A Christmas Carol

by Charles Dickens  Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeborg  Choreography by Val Caniparoli
Directed by Domenique Lozano
Based on the original direction by Carey Perloff
Unpredictable cycles.
Market anomalies.
Risky trends...
...Shhhhh.

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...Shhhhhh.

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About A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performances, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new co-op company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized regionally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative week at Zeno 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 sympathy, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 5,000 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, Dennis 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 and performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.
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Dear Friends,

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

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

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

Sincerely,

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

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AN IMPORTANT MESSAGE FROM OLYMPIA DUKAKIS

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Sincerely,

Olympia Dukakis
Member, A.C.T. Board of Trustees
Total freedom to experience joy every day.

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

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then-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, was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 17 seasons at A.C.T., I’ve had the pleasure of watching a generation of incredible children from A.C.T.’s Young Conservatory grow up with this story, and a remarkable crop of M.F.A. Program students make their mainstage debuts in the company of Carol each year. It is always a great joy to bring A Christmas Carol back into the repertoire, perhaps now more than ever.

Among other things, A Christmas Carol reveals that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a desiccated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghost! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the poignant memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning an entirely new man.

What an incredible endorsement of the power of art. Perhaps this is why Dickens’s tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid-17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought Christmas back. His Christmas is a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one’s fellow human beings traveling along the road, and to look ahead to the future. We have used Dickens’s own rich language wherever we could, including his mouthwatering descriptions of Christmas abundance, which became, in our version, “The Waltz of the Opulent Fruit.” Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!

Dickens changed the way we look at child labor, urban poverty, and the responsibilities of the “charitable classes,” and A Christmas Carol remains a landmark example of how art can change social consciousness. We find ourselves at an extraordinary moment both politically and economically as we present A Christmas Carol this season—it is a time of enormous financial anxiety but also profound excitement about the possibilities of hope and change. We trust that the empathetic spirit of Dickens’s story will fill your heart, and the arrival of the three spirits will stimulate your imaginations to enter into the lives of people who need our attention and our belief.

Many thanks for being here!

Casy Pollock
Artistic Director
"In moving here, I gained incredible freedom. Now I go where I want, when I want, knowing that everything I need today — and may need tomorrow — is right at my doorstep."

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Czasty Perloff
Artistic Director
A Christmas Carol

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)
Music by Karl Lundeberg
Directed by Domenique Lozano
Based on the original direction by Carey Perloff
Choreography by Val Caniparoli
Musical direction by Laura Burton

Scenery by
Costumes by
Lighting by
Sound by
Dance Repétiteur
Casting by
Dramaturg
Assistant Director

John Arnone
Beaver Bauer
Nancy Schertler
Jake Rodriguez
Nancy Dickson
Greg Hubbard, Meryl Lind Shaw
Michael Paller
Wolfgang Lancelot Wachalowsky

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Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeborg

Directed by Domenique Lozano

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A Christmas Carol

THE CAST
(in order of appearance)

ACT I

Ebenezer Scrooge
Bob Cratchit
Tiny Tim Cratchit
Cherubim
Fred
Mrs. Dilber
Ghost of Jacob Marley
Ghost of Christmas Past
Dovey
Edward
Boy Dick
Boy Scrooge
Little Fan

James Carpenter
Stephen Barker Turner
Kai Nau
Natalie Hegg, Weston Wilson
Nicholas Pelczar
Sharon Lockwood
Ken Ruta
Erin Michelle Washington
J. Peter Scattini
Samuel Breakestone-Tunick
Ilya Verzilinsky
Noah Paul Silverman St. John
Lauren Susser

FEZZIWIG’S WAREHOUSE

Mr. Fezziwig
Mrs. Fezziwig
Young Scrooge
Belle
Ernest Granger
Felicity
Jim
Giles the Fiddler
Dorothy
Bet
Alas
Rash
Affied
Children of Alas and Rash
Precious Wilkins
Sarah Wilkins
Nik Brocchini
Kathryn Hasson
Phyliss Watts

Sharon Lockwood
Christopher Tocco
Allison Brennan
Kelsey Venter
Britannie Bond
Nick Gabriel
Philip Martinson
Liz Sklar
Weston Wilson
Lloyd Robertson II
Natalie Hegg
Tobiah Richkind
Nik Brocchini, Kathryn Hasson, Phyliss Watts

ACT II

Ghost of Christmas Present
(Spanish) Onions
(Turkish) Figs
(French) Plums
Product Sellers

BW Gonzales
Isabella Ateshian, Ella Ruth Francis
Rachel Share-Sapidob, Kira Yaffe
Megan Apple, Megumi Nakamura
Nick Gabriel, Kelsey Venter

FRED’S PARTY

Mary
Bath
Tipper
Annabelle
Th omas

Car Willick
Mrfiozio Usofia
Lloyd Robertson II
Britannie Bond
Philip Martinson

CRATCHIT HOME

Anne Cratchit
Peter Cratchit

Cindy Goldfield
Joshua Reischsaffen

continued on page 13

A Christmas Carol
Pick 3 plays, get all the perks!
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American Conservatory Theater
2008–09 season

Feb 12–Mar 15
SOUVENIR
A Fantasia on the Life of Florence Foster Jenkins
by Stephen Temperley
Directed by Vivien Matalon
Broadway’s Judy Kaye (A.C.T.’s Sweeney Todd) and Donald Corren deliver a heartfelt, widiely funny take on infamous diva Florence Foster Jenkins.

Mar 7–Apr 7
BOLEROS for the DISENCHANTED
by José Rivera
Directed by Carey Perloff
The Academy Award-nominated screenwriter of The Motorcycle Diaries explores the irresistible dreams of lovers in this brilliant, decades-spanning new work.

May 7–Jun 7
WAR MUSIC
Adapted and directed by Lillian Groag
Based on the book by Christopher Logue
Renaissance writer and director Lillian Groag reimagines the fury and passion of the Iliad in this wily, theatrical, totally modern fusion of language, music, and movement—a must-see event!

Jan 8–Feb 8
RICH and FAMOUS
by John Guare
Directed by John Rando
Freshly revised for A.C.T., John Guare’s A Six Degrees of Separation deliciously dark comedy exposes to life with twisted humor, rapid-fire dialogue, and outrageous plot twists.

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2008–09 season
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Relinda Croachit: Sarah Withers
Sally Croachit: Amara Radetzky
Neil Croachit: William Balladay Lanier
Martha Croachit: Kelsey Venter

CHRISTMAS FUTURE
Eugene: James Bigelow
Waltz: Britannie Bend
Gang Members: Randrell McCormick, Philip Martinson, Rachel Share-Sapolsky, Ilya Verhibinskaya
Nicholas Pelecan, Lloyd Roberson II, Patrick Russell, Christopher Tocco

Glum of Christmas Future
Businessmen: James Bigelow, Nick Gabriel
Randrell McCormick, Jaron Monroe

Mrs. Filber: Liz Sklar

FINALE
Boy in Sunday Clothes: Tobias Richkind

UNDERSTUDIES
Ehneaker Strode—Anthony Fusco
Bob Croachit—Philip Martinson, Gene of Jacob Marthy, Mr. Pesci—you—Steve Irish
Anne Croachit—Mrs. Pesci—Mrs. Diller—Nancy Carlin, Muriel Croachit—Mary Pecile—Liz Sklar
Tony Tivo Croachit—Anna Radetzky, Ball—Linn Logan, Darth—Rick Walleck

Sally Croachit, Lillian Filber, Daughter of Allan and Ruth, Precious Wilkins—Rachel Share-Sapolsky
Glum of Christmas Present—Mrs. Filber—Monosuo Ukolma, Peter Croachit—Noah Fabel Silverman St John
Relinda Croachit—Megumi Nakamura, Nad Croachit, Heaven—Tobias Richkind

Dick Wilkins, Produce Seller, Glum of Christmas Future—Weston Wilson

Boy Dick, Boy in Sunday Clothes—Samuel Breakstone Turnick, Thomas, Glum of the Fiddler—James Bigelow

Charitable Gentleman, Grump—Patrick Russell, Businessman—Lloyd Roberson II
Glum of Christmas Past—Kelsey Venter

Son of Allan and Ruth, Ravy Wilkins—Ilya Verhibinskaya, Darcy, Edward—Nik Brocchinii
Boy Serenge—William Balladay Lanier, Young Serenge—Nick Gabriel
Jim, Bert, Allan—Nicholas Pelecan, Bert—Allison Brennan

Fig—Kai Niu, Pumps—Sarah Withers, Alfred—J. Peter Scattini

Daughter of Allan and Ruth, Sarah Wilkins—Lauren Sartor
Waltz—Allison Brennan, Annabelle—Natalie Hegg, Topper, Fred—Randrell McCormick

Gang Members—Joshua Rechtschafer, Christopher Tocco, Phyllis Warris

STAGE MANAGEMENT STAFF
Karen Szapiera, Stage Manager
Danielle Callaghan, Assistant Stage Manager
Josh Anderson, Sarah Bengel, Interns

ADDITIONAL CREDITS
Voice Coach—Jeffrey Crockett, Fight Director—Dave Maier, Speech Coach—Deborah Small
Associate Dance Director—Bruce Whiteduck, Solo Ranger, Rehearsal Accompanist—Robert Renfro
Period Movement—Francine Landes, Dance Captain—Nick Gabriel, Fight Captain—Rick Walleck

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

Young Conservatory Performance Minor—Christine L. Plouffe

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PREMIERE JUN 12 – JUL 12
AT HOME at the ZOO
(formerly titled PETER and JERRY)
by Edward Albee
Directed by Rebecca Taichman
Edward Albee’s (Who’s Afraid of Virginia Woolf?) new play is a meticulously calibrated and dangerously brutal look at the lives of three New Yorkers.

IN REP:
MAY 12 – JUN 15
CHRISTMAS FUTURE
by James Bigelow
Directed byBrittannie Bond
Gang Members: Roxand McCormick, Philip Martinson, Rachel Share-Sapolsky, Ilya Verbitskisky
Nicholas Pelezar, Lloyd Roberson II, Patrick Russell, Christopher Tocco
Guest of Christmas Future: James Bigelow, Nick Gabrieli, Roxand McCormick, Jaron Monroe
Mrs. Fisker: Liz Sklar

FINALE
Boy in Sunday Clothes
Tobiah Richkind

UNDERSTUDIES
Ehdeauer Stroge—Anthony Fusco
Bob Coushie—Phillip Martinson, Ghost of Jacob Marby, Mr. Pezzivoo—Steve Irish
Anne Coushie, Mrs. Fizzivoo, Mrs. Diiler—Nancy Callin, Mirthe Coushie, Mary, Felicity—Liz Sklar
Tiny Tim Coushie—Amara Radakovsky, Bille, Erminagunde, Dorthy, Ruth—Cat Walleck
Sally Coushie, Little Fox, Daughter of Allen and Ruth, Precious Williard—Rachel Share-Sapolsky
Ghost of Christmas Present, Mr. Fisker—Moniisa Uldalis, Peter Coushie—Noah Powell Silverman St John Resenda Coushie—Megumi Nakamura; Ned Coushie, Oona—Tobiah Richkind

Dick Wilkins, Produe Selle, Ghost of Christmas Past—Wesley Wilson

Boy Dick, Boy in Sunday Clothes—Samuel Breakstone Tursick, Thomas, Glass the Fiddler—James Bigelow
Charismatic Gentleman, Grummer—Patrick Russell, Businessman—Lloyd Roberson II

Ghost of Christmas Past—Kelsey Venter
Son of Allen and Ruth, Rory Wilkins—Ilya Verbitskisky, Davy, Edouard—Nicholas Pelezar, Nick Brocchini
Boy Scrooge—William Halladay Lanier; Young Scrooge—Nick Gabrieli
Jim, Bart, Alan—Nicholas Pelezar, Bert—Allison Brennan
Fig—Kai Niau; Pumps—Sarah Withers; Alfred—J. Peter Scattini
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Gang Members—Joshua Reichbach, Christopher Tocco, Phyllis Watts

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Associate Scene Designers—Mike Pilchuck, Josh Ranger; Rehearsal Accompanist—Robert Rutter
Period Movement—Francine Landis; Dance Captain—Nick Gabrieli, Fight Captain—Cat Walleck

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Young Conservatory Performance Music—Christine L. Plonwight

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A MAN REDEEMED BY MEMORIES

BY MICHAEL PALLER

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

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

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

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

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

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

Dickens never spoke of the episode to anyone other than his friend and biographer John Forster. Neither his wife nor children learned of it until they read about it in Forster’s biography after Dickens’s death. For all his charm and volatility, there was in Dickens a well of feelings he never revealed; he held this inner life close. None of the people who knew, or thought they knew, the ebullient author of later years had any notion of the darkness he carried inside and could not forget, but as of yet could only approach sidewise in his work through a generalized, if sharp, sympathy for the poor.
A MAN REDEEMED BY MEMORIES

BY MICHAEL PALLER

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

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

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A CHRISTMAS CAROL TELLS US, AMONG OTHER THINGS, THAT A MAN LIKE SCROOGE CANNOT LIVE FULLY IN THE LIGHT OF THE PRESENT UNLESS HE COMES FACE TO FACE WITH THE DARKNESS OF HIS PAST.

A number of events led to the writing of A Christmas Carol; the two most immediate balanced the pulls in him toward light and dark. A speaking engagement in the northwest industrial city of Manchester in the fall of 1843 took him to the Manchester Athenæum, a charitable organization that provided education, exercise, and culture to the working and middle classes. As he looked down from the platform over “the bright eyes and beaming faces” of the crowd, he spoke of his gladness that it provided outlets for body and mind amid the clanking machinery of the city’s booming textile factories. Then, returning to London, his walks through the city took him to several Ragged Schools. These free schools ran by volunteers who taught the poorest of the poor. He described the sight in a letter to his friend the philanthropist Angela Burdett-Coutts. The school was held in three small wretched rooms on the first floor of a rotten house: every plank, and timber, and brick, and lath, and piece of plaster shakes as you walk. I have very seldom seen anything so shocking as the dire neglect of soul and body as exhibited among these children. . . . To find anything within them—who know nothing of affection, care, love, or kindness of any sort—of which it is possible to appeal, is, at first, like a search for the philosopher’s stone.

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

The story poured out of him. “[T]he little book established over him a strange mystery that drove it on to completion before the end of November,” writes Edgar Johnson, Dickens’s first major 20th-century biographer. Dickens himself wrote that as he worked, he wept and laughed, and wept again, and excused himself in a most extraordinary manner in the composition; and thinking whereof he walked about the black streets of London 15 and 20 miles many a night when all sober folks had gone to bed. He felt a great release when it was done. He described to a friend how he “broke out like a madman,” and during the holidays that followed he threw himself into festivities as he’d never done before. “Such dainties, such dancings, such conjurings, such blind-man’s-buffing, such theatre-goings, such kisings-out of old years and kisings-in of new ones never took place in these parts before,” he wrote.

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

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

WHAT THE DICKENS?

CHARLES DICKENS was born February 7, 1812, in Portsmout, England. The eldest son of a large middle class family, he experienced real poverty when his father was imprisoned for outstanding debts, and 12-year-old Charles was forced to leave home and work in a London factory. The experience deeply affected the boy and served as creative inspiration for the writer, whose many novels naturally depict the difficult conditions of 19th-century British working-class life. Dickens later went on to work as an office boy and a reporter and experienced instant success as an author when The Pickwick Papers, a series of comic narratives written to accompany artistic engravings, was published in 1836. He followed The Pickwick Papers with (the novels Oliver Twist (1839), Nicholas Nickleby (1839), Barnaby Rudge (1841), Martin Chuzzlewit (1843, A Christmas Carol (1843), and David Copperfield (1850). Featuring wild plot twists and lively depictions of London street life, his work, primarily published first in serial format, was easily adapted for the stage and appeared frequently at playhouses throughout England. In the 1850s Dickens’s marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and more fully criticize industrial society. The novels of this period include Bleak House (1853), Hard Times (1854), Little Dorrit (1857), A Tale of Two Cities (1859), and, often considered his masterpiece, Great Expectations (1860). An exhausting series of reading tours late in life led to a decline in Dickens’s health, and he died in 1870 working on the unfinished manuscript of The Mystery of Edwin Drood.
A number of events led to the writing of *A Christmas Carol*; the two most immediate balanced the pulls in him toward light and dark. A speaking engagement in the northwest industrial city of Manchester in the fall of 1843 took him to the Manchester Athenaeum, a charitable organization that provided education, exercise, and culture to the working and middle classes. As he looked down from the platform over "the bright eyes and beaming faces" of the crowd, he spoke of his gladness that it provided outlets for body and mind amid the clanking machinery of the city's booming textile factories. Then, returning to London, his walks through the city took him to several Ragged Schools. There were free schools run by volunteers who taught the poorest of the poor. He described the sight in a letter to his friend the philanthropist Angela Barnett-Coutts. The school was held in three most wretched rooms on the first floor of a rotten house: every plank, and timber, and brick, and lath, and piece of plaster shakes as you walk. I have very seldom seen...anything so shocking as the dire neglect of soul and body as exhibited among these children....To find anything within them—what is called affection, care, love, or kindness of any sort—to which it is possible to appeal, is at first, like a search for the philosopher's stone.

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CREATING A HARMONIOUS CAROL

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

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

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

HOW DOES THE MUSIC HEIGHTEN THE WAY THIS PLAY IS COMMUNICATED TO THE AUDIENCE?
Everyone can relate to music, diverse audiences of children and adults. From the opera to a Broadway musical theater piece, it adds excitement or "scary" elements for the ghosts. When you listen to people singing it can be so thrilling. The medley line behind the lyric touches you in a different way, triggering your imagination to connect with the music and the lyrics. When the performers are also engaged emotionally in the acting, you have all the elements working together.

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

The score features everything from Norwegian folk music to American gospel tunes. How does that influence your approach?
The "Walz of the Opulent Fruit," for example, is almost like a patter song, because it's got such complex lyrics, so we concentrate on getting all of those images, all those fogs and onions, really clear. Technically it's a challenge to find all the places for the actors to breathe, because they're dancing and singing at the same time. Stylistically, even though the music has a hint of Norwegian or gospel, we're still trying to be aware of the Victorian period. Norwegian fiddle music has been around for centuries, and it still makes you want to get up and dance. Music opens the play up to the audience and helps them embrace the story.
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YOU HELPED KARL LUNDEBERG ARRANGE THE VOCAL PARTS FOR THE ACTORS. WHAT SPECIAL CONSIDERATIONS DID YOU GIVE THAT PROCESS?

One thing we had to consider is that the character of Christmas Past was written to be played either by a man or a woman, so we had to find a key that would be suitable for a solo sung by either gender. The key of a song makes a difference to how a performer communicates, and can change the way the audience views character. To make the choral parts a little less complex for the cast,

we concentrated on developing the harmonies, so the Lucy wasn’t quite as important. We wrote parts to stretch the range, which is a great way to show off the talents of the students.

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

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

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

Everyone can relate to music, diverse audiences of children and adults. From the opening cast on, it adds excitement or "scary" elements for the ghosts. When you listen to people singing it can be so thrilling. The melodic line behind the lyric touches you in a different way, triggering your imagination to connect to the music and the lyrics. When the performers are also engaged emotionally in the acting, you have all the elements working together.

ARE THE ACTORS TYPICALLY RECEPTIVE, EVEN IF THEY ARE NOT TRAINED SINGERS?

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THE SCENE FEATURES EVERYTHING FROM NORWEGIAN FOLK MUSIC TO AMERICAN GOSPEL TUNES. HOW DOES THAT INFLUENCE YOUR APPROACH?

The "Walts of the Opulent Fruit," for example, is almost like a patter song, because it’s got such complex lyrics, so we concentrate on getting all of those images, all those figs and onions, really clear. Technically it’s a challenge to find all the places for the actors to breathe, because they’re dancing and singing at the same time. Stylistically, even though the music is a hint of Norwegian or gospel, we’re still trying to be aware of the Victorian period. Norwegian fiddle music has been around for centuries, and it still makes you want to get up and dance. Music opens the play up to the audience and helps them embrace the story.

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

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

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

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

TO DONATE TO THE 2009 A.C.T. MASTER OF FINE ARTS PROGRAM SHOWCASE FUND, PLEASE CALL EMILY CARR AT 415.439.2462 OR GO ONLINE AT WWW.ACT-SF.ORG/SHOWCASE2009.
MEGAN APPLE returns to A Christmas Carol at A.C.T. after appearing in the 2006 and 2007 productions. A student at the A.C.T. Young Conservatory, she has also studied dance with City Ballet School since 2003 and has appeared in several City Ballet productions, including The Nutcracker and Peter and the Wolf. She is 11 years old and attends Kinnearde School in San Francisco.

BRITANNIE BOND is most recently appeared in the role of Electra in the A.C.T. M.F.A. Program production of Good production. Additional A.C.T. M.F.A. Program credit includes Little Shop of Horrors, The Orphan Muses (Isabelle), Romeo and Juliet (Nurse), Uhu Re (Breggirdraits), Richard II (Queen Isabel), Great Catherine (Claires), The Happy Journey to Trenton and Camden (Behula), and La Remède (The Little Miss). Bond earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as Our Town (Emily), Necessary Theatre (Melissa), and Austin en Shewers Business (LisaBette). Regional credits include performances in Seawissd and Sophi with Hope Summer Repertory Theatre in Michigan for 25 years and raised in Las Vegas, Nevada, and is a Heather M. Kitchen Scholar, supported by The Heather M. Kitchen Scholarship Fund, an endowed fund of The Next Generation Campaign.

ALLISON BRENNAN is a former member of the University of Ottawa Drama Guild in Ontario, Canada. Regional credits include performances in That Other Person and Crazy Eighties with Vision Theatre in Ottawa and The Odyssey for the National Arts Centre in Canada. In 2008 she appeared in California Shakespeare Theatre productions of Pilgrits and An Ideal Husband (Lady Blyss). As a member of the A.C.T. M.F.A. Program she has been in Romeo and Juliet, La Ronde, The Music Cure, Little Shop of Horrors, and Good Breeding. Brennan holds a B.F.A. from the University of Ottawa.

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

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

JAMES CARPENTER* has been seen at A.C.T. most recently as Milan in Rock 'n Roll, Richardette in 'Tis Pity She's a Whore, and Eleonor Scrooge in the last two seasons of A Christmas Carol. Other A.C.T. credits include Cai on a Hot Tin Roof, A Doll's House, and Glengarry Glen Ross. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theatre, he is the recipient of numerous Drama/Logou, Backstage West, and Bay Area Theatre Critics Circle awards and was the 2007 recipient of BATCC's Barbara Blades Porter Award for excellence in the arts. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Ritzmaker and Mala, the independent Singing and The Sunflower Boy, and the series Nash Bridges.

NICK GABRIEL recently played Seymour in the A.C.T. M.F.A. Program production of Little Shop of Horrors. Regional credits include Metamorphoses and Boss on the Moon with Capital Repertory Theatre, Twelfth Night with the Saratoga Shakespeare Company, The Overseer with the Episcopal Theatre Company at The Brooklyn Lyceum, Dream of a Blacklaced Actor at The Spencertown Academy, The Magic of Frederick Loewer with the Bandwagon Theatre Company, Martha & Me in the New York International Fringe Festival, and The Nutcracker and Nutcracker with the Albany–Berkshire Ballet. Gabriel received his B.F.A. in musical theater from the University of Michigan.

BW GONZALEZ* has appeared at A.C.T. in 'Tis Pity She's a Whore and last season's Ghost of Christmas Present in A Christmas Carol. He also worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed in The Tempest, The Three Sisters, The Good Person of Szechuan, A Midsummer Night's Dream, The Trojan Women, Medusa, and Joe Turner's Come and Gone. She created the role of Phoebe in Darke Face of the Earth, by Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company, and the Kennedy Center. Recent television credits include the last three seasons as Lope on Arrested Development. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the recipient of a Citation of Excelence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.

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

WILLIAM HALLADEY LANIER attends James Lick Middle School in San Francisco. He has studied in the A.C.T. M.F.A. Program.

* Member of Equity Alliance, the actor's professional service and training program for ages 18 to 25.

** Member of Equity, the acting union for professionals.
**Who's Who in A Christmas Carol**

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

BRATON BOND most recently appeared in the role of Electra in the A.C.T. M.F.A. Program production of Good Production. Additional A.C.T. M.F.A. Program credits include Little Shop of Horrors, The Orphan Muses (Isabelle), Romeo and Juliet (Nurse), Ubu Roi (Briagartjes), Richard II (Queen Isabel), Great Catherine (Chaire), The Happy Journey to Trenton and Camden (Beulah), and La Ronde (The Little Miss). Bond earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as One Tree (Emily), Necessary Terrors (Melissa), and Anton in Shew Business (Lisaette). Regional credits include performances in Seaview and Sophin with Hope Summer Repertory Theatre in Michigan for 25 years and raised in Las Vegas, Nevada, and is a Heather M. Kitchen Scholar, supported by The Heather M. Kitchen Scholarship Fund, an endowed fund of The Next Generation Campaign.

ALLISON BRENNAN is a former member of the University of Ottawa Drama Guild in Ottawa, Canada. Regional credits include performances in That Other Person and Crazy Eighties with Vision Theatre in Ottawa and The Odyssey for the National Arts Center in Canada. In 2008 she appeared in California Shakespeare Theatre productions of A Midsummer Night’s Dream, As You Like It, and the world premiere of The World by unpublished playwright Anouchka van der Hooft. Brennan has appeared in Romeo and Juliet, La Ronde, Little Shop of Horrors, and, most recently, Good Production. Other credits include The Sugar Bean Sisters at San Jose Stage Company, The Mender and Murder at the Howard Johnson’s at Northside Theatre Company, Home Front with the Pacifica Spisdrift Players, Ghosts with Santa Clara Players, and You’re Not the Man I Married for Lifetime Television. Bigelow is the Susan and Bob Green Scholar and is originally from San Jose, California.

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

JAMES CARLTON has been seen at A.C.T. most recently as Milan in Rock n Roll, Richardetto in TiPFly Shes a Whore, and Elencase Scrooge in the last two seasons of A Christmas Carol. Other A.C.T. credits include Earl in A Hot Tin Roof, A Doll’s House, and Glorious Glen Rose. A San Francisco Bay Area resident for 15 years, he is an associate artist at Berkeley Repertory Theatre. For 12 years, currently an associate artist with California Shakespeare Theatre, he is the recipient of numerous Drama-Logus, Backstage West, and Bay Area Theatre Critics Circle awards and was the 2007 recipient of BATCC’s Barbara Blader Porter Award for excellence in the arts. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rattlemaker and Room, the independents Singing and The Sunflower Boys, and the series North Bridges.

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

NICK GABRIEL recently played Seymour in the A.C.T. M.F.A. Program production of Little Shop of Horrors. Regional credits include Metamorphoses and Beast on the Moon with Capital Repertory Theatre, Twelfth Night with the Saratoga Shakespeare Company, The Omen with the Eugene Opera Theatre Company at The Brooklyn Lyceum, Dream of a Blacklisted Actor at The Spencertown Academy, The Magic of Frederick Loewe with the Bandwagon Theatre Company, Martha & Me at the New York International Fringe Festival, and The Nutcracker and Petrouchka with the Albany-Berkshire Ballet. Gabriel received his B.F.A. in musical theater from the University of Michigan.

CINDY GOLDFIELD has appeared at A.C.T. in three seasons of A Christmas Carol and is a two-time recipient of both the Bay Area Theatre Critics Circle and the Dean Goodman Chore awards. Regional theater credits include the title role of The Mystery of Edwin Drood. Central to her career is the recipient of a Citation of Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.

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

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

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

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

SHARON LOCKWOOD* has appeared at A.C.T. in "The Pant Show: Where the "Government Inspector, "Hedda Gabler, "A Christmas Carol (2005, 2006, and 2007), "The Ras Tattin, "Juno and the Paycheck, "The Royal Family, "The Cherry Orchard, "The Pope and the Whirl, "Gallows, "The Marriage of Figaro, and "Saturday, Sunday and Monday." She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre production of "La Jolla Playhouse co-production of Culture Clash's Zorro in Hell, which she also performed in Los Angeles and San Diego (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of "Nobel and Dido" at Santa Barbara, a role she originated at INTIMAN Theatre in Seattle. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes "Mr. Doubtfire, Midnight Caller, Younger Stories, and The Road Home.

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

RONDRELL MCCORMICK* A.C.T. M.F.A. Program production credits include performances in "Good Breeding, "Great Catherine, "Romeo and Juliet, "Oh, Roi, and "La Rondi, among others. Regional credits include "All's Well That Ends Well and "Wild and Whirling Words at Shakespeare & Co. and "Mabou Mines and "Traveling in Tandem for North Carolina's "The Barn Dinner Theater. He holds a B.F.A. in theater performance from North Carolina A&T State University.

KAIO NAU is in the fourth grade at Mary E. Silvis Elementary School in San Rafael. This is his second year in the role of Tiny Tim in "A Christmas Carol" and his second year in the A.C.T. Young Conservatory. At school, he has played the role of the Witch Doctor in "Enchanted at Kidstock Creative Theater Education Center.

JARON MONROE* has been seen at A.C.T. as "Jacob Marley in "A Christmas Carol and "The Player in "Ravenous and "Goldenstar Are Dead. He appeared in 19 seasons at Berkeley Repertory Theatre. His 39 years in the business have included seasons with all the major theaters in the Bay Area, the Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce, the Abravanel, and the Utah Playhouse (of which he is a co-founder). Film and television credits include movies of the week and principal roles in "The Game, In Control of All Things, and "The Californians, as well as the first year of "Seinfeld and the role of "Heini in the season finale of "Foster. He is once again Lynch in the sequel to the videogame "Kane & Lynch."

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

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

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


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


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

**Nicholas Pelczar** recently made his A.C.T. mainstage debut in Rock 'n Roll. Other Bay Area credits include A Midsummer Night's Dream for San Francisco Shakespeare.

**Megumi Nakamura** is in the sixth grade and has been active in dance and musical theater for five years. She has appeared in the 2008 Mountain Play production of "The Wizard of Oz." and "Marilyn's Isbeala's productions of "Shrek," "Annie Get Your Gun," "Grease," "Sweeney Todd," "The Rain," and "Cats." Nakamura is a student in the A.C.T. Young Conservatory and at Roco Dance & Fitness and has practiced voice with Denise Wharmby.

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Who's Who

Festival, Marinus and Dublin Carol for Aurora Theatre Company, and Daniel Handler’s Adberts for Word of Word, as well as The Life and Adventures of Nicholas Nickleby, Oldbottle, All’s Well That Ends Well, and The Importance of Being Earnest, all for California Shakespeare Theater. Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Shenendoah Performing Arts Fellowship from the San Francisco Foundation, a graduate of the University of Virginia, and a Shenando Scholar.

AMARA RADETSKY is ten years old and returns to A Christmas Carol for a third season, having previously appeared as Tiny Tim, Little Fan, and Pecos Wilkins. She has also performed at A.C.T. in David Copperfield and at Berkeley Repertory Theatre as Cam Romany in the world premiere of Virginia Woolf’s To the Light House. Other favorite roles include Gertie McMurtry in Susanna, Alice in Wonderland, Dorothy in The Wizard of Oz, and the title role in Cinderella. This year marks her feature film debut in The Princess, currently in postproduction.

NAtliss, as a student of Mr. Stahl, has been in numerous bilingual productions in the French American International School drama program, working with Word for Word director Sheila Balter. He took the role of Willy Wonka in a French-language production of Charlie & the Chocolate Factory. Recently, he played the role of Starbuck in A.G. Runcie’s The Dining Room, Rechtshaffen has participated in the A.C.T. Young Conservatory for the past three years; he has also participated in the Bay Area Theatre Festival, Kids on Camera, and the School of the Arts Theater Camp.

TOBIAS RICHKIND, in his third season of A Christmas Carol, has also been seen in A.C.T. in Cat on a Hot Tin Roof. His Young Conservatory student since 2005, Richkind recently played a villainous Amish boy in Fields of Gold. He has also danced in ODC/Dancer’s The Volcano Rabbit. A fifth grader at Marin Country Day School, he plays guitar and trumpet.

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

PATRICK RUSSELL has been seen in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, Our Lady of 12th Street, The Lady from the Sea, Ubu Roi, Romans and Juliet, Great Catherine, and The Happy Journey to Trenton and Camden. Last summer he was an instructor in the A.C.T. Young Conservatory and appeared with the San Francisco sketch comedy troupe Killing My Lobster in Killing My Lobster Springs Forward, Falls Back. Originally from Reno, Nevada, he holds a B.F.A. in acting from UC Santa Barbara.

LLOYD ROBERSON in his recently was seen in the role of Aubrey II in the A.C.T. M.F.A. Program production of Little Shop of Horrors. Additional A.C.T. M.F.A. Program production credits include Good Breeding, The Music Curr, Romans and Juliet, The Servant of Two Masters, Clearwater, and The Lady from the Sea, among others. Regional credits include Ensnorced at Lynx Performance Theatre and Hamlet Machine at Ion Theatre Company. He is a graduate of San Diego State University, where he appeared in productions of Alas and Wonderland* Through the Looking Glass, Othello (title role), Skin, Hamlet (title role), and The Laramie Project, which won a Pante Award for Best Ensemble.

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

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

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

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

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

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

CHRISTOPHER TOCCO recently performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. His A.C.T. M.F.A. Program credits include Good Breeding, Little Shop of Horrors, The Music Curr, The Servant of Two Masters, The Lady from the Sea, Our Lady of 12th St., and Escape from Happiness. As a member company of Santa Rosa’s Sunner Repertory Theatre, he was seen in The Mystery of Edwin Drood, The Talented Mr. Ripley, and Tick, Tick... Boom! Additional credits include The Lion in Winter and The Importance of Being Earnest at the Donnet Theatre. Last summer he participated in a training program at Primavera del Teatro in San Miniato, Italy. He received a B.A.
**Who’s Who**

Festival, Marinus and Dublin Carol for Aurora Theatre Company, and Daniel Handler’s *Adverbs for Word for Word, as well as The Life and Adventures of Nicholas Nickleby, Orphels, All’s Well That Ends Well, and The Importance of Being Earnest, all for California Shakespeare Theater. Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Shessus Performing Arts Fellowship from the San Francisco Foundation, a graduate of the University of Virginia, and a Shenon Scholz.

**Amara Radecksky** is ten years old and returns to *A Christmas Carol* for a third season, having previously appeared as Tiny Tim, Little Fan, and Percious Wilkins. She has also performed at A.C.T. in *David Copperfield* and at Berkeley Repertory Theatre as Cam Ramsey in the world premiere of Virginia Woolf’s *To the Lighthouse*. Other favorite roles include Gertrude McFuzz in *Seussical*, Alice in *Wonderland*, Dorothy in *The Wizard of Oz*, and the title role in *Cinderella*. This year marks her feature film debut in *The Princess*, currently in postproduction.

Lloyd Roberson is the fifth grade and has been part of the A.C.T. Young Conservatory for three years.

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

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

**Tobiah Richkind**, in his third season of *A Christmas Carol*, has also been seen at A.C.T. in *Cat on a Hot Tin Roof*, *Young Conservatory* student since 2005, Richkind recently played a victimized Amish boy in *Fields of Gold*. He has also danced in ODC/Doores’ *The Velveteen Rabbit*. A fifth grader at Marin Country Day School, he plays guitar and trumpet.

**Kenneth Ruta**, Scooge in A.C.T. first production of *A Christmas Carol* (1989–91), returns to the role (Marley) he created in Casey Perloff and Paul Walsh’s adaptation (2005). Since the company made its 1967 debut at the Gzzy Theatre, Ruta has been part of more than 60 A.C.T. productions, from Sophocles, Shakespeare, and Shaw to Wilder, Williams, and Stoppard. A founding member of Cincinnati’s Playhouse in the Park and Minneapolis Tyrone Guthrie Theatre (more than 40 productions as actor/director/associate artistic director), he has worked with most of this country’s leading theaters. He is an associate artist of San Diego’s Old Globe Theatre and has enjoyed a quarter-century association with Arizona Theatre Company. He has appeared in all media and in the Broadway productions of *Inherit the Wind*, *Romeo and Juliet*, *Grand Hotel*, *Romeo and Juliet*, and *Twelfth Night* with the San Francisco Shakespeare Festival, *The Music Man* at Pied Piper Players and Peter Pan (title role) at Hope Musical Theatre. Share-Sapolsky is in fourth grade, studies piano and dance, and lives in San Francisco.

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

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

**Noah Pawl Silverman** attends the seventh grade at Marin Luther King Middle School in Berkeley. He is a student in the A.C.T. Young Conservatory and at California Shakespeare Theater. St. John practices cpaeroa and is a student teacher at Pint’s Martial Arts Academy in Oakland, where he earned his black belt in taekwondo at the age of eight.

**Christopher Toctz** recently performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. His A.C.T. M.F.A. Program credits include *Good Breeding*, *Little Shop of Horrors*, *The Music Man*, *The Serving of Two Masters*, *The Lady from the Sea*, *Our Lady of 121st St.,* and *Escape from Happiness*. As a company member of Santa Rosa’s Summer Repertory Theatre, he was seen in *The Comedy of Errors*, *The Talented Mr. Ripley, and Tick, Tick... Boom! Additional credits include *The Tavern at California Shakespeare Theater, The Winter’s Tale* at Marin Shakespeare Company, *The Foreigner* with the Ross Valley Players, and *George for His Mistress at College of Marin. She recently costarred with Stacy Keach in the film *Imbued* currently in postproduction. Sklar holds a B.A. in theater arts from Brown University, where she wrote and performed the solo show *Message One* and appeared in *Moléra, The Green Bird, and Cloud Nine*, among others.

**Liz Sklar** has appeared in A.C.T. M.F.A. Program productions of *The Lady from the Sea* (title role), *The Serving of Two Masters*, *The Orphan Muses, Village Woongs, Richard II, Little Shop of Horrors*, and, most recently, *Good Breeding*. Other local credits include *The Tempest at California Shakespeare Theater, The Winter’s Tale* at Marin Shakespeare Company, *The Foreigner* with the Ross Valley Players, and *A Christmas Carol*.
Who’s Who

in theater arts and theology from Boston College.

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

STEPHEN BAIRER TURNER* has appeared at A.C.T. in ’Tis Pity She’s a Whore, The Government Inspector, The Raisinaker, Hilda Gobler, and Luminous Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), The Life and Adventures of Nicholas Nickleby (side role) and Twelfth Night at California Shakespeare Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the WilliamsTown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Humana Festival of New American Plays, and Yale Repertory Theatre, among others. Turner’s film and television credits include The Sense (upcoming), Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Body Paranorm, Cosmetopolitan (PBS), Ratio 12, Machalalicci Rion, We Pedal Uphill, Hook, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

MSONISO UDQFAH has appeared in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, and Juliet, The Servant of Two Masters, La Ronde, and Our Lady of 121st St. She earned a B.A. in political science from Wellesley College, where she performed in The Vagina Monologues, Angela in American Honey, Frank, and colored girls who have considered suicide when the rainbow is enuf, among others. A classically trained soprano, she has appeared in Wellesley College Opera productions of La Bohème and Gianni Schicchi and as a gospel singer with Boston’s BroadComedy.

KELSEY VENTER* was recently seen on the A.C.T. mainstage as Philoctes in ’Tis Pity She’s a Whore, San Diego credits include I Love You, You’re Perfect, Now Change, Grease, and REEVEEN, the 60th Musical Sensation. She has appeared in A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, The Great Catherine, Romeo and Juliet (Juliet), The Servant of Two Masters, The Lady from the Sea, and Serafina Lewis. Venter holds a B.A. in theater from San Diego State University.

ILYA VERZHBINSKIY is in the seventh grade at Lycée Français La Pléiade, a San Francisco French school. He has been cast three times as Maurice in La Belle et la Bête, Orpheus in Orphée, in the title role of the Sarecnow in L’Après-midi, and as John Worthing and Gwendolen Fairfax in The Importance of Being Earnest.

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

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

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

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

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

ANTHONY FUSCO*, (Understudy) is an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Rock ‘n’ Roll, ’Tis Pity She’s a Whore, The Government Inspector, The Raisinaker, The Imaginary Invalid, Hilda Gobler, Travesties, The Revius Inheritance, The Gourmet, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enrico IV, The Most Humane, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in King Lear, The Tempest, The Importance of Being Earned, Arsenic and Old Lace, and Midsummer Night’s Dream, and The Skin of Our Teeth for California Shakespeare Theatre; My Old Lady at Marin Theatre Company; and Traveling Jewish Theatre’s production of The Mamoulian. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Fusco’s many off-Broadway credits include The Holy Terror, Gentzler, Donatello’s Death, and A Life in the Theatre. He is a graduate of The Juilliard School.
in theater arts and theology from Boston College.

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

**STEPHEN BAKER TURNER** has appeared at A.C.T. in "Ti's Pity She's a Whore, The Government Inspector, The Raisinaker, Houda Gohler, and Luminous Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), The Life and Adventures of Nicholas Nickleby (side note) and Twelfth Night at California Shakespeare Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Hunama Festival of New American Plays, and Yale Repertory Theatre, among others. Turner's film and television credits include The Score (upcoming), Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Bodie Thwack, (PBS), Rave With 2, Machacaralli River, We Pedal Uphill, Hook, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, so on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

**MFONISO UDOFIA** has appeared at A.C.T. M.F.A. Program productions of Good Breeding, Little Shop of Horrors, and Juliet, The Servant of Two Masters, La Ronde, and Our Lady of 121st St. She earned B.A. in political science from Wellesley College, where she performed in The Vagina Monologues, Angela in American Honey, Hot and fast colored girls who have considered suicide when the rainbow is enfused, among others. A classically trained soprano, she has appeared in Wellesley College Opera productions of La Boheme and Gianni Schicchi and as a gospel singer with Boston's BroadwayComedy.

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

**ILYA VERZBINSKY** is in the seventh grade at Lyceé Français La Pérouse, a San Francisco French school. He has been cast there as Maurice in La Belle et la Bête, Orpheus in Orpheus, in the title role of the Scarecrow in L’Ouistiti, and as John Worthing and Gwenolen Fairfax in The Importance of Being Earnest.

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

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

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

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Who's Who

STEVE IRVING
(Undergraduate) most recently appeared in The Foreigner at San Jose Repertory Theatre and Nine's Nuisance Center REPertory Company. Other Bay Area credits include Mac and Man and Superman at California Shakespeare Theater. A.C.T. credits include roles in The Gammels, Lilies, or The Revival of a Romantic Drama, and A Christmas Carol and understanding The Goat, or Who is Sylvia? and The Quality of Life. Irish received critical acclaim for his portrayal of Owen Welles in Marin Theatre Company's Owen's Shade and starrred in The Long Christmas Ride Home at Magic Theatre. Regional credits include Henry V Parts I and II at the Shakespeare Theatre Company, The Show-Off and Twelfth Night at CENTERSTAGE; Glòanna and Cat on a Hot Tin Roof at Capital Repertory Theatre; The Restless Rise of Arianur Ul at Classic Stage Company; and Love at Portland Stage Company; and The Samovec, opposite Osman Bean, and Richard III, opposite Alfred Medina, both in Los Angeles. He appeared in the feature film Just Like Heaven and The Darwin Awards. Irish trained at The Juilliard School.

PAUL WALSH (Co-adaptor) is associate professor (adjunct) of Dramaturgy and Dramatic Literature at Yale School of Drama. For nine years (1996-2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen's Doll's House (2004) and Hilde Gaabler (2007). Walsh's 2006 translation of Ibsen's The Master Builder was produced to acclaim by Aurora Theatre Company in Berkeley. He is currently working on new translations of August Strindberg's five Chamber Plays for production by San Francisco's Curtain Ball Theatre in 2012. Walsh is artistic director of the New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate the human spirit. He has worked as dramaturg, translator, and co-author with theater companies across the country, including the late and beloved Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as Children of Paradise: Showing a Dream, Don Juan Giovanni, and The Hunchback of Notre Dame. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

DOMENIQUE LOZANO ( Composer) directed last year's production of A Christmas Carol at A.C.T. Other directing credits include The Countess with Center REPertory Theatre; Two for the Seesaw with Mabou Mines; Company, Impacting Carol and the West Coast première of Jane Martin's Anon in San Jose Stage Company and The Norman Conquests, Hold Me, the Real Thing, and She Loves Me with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. An associate artist at A.C.T., Lozano teaches in numerous programs and has directed productions for the Young Conservatory and M.F.A. Program. Young Conservatory projects include the American première of After Juliet, the world premieres of Sarah Daniels's Dust and Constance Congdon's Nightingale; a co-production with the Hochschule für Musik und Theater in Zürich of Paul Steinman's Only Victory, and the West Coast premieres of Jeffrey Hatchel's Kaczews' Children and Wendy MacLeod's School Girl Fugues. Directing work with the M.F.A. Program includes Caught with Her Pants Down, Richard III, and several graduating class showcases, as well as a coproduction with the M.F.A. Program and the Young Conservatory of Anny Fitzenrath's The Windy Play. Acting credits include work with such theaters as California Shakespeare Theater, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, and Noe Valley Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at such institutions as Saint Mary's College, UC Davis, California Shakespeare Theater, and Berkeley Repertory Theatre.

KARL LUNDBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sínta Nova, and the National Radio Orchestra of Sweden and featured at the prestigious Música, Percússia, Biennale, Teatro Español, Nest Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, the New York City Opera, the Young Repertory Company, Pan Asian Repertory Theatre, The Kennedy Center Theatre, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996-2001), and the Alhambra Theatre. Film and television compositions include 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 Alhambra Theatre.

VAL CANIPAROLI (Choreographer) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertories of more than 35 companies, including the San Francisco Ballet, Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, where he is resident choreographer. His most recent creation for San Francisco Ballet, Ibbie's House, has received critical acclaim. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rinturn-Konakov opera-ballet Minade, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's A Doll's House and the world premiere of James Adhikari's The Sugarplum Fairy in the Nutcracker, Lise in La Fille Mal Gardée, the title role of Cinderella, and leading roles in ballets by Smuin, Balanchine, Caniparoli, and Robbins among others. She has taught for City Ballet School and Oregon Ballet Theatre.

LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 25 productions and musicals at the Stratford Festival in Canada. Credits in the United States include composing at the Walnut Street Theatre in Philadelphia, musical direction at A.C.T. and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misam�brot and Don Carlos for Soulpepper Theatre Company and A Midsummer Night's Dream for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Ithereth the Wind, Memoir, King Lear, and Journey's End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).

JOHN ARNOE (Scenic Designer) won a Tony for The Who's Tommy on Broadway. Other set designs for Broadway include Turgenev's Fortune's Fool (dir. Arthur Penn), Edward Albee's The Goat or Who is Sylvia?, The Pale Moon in San Diego in business without Really Trying, Twelfth Night Los Angeles, 1992, Savages (with Ellen Burstyn), The Best Little Whorehouse Goes Public and Grevage for Tommy Tune, See and Lenging (dir. Garland Wright), Dive the Blue Sea, A Family Political Affair, and 30 Lane Start/Pet. War, Marcello, Mommole on Mommole, Gere Vidal's The Best Man, and Arthur Miller's The Ride Down Mt. Morgan. He has received two OBIE Awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Who's Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frascati, Berlin, Prague, Amsterdam, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Government Inspector, The Imaginary Invalid, The Razor's Edge, The Goat or Who is Sylvia?, The Gamblers, A Mother, Waiting for Godot, Bilibe Spirits, The Board of Avon, The Misam�brot, Edward H. Tolstoy, Insurrections: Holdings History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fountains, ALie of the Mind, and The Flying Light Bulb. She is the resident costume designer at the Bay Area Wolf and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eurelia Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and the Riveria and Desert Inn hotels in Las Vegas. From 1973 to 1986, she worked for a number of companies, including Light of a Troupe that specializes in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has worked on several Bay Area Theatre Critics Circle Award-winning productions.

NANCY SCHERTLICH (Lighting Designer) has designed the Broadway productions of Bill Irwin's Pool Manual at The Angel's in America.
retery directed by Sir Peter Hall at the Alhambra Theatre.

VAL CANIPAROLI (Choreographer) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 35 companies, including the 60th Anniversary Season and the Oregon Shakespeare Festival. Lonitz has also taught throughout the Bay Area at such institutions as Saint Mary's College, UC Davis, California Shakespeare Theatre, and Berkeley Repertory Theatre.

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*Member of Actors' Equity Association, the voice of professional actors and stage managers in the United States.
Who's Who

and Largely New York (Terry cony) and off-Broadway productions of Hilda (Carla Perrotti), Texas for Nothing, A Fish in Her Ear, Statin, and Poltergeist. Regional theater credits include, After the War, The Guestion, Love James, Perrotti's The Coliseum of Rhodes, and The Legion of Crossing a Field at C.A.T.; The Three Musketeers and The Sisiers Matsomato at Scat Repeyre Theatre; Moby Dick among others at Milwaukee Repertory Theatre. Later this season she will direct Creo for Arena Stage, where she is an associate artist. Opera credits include: Later the Same Evening, an opera inspired by the work of Edward Hopper and commissioned by the National Gallery of Art and the University of Maryland; Don Giovanni and The Barber of Seville for Boston Lyric Opera; II Trovatore for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) sound design associate at A.C.T., has carved out sound and music for A.C.T., Berkeley Repertory Theatre, California Shakespeare Theatre, Aurora Theatre Company, Marin Theatre Company, and the Shogun Players, and Art Street Theatre. Recent A.C.T. credits include sound design on Rock 'n Roll, Ti Pi Shiki a Wire, and Speed-the-Plötz, as well as the world premiere productions of After the War and A Christmas Carol. Additional recent sound design credits include world premiere productions of Pasing Strange, The People's Temple, and Pits de Noile at Berkeley Repertory Theatre; and the U.S. premiere of 2008's adaptation of Don Juan at San Francisco State University and his 2006 adaptation of Salamé at Aurora Theatre Company; and The Life and Adventures of Nicholas Nickleby at California Shakespeare Theatre. Other credits include original music and sound for Cal Shakes' 2004 production Of A Comedy of Errors; sound for Marin Theatre Company's Lysistrata; sound for Boett's Glen at Berkeley Rep and sound for the Shogun Players and Stono Theatre productions of The Door (dir. Carla Perrotti), Texas for Nothing, A Fish in Her Ear, Statin, and Poltergeist. Regional theater credits include, After the War, The Guestion, Love James, Perrotti's The Coliseum of Rhodes, and The Legion of Crossing a Field at C.A.T.; The Three Musketeers and The Sisiers Matsomato at Scat Repeyre Theatre; Moby Dick among others at Milwaukee Repertory Theatre. Later this season she will direct Creo for Arena Stage, where she is an associate artist. Opera credits include: Later the Same Evening, an opera inspired by the work of Edward Hopper and commissioned by the National Gallery of Art and the University of Maryland; Don Giovanni and The Barber of Seville for Boston Lyric Opera; II Trovatore for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

CADEY CALLAHAN (Assistant Stage Manager) was most recently the assistant stage manager for Rock 'n Roll. Previous A.C.T. credits include The Government Inspector, Speed-the-Plötz, Sweeney Todd, The Imaginary Invalid, Blackbird, A Christmas Carol (2006), and Dead in Venice. Other favorite shows include My Body Buff and All My Sons with the Geffen Playhouse; Albert Herring, Don Pasquale, and The Rape of Lucretia with San Francisco Opera's Merola Program; and Coi fin ite vte and Lero, Child of the Moon with the UCLA Department of Music.

CAREY PERROFF (Stage Manager) is celebrating her 17th season as A.C.T.'s resident stage manager at Center Repertory Theatre (Cleveland), where she has been a stage manager for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramatized the Russian premiere of Tennessee Williams' small Off Broadway at the Serpent's Lane Theatre in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-20th Century Drama (Palgrave Macmillan, 2002) and has written theater and book reviews for the Washington Post, Village Voice, Naeeddy, and Mirabell magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

GREG HUBBARD (Associate Casting Director) joined A.C.T.'s casting department in 2012 and since then has has cast productions of Bringspring, Luminousness Dating (co-production with the Magic Theatre), Through the Looking Glass (co-cast with Meryl Streep), several productions of A Christmas Carol; and many new play workshops and readings. Additional local casting credits include the world premieres of Rebecca Gilman's The Country You're In With and the musical The Opposite of Gray (Magic Theatre), Dody (Center REPterry Company), The Mystery Play (SF Playhouse), and Holly (Family Stages at the Orphidian). Previously, he was the associate director at Calaveras Repertory Theatre, where he directed productions of A Midsummer Night's Dream and Cat on a Hot Tin Roof, in addition to casting many productions. Hubbard has an M.F.A. in directing from the Professional Director Training Program at Ohio University.

KAREN SZPALER (Stage Manager) has worked with A.C.T. on Curse of the Staring Class, A Christmas Carol (2006 and 2007), The Imaginary Invalid, Blackbird, and M.F.A. Program productions. Favorite past shows include Everyday, Fûts de Noile, The Glass Menagerie, Brandenburg, and Comedy on the Bridge at Berkeley Repertory Theatre; Uoise, the Musical at San Jose Stage Company; Striking 12 at TheatreWorks; Salamé at Aurora Theatre Company; and Ragtime and The Lees Of Mobile at Footlight Music Theatre. She recently worked on Yellin Jett at Berkeley Repertory Theatre and is the production coordinator at TheatreWorks in Menlo Park.

HEATHER KITCHEN (Executive Director) now in her 12th season with A.C.T., has spearheaded 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's Ivey School in 2000; a major career in stage, tour, and production management ranging across Canada, the United States, and throughout the world. Alongside his work at the Stratford Festival, Canadian Stage Company, Charlottesville Theatre Festival; Notre Dame in Miami, Playhouse in San Francisco, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and new school play productions of 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Commonwealth Club of California and A.C.T.'s 1873 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. Under Perrotti's leadership, A.C.T. was recognized on several fronts, including terms on the executive committee of the League of Resident Theaters. She has also participated in leadership of the Arts Communications Group, Canada Council of the Arts, and a Gen Ady'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 five years.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Le Gallican's National Repertory Theatre as an actor and stage manager. He also stage-managed the productions of Miss Rumbi Drink's a Little (Georges) (a musical by Carole Bayer Sager), as well as the national tour of Off Broadway's Southwest. At the Stratford Festival, Canadian Stage Company, Charlottesville Theatre Festival, Theatre Nouveau in Miami, Playhouse in San Francisco, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and new school play productions of 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Commonwealth Club of California and A.C.T.'s 1873 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. Under Perrotti's leadership, A.C.T. was recognized on several fronts, including terms on the executive committee of the League of Resident Theaters. She has also participated in leadership of the Arts Communications Group, Canada Council of the Arts, and a Gen Ady'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 five years.

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

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CORPORATE PARTNERS CIRCLE

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

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to seasoned actors and artists, premier complimentary tickets, and targeted brand recognition. For more information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Lori Rice at 415.459.2427 or lori@act-sf.org.

ARTISTIC PARTNERS
($1,500 and up)

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FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support to A.C.T. For more information please contact Carol Eifrig at 415.439.2449 or reogranizers@sf.org.

DOGOODermen
The Andrew W. Mellon Foundation
The Elise W. and Leon M. Abraham Fund
The Ford Foundation
The Helen休 and Fred Keogh Foundation
The James Irvine Foundation
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$5,000-$9,999
Jeff and Louise Gershenson
Betty Furness Foundation
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Pierce C. Molino Foundation

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Don Howard
Karen & Robert H. Lurie Foundation
The Martin Foundation
The McKinney Foundation
The Mercede’s Fund
The New England Foundation for the Arts
The Andrew W. Mellon Foundation
The Richard W. & Josephine H. Sheard Foundation

$50,000-$99,999
The Andrew W. Mellon Foundation
The California Community Foundation
The Endeavor Foundation
The National Endowment for the Arts
The National Endowment for Democracy
The National Endowment for the Humanities
The William & Flora Hewlett Foundation

$100,000-$249,999
The Andrew W. Mellon Foundation
The John D. and Catherine T. McArthur Foundation
The Paul G. Allen Family Foundation
The W. P. Smith Charitable Foundation

$250,000-$499,999
The Andrew W. Mellon Foundation
The John D. and Catherine T. McArthur Foundation
The W. P. Smith Charitable Foundation

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The Andrew W. Mellon Foundation
The John D. and Catherine T. McArthur Foundation
The W. P. Smith Charitable Foundation

$1,000,000-$1,999,999
The Andrew W. Mellon Foundation
The John D. and Catherine T. McArthur Foundation

$2,000,000 and up
The Andrew W. Mellon Foundation

NATIONAL CORPORATE THEATRE FUND

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

THEATRE SUSTAINERS

$500,000 and up

The William and Flora Hewlett Foundation
The Ziegfeld Foundation

$25,000-$49,999

The Andrew W. Mellon Foundation
The Ford Foundation
The Helen休 and Fred Keogh Foundation
The James Irvine Foundation
The Kresge Foundation

$50,000-$99,999
The Andrew W. Mellon Foundation
The Ford Foundation
The Helen休 and Fred Keogh Foundation
The James Irvine Foundation
The Kresge Foundation

$100,000-$199,999
The Andrew W. Mellon Foundation
The Ford Foundation
The Helen休 and Fred Keogh Foundation
The James Irvine Foundation
The Kresge Foundation

$200,000-$499,999
The Andrew W. Mellon Foundation
The Ford Foundation
The Helen休 and Fred Keogh Foundation
The James Irvine Foundation
The Kresge Foundation

$500,000-$999,999
The Ford Foundation
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A.C.T. thanks the following donors for their generous contribution of goods and services.

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IRCQ @ 99.7 FM

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Audible, Inc.
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CORPORATIONS MATCHING ANNUAL FUNDS GIFT

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

A.C.T. Matching Gift Program
Adobe Systems Inc. Matching Gift Program
American Express Matching Gift Program
Apple Inc. Matching Gift Program
Apple Business Matching Gift Program
Artists for Peace & Justice Matching Gift Program

Bayer Matching Gift Program
Big Game of Sotomayor
Blackbird Skateboarding Matching Gift Program

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Corporate Matching Gift Programs

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The Andrew W. Mellon Foundation Matching Gift Program

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The Partners Foundation Matching Gift Program

Unilever United States Inc.

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THE GALLERY AT A.C.T.

Looking for a JOLLY GOOD GIFT IDEA?

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

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RICH AND FAMOUS

by John Guare
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A Musical on the Life of Lillian Hellman
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WORLD PREMIERE

WAR MUSIC

Adapted and book by LELAUSA
Based on a novel by CHRISTOPHER LOUGHE

BOLEROS FOR THE DISINHIBITED

by Jose Suarez
Directed by CARLY PERRIS

WEST COAST PREMIERE

AT HOME AT THE ZOO

by Bernard Alpert
Directed by Rebecca Taichman
At Zeum Theatre

PHILISTINES

by Maxim Gorky
in a version by ANDREW TENN
Directed by Richard T. E. White

THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or during intermission? We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibitions throughout the 2009-2010 season.

TERRY SAUVE: OIL LANDSCAPES

Following last winter's successful show, the work of Terry Sauve returns to the Gallery at A.C.T., December 4-February 8. Sauve has been exhibited in the San Francisco Bay Area since 1996, when she settled here to attend the Academy of Art College. Seeking a deep connection with nature, she focuses primarily on landscape painting. Sauve is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is "pushing" the color found in nature to enhance the image. Her most recent work reflects her love of the beautiful scenery of Northern California and the Northwest.

Sauve has studied with some of the area's finest painters, including Brian Blood, Craig Nelson, William Maughan, and Randall Sexton. Her work was selected for the PrintAmerica 2007 Paint the Park Mini Top 50, a national honor, as well as ArtSpan's 2007 Selection Exhibits. Her prize-winning paintings were included in the Academy of Art's annual spring show for four consecutive years.

A reception celebrating Terry Sauve's work will be held at the theater Friday, December 11, 4:00-6:30 p.m. Each artwork purchase benefits A.C.T. For more information about Terry Sauve, please contact Kevin Summers at 415.474.1066 / ksummers@act-sf.org.
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A reception celebrating Terry Säuve’s work will be held at the theater Friday, December 12, 4:00-6:30 p.m. Each artwork purchase benefits A.C.T. For more information about Terry Säuve, please contact Kevin Summers at 415.474.1066 / ksummers@artsf.org.
For Your Information

ADMINISTRATIVE OFFICES

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-9 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. Fax: 415.749.2ACT. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.439.2250.

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

At the Theater
A.C.T. is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens on the day of the performance for $22 for the Premiere and $17 for all other sections. All performances are strictly forbidden. Photographs and recordings of A.C.T. performances are strictly forbidden.

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

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

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

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

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

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

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

For Your Information

A.C.T. Merchandise
A.C.T. branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Playbills 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 snackbar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

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

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

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

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

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

American Conservatory Theater Exits

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Emergency Telephone
Leave a last name with those who may need to reach you and have them call 415.439.2396 in an emergency.

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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 A.C.T. headsets, as it will react to the sound system and make a disruptive noise.

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

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

- Warren Hellman, philanthropist

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AMERICAN CONSERVATORY THEATER EXITS

American Conservatory Theatre

42
Amazing is a little boy born with half a heart, and a double dose of courage. Amazing is Children’s pediatric cardiothoracic surgeons who, against the odds, repaired his heart and made it work. Amazing is Hevanne jumping off the couch into mom’s arms.

Amazing is pediatric cardiology care at Children’s Hospital Oakland

A non-profit children’s hospital since 1912.

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