All New

A Christmas Carol

A CHRISTMAS CAROL by CHARLES DICKENS ADAPTED by CAREY PERLOFF and PAUL WALSH

ORIGINAL MUSIC by KARL LUNEBERG CHOREOGRAPHY by VAL CANIPAROLI SCENIC DESIGN by JOHN AMONE COSTUME DESIGN by BEAVER BAUER
LIGHTING DESIGN by NANCY SCHERTLER SOUND DESIGN by JAKE RODRIGUEZ MUSICAL DIRECTION by LAURA BURTON

DIRECTED by CAREY PERLOFF

A.C.T. AMERICAN CONSERVATORY THEATER encore arts programs THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM
A PERSONAL ASSISTANT,
BEAUTIFULLY DISGUISED AS A CAR.

Beneath its exquisitely crafted exterior lies an abundance of leading-edge technologies. Each designed to perfectly orchestrate your life. It’s a luxurious, attentive environment where your needs are the number-one priority. The RL. Acura.
A PERSONAL ASSISTANT,
BEAUTIFULLY DISGUISED AS A CAR.

Beneath its exquisitely crafted exterior lies an abundance of leading-edge technologies. Each designed to perfectly orchestrate your life. It’s a luxurious, attentive environment where your needs are the number-one priority. The RL. 

ACURA

This is a humorous and heartwarming story that captures the essence of Charles Dickens' original 'A Christmas Carol'. It is a celebration of the spirit of giving and the joy of the holiday season. The story is a delightful blend of tradition and modernity, making it a perfect read for Christmas.
Commemorative holiday editions of A.C.T.’s new script of *A Christmas Carol*, with color illustrations of the costume designs by D. B. Bauer, are available for purchase in the lobby and box office.

**A Christmas Carol**
A GHOST STORY OF CHRISTMAS

by CHARLES DICKENS
Adapted by LARRY SHAFFER and PETER WAICHMAN

Scripts can also be purchased through A.C.T.’s *A Christmas Carol*

---

**About A.C.T.**

**AMERICAN CONSERVATORY THEATER**

nurthes 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 reinvest 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 three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2003, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classic and modern works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zuma Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thospoun, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Benings, Denzel Washington, and Teri Hatcher are among the conservatory’s distinguished former students. With the commitment to excellence in actor training and to the relationship between training, performance, and audience, the American Conservatory Theater has moved to the forefront of America’s actor training programs while serving as the creative engine of the company at large.

---

**TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION**

Mary S. Moss
Chair
Barbara Bass Baker
Nancy Livingston
Finch
Kurt M. Harvey
Theater
Patrick S. Thompson
Secretary

Jonathan S. Kitchen
Rick Lake
Thomas A. Larsen
Sue Ying Li
Christine Mattison
Debra McMichael
Michelle Biald Miller
Howard Nemerovski
Carey Perloff
Steve Phillips
Tori Rembe
Sally Rosenblat
Robin Raffin
Courtsey Russell
Russ Selfinger
Cheryl Sonkin

Steven L. Swing
Trent Robinson-Tiffany
Larry Yvdrelas
Rusty Williams
Alan L. Smit
Charles Emeritus

A.C.T. Box Office
415.749.2460
A.C.T. Web Site
www.act-sf.org

© 2003 American Conservatory Theater, a non-profit organization. All rights reserved. A.C.T. welcomes contributors. 

Eleanor Bouker, Publication Editor
Jessica Werner, Contributing Editor
Margot Mcknow, Publication Assistant
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.

So in a sense I feel as if my life in San Francisco has been inextricably tied to Carol. Lexie grew up to play the Toy Cat at the Geary, and in her enthusiasm managed to fall off the stage at a memorable student matinee, and my son, Nicholas, who was not even in the picture when we arrived in San Francisco, went on to play an extremely oblivious Ned Cratchit last year. I’ve watched a generation of incredible children from A.C.T.’s Young Conservatory grow up with these roles, and a remarkable crop of M.F.A. Program students make their Geary debuts in the company of Carol each year. Last January, when the discussion began about the future of A Christmas Carol at A.C.T., I went home and read Dickens’s incredible novel aloud with my children, and we talked about everything we loved about it, and how it might be re-imagined for the stage.

Why re-imagine A Christmas Carol? When Laird Williamson and Dennis Powers set down 29 years ago to create a theatrical version of Carol for A.C.T., they little dreamed that it would become the great annual Bay Area holiday tradition it has become. A.C.T. led the country with its premiere adaptation of Carol in 1976, a production that delighted hundreds of thousands of theatergoers after its inception. In recent years, it became clear that the show’s physical elements had reached the end of their useful life. It also became clear that so much had changed, both in the world and in theatrical culture, since the original production, that now would be a wonderful moment to breathe new life and spirit into this extraordinary story for 21st century audiences.

What does this re-imaging entail? A completely fresh look at one of the most moving tales of transformation ever written. When I read the novel of A Christmas Carol, what struck me most was how strongly Dickens believed that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a dedicated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghosts! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the memories of Christmas Past, the sensuous 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 this tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid 17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought back Christmas, and it is only fitting that the theater has celebrated him by bringing so many of his works to the stage. And of course it helps that Dickens’s Christmas is such a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one’s fellow human beings traveling along the road, and to look ahead to the future. The language of A Christmas Carol is particularly pungent and rich, and we have used Dickens’s actual words wherever we could, including his mouthwatering descriptions of Christmas abundance, which have become, in our version, “The Waltz of the Opulent Fruits” (let it never be said that you missed the chance to see a dancing fig on the Geary stage!).

I think Paul Walsh and I had almost as much fun adapting this novel as Dickens must have had in creating it to begin with. Indeed, it has been one of the great adventures of my life to work on this marvellous material with this incredible team of artists, from six-year-olds to seventy-year-olds, from Broadway veterans to first-time theater artists, from world-class dancers to armies of stitchers. We offer this Carol to you with all the love and empathy and joy that epitomizes the spirit in which it was originally written.

So many thanks for being here!

Carey Perloff
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. So in a sense I feel as if my life in San Francisco has been inextricably tied to Carol. Lexie grew up to play the Toy Cat at the Geary, and in her enthusiasm managed to fall off the stage at a memorable student matinee, and my son, Nicholas, who was not even in the picture when we arrived in San Francisco, went on to play an extremely ditzy Ned Crachit last year. I’ve watched a generation of incredible children from A.C.T.’s Young Conservatory grow up with these roles, and a remarkable crop of M.F.A. Program students make their Geary debuts in the company of Carol each year. Last January, when the discussion began about the future of A Christmas Carol at A.C.T., I went home and read Dickens’s incredible novel aloud with my children, and we talked about everything we loved about it, and how it might be re-imagined for the stage.

Why re-imagine A Christmas Carol? When Laird Williamson and Dennis Powers sat down 29 years ago to create a theatrical version of Carol for A.C.T., they little dreamed that it would become the great annual Bay Area holiday tradition it has become. A.C.T. led the country with its premiere adaptation of Carol in 1976, a production that delighted hundreds of thousands of theatergoers after its inception. In recent years, it became clear that the show’s physical elements had reached the end of their useful life. It also became clear that so much had changed, both in the world and in theatrical culture, since the original production, that now would be a wonderful moment to breathe new life and spirit into this extraordinary story for 21st century audiences.

What does this re-imagining entail? A completely fresh look at one of the most moving tales of transformation ever written. When I reread the novel of A Christmas Carol, what struck me most was how strongly Dickens believed that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a dedicated, closed-up human being who has succeeded in squeezing all the humanity out of himself; he has severed all ties with his community and forgotten what it is to feel. His remarkable transformation into an emotionally alive human being is brought about by three ghosts. Ghosts! Dickens realized that if Scrooge could be convinced to believe in the three magical spirits, if his imagination could be stimulated by the 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 this tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid 17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought back Christmas, and it is only fitting that the theater has celebrated him by bringing so many of his works to the stage. And of course it helps that Dickens’s Christmas is such a theatrical, sensual affair, filled with family and food and fun, an occasion to remember one’s fellow human beings traveling along the road, and to look ahead to the future. The language of A Christmas Carol is particularly pungent and rich, and we have used Dickens’s actual words wherever we could, including his mouthwatering descriptions of Christmas abundance, which have become, in our version, “The Waltz of the Opulent Fruits” (let it never be said that you missed the chance to see a dancing fig on the Geary stage!).

I think Paul Walsh and I had almost as much fun adapting this novel as Dickens must have had in creating it to begin with. Indeed, it has been one of the great adventures of my life to work on this marvelous material with this incredible team of artists, from six-year-olds to seventy-year-olds, from Broadway veterans to first-time theater artists, from world-class dancers to armies of stitchers. We offer this Carol to you with all the love and empathy and joy that epitomizes the spirit in which it was originally written.

So many thanks for being here!

Carey Perloff
Artistic Director
Stress relief is close at hand.

Princess makes it easy to escape to the Mexican Riviera.

escape completely.

PRINCESS® SAILS DIRECTLY TO THE MEXICAN RIVIERA FROM TWO CALIFORNIA CITIES. Princess has made it easier than ever to visit the Mexican Riviera from convenient California cities, Los Angeles and San Francisco. Choose a 7-day cruise and you’ll explore such dazzling destinations as Puerto Vallarta and her cobbled streets, Cabo San Lucas, boasting the Pacific’s best sport fishing. And Maratlan, home to breezy offshore islands and a historic waterfront. Or, extend your vacation to a full 10 days. For just a little more, you’ll visit additional seaside settings like famed Acapulco. Add our affordable balconies, Anytime Dining® and Lotus Spa, and you have a relaxing getaway without traveling too far. Book your complete escape today.

Africa • Alaska • Asia • Australia • Caribbean • Europe • Greece • Hawaii

See your travel agent Call 1.800.PRINCESS

India • New Zealand • Panama Canal • Russia • South America • Tahiti

Visit princess.com

Stress relief is close at hand.

Princess makes it easy to escape to the Mexican Riviera.

Escape completely.

PRINCESS SAILS DIRECTLY TO THE MEXICAN RIVIERA FROM TWO CALIFORNIA CITIES.

Princess has made it easier than ever to visit the Mexican Riviera from convenient California cities, Los Angeles and San Francisco. Choose a 7-day cruise and you’ll explore such dazzling destinations as Puerto Vallarta and her cobbled streets, Cabo San Lucas, boasting the Pacific’s best sport fishing. And Maratlan, home to breezy offshore islands and a historic waterfront. Or, extend your vacation to a full 10 days. For just a little more, you’ll visit additional seaside settings like famed Acapulco. Add our affordable balconies, Anytime Dining™ and Lotus Spa; and you have a relaxing getaway without traveling too far. Book your complete escape today.

Africa • Alaska • Asia • Australia • Caribbean • Europe • Greece • Hawaii

India • New Zealand • Panama Canal • Russia • South America • Tahiti

See your travel agent
Call 1.800.PRINCESS
Visit princess.com

A Christmas Carol

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Carey Perloff

Choreography by Val Caniparoli

Musical Direction by Laura Burton

Scenery by John Arnone
Costumes by Beaver Bauer
Lighting by Nancy Schertler
Sound by Jake Rodriguez
Associate Director Domenique Lozano
Casting by Meryl Lind Shaw, Greg Hubbard
Dramaturg Michael Paller

THE CAST

ACT I

Ebenezer Scrooge Giles Havergal
Ghost of Jacob Marley Ken Rutta
Bob Cratchit Jud Williford
Anne Cratchit Jamila Webb
Sally Cratchit Carly Cozad
Peter Cratchit Duke Butterfield
Tiny Tim Cratchit Jack Indiana
Rozenda Cratchit Elizabeth Perry
Ned Cratchit Aidan Mehmet
Martha Cratchit Nina Freeman
Clerks Drew Hirshfield, Andrew McClain
Charities Joel Raines, Donny Wilson
Businessmen David Gross, Steve Irish, Julian Sterkenvych, Mark Watson
Fred G. D. Kimble
Mrs. Dibber Sharon Lockwood

continued on page 13
A Christmas Carol

A GHOST STORY OF CHRISTMAS
by Charles Dickens (1843)
Adapted by Carey Perloff and Paul Walsh (2005)
Music by Karl Lundeberg
Directed by Carey Perloff
Choreography by Val Caniparoli
Musical Direction by Laura Burton

Scenery by John Arnone
Costumes by Beaver Bauer
Lighting by Nancy Scherrter
Sound by Jake Rodriguez
Associate Director Domenique Lozano
Casting by Meryl Lind Shaw, Greg Hubbard
Dramaturg Michael Paller

THE CAST

ACT I
Ebenezer Scrooge
Ghost of Jacob Marley
Bob Crachit
Anna Crachit
Sally Crachit
Peter Crachit
Tiny Tim Crachit
Rozenda Crachit
Ned Crachit
Martha Crachit
Clerk
Charitable
Businessmen
Fred
Mrs. Dick

Giles Havergal
Ken Ruta
Jud Williford
Jamila Webb
Carly Cosod
Duke Butterfield
Jack Indiana
Elizabeth Perry
Aidan Mehmet
Nina Freeman
Drew Hirshfield, Andrew Mcclain
Jeh Raiswaner, Deonray Wilson
David Gross, Steve Irish, Julian Sterkevych, Mark Watson
G. D. Kimble
Sharon Lockwood

continued on page 13
Ghost of Christmas Past
Allison Youngberg
Schoolmaster
Julian Sterleevich
Davey
David Perle McKenna
Edward
Jack Lundequist
Boy Dish
Evan Bass
Boy Scrooge
Sam Pritzker
Little Fan
Vanessa Anderson
Woman in the Street
Cindy Goldfield
Beggar Girl
Laura Sanders

FEZZIWIG'S WAREHOUSE
Mr. Fezziwig
Steve Irish
Mrs. Fezziwig
Sharon Lockwood
Young Scrooge
Morgan Spector
Dick Wilkins
Drew Hirschfield
Belle
Pujah Lalmalani
Ernongarde
Nina Freeman
Felicity
Ann Farrar
Dorothy
Caroline Sharman
Jim
Andrew McClain
Burt
G. D. Kamble
Giles the Fiddler
Mark Watson
Alan
Joel Rainwater
Rachel
Claire Brownell
Alfred
Giuliana Balestra
Children of Alan and Rachel
Dylan Ames, Tobin Jane Moore, Lisa Marie Woods
Priscilla Wilkins
Dylan Ames
Sarah Wilkins
Lisa Marie Woods
Rory Wilkins
Dylan Ames

ACT II
Ghost of Christmas Present
Velina Brown
(Spanish) Onions
Monica Gibbons, Jack Lundequist
(Turkish) Figs
Dylan Ames, Lisa Marie Woods
(French) Plums
Juliana Cressman, Jacqueline Warner
Produce Sellers
Cindy Goldfield, Drew Hirschfield

FRED'S PARTY
Mary
Claire Brownell
Beth
Ann Farrar
Topper
David Gross
Annabelle
Caroline Sharman
Thomas
Andrew McClain

CHRISTMAS FUTURE
Ignorance
Deontay Wilson
Went
Ann Farrar
Gang Members
Evan Bass, David Perle McKenna,
Joel Rainwater, Morgan Spector
Mrs. Flicker
Caroline Sharman

FINALE
Boy in Sunday Clothes
Sam Pritzker
Belle Wilkins
Pujah Lalmalani

continued on page 15
A Christmas Carol 13
**ACT I**

**Ghosts of Christmas Past**
- Allison Youngberg

**Schoolmaster**
- Julian Sterleveych

**Davey**
- David Perle McKenna

**Edward**
- Jack Lunquist

**Boy Dish**
- Evan Bass

**Boy Scrooge**
- Sam Pritzker

**Little Fan**
- Vanessa Anderson

**Woman in the Street**
- Cindy Goldfield

**Beggar Girl**
- Laura Sanders

**FIZZIWIG’S WAREHOUSE**

**Mr. Fizzwig**
- Steve Irish

**Mrs. Fizzwig**
- Sharon Lockwood

**Young Scrooge**
- Morgan Spector

**Dick Wilkins**
- Drew Hirsfield

**Belle**
- Pija Lalmalani

**Ernongarde**
- Nina Freeman

**Felicity**
- Ann Farrar

**Dorothy**
- Caroline Sharman

**Jim**
- Andrew McClain

**Burt**
- G. D. Kimble

**Giles the Fiddler**
- Mark Watson

**Alan**
- Joel Rainwater

**Ruth**
- Claire Browne

**Affrid**
- Gianulca Balestra

**Children of Alan and Ruth**
- Dylan Ames, Tobii Jane Moore, Lisa Marie Woods

**Precious Wilkins**
- Dylan Ames

**Sarah Wilkins**
- Lisa Marie Woods

**Rory Wilkins**
- Dylan Ames

**ACT II**

**Ghosts of Christmas Present**
- Velina Brown

**Spanish Onion**
- Monica Gibbons, Jack Lunquist

**Turkish Fig**
- Dylan Ames, Lisa Marie Woods

**French Plum**
- Julianna Cressman, Jacqueline Warner

**Produce Sellers**
- Cindy Goldfield, Drew Hirsfield

**FRED’S PARTY**

**Mary**
- Claire Browne

**Beth**
- Ann Farrar

**Topper**
- David Gross

**Annabelle**
- Caroline Sharman

**Thomas**
- Andrew McClain

**CHRISTMAS FUTURE**

**Ignorance**
- Deontay Wilson

**Want**
- Ann Farrar

**Gang Members**
- Ewan Bass, David Perle McKenna,
  - Joel Rainwater, Morgan Spector

**Mrs. Flicker**
- Caroline Sharman

**FINALE**

**Boy in Sunday Cloths**
- Sam Pritzker

**Belle Wilkins**
- Pija Lalmalani

continued on page 15
A.C.T.
American Conservatory Theater

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

UNDERSTUDIES
Edmearl Sourge—James Carpenter
Ghost of Jacob Marley, Mr. Fezziwig—Jason Monroe
Bob Cratchit—Andrew McClain
Schoolmaster—Joel Rainwater
Anna Cratchit, Mrs. Dilber, Felicity, Dora Nelly, Woman in the Street—Delia MacDougal
Sally Cratchit, Onions—Laura Sanders
Peter Cratchit, Boy Scrooge, Boy in Sunday Cloths—David Perle McKenna
Tiny Tim Cratchit—Tobi Jane Moore
Ruth Cratchit, Plum—Vanessa Anderson
Nell Cratchit—Dylan Ames
Martha Cratchit, Anahelle, Beth—Pujha Lalthalani
Girts, Businessmen, Ignorance—Morgan Spectre
Charitable—Andrew McClain
Ghost of Christmas Past, Walt—Claire Brownell
Boy Dick, Gang Member—Duke Butterfield
Davvy, Edward—Ginshoza Balsestra
Little Fan—Elizabeth Perry
Ghost of Christmas Present, Mrs. Fezziwig, Ermengarde, Rust—Cindy Goldfield
Fig—Carly Cozad, Aidan Mehmet
Gang Member—D.D. Kinable
Young Scrooge—David Gross
Produce Sellers, Dick Wilkins—Julian Stekevych
Bell, Belle Wilkins—Caroline Sherman
Jim, Giles the Fiddler, Alan, Burt, Tigger—Deontay Wilson
Alfred, Son of Alan and Ruth, Rory Wilkins—Jack Lundquist
Daughter of Alan and Ruth, Sarah Wilkins—Juliana Cressman
Precious Wilkins—Lisa Marie Woods
Fred—Mark Watson
Mary—Allison Youngberg
Thomas—Mark Watson
Mrs. Fletcher—Nina Freeman

STAGE MANAGEMENT STAFF
Dick Daley, Stage Manager
Stephanie Schliemann, Assistant Stage Manager
Phoebe Weiss, Intern

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

ADDITIONAL CREDITS
Alexander Technique Coach—Frank Ottwell
Voice Coach—Jeffrey Crockett
Fight Director—Jud Willford
Speech Coach—Deborah Sussel
Character Movement—Leslie Feltham
Associate Senn Designers—Jessie Poleshuck, Josh Zanger, Rehearsal Acompandant—Frank Johnson

The Christmas Carol creative team would like to thank everyone who participated in the developmental workshops and readings of this production.

SPECIAL THANKS
Anne Houald-Ward, Barbara Matera, Craig Slaight, Emily Miranek, Janet Sassoon Upton, Nicholas Perloff-Giles

A Christmas Carol 15
TRI Coldwell Banker San Francisco Van Ness

Number One For A Reason...

$1.3 billion in real estate sales in 2004

A leader in San Francisco real estate for over 28 years

87 of the City’s most successful Realtors*

We represent over one-third of all luxury homes sold in San Francisco*

An unsurpassed international network of more than 120,000 real estate professionals in 45 countries around the world

You deserve the best. For exceptional representation, contact us at:

1699 Van Ness Avenue
San Francisco, California
415.474.1750
Dawn Ross, Manager

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

UNDERSTUDIES
Ehrenrow Sweeney—James Carpenter
Ghost of Jacob Marley, Mr. Fezziwig—Jaron Monroe
Bob Cratchit—Andrew McElain
Schoolmaster—Joel Rainwater

Anna Cratchit, Mrs. Dibber, Felicity, Dorothy, Woman in the Street—Delia MacDougall
Sally Cratchit, Onions—Laura Sanders

Peter Cratchit, Boy Scrooge, Boy in Sunday Clodhose—David Perle McKenna
Tiny Tim Cratchit—Tobi Jane Moore
Belinda Cratchit, Plum—Vanessa Anderson

Nell Cratchit—Dylan Ames

Martha Cratchit, Anakelle, Beth—Pujita Lakalani

Gris Grinninconn, Ignorance—Morgan Spectre
Charitable—Andrew McElain
Ghost of Christmas Past, Walt—Claire Brownell

Boy Dick, Gang Member—Duke Butterfield

davey, Edward—Gianluca Balestra

Little Fan—Elizabeth Perry

Ghost of Christmas Present, Mrs. Fezziwig, Ernengando, Ruth—Cindy Goldfield

Figs—Carly Coraz, Aidan Mehmet

Gang Member—D.D. Kinable

Young Scrooge—David Gross

Produce Sellers, Dick Willim—Julian Stekkeych

Betty, Betty Willim—Caroline Sharmam
Jim, Giles the Fiddler, Alan, Burt, Tigger—Deonpay Wilson
Alfred, Son of Alan and Ruth, Rory Willim—Jack Lundquist
Daughter of Alan and Ruth, Sarah Willim—Julianna Cressman

Precious Willim—Lisa Marie Woods

Fred—Mark Watson

Mary—Allison Youngberg

Thomas—Mark Watson

Mrs. Fitch—Nina Freeman

STAGE MANAGEMENT STAFF
Dick Daley, Stage Manager
Stephanie Schiernann, Assistant Stage Manager
Phoebe Weiss, Intern

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

ADDITIONAL CREDITS
Alexander Technique Coach—Frank Ortwell, Voice Coach—Jeffrey Crockett

Fight Director—Judy Willford, Speech Coach—Deborah Singer, Character Movement—Leslie Felbain

Associate Scene Designers—Jesse Poleseback, Josh Zanger, Rehearsal Acompanist—Frank Johnson

The Christmas Carol creative team would like to thank everyone who participated in the development workshops and readings of this production.

SPECIAL THANKS
Anne Houle-Ward, Barbara Matera, Craig Slaight, Emily Miramont, Janet Sassoon Upton, Nicholas Poliffo-Giles

A Christmas Carol 15
PRODUCING HOLIDAY SPIRIT

A.C.T.'s new production of A Christmas Carol has been generously supported by the following individuals and corporations who have turned their dedication to live theater and their community into an expression of giving, becoming a part of a special group of producers created specifically to help cover the expenses associated with this production.

PRODUCING AND PRESENTING SPONSOR

SBC

PRESENTING SPONSOR

PG&E Corporation

SUPPORTING SPONSORS

Bingham McCutchen LLP
City National Bank

THE CAROL CIRCLE

Robert Mailer Anderson and Nicola Miner, Sue and Todd Carter, Cathy and Sandy Dean, Bob and Dana Emery, James and Holly Farrell, Penelope and Charles Finnie, John and Laura Fisher, Bob and Randi Fisher, William and Sakurako Fisher, Jennifer and Sam Hocking, Laura and Michael Lazarus, Coltrane and Christopher Lord, Eugene and Mary S. Merz, Susan and William Oberndorf, Marjorie and Joseph Porloff, Lisa and John Pritikin, Lizzanne and Barry Rosenberg, Chris Ryder and Melissa Bateman, Martin and Corrie Sanders, Abby and Gene Schnair, Ruth Ann and Lee Seward, Jo Schumann Silver, Laurie and Jeff Ubben, Timothy and Sharon Ubben, Anne and Paul Wattis, and JaMel and Tom Perkins in celebration of their new grandson, William Hunter Perkins

Additional support has been provided by the following Annual Fund donors:

Mary and Ted Arbuckle - Philip and Alicia Hammarskjold - Gabriella and Stephen Papale - Jane and John Siegel - Tim M. Whalen


SBC and the SBC logos are registered trademarks of SBC Knowledge Ventures, L.P.

A Christmas Carol cast list is available at the Box Office until 11:00 PM, Saturday, December 18, 2004.

INVESTING IS SIMPLE, BUT NOT EASY.
— Warren Buffet

So, we assembled the very best firms in the San Francisco Bay Area. Each is an expert in private banking, financial planning or investment management. The Boston Private Group of firms focuses on sophisticated wealth management, and its partners are invested in your prosperity. Our firms make it both simple for you to invest in your future and easier to attain the results you desire.

Call us directly at 415-321-2950, or come visit any one of our partners online at www.BPgroup5F.com.
PRODUCING HOLIDAY SPIRIT

A.C.T.'s new production of *A Christmas Carol* has been generously supported by the following individuals and corporations who have turned their dedication to live theater and their community into an expression of giving, becoming a part of a special group of producers created specifically to help cover the expenses associated with this production.

PRODUCING AND PRESENTING SPONSOR

SBC

PRESENTING SPONSOR

PG&E Corporation.

SUPPORTING SPONSORS

Bingham McCutchen LLP
City National Bank

THE CAROL CIRCLE

Robert Mailer Anderson and Nicola Miner, Sue and Todd Carter, Cathy and Sandy Dean, Bob and Dana Emery, James and Holly Farrell, Penelope and Charles Fintie, John and Laura Fisher, Bob and Randi Fisher, William and Sakurako Fisher, Jennifer and Sam Hocking, Laura and Michael Lazarus, Coltrane and Christopher Lord, Eugene and Mary S. Merz, Susan and William Oberndorf, Marjorie and Joseph Perloff, Lisa and John Pritikin, Lizanne and Barry Rosenstein, Chris Ryder and Melissa Batten, Martin and Corree Sanders, Abby and Gene Schmaier, Ruth Ann and Lee Seward, Jo Schumann Silver, Laurie and Jeff Ubben, Timothy and Sharon Ubben, Anne and Paul Watts, and Jerry and Tom Perkins in celebration of their new grandson, William Huston Perkins

Additional support has been provided by the following Annual Fund donors:

Mary and Ted Arbuckle, Phillip and Alicja Hammarskjold, Gabriella and Stephen Papale, Jane and John Siegel, Tim M. Whalen

Mrs. Irving M. Altman, Michael Adler, Marcia and Matthew Allen, Jane and Richard Alt, Erika and Arthur Andreas,

Donald Andreetti and Stephen Fantin, Gabriel Cabot, Katherine Auger-Dewilde and David Dewilde, Blanche S. Baker, Francine and Lee Barnett,

Harriet Berg, Rachelle and Brent Breslin, Carol B. Bemiss, S. A. Bercy, Igor R. Bilke, Sandra Bold, James F. Brady, Devorah and Tom Brenton,

Martha and George Bray, Cecile Brier, Hal Bythor and Phillip E. Goddard, Elisabeth C. Carroll, Tim and Mark Cherveny, Linda Chen,

Anita and John Cooper, John Corken, Charles Cottier, Joseph Craig, Caroline De Sousa, Penny and William Donker, Neil Effron, Joan M. Ernst,

Robert L. Evans, Ms. and Michael Fragola, Alison and Brock Fitter, Richard J. Garcia, Kim and Daniel Gerstman

Bingham and Charles Lawrence Gibbs, Jean and Milton Goldberg, Gere Graham, Mr. and Mrs. George Gruen, Mr. and Mrs. Milton Guzman, Steve Gruenewald, Ms. Lois Hiner, and Mr. Hugh Horbach, Tom Hallett, Irving Haskin, Peter Holmen, Kaye Hollihugh and Lester Holman,

Mary and Michael Houdon, Lincland Hutt, Judith and Alan Jason, Brenda D. Jeffers, Lawrence and Lucy John, J. Joyler, Susan Jones,

Evelyn and Martin Kaves, Dr. and Mrs. Ronald Kave, Lynn Kinsbaurn, Brett and Kevin Krueger, Rhonda L. Klauder, Martha and Joseph Kohn,

Lelia Kuchle, Marie and Robert Kubin, Jean Laffitte, Kim Lee, Marian Lassos, Alexander and Wolfgang Ludermir, Jo and Fred Lyons,

Sharon and Jay Levy, Gene Lee Lewis, Carol H. Link, Marjorie Louis, Donald R. Lyman, Lynne Marten, Avram Mason, Carol Meston,

Margaret McAlone, Margaret E. McSweeney, Catherine H. McLane, Lelja McReynolds, Arthur Mejia, Amy Meyer, Dorothy Meyer, Jane Miller,

Mitchell, Lulu Moore, Deborah Morgan, Lee Mosely, Megs Morse, Nancy Morse, Roberta Moses, Pamela Muston, William Myers,

Michael Opitz, Therry Lee and Charles E. Olson, Jerome Ormsby, Jr., Caroline and William Ornick, Summer and Roger C. Park, Sue Parrish,

Nancy Perloff and Robert Lempert, Mr. and Mrs. Robert Peto, Jane and Kabins Platt, Elaine Regan, Anne Richards,

Mary Lou and Gerald Richards, Jeff Richens, Jane and Eugene Roberts, Guy T. Roberts, Jr., Mimi and Wayne Robins, Mary and Bert Roden,

Darit Coplan and John Santoro, Jr., Werner Schmidt, Tracy L. Schenkel, Catherine Schott, Laura J. Shazer, Leora and Samuel Simon,

Helene and Samuel Sobel, Marjorie Stuntz, John Strodel, George Sontine, Michael Taub, Paulette and John Taylor, Bruce Thompson,

Ruth Hubbard Turner, Timbrak, J. K. Tunison, Carol and David Touch, Rose Mary and George Towey, Carole Totho, Elaine Vacc,

Vivian and Richard Udberg, Daniel and Emily Warren, Edward Wasp, Rose Mater, and R. G. Wissman, Harold L. Wirkus, Jr., Kerry Winset,

Janet Weiss, Stephen Wheeler, Mr. and Mrs. R. White, Linda Whitley, Bob Wider, Mrs. Ann Winter

SBC and the SBC logo are registered trademarks of SBC Knowledge Ventures, L.P.

A Christmas Carol gift list above was received by November 10, 2005.
A Carol Philosophy

BY PAUL WALSH

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

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

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

A GHOST STORY FOR CHRISTMAS

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

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

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

HOLIDAY OF WONDER

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

What marks Dickens’s story as original is in this fact: this story is for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it.
A Carol Philosophy

BY PAUL WALSH

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

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

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

A GHOST STORY FOR CHRISTMAS

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

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

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

HOLIDAY OF WONDER

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

What marks Dickens’s story as original is in fact this nostalgic yearning for a childhood blessed by the warmth of a country hearth and home, and for the sights and sounds and smells and tastes of a traditional rural Christmas, replete with all the customs and practices and games and songs and spirit associated with it.

Kissing under the mistletoe was a nearly forgotten custom in Dickens’s day. It was he who is said to have revived a practice that dates back to the ancient Celts and their Druid holy men. But Dickens was not interested simply in rescuing quaint customs and old-style victuals from the dusty archives of forgotten folklore. He understood that Christmas is a special time of remembering. It is a portal to a half-remembered past, both personal and communal, and all its special games and foods and songs, particular to each household and each community, blind families together and link them in memory to their own past. This was a holiday of wonder and abundance capable of transcending both sanctimonious Puritan abstinenence and the dispiriting single-minded utilitarianism already rampant in Dickens’s time.

To deny the pleasures of this world to oneself or others, Dickens insisted, was to deny the beneficence of creation. To value industrialization above human industry and treat one’s fellows
A Christmas Carol offered comfort and a sense of the familiar values of hearth and home. The first film version of A Christmas Carol appeared in 1908, and half a dozen silent film versions of A Christmas Carol were made in the first decades of the century. In the 1940s, CBS radio asked President Roosevelt to read the story for national broadcast (and, in 1957, Eleanor Roosevelt recorded her own reading). Arguably the best screen adaptation is the 1951 British film starring Alastair Sim, Richard Williams’s animated short film based on the original John Leech drawings won an Academy Award in 1972. By the end of the 20th century, holiday versions of A Christmas Carol (musical and nonmusical) graced stages across the country, while the motifs of Dickens’s story echoed in nearly every form of popular entertainment. And now, at the start of a new century, this perennial tale offers a new sense of hope in the power of imagination and community to reclaim its lost members, even those as intractable as Ebenezer Scrooge.

Through all these tellings and retellings, A Christmas Carol has taken its place as a modern myth in the consciousness of the industrial age. Scrooge, Marley, Bob Cratchit, and Tiny Tim have grown larger than Dickens’s story, taking on a life of their own that is greater than the sum of all the versions and adaptations, all the parodies and piracies, all the Christmas cards and advertisements that have kept this tale and its unforgettable characters alive or tried to appropriate them for some other use. And even as the story of Dickens’s A Christmas Carol has grown larger than itself, the spirit of generosity and magic at its heart has continued to shine through.
as cogs in the commercial machine was
to impoverish the spirit and the body of
the community that were the lifeblood of
progress. To pursue profit at all costs was
to deny one’s basic humanity and jeopardize,
not only one’s place in society, but the
survival of society itself. In place of such
short-sighted views, Dickens proposed his
"Carol philosophy": "cheerful views, sharp
anatomisation of humbug, jelly good
temer… and a vein of glowing, hearty,
generous, merry, beaming reference in
everythings to Home, and Fireside." In
place of business, mechanization, and
utilitarianism, Dickens celebrated
imagination, family, and fellow feeling. In
place of self-denial and renunciation, Dickens
celebrated abundance, hospitality, and the pleasures
of life.

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

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

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

THE SPARK THAT IGNITED MAMET’S CAREER
Sexual Perversity
in Chicago
by David Mamet
Directed by Peter Riegert
2005-06
SEASON
The Overcoat
Created by Morris Panoch
and Wendy Berliner
Adapted from "The Overcoat,"
by Nikolai Gogol
Music by Dmitri Shostakovich
AUG 25–SEP 25
Cat on a Hot Tin Roof
by Tennessee Williams
Directed by Israel Hicks
OCT 13–NOV 13
Sexual Perversity in Chicago
by David Mamet
Directed by Peter Riegert
JAN 5–FEB 5
Gem of the Ocean
by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12
The Rivals
by Richard Brinsley Sheridan
Directed by Lillian Gish
MAR 23–APR 23
A Number
by Caryn Churchill
Directed by Anna D. Shapiro
APR 28–MAY 28
Happy End
by Bertolt Brecht
Music by Kurt Weill
Book and Lyrics adapted
by Michael Fagin
Directed by Carey Perloff
JUN 8–JUL 9
SUBSCRIPTIONS STILL AVAILABLE!
Who’s Who

DYLAN AMES, an active ten-year-old, has been enjoying acting and dance for several years. He has performed in several plays, including Dr. Dolittle, Scroogical: The Musical, and Bugsy Malone. He has also been a member of the San Francisco Boys Chorus for two years. His favorite role was being beaten and bloodied in ‘I’ the movie.

VANESSA ANDERSON, a twelve-year-old from San Ramon, makes her debut with A.C.T. Previous credits include Willows Theatre Company’s Children of Eden (Young Storyteller), Diablo Light Opera Company’s The King and I (Royal Child), and The Wizard of Oz (Lullaby League Munich). When she is not onstage, she enjoys modeling, dancing tap, jazz, and ballet, and playing the piano and clarinet. She also can be seen singing in the Contra Costa Children’s Chorus.

GIANLUCA BALESTRA enjoys taking classes at A.C.T. and makes his theater debut in this production. He also enjoys playing the piano and the clarinet.

EYAN BASS returns for his second appearance in A.C.T.’s A Christmas Carol, following his debut last year as the Toey Bear. He is in the seventh grade at Burlingame Intermediate School (BIS) and has studied in the A.C.T. Young Conservatory for the past two years. He also appeared as Toto in The Wizard of Oz, a BIS production. Other favorite activities include baseball and football, as well as playing the guitar and saxophone.

VELINA BROWN’s past A.C.T. credits include A Funny Thing Happened on the Way to the Forum, Right Mind, A Streetcar Named Desire, Insurrection: Holding History, Machinal, and two previous productions of A Christmas Carol.

CLAIRE BROWNELL hails from Polson, Montana. Her acting career began with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Masques of Minneapols improvisation troupe. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Caucasian Chalk Circle at Zephyr Theater, The Crucible, The Serpent Woman, Oedipus Tyrannus, Richard III (Margarete), and A Midsummer Night’s Dream (Titania). Last summer she worked with the Guthrie Experience in Marcela Lorca’s Bring Love to My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

DUKE BUTTERFIELD appeared in last year’s A Christmas Carol as the Turkey Boy. He played the Prince of Wales in the A.C.T. Master of Fine Arts Program production of Richard III. He studies classic guitar with Scott Cmiel and is a sixth grader at The Nueva School. He also appeared as the romantic lead in the opera The Elixir of Love with the San Francisco Opera.

CARLY COZAD makes her A.C.T. debut in this production. Favorite roles include Mary Lenox in The Secret Garden and Brigitta in The Sound of Music at Hillbarn Theatre, and Little Girl in Ragtime at Broadway by the Bay. She is a seventh grader at Crocker Middle School in Hillborough.
Who’s Who

DYLAN AMES, a ten-year-old active ten-year-old, has been enjoying acting and dance for several years. He has performed in several plays, including Dr. Dolittle, Snowman: The Musical, and Bugsy Malone. He has also been a member of the San Francisco Boys Chorus for two years. His favorite role was being beaten and bloodied in ‘The Movie.

VANESSA ANDERSON, a twelve-year-old from San Ramon, makes her debut with A.C.T. Previous credits include: Willows Theatre Company’s Children of Eden (Young Storyteller), Diablo Light Opera Company’s The King and I (Royal Child), and The Wizard of Oz (Lullaby League Munich). When she is off-stage, she enjoys modeling, dancing tap, jazz, and ballet, and playing the piano and clarinet. She also can be seen singing in the Contra Costa Children’s Chorus.

EVEN BASS returns for his second appearance in A.C.T.’s A Christmas Carol, following his debut last year as the Toy Bear. He is in the seventh grade at Burlingame Intermediate School (BIS) and has studied in the A.C.T. Young Conservatory for the past two years. He also appeared as Toto in The Wizard of Oz, a BIS production. Other favorite activities include baseball and football, as well as playing the guitar and saxophone.

LEENA BROWN’s past A.C.T. credits include: A Funny Thing Happened on the Way to the Forum, Right Mind, A Streetcar Named Desire, Insurrection: Holding History, Machinal, and two previous productions of A Christmas Carol. Other credits include performances at the Denver Center Theatre Company, TheatreWorks, The Lorraine Hansberry Theatre, the Magic Theatre, the Oregon Cabaret Theatre, Thick Description, Word for Word, and Berkeley Repertory Theatre, where she appeared in the world premiere production of The People’s Temple. Since 1992, Brown has been a member of the Tony and OBIE award-winning San Francisco Mime Troupe, where she has performed as everyone from a homeless prophet, to the Mayor, to Condolezza Rice—twice. Brown has toured nationally, as well as through Asia and Europe. She can currently be seen in B.C. Season, with Richard Gore. Look for her next year in the independent film One Way to Valhalla and the Will Smith film The Pursuit of Happyness.

CLAIRE BROWNELL* hails from Polson, Montana. Her acting career began with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Masques of Minneopa improvisation troupe. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Caucasian Chalk Circle at Zeum Theater, The Crucible, The Serpent Woman, Oedipus Tyrannos, Richard III (Magenta), and A Midsummer Night’s Dream (Titania). Last summer, she worked with the Guthrie Experience in Marena Lorca’s Bring Love to My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

DUKE BUTTERFIELD appeared in last year’s A Christmas Carol as the Turkey Boy. He played the Prince of Wales in the A.C.T. Master of Fine Arts Program production of Richard III. He studies classic guitar with Scott Cmiel and is a sixth grader at The Nueva School. He also appeared as the romantic lead in the opera The Elixir of Love with the San Francisco Opera.

CARLY COZAD makes her A.C.T. debut in this production. Favorite roles include Mary Lennox in The Secret Garden and Brigitta in The Sound of Music at Hillbarn Theatre, and Little Girl in Ragtime at Broadway by the Bay. She is a seventh grader at Crocker Middle School in Hillborough.
Who’s Who

JULIANNA CRESSMAN is a fifth grader at Clarendon Elementary in San Francisco and studies ballet at City Ballet. This is her third year with A Christmas Carol. Cressman has sung on recordings for the Musici of Little People label, as well as on the upcoming CD/book Pocohontas for Yo Puedo productions. She plays violin and drums and has performed with such eclectic groups as Jai Uttal and the Pagan Love Orchestra, Peter Apfelbaum and the Hectoglyphics Ensemble, and Villa Sindonia.

ANN FARRAR appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zuem Theater; she includes among her favorite M.F.A. Program roles Abigail Williams (The Crucible) and Duchess of York (Richard III). She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Inventing Joe Gogol. Previously based in New York, Farrar appeared in productions at Atlantic Theater Company, 45 Bleeker, and HERE. She received a B.A. in theater from Indiana University.

NINA FREEMAN appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zuem Theater. She

MONICA GIBBONS is eleven years old and a native San Franciscan. She lives in Bernal Heights and is in the sixth grade at St. Gabriel School. She enjoys singing, acting, and dancing and performs with her school choir and studies dance at Sunset Movement Arts. She has also performed in Kid Stock, Inc. productions for the past six years and now attends classes at the A.C.T. Young Conservatory.

CINDY GOLDFIELD appeared at A.C.T. as Mrs. Fezziwig in last year’s A Christmas Carol and is a two-time recipient of both the Bay Area Theatre Critics’ Circle Award and the Dean Goodman Choice Award. Regional theater credits include the role of The Mystery of Edwin Drood (Center REPertory Company); Frun in Another Midsummer’s Night (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Maisie in Brimstone, Roz in Moon over Buffalo, Ruby in Dames at Sea, Georgie in How the Rooster Got His Morning Walk Along (Willows Theatre); Nancy in Oliver! (Broadway by the Bay); Joan in Moving Bodies (Marin Theatre Company); and Dot in Stewart Addie’s, Pat in Peggy Ann, and directing and


M. GLAVERGAL served from 1969 to June 2003 as director of The Citizens’ Theatre in Glasgow, a theater with a reputation in Britain and throughout Europe. His work at A.C.T. includes directing his adaptations of Tevолод with My Aunt, The House of Mirth, and Lo Lattres Dangers at the Caucasian Chalk Circle and At You Like It and A Midsummer’s Night’s Dream with the A.C.T. Master of Fine Arts Program students at Zuem Theater. Roles played include King Philip in Don Carlos, Kraus in The Last Days of Mankind, Spooner in

G. D. KIMBLE is a native of Louisiana, where he performed in or directed numerous productions for Swayne Palace Productions, The Shakespeare Festival at Tulane, Playmakers of Baton Rouge, Majoree Lyons Playhouse, Theatre of I.B. Repuate and Louisiana State University. He is also a founding member of both Green Door Productions and The Pasadena Hat Theater. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zuem Theater. Favorite roles at A.C.T. include Creon in Jean Anouilh’s Antigone and King Edward in Richard III. Kimble holds a B.A. in

STEVE IRISH was last seen at A.C.T. as the father, Thomas, in The Gamester at the Geary Theater and in Lilies, or The Revival of a Romantic Drama at Zuem Theater (dir. Serge Denoncourt). Last fall he played roles in two feature films: Dreamwork’s Just Like Heaven (released in September) and Finn Taylor’s The Darwin Awards. Other stage credits include Henry IV at The Shakespeare Theater; The Show-Off and Flight of Night at Baltimore’s Center Stage; Cat on a Hot Tin Roof and Glauossa at Capital Repertory Theater; The Buchee at Great Lakes Theater Festival; The Rebellious Rise of Arius U. (dir. Carey Perloff) at Classic Stage Company; Mending Maritza at Malibu Stage Company; A Man a Man at La Jolla Playhouse; Hamlet, Richard III, and The Greeks at Odyssey Theater Ensemble; The Sorrow at Pacific Resident Theater; and Exits, Seasons, Yule, and Purgatory at PCPA Theatrefest.

JACK INDIANA makes his professional theater debut in this production. He is six years old and is home schooled in San Francisco. Previous credits include Mike Train in Charlie and the Chocolate Factory and the King of Hearts in Alice in Wonderland with the Bay Area Discovery Museum summer camp theater program. He has also appeared in several commercials and national voice-overs.


WHO’S WHO

in No Man’s Land, and Old Lady Squashmen in The Country Wife. He performed his one-man adaptation of Thomas Manv’s Death in Venice in New York (off Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Opera North, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

DREW HIRSCHFIELD is a Bay Area native. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zuem Theater. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Sondheim Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis, where he worked with Bill T. Jones and William Gaskill.

STEVE IRISH was last seen at A.C.T. as the father, Thomas, in The Gamester at the Geary Theater and in Lilies, or The Revival of a Romantic Drama at Zuem Theater (dir. Serge Denoncourt). Last fall he played roles in two feature films: Dreamwork’s Just Like Heaven (released in September) and Finn Taylor’s The Darwin Awards. Other stage credits include Henry IV at The Shakespeare Theater; The Show-Off and Flight of Night at Baltimore’s Center Stage; Cat on a Hot Tin Roof and Glauossa at Capital Repertory Theater; The Buchee at Great Lakes Theater Festival; The Rebellious Rise of Arius U. (dir. Carey Perloff) at Classic Stage Company; Mending Maritza at Malibu Stage Company; A Man a Man at La Jolla Playhouse; Hamlet, Richard III, and The Greeks at Odyssey Theater Ensemble; The Sorrow at Pacific Resident Theater; and Exits, Seasons, Yule, and Purgatory at PCPA Theatrefest.

in No Man’s Land, and Old Lady Squashmen in The Country Wife. He performed his one-man adaptation of Thomas Manv’s Death in Venice in New York (off Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Opera North, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

DREW HIRSCHFIELD is a Bay Area native. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zuem Theater. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Sondheim Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis, where he worked with Bill T. Jones and William Gaskill.

Jack Indiana makes his professional theater debut in this production. He is six years old and is home schooled in San Francisco. Previous credits include Mike Trainee in Charlie and the Chocolate Factory and the King of Hearts in Alice in Wonderland with the Bay Area Discovery Museum summer camp theater program. He has also appeared in several commercials and national voice-overs.
Who’s Who

JULIANNA CRESSMAN is a fifth at Clarendon Elementary in San Francisco and studies ballet at City Ballet. This is her third year with A Christmas Carol. Cressman has sung on recordings for the Music of Little People label, as well as on the upcoming CD/book Pocillo for Yo Puedo productions. She plays violin and drums and has performed with such eclectic groups as Jai Uttal and the Pagan Love Orchestra, Peter Apfelbaum and the Hiegriflysic Ensemble, and Villa Sinfonia.

ANN FARRAR appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater; she includes among her favorite M.F.A. Program roles Abigail Williams (The Crucible) and Duchess of York (Richard III). She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Inventing Joe Gogol. Previously based in New York, Farrar appeared in productions at Atlantic Theater Company, 45 Bleecker, and HERE. She received a B.A. in theater from Indiana University.

NINA FREEMAN appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. She has also performed in M.F.A. Program productions as Buckingham in Richard III, Helena in Shakespeare on Love, Jocasta in Oedipus Tyrannus, Tituba in The Crucible, and Tartaglia in The Servant Woman. Freeman has studied at the Eugene O’Neill National Theater Institute in Waterford, Connecticut, and received her B.A. from Brown University.


CINDY GIBBONS is a school teacher and a native San Franciscan. She received a B.A. in Bernal Heights and is in the sixth grade at St. Gabriel School. She enjoys singing, acting, and dancing and performs with her school choir and studies dance at Sunset Movement Arts. She has also worked in Kid Stock, Inc. productions for the past six years and now attends classes in the A.C.T. Young Conservatory.

CINDY COLDFIELD appeared at A.C.T. as Mrs. Feenwig in last year’s A Christmas Carol and is a two-time recipient of both the Bay Area Theatre Critics’ Circle Award and the Dean Goodman Choice Award. Regional theater credits include the title role of The Mystery of Edwin Drood (Center Repertory Company); Fran in Another Midsummer’s Night (TheatreWorks); Lenny in Crimes of the Heart (Playhouse West); Maitred in Birminstone, Ros in Moon over Buffalo, Ruby in Dames at Sea, Gracie in Merry, We Roll Along (Willows Theatre); Nancy in Oliver! (Broadway by the Bay); Joan in Moving Bodies (Marin Theatre Company); and Dot in Sweet Adeline, Pat in Piggly Ann, and directing and choreographing At Thousand Others. Once in a Blue Moon, and, most recently, The Roar of the Greasepaint—The Smell of the Crowd (42nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldwyn with the inimitable Scarnbly Koldwyn.

GILES HAVERGAL served from 1969 to June 2003 as director of The Citizens’ Theatre in Glasgow, a theater with a world-wide reputation in Britain and throughout Europe. His work at A.C.T. includes directing his adaptations of Travels with My Aunt, The House of Mirth, and Lo Lascivious Dangerously at the Cape Repertory and At Your Like It (A Midsummer Night’s Dream) with the A.C.T. Master of Fine Arts Program students at Zeum Theater. Roles played include King Philip in Don Carlos, Kraus in The Last Days of Mankind, Spooner in

Who’s Who in No Man’s Land, and Old Lady Squashem in The Country Wife. He performed his one-man adaptation of Thomas Mann’s Death in Venice in New York (off Broadway) in 2002. His work in opera includes productions for the Welsh National Opera, Opera North, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

DREW HIRSCHFIELD is a Bay Area native. He appeared most recently in A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis, where he worked with Bill T. Jones and William Gaskell.

STEVE IRISH was last seen at A.C.T. as the father, Thomas, in The Gamester at the Geary Theater and in Lilies, or The Revival of a Romantic Drama at Zeum Theater (dir. Serge Denoncourt). Last fall he played roles in two feature films Dreamwork’s Just Like Heaven (released in September) and Finn Taylor’s The Darwin Awards. Other stage credits include Henry IV at The Shakespeare Theater, The Show-Off and Truthful Night at Baltimore’s Center Stage, Cat on a Hot Tin Roof and Gwynn at Capital Repertory Theater; The Beechure at Great Lakes Theater Festival; The Restless Rise of Arius Utu (dir. Carey Perloff) at Classic Stage Company; Mending Maritana at Malibu Stage Company; A Man in a Man at La Jolla Playhouse; Hamlet, Richard III, and The Greeks at Odyssey Theater Ensemble; The Sorrow at Pacific Resident Theater; and Erina, Summer Tides, and Boylhol at PCPA Theaterfest.

JACK INDIANA makes his professional theater debut in this production. He is six years old and is home schooled in San Francisco. Previous credits include Mike Teavee in Charlie and the Chocolate Factory and the King of Hearts in Alice in Wonderland with the Bay Area Discovery Museum summer camp theater program. He has also appeared in several commercials and national voice-overs.

G. D. KIMBLE is a native of Louisiana, where he performed in or directed numerous productions for Swine Palace Productions, The Shakespeare Festival at Tulane, Playmakers of Baton Rouge, Marjorie Lyons Playhouse, Theater of Ill-Repute, and Louisiana State University. He is also a founding member of both GreenDoor Productions and The Pass-the-Hat Theater. He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Favorite roles at A.C.T. include Creon in Jean Anouilh’s Antigone and King Edward in Richard III. Kimble holds a B.A. in

*Member of the class of 2006 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theatre Trainee (Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States).
devoted to the classics, his stage time has also been spent with new playwrights, including Lilian Groag, Lynn Nottage, Stephen Dietz, Victor Lodato, Steve Martin, Tson Stoppard, and Jon Robin Baitz. Ruta is an original company member of the A.C.T. Young Conservatory since he was nine years old. He most recently performed the role of Edgar in Raptime with Young People’s Teen Musical Theatre Company.

SAM PRITZKER, a first timer in this production, attends San Francisco Day School, where he is in the sixth grade. He has participated in the A.C.T. Young Conservatory since he was nine years old. He most recently performed the role of Edgar in Raptime with Young People’s Teen Musical Theatre Company.

JOEL RAINWATER* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Favorite roles for the M.F.A. Program have included Danforth in The Crucible, Ligurio in The Mandrake, and the title role of Richard III. Other credits include productions at California Shakespeare Theater, King’s Theatre in Dallas, New Harmony Project in Indiana, the Tibbits Opera House in Michigan, and CalRep Theater in Pennsylvania. Rainwater has taught in the A.C.T. Young Conservatory and is a co-founder of Irish Fly Productions. He received his B.F.A. in theater performance from University of Evansville in Indiana.

ELIZABETH PERRY makes her professional acting debut in A Christmas Carol. She has been taking classes in the A.C.T. Young Conservatory since 2004 and attends the seventh grade at Apton Middle School, a public school in San Francisco.

KEN RUTA* was seen most recently in the world premieres of David Mamet’s The Voysey Inheritance at A.C.T., Charles Gordin’s The Right Kind of People at the Magic Theatre, Edmond White’s Terre Haute at the Sundance Theatre Lab, and Our Town at Berkeley Repertory Theatre. Although his half-century career has been largely

NEW LUXURY VILLAS NOW AVAILABLE!

In the natural splendor of Marin County there is a 30-acre community for people of independent minds who require homes reflecting their own expressed wishes and active lifestyles. Where distinctive quality, attention to detail, access to health care providers and the abundance of services provide a truly remarkable value.

Smith Ranch Homes

Call for your private preview! Smith Ranch Marketing Associates 415-491-4918 www.smithranchhomes.com

Diego’s Old Globe and Arizona Theatre Company. His Broadway credits include Inherit the Wind, Separate Tables, Duel of Angels, Ros, Three Sisters, and Elephant Man. Favorite roles include Oscar Wilde for Tanta Productions (San Francisco) and Falstaff in the Henry II” plays with the San Francisco Shakespeare Festival, and, most recently, King Lear for the Southwest Shakespeare Company.

JOEL RAINWATER* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Favorite roles for the M.F.A. Program have included Danforth in The Crucible, Ligurio in The Mandrake, and the title role of Richard III. Other credits include productions at California Shakespeare Theater, King’s Theatre in Dallas, New Harmony Project in Indiana, the Tibbits Opera House in Michigan, and CalRep Theater in Pennsylvania. Rainwater has taught in the A.C.T. Young Conservatory and is a co-founder of Irish Fly Productions. He received his B.F.A. in theater performance from University of Evansville in Indiana.
productions. Lockwood originated the role of Barbara in the world premiere at Seattle’s Intiman Theatre of Nickel and Dimed, which she has also performed at the Mark Taper Forum in Los Angeles and TheatreWorks/Brava. Other regional credits include productions with Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, Missouri Repertory Theatre, The Old Globe, San Diego Repertory Theatre, and the Alley Theatre in Houston.

DAVID PERLE McKENNA is in the sixth grade at San Francisco’s Town School for Boys. This is his third year performing in A.C.T.’s A Christmas Carol. He enjoys acting, learning to play the bass guitar, and listening to all sorts of rock ‘n’ roll music.

JACK LUNDQUIST is in the fifth grade at Ecole Bilingue de Berkeley. He sings with the Pacific Boychoir and has appeared as the character of “The Wizard of Oz” at Fairyland in Oakland. He loves to wind surf, ski, and snowboard and to go rock climbing with his father and two brothers. He saw A Christmas Carol for the first time when he was in the third grade, which inspired him to take classes at the A.C.T. Young Conservatory.

TOBIJAH MOORE was raised in Redwood City and raised in Half Moon Bay. Moore, age six, has a great love of the performing arts and a successful modeling career. With scores of photo shoots and voice-over and commercial acting roles, as well as many singing and dancing performances to her credit, she has a broad range of talent and experience. At age four, she performed in A.C.T.’s production of Disney’s Aladdin. She has landed two parts in major motion pictures. Her second music CD is set for release in spring 2006.

ELIZABETH PERRY makes her professional acting debut in A Christmas Carol. She has been taking classes in the A.C.T. Young Conservatory since 2004 and attends the seventh grade at Apros Middle School, a public school in San Francisco.

SAM PRITZKER, a first timer in this production, attends San Francisco Day School, where he is in the sixth grade. He has participated in the A.C.T. Young Conservatory since he was nine years old. He most recently performed the role of Edgar in Ragtime with Young People’s Teen Musical Theatre Company.

JOEL RAINWATER* appeared most recently in A.C.T. M.F.A Program production of The Caucasian Chalk Circle at Zeum Theatre. Favorite roles for the M.F.A. Program have included Dasforth in The Crucible, Liguori in The Mandrakes, and the title role of Richard III. Other credits include productions at California Shakespeare Theater, Kinetic Theatre in Dallas, the New Harmony Project in Indiana, the Tibbits Opera House in Michigan, and CalRep Theater in Pennsylvania. Rainwater has taught in the A.C.T. Young Conservatory and is a co-founder of Irish Fly Productions. He received his B.F.A. in theater performance from University of Evansville in Indiana.

SHARON LOCKWOOD* returns to A.C.T., where she has appeared in The Rose Tattoo, Jeno and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Galiglio, The Marriage of Figaro, and Saturday, Sunday and Monday. Other Bay Area work includes roles at Berkeley Repertory Theatre (most recently in Our Town and For Better or for Worse), Marin Theatre Company, San Jose Repertory Theatre, California Shakespeare Theater, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30*

*Member of the Class of 2000 of the A.C.T. Masters of Fine Arts Program and an Equity Professional Theatre Artist.
*Member of Actors’ Equity Association, the Unions of Professional Actors and Stage Managers in the United States.

In the natural splendor of Marin County there is a 30-acre community for people of independent minds who require homes reflecting their own expressed wishes and active lifestyles. Where distinctive quality, attention to detail, access to health care providers and the abundance of services provide a truly remarkable value.

Call for your private preview! Smith Ranch Marketing Associates 415-491-4918 www.smithranchhomes.com
CAROLINE SHARMAN* appeared most recently as Natalie Abahullibi in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Favorite roles include Queen Elizabeth in Richard III (also at Zeum) and Elizabeth Proctor in The Crucible in M.F.A. Program productions, and Catherine in Proof for the Chahtaqua Theatre Company. Sharmen earned a B.A. in comparative literature from Brown University.

MORGAN SPECTOR* includes among his theatrical credits Hamlet in Endgame and Benedick in Much Ado about Nothing at Reed College; Mack in The Pig Firebird and Mr. Smith in Arriatado and the Bull for the Constant Theatre in Portland; and Idiot Savant in The Life and Death of 1 and 2 for The Idiot Machine (SF Fringe). He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater; M.F.A. Program credits also include John Proctor in The Crucible, Gabriel Oak in Far from the Madding Crowd, Pantaloon in The Serpent Woman, and Tyrell/Hastings in Richard III.


JACQUELINE WARNER is ten years old and attends the fifth grade at St. Dunstan School in Millbrae. This is her first A.C.T. production. She has previously been seen in the Bay Area Educational Theatre Company production of Annie, playing Tissey the cyrphy orphan, and in Sesadelic: The Musical, playing the Sour Kangaroo. Her hobbies and professional training include singing, dancing, ballet, hip-hop, and volleyball.

MARK WATSON* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. He has also performed in M.F.A. Program productions as Friar Laurence in Romeo and Juliet, Callimache in The Mandrake, and Kerou in Oedipus Tyrannus. Other credits include Anne Bogart’s production of War of the Worlds (24th Humans Festival) and Adam Rap’s Nurember. Watson has appeared at the Colorado and Texas Shakespeare Festivals, The Vital Theatre Company, and the New York International Fringe Festival. He is an alumus of The Actors Theatre of Louisville Acting Apprentice Company.
Who’s Who

CAROLINE SHARMAN* appeared most recently as Natalie Abahwullivi in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Favorite roles include Queen Elizabeth in Richard III (also at Zeum) and Elizabeth Proctor in The Crucible in M.F.A. Program productions, and Catherine in Proof for the Chautauqua Theater Company. Sharmen earned a B.A. in comparative literature from Brown University.

MORGAN SPECTOR* includes among his theatrical credits Harmo in Endgame and Benedick in Much Ado about Nothing at Reed College, Mutt in The Pig Firebird and Mr. Smith in Ariadne and the Bull for the Constant Theatre in Portland, and Idiot Savant in The Life and Death of 1 and 2 for The Idiot Machine (SF Fringe). He appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater; M.F.A. Program credits also include John Proctor in The Crucible, Gabriel Oak in Far from the Madding Crowd, Pantalone in The Servant Woman, and Tyrrel/Hastings in Richard III.

JULIAN STETKEVICH* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. He also performed in The Life and Death of 1 and 2. Other credits include Jane Eyre in Jane Eyre, Heine in The Last Emperor, and the title role in The Emperor Jones.

JAMILA WEBB* appeared most recently in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. Other A.C.T. M.F.A. Program roles include Lady Anne in Richard III (dir. Domenique Lussane), Lucine in Jean Anouilh’s Antigone, Madonna Sostreta in The Mandrake, Rebecca Nurse in The Crucible, and Hipolita/Lady Capulet in Shakespeare on Love in conjunction with the Peninsula Symphony. Webb is originally from St. Louis, Missouri, and a graduate of Stanford University.

JACQUELINE WARNER* is ten years old and attends the fifth grade at St. Dunstan School in Millbrae. This is her first A.C.T. production. She has previously been seen in the Bay Area Educational Theater Company production of Annie, playing Tessie the cyberbully orphan, and in Sesamoid: The Musical, playing the Sour Kangaroo. Her hobbies and professional training include singing, dancing, ballet, hip-hop, and volleyball.

JUD WILKOFF* has been seen at the Geary Theater in The Time of Your Life and in three seasons of A Christmas Carol. A graduate of the A.C.T. Master of Fine Arts Program, he has also performed in M.F.A. Program productions as The Master in The Master and Margarita, Swing in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeum Theater. Other theater credits include All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Tristano in The Tempest at California Shakespeare Theatre, Sergius in Arms and the Man at Chautauqua Theatre, and Rufus Oakwood in Saturn’s Musical. He received his B.F.A. in theater from the University of Evansville.

LISA MARIE WOODS is nine years old and lives in Castro Valley. She studies tap, jazz, and ballet and has been a competitive dancer for six and a half years. She has appeared as a guest performer at the Aladdin Hotel in Las Vegas and earned numerous awards, including two Showstopper National Mini Championships, a Starpower National Mini Championship, a Starpower National “Broadway Baby” Award, and Miss Petite Dance K.A.R. 2003. She has studied acting with the San Francisco Acting Academy and is a member of the A.C.T. Young Conservatory. She also studies gymnastics and voice.

ALISON YOUNGBERG* appeared most recently as Amiko and Shuboladze in the A.C.T. M.F.A. Program production of The Caucasian Chalk Circle at Zeum Theater. She has also appeared in M.F.A. Program productions as Murderer 2 in Richard III, Juliet in Shakespeare on Love, Lucrezia in The Mandrake, Hester Everdene in Far from the Madding Crowd, Nurse and Chorus in Antigone, Ann Putnam in The Crucible, and Liza in A Christmas Carol. As an A.C.T. student, she attended a workshop at the Italian theater academy Prima del Teatro. Previous training includes two summers at the London Academy of Music and Dramatic Art and two summers at the Theater Summer Intensive at the University of California, Santa Barbara.

*Member of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Who’s Who

(earning the 2005 “ziZoni” theater award for best actor). Ruta has received the Dean Goodman Life Achievement Award in the theater and Bay Area Theatre Critics’ Circle and Stolişcăușu/ San Francisco magazine awards.

LAURA SANDERS is a fifth-grade student at the Nueva School in Hillsborough. Her previous performances include The Secret Garden with the San Anselmo Town Players and the Gilbert and Sullivan operas Women of the Guard and The Gondoliers with San Francisco’s Lamplighters Music Theatre. She studies voice with A.C.T. staff member Jane Hammett and aspires to a career singing classical opera.

AIDAN MEHMET SCOTT is nine years old and has studied acting for five years. He is currently a student in the A.C.T. Young Conservatory. He has performed for the Kids on Camera Showcase and has played significant roles in two independent films. He is the cover model for Viking Press’s Tim Burton. He makes his professional theatrical debut in A Christmas Carol.
Who's Who

of Music and Dramatic Art. Youngberg received a B.A. in acting from Emerson College.

JAMES CARPENTER
(Understudy) most recently appeared at A.C.T. as Doctor Baugh in Cat on a Hot Tin Roof. Other A.C.T. credits include A Doll's House, Glengarry Glen Ross, The Tempest, Mary Stuart, Full Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Company, Aurora Theatre, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in The Tempest. He is an associate artist with California Shakespeare Theater, where he appeared recently as Ralph Nickleby in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington Theatre Company. Film and television credits include The Rainmaker, Metro, Singing, The Sandpiper Bay, and appearances on "Nash Bridges."

JARION MONROE
(Understudy) was last seen at A.C.T. as Jacob Marley in A Christmas Carol. He recently appeared as Professor Willard in Our Town and as Mose Choulard in For Better or Worse at Berkeley Repertory Theatre. His 38 years in the business have included performances at San Jose Repertory Theatre, Magic Theatre, Marin Shakespeare Festival, California Shakespeare Theater, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theatre Rhinoceros, Yale Repertory Theatre, the Joyce Theater, the Ahmanson Theatre, Arizona Theatre Company, and the Ukiah Playhouse (of which he is a co-founder). Film and television credits include the NBC movie-of-the-week Web of Deception, the ABC/Hallmark Hall of Fame production of Redwood Curtain, and principal roles in the features In Control of All Things and The Californians, as well as the role of Henri in the season finale of "Frasier." Monroe is past president of the Executive Local Board of A.F.T.R.A., and former chairman of the Steering Committee of the Bay Area Film Alliance.

PAUL WALSH
(Co-adaptor) worked on nearly two dozen productions during his nine years (1996–2005) as resident dramaturg and director of humanities at A.C.T. Through Walsh has worked often as a dramaturg with Carey Perloff, this is his first collaboration with her as co-adaptor. Perloff commissioned and directed Walsh's translation of Strindberg's Creditors first at the Classic Stage Company in 1992 and later that year at A.C.T., and commissioned and directed his translation of Ibsen's A Doll's House at A.C.T. in 2004. Walsh's translations of plays by Strindberg and Ibsen have also been produced at theaters across the country. His translation of Ibsen's Peer Gynt was commissioned and read as part of the Classic Stages/New Visions program at Classic Stage Company in 1999 and was performed by the A.C.T. Master of Fine Arts Program in 2002. He has just completed a translation of Ibsen's Master Builder for production by Aurora Theatre Company in Berkeley early in 2006, and his translation of Strindberg's Ghost Sonata will be performed in 2006 by San Francisco's Cutting Ball Theater. Besides A.C.T., Walsh has worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune, the Guthrie Theater, Actors Theatre of Louisville, Yale Repertory Theatre, and La Jolla Playhouse. He is the only dramaturg to receive the prestigious TCG/Pew National Theatre Artists Residency Program grant. Walsh earned a Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto and teaches dramaturgy at the University of Massachusetts at Amherst.

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, Sinfon Nova, the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's A Doll's House.

LAURA BURTON
(Musical Director) has been an assistant conductor/musical director at the Stratford Festival since 1980 and has toured Canada and the United States with numerous productions. In 2000, she was composer for Paul Gross’s Hamlet and in 2001 for Inherit the Wind at the festival. She has received three Guthrie Awards, the last one in 2001 for composing, and two Sterling Awards for musical direction at the Citadel Theatre. Burton's composing credits include The Manchurian and Don Carlos for Soulpepper Theatre Company.

and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsu, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theatre and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center, The South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, HBO, 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 Ahmanson Theatre.

VAL CANIPAROLI
(Choreographer) was born in Renton, Washington, and trained at the San Francisco Ballet School. Although he is 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 Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet Mlada, conducted by Michael Tilson Thomas. Caniparoli has been the recipient of 10 grants for choreography from the National Endowment for the Arts, an artist fellowship from the"The Christmas Bulletin has everything from toe to tap shoes, back to film, and staging ideas to never-before-pixiedust.”
—San Francisco Chronicle
Who’s Who

of Music and Dramatic Art. Youngberg received a B.F.A. in acting from Emerson College.

JAMES
CARPENTER
(Understudy) most recently appeared at A.C.T. as Doctor Baugh in Cat on a Hot Tin Roof. Other A.C.T. credits include A Doll’s House, Glengarry Glen Ross, The Tempest, Mary Stuart, Full Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Company, Aurora Theatre, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in The Tempest. He is an associate artist with California Shakespeare Theater, where he appeared recently as Ralph Nickleby in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington Theatre Company. Film and television credits include The Rainmaker, Memo, Singing, The Sunbroadway Boy, and appearances on “Nash Bridges.”

JARION
MONROE
(Understudy) was last seen at A.C.T. as Jacob Marley in A Christmas Carol. He recently appeared as Professor Williard in Our Town and as Moe Chouliou in For Better or Worse at Berkeley Repertory Theatre. His 38 years in the business have included performances at San Jose Repertory Theatre, Magic Theatre, Marin Shakespeare Festival, California Shakespeare Theater, Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinoceros, Yale Repertory Theatre, the Joyce Theater, the Ahmanson Theatre, Arizona Theatre Company, and the Ukiah Playhouse (of which he is a co-founder). Film and television credits include the NBC movie-of-the-week Web of Deception, the ABC/Hallmark Hall of Fame production of Redwood Curtain, and principal roles in the features In Control of All Things and The Californians, as well as the role of Henri in the season finale of “Frasier.” Monroe is past president of the Executive Local Board of A.F.T.R.A., and former chairman of the Steering Committee of the Bay Area Film Alliance.

JANUARY 2005 EDITION

The Christmas Ball

and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsuji, Perugia, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theatre and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center, Center Stage, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include work for PBS, KNBC, 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 Ahmanson Theatre.

VAL CANIPAROLI (Choreographer) was born in Renton, Washington, and trained at the San Francisco Ballet School. Although he is not directly 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 Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tula Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet Mlada, conducted by Michael Tilson Thomas. Caniparoli has been the recipient of 10 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 Mudge Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House.

LAURA BURTON (Musical Director) has been an assistant conductor/musical director at the Stanford Festival since 1980 and has toured Canada and the United States with numerous productions. In 2000, she was composer for Paul Groves’ Hamlet and in 2001 for Inherit the Wind at the festival. She has received three Guthrie Awards, the last one in 2001 for composing, and two Sterling Awards for musical direction at the Citadel Theatre. Burton’s composing credits include The Misanthrope and Don Carlo for Soulpepper Theatre Company.

DELIA
MacDOUGALL
(Understudy) was last seen at A.C.T. in Tariff. Most recently, she appeared in The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Other productions at California Shakespeare Theater include Arms and the Man. A

“Member of the class of 30/66 of the A.C.T. Master of Fine Arts Program and an Equity Professional Theater Intern.”

“Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.”

Midsummer Night’s Dream, and Much, Much. Local credits also include productions at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at the Intiman Theatre, Pittsburgh Public Theatre, Alley Theatre, San Diego Repertory Theatre and La MaMa E.T.C.

PAUL WALSH (Co-adaptor) worked on nearly two dozen productions during his nine years (1996–2005) as resident dramaturg and director of humanities at A.C.T. Though Walsh has worked often as a dramaturg with Carey Perloff, this is his first collaboration with her as co-adaptor. Perloff commissioned and directed Walsh’s translation of Strindberg’s The Father at the Classic Stage Company in 1999 and later that year at A.C.T., and commissioned and directed his translation of Ibsen’s A Doll’s House at A.C.T. in 2004. Walsh’s translations of plays by Strindberg and Ibsen have also been produced at theaters across the country. His translation of Ibsen’s Peer Gynt was commissioned and read as part of the Classic Stages/New Visions program at Classic Stage Company in 1999 and was performed by the A.C.T. Master of Fine Arts Program in 2002. He has just completed a translation of Ibsen’s Master Builder for production by Aurora Theatre Company in Berkeley early in 2006, and his translation of Strindberg’s Ghost Sonata will be performed in 2006 by San Francisco’s Cutting Ball Theatre. Besides A.C.T., Walsh has worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune, the Guthrie Theatre, Actors Theatre of Louisville, Yale Repertory Theatre, and La Jolla Playhouse. He is the only dramaturg to receive the prestigious TCG/Pew National Theatre Artist Residency Program grant. Walsh earned a Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto and teaches dramaturgy at the University of Massachusetts at Amherst.

KARL LUNEBERG (Composer) is 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, Sinfia Nova, the Minnesota Orchestra, and the SPCO. His music has been heard on radio and television, and in films and advertisements, including “The Christmas Ball has everything from a toe tap dance, back to the ham, and mouthed directions to carry two enormous pincers.” – San Francisco Chronicle

Who’s Who

Who’s Who

Who’s Who
Who's Who

(mentioned in the image)

Johanna Arnone (Scenic Designer) won a Tony Award for Who's Tommy on Broadway. Other set designs for Broadway include Tangerine's Fortune: Fool (dir. Arthur Penn), Edward Albee's The Goat or, Who is Sylvia?, The Full Monty, Hurly Burly in Business without Really Trying: Twilight Los Angeles, 1992, Sacroilc (with Ellen Burstyn), The Best Little Whorehouse Goes Public and Grease for Tommy Tune, Sex and Lancing (dir. Garland Wright), The Deep Blue Sea (with Blithe Danner), Pivate/Porch, Lone Star Pot Wars, Marlene, Mommie on Mommie, Gore Vidal's The Best Man, and Arthur Miller's A View from the Bridge. Mr. Morgan. He 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 Maar, Mayor Morris Lichtenstein 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, the Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.


Zoe Zanes has designed two projects for The People's Temple and Fêtes de la Nuit at Berkeley Rep. Other credits include music for A.C.T.'s productions of A Comedy of Errors and Henry IV; design for Marin Theatre Company's Life is Beautiful; sound design for Henrik Ibsen's Ghosts at Berkeley Rep for a production at the Edinburgh Festival, and Long Wharf Theatre, Roundabout Theatre Company, and others. He has designed the world premieres of Tennessee Williams's Smashed by Gaslight at the Spreetihopping Theatre in the Netherlands. 2004 Princess Grace Award.

DOMENIQUE LOZANO'S (Associate Director) directing credits include: The Countess with Center Repertory Company; Two for the Seesaw with the Marin Theatre Company; Inspecting Carol and the West Coast premiere of Jane Martin's Main in Shoe Business with San Jose Stage Company; Shen Lo, The Norman Conquests, Holiday, and The Real Thing for Napa Valley Repertory Theatre, where she is a founding member and Associate Artistic Director. She has directed numerous projects with the Young Conservatory at A.C.T., including the world premiere of Athene's Come From Behind; the world premiere of Duet, the West Coast premiere of Jeffrey Hatcher's Kuzwaki's Child; and, most recently, the West Coast premiere of Wendy MacLeod's Schoolgirl Figure: Acting credits include work with California Shakespeare Theatre (where she is an Associate Artist), A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, and the Oregon Shakespeare Festival. Lozano has taught at Berkeley's California Shakespeare Festival, A.C.T., Berkeley Repertory Theatre, St. Mary's College, UC Davis, and Solano College. She has also been a Vocal Coach and pianist for various productions.

MERYL LIND SHAW ( Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Shakespeare Company, Arizona Theatre Company, the San Francisco Symphony Orchestra, and the San Francisco productions of White Christmas, Jersey, and Phantom at the Liria, Agli, as well as the first workshop of The Count of Monte Crusi and the CD-ROM game. Before joining A.C.T. as casting director, she has managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creditor and Bitter Reap. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager for both the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT Alliance (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

DICK DALEY'S (Stage Manager) previous works include the world premiere of The Opposite Sex: The Musical and Dr. Fustus, written and directed by David Mamet (Magic Theatre); A Moon for the Misbegotten and Waiting for Godot (A.C.T.); River, End, Bus Stop, Communicating Doors, The Lucky Schwartz, and Visions of Kanon (Marin Theatre Company); Mack and Harry IV (Commonwealth Shakespeare Company); Golda's Balcony, Twelfth Night (L.A. Women's Shakespeare Company); The Taming of the Shrew, Dance Umbrella's Boston Moves, and Pure PolyEsther (The Theatre Offensive); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Othello, and Julius Caesar (Shakespeare & Company); The Resistible Rise of Arturo Ui. She is a member of the American Theatre Wing and a member of Actors' Equity Association. She has also had a seven-year run as the production manager at Emerson College in Boston.

STEPHANIE SCHLEMMAN (Assistant Stage Manager) worked most recently on The Wizard of Oz at American Musical Theatre of San Jose. Other local stage-managing credits include Le Nozze di Figaro and The Magic Flute at Opera San Jose and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Morris, among others, at San Jose Repertory Theatre. She has also worked with Marin Theatre Company, foofyFURY Theatre Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts. Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Michael Paller (Director) joined A.C.T. as resident dramaturg and director of humanities in August 2004. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, Broadway's Long Wharf Theatre Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He has dramaturged the Russian premiere of Teneesee Williams's Small Craft Warning at the Sovremennik in Moscow. Paller is the author of Elements: Callas: The Enchantment of the Soprano, and Callas: La Divina, which was selected as one of the best books of the year by the New York Daily News. He has been a member of the advisory board of the American Academy of Dramatic Arts, and has served as a panelist for the Los Angeles Film Festival and the Sundance Film Festival. He is the recipient of a Fulbright Scholarship to study with the renowned director looked at the resident costume designer at Theatre
Michael Paller (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2001. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, and Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warning at the Sovremennik Theater in Moscow, Peller is the author of Gentleman Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase. He has degrees in American studies and journalism from Syracuse University and dramaturgy from Columbia University.

Meryl Lind Shaw (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jimmy, and Phoebe at the laptop Agila, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obsidian. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditor by John Crockett and Best Apper’l. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager in the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT TWT (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

Dick Daley’s (Stage Manager) previous works include the world premieres of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); A Moon for the Misbegotten and Waiting for Godot (A.C.T.); River’s End; Bus Stop, Communicating Doors, The Last Schwartz, and Visions of Kowos (Marin Theatre Company); Macketh and Henry V (Commonwealth Shakespeare Company); Goldie’s Balcony, Twelfth Night (L.A. Women’s Shakespeare Company); The Sun and I, Dance Umbrella’s Boston Move, and Pure Poly Esther (The Theatre Offensive); Tongue of Fire, King Lear, and Henry V (A.C.T. Company of Women); Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Reizable Rise of Arturo Ui, Asn’t Meckinbain, The Night Larry Kramer Kissed Me, A Clear Walk with Patsy Cline, and Norma. He also has had a seven-year run as the production manager at Emerson College in Boston.

Stephanie Schiemann (Assistant Stage Manager) worked most recently on The Wizard of Oz at American Musical Theatre of San Jose. Other local stage-managing credits include Le Nozze de Figaro and The Magic Flute at Opera San Jose and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Morrie, among others, at San Jose Repertory Theatre. She has also worked with Marin Theatre Company, folsFURY Theater Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

( ) When making your reservation, some restrictions may apply — subject to availability.
The last six months at A.C.T. have been bustling with behind-the-scenes activity, as the costume, scenery, and props departments have worked tirelessly, with meticulous and painstaking attention to detail, to bring the Christmas Carol designers’ whimsical and inventive visions to life. Builders, painters, welders, tailors, dyers, stitchers, drapers, and others have all contributed their particular creative expertise toward the enormous and exciting challenge of realizing a brand-new production of A Christmas Carol for its premiere at the Geary Theater.

“Our production should be as dreamlike and fantastical as Dickens’s book,” said director Carey Perloff during the early draft stages of re-imagining A.C.T.’s Carol. “The production design is in no way realistic, because this is at its core a piece about magic and transformation.” Designers John Arnone (scenery) and Beaver Bauer (costumes) took this directive to heart in visualizing a surreal world of colorful, dreamlike visions marking the chapters of Scrooge’s life, populated by characters in boldly theatrical, even otherworldly, costumes. In A.C.T.’s new adaptation, the Ghost of Christmas Present is a Bacchic spirit of fecundity and abundance, robed in striated green velvet; Christmas Past is a candle, “lit from within, emanating radiance, who descends on a swing,” says Perloff; and “The Waltz of the Opulent Fruit”—as portrayed by young actors from the A.C.T. Young Conservatory—is a vibrant and playful interpretation of the holiday foodstuffs colorfully described in Dickens’s text.

Such flourishes of imaginative wit are visually engaging on the sketchpad, yet they present daunting and extremely time-consuming challenges—of detail and scale—to the artisans and craftspeople charged with realizing the designs in three dimensions. “This is my 18th season at A.C.T. and bringing this new Carol to life has certainly been among the biggest, most complicated, endeavors I’ve been a part of,” says Costume Shop Manager David E. Draper, explaining that he has doubled the costume department’s full-time staff of eight from August through November to accommodate the Carol workload. “Actors of all ages will inhabit this world, so it needs to be believable, yet dreamlike, and the cast needs to be able to move and dance in their costumes, all while evoking the magic Scrooge encounters during his night of visions,” says Draper.

On these pages are photos, taken in late October at the A.C.T. costume and scenic shops, illustrating the arduous behind-the-scenes process of creating a brand-new Carol.
Making Magic

The last six months at A.C.T. have been bustling with behind-the-scenes activity, as the costume, scenery, and props departments have worked tirelessly, with meticulous and painstaking attention to detail, to bring the Christmas Carol designer's whimsical and inventive visions to life. Builders, painters, welders, tailors, dyers, stitchers, drapers, and others have all contributed their particular creative expertise toward the enormous and exciting challenge of realizing a brand-new production of A Christmas Carol for its premiere at Geary Theater.

"Our production should be as dreamlike and fantastical as Dickens's book," said director Carey Perloff during the early draft stages of re-imagining A.C.T.'s Carol. "The production design is in no way realistic, because this is at its core a piece about magic and transformation." Designers John Arno (scenery) and Beaver Bauer (costumes) worked closely with Perloff to bring the Carol to life in a way that felt both true to the world of Charles Dickens and utterly unique to A.C.T. "We wanted to make sure that the design was not simply a visual representation of Dickens's world," said Bauer. "We wanted to create a world that felt both familiar and new, a world that felt both real and fantastical."
CAREY PERLOFF (Artistic Director), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed productions of David Mamet’s new adaptation of Garboflex-Rubinstein’s The Front Inheritance, Tom Stoppard’s The Real Thing, Constance Congdon’s A Mother (an A.C.T.-commissioned adaptation of Gorky’s Vaza Zhiznevskaya), Isobel A Doll’s House, Becker’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Maria N despina’s visionary new work Hilda, coproduced at A.C.T.’s second space (Zeum) with Laura Pels Productions, will travel to Washington D.C.’s Studio Theater this October and to New York’s 59 E 59th Street Theater in November. Perloff is currently collaborating with dramaturg Paul Walsh on a new adaptation and production of A Christmas Carol to premiere at the Geary Theater in December 2005. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Hofstra, The Misalliances, Evita, Tarr, Mary Stuart, and Uncle Vanya’s world premieres of Leslie Ayvazian’s Singer’s Boy, and acclaimed productions of The Threepenny Opera, Old Hats, The Rice Trees, Apostles, Creditor, Home, and The Tender. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Callous of Rhodos (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dating, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Antidote for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Extra Pounds’ Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 OBIE for artistic excellence. In 1995, she directed the world premiere of Steve Reich and Beryl Koren’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Czech School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and oversaw the company’s expansion to include the development and performance of new work and the addition of a third year to an A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen developed a benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit area.

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

JAMES HAJRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of A Mad House Drinks a Little and George (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Evelyn’s Little Eyes (directed by Marshall W. Mason) and Show! Show! and the Miss Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theatre in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
Invest in you’

Wendy’s bank

introduced her to her private banker/ guardian angel

handles the details so she can enjoy life to the fullest

structured a refinance to renovate her dream home

expertly helps guide her family’s intricate trusts and investments

believes growing and protecting wealth is a fine art.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.’s acclaimed productions of David Mamet’s new adaptation of Georgette Heyer’s The Falcon Unconnected, Tom Stoppard’s The Real Thing, Constance Congdon’s A Mother (an A.C.T.- commissioned adaptation of Gertrude Stein’s Lark in the Morning), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Maria Neda’s visionary new work Hilda, coproduced at A.C.T.’s second space (Zeum) with Laura Pels Productions, will travel to Washington D.C.’s Studio Theater this October and to New York’s 59E59th Street Theater in November. Perloff is currently collaborating with dramaturg Paul Welch on a new adaptation and production of A Christmas Carol to premiere at the Geary Theater in December 2005. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Ibsen’s The Liar and Pinter’s Celebration and The Room. A.C.T.-commissioned translations of Hevtig, The Misunderstanding, Erosia IP, Mary Stuart, and Uncle Vanya; the world premieres of Leslie Ayvazian’s Singer’s Day and acclaimed productions of The Threepenny Opera, Old Hats, Eldorado, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mae Weinman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Glassy Garden of Rhythms (a finalist for the Susan Smith Blackburn Award). Her new play, Luminance Dating, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Antigone for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Extraordinary Elizabeth, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 OBIE for artistic excellence. In 1995, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tesch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree at the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, film, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen’s recent benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

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

JAMES HAIRES (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgie (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bows and Little Eva (directed by Marshall W. Mason) and Shauen’s Ball and the Most. Haires joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1993 Haires was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. CORPORATE PARTNERS MAKE HOLIDAYS A SPECIAL OCCASION

The board of trustees and staff of A.C.T. are pleased to recognize the generous corporate supporters who have partnered with us to make this spectacular new production of A Christmas Carol possible.

- SBC Communications, Inc., Producing and Presenting Sponsor
- PG&E Corporation, Presenting Sponsor

Additional support is provided by Cunningham McCutchen, LLP and City National Bank.

A.C.T. is grateful for the support of our business community in bringing this holiday tradition to families of the San Francisco Bay Area.

SBC COMMUNICATIONS, INC.

The SBC Foundation is the charitable giving arm of SBC Communications, Inc. The SBC Foundation supports efforts that enrich and strengthen diverse communities nationwide, particularly those with an emphasis on education, technology and those that benefit underprivileged populations. SBC Foundation-backed programs are designed to increase access to information technologies, broaden technology training and professional skill development, and effectively integrate new technologies to enhance education and economic development. The Foundation Center has consistently ranked the SBC Foundation among the nation’s top 15 corporate foundations. In 2002, the SBC Foundation launched SBC Escalator, a multimillion-dollar competitive grants program that funds nonprofit organizations in their efforts to connect communities digitally.

SBC Communications, Inc. is a Fortune 50 company whose subsidiaries, operating under the SBC brand, provide a full range of voice, data, networking, e-business, directory publishing and advertising, and related services to businesses, consumers, and other telecommunications providers.

PG&E CORPORATION

As one of the largest natural gas and electric utilities in the nation, PG&E has called San Francisco its home for more than 100 years. The company has a long history of making corporate contributions that have enriched the diverse communities it serves. Today, PG&E’s shareholder-funded contribution programs provide grants for cultural, in-kind donations, and volunteer support for community-based nonprofit agencies, schools, and other organizations throughout northern and central California.

BINGHAM MCCUTCHEN

Bingham McCutchen serves clients involved in high-stakes litigation, a full range of corporate and technology matters, complex financial transactions, and real estate and environmental matters. The San Francisco office was ranked the number-one-large company “Employer of Excellence” in a 2005 survey by the San Francisco Chronicle. Core values of the firm include excellence in client service and commitment to the community, including pro bono work. Charitable giving in San Francisco is focused on nonprofit legal service providers, children’s issues and the arts. The firm is a proud supporter of American Conservatory Theater.

CITY NATIONAL BANK

California’s Premier Private and Business Bank®, City National Bank was founded more than 50 years ago to serve California entrepreneurs, their businesses, and their families. Since then, the bank has helped fund many of the state’s key industries—from agriculture and manufacturing to entertainment and world trade—and has contributed to the economic and cultural vitality of its communities through both corporate initiatives and the individual efforts of its 2,500 colleagues.

KGO NEWSSTALK AM 810

KGO NEWSSTALK AM 810 returns to support A.C.T. as a sponsor of A Christmas Carol. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of The Tempest. KGO has been Northern California’s most-listened-to radio station for more than 27 years. KGO Radio is fully committed to the community it serves—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for the arts, civic and other nonprofit community organizations. Each week KGO informs and entertains more than one million listeners—people who enjoy the variety, depth, and stimulating nature of newstalk. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support this important San Francisco tradition.

A.C.T. CORPORATE SPONSORS

American Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.
Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites 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 in a series of rotating exhibits throughout the 2005–06 season.

Currently on view (through February 5, 2006) are recent oil paintings by Petaluma artist Don Scott Macdonald, whose abstract compositions have for many years explored the quiet mysteries of natural forms and our physical and emotional sensitivities to our natural surroundings. He creates a complex dimensionality in his fields of color through a time-honored layering technique that creates depth and glow on the canvas.

Macdonald has been painting since childhood (winning a local art award when he was 12), yet worked professionally as a guitarist, performing with bands and doing studio work in Los Angeles, before a rehearsal accident caused the loss of much of his hearing—and prompted his return to his first creative medium, painting. Since then, his work’s elegance has co-evolved with its simplicity, and has become “highly idiosyncratic, yet often evoking a shock of recognition in the viewer,” says Macdonald. His paintings have been exhibited nationally and have been purchased by individual and corporate collections.

The artist will be in San Francisco for an opening reception at the Geary on Saturday, December 3, 4:30–6:30 p.m. Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Don Scott Macdonald, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com or visit www.galleryatthegeary.com.
GALLERY AT THE GEARY

DON SCOTT MACDONALD: RECENT OIL PAINTINGS

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself.

A.C.T. invites 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 in a series of rotating exhibits throughout the 2005-06 season.

Currently on view (through February 5, 2006) are recent oil paintings by Petaluma artist Don Scott Macdonald, whose abstract compositions have for many years explored the quiet mysteries of natural forms and our physical and emotional sensitivities to our natural surroundings. He creates a complex dimensionality in his fields of color through a time-honored layering technique that creates depth and glow on the canvas.

Macdonald has been painting since childhood (winning a local art award when he was 12), yet worked professionally as a guitarist, performing with bands and doing studio work in Los Angeles, before a rehearsal accident caused the loss of much of his hearing—and prompted his return to his first creative medium, painting. Since then, his work’s elegance has co-evolved with its simplicity, and has become “highly idiosyncratic, yet often evoking a shock of recognition in the viewer,” says Macdonald. His paintings have been exhibited nationally and have been purchased by individual and corporate collections.

The artist will be in San Francisco for an opening reception at the Geary on Saturday, December 3, 4:30-6:30 p.m. Each gallery at the Geary artwork purchase benefits A.C.T. For more information about Don Scott Macdonald, please contact Kevin Simmers at 415.474.1066 or krscreativeoptns@aol.com or visit www.galleryatthegeary.com.

A.C.T.
CONSERVATORY PERFORMANCES

MASTER OF FINE ARTS PROGRAM PRESENTS

Hair
Book and Lyrics by Gersome Bahn and James Rado
Musical Direction/Choreography by Craig Zobel
in Fred’s Sukoklo Room, Geary Theater

On the Bun, or The Next Train Through
by Michael Allen • Directed by Sherry Galler

2ND-LEVEL STUDENT WORKSHOP

Much Ado About Nothing
by William Shakespeare • Directed by John Avagliano

YOUNG CONSERVATORY PRESENTS

The Butter and Egg Man
by George S. Kaufman • Directed by W. D. Kohl

WORLD PREMIERE

A COLLABORATION WITH THEATER ROYAL, BATH

Nightlines
by Deanna Curran and John McGahern • Directed by Dominique Leduc

WORLD PREMIERE

A COLLABORATION WITH THE BIRD SCHOOL OF ROCK

Come Together: The Music of Lennon and McCartney
Created and Directed by Craig Wright and Christine Mercuri
Married Direction by John Wilga


IMAGINE

MASTER OF FINE ARTS PROGRAM CLASS OF 2006

EXPLORE

A.C.T.’s nationally ranked Master of Fine Arts Program posed recently for their class picture. Next April, after completing three years of intensive actor training at A.C.T., these young actors will embark on their professional acting careers. The culmination of their studies at A.C.T. is a showcase production presented for professional theater and film directors, agents, and casting directors in New York, San Francisco, and Los Angeles. This showcase is their first opportunity to exhibit their talents to industry professionals and to meet with agents and casting people to discuss potential career opportunities.

Each class is responsible for raising certain out-of-pocket travel and other expenses associated with their showcase. If you would like to help supporting this effort, please contact the A.C.T. Development Department at 415.459.2333.

Many of the characters you see onstage in this performance of A Christmas Carol are played by members of the class of 2006. Can you pick them out? (Answers below.)

So, here are the answers:


GIVE

the gift of A.C.T. classes—the perfect holiday surprise for the budding actor in your life!

For more information, call: 415.459.2332

www.ACTactortraining.org

THE A.C.T.
american conservatory theater

www.ACTactortraining.org

above: Members of the 2006 graduating class of the American Conservatory Theater Master of Fine Arts Program posed recently for their class picture. Next April, after completing three years of intensive actor training at A.C.T., these young actors will embark on their professional acting careers. The culmination of their studies at A.C.T. is a showcase production presented for professional theater and film directors, agents, and casting directors in New York, San Francisco, and Los Angeles. This showcase is their first opportunity to exhibit their talents to industry professionals and to meet with agents and casting people to discuss potential career opportunities. Each class is responsible for raising certain out-of-pocket travel and other expenses associated with their showcase. If you would like to help supporting this effort, please contact the A.C.T. Development Department at 415.459.2333.

Many of the characters you see onstage in this performance of A Christmas Carol are played by members of the class of 2006. Can you pick them out? (Answers below.)


A Christmas Carol 45

www.ACTactortraining.org

American Conservatory Theater 44
A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Books on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

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 mini-bar in the main lobby. You can avoid the long lines at intermission by procuring food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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

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

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

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

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

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

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

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2427 to notify the house staff of any special needs.

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

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

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

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

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

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

Chuck Close
Self-Portraits 1967–2005
Nov 19–Feb 28

SFMOMA
151 Third Street San Francisco 415.357.4000 www.sfmom.org

National Sponsor: UBS

The exhibition is organized by the San Francisco Museum of Modern Art and the Walker Art Center, Minneapolis. Additional support has been provided by the DeJear D. Hayes Exhibition Fund, the National Endowment for the Arts, and Magen and Ardog Richtel.
A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Plays on Play, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

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 mini-bar in the main lobby. You can avoid the long lines at intermission by procuring food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
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.

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

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

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

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

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2222 to notify the house staff of any special needs.

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

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, and funded by the Pew Charitable Trusts.

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 plays are represented by United Scenic Artists, Local USA-829 of the IATSE.

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

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

Chuck Close
Self-Portraits 1967–2005
Nov 19–Feb 28

The exhibition is organized by the San Francisco Museum of Modern Art and the Walker Art Center, Minneapolis. Additional support has been provided by the Dietlin D. Hess Exhibition Fund, the National Endowment for the Arts, and Margaret and Angus Wright.

SFMOMA
151 Third Street San Francisco 415.357.4000 www.sfmoma.org

National Sponsor: UBS

American Conservatory Theater
“First Republic made an instant impression on us. They actually perform when other banks just talk.”

IRA SPANTERMAN
MANAGING DIRECTOR, SPANTERMAN GALLERY, LLC