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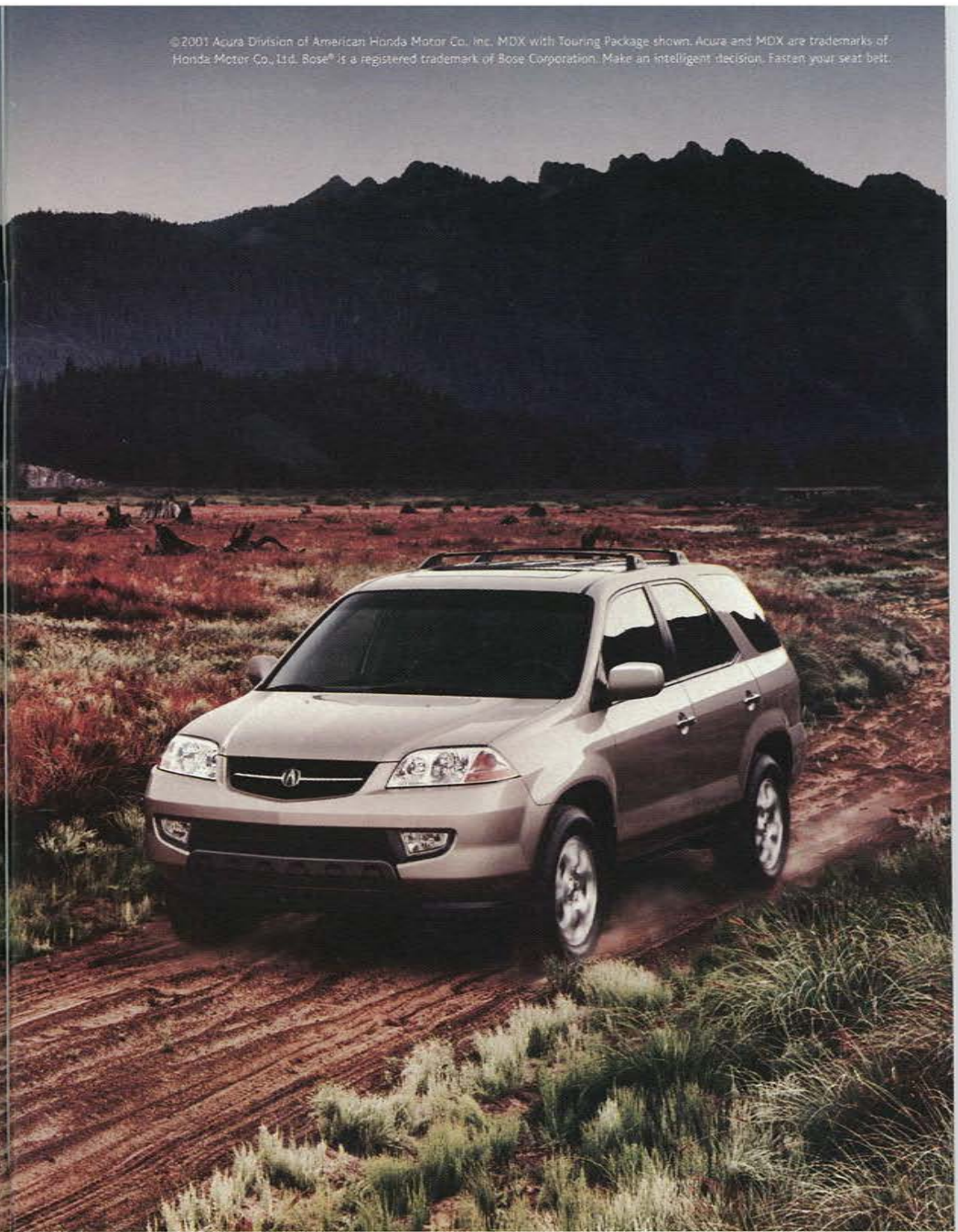
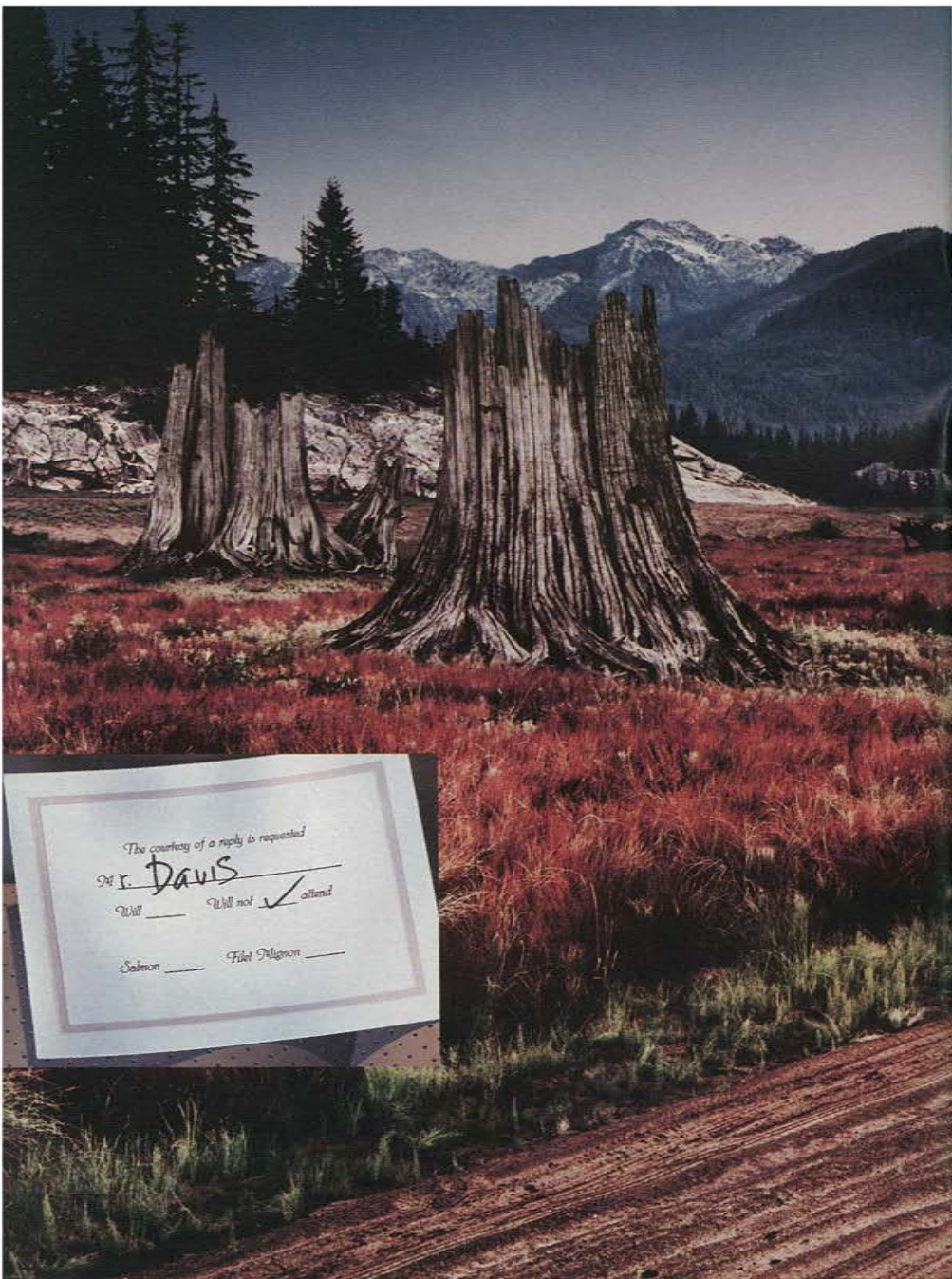
ABOVE

Photo of the Geary Theater by Darryl Bush

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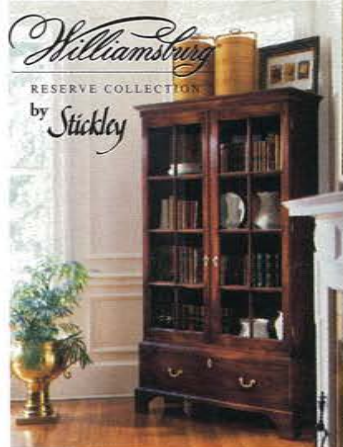


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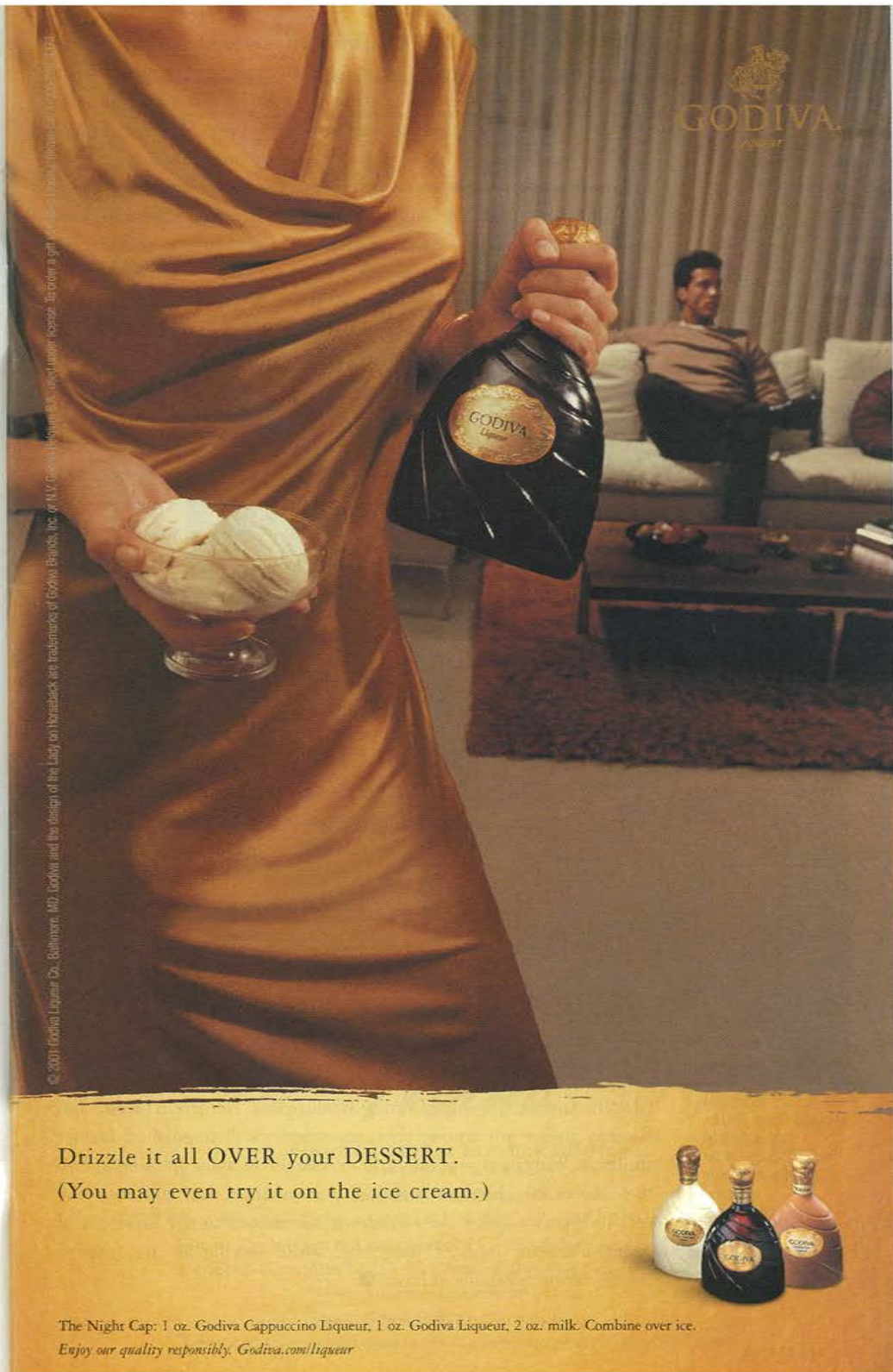
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ABOUT A.C.T.

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 Managing 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 three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 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 Jujameyn Theaters Award.

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 in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first 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, Benjamin Bratt, and Winona Ryder 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. ■



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THE 2001-02 A.C.T. SEASON

**CELEBRATION and
THE ROOM**

by Harold Pinter
 Directed by Carey Perloff
 September 13-October 14, 2001

JAMES JOYCE'S THE DEAD

Book by Richard Nelson
 Music by Shaun Davey
 Lyrics adapted and conceived
 by Nelson and Davey
 Directed by Richard Nelson
 October 25-November 25, 2001

A CHRISTMAS CAROL

Adapted by Dennis Powers and
 Laird Williamson
 Directed by Margo Whitcomb
 December 8-29, 2001

**SPALDING GRAY'S
SWIMMING TO CAMBODIA**

December 26-31, 2001

THE BEARD OF AVON

by Amy Freed
 Directed by Mark Rucker
 January 10-February 10, 2002

BLITHE SPIRIT

by Noël Coward
 Directed by Charles
 Randolph-Wright
 February 21-March 24, 2002

THE GLASS MENAGERIE

by Tennessee Williams
 Directed by Laird Williamson
 March 29-April 28, 2002

THE MOTHER

by Maxim Gorky
 Directed by Carey Perloff
 May 9-June 9, 2001

BURIED CHILD

by Sam Shepard
 Directed by Les Waters
 June 14-July 14, 2002



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continued on page 14

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ANDERSEN

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A CHRISTMAS CAROL

A Ghost Story of Christmas
by Charles Dickens
(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by Margo Whitcomb

Original Direction by Laird Williamson

with

Heidi Armbruster* Jennifer Charles Michael Chmiel
Michael Gonçalves Davis Robert Ernst* Ryan Farley
Julie Fitzpatrick* Anthony Fusco* Joan Harris-Gelb*
Tommy A. Gomez* Jonathan Haugen*
Saba Homayoon Will Huddleston*
Steven Anthony Jones* Adam Ludwig* Jed Orlemann
Renée Penegor Sky Soleil* Finnerty Steeves*
Melissa von Siegel* T. Edward Webster*

Scenery by Robert Blackman

Lighting by Peter Maradudin

Original Costumes by Robert Morgan

*Additional Costumes and
Design Supervision by* David F. Draper

Music by Lee Hoiby

Sound by Garth Hemphill

Music Direction by Peter Maleitzke

Movement Staged by Francine Landes

Wigs and Makeup by Rick Echols

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A CHRISTMAS CAROL

The Cast

(in order of appearance)

<i>Boy Caroler</i>	Sean Patrick O'Connor
<i>Charles Dickens</i>	Tommy A. Gomez*
<i>Ebenezer Scrooge</i>	Steven Anthony Jones*
<i>Bob Cratchit</i>	Anthony Fusco*
<i>Charitable Gentleman</i>	Ryan Farley†
<i>Charitable Gentlewoman</i>	Melissa von Siegel*†
<i>Fred</i>	Michael Chmiel†
<i>Delivery Girl</i>	Katie Green
<i>Toy Seller</i>	David Jacobs
<i>Carol Seller</i>	Victoria Thompson
<i>Christmas Eve Walkers</i>	Heidi Armbruster,*†
	Jennifer Charles†, Robert Ernst,*
	Julie Fitzpatrick,*†
	Joan Harris-Gelb,* Rose Hogan,
	Saba Homayoon,†
	Will Huddleston*,
	Jed Orlemann,† Sky Soleil,*†
	Finnerty Steeves,*†
	Maridel F. Terciano,
	T. Edward Webster,*†
	Keelin Shea Woodell
<i>Sled Boys</i>	Seamus Patrick McGovern-Calder,
	Natalie Rae Cressman, Josh Miller,
	Forrest Fraser Tiffany II,
	Adin Walker
	Renée Penegor†
<i>Woman in the Street</i>	Devon Hadsell
<i>Daughter of Woman in the Street</i>	Majesty Scott, Mia Walker*
<i>Beggar Girls</i>	Michael Gonçalves Davis†
<i>Woodcarrier</i>	Jonathan Haugen*
<i>Marley's Ghost</i>	Michael Gonçalves Davis,
<i>Chain Bearers</i>	Jed Orlemann
<i>Ghost of Christmas Past</i>	Adam Ludwig*†
<i>Wife of Christmas Past</i>	Melissa von Siegel
<i>Children of Christmas Past</i>	Nina Moog,
	Sean Patrick O'Connor
<i>Horse Boy Davey</i>	Adin Walker
<i>Horse Boy Frank</i>	Josh Miller
<i>Horse Boy Clive</i>	Seamus Patrick McGovern-Calder
<i>Horse Boy Pip</i>	Mia Walker
<i>Boy Scrooge</i>	Forrest Fraser Tiffany II
<i>Little Fan</i>	Maridel F. Terciano
<i>Belle Cousins</i>	Heidi Armbruster

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director



A.C.T.

This production is
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Young Scrooge
Mr. Fezziwig
Dick Wilkins
Mrs. Fezziwig
Fezziwig Children

Fezziwig Guests

Toy Ballerina
Toy Clown
Toy Cat
Toy Monkey
Toy Bear

Ghost of Christmas Present
Sally Cratchit
Ned Cratchit
Peter Cratchit
Belinda Cratchit
Mrs. Cratchit
Martha Cratchit
Tiny Tim Cratchit

Mary
Jack
Topper
Beth
Meg
Ted

Miner
Miner's Family

Carolers

Helmsman
Cabin Boy
Want

Ignorance
Ghost of Christmas Future
Businessmen

Mrs. Filcher
Mrs. Dilber
Undertaker's Boy
Old Joe
Mourners
Boy in the Street

T. Edward Webster
Will Huddleston
Jed Orlemann
Joan Harris-Gelb
Natalie Rae Cressman,
Victoria Thompson
Robert Ernst, Ryan Farley,
Julie Fitzpatrick, Saba Homayoon
Sky Soleil, Finnerty Steeves
Maridel F. Terciano
Nina Moog
Majesty Scott
Keelin Shea Woodell
Seamus Patrick McGovern-Calder
Tommy A. Gomez
Katie Green
Josh Miller
David Jacobs
Devon Hadsell
Julie Fitzpatrick
Rose Hogan
Adin Walker
Saba Homayoon
Ryan Farley
Sky Soleil
Finnerty Steeves
Melissa von Siegel
Jed Orlemann
Michael Gonçalves Davis
Jennifer Charles, Renée Penegor,
Victoria Thompson, Mia Walker
Heidi Armbruster,
Natalie Rae Cressman,
Robert Ernst, Joan Harris-Gelb,
Will Huddleston, Adam Ludwig,
Sean Patrick O'Connor,
T. Edward Webster
Jonathan Haugen
Forrest Fraser Tiffany II
Keelin Shea Woodell
Seamus Patrick McGovern-Calder
Michael Gonçalves Davis
Michael Chmiel,
Jonathan Haugen,
Will Huddleston,
Adam Ludwig, Sky Soleil
Finnerty Steeves
Joan Harris-Gelb
Jed Orlemann
Robert Ernst
Natalie Rae Cressman, Mia Walker
Sean Patrick O'Connor

*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 2002



The children performing in *A Christmas Carol* are students in the A.C.T. Young Conservatory.
Young Conservatory Performance Monitor – John Sugden

Understudies

- Boy Caroler, Tiny Tim, Boy in the Street*—Josh Miller
Dickens, Marley's Ghost, Mr. Fezziwig, Ghost of Christmas Present, The Miner, Helmsman, Old Joe—Tom Blair*
Ebenezer Scrooge, Woodcarrier—Robert Ernst
Bob Cratchit, Chain Bearer, Ghost of Christmas Future—Ryan Farley
Charitable Gentleman, Jack, Ted, Topper—Michael Gonçalves Davis
Charitable Gentlewoman—Finnerty Steeves
Woman in the Street—Julie Fitzpatrick
Chain Bearer, Dick Wilkins—Michael Chmiel
Ghost of Christmas Past—Sky Soleil
Wife of Christmas Past, Fezziwig Daughter, Fezziwig Guest, Mary, Beth, Meg—Jennifer Charles
Belle Cousins—Saba Homayoon
Mrs. Fezziwig, Mrs. Cratchit, Mrs. Filcher, Mrs. Dilber—Renée Penegor
Undertaker's Boy—T. Edward Webster
Fred, Toy Seller, Carol Seller, Young Scrooge, Fezziwig Guests, Businessmen—Michael Wiles*
Delivery Girl, Daughter of Christmas Past, Sally Cratchit, Toy Ballerina—Natalie Rae Cressman
Son of Christmas Past, Boy Scrooge—Seamus Patrick McGovern-Calder
Little Fan—Katie Green; *Fezziwig Daughter*—Devon Hadsell
Ned Cratchit, Ignorance—Forrest Fraser Tiffany II
Peter Cratchit—Sean Patrick O'Connor
Belinda Cratchit, Toy Clown, Toy Cat, Toy Monkey, Toy Bear—Mia Walker
Martha Cratchit—Victoria Thompson; *Want*—Majesty Scott

A Christmas Carol will be performed without an intermission.

Additional Credits

- Skating Coach*—Carol Sloan, Skates on Haight
M.F.A. Acting Coach—Gregory Wallace
Young Conservatory Voice & Speech Coach—Kimberly Mohne



FROM DARKNESS INTO THE LIGHT

by Laird Williamson

Once upon a time, Charles Dickens wrote “a ghost story of Christmas,” hoping to change the lives of those who read his inspirational tale. Dickens’s enchanting conjuration of ghosts was animated by a passionate concern for the gloomy condition of contemporary society in England, where the industrial revolution and economic depression had begun to manufacture an atmosphere of indifference. Social injustice was epidemic: children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

Instead of writing a pedantic pamphlet intended to clarify the life of the poor to those who found themselves better off, however, Dickens launched upon a work he believed would be much more powerful. “By the end of the year,” he said in 1843, “you will certainly feel that a sledgehammer has come down with 20 times the force—20 times the force!—I could exert by following my first idea.” He was auguring the creation of *A Christmas Carol*.

We cannot gauge to what degree his book assuaged the ills of Victorian society. We do know, however, that Dickens resurrected Christmas. At a time when the old holiday festivities were on the decline, he reconstructed a model for the season which embraced sparkling merriment, warm openheartedness, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter, and a dazzling generosity. His “sledgehammer” blow was more like a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, Dickens’s name forevermore was made synonymous with Christmas. And his hope that humanity’s estate could become “a



Illustration from The Macmillan Company's 1930 edition of *A Christmas Carol*

**SCROOGE'S
STORY IS THE
ESSENCE OF
CHRISTMAS
ITSELF.**

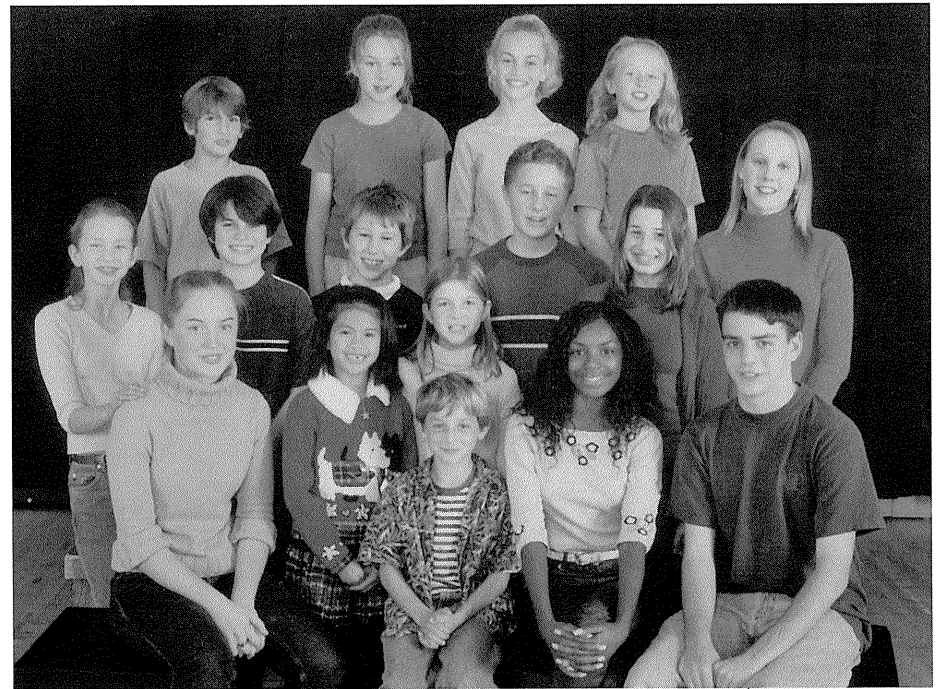
warm and glowing celebration of sympathy and love” became much more than just a flickering dream.

Dickens believed that the diseases of industrial society could only be cured by a profound revolution within the individual human spirit. So Ebenezer Scrooge came to be. Scrooge epitomizes the “utilitarian man” of the age, a man whose existence is driven solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibility for their fellow human beings is fulfilled once they have paid their taxes. The redemption of Dickens’s seemingly irredeemable miser signals the possibility of redemption for the apparently irredeemable spirit of all humankind.

In this production of *A Christmas Carol* and the adaptation created for it, we have imagined Scrooge’s world to be one of shut-up boxes, cases, and cupboards—coffins of his memories, strongholds into which his feelings have long since retreated. Out of the pain of existence, Scrooge has constructed elaborate receptacles for his life. He has created his own “hiding place.” Fragments of the past are sealed in keepsake boxes; the wardrobes, shelves, and drawers have become the hosts of his psychological essence. His heart confides in no one. In the chests and caskets his secrets lie dormant. In dark coffers Scrooge’s inner life has become entombed.

The strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his own physical death, and the power of Christmas itself force Scrooge to journey inward. The locks and latches on the compartments of his memory spring open. From the aggregation of remembrances emerge the neglected wonders of human experience. His life begins to transform. Scrooge, the failed human being, is rejuvenated by encounters with impressions of his childhood. He is awed, moved, stirred by natural feelings he has denied for a long, long time. The marvelous joy, laughter, and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

It is at the moment when Scrooge comes face to face with his imminent death that Christmas happens. Out of the primal event of light and life returning to the earth at the deadest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles he formed by locking out his childhood and his youth, and by abdicating his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens’s insistence that society has a profound responsibility for each individual life on this planet. He becomes one with all births, the embodiment of the renewal that is life. Scrooge represents the baby of whom R. D. Laing speaks, who brings the “possibility of reprieve,” who is a “potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness.” Scrooge’s story is the essence of Christmas itself. ■



THE CHILDREN OF A CHRISTMAS CAROL

Each production of A Christmas Carol becomes a holiday adventure for a host of young people from the A.C.T. Young Conservatory (YC). Filling roles from Tiny Tim to Boy Scrooge, these talented and dedicated students from throughout the Bay Area have the unique opportunity to extend their theatrical education by participating in a professional production from audition to first rehearsal to final applause.

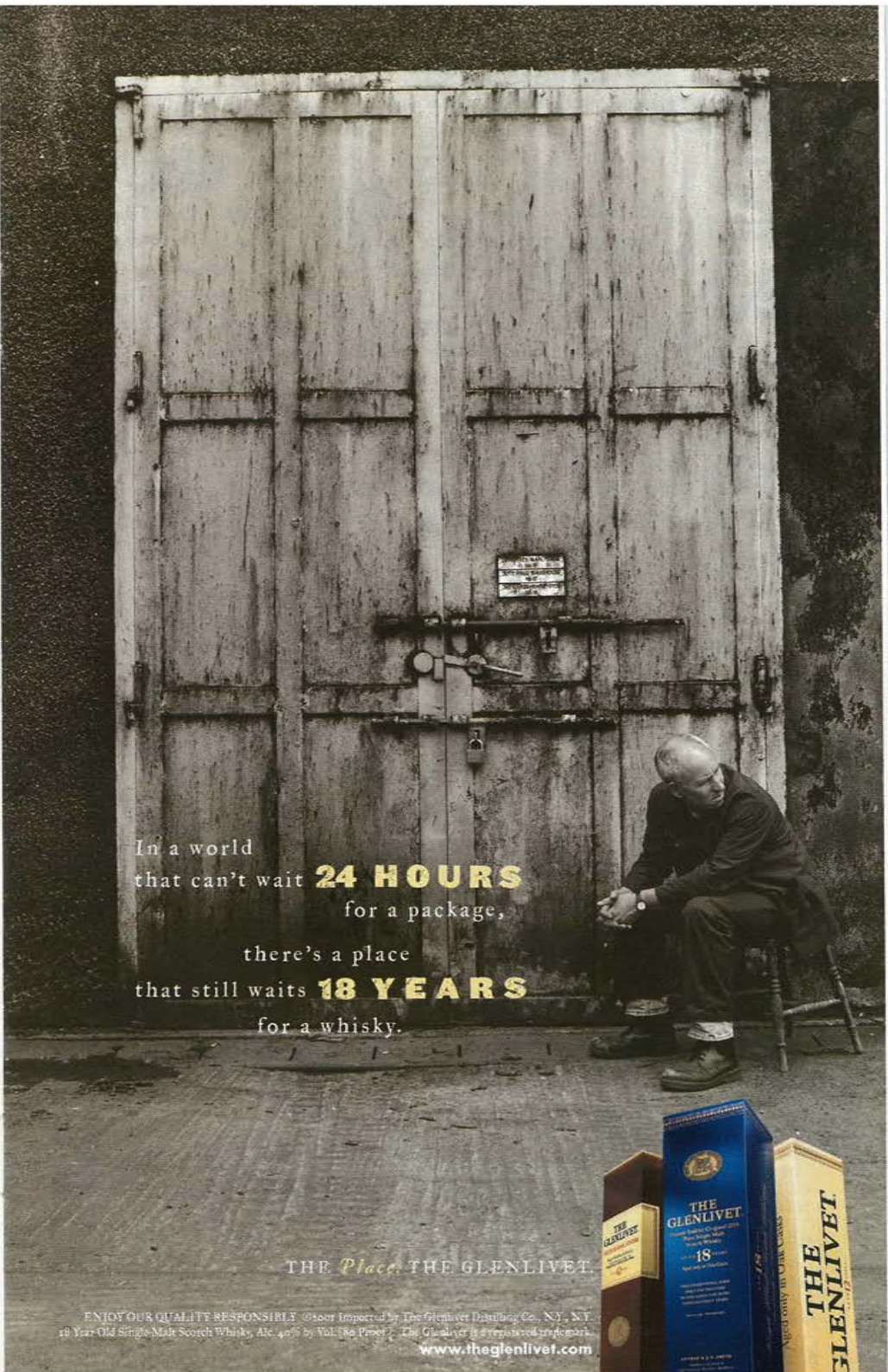
The cast of this season’s Carol includes the following students selected from the YC’s fall 2001 session:

Natalie Rae Cressman (10) returns to *A Christmas Carol* for her third consecutive year. She is a fifth grader at Clarendon Elementary and studies at the San Francisco Ballet. She recently appeared in *Carmen* with Golden Gate Opera. **Katie Green** (11), a sixth-grade student at Convent of the Sacred Heart in San Francisco, made her Geary Theater debut as Thumbelina in A.C.T.’s *Frank Loesser’s Hans Christian Andersen* and returns for her second year in *A Christmas Carol*. She enjoys reading, ballet, and singing in her school chorus. **Devon Hadsell** (10) has performed in many plays in Napa, Sonoma, and Marin, including the title role of *Annie* and lead roles in *The Sound of Music*, *Peter Pan*, and *The Music Man*. Devon is a cancer survivor and loves to sing at cancer fundraisers and events. She recently sang at a benefit to

THE KIDS IN CAROL
(front row, l to r)
Rose Hogan, Maridel F.
Terciano, Adin Walker,
Majesty Scott, David
Jacobs; (middle row,
l to r) Natalie Rae
Cressman, Seamus
Patrick McGovern-
Calder, Forrest Fraser
Tiffany II, Katie Green,
Sean Patrick O’Connor,
Mia Walker, Victoria
Thompson; (back row,
l to r) Josh Miller, Nina
Moog, Keelin Shea
Woodell, Devon Hadsell

THE ANGELS
ARE ALL
CHILDREN.
—CHARLES
DICKENS


aid the victims of the September 11 attacks. **Rose Hogan** (16) is a junior at Bishop O'Dowd High School in Oakland and has performed in *I Remember Mama*, *Twelfth Night*, *Two Gentlemen of Verona*, and *Fiddler on the Roof*. **David Jacobs** (16) has performed at the Geary Theater in A.C.T. productions of *The Cherry Orchard* and *The Rose Tattoo*, and in the YC/Royal National Theatre production of *Time on Fire* in London and San Francisco. He is a junior at University High School in San Francisco and has studied for eight years in the YC. **Seamus Patrick McGovern-Calder** (12) attends Rooftop Alternative Elementary School in San Francisco. He played Danny Zuko in *Grease* and Sir Harry in *Once upon a Mattress* at The Studio in Boulder, Colorado. He enjoys baseball, track, and skateboarding. **Josh Miller** (10) returns to *A Christmas Carol* for his third consecutive year. He is in the fifth grade at The San Francisco School and has taken junior acting in the YC for two years. He enjoys skiing, acting, and playing the flute. **Nina Moog** (11) attends the sixth grade at The San Francisco School and has studied acting in the YC for two years. She has performed in *The Pomegranate Seed* and *Chanticleer*. She loves playing practical jokes and stilt-walking. **Sean Patrick O'Connor** (14) lives in Pleasanton and attends eighth grade at the Athenian School in Danville. He has performed in *Gypsy* at TheatreWorks, *Phantom* at American Musical Theatre of San Jose, and *Galileo* at Berkeley Repertory Theatre, and has been taking classes in the YC since age nine. His voice-over work can be heard on several CDs of *The Sims*. **Majesty Scott** (12) lives in Oakland and is a seventh-grade student at Zion Lutheran School in Piedmont. She has performed in *The Soul of a Woman* and *The Wiz* with Black Repertory Theatre. She plays the piano and wrote several gospel songs that have been performed by her church choir. **Maridel F. Terciano** (9) performed in *The Nutcracker* at the Paramount Theater last winter and had the lead role in the San Francisco Arts Project's production of *The Invisible Princess*. She is in the fourth grade at St. Catherine of Siena School in Vallejo, where she played the lead role in *Annie*. Most recently she sang at the September 17 "Day of Remembrance" memorial at the Bill Graham Civic Auditorium. **Forrest Fraser Tiffany II** (10) performed in the workshop of *The Count of Monte Cristo* at A.C.T. He is in the fourth grade at The Phillips Brooks School in Menlo Park and enjoys playing piano, skiing, and biking. He also loves New York, Harry Potter, and James Bond. **Victoria Thompson** (17) lives in Moraga and is a senior at Acalanes High School in Lafayette, where she has performed in *Bye, Bye Birdie* and *Come Blow Your Horn*. She has performed in the San Francisco Ballet's *Nutcracker* and California Theater Arts' production of *The Wizard of Oz*. **Adin Walker** (7) is a second-grade student at the Jewish Day School of the North Peninsula in Foster City. He made his acting debut in "Homicide: Life on the Streets" at age four. He plays piano and soccer and loves reading about dolphins and whales. Adin's older sister, **Mia Walker** (13), performed the role of Nellie Oakley in the 1999 Tony Award-winning revival of *Annie Get Your Gun* (with Bernadette Peters) on Broadway and in the Royal Shakespeare Company's *Hamlet* at the Kennedy Center. Locally, she played the title role of *Annie* with Venus Rising Company. She is in the eighth grade at Bowditch Middle School in Foster City. **Keelin Shea Woodell** (11) is a sixth-grade student at Our Lady of Angels Catholic School in Burlingame and has performed in school and community theater productions. She enjoys basketball, track, dance, singing, and drawing.



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GET IN THE A.C.T.

Act One kicked off its seventh season in September with a swinging party at San Francisco's Paragon restaurant, and there are still plenty of ways to get involved with the popular young professional league of A.C.T. Act One offers its members a unique perspective on the theatrical experience and has become an integral part of the A.C.T. community through special events and fundraising. Each season proceeds from Act One membership and events support the next generation of theatrical talent by contributing to the Act One merit scholarship for actor training in the A.C.T. Master of Fine Arts Program.

In addition to specially priced A.C.T. subscriptions, Act One members receive invitations to private receptions and unique special events, opportunities to go behind the scenes at A.C.T. with backstage tours and cast receptions, and a place to meet and mix with other people who love theater.

This season's Act One special events include a Shakespearean winter costume ball scheduled for February 9 at the Regency Center in San Francisco, and A.C.T.'s annual *Comedy Night at the Geary*, scheduled this season for April 21.

To get in on the act, and for party specifics, call the Act One hotline at (415) 439-2402.

STEPPING OUT WITH A.C.T.

Out with A.C.T. is a dynamic new gathering for gay and lesbian theater lovers. Special performances of three of A.C.T.'s upcoming plays—*Blithe Spirit* (March 13), *The Glass Menagerie* (April 24), and *The Mother* (May 22)—are available at a discounted rate to Out with A.C.T. patrons, who will enjoy postperformance parties following each show, complimentary wine and port, and an opportunity to meet the artists.

To order tickets please call the A.C.T. Box Office at (415) 749-2ACT and mention the "Out with A.C.T." events when purchasing your tickets.



Out with A.C.T. at the Castro Street Fair in October. Staff and friends include: (l to r) Cynthia Quiroga, Randy Taradash, Brad Lublin, Chris Rader, Jon Retsky, and Caroline Quiroga.

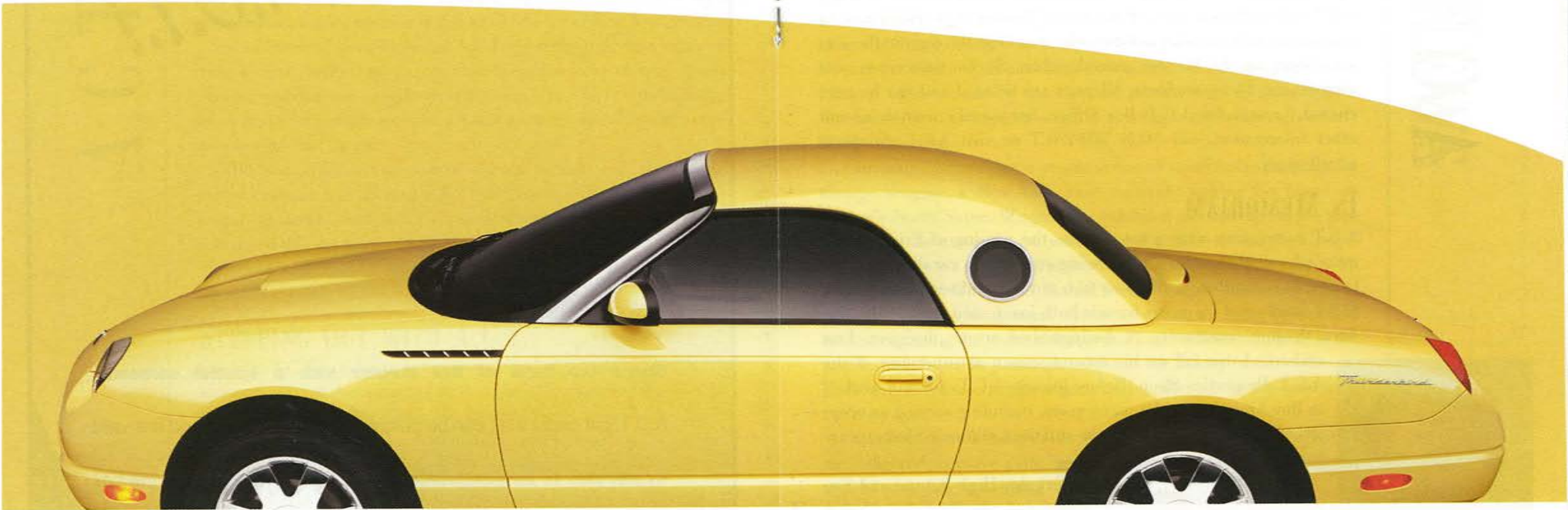
continued on page 26

Share the thrill of live theater with a special someone.

A.C.T. gift certificates can be purchased in any amount and are valid for any play or for merchandise in the Geary Theater or at the box office. To give the gift of great theater, call 415 749-2ACT.

Find the perfect stocking stuffers for your friends and family.

A new line of A.C.T. *Christmas Carol* merchandise is now available in the Geary Theater lobby!



Eliminates the need to know the guy working the door.



Thunderbird

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continued from page 22

For a chance to win two free tickets to an Out with A.C.T. performance, and to receive more information about upcoming festivities, send your e-mail address to out@act-sfbay.org. The deadline for entry is February 20.

Out with A.C.T. is sponsored by the *San Francisco Bay Guardian*, Beaulieu Vineyards, and Graham's Six Grapes Port.

TAKE A PEEK BEHIND THE CURTAIN

For theater lovers who want to know what really goes on backstage, A.C.T. offers guided tours of the Geary Theater from 10:30 a.m. to noon on most Wednesday and Saturday mornings throughout the season. Tours are \$8 for the general public, \$6 for subscribers and seniors, and \$4 for students. All tours are ticketed and can be purchased through the A.C.T. Box Office. For specific tour dates and other information, call (415) 749-2ACT or visit A.C.T. online at act-sfbay.org.

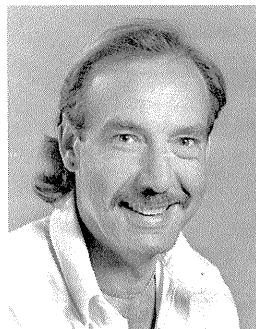
IN MEMORIAM

A.C.T. announces with great sadness the passing of Eric Landisman, who died October 3 after being struck by a car during a visit to Southern California. We miss him terribly and send our prayers to his family and his many friends both inside and outside the Bay Area theater community. A distinguished scenic designer, Eric embarked this fall on his second season as supervisor of the A.C.T. Properties Shop. Before joining A.C.T., he had worked in Bay Area theater for many years, including serving as properties master for TheatreWorks and the California Shakespeare Festival.

Eric, who was 47, attended Berkeley High School and San Francisco State University. He joined the Berkeley Shakespeare Festival in 1980 and remained with that company in various capacities for 15 years before going on to teach and design scenery at the College of Marin. He had a lifelong love not only of theater but of world historical style, ranging from Louis XIV to the art of Disney. Eric was on one of his many research trips to Disneyland when he was hit in a crosswalk. The sensitivity and good humor he brought to his work at A.C.T. was an inspiration to many.

Eric is survived by his parents, Joseph and Jeanne Landisman of Berkeley, and his brother and fellow theater designer, Kurt, of San Francisco. Mr. and Mrs. Landisman have been A.C.T. subscribers since 1967, and held four seats for the family at the Geary Theater during many of Eric's formative years. At the memorial service held at the Geary Theater on October 29, A.C.T. named an orchestra seat for Eric.

To memorialize Landisman and the hard work he put into his career, the Landisman family has set up the Eric Landisman Fund



Eric Landisman

to support emerging stage designers and technicians. Tax-deductible contributions, made out to "A.C.T.—Eric Landisman Fund," may be mailed to A.C.T., 30 Grant Ave., 6th floor, San Francisco, CA 94108. The fund will be administered by Theatre Bay Area, the local support organization of the Bay Area's resident theater companies.

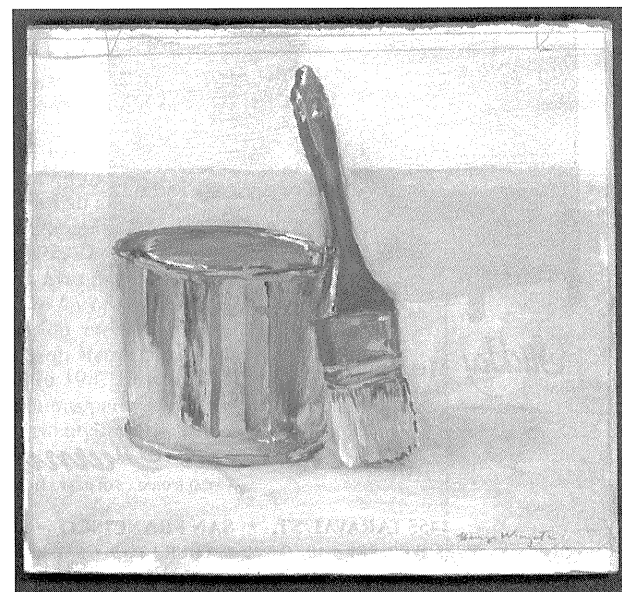
GALLERY AT THE GEARY

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view are a recent series of small-scale paintings by George Wingate, a New York artist currently making his home on Boston's North Shore. Wingate has exhibited extensively for the past 20 years on the east and west coasts, as well as more recently in Europe. Many of Wingate's paintings are executed on mahogany panels only 4 x 5 inches in size. Within this limited frame, Wingate has found a scale perfectly suited to his gestural style of recording everyday objects and scenes, capturing the visual richness and inner stillness inherent in the world around us. His paintings celebrate the beauty of the commonplace and position everyday objects and landscapes in the context of our busy lives.

"I believe there is more to life than meets the eye," says Wingate. "I am delighted to move paint around and make something that other people will recognize. However, my preoccupation has not been with picture-making, but with expression. I try to show my response to a time and a place and my excitement about the act of painting."

There will be a reception honoring the artist at the Gallery at the Geary on January 11. Each artwork purchase benefits A.C.T. For more information about George Wingate, please contact Kevin Simmers at (415) 474-1066.

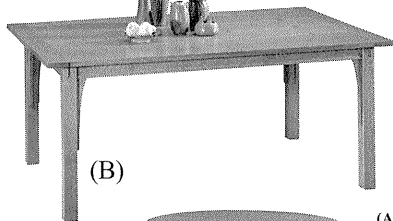


Artist's Props
(5½" x 6¼", oil)

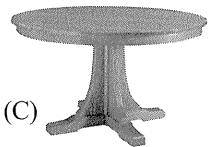
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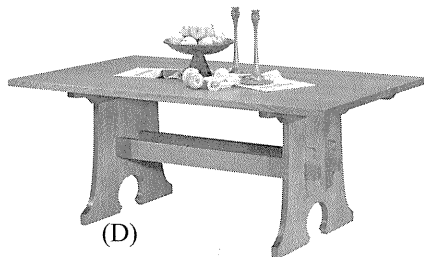
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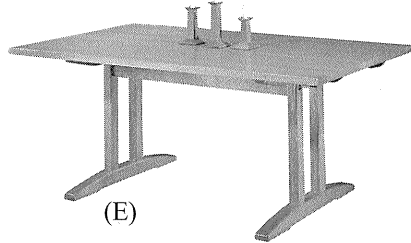
(B)



(C)



(D)



(E)

- (A) DINING TABLE 40x62 = 2-15" LEAVES
 (B) DRAW TOP TABLE 42x72 + 2-21" LEAVES
 (C) ROUND PEDESTAL TABLE 2 SIZES AVAIL.
 (D) KEYHOLE TRESTLE TABLE 3 SIZES AVAIL.
 (E) TRESTLE TABLE 3 SIZES AVAIL.

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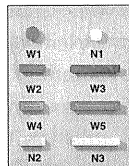


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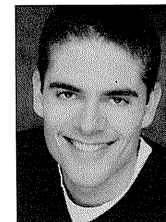
HEIDI ARMBRUSTER has most recently performed in A.C.T. M.F.A. Program productions as Francie in *No for an Answer* at the Zeum Theater and as Margaret in *Richard III* at the Eureka Theatre. Other Bay Area credits include Gladys in *The Skin of Our Teeth* at the California Shakespeare Festival and Fanny in *On the Verge* with Class Forces Theater. Armbruster graduated from the University of Wisconsin, Madison, with degrees in English and women's studies. She will play Laura in *The Glass Menagerie* at A.C.T. later this season.



JENNIFER CHARLES appeared most recently in the A.C.T. M.F.A. Program production of *No for an Answer* at the Zeum Theater. She appeared last spring as Mariana in the M.F.A. production of *Measure for Measure* at the Eureka Theatre. Other credits include *The Three Sisters*, *The House of Atreus*, *The Pregnant Pause*, *Museum*, *Cyrano de Bergerac*, *Ten Lost Years*, and *Zara Spook and Other Lures*.



MICHAEL CHMIEL has performed with the A.C.T. M.F.A. Program (most recently in *No for an Answer* at the Zeum Theater) and regionally at the California Shakespeare Festival, the Utah Shakespearean Festival, and numerous venues in Milwaukee, Wisconsin. Favorite past roles include Richmond in *Richard III*, the Prince of Wales in the *Henry VI* trilogy, and Solyony in *The Three Sisters*.



MICHAEL GONÇALVES DAVIS, born in Rio de Janeiro, Brazil, and raised in California, enjoys the best of what two cultures have to offer. He has performed in various works on the stage, from Aeschylus's *The Oresteia* to Feydeau's *The Pregnant Pause* to Marc Blitzstein's *No for an Answer*. He is a graduate of UC Berkeley.



ROBERT ERNST last performed at A.C.T. in *A Christmas Carol* and *Juno and the Paycock*. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeys. His most recent stage credits include *The John*, *A Moon for the Misbegotten*, *The Late Henry Moss* (replacement for Nick Nolte), *Eyes for Consuela*, *Speed of Darkness*, *Kingfish*, and *The Joy of Going Somewhere Definite*. His film and television credits include *Surefire*, *Jumpin' Jack Flash*, *Burglar*, *Metro*, *Escape from Alcatraz*, "Nash Bridges," and "Hill Street Blues." In 1987 Ernst 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.

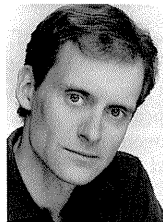
WHO'S WHO



RYAN FARLEY has performed in A.C.T. M.F.A. Program productions as Paul Chase in *No for an Answer*, Chebutykin in *The Three Sisters*, Aegisthus in *The House of Atreus*, Follbraguet in *Tooth and Consequences*, and Buckingham in *Richard III*. He has a B.A. from Southern Utah University with emphasis in acting, directing, and dance performance. Before attending A.C.T., he spent six years performing in regional theaters in the West.



JULIE FITZPATRICK last appeared in the A.C.T. M.F.A. Program production of *No for an Answer* at the Zeum Theater. Her credits also include Lucio in *Measure for Measure*, Irina in *The Three Sisters*, Sally Bowles in *Cabaret*, Dorine in *Tartuffe*, and Gertrude in *The Lady in Question*, which was performed at the Edinburgh Fringe Festival. Her undergraduate degree is from the University of Pennsylvania, where she studied art history and theater.



ANTHONY FUSCO has been seen at A.C.T. in Harold Pinter's *Celebration* and *The Room*, *Enrico IV*, *Edward II*, and *The Misanthrope*. On Broadway he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Off-Broadway credits include Simon Gray's *The Holy Terror*, Shaw's *Man and Superman*, David Mamet's *A Life in the Theatre* (opposite F. Murray Abraham), and Ira Levin's *Cantorial*. He has also performed in many regional theater productions, including the title role of *Macbeth*, the American premiere of Pinter's adaptation of *12 Angry Men*, the world premiere of Jules Feiffer's *Anthony Rose*, and Nagle Jackson's *Opera Comique*. Television credits include "The Sopranos," "Law & Order" (four appearances), "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based "soaps." Fusco is a graduate of The Juilliard School.



JOAN HARRIS-GELB played Miranda in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway; Eleanor Widener in the original Broadway company of *Titanic*, directed by Richard Jones; and Mrs. Walker and others in the original Broadway company of *The 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. Her television credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, and "Law & Order."



TOMMY A. GOMEZ performed the role of Landolph in *Enrico IV* at A.C.T. last season. This is his sixth A.C.T. production of *A Christmas Carol*. He spent last summer with Shakespeare Santa Cruz, where he performed in *A Midsummer Night's Dream* and *Macbeth*. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, and the Wisconsin Shakespeare Festival, as well as four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing

Community College in Lansing, Michigan, teaching incarcerated youth in Michigan and Alabama's juvenile justice system, and in the A.C.T. Summer Training Congress.



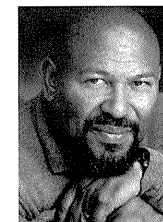
JONATHAN HAUGEN has spent five seasons at the California Shakespeare Festival, playing such roles as Malvolio, Berowne, Jaques, Bassanio, and Puck. Other local theater credits include Aegisthus and Apollo in *The Oresteia* and Caesar in *Antony and Cleopatra* at Berkeley Repertory Theatre; Harris/Parker in *Gross Indecency: The Three Trials of Oscar Wilde* at Theatre on the Square; Warwick in *Edward II* at A.C.T.; Shannon in *The Night of the Iguana* at Center Rep; and Trust at the Eureka Theatre. He has also appeared at San Jose Repertory Theatre, San Jose Stage Company, the Tacoma Actors Guild, and L'Alliance Française in New York, and spent three seasons with the Oregon Shakespeare Festival.



SABA HOMAYOON most recently appeared as Stevie in the A.C.T. M.F.A. Program production of *No for an Answer* at the Zeum Theater. Prior roles at A.C.T. include Isabella in *Measure for Measure*, Clarisse in *Stop Walking around in the Nude!*, Yvette in *Tooth and Consequences*, Cassandra in *The House of Atreus*, and Thea Elvsted in *Hedda Gabler*. San Francisco credits include Alex in *On the Verge* with Class Forces Theater. Her favorite roles have been the title role of *Marisol* and Popeye in *The Miss Firecracker Contest*, both at Randall Theater in Philadelphia.

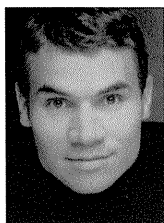


WILL HUDDLESTON returns for his fifth appearance in *A Christmas Carol* at A.C.T. He is resident director of the California Theatre Center, where he has appeared in *The Would-Be Gentleman*, *Sherlock's Last Case*, and *The Miser*, among others. He has worked with five Shakespeare festivals, including six years with the Oregon Shakespeare Festival, as both resident director and actor. In Seattle, he performed at the Intiman Theatre Company; in the Bay Area, he was artistic director of the VITA Shakespeare Festival and has worked as an actor or director with Marin Theatre Company, San Jose Repertory Theatre, the Magic Theatre, and others. Huddleston is also the author of numerous dramatic adaptations and plays.

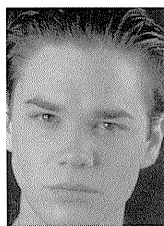


STEVEN ANTHONY JONES, an A.C.T. associate artist and member of A.C.T.'s core company of resident actors, has been seen at A.C.T. in *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Sideman* at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at

the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



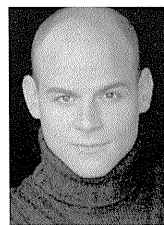
ADAM LUDWIG has acted regionally at Shakespeare Santa Cruz, the Potomac Theater Project in Washington, D.C., and Arlington's Signature Theatre. In the A.C.T. M.F.A. Program he has appeared in *No for an Answer*, *The Three Sisters*, *The House of Atreus*, *Tooth and Consequences*, and the title role of *Richard III*. He received his B.A. from Middlebury College.



JED ORLEMANN recently performed in the A.C.T. M.F.A. Program production of *No for an Answer* at the Zeum Theater. Past A.C.T. credits also include the Duke in *Measure for Measure* and Agamemnon in *The House of Atreus*. Other favorite roles include Septimus in *Arcadia*, Trepnev in *The Seagull*, and Benedick in *Much Ado about Nothing*. He graduated with a B.A. in mathematics from Lake Forest College.



RENÉE PENEGOR has appeared in A.C.T. M.F.A. Program productions as Clytemnestra in *Agamemnon* (directed by Barbara Damashek), Lady Anne in *Richard III*, Hortense in Feydeau's *Tooth and Consequences*, and, most recently, Gertie and Mike in *No for an Answer* at the Zeum Theater. Bay Area credits also include Fay in *Loot* with the Shotgun Players, Mary in *On the Verge*, Mae in *Mud*, and the title role of *Emma Goldman: Love, Anarchy & Other Affairs* with Class Forces Theater.



SKY SOLEIL was last seen as Alex in the A.C.T. M.F.A. Program production of Marc Blitzstein's *No for an Answer* at the Zeum Theater. Other local theater credits include the Ensemble in *Edward II* at A.C.T. and Amanda/Ramond in the FoolsFury production of *Midnight Brainwash Revival*. His favorite roles include Daniel Kaffee in *A Few Good Men* and Billy Bibbit in *One Flew over the Cuckoo's Nest*. His television credits include "The Enforcer" and HBO's *Balboa*.



FINNERTY STEEVES has appeared in A.C.T. M.F.A. Program productions of *No for an Answer*, *Richard III*, *The Pregnant Pause*, *The House of Atreus*, and *The Three Sisters*. Her professional credits include the world premiere of *The Garden of Hannah List* at Florida Stage, *The Diary of Anne Frank* and *The Heiress* at Caldwell Theatre Company, *Laughter on the 23rd Floor* at Actors' Playhouse, *Lend Me a Tenor* at the Stage Door Theatre, *Romeo and Juliet* and *Macbeth* at Florida Playwrights Theatre, *Uncommon Women and Others* at Hollywood

Boulevard Theatre, *Summer Shorts '96, '99* at City Theater, *A Child's Christmas in Wales* at the Grove Shakespeare Festival, and *Search and Destroy* at the John Houseman Studio Theatre.



MELISSA VON SIEGEL has performed in A.C.T. M.F.A. Program productions as Cutch in *No for an Answer*, Masha in *The Three Sisters*, the Provost, Nun, and Mistress Overdone in *Measure for Measure*, a Libation Bearer in *The House of Atreus*, and Marcelle in Feydeau's *Tooth and Consequences*. A graduate of Cabrini College in Pennsylvania, von Siegel has also worked in Bay Area radio, voiceover, and industrial film.



T. EDWARD WEBSTER has performed in A.C.T. M.F.A. Program productions as Bulge in *No for an Answer*, Orestes/Chorus in *The House of Atreus*, and Angelo in *Measure for Measure*. Last summer he appeared as Guiderius in *Cymbeline*, Henry in *The Skin of Our Teeth*, and Sampson in *Romeo and Juliet* at the California Shakespeare Festival.



TOM BLAIR (*Understudy*) has worked at many of this country's leading regional theaters, including A.C.T. (*Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, Cleveland Play House, Stage West, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. His recent work includes King Henry in *Henry IV, Parts 1 and 2* at the San Francisco Shakespeare Festival. He has performed in

Tadashi Suzuki's *The Tale of Lear* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



MICHAEL WILES (*Understudy*) was last seen at A.C.T. as Spencer in *Edward II*. Other West Coast theater credits include Ben Rogers in *Big River* with American Musical Theater, *The Oresteia* at Berkeley Repertory Theatre, two seasons with the California Shakespeare Festival (*Romeo and Juliet*, *As You Like It*, *Scapin*, and the title role of *Edward II*), Tom in *The Glass Menagerie* at Center Rep, and *Twelfth Night* with the Tacoma Actors Guild. Wiles is a graduate of the Actor's Conservatory at Cornish College of the Arts in Seattle and the Idyllwild School of Music and the Arts in Los Angeles.

LAIRD WILLIAMSON (*Coadaptor and Original Director*) has staged A.C.T. productions of "Master Harold"...and the boys, *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantaglieze*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has also directed for Western Opera Theater, the Intiman Theatre, Seattle Repertory Theatre, and the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed *Gross Indecency*, *Arcadia*, *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include his own adaptation of Calderon's *Life Is a Dream* at the Denver Center and the Oregon Shakespeare Festival; *All's Well That Ends Well* and *Love's Labor's Lost* at the

Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy*, by Mark Harelik, at the Old Globe Theatre. Later this season he will direct Tennessee Williams's *The Glass Menagerie* at A.C.T.

MARGO WHITCOMB (*Director*), currently A.C.T.'s associate artistic director, is a director, educator, and actor. Her A.C.T. credits as associate director include *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, *Hecuba*, *The Tempest*, *Arcadia*, *Singer's Boy*, *Mrs. Warren's Profession*, *A Christmas Carol*, *Insurrection: Holding History*, and *The Threepenny Opera*. She has also taught extensively in the A.C.T. Conservatory and has directed M.F.A. Program productions of *Hippolytus*, *The Reincarnation of Jaimie Brown*, and *A Woman of No Importance*, as well as two seasons of the M.F.A. professional showcase. Other recent directing credits include *Getting Out*, the award-winning *Glace Bay Miner's Museum*, *The Road to Mecca*, *Hamlet*, *Women of the Bear*, *Cloud Nine*, and *Top Girls*. Whitcomb has an extensive background in new-play development, including recent workshops for San Jose Repertory Theatre, A.C.T., and the Magic Theatre. She holds a B.F.A. in acting from the University of Minnesota, an M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

ROBERT BLACKMAN (*Scenic Designer*), while in residence at A.C.T. from 1971 to 1977, designed costumes or scenery for more than 35 productions. He has also designed for all of the major resident theaters in the western United States. The costume designer for "Star Trek: Deep Space Nine" and "Star Trek: Voyager," he has received two Emmy Awards and eight nominations. Television work also includes *Stones for Ibarra* and "Day by Day." Feature film credits include *Night Mother*, *Worth Winning*, *The Running Man*, and *Star Trek: Generations*.

PETER MARADUDIN (*Lighting Designer*), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include *Oresteia* and *The First Hundred Years* for Berkeley Repertory Theatre and *By the Bog of Cats* for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

ROBERT MORGAN (*Costume Designer*) designed costumes for 23 productions as resident designer at A.C.T. between 1971 and 1978. His New York credits include *I'm Not Rappaport* and *Sherlock's Last Case* on Broadway, *Pride's Crossing* at Lincoln Center, and *The Loves of Anatol* at Circle in the Square. He has also designed for many regional theaters, including the Ahmanson Theatre, Denver Center Theatre Company, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and Old Globe Theatre, where he is a founding associate artist. Morgan most recently designed the costumes for *The Full Monty* on Broadway.

DAVID F. DRAPER (*Costume Design Supervisor*) has designed A.C.T. productions of *Hecuba*, *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre

Critics' Circle Award). Local credits include *May I Now* and *Breathe Normally* (Izzie Award nomination) for Margaret Jenkins Dance Company, *Waiting for Godot* at Shakespeare Santa Cruz, and independent productions of *Song of Singapore*, *Hitting for the Cycle*, *Jane Loves Dick*, and *Babes in Arms* (Theatre Critic's Award). He has designed for the Children's Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume director in 1988.

LEE HOIBY (*Composer*) has written scores for many A.C.T. productions. He was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote *Rain Forest*, a setting of poems by Elizabeth Bishop. In 1996, the Dallas Opera presented his opera *The Tempest*, subsequently broadcast on NPR. Other operas include *The Scarf*, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; *A Month in the Country* (libretto by William Ball) for the New York City Opera in 1964; and *Summer and Smoke* for the New York City Opera in 1972. Hoiby is highly regarded as a specialist in vocal music; his songs are regularly performed by Leontyne Price and Jennifer Larmore. Instrumental compositions include two piano concertos, a flute concerto, orchestral suites, and numerous works for chamber ensemble and solo instruments. He is at work on a new opera based on *Romeo and Juliet* and has just completed a piano quartet for the Ames Quartet, which is based on a theme composed by James Joyce.

GARTH HEMPHILL (*Sound Designer*) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos*, *4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

PETER MALEITZKE (*Music Director*) has served as music director for Geary Theater productions of *A Christmas Carol*, *The First Picture Show*, and *The Threepenny Opera* at A.C.T., as well as this fall's A.C.T. Master of Fine Arts Program world premiere production of Marc Blitzstein's *No for an Answer* at the Zeum Theater. Maleitzke's first music direction credits were *Once upon a Mattress* and *Annie Get Your Gun* at the American School of Paris. He completed a master's degree at the University of Michigan. He has toured the United States and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Maleitzke has numerous other regional music direction credits, including *Gypsy*, *A Little Night Music*, *Rags*, and *The Most Happy Fella*, and was conductor of San Francisco's *Phantom of the Opera*. Last summer he was resident conductor of the Tuscan Music Festival, Italy. Maleitzke is on the A.C.T. Artistic Council and teaches in the M.F.A. Program. He is currently music director on two new musical projects: *The Count of Monte Cristo* and David Lang's opera *The Difficulty of Crossing a Field*.

WHO'S WHO

RICK ECHOLS (*Hair and Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hair-styling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

GAEN MURPHREE (*Associate Director*) has just returned from an extended stay in Europe to A.C.T., where she has previously directed Maria Irene Fornes's *The Conduct of Life* and taught culture & text in the M.F.A. Program. Most recently she was professor of theater at Marlboro College, where she directed *Hamlet* and *Lloyd's Prayer*. Other directing credits include *The King Stag*, a stage adaptation of the comic book series *Bitchy Bitch*, and assistant directing *The Marriage of Figaro* at the Tacoma Opera. She holds an M.F.A. in directing from the University of Washington.

FRANCESCA RUSSELL (*Stage Manager*) is in her fifth season at A.C.T., where she has worked on three previous productions of *A Christmas Carol*, *Celebration* and *The Room*, *Fool Moon*, *Texts for Nothing*, "Master Harold"...and the boys, *Goodnight Children Everywhere*, *2 Pianos, 4 Hands*, *High Society*, *Mrs. Warren's Profession*, *The Royal Family*, *Machinal*, *Shlemiel the First*, and *Evenings at the Geary* with Betty Buckley and Wesla Whitfield. She has worked on shows throughout the Bay Area and in San Diego, including Danny Scheie's production of *Cymbeline* at Shakespeare Santa Cruz, Mabou Mines' *Peter and Wendy*, and three seasons with San Jose Repertory Theatre. She has also spent seasons with Berkeley Repertory Theatre, Shakespeare Santa Cruz, Aurora Theatre Company, California Shakespeare Festival, and La Jolla Playhouse.

SHONA MITCHELL (*Assistant Stage Manager*) is working with A.C.T. for the first time. Most recently she worked on Berkeley Repertory Theatre's *36 Views*. She has previously stage-managed *Misalliance* and *Candida* for Marin Theatre Company; *Howie the Rookie*, *Kissing the Witch*, and *5 Women on a Hill in Spain* for the Magic Theatre; *Shear Madness* at the Mason Street Theatre; and *The Late Henry Moss* and *Dirty Blonde* (assistant stage manager) at Theatre on the Square. In Boston she has worked for American Repertory Theatre, the Boston Academy of Music, Beau Jest Moving Theatre, and the Blue Man Group. Mitchell received her B.F.A. in production management from Emerson College.

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CAREY PERLOFF (*Artistic Director*) is thrilled to be entering her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*; new A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; and the world premiere of Leslie Ayvazian's *Singer's Boy*; as well as acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. In the 2001-02 season she directs the first American production of Harold Pinter's *Celebration* and *The Room* and Maxim Gorky's *The Mother*, as well as the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts Program's world premiere production of Marc Blitzstein's *No for an Answer*. Last summer, her play *The Colossus of Rhodes* received its world premiere at Lucille Lortel's White Barn Theater in Westport, Connecticut.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *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 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the 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 M. KITCHEN (*Managing Director*), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.'s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company's recent expansion and been instrumental in fortifying the company's infrastructure to better support A.C.T.'s artists and employees.

Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada's largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

HONORING A.C.T.'S VOLUNTEERS

Do you enjoy working with diverse people and learning more about the theater? A.C.T.'s volunteer auxiliary offers many opportunities for people interested in contributing their time and talent. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Volunteers do so much for A.C.T. throughout the year that we can never thank them enough for the critical support they provide. We would like to recognize the individuals listed below who have volunteered during recent months:

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KGO RADIO

(A Christmas Carol)

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amy hengerer '00 and chris ferry '00 in *pains of youth*, by ferdinand bruckner (photo by ken friedman)

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A.C.T. is pleased to announce the formation of the Prospero Society. Named after the wise and benevolent magician in William Shakespeare's *The Tempest*, the society has been established to honor those who wish to help sustain the future of A.C.T. by including the organization in their estate plans.

Your bequest will have a profound effect on A.C.T.'s future. It can be used to:

- Support mainstage productions
- Encourage new translations and innovative productions of classical work
- Support the creation of new plays and musicals for the American theater
- Enhance the A.C.T. Conservatory by providing first-class professional actor training through student scholarships and endowed faculty chairs
- Build younger and more diverse audiences for A.C.T. by providing subsidized tickets to schools and community groups.

If you would like more information, please contact Michele Casau at (415) 439-2451, or send an e-mail to mcasau@act-sfbay.org. All inquiries will be held in strictest confidence.



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The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for 11 of this country's most distinguished professional theaters. A.C.T. receives the support of the following foundations, individuals, and corporations through their contributions of \$1,000 or more to the National Corporate Theatre Fund:

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ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$61.

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 90 minutes before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at (415) 439-2473.

Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from hand-made period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the Hilton San Francisco for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

A.C.T./F.Y.I.

A.C.T./F.Y.I.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, note cards, scripts, and *Words on Plays* are available for purchase at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

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

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers

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

Listening Systems

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

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

Rest rooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

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

A.C.T. logo designed by Landor Associates.



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



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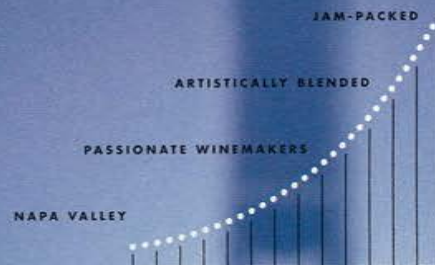
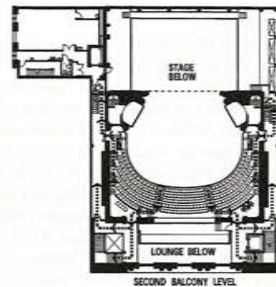
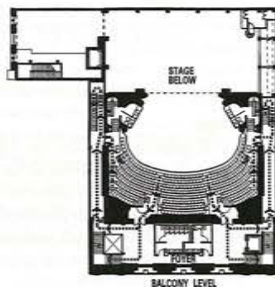
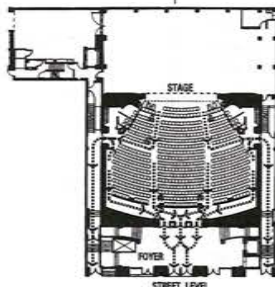
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