A Christmas Carol

A.C.T.
American Conservatory Theater

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Here’s a toast to Tiny Tim and Scrooge, an inspiration to us all

HAFNER VINEYARD
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About A.C.T.

AMERICAN CONSERVATORY THEATER

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

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

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

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

American Conservatory Theater

840 Geary Street, San Francisco, CA 94109
415-441-8888 • www.act-sf.org

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American Conservatory Theater was founded in 1965 by William Ball.
Edward Hastings
Artistic Director 1988-92

A.C.T. Box Office
415-749-5ACT

A.C.T. Website
www.act-sf.org

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We’ve Always Liked Staged Events

More than 150 years ago, Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. Today, we’re proud to continue the tradition by helping to bring arts and entertainment to our community.

FROM THE ARTISTIC DIRECTOR

Dear Friends,

During my very first season at A.C.T., I sat in the audience of A Christmas Carol with my then three-year-old daughter, Lexie, and watched her experience the show, hiding her eyes in terror at the arrival of Marley’s ghost and clapping with delight when snowflakes finally fell on all the revelers at the end. Years later, my son, Nicholas, who was not even in the picture when we arrived in San Francisco, had the chance to play the rambunctious Ned Cratchit on the same stage. During my 16 seasons at A.C.T., I’ve had the pleasure of watching a generation of incredible children from A.C.T.’s Young Conservatory grow up with this story, and a remarkable crop of M.F.A. Program students make their mainstage debuts in the company of Carol each year. It is always a great joy to bring A Christmas Carol back into the repertoire, perhaps now more than ever.

Among other things, A Christmas Carol reveals that triggering the imagination is the key to triggering change in a person’s heart. Ebenezer Scrooge is a 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, his imagination could be stimulated by the poignant memories of Christmas Past, the sensual pleasures of Christmas Present, and the visceral terrors of Christmas Future, it would be possible for him to wake up on Christmas morning an entirely new man.

What an incredible endorsement of the power of art. Perhaps this is why Dickens’s tale has always appealed so deeply to theater people. Ours is the art of empathy and transformation. When the Puritans took power in London in the mid-17th century, two things quickly disappeared: theater and Christmas. Dickens almost single-handedly brought 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 Fruit.” (Let it never be said that you missed the chance to see a dancing fig on the A.C.T. stage!)

It is difficult to imagine today that Dickens irretrievably changed the way we look at child labor, urban poverty, and the responsibilities of the “charitable classes.” But indeed, on rare occasions art can change social consciousness, and A Christmas Carol remains a landmark example. I hope that whether this is your very first outing with this transformational tale, or your annual holiday present to yourself, the empathetic spirit of Dickens’s story will fill your heart, and the arrival of the three spirits will stimulate your imaginations to enter into the lives of people who need our attention and our belief.

Many thanks for being here!

Carey Perloff
Artistic Director

“Do you remember?”

Remember A Christmas Carol forever by collecting a variety of Carol- and A.C.T.-themed gifts and keepsakes, including mugs, barware, t-shirts, and holiday cards, as well as a commemorative A Christmas Carol souvenir book containing pages and pages of scrumptious color photographs of A.C.T.’s beloved holiday production.

Gifts are available for purchase in the theater lobby, at A.C.T. Ticket Services, and on the A.C.T. website.

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A CHRISTMAS CAROL

A GHOST STORY OF CHRISTMAS

by Charles Dickens (1843)

Adapted by Carey Perloff and Paul Walsh (2005)

Music by Karl Lundeberg

Directed by Domenique Lozano

Based on the original direction by Carey Perloff

Choreography by Val Caniparoli

Dances restaged by George Thompson

Musical direction by Laura Burton

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

THE CAST
(in order of appearance)

JAMES CARPENTER
JUD WILLISFORD
KAI NEE
ALEX MORT, JAMES WAGNER
KLARISA BREWER, JEFF IRWIN
J.C. ERNST
SHARON Lockwood
JACK WILLIS
DAN MORRISON
JOHN MERRIT
JOSHUA REICHSHAFEN
ANDREW NAYMAN
WILLIAM HALLADAY LANTER
AMURA RADENSKY

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THE CAST

(in order of appearance)

ACT I

Ebenzer Scrooge
Bob Cratchit
Tiny Tim Cratchit
Clara
Charles
Fred
Mrs. Dilber
Ghost of Jacob Marley
Ghost of Christmas Past
Daisy
Edward
Boy Dick
Boy Sorrow
Little Fan

James Carpenter
Jud Williford
Kai Nao
Alex Morf, James Wagner
Kaliwa Brewster, Jeff Irwin
J.C. Ernst
Sharon Lockwood
Jack Willis
Dan Morrison
John Merritt
Joshua Rechischaffen
Andrew Naylor
William Halladay Lanier

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A Christmas Carol 9
A CHRISTMAS CAROL

FEZZIWG'S WAREHOUSE
Mrs. Fezziwig                                      Janie Monroe
Mrs. Fezziwig                                      Sharon Lockwood
Young Scrooge                                     Raife Baker
Dick Wilkins                                       Kevin Deedes
Belle                                              Aranda Sykes
Ermengarde                                        Tahmela Biggs
Felicity                                          Kaliowa Brewster
Dorothy                                           Shannon Parker Taing
Jim                                                J.C. Ernst
Burt                                               James Wagner
Giles the Fiddler                                  Axel Avin, Jr.
Alan                                               Erik Saxvik
Ruth                                               Towah Suttle
Alfred                                             Tobias Richkind
Children of Alan and Ruth                          Alan Fresnel-Andrade, Zoe Lozano-Strickland,
                                                    Rachel Share-Sapolsky
Precious Wilkins                                  Rachel Share-Sapolsky
Sarah Wilkins                                     Zoe Lozano-Strickland
Burry Wilkins                                     Alan Fresnel-Andrade

ACT II
Ghost of Christmas Present                        BW Gonzalez
(Spanish) Onions                                   Megan Apple, Elizabeth Levinson
(Turkish) Pig                                      Ishabella Anchian, Rachel Share-Sapolsky
(French) Plums                                     Lucie Fleming, Daniela Isabel Jones
Produce Sellers                                    Alex Morf, Kaliowa Brewster

FRED'S PARTY
Mary                                               Towah Suttle
Beth                                               Shannon Parker Taing
Tupper                                             Axel Avin, Jr.
Annabelle                                         Caitlin Talbot
Thomas                                             James Wagner

CRATCHIT HOME
Anne Cratchit                                      Cindy Goldfrield
Peter Cratchit                                     Jack Sadler
Belinda Cratchit                                   Mia Kalo
Sally Cratchit                                     Nebila Ogust
Nod Cratchit                                       William Halladay Lanier
Martha Cratchit                                    Jahmela Biggs

CHRISTMAS FUTURE
Ignominy                                           James Wagner
Want                                               Caitlin Talbot
Gang Members                                       Axel Avin, Jr., Alex Morf,
                                                    Zoe Lozano-Strickland, Andrew Nafman
Ghost of Christmas Future                          Axel Avin, J.C. Ern, Jeff Irwin,
                                                    Alex Morf, Amanda Sykes
Businessmen                                        Raife Baker, Kevin Deedes,
                                                    Jarion Monroe, Erik Saxvik
Mrs. Fezziwig                                      Shannon Parker Taing

FINALE
Boy in Sunday Clothes                              Sam Brakstone Tunick
TRAINDING THE NEXT GENERATION OF THEATER ARTISTS

The Next Generation Campaign will establish a $30 million endowment for A.C.T.—the first ever in the theater’s 40-year history. Once created, this permanent growing asset will provide crucial annual support for A.C.T.’s programs, including master classes, productions, the development of new work, and training the next generation of theater artists in A.C.T.’s nationally renowned conservatory. The A.C.T. Conservatory is one of this country’s most vital links between the theater of today and the theater of tomorrow. Each year, the conservatory’s classrooms and rehearsal spaces are crowded with acting students of all ages and skill levels. Some—including such exceptional talents as Annette Bening, Denzel Washington, Benjamin Bratt, and recent Tony Award recipient Anika Noni Rose—will go on to devote their lives to professional performance. For others, conservatory training nourishes a lifelong devotion to the dramatic arts. Endowment income will help make possible a crucial increase in scholarship support. For the prestigious A.C.T. Master of Fine Arts Program—which competes with such distinguished institutions as Yale, Juilliard, and New York University for the most gifted students—additional endowment will provide an important competitive advantage. For the Young Conservatory, which educates students ages 8 to 19, more scholarships will ensure that a broader spectrum of young people can develop their creative talents and have the confidence-building experience of participating in live theater. The young people in this production of A Christmas Carol are all students who train in the A.C.T. Conservatory. For some it is their first experience performing in front of a live audience. For the older students, it is the culmination of three years of training in the M.F.A. Program and their first professional acting engagement. You will soon be able to see how much they have grown. When you hear from us, please remember the students in this production, and join us in providing for the next generation of theater artists. Thank you!

A.C.T. gratefully acknowledges the following donors to the Next Generation Campaign, whose gifts to A.C.T.’s endowment are already supporting the programs and projects we are enjoying this season. For more information, contact Jamie Valle at 415.438.2464 or jvale@act-sf.org.

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

ADDITIONAL CREDITS
Voice Coach—Jeffrey Crockett; Flight Director—Jed Williford; Speech Coach—Deborah Sause Associate Set Designers—Jesse Polenick, Josh Tang; Rehearsal Accompanist—Frank Johnson The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory. Young Conservatory Performance Monitors—Christine L. Plowright

A Christmas Carol

A C T 1 O N 1 0 / 2 0 1 3
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UNDERSTUDIES

Eisenhower Serengo—Anthony Fusco
Boat Cratchit, Ghost of Christmas Past, Young Scrooge—Alex Morf
Tiny Tim Cratchit, Daughter of Allen and Ruth, Precious Willink—Anna Radensky
Clark, Charitable, Ignorant—Axel Aulin, Jr.
Fred, Businessman—James Wagner
Mrs. Diller, Mrs. Fezzewig, Ermengarde, Dorothe, Rauch—Joan Harris-Gelb
Ghost of Jacob Marley, Mr. Fezzewig, Ghost of Christmas Present—Robert Ernst
Davey, Edward, Boy Dick, Boy Scrooge, Nod Cratchit, Gang Member, Boy in Sunday Clothes—Tobias Richkind
Little Fan, Fly—Nebila Ogusa
Dick Wilkins, Jim, Burt, Giles ffr Fiddler, Allen—Jeff Irwin
Belle—Yorsh, Satellite; Felicity—Both—Jahmaha Biggs
Alfred—Andrew Napman; Daughter of Allen and Ruth, Sarah Wilkins—Mia Cal
Son of Allen and Ruth, Rury Wilkins—Kai Nau
Producer Seller—Kevin Deeds
Onion, Plum—Zoe Lonato-Strickland, Plum—Megan Apple
Topper, Thomas, Gang Member—Erik Savick
Mary, Annabelle, Martha Cratchit—Kaliwa Brewer
Anne Cratchit—Shannon Parker Taing; Peter Cratchit—Joshua Rechtschaffen
Bob Cratchit—Elizabeth Lesioni; Sally Cratchit—Rachel Shive-Sapolsky
Wont—Amanda Sykes; Ghost of Christmas Future—Dan Morrison; Mrs. Fizbe—Carlin Talbot

STAGE MANAGEMENT STAFF
Nicole Dickerson, Stage Manager
Karen Spalier, Assistant Stage Manager
Danielle Thommen, Laura Osburn, Interns

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ADDITIONAL CREDITS

Vice Coach—Jeffrey Crockett; Flight Director—Jud Williford; Speech Coach—Deborah Sueltem Associate Costume Designer—Jesse Pohlenz; Josh Zanger; Rehearsal Accompanist—Frank Johnson

The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory. Young Conservatory Performance Mentor—Christine L. Flowlight.
A Carol Philosophy

BY PAUL WALSH

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

In 1843, the 31-year-old Charles Dickens was already well known as the 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 accustomed idealism, and readership for his serial began to fall off. What Dickens in his letters called “the Chuzzlewit agonies” threatened to swamp the author and send him adrift in a sea of anxious doubt and despair.

Only generosity, he conjectured, 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 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.

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A Carol Philosophy
BY PAUL WALSH

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

In 1843, the 31-year-old Charles Dickens was already well known as the 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 accustomed idealism, and readership for his serial began to fall off. What Dickens in his letters called “the Chuzzlewit agonies” threatened to swamp the author and send him adrift in a sea of anxious doubt and despair. Only generosity, he conjectured, 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 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.

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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 dinners, such dancings, such conjurings, such blind-man’s buffings, such theater-goings, 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.

HOUDNI 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 mistletoe and plum puddings and wassailing and blind man’s buffing, Dickens transported customs of old from the countryside to the city. Christmas spirit was enough to transform Old Fezziwig into the Lord of the Manor and Founder of the Feast, and a few ribbons were enough to transform his warehouse into the modern equivalent of the great room of an old country manor house, just as good will and imagination were enough to transform the simple family dinner around the 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 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 songs and foods, particular to each household and each community, bind 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 abstemiousness 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 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 temper... and a vein of glowing, hearty, generous, mirthful, bearing reference in everything 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, terrified by the new science of Darwin and Spencer, read Dickens’s tale as a retelling of the original Christmas story with Scrooge as a misguided wise man searching for the poor man’s child who would restore a sense of order and proportion to the world. During the wars and depressions of the 20th century, A Christmas Carol offered comfort and a sense of the familiar values of hearth and home. The first film version of A Christmas Carol appeared in 1908, and half a dozen silent film versions of A Christmas Carol were made in the first decades of the century. In the 1940s, CBS radio asked President Roosevelt to read the story for national broadcast (and, in 1957, Eleanor Roosevelt recorded her own reading). Arguably the best screen adaptation is the 1951 British film starring Alastair Sim; Richard Williams’s animated short film based on the original John Leech drawings won an Academy Award in 1972. By the end of the 20th century, holiday versions of A Christmas Carol (musical and nonmusical) graced stages across the country, while the motifs of Dickens’s story echoed in nearly every form of popular entertainment. And now, at the start of a new century, this perennial tale offers a new sense of hope in the power of imagination and community to reclaim its lost members, even those as intractable as Ebenezer Scrooge.

Through all these tellings and retellings, A Christmas Carol has taken its place as a modern myth in the consciousness of the industrial age. Scrooge, Marley, Bob Cratchit, and Tiny Tim have grown larger than Dickens’s story, 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.

DICKENS’S CAROL PHILOSOPHY

SUGHT TO REHUMANIZE

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MR. FEZZIWG’S BALL FROM A CHRISTMAS CAROL, 1843. ENGRAVING BY JOHN LEECH, VICTORIA & ALBERT MUSEUM, LONDON, UK / THE BROOKSMA N ART LIBRARY.
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**HOLIDAY OF WONDER**

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CASTING THE LITTLEST CRATCHIT

Honoring A.C.T.'s commitment to multigenerational training and programming, A Christmas Carol adaptors Carey Perloff and Paul Walsh created 26 roles for children in their 2005 adaptation of Charles Dickens's holiday classic—roles played this year by 19 students from A.C.T.'s acclaimed Young Conservatory (YC) aged eight to thirteen. It is a monumental task to find the right young actors for those roles.

"Each year we send letters to YC students inviting them to apply to audition," explains A.C.T. Casting Director Meryl Lind Shaw. This year, Shaw and Associate Casting Director Greg Hubbard went out of their way to identify potential French Plum, Turkish Figs, and Tiny Tim (among other roles) by attending YC classes, asking teachers for lists of students, and calling parents.

The Carol casting process is year-round, but as auditions for the YC roles rapidly approached, Shaw and Hubbard had still not seen a potential Tiny Tim.

"I came in one morning," says Shaw, "during one of the last weeks of the YC summer program. I got in the elevator, and there's a little boy there with me. There's just something about his energy. He's little, and cute, and has this incredible stillness. I thought, 'Wow, who are you?' That little boy was Kai Nau, an eight-year-old YC student from San Rafael. I got his information and called his mom [Margaret Nau]." Shaw continues. "She said, 'Oh my god, I went to see A Christmas Carol at A.C.T. when I was growing up.' She was so moved that her child might become part of one of her own childhood traditions."

"In addition to acting skills and focus, we're looking for somebody who can be heard," Hubbard adds—rare qualities to find in an eight-year-old actor who has yet to perform in a space like the 1,000-seat American Conservatory Theater. "Kai has a nice strong voice, and he is very funny. There was really no one else we called back for Tiny Tim."

Kai is in the third grade at Mary E. Silveira Elementary School, where he has played the March Hare in Alice in Wonderland and Mike Teevee in Willy Wonka and the Chocolate Factory. When he began to show an interest in performing, his mother immediately thought of the YC. "I knew about A.C.T. being really strong in actor training," says Mrs. Nau, "so when my son not only knew his lines, but also had a strong stage presence, I thought, 'This kid needs to get some serious training.' So he's here." This past summer, Kai took the one-week Junior Intensive in the YC. While A Christmas Carol is a significant commitment, Mrs. Nau is more than willing to give it a go. "It's just such a big thrill for a family, to have a kid who is interested in theater, and who then is part of this holiday tradition, too, because we all get to participate."

Kai admits that he was so excited when he heard about the role that he ran into his room and "started putting on music and jumping up and down." He is looking forward to being carried around onstage as Tiny Tim, but he is most excited about working with professional actors. A Christmas Carol at A.C.T. is an intergenerational experience for both audience and cast: the YC students are mentored by the third-year students of the Master of Fine Arts Program, all of whom are also in the play; the MFA Program students, in turn, are mentored by the professional members of the company. Kai is particularly thrilled to have a big "brother" or "sister" in the cast, because it will give him an opportunity to learn more about the field. "After I did [the Junior Intensive at A.C.T.]," he says, "I thought I could have a career in acting," and he plans to ask his fellow cast members about how they got started. When asked what he likes most about acting, Kai says, "It's fun. And you're proud when you finish it."

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Who's Who in A Christmas Carol

MEGAN APPLE, ten years old, attends Kittredge School in San Francisco. She has studied dance and City Ballet School since 2003 and is a member of the A.C.T. Young Conservatory. She has appeared in several City Ballet productions, including The Nutcracker and Peter and the Wolf, and played a French Plum in the 2006 production of A Christmas Carol at A.C.T.

ISABELLA ATESTHAN has been studying with the A.C.T. Young Conservatory since summer 2006. She has also studied dance with the Carmel Academy of Performing Arts, modeling with John Robert Powers, piano and voice privately, and ballet, tap, and jazz with Little Feet Creative Dance and Movement. She speaks French and has studied with the Sonoma Fencing Academy. She lives in St. Helena, California.

AXEL AVIN, JR.* joins A.C.T. from New York City, where he was seen in Violent Delights at the New York Shakespeare Festival/The Public Theater, Arabian Nights and The Taming of the Shrew at the Inwood Shakespeare Festival, and Romeo and Juliet, Julius Caesar, and The Taming of the Shrew with the Shakespeare Box Set Tour. Favorite A.C.T. M.F.A. Program roles include George in Intimate Apparel and Lubin in George Dandin. He has trained with The American Musical and Dramatic Academy and The Public Theater Shakespeare Lab.

RAFFE BAKER was born and raised in Georgia, where he attended Emory University, received his B.A. in theater studies and performed with Theater Emory. After living in Chicago for two years, he joined the A.C.T. M.F.A. Program, where some of his favorite roles have included Tom in The Glass Menagerie and Genovese in The Reluctant Doctor. He also appeared at Zeum Theater as John Worthing in The Importance of Being Earnest, David in David Copperfield, and with California Shakespeare Theater in last summer's production of Richard III.

JAHMENA BIGGS recently appeared as Vera in the West Coast premiere of Bulrush with Shotgun Players (dir. Margo Hall and Ellen Sebastian Chang). A.C.T. M.F.A. Program credits include Candide (Prosperpine), A Midsummer Night's Dream (Helena), Casandra (Cassandra), and Intimate Apparel (Mayme). In Atlanta she appeared in the Alliance Theatre production of Wo. She was awarded the Bob and Susan Green Scholarship, the A.C.T. Merit Scholarship, and, most recently, the 2007–08 Sadler Award. During the summer of 2007, she participated in a summer intensive program in Italy studying Pirandello's Six Characters in Search of an Author under the direction of Marco Barcellini and Massimiliano Faru. She graduated from Spelman College with a B.A. in drama.

KALISWA BREWSTER hails from Seattle, Washington. Her credits include Gwennie in Under Milk Wood at the Williamstown Theatre Festival. She appeared last summer as Henriette in Molier's The Learned Ladies at Summer Repertory Theater. Favorite A.C.T. M.F.A. Program roles include Miss Prism in The Importance of Being Earnest, Esther in Intimate Apparel, Pushkin in A Midsummer Night's Dream, Jacqueline in The Reluctant Doctor, and Dora in David Copperfield. Brewer is a recipient of the ACT One Scholarship and is an alumna of the Summer Training Congress. She holds a B.A. in theater from Whitman College and has studied at the London Academy of Music and Dramatic Arts.

JAMES CARPENTER was most recently seen at A.C.T. as Ebenezer Scrooge in last year's A Christmas Carol. Other A.C.T. credits include Doc Bough in Cat on a Hot Tin Roof, Dr. Rank in A Doll's House, and James Linc in Glengarry Glen Ross. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theater, he is the recipient of numerous Drama-League, Backstage West, and Bay Area Theatre Critics' Circle awards. His theater credits include three seasons with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington

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

† Member of the A.C.T. Master of Fine Arts Program class of 2007 and an Equity Professional Theater Intern.
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KALISWA BREWSTER* hails from Seattle, Washington. Her credits include Gwennie in Under Milk Wood at the Williamstown Theatre Festival. She appeared last summer as Henriette in Molier’s The Learned Ladies at Summer Repertory Theater. Favorite A.C.T. M.F.A. Program roles include Miss Prism in The Importance of Being Earnest, Esther in Intimate Apparel, Puck in A Midsummer Night’s Dream, Jacqueline in The Reluctant Doctor, and Dora in David Copperfield. Brewster is a recipient of the ACT One Scholarship and is an alumni of the Summer Training Congress. She holds a B.A. in theater from Whitman College and has studied at the London Academy of Music and Dramatic Arts.

AXEL AVIN, JR.* joins A.C.T. from New York City, where he was seen in Violent Delights at the New York Shakespeare Festival/The Public Theater, Arabian Nights and The Taming of the Shrew at the Inwood Shakespeare Festival, and Romeo and Juliet, Julius Caesar, and The Taming of the Shrew with the Shakespeare Box Set Tour. Favorite A.C.T. M.F.A. Program roles include George in Intimate Apparel and Lubin in George Dandin. He has trained with The American Musical and Dramatic Academy and The Public Theater Shakespeare Lab.

JAHMELA BIGGS recently appeared as Vera in the West Coast premiere of Bulrush with Shotgun Players (dir. Margo Hall and Ellen Sebastian Chang). A.C.T. M.F.A. Program credits include Candide (Prosperpine), A Midsummer Night’s Dream (Helena), Casandra (Cassandra), and Intimate Apparel (Mayme). In Atlanta she appeared in the Alliance Theatre production of We Are Antigone. She has been awarded the Bob and Susan Green Scholarship, the A.C.T. Merit Scholarship, and, most recently, the 2007–08 Sadler Award. During the summer of 2007, she participated in a summer intensive program in Italy studying Pirandello’s Six Characters in Search of an Author under the direction of Marco Barcellini and Massimiliano Farau. She graduated from Spelman College with a B.A. in drama.

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Theater Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Mormo*, the independent singing and *The Sunflower Bay*, and the television series *Nash Bridges*.

KEVIN DEDE* was most recently seen as Algeron Monstrell in the A.C.T. M.F.A. Program production of *The Importance of Being Earnest* (Zeum Theater, dir. Ken Ruta). Last summer he was seen as Sir Richard Ratcliffe in California Shakespeare Theater’s production of *Richard III*. Before coming to California, he kept busy with the East Coast premiere of Sheila Callaghan’s *Knife Crackers* (The Flea) and new works at The Gallery Players, while studying long-form improvisation with the Upright Citizens Brigade. Other notable roles in the A.C.T. M.F.A. Program include Felix Robertson (Blithe Date), Mr. Marks (Intimate Apparel), Sganarelle (The Reluctant Doctor), and Uriah Heap (David Copperfield). He received his B.S. in biological sciences from State University of New York at Binghamton.

J. C. ERNST* appeared as Seymour in the Egyptian Theatre Company’s production of Little Shop of Horrors last summer. He has also performed with Toebh & Nai Co., Black Dog Productions, and the Salt Lake Shakespeare Festival. A.C.T. M.F.A. Program credits include Marchbanks in *Candida*, Oberon in A Midsummer Night’s Dream, Leander in The Reluctant Doctor, Agamemnon in *Cassandra*, and File in *The Rainmaker*. Other favorite roles include Vince in *Tape*, Romeo in *Romeo and Juliet*, Phillip in *The Shape of Things*, Peter in *Stagi and Hess*, and Joshua Bradley in *Bright Ideas*. Ernst is also the singer-songwriter and bass guitar player for the alt-rock band Man Down. He attended the University of Utah Actors Training Program, where he received a B.F.A. in theater.

LUCIE FLEMING returns to the A.C.T. mainstage for A Christmas Carol after debuting in *Some Like It Hot*, the title role of Cinderella, various roles in a studio workshop of Quitters, and Christina in Sunlight Films’ Three-Legged Race. She currently studies vocal technique with Denise Wharnaby, dance with Donna Cordella, Broadway Dance Company, and drama with the A.C.T. Young Conservatory.

ALAN FRENKEL-ANDRADE started out in kindergartners doing a stand-up comedy routine for the school talent show and has been making audiences laugh ever since. He has been honing his acting and playwrighting skills in the A.C.T. Young Conservatory since 2006. A busy fourth grader, Frenkel-Andrade is a Ford model who enjoys drawing, gymnastics, guitar, Cub Scouts, kickboxing, and basketball.

CINDY GOLDFIELD* has appeared at A.C.T. in two seasons of A Christmas Carol and is a two-time recipient of both the Bay Area Theatre Critics’ Circle and the Dean Goodman Choice awards. Regional theater credits include the title role of *The Mystery of Edwin Drood* (Center REP Factory Company); flirt in *Amber Midsummer’s Night* (TheatreWorks); Lenny in *Crimes of the Heart* (Playhouse West); Maimain in *Brinestone, Rosc in Moon over Buffalo*, Ruby in *Dames at Sea*, Gussie in *Miss Hannigan We Rule Alone* (Willows Theatre); Nancy in *Oliver!* (Broadway by the Bay); Joan in *Mother’s Day* (Man in the Middle Company); and Mabel in *Mack and Mabel*, Dot in *Sweet Adeline*, and Pat in *Peggy Ann*, as well as directing and choreographing *A Thousand Cures*, *Once in a Blue Moon*, and *The Roar of the Greasepaint—The Smell of the Crowd* (22nd Street Moon). Goldfield also enjoys a successful voiceover career and the cabaret collaboration of Goldfield and Koldewyn with the inimitable Scrumbly Koldewyn.

BW GONZALEZ* has worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, the Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed Ariel in *The Tempest*, Masha in *The Three Sisters*, Shen Teh/Shui Ta in *The Good Person of Szechuan*, Titania in A Midsummer Night’s Dream, Cassandra in *The Trojan Women*, Lady Macbeth in Macbeth, and Martine Campbell in *Joe Turner’s Come and Gone*. She created the role of Phoebe in *Darken Face of the Earth*, by former poet laureate Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company in New Jersey, and the Kennedy Center. Recent television credits include three seasons as Lupe on *Arrested Development*. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.

JEFF IRWIN* was born and raised in the beautiful country of Texas. He received a B.F.A. from the University of Evansville. He has been a member of the A.C.T. M.F.A. Program productions of *The Importance of Being Earnest* and *How to Succeed in Business Without Really Trying*. Other roles for the A.C.T. M.F.A. Program include Monsieur de Sottevile in Moliere’s *Georges Dandin*, Odysseus in *Cassandra*, and Starbuck in *The Rainmaker*.

Who’s Who

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2. Member of the A.C.T. Master of Fine Arts Program class of 2008 and an Equity Professional Theatre Intern

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Theater Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Mormo*, the independents Singing and *The Sunflower Bay*, and the television series *Nash Bridges*.

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JEFF IRWIN’ was born and raised in the beautiful country of Texas. He received a B.F.A. from the University of Evansville. In the recent seasons his favorite roles included Tom in *Blue Window*, Andre in *Three Sisters*, The Man in *Handful*, and Father McCuen in *A Place of Angels*, which was selected to perform at The Kennedy Center in the American College Theater Festival. He was seen most recently in the A.C.T. M.F.A. Program productions of *The Importance of Being Earnest* and *How to Succeed in Business Without Really Trying*. Other roles for the A.C.T. M.F.A. Program include Monsieur de Sotvetenis in Molieres’s *Georges Dandin*, Odysseus in *Casandra*, and Starbuck in *The Rainmaker*.

DANIELA ISABEL JONES’ has been performing for eleven years, including three years dancing in San Francisco with San Francisco Ballet.
Who's Who

FRANCISCO BALLETT. She has also performed with the San Francisco Ballet School, Kids Take the Stage, and Young Performers International and studied ballet in Panama with prima ballerina Amparo Brito of the Ballet Nacional de Cuba. She was part of the Young Conservatory intensive last summer, has studied guitar and voice, and enjoys horseback riding, swimming, and Spanish. She is an honor roll student.

MIA KALO has participated in Marsh Youth Theatre performances. St. John of San Francisco Orthodox Academy theater performances, and independent film productions since she was young. She has been a student in the A.C.T. Young Conservatory for two years, and this is her first production of A Christmas Carol. She is fluent in three languages and advanced in piano, creative writing, and ice skating. She enjoys shooting her own independent short films and is finishing her first novel for children.

WILLIAM HALLADEY LANIER is a sixth grader at James Lick, a public middle school in San Francisco. He has studied in the A.C.T. Young Conservatory for three years, including participating in summer intensives and the Middle School Edge. He made his A.C.T. debut as a “no-neck monster” in Cat on a Hot Tin Roof, appeared in A Christmas Carol last year, and performed with the M.F.A. Program class of 2008 in David Copperfield at Zeum Theater. He is the lead singer in a rock band at school; an avid actor and singer, he also plays soccer and baseball.

ELIZABETH LEVINSON, age 11, returns to A Christmas Carol after appearing last year as Little Fan and a Spanish Ouija. She has also been seen as Anna Giro in the world premiere of The Red Priest of Venice, as Yun Yang and Patience with Summer Music West, and as Dorothy in The Wizard of Oz. Selected in March 2007 for the prestigious O&KE Honors Choir, she sang at Chicago Symphony Hall. A tap, jazz, and salsa dancer, Levinson performs regularly with Star Dance at the Herbst Theatre. She attends Wohlforf Elementary School and studies acting in the A.C.T. Young Conservatory.

SHARON LOCKWOOD has appeared at A.C.T. in Heda Gabler, A Christmas Carol (2004, 2006), The Rose Tattoo, June and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Light, The Marriage of Figaro, and Saturday, Sunday and Monday. She recently returned from Los Angeles, where she played the 200-year-old woman in Culture Clash’s Zorros in Hell. She originated the role in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared at the Mark Taper Forum in the world premiere production of Nick Grindrod’s Babars, a role she originated at INTIMAN Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She is also a long-time member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnights Caller, Vennegut Stories, and The Long Road Home.

JOHN MERRITT is in the sixth grade at Manuel F. Coronel Intermediate School in Half Moon Bay. He has been a student in the A.C.T. Young Conservatory since summer 2007. He has also studied at the Coastline Theatre Conservatory in Half Moon Bay, where he appeared in The Music Man Junior in spring 2007. He also enjoys playing piano, trumpet, tennis, baseball, and basketball.

JARON MONROE has been at A.C.T. as Jacob Marley in A Christmas Carol and The Player in Rosencrantz and Guildenstern Are Dead. He appeared in 19 seasons at Berkeley Repertory Theatre. His 38 years in the business have included seasons with San Jose Repertory Theatre, the Magic Theatre, the Marin Shakespeare Festival, California Shakespeare Theater, the Oregon Shakespeare Festival, South Coast Repertory, Theatre Rhinozeros, Vale Repertory Theatre, the Joyce, the Ahmanson, and the Ukiah Playhouse (of which he is a co-founder). Film and television credits include movies of the week and principal roles in The Game, In Control of All Things, and The Californians, as well as the role of Henri in the season finale of Pacific. Monroe has been president of the San Francisco local board of AFTRA and was chairman of the steering committee of the Bay Area Film Alliance. He is Lynch in the video game Kane & Lynch: Dead Men.

ALEX MORF most recently appeared at A.C.T. in Jimmy Curry in The Butcher. He spent two seasons with the Chaustauqua Theater Company, where his credits included The Cherry Orchard and The Fox (both directed by Ethan McSweeny). ToofNight, and Much Ado about Nothing. Before joining the A.C.T. M.F.A. Program, he worked in Minneapolis with the Children’s Theatre Company, Frank Theatre, and Park Square Theatre. Favorite M.F.A. Program roles include David in David Copperfield, Agamemnon in Telphus, and Valere in The Reluctant Father. Morf is a native of Mt. Vernon, Iowa, and a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Sadler Award.

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Francisco Ballet. She has also performed with the San Francisco Ballet School, Kids Take the Stage, and Young Performers International and studied ballet in Puebla with prima ballerina Amparo Brito of the Ballet Nacional de Cuba. She was part of the Young Conservatory intensive last summer, has studied guitar and voice, and enjoys horseback riding, swimming, and Spanish. She is an honor roll student.

MIA KALO has participated in Marsh Youth Theater performances, St. John of San Francisco Orthodox Academy theater performances, and independent film productions since childhood. She has been a student in the A.C.T. Young Conservatory for two years, and this is her first production of A Christmas Carol. She is fluent in three languages and advanced in piano, creative writing, and ice skating. She enjoys shooting her own independent short films and is finishing her first novel for children.

WILLIAM HALADEY LANIER is a sixth grader at James Lick, a public middle school in San Francisco. He has studied the A.C.T. Young Conservatory for three years, including participating in summer intensives and the Middle School Edge. He made his A.C.T. debut as a “no-neck monster” in Cat on a Hot Tin Roof, appeared in A Christmas Carol last year, and performed with the M.F.A. Program class of 2008 in David Copperfield at Zeum Theater. He is the lead singer in a rock band at school; an avid actor and singer, he also plays soccer and baseball.

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JOHN MILLER is in the sixth grade at Manvel F. Conha Intermediate School in Half Moon Bay. He has been a student in the A.C.T. Young Conservatory since summer 2007. He has also studied at the Coastal Theatre Conservatory in Half Moon Bay, where he appeared in The Music Man Junior in spring 2007. He also enjoys playing piano, trumpet, tennis, baseball, and basketball.

ZOE LOZANO-STRIKLAND is in the fourth grade at Assumption School in San Leandro. She has written and performed in several school plays at Roosevelt Elementary; her favorite role so far is the Duchess in Cinderella. She dances with ‘B’Dazzled Dancers, plays soccer with the Montclair Clippers Red Rockets, has just started volleyball, and is a Junior Girl Scout.

ALEX MORRIS most recently appeared at A.C.T. as Jimmy Curry in The Rainmaker. He is from his own. He spent two seasons with the Chautauqua Theater Company, where his credits included The Cherry Orchard and The Jast (both directed by Ethan McSweeny), Tooflah Night, and Much Ado about Nothing. Before joining the A.C.T. M.F.A. Program, he worked in Minneapolis with the Children’s Theatre Company, Frank Theatre, and Park Square Theatre. Favorite M.F.A. Program roles include David in David Copperfield, Agamemnon in Telephus, and Valere in The Reluctant Doctor. Morr is a native of Mt. Vernon, Iowa, and a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Sadler Award.®
Who's Who

DAN MORRISON* hails from illustrious Lake Tahoe, California. He graduated from San Diego State University with a B.A. in theater and spent a summer at the Steppenwolf Theatre Summer Training Program with Jeff Perry and Sheldon Patinkin. He has also participated in the British American Drama Academy training program and was accepted into the Prima Del Teatro, a theater summer arts program in Italy, which combines theatrical techniques from all over the world. Favorite roles include Charlie in *The Foreigner* (Summer Repertory Theater), Louis in *Angels in America* (Don Powell Theater), Katharine in *The Taming of the Shrew* (San Diego), Mike in *A Lie of the Mind* (San Diego), and Tweedledee in *Alice in Wonderland* (San Diego).

KAIA NAIU is in the third grade at Mary E. Silveira Elementary in San Rafael. At school, he has played the March Hare in *Alice in Wonderland* and Mike Tvee in *Willy Wonka and the Chocolate Factory*. He has also performed as the Witch Doctor in *Enchanted* at Kidstock Creative Theater Education Center. Last summer, he joined the A.C.T. Young Conservatory. He plays piano, soccer, tennis and is testing for his black belt in taekwondo.

ANDREW NAYMAN is in the seventh grade at The San Francisco School. He spent eight years with the San Francisco Boys Chorus, appearing in the San Francisco Opera production of *The Magic Flute* and at the Grand Teton Music Festival. Nayman studies with the A.C.T. Young Conservatory and made his A.C.T. mainstage debut in *A Christmas Carol* in 2006. He also studies piano and is a second-degree black belt in taekwondo.

NEBILA OGUZ is in the fifth grade at the Lycée Français La Péruse in San Francisco. She joined the A.C.T. Young Conservatory last year. She is ten years old, fluent in French and Turkish, plays piano, and enjoys karate, fencing, and skiing.

SHANNON PARKER TAING* has appeared in A.C.T. M.F.A. Program productions of *Candidate* (title role), *The Glass Menagerie* (Amanda Wingfield), *Cassandra* (Iliene), *George Dandin* (Chaudine), and *A Midsummer Night’s Dream* (Hermia). Other favorite credits include *The Marriage of Bette and Boo* (Margaret) and *Melancholy Play* (Joan). She has also performed with ComedySchmamedy Improv Troupe and Improvability. She holds a B.F.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKibben scholarship.

TOBIAH RICHKIND is in the fourth grade at Marin Country Day School. A Young Conservatory student since 2005, he has performed in A.C.T. productions of *A Christmas Carol* (Alfred, Boy in Sunday Clothes) and *Cat on a Hot Tin Roof* (Sonny). He dances at ODC, where he appeared in *The Veldt*. He loves singing, guitar, literature, writing, and sports.

AMARA RADETSKY is nine years old and returns to A.C.T. after debuting last year as Tiny Tim and Precious Williams.

She has also appeared at A.C.T. in *David Copperfield* and at Berkeley Repertory Theatre in the world premiere of Adele Edling Shanks’ adaptation of Virginia Woolf’s *To the Lighthouse* (Cam Ramsay). Other theater credits include *Seasick*, *The Musical* (Gertrude McFint), *Wonderland* (Alice), *The Wizard of Oz* (Dorothy), *Olive* (Bet), and *Cinderella* (Cinderella). Radesky has been part of the A.C.T. Young Conservatory for two years. She is in the fourth grade and loves improv and writing short stories and songs.

JOSHUA RECHTSCHAFFEN has appeared in numerous bilingual productions in the drama program of the French American International School working with Word for Word director Sheila Balter. He recently played the role of Willy Wonka in a French-language production of Charlie and the Chocolate Factory. Rechtschauff has pursued his passion for acting at Bay Area Shakespeare Camp, Kids on Camera, School of the Arts Theater Camp, and the A.C.T. Young Conservatory.

RACHEL SHARE-SAPOLSKY is in the third grade and lives in San Francisco. Previous productions include *Richard III* (Princess of York) with Theatre Artsuck; *A Midsummer Night’s Dream* (Peck, Thalia, and Peacemaker) and *The Two Gentlemen of Verona* (Julia) with the San Francisco Shakespeare Festival; and *The Wit*, *Narnia*, and *The Music Man* (Gracie Shin) with Pied Piper Players. She studies piano, dance, gymnastics, and circus arts.

JACK SADLER is in the eighth grade at Piedmont Middle School. This is his first appearance in an A.C.T. production. He started attending A.C.T. classes in the seventh grade. He has participated in acting camps in Piedmont and Boston and enjoys playing the drums.

ERIK SAXVIK* has appeared in A.C.T. M.F.A. Program productions of *Candide* (Lysander), *Telepou* (Argistius), *The Rainmaker* (Jim), and *The Nina Variations* (Trepyle). He also appeared in the A.C.T. First Look reading of Sean Cullen’s *Safe Home* at Stanford University. Other roles include *Tim in The Imaginarium* (Eulogon in King Lear), and *Lopakhin in The Cherry Orchard*. He participated in the summer training program at Prima del Teatro in San Miniato, Italy. Saxvik received a B.A. from Hope College and is a native of Libertyville, Illinois.

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SHANNON PARKER TAING* has appeared in A.C.T. M.F.A. Program productions of Candide (title role), The Glass Menagerie (Amanda Wingfield), Cassandra (Iliana), George Dandin (Chloïde), and A Midsummer Night’s Dream (Hermia). Other favorite credits include The Marriage of Bette and Boo (Margaret) and Melancholy Play (Joan). She has also performed with ComedySchmamedy Improv Troupe and Improvability. She holds a R.E.A. in acting from UC Santa Barbara and is the recipient of the 2007 Polly McKibben Scholarship.

TOBIAH RICHKIND is in the fourth grade at Marin Country Day School. A Young Conservatory student since 2005, he has performed in A.C.T. productions of A Christmas Carol (Alfred, Boy in Sunday Clothes) and Curious Cinderella (Cinderella). Richkind has been a member of the A.C.T. M.F.A. Program since 2009 and has appeared in the Student Production of Richard III (Princess of York) with Theatre Arts Academy.

AMARA RADETSKY is nine years old and returns to A Christmas Carol after debuting last year as Tiny Tim and Precious Williams.

Who’s Who

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AMARA RADETSKY is nine years old and returns to A Christmas Carol after debuting last year as Tiny Tim and Precious Williams.
TOVIAH SUTTLE* has appeared in A.C.T. M.F.A. Program productions of Athol Fugard’s The Importance of Being Earnest (Gwendolen), Herz to Succeed in Business (various), David Copperfield (Mrs. Micawber), A Midsummer Night’s Dream (Titania), The Reluctant Doctor (Maritza), and Blind Date (Dolores). Other favorite roles include Anna Halasz in The Glass Menagerie, Twelfth Night, Pace in The Firefly at Pilot Rock Creek, Amina in Pontevecchio, Dust in Lobby Hero, and Ruth in her own work Ein Jahr/One Year. Suttle is a native of Albuquerque, New Mexico and holds a B.F.A. in acting from UC Santa Barbara.

CAITLIN TALBOT* has acted in productions of the A.C.T. Young Conservatory’s New Plays Program, originating roles in world premiere productions directed by Craig Saint at San Francisco’s Magic Theatre and London’s National Theatre. At Berkeley Repertory Theatre she appeared in Pito de la Noct (dir. Les Waters) and understood roles in Honour (dir. Tony Taccone), Secret in the Wings (dir. Mary Zimmerman), and Far Baster or Worse (starring Geoff Hoyle). Last summer at California Shakespeare Theater she understudied Ann and Violet in Man and Superman (dir. Jonathan Moscone). With Shakespeare Santa Cruz she performed in Greeted and Hansel (dir. Paul Whitworth), and at Cabrillo Stage she played Olivia in Twelfth Night (dir. Joseph Rifeiro). Favorite A.C.T. M.F.A. Program roles include Cecily in The Importance of Being Earnest, Madame de Sotenville in Molière’s George Dandin, and Laura Wingfield in The Glass Menagerie.

JAMES WAGNER* has appeared in A.C.T. M.F.A. Program productions of Candida (James Morrell), David Copperfield (Murdstone), A Midsummer Night’s Dream (Dearnrios), The Reluctant Doctor (Lucas), Telphus (title role), and The Rainmaker (Noah). He has performed in two solo shows: Tall Roads and Where’s the Sense in That? Other theater credits include The Best Little Whorehouse in Texas, The Glass Menagerie, The Flying Doctor, Mother Courage, and Our Town. Film credits include The Invisible Forest, Wondrous Woman, David’s Document, and Taste My Nerve From You Son of a Bitch. Wagner holds a B.F.A. in acting from UC Santa Barbara.

AMANDA SYKES* has appeared in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsey Trotwood in David Copperfield, Lucinda in The Reluctant Doctor, Clytemnestra in Toloopie, Lizzie in The Rainmaker, and Berrie Dee in The Man Who Climbed the Pecan Trees. Favorite past productions include Three Sisters (Natasha), A Bright Room Called Day (Zillah), Twelfth Night (Olivia), and Blue Windows (Boo). In 2007, she was awarded the Shenon Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima Del Teatro summer training (Zillah), in San Miniato, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

SAM BREAKSTONE TUNICK has performed with Lafayette Town Hall Theatre, Pleasant Hill Diablo Light Opera Company, and in school since the first grade. Favorite roles include Buster Warner in Fifty Million Broadway Gold Diggers and Vizini in The Princess Bride. He joined the A.C.T. Young Conservatory last fall and is in the seventh grade at Palmer School in Walnut Creek. He plays drums, swims, and loves baseball.

JACK WILLIS* has appeared in more than 200 productions throughout the United States, including performances at A.C.T. in The Rainmaker, Houdi Gahder, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the Berkeley Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art, and The Old Man and the Old Woman. Broadway credits include The Reckless Rise of Artemis Uli, World of Mireh, The Iphigenia Cycle, and Valhalla. He appeared in Glyfya with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Insider, Mr. Ripleys, The Crucible Will Rock, The Out-Towners, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Willis is a co-founder of Aruba Repertory.

ANTHONY FUCIO* (Understudy), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in The Rainmaker, The Imaginary Invalid, Houdi Gahder, Tristesse, The Rituals, the Voysey Inheritance, The Gantonner, A Mother, Les Liaisons Dangereuse, The Three Sisters, Night and Day, The Room, and Celebration, Enthus, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in King Lear, The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night’s Dream, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theater’s production of The Chosen. On Broadway, he was in Torn Strappato’s The Real Thing and The Real Inspector Hound. Fucio’s many off-Broadway credits include The Holy Terror, Cantorial, Denton’s Death, and A Life in the Theatre. He is a graduate of The Juilliard School.

JUD WILIFFORD, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in The Imaginary Invalid, Happy End, The Rituals, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Suicide with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre; All’s Well That Ends Well; The Life and Adventures of Nicholas Nickleby; and Trinculo in The Tempest at California Shakespeare Theater; Serius in Arms and the Man at Chautauqua Theatre; and Rutger Oxford in Saturn: The Musical. Film credits include Wrong Time, Rise Spot with Olympia Dukakis and The Tripper, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. M.F.A. Program.

ROBERT ERNST* (Understudy) has performed at A.C.T. in The Time of Your Life as the Armenian (also at Seattle Repertory Theatre), A Christmas Carol, and June and the Paycheck. He is a co-founder of the Iowa Theatre Lab and the Blake St. Theater. Hayek is the father of the New York-based company. Recent credits include Phil Tracy in The People’s Temple at Berkeley Repertory Theatre and Cesar in Marius at the Aurora Theatre. Other credits include The John, A Man for the Miliband, The Late Henry Moss (replacement for Nick Nolte), Eyes for Cassidy, Speed of Darkness, Kingfish, and The Joy of Going Someplace Definite. His film and television credits include Surfin’ Jumpin’ Jack Flash, Baylander, Moine, Escape from Atlantis, Noah Bridge, and Hill Street Blues. In 1987 Ennert broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

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TOVAH SUTTLE* has appeared in A.C.T. M.F.A. Program productions of The Importance of Being Earnest (Gwendolen), How to Succeed in Business Without Really Trying (vaious), David Copperfield (Mrs. Micawber), A Midsummer Night’s Dream (Titania), The Reluctant Doctor (Martha), and Blind Date (Dolores). Other favorite roles include Ann Huthigard in The Threepenny Opera, Pace in The Trottle at Pipp Lick Creek, Amina in Pizzicato, Down in Lobby Hero, and Ruth in her original work Ein Jeder/One Year. Suttle is a native of Albuquerque, New Mexico, and holds a B.F.A. in acting from UC Santa Barbara.

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JOAN HARRIS-GELB
(Understudy) was recently seen in the A.C.T. production of Happy End. Other performances at A.C.T. include The Time of Your Life, A Doll’s House, Billets Spirit, and A Christmas Carol and First Look productions of Waiting for Godot and Carey Perloff’s Waiting for the Flood at Zeum Theater. Recent credits include the American premiere of Edna O’Brien’s Family Bandits (dir. Paul Whittower) at the Magic Theater and Heartbreak House (dir. Beth Craven) at Porchlight Theater. Other stage credits include Far Away at Naked Mask Theatre, Miranda in the world premiere of David Hirst’s Wrong Mountain at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night? all over New York City. Other credits include The Last Day in the Life of Brian Darby for HBO Women Ahoud, Laro & Order, and the short film Queen of Broadside Drive.

DOMENIQUE LOZANO (Director) served as the associate director of the last two years of A Christmas Carol at A.C.T. Other directing credits include The Countess with Center REPertory Theatre, Tea for Two with the Seawars with Marin Theatre Company, Injuring Carol and the West Coast premiere of Jane Marin’s Anton in Show Business with San Jose Stage Company, and The Norman Conquests, Holiday, The Real Thing, and She Loves Me with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. An associate artist at A.C.T., Lozano works in numerous programs and has directed many projects with the Young Conservatory, including the American premiere of After Juliet, the world premiers of Sarah Daniel’s Dust and Constance Congdon’s Nightingale, and the West Coast premiers of Jeffrey Hatcher’s Kurosawa’s Children and Wendy MacLeod’s School Girl Figaro. Directing work with the A.C.T. M.F.A. Program includes Caught with Her Pants Down, Richard III, and several showcases. She will direct Amy Herzog’s The Wendy Play in a coproduction with the M.F.A. Program and the Young Conservatory this spring. Acting credits include work with California Shakespeare Theater, where she is an artistic associate, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, UC Davis, and Saint Mary’s College. She has also been a vocal coach and dialect coach for a variety of productions.

PAUL WALSH (Co-adaptor) is an actor and writer and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen’s A Doll’s House (2004) and Hedda Gabler (2007). Walsh’s 2006 translation of Ibsen’s The Master Builder was produced to acclaim at Aurora Theatre Company in Berkeley. He was recently commissioned to prepare new translations of August Strindberg’s five Chamber Plays for production by San Francisco’s Curving Ball Theatre, which recently presented his translation of Strindberg’s The Burned House as part of its “Hidden Classics Reading Series” at the Modern Times Bookstore. Walsh is artistic director of the New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate the human spirit. He has worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as Children of Paradise: Shooting a Dream, Don Juan Giovanni, and The Handback of Notre Dame. Walsh serves on the board of directors of Long View Managers and Directors of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

KARL LUNDEBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed 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 and the National Radio Orchestra of Sweden, and featured at the Miztal, Peruiga, Biennale, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Abravanel Hall. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Abravanel.

VAL CANIPAROLI (Choreographer) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Stuttgart State Ballet, Houston Ballet, Charlotte Ballet, Atlanta Ballet, State Ballet Theatre of South Africa, and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet Mlada, conducted by Michael Tilson Thomas. Caniparoli has received ten grants from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Chou-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House and the creation, with Carey Perloff, of a new movement-theater piece, The Toys Project.

GEORGE THOMPSON (Ripetitore) began his professional career as a dancer with American Ballet Theatre, where he worked with such artists as George Balanchine, Antony Tudor, Paul Taylor, Merce Cunningham, Jerome Robbins, Agnes de Mille, and Mikhail Baryshnikov. Thompson also danced with Joffrey II, the Kazuko Hirahayashi Dance Theater, and in several summer stock companies. He has a B.F.A. in dance from SUNY Purchase College and attended graduate school in Fordham’s M.B.A. program and at American University (Washington, D.C.), studying arts administration. Most recently, his leadership positions include serving as the executive vice president of the Tampa Bay Performing Arts Center, the senior vice president of programs of the Holland Performing Arts Center in Omaha Nebraska, and the executive director of The Washington Ballet.

LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada, U.S. credits include conducting at the Walnut.

Who’s Who was co-created and directed by Edward Covey. Edward’s holiday shows are the mainstays of our season, a tradition that has made Who’s Who a favorite of a wide range of audiences. Edward’s vision is to connect people with the arts and to celebrate the joy of giving and receiving. His shows are a celebration of the holidays and a reminder of the beauty of the seasons. Edward’s holiday shows are a perfect way to start the holiday season and to bring people together for a joyous celebration of the holidays. Edward’s shows are a perfect way to start the holiday season and to bring people together for a joyous celebration of the holidays.
JOAN HARRIS-GELB
(Understudy) was recently seen in the A.C.T.’s production of Happy End. Other performances at A.C.T. include Thelma⼈s in the World, A Doll’s House, Blithe Spirit, and A Christmas Carol and Fine Look at Miss Wildman and Carey Perloff’s Waiting for the Flood at Zoom Theater. Recent credits include the American premiere of Edna O’Brien’s Family Business (dir. Paul Whittore) at the Magic Theatre and Heartbreak House (dir. Beth Craven) at Porchlight Theater. Other stage credits include For Awaky at Naked Masks Theatre, Miranda in the world premiere of David Hirst’s Wrong Mountain at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of Titanic, and Ms. Walker and others in the original Broadway company of The Whis Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Mother, Where Were You When I Woke Up Screaming and My Bed Was On Fire in the Middle of the Night? all over New York City. Other credits include The Last Day in the Life of Brian Darling for HBO Women Ahead, Luxo & Other, and the short film Queen of Beesworth Drive.

DOMENIQUE LOZANO (Director) served as the associate director of the last two years of A Christmas Carol at A.C.T. Other directing credits include The Countess with Center REPertory Theatre, Tio for the Seawas with Marin Theatre Company, Improving Carol and the West Coast premiere of Jane Marin’s Asin in Show Business with San Jose Stage Company, and The Norman Conquest, Holiday, The Real Thing, and She Loves Me with Napa Valley Repertory Theatre, of which she was a founding member and associate artistic director. An associate artist at A.C.T., Lozano works in numerous programs and has directed many projects with the Young Conservatory, including the American premiere of After Juliet, the world premieres of Sarah Daniels’ Dust and Constance Congdon’s Nightingales, and the West Coast premieres of Jeffrey Hatcher’s Kraszki’s Children and Wendy MacLeod’s School Girl Figaro. Directing work with the A.C.T. M.F.A. Program includes Caught with Her Pants Down, Richard III, and several showcases. She will direct Amy Herzog’s The Windy Play in a coproduction with the M.F.A. Program and the Young Conservatory this spring. Acting credits include work with California Shakespeare Theater, where she is an associate artistic, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, San Jose Stage Company, and the Oregon Shakespeare Festival. Lozano has also taught throughout the Bay Area at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, UC Davis, and Saint Mary’s College. She has also been a vocal coach and dialect coach for a variety of productions.

PAUL WALSH (Co-adaptor) is local energy engineer and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of Henrik Ibsen’s A Doll’s House (2004) and Hedda Gabler (2007). Walsh’s 2006 translation of Ibsen’s The Master Builder was produced to acclaim by Aurora Theatre Company in Berkeley. He was recently commissioned to prepare new translations of August Strindberg’s five Chamber Plays for production by San Francisco’s Cutting Ball Theatre, which recently presented his translation of Strindberg’s The Burned House as part of its “Hidden Classics Reading Series” at the Modern Times Bookstore. Walsh is artistic director of the New Harmony Project, a new-play development program in southern Indiana dedicated to serving writers who celebrate the human spirit. He has worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as Children of Paradise: Shooting a Dream, Don Juan Giovanni, and The Handback of Notre Dame. Walsh serves on the board of directors of Living Magazines and Development of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

KARL LUNDBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed 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, SFJazz, and the National Radio Orchestra of Sweden, and featured at the Mitsui, Perugia, Biensalle, Teatro Español, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Azriana Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center Theatre, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Abahman Theatre. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Abahman.

VAL CANIPAROLI (Choreographer) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertories of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Stuttgart State 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 the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet M世家, conducted by Michael Tilson Thomas. Caniparoli has received ten grants from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Chou–San Goh and H. Robert Mayer Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen’s A Doll’s House and the creation, with Carey Perloff, of a new movement-theater piece, The Tosa Project.

GEORGE THOMPSON (Répétiteur) began his professional career as a dancer with American Ballet Theatre, where he worked with such artists as George Balanchine, Antony Tudor, Paul Taylor, Merce Cunningham, Jerome Robbins, Agnes de Mille, and Mikhail Baryshnikov. Thompson also danced with Joffrey II, the Kazuko Hirabayashi Dance Theater, and in several summer stock companies. He has a B.F.A. in dance from SUNY Purchase College and graduated student school in Fordham’s M.B.A. program and at American University (Washington, D.C.), studies arts administration. Most recently, his leadership positions include serving as the executive vice president of the Tampa Bay Performing Arts Center, the senior vice president of programs of the Holland Performing Arts Center in Omaha Nebraska, and the executive director of The Washington Ballet.

LAURA BURTON (Musical Director) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada. U.S. credits include conducting at the Walnut Valley Festival, Mishehe by Honeysuckle Plays, by Robert Wilson (2008), and an Equity Professional Theater Intern at the Minnesota Opera.
Who’s Who
Street Theatre in Philadelphia, music direction at A.C.T. and the national tour of The Mikado and H.M.S. Pinafore, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Missourian and Don Carlos for Soupcouper Theatre Company and A Midsummer Night’s Dream for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Inherit the Wind, Memoir, King Lear, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).

JOHN ARNONE (Scenic Designer) won a Tony for Tom’s Tiffany on Broadway. Other set designs for Broadway include Turgeon’s Fortune’s Fool (dir. Alun Pill), Edward Albee’s The Goat or Who is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Twelfth Night: Los Angeles, 1992, Saratoga (with Ellen Burstyn), The Best Little Whorehouse Goes Public and Gracie for Tommey Tune, Seo and Longing (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Patriot/Porch, Lone Star/Pet Wars, Marshe, Minnelli on Minnelli, Gore Vidal’s The Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Doris Mayo Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Who’s Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Imaginary Invalid, The Diviners, The Goat or Who is Sylvia?, The Gamester, A Madman, Waiting for Godot, Billets Spiritus, The Board of Avoon, The Missourian, Edward II, Tartuffe, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Golem, Twelve Night, A Funny Thing Happened on the Way to the Forum, Feathers, A Life of the Mind, and The Plaing Light Bulk. She is the resident costume designer for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. She designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Vagen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

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JACE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theatre, Aurora Theatre Company, Marin Theatre Company, Shotgun Projects, and Art Street Theatre. Recent sound design credits include world premieres of Passing Strange, The People’s Temple, and Pitus de la Nuit at Berkeley Rep; the world premiere of After the War and A Christmas Carol at A.C.T.; and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include music and sound for Cal Shakes’ 2005 production of A Comedy of Errors; sound for Marin Theatre Company’s Life’s漱; sound for Berkeley Rep’s Ghost; and sound for Shotgun Players’ and Studio Theatre’s productions of The Death of Meyendorf. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meyendorf and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theater in Moscow. Pallar is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-

Who’s Who

GREG HUBBARD (Casting Associate) joined A.C.T.’s casting department in 2002 and since then has cast Brainpeople, Luminance Dating (coproduction with the Magic Theatre), The Imaginary Invalid (co-cast with Meryl Lind Shaw), several productions of A Christmas Carol, and many new play workshops and readings. Additional local casting credits include the world premieres of Rebecca Gilman’s The Crucial You’re In With and the musical The Opus of Sea (Magic Theatre), The Mystery Plays (SF Playhouse), and Holo (Family Stages at the Orpheum). Previously, he was the associate director at Cal Poly Repertory Theatre, where he directed productions of A Midsummer Night’s Dream and Cat on a Hot Tin Roof, in addition to casting many productions. Hubbard has an M.F.A. in directing from the Professional Director Training Program at Ohio University.

NICOLE DICKERSON (Stage Manager) most recently worked as stage manager for California Shakespeare Theater’s production of King Lear. Her previous work in the Bay Area has included stage management for The Little Foxes, The Colossus of Rhodes, and For the Pleasure of Seeing Her Again at A.C.T.; The Guys, Master Class, and Nine Parts of Desire at Berkeley Repertory Theatre; 3F: 4F, The Hopper Collection, and ‘BOT at the Magic Theatre; Intimate Apparel for TheatreWorks; Frozen and Displaced at Marin Theatre Company; and The Merchant of Venice and Man and Superman at California Shakespeare Theater. She also did production coordination for Wood for Wood’s Tour de France 2004-06 in Paris, France.

KAREN SZPELLER (Assistant Stage Manager) has worked with A.C.T. on A Christmas Carol (2006), The Imaginary Invalid, Blackbird, and M.F.A. Program productions. Favorite past shows are Teams at Zanuck, Glacier, La Nuit, The Glass Menagerie, Brandiban, and Comedy on the Bridge at Berkeley Repertory Theatre; Urinetown, The Musical at San Jose State Company; Striking 12 at TheatreWorks; Salome at Aurora Theatre Company; and Ragtime and She Loves Me at Foothill Music Theatre. She most recently worked on Houndstooth House at Berkeley Repertory Theatre and is the production coordinator at TheatreWorks in Menlo Park.

1 Member of AEA’s Equity Associates, the nation of professional actors and stage managers in the United States.
2 Member of the A.C.T. Master of Fine Arts Program class of 2002 and an Equity Professional Theatre Intern.
Who’s Who

Street Theatre in Philadelphia, music direction at A.C.T. and the national tour of The Mikado and H.M.S. PINFIRE, which included shows at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misanthrope and Don Carlos for Soulepepper Theatre Company and A Midsummer Night's Dream for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Interlisp the Wind, Memoir, King Lear, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver, both directed by Robin Phillips).

JOHN ARNONE (Scenic Designer) won a Tony for The Who’s Tommy on Broadway. Other set designs for Broadway include Tartuffe’s Portion’s Fool (dir. Alfred Albee’s The Goats or, Who is Sylvia?), The Full Monty, How to Succeed in Business without Really Trying, Twelfth Night, 1992, Sarafina (with Ellen Burman), The Best Little Whorehouse Goes Public and Crave for TomTom, Sex and Lanning (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Patti/Port, Lone Star/Pet, Wars, Marlene, Memnoni on Memnoni, Gore Vidal’s The Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Maurer Moore, Outer Critics Circle Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Who’s Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T., The Old Globe, and La Jolla Playhouse, as well as in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

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A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda’s After the War (an A.C.T. commission that premiered in March), Tom Stoppard’s Travesties, Bertolt Brecht/Kurt Weill’s Happy End (including a critically acclaimed cast album recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh). 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 Travesties, Irving Fos, Mary Stuart, Uncle Vanya, and A Mother (based on Gorky’s Aza Shloznik). David Mamet’s new adaptation for A.C.T. of Gabrielle-Bart’s The Very Ibsen Inheritance, the world premiere of Leslie Ayvazian’s Singer’s Boy and major revivals of A Doll’s House, Waiting for Godot: The Three Sisters, The Threepenny Opera, Old Times, The Revations, Antigone, Creon’s, Home, The Timepiece, and Steppenwolf’s The Real Thing, Night and Day, and A Midsummer Night’s Dream, her production of Naples’ Hilde, coproduced with A.C.T. and with Luciana Pedra Productions, was traveling to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Perloff’s work at A.C.T. also includes the world premiere of Stoppard’s The Invention of Love for an American, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colours of Blue (a finalist for the Susan Smith Blackburn Award). Her play Luminous Dating was developed and produced by the Ensemble Studio Theatre/Alfred P Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play Waiting for the Flood was workshopped at Roundabout Theatre Company this summer at their new lens by John Heder, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play after the War at the Sundance Institute in 2004;

Robert O’Hara, on Antoinette for the 2005 O’Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardians, for the 2007 O’Neill conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Extra Pound’s Ekko, 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 1988 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. A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Board of Corporate Theatre Funds’ 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director) is in her 12th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in marketing, 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 the International Festival of Waters in Halifax. As festival manager of the Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produces 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edinburgh Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edinburgh. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on 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 named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Concierge Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as a director of a 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 productions and in regional theaters, including A.C.T. In 2004 she toured London (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 HAIRED (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Googy (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 Beryl’s Little Eyes (filmed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theatre Communications Group’s Excellence in theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

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 A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2007–08 season.

TERRY SAUVÉ: LANDSCAPE SCENERY

Terry Sauvé has been painting in the San Francisco Bay Area since 1996, when she settled here to attend the Academy of Art University. Feeling a deep connection with nature, she focuses primarily on landscape paintings. Sauvé is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is “pushing” the color found in nature to enhance the image. Her method includes taking photographs and making sketches and/or color studies on location. From these references she works on larger finished paintings in her studio, where she transmits what she has absorbed from studying color and light in nature onto the canvas. Her most recent work reflects her love of the beautiful scenery of Northern California and the Northwest.

Sauvé has studied with some of the area’s finest painters, including Brian Blood, Craig Nelson, William Maughan, and Randall Sexton. Her work was recently selected for inclusion in the PaintAmerica 2007 Paint the Parks Mini Top 50, a national honor, as well as ArtSpan’s 2007 Selections Exhibition. Her prize-winning paintings were included in the Academy of Art’s annual spring show for four consecutive years and published in the New Fillmore monthly newspaper (October 2002). Sauvé resides in San Francisco.

An exhibition celebrating Terry Sauvé’s work will be held at the theater on Thursday, December 6, from 4:30 to 7 p.m. Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Simmers at 415.474.1066 / kscreeone@AOL.com.
THE GALLERY AT A.C.T.

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Speed-the-Plow
by David Mamet
starring Lewis Frenz

The Blood Knot
by Athol Fugard
directed by Charles Randolph-Wright

The Government Inspector
by Nikolai Gogol
translated by Carey Perloff

Curse of the Starving Class
by Sam Shepard
directed by Peter胞

'Tis Pity She's a Whore
by John Ford
directed by Carey Perloff

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A.C.T. Donor Events

PRODUCERS CIRCLE DINNER
Experience the Annual Producers Circle dinner, featuring Duncan Sheik. Hosted by U.S. Trust, Bank of America Private Wealth Management. Monday, November 26, 6 p.m.

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of Speed-the-Plow. Monday, December 3, 11 a.m.

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of Speed-the-Plow. Wednesday, January 9, 5:30 p.m.

ILLUMINATE THE NIGHT
Save the date! A.C.T.'s annual gala fundraising event at the Four Seasons Hotel. For more information call Carrie Spiegai at 415.439.2470. Sunday, April 6

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudtson at 415.439.2353. Due to the spontaneous nature of live theater, all times are subject to change.

For more information, call 415.439.2ACT or visit www.ACT-SF.ORG.

A Christmas Carol 37
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Exclusive Season Privileges
5-play packages start at $95

InterACT
From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE
A conversation with the director before the preview performance
- Tuesday, 1/28 (5:30-6 p.m.)
- Tuesday, 2/12 (5:30-6 p.m.)

KORET AUDIENCE EXCHANGES
Free postperformance discussions with the actors and/or A.C.T. staff members
- Tuesday, 1/15
- Sunday, 1/20
- Wednesday, 1/19
- Wednesday, 1/24
- Wednesday, 3/3

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred’s Columbia Room.
- Friday, 1/11
- Friday, 2/15

*Includes matinee performance

SPEED-THE-PLOW
BLOOD KNOT

A.C.T. Donor Events

PRODUCERS CIRCLE DINNER
Experience the Annual Producers Circle dinner, featuring Duncan Sheik. Hosted by U.S. Trust, Bank of America Private Wealth Management. Monday, 11/26, 6 p.m.

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of Speed-the-Plow. Monday, 12/3, 11 a.m.

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of Speed-the-Plow. Wednesday, 1/9, 5:30 p.m.

ILLUMINATE THE NIGHT
Save the date! A.C.T.’s annual gala fundraising event at the Four Seasons Hotel. For more information call Carrie Speigal at 415.439.2470.

AND DON’T FORGET...
FIRST LOOK PRESENTS
Brassopolis by José Rivera
ZEUM THEATER
1/30-2/16

MASTER OF FINE ARTS PROGRAM PRESENTS THE CLASS OF 2008 (In Orlando) by Sarah Ruhl
ZEUM THEATER
2/28-3/15

MASTER OF FINE ARTS PROGRAM AND YOUNG CONSERVATORY PRESENT The Wendy Play by Arky HafFe
ZEUM THEATER
3/21-4/5

KORET VISITING ARTISTS SERIES A.C.T., 4/2

For more information, call 415.749.2ACT or visit www.ACT-SF.ORG.
Annual Fund donors make annual contributions of $75,419 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theatre. We are privileged to recognize these donors prominently during the season. Checklists limit us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Kusewich at 415.438.2353 or paulkusewich@act-sf.org.

ARTISTIC PROGRAMS ($20,000 and above)

**THE ARTISTS OF A.C.T.**
- A.C.T. Fellows
- A.C.T. Interns
- Guest Choreographers
- Special Guests

**THE DANCE TRAINING PROGRAM**
- Apprenticeship Program
- Graduate Program
- Summer Intensive Program

**THE DANCE CENTER**
- Professional Development
- Community Engagement

**THE EDUCATION PROGRAM**
- Student Matinee Program
- Teacher Workshops
- Professional Development

**THE NATIONAL COMPANY**
- National Company
- National Company Resident Artists

**THE NORTHERN COMPANY**
- Northern Company
- Northern Company Resident Artists

**THE SOUTH COMPANY**
- South Company
- South Company Resident Artists

**THE WEST COMPANY**
- West Company
- West Company Resident Artists

**THE YOUTH PROGRAMS**
- Youth Matinee Program
- Youth Workshops

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JOHNNY DEPP IS SWEENEY TODD
THE DEMON BARBER OF FLEET STREET

NEVER FORGET. NEVER FORGIVE.

THIS CHRISTMAS