *A Midsummer Night’s Dream*, and *Macbeth*. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, and director, and component member with Word for Word and an actor with Campo Santo.

AMARA RADETSKY* is eight years old and has appeared in theatrical productions since age five. Previous credits include Gertrude McGee in *Susica* and *Alice in Wonderland*, both with Marin Theatre Company. She has also appeared in The *Wizard of Oz* (Dorothy), *Cinderella* (Cinderella), and is reprising in *As You Like It*, Radetsky currently studies in the A.C.T. Young Conservatory, which she joined last year after seeing *A Christmas Carol*. In addition to performing, she writes short plays, short stories, and songs.

CHRISTINA OWENS’ A.C.T. M.F.A. Program credits include Marta Towers and Wanda Prewitt in *Red Roses on Sunset*; *Womack C in Three Tall Women*, *Anna Maria* in *Gone with the Wind*, and *Antonia in Much Ado about Nothing*. Other theater credits include *Birds in the Cradle*, *Rebecca Sweeney in Any Go*, and Sarah in *Ragtime*. She holds a B.F.A. in musical theater from the Gainesville Theatre Alliance at Florida University in Gainesville, Georgia. Owens is a native of Greensville, South Carolina.

GRAHAM OUTEBRIDGE* recently appeared as Frank Flagg in *Red Roses on Sunset* at Zeum Theatre. Other credits include *As You Like It* and *Canon* (both productions with Campo Santo). hardwood flooring, professional photography, and video documentation. In 2012, she completed a workshop on *Henry V* and *With the Sea* in Florence, Italy. Nicklau earned his B.F.A. in acting from UC Santa Barbara.

PHOTOGRAPHS: A.C.T. (BRENNE LEATH); conspiracypics.com (STEVEN ANTHONY JONES); photographer (BRENNEN LEATH); barbara joukowsky (MATTHEW NICKLAW); A.C.T. (DELIA MACDOUGALL); sarah naylor (GRAHAM OUTEBRIDGE); photographer (AMARA RADETSKY); photographer (CHRISTINA OWENS).
WILLIAM HALLADAY LANIER
is a fifth grader at Alvarado Elementary School in San Francisco. He spent two years in the San Francisco Boys Chorus and has enjoyed four years of Shakespeare Camp. Lanier has studied in the A.C.T. Young Conservatory for 18 months, participating in summer intensives and the Middle School Edge program. He made his A.C.T. mainstage debut last year as one of the ‘two-rock monsters’ in a Cat on a Hot Tin Roof. In addition to being an avid music enthusiast, Lanier plays soccer and is an expert on the history of the World Cup.

BRENNER LEATH* most recently appeared as Eiffi in Berkeley Repertory Theatre’s Mother Courage and as Bab Facc in A.C.T.’s Happy End last season. A.C.T. M.F.A. Program credits include Much Ado about Nothing (Friar), The Love of the Nightingale (Hippolyta), The Pirousi Bagdour (Bogdour), and The Lady from Dubouque (Oscar). Regional theater credits include Romeo and Juliet, Richard III, Henry IV, Part 1, My Fair Lady, 1776, Born Yesterday, and Camelot, all with the Utah Shakespearean Festival, where he was awarded the Michael Jan Firkayson Memorial Acting Award, and Chicago, Ragtime, and The King and I with Maine State Music Theatre. Leath has performed as a soloist with the Milwaukee Symphony and the San Antonio Symphony.

DELLA MACDOUGALL was last seen at A.C.T. in A Midsummer Night’s Dream. She recently appeared at A.C.T. as Maria in Much Ado about Nothing. Other favorite A.C.T. M.F.A. Program credits include Roma in Geronimo Rivers, Nichelle in Gemstonez, First Soldier in The Loves of the Nightingales, and Snow in Conife. Other favorite roles include Demetria in A Midsummer Night’s Dream, Tayite in Everton, The Life and Adventures of Nicholas Nickleby, and the Nun in The Merchant of Venice. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Ward Wood and an actor and director with Campo Santo.

ANDREW NAYMAN is an eight-year veteran of the San Francisco Boys Chorus. He has performed in the San Francisco Opera production of The Magic Flute and the San Francisco Ballet Theatre production of The Nutcracker. This summer he performed at the prestigious Grand Teton Festival. Nayman attends the San Francisco School and is a second-degree black belt in Tae Kwan Do.

MATTHEW NICKLAW was born in Syracuse, New York, and lived in five other states and attended some 13 schools before moving to San Francisco to attend A.C.T. He most recently appeared at Zeeem Theatre as John in Sixty by the Bathroom and as Don Pedro in Much Ado about Nothing. Other favorite A.C.T. M.F.A. Program credits include Roma in Geronimo Rivers, Nichelle in Gemstonez, First Soldier in The Loves of the Nightingales, and Snow in Conife. Other favorite roles include Demetria in A Midsummer Night’s Dream, Tayite in Everton, The Life and Adventures of Nicholas Nickleby, and the Nun in The Merchant of Venice. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Ward Wood and an actor and director with Campo Santo.

*Member of the class of 2007 of the A.C.T. M.F.A. Fine Arts Program and an Equity Professional Theater Intern. Winner of A.C.T. Equity Association’s Officer of Professional Arts and Stage Managers in the United States

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ELIZABETH LEVINSON, age ten, has performed in numerous amateur productions, including Lamplighters Music Theatre’s Gilbert & Sullivan Shows Program, Star Dance’s annual concerts, The Wizard of Oz, The Sound of Music, and Annie. Levinson attends Convent Elementary School and sings with the CES Girls’ Chorus. She studies piano, voice, jazz, tap, and salsa dancing, was selected for the Kids on Camera Talent Showcase, and takes classes in the A.C.T. Young Conservatory.

SHARON LOCKWOOD recently appeared as A Christmas Carol (2005), The Rose Tufto, June, and the Paycheck, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gatsby, The Marriage of Figaro, and Saturday, Sunday, and Monday. She recently returned from La Jolla Playhouse, where she portrayed the 200-year-old woman in Culture Clash: Zoro in Hell—a role she originated at Berkeley Repertory Theatre earlier this year. Lockwood also originated the role of Barbara in the world premiere at Seattle’s Intiman Theatre of Nickel and Dimed (the Burtber Shue), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theatre.

GRAHAM OUTEBRIDGE recently appeared as Frank Tragg in Red Scare on Sunset at Zeeem Theatre. Other credits include Much Ado about Nothing, Romeo & Juliet, Henry VIII, The Wars of the Roses, and Richard III. Outebridge has performed as a soloist with the San Francisco Symphony and a second-degree black belt in Tae Kwan Do.

AMARA RODESTSKY is eight years old and has appeared in theatrical productions since age four. Favorite roles include Gertrude McFuzz in Seussical and Alice in Wonderland, both with Marin Theatre Company. She has also appeared in The Wizard of Oz (Dorothy), Cinderella (Cinderella), and as Dorothy in Dr. Doolittle. Radesky has dedicated her studies to the A.C.T. Young Conservatory, which she joined last year after seeing A Christmas Carol. In addition to performing, she writes plays, short stories, and songs.

Sarah in Ragtime. She holds a B.F.A. in musical theatre from the Gainesville Theatre, Alliance for Adventure, in Gainesville, Georgia. Owns a native of Greensville, South Carolina.

CHRISTINA OWENS最近出现在 Zeeem Theatre at A.C.T. 但是没有 M.F.A. Program credits include Dotty the Dolly in The Woman in The House of the Mirror, The Tragedy of King Lear, and The Chairs. Jones has been a member of A.C.T. since 1995.

MATTHEW NICKLAW was born in Syracuse, New York, and lived in five other states and attended some 13 schools before moving to San Francisco to attend A.C.T. He most recently appeared at Zeeem Theatre as John in Sixty by the Bathroom and as Don Pedro in Much Ado about Nothing. Other favorite A.C.T. M.F.A. Program credits include Roma in Geronimo Rivers, Nichelle in Gemstonez, First Soldier in The Loves of the Nightingales, and Snow in Conife. Other favorite roles include Demetria in A Midsummer Night’s Dream, Tayite in Everton, The Life and Adventures of Nicholas Nickleby, and the Nun in The Merchant of Venice. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Ward Wood and an actor and director with Campo Santo.

Who’s Who

DELLA MACDOUGALL was last seen at A.C.T. in A Midsummer Night’s Dream. She recently appeared at A.C.T. as Maria in Much Ado about Nothing. Other favorite A.C.T. M.F.A. Program credits include Roma in Geronimo Rivers, Nichelle in Gemstonez, First Soldier in The Loves of the Nightingales, and Snow in Conife. Other favorite roles include Demetria in A Midsummer Night’s Dream, Tayite in Everton, The Life and Adventures of Nicholas Nickleby, and the Nun in The Merchant of Venice. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Ward Wood and an actor and director with Campo Santo.
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ANYA RICHKIND
appeared at A.C.T. in last year’s production of Cat on a Hot Tin Roof (Divine). While getting her B.A. in theater from San Diego State University,

AIDAN MEHMET SCOTT
played the role of Ned Chetzick in last year’s production of A Christmas Carol. He has been studying acting with the Young Conservatory, Kids on Camera, and the Young Performers Theatre. He was selected for the Kids on Camera Showcase and has played significant roles in four independent films and a number of local performances. He was the cover model for Viking Press’s Tom Sawyer and currently has two publications using his images in the works. He is ten years old, plays ice hockey, and attends an alternative public elementary school in San Francisco where he is a 5th grade student.

BRIAN STEVENS’s regional theater credits include The Miser at Berkeley Repertory Theatre in association with Theatre de la Jeune Lune and You Can’t Take It with You and Spinning into Butter (Dean Goodman Choice Award for supporting performances), both at TheatreWorks. Other credits include productions at Encore Theatre, the Magic Theatre, Word for Word, and San Jose Repertory Theatre.

KURT LYN’s A.C.T. M.F.A. Program credits include Mitchell Drake in Real Time on Sunset, Anouk in Glengarry Glen Ross, and Benedict in Much Ado about Nothing. New York credits include A Midsummer Night’s Dream and Henry V with Guilds Repertory Theatre, Arsat with Fluid Motion Theatre & Film (New York Fringe Festival), Bash and The Anatomy of Touch with Joint Stock Theatre Alliance (Catholic Theology), and Stephanos in The Tempest with Pulse Ensemble Theatre. Regional credits include Touchstone in A Midsummer Night’s Dream at Pacific: Arts Camp in San Francisco and Rooster Harrang in Annie at his elementary school, Tenderloin Community. Sizelove portrayed the main character, Ben the Bully, in a short film he made in a YMCA after-school program; he has created several other short films independently. He has been taking acting classes, including summer intensives, in the Young Conservatory for the last three years.

STEPHANIE ANN SAUNDERS’s recently appeared in the A.C.T. production of Happy End. Last summer she returned to the Eureka Theatre to follow up the previous season’s Goldie Dark Cows (Gladys) with the West Coast premiere of Debbie Does Dallas: The Musical (Douma). A.C.T. M.F.A. Program productions include Three Tall

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TED WELCH
hails from Nashville, Tennessee. New York theater credits include Games People Play at the Flatiron Playhouse and My Renunciation Fair Lady at Richard Farmer’s Ontological-Hysteric Theatre. He has also appeared in The Everlasting People and Ubu the King at the WilliamsTown Theatre Festival and as Florizel in The Winter’s Tale at Tennessee Rep. Other credits include motion capture and voiceover for EA Sports’ Madden NFL 2010. A.C.T. M.F.A. Program credits include Bertram Barker, Baldric, and Jerry the Stagehand in Real Time on Sunset, Bill in Confessional, Levin in Glengarry Glen Ross, Male Chorus in The Love of the Nightingale, and Leonato in Much Ado about Nothing. He is also the singer-songwriter for the all-country band The Petless Dragons. Welch has been studying acting at the O’Neill National Theatre Institute and the St. Petersburg Academy of Dramatic Arts in Russia.

JUD WILFORD was most recently seen at A.C.T. in Happy End. He has also appeared at A.C.T. in The Rivals, The Time of Your Life, and four seasons of A Christmas Carol. A graduate of the A.C.T. M.F.A. Program, he performed in M.F.A. Program productions as The Master in The Master and Margarita, Seng in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeum. Other theater credits include The Imaginary Invalid at People’s Light Theatre; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickless, and Tintinco in The Tempest at California Shakespeare Theater; Sergius in Arsen and the Man at Chautauqua Theatre; and Rufus Oadsworth in Saturn: The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and the upcoming feature The Tripper, directed by David Anogette. He received his B.F.A. in theater from the University of Evansville.

ANTHONY FUSCO (Understudy) has appeared at A.C.T. in Terence’s, The Volpone Inheritance, The Gascony, A Most Happy Man, Last Night Dangerous, The Three Sisters, Night and Day, The Room and the Revolution, Eureka IV, The Marriage, Edward II, and A Christmas Carol, and will play Tomas in Hedda Gabler later this season. He also teaches and directs in A.C.T.’s M.F.A. Program and Young Conservatory. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arsen and the Man, A Midsummer Night’s Dream, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theatre’s production of The Cleans. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. He was a graduate of The Juillard School.

CINDY GOLDFIELD (Understudy) has appeared at A.C.T. in two seasons of A Christmas Carol and is a two-time recipient of the Alvin Ailey Fellowship.
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ANYA RICHKIND appeared at A.C.T. in last year’s production of Cat on a Hot Tin Roof (Olivia), While singing backup during 2004’s A Christmas Carol (Little Fan), she was inspired to create the service organization HATS, which sells knitted items to support disaster survivors. Richkind’s story about love and infertility at a Texas biodiesel truck stop was chosen for Marin Country Day School’s 2007 musical. She is currently in the eighth grade and plays cello and runs cross-country.

TOBIAH RICHKIND attends the third grade at Marin Country Day School. Last year, after joining the A.C.T. Young Conservatory, he played Sonny in Godspell.His Not Hot Tin Roof. He has also studied dance for several years at ODC and appeared in their production of The Wooden Child. He plays the guitar and enjoys karate, soccer, football, and baseball.

STEPHANIE ANN SAUNDERS recently appeared in the A.C.T. production of Happy End. Last summer she returned to the Eureka Theatre to follow up the previous season’s Goldie That Cow (Gladye) with the West Coast premiere of Debbie Davis’s The Musical (Drama). A.C.T. M.F.A. Program productions include Three Tall Women (Woman A) and Conflammation (Viola). Regional theater credits (San Diego) include Jesus Christ Superstar (Mary Magdalene) and A Chorus Line (Bebe). Saunders hails from Manchester, New Hampshire, and received her B.A. in theater from San Diego State University.

AIDAN MEHMEHT SCOTT played the role of Ned Crace in last year’s production of A Christmas Carol. He has studied acting with the Young Conservatory, Kids on Camera, and the Young Performers Theater. He was selected for the Kids on Camera Showcase and has played significant roles in four independent films and a number of local performances. He was the cover model for Viking Press’s Tom Sawyer and currently has two publications using his images in the works. He is ten years old, plays ice hockey, and attends an alternative public elementary school in San Francisco where he is a GATE student.

BRIAN STEVENS’s regional theater credits include The Miser at Berkeley Repertory Theatre in association with Theatre de la Jeune Lune and You Can’t Take It with You and Spinning into Butter (Dean Goodman Choice Award for supporting performance), both at TheatreWorks. Other credits include productions at Encore Theatre, the Magic Theatre, Word for Word, and San Jose Repertory Theatre.

KURT LYNCH A.C.T. M.F.A. Program credits include Mitchell Drake in Red Swan on Sunset, Awenow in Glengarry Glen Ross, and Benedict in Much Ado about Nothing. New York credits include A Midsummer Night’s Dream and Henry IV with Guilds Repertory Theatre, Aswat with Fluid Motion Theater Film (New York Fringe Festival), Bash and The Anatomy of Touch with Joint Stock Theatre Alliance (Ontological-Hysteric Theatre), and Stephens in The Tempest with Pulse Ensemble Theatre. Regional credits include Touchstone in The Van Life at the Colorado Shakespeare Festival, Caliban in an educational tour of The Tempest with the McCarver Theatre, The Tempest with the Shakespeare Festival of New Jersey, and The Taming of the Shrews with Shakespeare and Co. Uly, a New York City native, is a graduate of Princeton University and The Public Theater Shakespeare Lab in New York.

AVERY SIEGELVE has involved himself in every production available to him since he started school. He played Puck in A Midsummer Night’s Dream at Pacific Arts Camp in San Francisco and Rooster Harrigan in Annie at his elementary school, Tenderkain Community. Siegelve portrayed the main character, Ben the Bully, in a short film he made in a YMCA after-school program; he has created several other short films independently. He has been taking acting classes, including summer intensives, in the Young Conservatory for the last three years.

TED WELCH hails from Nashville, Tennessee. New York theater credits include Games People Play at the Flatiron Playhouse Theatre and My Renunciation at Fairfield Park. He has also appeared in The Elephant Man and Ubu the King at Williams Town Theatre Festival and as Florizel in The Winter’s Tale at Tennessee Rep. Other credits include motion capture and voiceover for EA Sports’ Madden NFL 2000, A.C.T. M.F.A. Program credits include Bertram Barker, Baldric, and Gerry the Stagehand in Real Scare on Sunset, Bill in Confession, Levine in Glengarry Glen Ross, Male Chorus in The Looe of the Nightingale, and Leonato in Much Ado about Nothing. He is also the singer-songwriter for the alt-country band The Pentelis Dragons. Welch has studied acting at the O’Neill National Theater Institute and the St. Petersburg Academy of Dramatic Arts in Russia.

JUD WILLSFORD was most recently seen in A.C.T.’s The Christmas Carol. He has also appeared at A.C.T. in The Rivauld, The Time of Your Life, and during four seasons of a Christmas Carol. He was a graduate of the A.C.T. M.F.A. Program, he performed in M.F.A. Program productions as The Master in The Master and Margarita, Seng in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeum. Other theater credits include The Imaginary Invalid at People’s Light Theatre; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Tintin in The Tempest at California Shakespeare Theatre; Seguis in dreams and the Man at Chautauqua Theatre; and Rufus Oadsworth in Saturn’s The Musical. Film credits include Wrong Time, Right Spot with Olympia Dukakis and the upcoming feature The Tripper, directed by David Anquezte. He received his B.F.A. in theater from the University of Evansville.

JACK WILLIS has appeared in more than 35 productions throughout the United States, including recent performances at A.C.T. in The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. He is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art, and The Odd Neighborhood. Off-Broadway credits include The Rehearsal of Arsenio Us, World of Mary, The Syphilis Cycle, and Fellah. He recently appeared in Gypsy with Patti LuPone at the Regina Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Cuddly Wolf, The Spout-of-Toucans, Love, Honour, I Came in Peace, Problem Child, "Law & Order," "Ed," and "Dallas." Willis is also a cofounder of Aruba Repertory.

TOM BLAIR (Understudy) has worked extensively in Bay Area theater, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Bilby’s Spirit, Euerhos IV, The Threepenny Opera, Tarrytown, Indian Joe, The Guardian, The Royal Family, and Othello, and Handel and Gavine Meats Market and deliver at San Jose Repertory Theatre; Wildes/Wilder/Wilder and Molly Squares at Marin Theatre Company; Renovos’ Tragedy and The Tale of Ear by Berkeley Repertory Theatre; and Mr. Reiley Calls a Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackburn Theatre (Chicago) and 15 years at Milwaukee Repertory Theatre. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He spent the summer at Shakespeare Santa Cruz playing Col. Pickering to Paul Whitworth’s Higgins.

ANTHONY FUSCO (Understudy) has appeared at A.C.T. in Terrence, The Novels, The Vasaee Inheritance, The Gascon, A Matter, Lis Lestrade’s Dangerously, The Three Sisters, Night and Day, and The Rounds and Reckonings, Euerhos IV, The Threepenny Opera, The Constant Wife, and A Christmas Carol, and will play Taman in Hedda Gabler later this season. He also teaches and directs in A.C.T.’s M.F.A. Program and Young Conservatory. Other Bay Area credits include leading roles in The Threepenny Opera, The Importance of Being Earnest, Arsenio and the Man, A Midsummer Night’s Dream, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and traveling with Jewish Theater’s production of The Cleans. On Broadway, he was Tom Stoppard’s Real Thing and The Real Inspector Hound. He studied at the Juilliard School.

CINDY GOLDFIELD (Understudy) has appeared at A.C.T. in two seasons of a Christmas Carol and is a two-time recipient
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of both the Bay Area Theatre Critics’ Circle and the Dean Goodman Choice Awards. Regional theater credit includes the title role of The Mystery of Edwin Drood (Center REP), Frau in Another Midsummer Night’s Dream (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Mairiade in Brindarima, Rex in Moon over Buffalo, Ricky in Don’t Be So Sue, Gaussian in Merely West and Roll On (Willows Theatre); Nancy in Office (Broadway by the Bay); Joan in Moulin Rouge (Main Theatre Company); and Mabel in Meek & Mabel, Dot in Street Scene, and Pat in Peggy Ann, as well as directing and choreographing, A Thousand Cheers. Once in a Blue Moon, and They’ll Roar of the Grouse—The Smell of the Caviar (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabinet collaboration of Goldfield and Koldewyn with the inimitable Scumby Koldewyn.

PAUL WALSH (Co-adaptor) is head of dramaturgy and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of August Strindberg’s Ghost Sonata (1992) and Henrik Ibsen’s A Doll’s House (2004). He is currently translating Ibsen’s Hedda Gabler for production by A.C.T. in February 2007. His translation of Ibsen’s The Master Builder was produced to acclaim by Aurora Theatre Company in Berkeley, and his translation of Strindberg’s Ghost Sonata was read as part of Cutting Ball Theatre’s “Hidden Classics Reading Series” at the Modern Times Bookstore. This year, Walsh was named artistic director of the New Harmony Project, a new-play development residency program. Walsh has also worked at the O’Neill Playwrights Conference, the Playwrights Center in Minneapolis, and the Bay Area Playwrights Festival. He has also worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as Childhood of Paradise: Shooting a Dream, Don Juan Giovanni, and The Handback of Notre Dame. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

KARL LUNDEBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, San Francisco Symphony, and the National Radio Orchestra of Sweden, and featured at the Mitra, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Berkeley Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Athomean Theatre. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Athomean Theatre.

VAL CANAROLI (Choreographer) was born in Renton, Washington, and trained at the San Francisco Ballet School. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Canaroli has contributed to the repertoires of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa and Tulas Ballet, where he is resident choreographer. Canaroli also has choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet Miroslav, conducted by Michael Tilson Thomas. Canaroli has been the recipient of ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House.

LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 30 musicals at the Strawberry Festival in Canada. U.S. credit include composing at the Walnut Street Theatre in Philadelphia, music director at A.C.T., and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misanthrope and Don Carlos for Soulpepper Theatre Company and A Midsummer Night’s Dream for the Canadian Stage Company, as well as more than a dozen productions at the Stratford Festival. Favorite at Stratford include Hamlet (starring Paul Gross),

WHO’S WHO

Romeo and Juliet, Interloc the Wind, Memoir, King Lear, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre (for The Music Man and On Fire, both directed by Robin Phillips).

JOHN ARNONE (Scenic Designer) won a Tony Award for The Whirl Tommy on Broadway. Other set designs for Broadway include Turgeon’s Fortune’s Fool (dir. Arthur Pen), Edward Albee’s The Goat Who is Sparta? The Fall Monty, How to Succeed in Business without Really Trying, Twilight: Los Angeles, 1992, Saragro (with Ellen Burnstyn), The Little Little Whorehouse Goes Public and Grease for Tommy Tune, and Longing (dir. Garland Wright). The Dog Blue Star (with Blythe Danner), Pass/Porch, Lena San/Pet. Bars, Mars, Minnelli on Minnelli, Goes Vidal’s The Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Drama Major Musical, 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 Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Austria, Venice, and Athens.


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WHO’S WHO

of both the Bay Area Theatre Critics’ Circle and the Dean Goodman Choice awards. Regional theater credits include the title role of The Mystery of Edwin Drood (Center REP); Fran in Shaw’s Summer and Smoke;及 James Smith in Middletown’s Night (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Alfredda in Brindisi, Zoe in Moon Over Buffalo, Ricky in Dinner at Sez, Guiseppe in Merry Wives Roll Along (Wildwood Theatre); Nancy in Offen’s (Broadway by the Bay); Joan in J刑侦ng Boston (Marin Theatre Company); and Mabel in Mark & Mabel, Dot in Street Affair, and Pat in Peggy Ann, as well as directing and choreographing A Thousand Cheers, Once in a Blue Moon, and The Roar of the Greasedlight—The Smell of the Crowd (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabinet collaboration of Goldfield and Koldewyn with its inimitable Scrumble Koldewyn.

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LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada. U.S. credits include composing at the Walnut Street Theatre in Philadelphia, music directions at A.C.T., and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misanthrope and Don Carlos for Soulpepper Theatre Company and A Midsummer Night’s Dream for the Canadian Stage Company, as well as more than a dozen productions at the Stratford Festival. Favorite at Stratford include Hamlet (starring Paul Gross),

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Who’s Who

Uma Varay, The Learned Lady, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fables of the Mind, and The Floating Light Bulb. She is the resident costume designer at Terra Zinzini and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre, Shakespeare Santa Cruz, Lamplighters, San Jose Rep, Magic Theatre, Pickle Family Circus, Civic 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 theatre, 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 Large/Legacy/NEW (Tony Award nomination) and off-Broadway productions of Hello, My Name Is (Peterofil), Texts for Nothing, A Fine Line in Her Ear, Suspicion, and Vulcain. Regional theater credits include The Gourmet, The Real Thing, Lucky Jones, The Constant Wife, Caryl Churchill’s The Lochs of Rába, and The Difficulty of Creating a Field at A.C.T., The Sisters Mammares at Seattle Repertory Theatre, Medea Dick at Milwaukee Repertory Theater, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, El Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shogun Players, and Art Street Theatre. Recent credits include world premieres of Passing Strangers, The People’s Temple, and Fêtes de la Nuit at Berkeley Rep, Salomé at Aurora Theatre, and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include: music and sound for Cal Shakes’ 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Life’s End; sound for Henrik Ibsen’s Ghosts for Berkeley Rep; and sound for Shogun Players’ and Studio Theatre (D.C.)’s productions of The Death of Meidhord. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meidhord and a 2004 Princess Grace Award.

DOMENIQUE LOZANO (Associate Director) served as the associate director on A Christmas Carol last year at A.C.T. Other directing credits include The Countess with Center REPertory Company, Two for the Suzano with Marin Theatre Company; Inanna and the West Coast premiere of Jesse Martin’s Ant in Shera Business with San Jose Stage Company; The Norman Conquests, Holiday, The Real Thing, and She Loves Me with Napa Valley Repertory Theatre, where she was a founding member and associate artistic director. She has directed numerous projects with the Young Conservatory at A.C.T., including Grey’s Anatomy, A Young Lady of Property, Eddie Mandola Eudahina, the American premiere of After Juliet, the world premiere of Dust, and the West Coast premieres of Jeffrey Hatcher’s Korraki’s Children, Wendy MacLeod’s School Girl Figurs, and Constance Cordeur’s Nightingale. Directing work with the A.C.T. Master of Fine Arts Program includes Google with Her Pants Down, Richard III, and the class of 2006 Showcase. Acting credits include work with California Shakespeare Theater, where she is an associate artist, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has taught throughout the Bay Area at California Shakespeare Theatre, A.C.T., Berkeley Repertory Theatre, UC Davis, San Jose’s College, Los Altos College, and Solano College. She has also been a vocal and dialect coach for a variety of productions.

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

GREG HUBBARD (A.C.T. Casting Associate) joined the casting department at A.C.T. in 2002, where he has since cast productions of A Christmas Carol and many new play workshops. Additional local casting credits include the world premiere of the musical, The Opposite of Sea for Magic Theatre, The Mystery Plays for SF Playhouse, and Home for Family Stages at the Oysterham Theatre. Hubbard has an M.F.A. degree in directing from the Professional Director Training Program at Ohio University; he also teaches in the A.C.T. Master of Fine Arts Program and Young Conservatory, at Berkeley Repertory Theatre, and at the San Francisco School of Digital Film.

DICK DALEY’S (Stage Manager) previous works include Threepence, Happy End, Gem of the Ocean, A Christmas Carol, A Month for the Midwinter, and Waiting for Godot (A.C.T.); the world premieres of The Opposite of Sea: The Musical and Dr. Fornoten, written and directed by David Marjet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Seduction, and Visions of Karenav (Cherry Theatre Company); and Merchant and Henry V (Commonwealth Shakespeare Company); Goldilocks’ Balcony, Twelfth Night (L.A. Women’s Shakespeare Company); The Sartainland Diaries (The Theatre Offensive); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust for Ona, and Julius Caesar (Shakespeare & Company); and The Kissible Rise of Arthus U., Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, and A Closet Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

KAREN SZPALER (Assistant Stage Manager) is working on the A.C.T. mainstage for the first time after working with the M.F.A. Program last season. Favorite part shows include Euripides, Titres de la Nuit, The Glass Menagerie, Brandenstein, and Comedy on the Bridge at Berkeley Repertory Theatre, Urinetown: The Musical at San Jose Stage Company; Striking 12 at TheatreWorks; and Ragtime and She Loves Me at Footlight Music Theatre. She most recently stage managed Salomé at Aurora Theatre Company and is production coordinator at TheatreWorks in Menlo Park.
Who’s Who

Uncle Vanya, The Learned Ladle, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fawlty Towers, A Lie of the Mind, and The Floating Light Bulb. She is the resident costume designer at Tovar-Elizalde and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre, Shakespeare Santa Cruz, Lamplighters, San Jose Rep, Magic Theatre, Pickle Family Circus, Civic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she also worked for Angels of Light; a troupe that specializes in cabaret and theatre; and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

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Creating Carol

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THE GALLERY AT A.C.T.

NIGHT SCENES AND OTHER TIMES AND PLACES:
PASTELS ON PAPER BY WENDY GOLDBERG

Find you some with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2006–07 season.

Dramalike landscape drawings by artist Wendy Goldberg are on view at A.C.T. December 5, 2006–February 4, 2007. A native of New England, Goldberg graduated from Cornell University, where she fell in love with the moody, dynamic skies and landscapes of Ithaca that have informed much of her work. After living in Northern California for many years, with frequent trips to the East Coast, she is equally inspired by the sensibilities of these two very different and dramatic environments. Her technique of on-site drawing allows the constantly changing conditions of the landscape to become an integral part of each piece.

Goldberg’s work is included in the Achenbach Collection of Prints and Drawings of the San Francisco Legion of Honor Museum, the Haas Collection, and Anderson Consulting, as well as various private and public collections.

The artist will attend an opening reception at the theater on Saturday, January 6, 5 p.m.–7 p.m. Each Gallery at A.C.T. artwork purchase benefits A.C.T. For more information about Wendy Goldberg, please visit www.galleryatact.org or contact Kevin Simmers at 415.474.1066 / ksecsimmons@aol.com.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as the artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard’s Travesties, Bertolt Brecht’s (Kerr Wall’s Happy End)(including a cast album recording), Christmas Carol (a new adaptation by Perloff with Paul Waldo), David Mamet’s new adaptation of Grosvell-Berkeley’s The Happy Ending, Shakespeare’s The Real Thing, Constance Congdon’s A Man (an A.C.T.-commissioned adaptation of Gogol’s Yassa Zabrodskaya), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Childress’ The Three Sisters. His production of Marie Nides’ Hibla, co-produced at A.C.T.’s second space (Zoom) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Littératures. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premiere of Ayckbourn’s The Revengers of Love and Indian Ink and Pinter’s Collection and The Room, A.C.T.-commissioned translations of Heidegger’s The Existentialism of Evil, Mary Stewart, and Uncle Vanya; the world premiere of Leslie Ayres’s Singer’s Bug; and acclaimed productions of The Threepenny Opera, Old Times, Avasoda, The Rose Tattoo, Antigone, Cradlesong, Women, and The Trojan Horse. His production of Chekhov’s The Seagull was in the world premieres of Miss Bilitis’ No for an Answer, David Lang/Mc Willis’ The Difficultly of Creating a Field, and the West Coast premiere of her own play The Colours of Robins (a finalist for the Susan Smith Blackburn Award). Her play Luminaire Daughter was the inaugural production of the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre, and was extended at the Magic Theatre in December (in a coproduction with A.C.T.); was developed under a grant from The Ensemble Studio Theatre, and was extended at the Magic Theatre in December (in a coproduction with A.C.T.).

HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario 6-8 weeks a year in a career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of A.C.T.’s executive committee, she is a director of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theaters. She has also participated on peer review panels for Theater Communications Group Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Consortium Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actress, she has performed in numerous off-off Broadway plays and at regional theatres, including A.C.T. In 2004 she toured London and Birmingham (UK) 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 HARE (Producing Director) began his career on Broadway with Eoin Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Rudders Drinks a Little Gin and Evans’ Rob Roy (directed by Michael W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1973. He and his department were awarded The Theater- Critics International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theater Critics Circle.

A.C.T. 2006–07 SEASON

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JAN 4–FEB 4

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by Anna Sigfridsson
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Translated by Ron Lagomarsino
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THE AMERICAN CONSERVATORY THEATER

529 Eddy Street
San Francisco, California 94109
Groups of 10+, (415) 439-2673

A Christmas Carol
33
THE GALLERY AT A.C.T.

F

OUND yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2006–07 season.

Dreamlike landscape drawings by artist Wendy Goldberg are on view at A.C.T. December 5, 2006–February 4, 2007. A native of New England, Goldberg graduated from Cornell University, where she fell in love with the moody, dynamic skies and landscapes of Ithaca that have informed much of her work. After living in Northern California for many years, with frequent trips to the East Coast, she is equally inspired by the sensibilities of these two very different and dramatic environments. Her technique of on-site drawing allows the frequently changing conditions of the landscape to become an integral part of each piece.

Goldberg’s work is included in the Achenbach Collection of Prints and Drawings of the San Francisco Legion of Honor Museum, the Haas Collection, and Anderson Consulting, as well as various private and public collections.

The artist will attend an opening reception at the theater on Saturday, January 6, 5 p.m.–7 p.m. Each Gallery at A.C.T. artwork purchase benefits A.C.T. For information about Wendy Goldberg, please visit www.galleryatact.org or contact Kevin Simmers at 415.474.1066 / krics@creativeoptix.com.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as the artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard’s Travesties, Bethel Breche/Kerry Wolf’s Happy End (including a cast album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wald), David Mamet’s new adaptation of Cruelle de Villet–Beckett’s The Happy Ending, Stoppard’s The Real Thing, Constancy Coogan’s A Mother (an A.C.T.-commissioned translation of Goethe’s Faust (1979), Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. His production of Marie Nidek’s Elders, co-produced at A.C.T.’s second space (Zoom) with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Alesandra Seucini’s The Insouciant Love of Indian Ink and Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Heidek’s The Minotaur, Eiroa IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian’s Singer’s Bay, and acclaimed productions of The Threepenny Opera, Old Times, Aida, The Rose Tattoo, Antigone, Creon, Idomeneo, and The Trojan Women. He directed A.C.T. at the world premieres of Miss Blattner’s No for an Answer, David Lang/Mac Wellman’s The Difficultly of Crossing a Field, and the West Coast premiere of her own play The Colours of Ribbons (a finalist for the Susan Smith Blackman Award). Her play Luminous Dancing was developed at A.C.T.’s Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre, and was presented at the Summit Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed at A.C.T. as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kopus Cusak, on his new play After the War at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), and Robert O’Hara, on A.C.T.’s 2005 ONeil Playwrights Conference. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Eura Pound’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, design, and direction, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Koren’s opera The Cave at the Venice Festival and Brooklyn Academy of Music. 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 Tiicher 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 Leonie and Nicholas.

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JAMES LAIRE (Producing Director) began his career in Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also staged the Broadway productions of And Miss Reardon Drinks a Little. His films include Reliable (directed by Charlie Sheen) and Shyam’s Arrows and the Moon. Hayes joined A.C.T. in 1973. He and his department were awarded the Tisch-Creative International’s award for excellence in the theater in 1989, and in 1992 Hayes was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

TRAVESTIES
by Tim Stepphard Directed by Carey Perloff SEP 14–OCT 15

THE LITTLE FOXES
by Lillian Hellman Directed by Lloyd Williams OCT 17–NOV 14

THE CIRCLE
by W. Somerset Maugham Directed by Mark Lamos JAN 4–FEB 4

HEDDA GALBER
by Henrik Ibsen Directed by Richard E. White FEB 9–MAR 11

THEATRE
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A.C.T. american conservatory theater is a member of Theatrical Access Coalition. Select Seating Accessible. A.C.T. is a smoke-free theater. Groups of 10+, 415-498-2873.
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Raffle tickets: $1,500

Ten friends of the Bay Area performing arts community will table at the Gala to sell raffle tickets. This is an opportunity to offer your support while purchasing a ticket. Tickets will be available for purchase at the Gala.

Memorial & Tribute Gifts

The following contributors were remembered or honored with gifts in their name.

Foundation and Government Agencies

The following foundations and government agencies provide vital support to the Gala. For more information please contact Leslie Bell at 415.439.2147 or Leslie.Bell@ACTheatre.org.

Raffled items:

1. A signed print by renowned artist Stuart Davis
2. A private dinner for four guests at the home of Gala honoree Ken and Enid Goldstein
3. A private concert at the home of Gala honoree Lila and Fred Schneier
4. A private tour of the San Francisco Symphony's Golden Gate Studios
5. A private tour of the San Francisco Symphony's Davies Symphony Hall

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The following sponsors provided financial support for the Gala. For more information please contact Leslie Bell at 415.439.2147 or Leslie.Bell@ACTheatre.org.

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MEMORIAL & TRIBUTE GIFTS

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COMMITTEE OF THE YEAR

The committee of the year is composed of five volunteers who have demonstrated exceptional dedication and commitment to the A.C.T. Gala. For more information please contact Leslie Bell at 415.439.2147 or Leslie.Bell@ACTheatre.org.

Annual fund donors make annual contributions of $750-$4,999 in support of A.C.T.'s artistic programs and productions. They receive a variety of benefits in support of their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theatre. We are proud to recognize these donors for their support.

Annette Sening, Honorary Chair * Paityn Hsu, Event Chair

In addition to their annual gifts, the following individuals (and corporations) have made generous contributions during the season, and have generously supported the Annual Fund. For information about giving to the Annual Fund, please contact Anna Searles at 415.439.3482 or annasa@act.org.

Annette Sening, Honorary Chair * Paityn Hsu, Event Chair

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A.C.T. is pleased to recognize the following donors to The Next Generation Campaign who are helping to secure our future for the next generation of theater arts and audiences.
The Next Generation Campaign will establish an endowment of $20 million to support enriching educational programs, in art and development of new works. With more than $20.7 million in commitments to date, A.C.T. is poised for success and invites its loyal patrons to join us in singing the future of great theater for generations to come! For more information, contact Janet Johnson at 415.448.8841 or janetjohnson@act-sf.org.

STUDIO A.C.T. Winter Session Enrolling Now!
January 2–March 17, 2007

A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 15. Young actors from throughout the Bay Area come to the YC to develop their creative talent and to grow as young artists. The wide variety of classes available includes acting, clowning, musical theater, play production, and improvisation. YC classes are the perfect holiday surprise for the budding actor in your life!

Join the YC. First time students get 15% off when they mention this ad.

For more information: 415.459.2352
www.ACTstudiotraining.org

CORPORATE PARTNERS CIRCLE
Jack Curtis, Melcon Co-Chair • Ken Berryman, McKinley & Company, Inc. Co-Chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater arts and audiences and in vital educational and community outreach programs. Corporate Partner Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to reserved actors and premium complimentary tickets, and branded recognition.

CORPORATE MATCHING GIFTS
As A.C.T. is both a cultural and an educational institution, many employees will match individual employee contributions to the company.

The following companies have generously matched gifts made by their employees to A.C.T., multiplying the impact of those contributions.

CORPORATE GIFTS IN KIND
A.C.T. would like to thank the following donors for their generous contributions of goods and services.

STUDIO A.C.T.
Winter Session Enrolling Now!
January 2–March 17, 2007

Whether you're a beginner or a seasoned professional, Studio A.C.T. allows you to explore your imagination, your voice, and your intellect in a safe and rewarding environment. Classes are scheduled on nights and weekends to accommodate work and home commitments; teachers are working Bay Area professionals. Choose from classes in acting, voice and speech, Meisner technique, Shakespeare, and—this session only—special stage scene study class.

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Part One. Here in San Claudio's
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Dramaturgy and Directing by A.J. Schmidt
2006-07

YOUNG CONSERVATORY
2nd YEAR STUDENT WORKSHOP
David Copperfield
by Charles Dickens
Adapted in Verse by Giles Havergal

NATIONAL CORPORATE THEATRE FUND
National Corporate Theatre Fund is a non-profit corporation created to increase and strengthen support from the business community for 11 of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions to a $30,000 or more to National Corporate Theatre Fund.
A.C.T. is pleased to recognize the following donors to The Next Generation Campaign who are helping to secure our future for the next generation of theatre artists and audiences. The Next Generation Campaign will establish an endowed fund of $20 million to support crucial training programs, in active training, and in the development of new works. With more than $30.7 million in commitments to date, A.C.T. is poised for success and invites its loyal patrons to join in as in the staging of great theater for generations to come! For more information, contact Jane Johnson at 415.443.4441 or Jane@A.C.T.org.

PROPOSAL MATCHING GIFTS
As A.C.T. is both a cultural and an educational institution, many employees will match individual employee contributions to the company. The following corporations have generously matched gifts made by their employees to A.C.T., matching the impact of those contributions.

STUDIO A.C.T. Winter Session Enrolling Now! January 6–March 18, 2007
Whether you’re a beginner or a seasoned professional, Studio A.C.T. allows you to explore your imagination, your voice, and your intellect in a safe and rewarding environment. Classes are scheduled on nights and weekends to accommodate work and home commitments; teachers are working Bay Area professionals. Choose from classes in acting, voice and speech, Meisner technique, Shakespeare, and—this session only!—a special Text scene study class.

For more information: 415.439.2332
www.ACTtraining.org

A.C.T. YOUNG CONSERVATORY
Winter Session Enrolling Now! January 2–March 17, 2007
The Young Conservatory at A.C.T. is an internationally recognized professional theater training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area come to the YC to develop their creative talent and to grow as young artists. The wide variety of classes available includes acting, clowning, musical theater, play production, and improvisation. YC classes are the perfect holiday surprise for the budding actor in your life! Join the YC first time students get 15% off when they mention this ad.

For more information: 415.439.2332
www.ACTtraining.org

NATIONAL CORPORATE THEATRE FUND
National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support for the business community for 11 of this country’s most distinguished professional theaters. The following foundations, individuals, and corporations support their theaters through their contributions of $10,000 or more to National Corporate Theatre Fund.
PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater ...
Most of the class make their American Contemporary Theater debuts in A Christmas Carol, although a few have already seen A Christmas Carol in past seasons. Happy End (Bruno Léna and Stephanie Ann Sautner) and The Little Foxes (John Ball and Grace Heid) this spring will be a busy time for the class of 2007. In March (3–17), they will be seen at Zeum Theater in the M.P.A.F. Program production of John Irving’s The Cider House Rules, Part One. Here in St. Cloud, directed by A.C.T.’s Associate Artist Craig Stiglitz. Then in April, after completing their training at A.C.T., these actors will embark on their professional acting careers with a showcase production presented for professional theater and film directors, agents, and casting directors in New York City, San Francisco, and Los Angeles. Each class is responsible for raising out-of-pocket travel and other expenses associated with their showcase. If you would like to help support this effort, please contact Anne Suzer in the A.C.T. Development Department at 415.439.2482.

**PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater**

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<td><strong>The Circle</strong></td>
<td>Tuesday 3/9, Tuesday 3/13</td>
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<tr>
<td><strong>A.C.T. PROLOGUE</strong></td>
<td>Tuesday 3/16, Sunday 3/21*</td>
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<td><strong>Sunday 3/25</strong></td>
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<td><strong>Monday 3/30</strong></td>
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<td><strong>Wednesday 4/18</strong></td>
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*indicates matinee performance

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**ACT ONE** One night only in their 20s and 30s to great theater, hot dates and parties, and such. Each actor will have the opportunity to showcase their talent.

**THEATER ON THE CLOTHESLINE**

An exciting collaboration with A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogues among audience and a panel of respected professionals. After each show, the panel will discuss the psychological aspects of the play and take questions from the audience.

**AND DON’T FORGET...**

**A.C.T. IN Alliance with MAGGIC Arts and Humanities Laboratory**

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<td><strong>Lombardielessness Dating</strong></td>
<td>11/29–12/12, Magic Theatre</td>
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<td><strong>A.C.T. HOLIDAY STROLL</strong></td>
<td>12/7, Union Square</td>
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<td><strong>A.C.T. YOUNG CONSERVATORY STUDENTS’ COMPANY</strong></td>
<td>11/25–26, A.C.T. at the Garret</td>
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<tr>
<td><strong>A.C.T. JANUARY FIRST LOOK SERIES</strong></td>
<td>1/18–2/3, Zeum Theater</td>
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<td><strong>A.C.T. MASTER OF FINE ARTS PROGRAM ARTS PROGRAMS</strong></td>
<td>3/1–3/17, Zeum Theater</td>
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**A.C.T. RUSH JUBILEE** | 4/22/07, Four Seasons Hotel |

For more information, call 415.749.2ACT or visit www.aact.org.
For Your Information

Administrative Offices
ACT’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.2200. On the Web: www.act-sf.org.

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

Discounts
Half-price tickets are sometimes available on the day of performance at TiX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bodworth at 415.439.2423.

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

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

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

Beeper!
If you carry a paper, 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 sprayed 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 415.439.2510 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 create a disruptive noise.

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.2ACT if you need to secure a seat for a special need.

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

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

Through Jan 21 www.sfmoma.org

Anselm Kiefer
Heaven and Earth

Johannes Kifer, Heaven and Earth is organized by the Modern Art Museum of Fort Worth, Fort Worth, Texas.

The San Francisco presentation is generously supported by Collegetix P死者, via SFMOMA auxiliary, and the Estate of Sue Wehr.


151 Third Street San Francisco 415.357.4000

Presenting Sponsor: UBS
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108; 415.856.3700. On the Web: www.act-sf.org.

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street, Mason, next to the theater, one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2437 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 a day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance and ticketing privileges and last-minute ticket insurance. Subscription information can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay When You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bedworth at 415.439.2473.

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

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

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

Beepers!
If you carry a paper, beep, 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 at the first intermission only if there is an appropriate interval.

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Anselm Kiefer
Heaven and Earth

American Conservatory Theater Exits

AMERICAN CONSERVATORY THEATER

151 Third Street San Francisco 415.357.4000

Anselm Kiefer: Heaven and Earth is organized by the Modern Art Museum of Fort Worth, Fort Worth, Texas. The San Francisco presentation is generously supported by Colletric Partners, Inc. SFMOMA is funded in part by grants from the National Endowment for the Arts. A.C.T. is supported in part by a grant from the National Endowment for the Arts. A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

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