Christmas Carol

Sandra Reaves-Phillips
in
The Late Great Ladies of Blues and Jazz

A.C.T.
American Conservatory Theater
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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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyns Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum 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, now serves 3,500 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 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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About A.C.T.

A.C.T. performs, educates, and reaches programs in the Bay Area and beyond.

A.C.T. celebrates 40 years of producing bold, innovative plays and musicals. A.C.T. offers over 300 performances a year to 170,000 people. A.C.T. is committed to providing access to the performing arts to all audiences.

A.C.T. is a 501(c)(3) nonprofit organization. All contributions are tax-deductible.

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A Christmas Carol
A Ghost Story of Christmas
(1843)

by Charles Dickens
Adapted by Dennis Powers and Laird Williamson
Directed by Craig Slaight
Original Direction by Laird Williamson

Scene by
Robert Blackman
Lighting by
Peter Maraschin
Original Costume by
Robert Morgan
Additional Costumes and Design Supervision by
David F. Draper
Original Music by
Lee Holby
Original Lyrics by
Laird Williamson
Sound by
Garth Hempill
Music Direction by
Peter Maleitzke
Assistant Director and Choreographer
Christine Mattison
Wig and Makeup by
Rick Echols

The Cast
(in order of appearance)
Boy Caroler
Forest Fraser Tiffany II
Charles Dickens
Tommy A. Gomez
Ebenzer Scrooge
Steven Anthony Jones
Bob Cratchit
Brad Fogarty
Charitable Gentlemen
Ali Baker, Margaret Scheneck
Fred
Tyler McKenna
Carol Sillers
Judy Butterfield, Jacob Ming-Trent, Victoria Thompson
Shad Boys
Daniel Patrick Kennedy, Gabriel Kennedy
Woman in the Street
Chase Macauley Maxwell, Nicholas Perloff-Giles,
Christopher Ward
Daughter of Woman in the Street
Allison Schibert
Beggar Girl
Devon Charisse Hadell
Mistletoe Carrier
Scout Katzwich, Charlotte Locke
Adam Brooks

continued on page 9

A Christmas Carol will be performed without an intermission.

This production is sponsored in part by

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A Ghost Story of Christmas
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by Charles Dickens
Adapted by Dennis Powers and Laird Williamson
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Scenery by Robert Blackman
Lighting by Peter Marashlian
Original Costumes by Robert Morgan
Additional Costumes and Design Supervision by David F. Draper
Original Music by Lee Hobbs
Original Lyrics by Laird Williamson
Sound by Garth Hemphill
Music Direction by Peter Malczewski
Assistant Director and Choreographer: Christine Mattison
Wigs and Makeup by Rick Echols

THE CAST
(in order of appearance)

Boy Caroler
Forrest Fraser Tiffany II
Charles Dickens
Tommy A. Gomez
Ebenezer Scrooge
Steven Anthony Jones
Bob Crachit
Brad Fegarty
Ali Bakes, Margaret Scheneck
Fred
Tyler McKenna
Carol Sellers
Judy Butterfield, Jacob Ming-Trent, Victoria Thompson
Sleigh Boys
Daniel Patrick Kennedy, Gabriel Kenney

Woman in the Street
Chloe Macamley Maxwell, Nicholas Perloff-Giles,
Christopher Ward
Allison Schubert

Daughter of Woman in the Street
Devan Charisse Hadell
Beggar Girl
Scott Katzwich, Charlotte Locke
Mistletoe Carrier
Adam Brooks

continued on page 9

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AT&T
Christmas Eve Walkers

Marley's Ghost
Rhonnie Washington, John Patrick Higgins, D. Matt Worley

Ghost of Christmas Past
David Ryan Smith, Candice McCoy

Wife of Christmas Past
Colin Todd Woodell, Keelin Shea Woodell

School Days
Daniel Patrick Kennedy, Gabriel Kenney, Chase Macaulay Maxwell, Nicholas Perlloff-Giles, Christopher Ward

Mr. Fezziwig
Adam Brooks, Lizi Jones

Mrs. Fezziwig & Fezziwigian Guests
Allison Schubert, Jacob Ming-Trent, Brian Keith Russell, D. Matt Worley

Toy Ballroom
Margaret Schenck, Ali Baker, John Patrick Higgins, Edward Nattenberg, Elizabeth Raetz, Jay Randall, Chara Riegel, Rachel Scott

Toy Clown
Devin Charisse Hadsell, Michelle Roginsky, Nicholas Perlloff-Giles, Christopher Ward

Toy Cat
Tommy A. Gomez, Charlotte Locke, Gabriel Kenney, Nathan Thomas Wheeler

Toy Merry
Scott Katovich, Rachel Scott

Toy Bear
Chase Macaulay Maxwell

Ghost of Christmas Present
Camilla Borroto, Amanda Hastings-Phillips, John Patrick Higgins, D. Matt Worley

Sally Cratchit
John Patrick Higgins, Ali Baker

Bob Cratchit
John Patrick Higgins, Ali Baker

Peter Cratchit
Nathan Thomas Wheeler, Elissa Katovich

Mrs. Cratchit
Rachel Scott

Tiny Tim Cratchit
Chase Macaulay Maxwell

Mary
Amanda Hastings-Phillips

Jack
D. Matt Worley

Ted
John Patrick Higgins, Ali Baker

Beth
Elizabeth Raetz

Meg
Jay Randall

UNDERSTUDIES
Dicken, Marley's Ghost, Mr. Fezziwig, Male Fezziwigian Guests, Ghost of Christmas Present—Robert Ernst

Stingy, Old Jar—Rhonnie Washington

Bob Cratchit, Tupper—Edward Nattenberg

Charitable Gentlewoman, Mary—Chara Riegel

Paul—D. Matt Worley

Choir Barbers—Jay Randall, Lizi Jones, Ali Baker

Mrs. Fezziwig, Female Fezziwigian Guests, Mrs. Cratchit—Reni Angus

Jack, Holmemans, Businessmen—Jacob Ming-Trent, Meg, Beth, Mrs. Fisher—Candice McCoy

Ted, Minor—David Ryan Smith

Mrs. Dibber—Ali Baker

STAGE MANAGEMENT STAFF
Francesca Russell, Production Stage Manager
Shona Mitchell, 1st Assistant Stage Manager
John W. Sugden, 2nd Assistant Stage Manager
K. Maddison, Intern

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

Marley’s Ghost
Rhonnie Washington

Chief Basters
John Patrick Higgins, D. Matt Worley

Ghost of Christmas Past
David Ryan Smith

Wife of Christmas Past
Candice McKay

Children of Christmas Past
Colin Todd Woodell, Keelin Shea Woodell

School Boys
Daniel Patrick Kennedy, Gabriel Kenney, Chase Macaulay Maxwell, Nicholas Perloff-Giles, Christopher Ward

Boy Scrooge
Adam Brooks

Little Fan
Lizzi Jones

Belle Cousins
Allison Schubert

Young Savage
Jacob Ming-Trent

Mr. Fezziwig
Brian Keith Russell

Dick Wilkins
D. Matt Worley

Mrs. Fezziwig
Margaret Schenck

Fezziwig’s Guests

Toy Ballerina
Devon Charisse Haddell

Toy Clown
Michelle Roginsky

Toy Cat
Nicholas Perloff-Giles

Toy Monkey
Christopher Ward

Toy Bear
Tommy A. Gomez

Ghost of Christmas Present
Charlotte Locke

Sally Cratchit
Gabriel Kenney

Ned Cratchit
Nathan Thomas Wheeler

Peter Cratchit
Scout Katovich

Belinda Cratchit
Rachel Scott

Mrs. Cratchit
Camila Borrero

Tiny Tim Cratchit
Chase Macaulay Maxwell

Mary
Amanda Hastings-Phillips

Jack
D. Matt Worley

Topper
John Patrick Higgins

Bolitho
Ali Baker

Meg
Elizabeth Raetz

Tod
Jay Randall

Miner
Rhonnie Washington

Miner’s Wife
Candice McKay

Miner’s Family
Allison Schubert, Colin Todd Woodell, Keelin Shea Woodell

Heineman
Brian Keith Russell

Carols
Forest Fraser, Tiffany II

Adam Brooks, Jacob Ming-Trent, Edward Nattenberg, Chara Ringel, Margaret Schenck, David Ryan Smith

Went
Judy Butterfield, Victoria Thompson

Ignorance
Michelle Roginsky, Daniel Patrick Kennedy, Jay Randall

A Christmas Carol
John Patrick Higgins, Tyler McKenna, Brian Keith Russell, David Ryan Smith, Rhonnie Washington

Mrs. Fezziwig
Elizabeth Raetz

Mrs. Diller
Chara Ringel

Undeclared’s Bay
D. Matt Worley

Old Joe
Edward Nattenberg

Carolers
Forest Fraser, Tiffany II

UNDERSTUDIES
Dickens, Marley’s Ghost, Mrs. Fezziwig, Mrs. Cratchit—Robert Ernst
Scrooge, Old Joe—Rhonnie Washington
Bob Cratchit, Tapper—Edward Nattenberg
Charitable Gentlemen, Mary—Chara Ringel
Paul—D. Matt Worley
Chin Busters—Jay Randall
Lizzi Jones

Ghost of Christmas Past—Amanda Hastings-Phillips
Wife of Christmas Past—Amanda Hastings-Phillips
Belle Cousin—Elizabeth Raetz
Young Savage, Ghost of Christmas Future—John Patrick Higgins
Dick Wilkes—Nathan Thomas Wheeler
Mrs. Fezziwig, Female Fezziwig Guest, Mrs. Cratchit—Reni Augstein
Jack, Heineman, Businessman—Jacob Ming-Trent
Meg, Beth, Mrs. Fisher—Candice McKay
Ted, Miner—David Ryan Smith
Mrs. Diller—Ali Baker

STAGE MANAGEMENT STAFF
Francesca Russell, Production Stage Manager
Shona Mitchell, 1st Assistant Stage Manager
John W. Sugden, 2nd Assistant Stage Manager
K. Mauldin, Intern

The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory.
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 (Y/C). A Failing Folly from Tiny Tim to Scrooge, these talented and dedicated students from throughout the Bay Area seize 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 year’s Carol includes the following students selected from the Y/C fall 2002 season:

**Adam Brooks** (13) played Jim Bob Cratchit in the Y/C world premiere of *A Christmas Carol*. A 10th-grader, he also plays Blunt-acre in The Phoenix Theatre's production of *Charley’s Aunt*.

**Judy Butterfield** (13) is a 7th-grader at Martin Luther King Jr. School in Oakland. A Y/C student for three years, she is a second-generation member of A.C.T.’s A Christmas Carol cast—her father played Robert Cratchit and Young Scrooge in past productions.

**Devon Charisse Haddell** (11) is a sixth-grader at Vicky Elementary School. Her many local credits include the title role of *Annie* and both Gretl and Brigitta in *The Sound of Music*. A cancer survivor, Devon enjoys using her talents to help find a cure. *Lizz Jones* (10) has studied in the Y/C for three years and attends Brownsville Elementary. She has performed in *A Midsummer Night’s Dream*, *Oliver Twist*, *Charlotte’s Web*, and *Dr. Doolittle*. Scott Kowalski (12), an eighth-grade student and student council president at Redwood School, has been a Y/C student since fifth grade. She has performed in *A Midsummer Night’s Dream*, *Oliver Twist*, and *Charlotte’s Web*, among other roles.

**Gabriel Kenney** (12) lives in San Francisco, where he is a sixth-grader at St. Gabriel School. He has been cast in the Golden Gate Fencing Center since 2001 and has taken classes with the Y/C for three years. *Charlotte Locke* (10) played Christie in the Y/C production of *Reindeer Song* last summer and was a member of the First Stage Children’s Theater Group at the Julia Morgan Theater in Berkeley for two years. Born in London, she now lives in Oakland and is a fifth-grader at Anthony Chen Elementary. *Chase Macaulay Maxwell* (8) lives in Redwood City, where he attends the third grade at Our Lady of Mt. Carmel. He has been a student in the Y/C since last year. He has performed in *A Midsummer Night’s Dream*, *Oliver Twist*, and *Charlotte’s Web*, among other roles.

**Michelle Reginsky** (11) has performed in *The Music Man*, *Annie*, and *The Wizard of Oz*. She is a sixth-grader at Fleetwood Elementary in Walnut Creek. She has been a Y/C student for two years. *Victoria Thompson* (18) attended the Y/C since grade 12, and her A.C.T. credits include *Reindeer Song*, the world-premiere production of *Dust*, *Dangerous Confrontations*, *The Music of Simon & Garfunkel*, and *A Christmas Carol*, all in the Y/C, and last year’s *A Christmas Carol*. Other credits include roles in many school music and drama productions, including *Bye Bye Birdie* in the Y/C production of *A Christmas Carol*.

**Ken Ham** (12) attends the fifth grade at West Portal Elementary in San Francisco. He was a stagehand in the UCSF production of *A Christmas Carol*. His favorite theater experience was watching A.C.T.’s production of Harold Pinter’s *The Birthday Party*.

**Ali Baker** has performed in A.C.T.’s *Master of Fine Arts Program production of *Glengarry Glen Ross*, in *Music for a Princess*, and in *A Midsummer Night’s Dream*. She is also a member of the A.C.T. Youth Company, which performed *The Tempest* and *Eclipse: The Haunted*.

**Camilla Borrego** recently appeared in *As You Like It* in A.C.T.’s *A Christmas Carol*. Her Y/C credits include *The Secret Garden* and *A Christmas Carol*. She is also a member of the A.C.T. Youth Company, which performed *The Tempest* and *Eclipse: The Haunted*.

**Bridget Fogarty** (12) received her B.F.A. from the University of Utah. Her favorite roles include *A Christmas Carol* and *A Christmas Carol*.

**Brud Fogarty** received his B.A. in theater and English from the College of the Holy Cross in Worcester, Massachusetts, in 2000. Last summer he played Malcolm in *Macbeth* and the First Murderer in *Richard III* at the Colorado Shakespeare Festival. His favorite roles in the A.C.T. Master of Fine Arts Program include *The Tempest* and *Eclipse: The Haunted*.

**John Patrick Higgins** has performed in A.C.T.’s *Master of Fine Arts Program production of *Glengarry Glen Ross*, *Music for a Princess*, and *A Christmas Carol*. His favorite roles include *A Christmas Carol* and *A Christmas Carol*.

**Tommya Gomez** recently returned from a season with the Georgia Shakespeare Festival, where he played Laurence in *The Thistle* and Gentleman of Foxes, Charlie in *Death of a Salesman*, and Petruchio in *The Taming of the Shrew*. As a Y/C student he has performed in *Euripides* and in six productions of *A Christmas Carol*. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Board Head Theatre, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Laning Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California’s juvenile justice system, and in the A.C.T. Summer Training Congregation.


**Tyler McKenna** has performed in A.C.T.’s *Master of Fine Arts Program production of *Glengarry Glen Ross*, *Music for a Princess*, *A Christmas Carol*, and *As You Like It*. His favorite roles include *A Christmas Carol* and *A Christmas Carol*.
THE CHILDREN OF A CHRISTMAS CAROL

The production of A Christmas Carol becomes a holiday adventure for a host of young people from the A.C.T. Young Conservatory (YC). A falling role from Tiny Tim to Bob Scrooge, these talented and dedicated students from throughout the Bay Area seize 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 year’s Carol includes the following students selected from the YC’s fall 2002 season:

Adam Brooks (13) played Jim Bobolz in the YC world premiere of Expectations: The One Act Plays by Horton Foote. He attends the seventh grade at Montara Middle School in Oakland. Judy Butterfield (13) is in the seventh grade at The Nueva School in Hillsborough. A YC student for five years, she is a second generation of A.C.T.’s A Christmas Carol cast—her father played Bob Cratchit and Young Scrooge in past productions.

Devon Charisse Haddell (11) is a sixth-grader at Vichy Elementary School. She has many local credits including the title role of Annie and both Gretel and Brigitta in The Sound of Music. A cancer survivor, Devon enjoys using her talents to help find a cure. Lizzie Jones (10) has studied in the YC for three years and attends Brownsville Elementary. She has performed in A Midsummer Night’s Dream, Oliver Twist, Charlotte’s Web, and Dr. Doolittle: Scene Kateckow (10), an eighth-grade student and student council president at Redwood Day School in Oakland, has been a student in the YC since fifth grade. She has played Ginger in Time Out for Ginger at the Actor’s Studio Theater in Oakland, Eliza in My Fair Lady, Maria in The Sound of Music, and Carolina in Federico García Lorca’s The Bullfight Puppets.

Daniel Patrick Kennedy (11) attends the fifth grade at West Portal Elementary in San Francisco. He has been a stagehand in the UCSF production of Alan Ayckbourn’s Constructions. He speaks, reads, and writes Chinese fluently.

Gabriel Kenney (12) lives in San Francisco, where he is a sixth-grader at St. Gabriel School. He has fenced with the Golden Gate Fencing Center since 2001 and has taken classes with the YC for three years. Charlotte Locke (10) played Chrisie in the YC production of Reindeer Song last summer and was a member of the First Stage Children’s Theatre Group at the Julia Morgan Theater in Berkeley for two years. Born in London, she now lives in Oakland and is a fifth-grader at Anthony Chabot Elementary. Chace Macaulay Maxwell (8) lives in Redwood City, where he attends the third grade at Our Lady of Mt. Carmel. He has been a student in the YC since last winter. He has performed in Natachricks with the Peninsula Ballet Theater, appearing as Jack Horner and Jack of Jack and Jill in Nicholas Perlloff-Giles’ (8), a third-grader at the French-American International School in San Francisco, makes her theatrical debut in this year’s A Christmas Carol. Her favorite theater experience was watching A.C.T.’s production of Harold Pinter’s Celebration.

Michelle ReginSky (11) has performed in The Music Man, Annie, and The Wizard of Oz. She is a sixth-grader at Footpath Elementary in Walnut Creek. She has been a YC student for two years. Victoria Thompson (18) has attended the YC since age 12; her YC credits include Reindeer Soup, the world-premiere production of The Mistle-Tones: The Music of Sisson and Garfield, and in all the YC, and last year’s A Christmas Carol. Other credits include roles in many school music and drama productions, including Bye Bye Birdie and two years in the San Francisco Ballet’s Nutcracker. Forrest Fraser (11) returns to A Christmas Carol and is appearing as Boy Scrooge in last year’s production. He also performed in the A.C.T. workshop production of The Count of Monte Cristo. He is a fifth-grader at the Phillips Brooks School in Menlo Park. Christopher Ward (14) has a brown belt in karate and sang with the Cincinnati Boy’s Choir for two years. He is in the eighth grade at Cumma Intermediate School in Half Moon Bay. His favorite role was John in Peter Pan with Broadway by the Bay. Colin Todd Woodfill (11) is the fifth grade at Our Lady of Angels School in Burlingame. He played Sebastian in the YC’s puppet theater production of The Tempest at Zeum Theater. Colin’s sister, Keelin Shea Woodfill (12), also attends Our Lady of Angels School, where she is a seventh-grader. She played Miranda in The Tempest and the toy monkey in last year’s A Christmas Carol.

ALI BAKER* has performed in A.C.T. Master of Fine Arts Program productions as Giselle in Serious Money, Viola in Twelfth Night, Laura in Mourning Becomes Electa The Haunted, and Daunysha in Fiddler on the Roof. Her YC credits include Opheilia in Hamlet, Isabella in Measure for Measure, Karen in Boy’s Life, and Antoinette in A Fira in Her Ear.

CAMILA BORRERO* recently appeared as Jasmina Condor in the A.C.T. Master of Fine Arts Program production of Serious Money. Favorite roles include Celia in As You Like It, Laura in Fathers and Sons, Jackie-O in The House of Yes, Emma in Cora of the Starring Cities, Beebee in Sabrina, and Petra in A Little Night Music. She has also worked as an apprentice at the Minnesota Children’s Theatre Company. She received her B.F.A. from the University of Utah.

BRUD FOGARTY* received his B.A. in theater and English from the College of the Holy Cross in Worcester, Massachusetts, in 2000. Last summer he played Malvolio in Much Ado and the First Muderchin of Richard III at the Colorado Shakespeare Festival. His favorite roles in the A.C.T. Master of Fine Arts Program include Titus in Twelfth Night, Zacharias in Serious Money, and Torvald Helmer in A Doll’s House.

STEVEN ANTHONY JONES, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Night and Day, Buried Child, A Christmas Carol (debuted as Elenor Scrooge last season), Civilization and the Khan, Master Harold... and the Boys, The Methuselah, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Hecuba, Incorrigible: Holding History, Happy Few, Guitars, Giggles (title role), Agonies, Miss Evers’ Boys, Clare, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and The Fiddlers. Other local theater credits include Fauzia Oygunja and Malcolm in Berkeley Repertory Theatre, John X: Van Life at the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Board Head Theatre, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomes has also done extensive work as a drama instructor at Laning Community College in Lansing, Michigan, teaching incorporated youth in Michigan, Alabama, and California juvenile justice systems, and in the A.C.T. Summer Training Camp.

JOHN PATRICK HIGGINS* has performed in A.C.T. Master of Fine Arts Program productions as Georina in Serious Money, Minute in Twelfth Night, and Captain Adam Brass in Mourning Becomes Electa The Haunted. He received his B.A. in theater studies from Yale University, where some of his favorite roles included Goodson in Edward II, Prior in Angelo in America Mille- nium Approaches, and Xanthus in The Trojan Women.

TOMMYA GOMEZ recently returned from a season with the Georgia Shakespeare Festival, where he played Laurine in The Two Gentlemen of Verona, Charlie in Death of a Salesman, and Pietro in The Merry Wives of Windsor. At A.C.T. he has performed in Envious Art and in six productions of A Christmas Carol. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Board Head Theatre, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomes has also done extensive work as a drama instructor at Laning Community College in Lansing, Michigan, teaching incorporated youth in Michigan, Alabama, and California juvenile justice systems, and in the A.C.T. Summer Training Camp.

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AMANDA HASTINGS-PHILLIPS* last performed in A.C.T. Master of Fine Arts Program productions as Maria in Silent Money and Olivia in Twelfth Night at Zeum. Her favorite roles in A.C.T. Master of Fine Arts Program productions include Titus in Twelfth Night, Zacharias in Serious Money, and Torvald Helmer in A Doll’s House.

The Cast in A Christmas Carol includes: Paul Darrow as Scrooge, Brian Mcereny as Bob Cratchit, Nicky Billes as Tiny Tim, Carla Morris as Mrs. Cratchit, Jake Storey as Peter Cratchit, and the ensemble playing all the other roles in the cast. The production is directed by John Patrick Higgins with Scenic Design by Tom Scardina, Lighting Design by Michael Arright, and Costume Design by Carol Krehm. The production is produced by A.C.T. and is supported by the National Endowment for the Arts and the11 American Conservatory Theater Foundation.
CANDICE MCKOY recently appeared in the A.C.T. Master of Fine Arts Program production of Serious Money. Other A.C.T. credits include Kristine in A Doll’s House, Snorkumla in The King Stag, and Jacques in As You Like It. New York credits include La Ronde Project (Lincoln Center Stage Readings Series), Nikki in The Coast of Time, and Estelle in Twelfth Night. McKoy is a recipient of the prestigious National Foundation for Advancement in the Arts scholarship for the acting category and a member of Phi Beta Kappa.

JACOB MING-TRENT has appeared in A.C.T. Master of Fine Arts Program productions of Mourning Becomes Electra, The King Stag, and Serious Money, as well as in the A.C.T. Experiment program’s production of David Lang and Mac Wellman’s The Difficulty of Crossing a Field. Film/Television production and roles include Jesus Christ Superstar (Herod) in A Midsummer Night’s Dream (Thibode; The Win-Lim; and Godspell (Judah).

EDWARD NATTENBERG has performed with the A.C.T. Master of Fine Arts Program as Billy Carter in Serious Money (dir. Jonathan Mccorn); Orin in Twelfth Night (dir. Raye Birk); Touchstone in As You Like It (dir. Giles Havergal); Evan Mannon in Mourning Becomes Electra (dir. Jon Kazui); and Nikolai in Brian Friel’s adaptation of Jean Racine’s Tartuffe and the Imaginary Invalid with Southern Arena Theatre. He is originally from Vicksburg, Mississippi.

ELIZABETH RAEFF has performed with the A.C.T. Master of Fine Arts Program as Dottie in Serious Money, Romilda in Love and War, and Lavinia in Mourning Becomes Electra: The Haunting. Other regional credits include Lili in The Philadelphia Story at New Harmony Theatre, Anne in Then They Came for Me at George Street Playhouse, Rachel in Tell Gillies On for Life 75th Birthday, Anne in The Diary of Anne Frank at Shadowland Theater, a tap-dancing cow in State Fair, the Other Woman in Witness for the Prosecution at Allenberry Playhouse, and Diane Eleanor in Henry II at Shakespeare & Company’s Summer Performance Institute.

JAY RANDALL has performed in A.C.T. Master of Fine Arts Program productions as Brogdon in A Doll’s House, Alexes in Love and War, and Malvolio in Twelfth Night. Regional credits include a Chorus Line, West Side Story, Singing in the Rain, and The Fantasticks with Northern Lights Playhouse and The Mourning, Hay Fever, and The Imaginary Invalid with Southern Arena Theatre. He is originally from Vicksburg, Mississippi.

BRIAN KEITH RUSSELL last performed at A.C.T. in The Board of Aton, Gregory Ginn Ross, Edward II, The Invention of Love, The Threepenny Opera, Indian Joe, Light Up the Sky, Pygmalion, The Devil’s Adjunct, and A Christmas Carol. Other Bay Area appearances include The Soagull, Macbeth, A Midsummer Night’s Dream, and Twelfth Night for the California Shakespeare Festival; Cloyalty Run, The Bandwagon, Edge of World, The Halo, Double Cross, Mrs. Dalloway, and Love and the Walll with Word For Word; Picnic at the Lapin Agile at Theatre on the Square; Dover under the Elm and The Elephants Man for San Jose Repertory Theatre; Sense and Sensibility, Affirmation, Aids! Adventure!, Halfwood on My Trail, and Shopper for Campo Santa; The Pharmacist’s daughter at the Night’s Theatre; The Rosane Stratagem at Berkeley Repertory Theaher; Wildren, Wilde, Wilder at Marin Theatre Company; Hamlet with the Sfb Opera Players; and The Two Pretense Madrids Radcliffe and The Forced Marriage at Catesworths.

CHARA RIEGL most recently appeared in the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Hetherington. Other A.C.T. credits include Audrey in As You Like It, Fabian in Twelfth Night, Princess Olga in Pucks and Sons, Christine in Mourning Becomes Electra; Hamlet, and Childs-Old Man in The King Stag. She was also in the original cast of Unconventl (the musical) during its off-off-Broadway debut; she is a graduate of Oakland University.

RACHEL SCOTT last performed as Biddulph and Lady Vandyke in the A.C.T. Master of Fine Arts Program production of Serious Money. Other Coast Area roles include Rosalind in As You Like It, Christine in Mourning Becomes Electra: The Haunting, Hecateus in The Winter’s Tale, and Diana in A Doll’s House. She is a graduate of Columbia University.

MARGARET SCHENCK returns for her third production of A Christmas Carol at the Geary Theater, where she was also seen in June and the Poxopt. Some of her recent Bay Area credits include: The House of Blue Leaves and Rhinoceros at Berkeley Repertory Theatre; The Merry Wives Of Windsor, The Soagull, and The Steep in Company at Summer Santa Cruz; Kissing the Witch at the Magic Theatre; Spinning into Batter at TheaterWorks; The Importance of Being Earnest at California Theatre Centre; and Hay Fever, Valentine, Elenisopymary, and The Golden Age with the Chamber Theatre.

ALISON SCHUBERT most recently appeared in the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Hetherington. Other A.C.T. credits include Audrey in As You Like It, Fabian in Twelfth Night, Princess Olga in Pucks and Sons, Christine in Mourning Becomes Electra; Hamlet, and Childs-Old Man in The King Stag. She was also in the original cast of Unconventl (the musical) during its off-off-Broadway debut; she is a graduate of Oakland University.

DAVID RYAN SMITH has performed with the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Hetherington. Other A.C.T. credits include Audrey in As You Like It, Fabian in Twelfth Night, Princess Olga in Pucks and Sons, Christine in Mourning Becomes Electra: Hamlet, and Childs-Old Man in The King Stag. She was also in the original cast of Unconventl (the musical) during its off-off-Broadway debut; she is a graduate of Oakland University.

ROBBIE WORLEY has appeared in A.C.T. Master of Fine Arts Program productions as Mervin and Vince in Serious Money, Sophocles in Twelfth Night, Orlando in As You Like It, Orin in Mourning Becomes Electra, and Peter in Fausters and Sons. He also performed leading roles in productions of The Winter’s Tale at the California Shakespeare Festival; As Frank in A Day at the Beach with the Shotgun Players; and in the Charles of the world-wide A.C.T. production of Mac, William and Daugl’s The Difficulty of Crossing a Field at Theatre Artaud. He has a B.F.A. from the University of Evansville.

RHONNIE WASHINGTON is on the faculty of the theatre arts department within the College of Creative Arts, San Francisco State University. She earned a Ph.D. from the University of Michigan, Ann Arbor, with a major in directing and a minor in theatre history and criticism. Her most recent directing project, When You Come Back, Red Ryder! by Mark Medoff, was invited to the Kennedy Center/American College Theatre Festival regional finals. She was last seen onstage in Thick Desciplets’ production of Begard Mallory’s Glittering Award Winning play, Dominos-Landing Meko. She was honored by the San Francisco Bay Guardian with Goldie (Guardian Outstanding Local Discoveries) Awards in 1999 and 2001.

NATHAN THOMAS WHEELE has appeared in A.C.T. Master of Fine Arts Program productions as Orin in Mourning Becomes Electra: The Haunting; and Hay Fever, Relational Values, Elenisopymary, and The Golden Age with the Chamber Theatre. Other recent stage credits include Mary Stuart (directed by Carey Perloff) at the Huntington Theatre Company; several productions, including the world premiere of The Board of Aton, and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Thirteenth Order, “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s St. Elmo’s Fire. Ansgenour is a graduate of the Yale School of Drama.

ROBERT ERNST (Understudy) last performed at A.C.T. in A Christmas Carol and Jesus and the Apocalypse. He is a co-founder of the Iowa Theatre Lab and the Blake St. Hawley. His most recent stage credits include The John, A Moon for the Magistrates, The Late Harry Mays (replacement for Nick Nolte), Eyes for Corona, Speed of Darkness, Kingsley, and The Joy of Going Somewhere Definite. His film and television credits include Saffire, Jumpshot, Flash, Baglair, Metro: Escapes from Alcatraz, and Children of Eden, Pippin. Waiting for Gude, Much Ado about Nothing, and Godspell at Dana College, where he received his B.A. in vocal music with a minor in theatre in 1999.
CANDICE MCKOY* recently appeared in the A.C.T. Master of Fine Arts Program production of The Caucasian Chalk Circle. Other A.C.T. credits include Zora in In Dubl’s House, Snerpululaka in The Lion, King, and Jacques in de Y Like It. She performs with the the perfectionist Playwrights’ Project (Lincoln Center Stage Readings Series), Nikki in The Countess, and Feste in Twelfth Night. McKoy is a recipient of the prestigious National Foundation for Advancement in the Arts scholarship for the acting category and a member of Phi Beta Kappa.

JACOB MING-TRENT* has appeared in A.C.T.’s Master of Fine Arts Program productions of Mourning Becomes Electra, The King Stag, and Sorrow, as well as in the A.C.T. premiere production of David Lang and Mac Wellman’s The Difficulty of Crossing a Field. Former productions and roles include Jesus Christ Superstar (Herod), A Midsummer Night’s Dream (Thiseus), The Wife (Lion), and Godspell (Judas).

EDWARD NATTENBERG* has performed with the A.C.T. Master of Fine Arts Program as Billy Cowan in Serious Money (dir. Jonathan Maksoum), Onassis in Twelfth Night (dir. Raye Birk), Touchstone in The Like It (dir. Giles Havergal), Euridice Mannion in Mourning Becomes Electra (dir. Jon Kastner), and Nikolai in Brian Friel’s adaptation ofIon Turgenev’s Father and Sons (dir. Kevin Jackson). He has also performed professionally as Buck Naked in Robert O’Hara’s Incestuous: Holding History in New York.

ELIZABETH RAETT* last appeared at A.C.T. in The Road to Mecon, Gypsy Rose, Insomnia, and A Christmas Carol. Other Bay Area appearances include The Seagull, Medea, and A Midsummer Night’s Dream, and Twelfth Night for the California Shakespeare Festival. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

RAY JANDALL* has performed in A.C.T. Master of Fine Arts Program productions as Agostino in A Doll’s House, Alazon in Love and War, and Malvolio in Twelfth Night. Regional credits include A Chorus Line, West Side Story, Singing in the Rain, and The Fantasticks with Northern Lights Playhouse and The Mummers, Hey Fever, and The Imaginary Invalid with Southern Arena Theatre. He is originally from Vicksburg, Mississippi.

CHARA RIEGL* most recently appeared in the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Ethereum. Other A.C.T. credits include Audrey in The Like It, Fabian (a) in Twelfth Night, Princess Olga in Cafeteria, and Christine in Mourning Becomes Electra. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

BRIAN KETH RUSSELL last performed at A.C.T. in The Board of Amon, Georgy Geor, Herder, D.R. the Invention of Love, and The Threepenny Opera. Other Bay Area appearances include The Seagull, Medea, and A Midsummer Night’s Dream, and Twelfth Night for the California Shakespeare Festival. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

JAY RAYALL* has performed in A.C.T. Master of Fine Arts Program productions as Agostino in A Doll’s House, Alazon in Love and War, and Malvolio in Twelfth Night. Regional credits include A Chorus Line, West Side Story, Singing in the Rain, and The Fantasticks with Northern Lights Playhouse and The Mummers, Hey Fever, and The Imaginary Invalid with Southern Arena Theatre. He is originally from Vicksburg, Mississippi.

ALISON SCHÜBERT* most recently appeared in the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Ethereum. Other A.C.T. credits include Audrey in The Like It, Fabian (a) in Twelfth Night, Princess Olga in Cafeteria, and Christine in Mourning Becomes Electra. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

RACHEL SCOTT* last performed at Biddulph and Lady Vaux in the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Ethereum. Other Bay Area appearances include The Seagull, Medea, and A Midsummer Night’s Dream, and Twelfth Night for the California Shakespeare Festival. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

MARGARET SCHENCK returns for her third production of A Christmas Carol at the Geary Theatre, where she was also seen in Jane and the Paycheck. Some of her recent Bay Area credits include: The House of Blue Leaves and Rhinoceros at Berkeley Repertory Theatre; The Merry Winds of Windsor, The Seagull, and She Stoops to Conquer at Shakespeare Santa Cruz; Kissing the Witch at the Magic Theatre; Spinning into Butter at TheatreWorks; The Importance of Being Earnest at California Theatre Center; and Hay Fever, Relatively Values, Eumenides, and The Golden Age with the Chamber Theatre.

DAVID RYAN SMITH* has performed with the A.C.T. Master of Fine Arts Program production of Serious Money as Mrs. Ethereum. Other A.C.T. credits include Audrey in The Like It, Fabian (a) in Twelfth Night, Princess Olga in Cafeteria, and Christine in Mourning Becomes Electra. She is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

D. MATT WORLEY* has appeared in A.C.T. Master of Fine Arts Program productions as Morivon and Venus in Serious Money, Sebastian in Twelfth Night, Orlando in de Y Like It, and Orson in Mourning Becomes Electra. He is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.

ROBERT ERNST (Understudy) has performed at A.C.T. in A Christmas Carol and Jesus and the Physicists. He is a co-founder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Moon for the Misbegotten, The Late Harry Moss (replacement for Nick Nolte), Ehsan for Corsica, Speed of Darkness, Kingsfield, and The Joy of Going Somewhere Definite. His film and television credits include Satyana, Surf's Up, and Flash, Bloss, Metro, Escops from Alcatraz, and Children of Eden, Pippin, Waiting for Gude, Much Ads about Nothing, and Godspell at Dana College, where he received his B.A. in vocal music with a minor in theater in 1999.

RENE AUJEGES (Understudy) is an A.C.T. associate artist and core acting company member, most recently starring in Our Town. Theatre debut two seasons ago in The Mountaintop, she has since appeared at A.C.T. in Celebration and The Room, the Board of Amon, Blithe Spirit, Elmer Rice, and Night and Day. New York credits include Spinning into Butter at Lincoln Center Theatre, Medea (with Alec Baldwin and Angelina Jolie) at the Public Theatre, It’s My Party... (with F. Murray Abraham and Joyce Van Patten) at the Arc Light Theatre, and Overlooked with the Drama League. Regional theatre credits include Mary Stuart (directed by Carey Perloff) at the Huntington Theatre Company; several productions, including the world premiere of the Brookline and the Hollow Lands at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Usual Suspects and Law & Order: "Guiding Light," "Another World," and Hallmark Hall of Fame’s Saint Maybe. Aungsten is a graduate of the Yale School of Drama.

D. MATT WORLEY* has appeared in A.C.T. Master of Fine Arts Program productions as Morivon and Venus in Serious Money, Sebastian in Twelfth Night, Orlando in de Y Like It, and Orson in Mourning Becomes Electra. He is also a member of the Philadelphia Story at New Harmony Theatre, Anne in The Church of the Flying Donkey in Me, and the 27th Birthday in The Diary of Anne Frank at Shadolawnd Theater. A tap-dancing cow in State Fair, the Other Woman in Womyns for the Prosecution at Allensberry Playhouse, and Dawn Eleanor in Henry V at Shakespeare & Company’s Summer Performance Institute.
Who’s Who

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 The Full Moon, The Nice Raggedy Man, and Birdie’s Last Case on Broadway, Pride’s Crossing at Lincoln Center, and The Lion of Azirah at Circle in the Square. He has also designed for many regional theaters, including the Alhambra Theatre, Denver Centre Theatre Company, Huntington Theatre Company, Guthrie Theatre, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, and San Diego’s Old Globe Theatre, where he is a founding associate artist. Morgan is most recently designing the costumes for the musicals Infinity on Broadway.

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, Star Trek: Voyager, and Enterprise, he has received two Emmy Awards and eight nominations. His television work also includes Star Trek: The Next Generation and Star Trek: Deep Space Nine.

PETER MARADUNN (Lighting Designer), a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including The Turn of the Screw, In the Heart of the Sea, and The Master and Margarita. His work has been recognized with an Obie Award for Lighting Design and a Drama Desk Award nomination for The Master and Margarita.

LEE HOFF (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 New York City Opera in 1964, and Summer and Smoke for New York City Opera in 1972.

From Benny Goodman to Barbra Streisand, holiday ballet has never been this hot!

other Great Theatre credit include A Christmas Carol and The First Picture Show. Before coming to A.C.T., he was the conductor of the first national production of Phantom of the Opera. His regional musical direction credits include Gypsy, A Little Night Music, Ragtime, and The Most Happy Fella. Maletsky earned his bachelor’s and master’s degrees in piano performance at the University of Michigan, where he studied with Leon Fleisher and Martin Kates. He studied conducting with George Marcott, working as the musical assistant to Michael Tilson Thomas, and was the resident conductor of the Toscana Music Festival. He is currently developing the new musical The Count of Monte Cristo.

CHRISTINE MATTISON (Assistant Director and Choreographer) received her master of arts degree in dance from UCLA. She went on to become studio manager/teacher for Pacific Motion Dance Studio in

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Who's Who

“Naeh Bildung,” and “Heil Stereo Blues.” In 1987 Ernst broke the Guinness World record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

Laird Williamson (Custodian and Original Director) has staged A.C.T.'s productions of "Master Harold..." and the boys, Long Day's Journey Into Night, An Inspector Calls, The Maids, Much Ado About Nothing, and Hamlet. He is currently working on the rewrite of The Metamorphosis, which is set to premiere in 2024.

Robert Morgan (Custodian Designer) designed costumes for 25 productions as resident designer at A.C.T. between 1971 and 1978. His New York credits include The Full Monty, Nunsense, and Shell's Last Race on Broadway, Pride's Crossing at Lincoln Center, and The Lover of Amelias at Circle in the Square. He has also designed for many regional theaters, including the Alhambra Theatre, sweater theatre Company, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, and the Old Globe Theatre, where he is currently developing a new musical The Book of Virtues.

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 United States. The costume designer for "A Star Is Born," "Space Night," "Star Trek, Voyager," and "Enterprise," he has received twelve Emmy Awards and eight nominations. His television work also includes Simons for Sierras and "Day by Day." The film credits include "Night of the Comet," "White Wedding," "The Running Man," and "Star Trek: Generations.

Peter Maradunn (Lighting Designer), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including "Night of the Comet," "Bite Size," "The Heist of Anxiety," and "The Room." He has also designed for the San Francisco Contemporaryaim Art Festival, the Gethsemane Group, the French Film Festival, and the Venice Biennale. His most recent production was for the Shakespeare Festival in 2019, and he has received several awards and nominations for his work.

Lee Hohm (Composer) has written scores for many A.C.T. productions. He was in residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote Race First, a setting of poems by Elizabeth Bishop. In 1996, he led the Dallas Opera of the production of The Tempest, which was subsequently broadcast on NPR. Other productions include The Scarf, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1998, a Month in the Country (libretto by William Bell) for New York City Opera in 1994, and Summer and Smoke for New York City Opera in 1972.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.'s resident sound designer. He has designed more than 300 productions, including for A.C.T., Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Blue Note, The Board of Avian, Celebration and The Room, The Master Harold... and the boys, Enrico IV, Glengarry Glen Ross, The Mountaintop, Frank Lloyd Wright’s Christian Anderson, Edward II, The House of Mirth, The Renovation of Love, and the Threepenny Opera. He has also directed The Metamorphosis, which is set to premiere in 2024.

Peter Maletzke (Musical Director) is resident music director of A.C.T., where he is currently developing the new musical The Book of Virtues.

Christine Mattson (Assistant Director and Choreographer) received her master of arts degree in dance from UCLA. She went on to become studio manager/teacher for Pacific Motion Dance Studio in San Francisco.
Who's Who

Venice, California, and company manager/booking manager for the nationally touring Jazz Tap Ensemble. Her A.C.T. mainstage credits include Young Conservatory movement supervision for the 2000 production of A Christmas Carol. Collaborations with Craig Sligh and the Young Conservatory New Plays Program include choreography/movement for Amulets, Expectations, Dancing Conversations, The Music of Siwan and Garfield/Pierce, Portrait, Time on Fire, Elvira, and Daze. The last three of these were co-commissions of A.C.T. and the Royal National Theatre, London.

RICK ECHOLS (Hair and Makeup) has worked on more than 250 A.C.T. productions since 1971. He designed Guignol 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 Ocsar. In 1996, he returned to A.C.T. after almost five years with Los Misérables on the national tour and on Broadway.

FRANCESCAS RUSSELL (Production Stage Manager) is pleased to return to A.C.T. for her fifth production of A Christmas Carol. Before moving to New York City from San Francisco this past spring, she worked on 15 productions at A.C.T., as well as productions at Berkeley Repertory Theatre, San Jose Repertory Theatre (nine productions), Shakespeare Santa Cruz (two seasons), the California Shakespeare Festival, and the Aurora Theater Company. In New York, she was part of the stage-management teams for The Full Monty (Broadway), Twelfth Night in Central Park (The Public Theater/New York Shakespeare Festival), and the workshop of The Manzoni Project (City Center), as well as stage-managing the premier stage reading of the new musical Eva (Lark Studio). Russell is a graduate of the Theatre Arts Department at UCSD.

SHONA MITCHELL (First Assistant Stage Manager) is pleased to return to A.C.T. after having worked on previous productions of The Glass Menagerie and A Christmas Carol. Other Bay Area credits include The House of Blue Leaves, The Heiress, and 16 Plays for Berkeley Repertory Theatre. Miscellaneous and Candida for Marin Theatre Company, including the Witch, 5 Women on a Hill in Spain, and Heartache: the Rainbow for The Magic Theatre; and Candide for the San Francisco Symphony, as well as work at Theatre on the Square, on the stage where she was the assistant stage manager on The Late Henry Moss and Dirty Blonde. Boston credits include work for the Brus Jazz Theatre, American Repertory Theatre, and Blue Man Group.

JOHN W. SUGDEN (Second Assistant Stage Manager) received his B.F.A. in acting and directing from the University of Southern Methodist University and his M.F.A. in acting from A.C.T. He has been on the faculty of the A.C.T. Young Conservatory for seven years and taught acting, improvisation, voice, and Shakespeare. He writes and directs plays with young actors in public and private schools. He was most recently seen as Fin in The Glass Menagerie at Center Rep in Walnut Creek, Graham in The Entertainers at Aurora Company, and the Clerk in the musical Parade at Berkeley Playhouse. The student's final project, The Christ and Mohammed's Tale with Geoffrey Chaucer and Company.

ADDITIONAL CREDITS

Derek A. Young-Francis Hoffmann Voice & Speech Coach—Jeffrey Cochet Assistant Coach—Deborah Susan Scanning Coach—Rachell Scott and Carol Sloan. States on Haught Movement Captain—Rachel Scott.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) recently celebrated her tenth season as artistic director of A.C.T. opened this season with an acclaimed revival of Tom Stoppard's Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. and the American premieres of Tom Stoppard's The Invention of Love and Indian Ink and Harold Pinter's Celebration and The Room; A.C.T.'s commissioned translations of Hesiod, The Misanthrope, Farce IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian's Singer's Bay; and acclaimed productions of The Three Penny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. Last season her work also included the world premieres of Max Brian's See No Anvar and David Lang/Mac Wellman's The Difficulty of Crossing a Field. Her play The Colours of Rhodes was a finalist for the Susan Smith Blackburn Award and was developed at the O'Neill Playwright Conference in Waterford, Connecticut, last summer; it will be produced at A.C.T. in January 2003, directed by Rob Phillips. Later this season Perloff will stage Chekhov's The Three Sisters with A.C.T.'s core company. 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 Ellicia, 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.

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 Leslie and Nicholas.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company's expansion and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is a former member of the larger San Francisco community, currently serving 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 and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theater Communications Group 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 Leslie and Nicholas.

MELISSA SMITH (Consortuary Director) oversees the management of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Conownership, 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. She is a professional actor, she has performed in regional theaters and in numerous 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 Eisen'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.

Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

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Chaiman Emeritus

American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings

Artistic Director 1986-92

American Conservatory Theater

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THE LATE GREAT LADIES
OF BLUES AND JAZZ

MUSICAL NUMBERS*

ACT I
INSTRUMENTALS ........................................... THE ALL-STAR JAZZ BAND

OPENING: SANDRA REAVES-PHILLIPS
"Blues Lament" ......................................... Reaves-Phillips
"Take Me As I Am" ...................................... Reaves-Phillips

MA RAINNEY
"Stout Miss Lizzie" ....................................... Creamer/Layton
"C. C. Rider" ............................................... Ma Rainey

BESSIE SMITH
"Gimme a Pigfoot" ........................................ Wilson
"Kitchen Man" ............................................. Razaf/Billdina

or
"I Need a Little Sugar in My Bowl" ..................... C. Williams/D. Small/J. Brynn
"Put It Right Here" ....................................... Granger
"Nobody Knows You When You're Down and Out" .... I. Cox

ETHEL WATERS
"Shake That Thing" ....................................... Jackson
"Stompy Weather" ......................................... Arisa/Kohler
"St. Louis Blues" ........................................... W. C. Handy
"His Eye Is on the Sparrow" ................................ Gabriel/Frank

ACT II
BILLIE HOLIDAY
"Solitude" .................................................. Ellington/Lange/Mills
"Good Morning Heartache" ................................ Fisher/Drake/Higgins/botham
"There There Eyes" ...................................... Pinkard/Thurber/Tracey
"God Bless the Child" .................................... Holiday/Herzog

DINAH WASHINGTON
"Trouble, Trouble" ........................................... Unknown
"Please Send Me Someone to Love" ..................... Mayfield
"What a Difference a Day Makes" ...................... Adams/Greer

MAHALIA JACKSON TESTIMONIAL

Program subject to change.

There will be one 15-minute intermission.

SANDRA REAVES-PHILLIPS

in

THE LATE GREAT LADIES
OF BLUES AND JAZZ

with

THE ALL-STAR JAZZ BAND

Musical Director
PAUL RAMSEY

Conceived and written by
SANDRA REAVES-PHILLIPS

Costumes
MICHAEL HANNAH
and
FRANCIA FAFARD

Production Supervisor
CHRISTOPHER DUNLOP

Stage Manager
MICHAEL JENKINS

Directed by
RICK KAHN

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New York, NY 10021-5002
212.799.4814 (Phone) 212.874.3613 (Fax)
A.C.T.ltr@aol.com

18 American Conservatory Theater

The Late Great Ladies of Blues and Jazz, 19
THE LATE GREAT LADIES OF BLUES AND JAZZ

MUSICAL NUMBERS*

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OPENING: SANDRA REAVES-PHILLIPS

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"Take Me As I Am" ............................................... Reaves-Phillips

MA RAINNEY

"Strut Miss Lizzie" ............................................... Creamer/Layton
"C. C. Rider" ....................................................... Ma Rainey

BESSIE SMITH

"Gimme a Pigfoot" ............................................... Wilson
"Kitchen Man" ..................................................... Razaf/Billenda

"I Need a Little Sugar in My Bowl" ......................... C. Williams/D. Small/J. Brynn
"Put It Right Here" ............................................... Granger
"Nobody Knows You When You're Down and Out" ........ I. Cox

ETHEL WATERS

"Shake That Thing" ............................................... Jackson
"Misery/Stormy Weather" ...................................... Arias/Kohler
"St. Louis Blues" .................................................. W. C. Handy
"His Eye Is on the Sparrow" .................................... Gabriel/Frank

ACT II

BILLIE HOLIDAY

"Solitude" ......................................................... Ellington/Lange/Mills
"Good Morning Heartache" .................................... Fisher/Drake/Higginbotham
"There! There! Eves" ............................................. Pinkard/Talbert/Tracey
"God Bless the Child" ........................................... Holiday/Herzog

DINAH WASHINGTON

"Trouble, Trouble" ................................................ Unknown
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Ashtray@aol.com

A.C.T.
appearances continue...
Sandra Reaves-Phillips recently received a Drama League Recognition Award for outstanding performer for Rollin’ on the T.B.A. on Broadway. She was born in Mullins, South Carolina, later spent long hours in the field with her grandmother, sang in church, and then entered local talent contests when she arrived in New York City. Her success in singing paved the way to show business. As a result of performing in small clubs around New York City, she landed a contract with Epic Records and appeared off-Broadway and garnered critical and audience acclaim with a riveting portrayal of Mama Younger in the Tony Award-winning Broadway musical Raisin. She costarred in Paris at the Chatelet Theatre in the original production of Black and Blue. Her appearances in numerous stage productions in North America include American Dream, at the Afro-American Ensemble Company; Champion, in which she starred as Rosie Smith, winning an Audelco Award for outstanding female performer; and the title role in Civic Theatre and Pittsburgh Public Theatre productions of Ma Rainey’s Black Bottom. Other stage roles include Reelfoot Hia Home at Arena Stage in Washington, D.C.; Further Mo’ at New York’s Village Gate; and the national tours of One Mo’ Time, Miss Misfire with Bertie Davis, Don’t Play Us Cheap, and The Best Little Whorehouse in Texas. Off Broadway she has been featured in the original production of Blues in the Night, Basin Street, and Stomp at the Savoy, and co-authored Opening Night. Club appearances include the Cotton Club, the Scotty Club, the Village Gate, the Hollywood Cinegill, Daguerreians, and Sweater’s, and, in Europe, the Grocheneropos in Frankfurt, the Meridien in Paris, and Jaynilish and Casino Lucerne in Switzerland. Festival appearances include the Montreal Jazz Festival, the International Jazz Festival of Bern, Switzerland, the North Sea Jazz Festival in Holland, and the International Festival in Lyon, France.

Reaves-Phillips made her Carnegie Hall debut in Cabaret at Stars and appeared in the W.C. Handy Anniversary Tribute at Lincoln Center. She continues to tour in the shows she created, Bold & Brazy Blues, Glory Halliday’s Gospel, and The Late Great Ladies of Blues and Jazz. Her film credits include Round Midnight, in which she was featured as Buttercup, and Lean On Me, in which she was featured as Mr. Powers and sang the title song. She has guest starred on television’s “Law & Order,” “The Other World” (in the recurring role of Esther), “Homicide: Life on the Street,” and “Comedy Central” and costarred with Ann-Margret in the NBC Movie of the Week Followin’ Her Heart. Radio and television audiences have heard her voice as the scat singer in the very popular Entenmann’s Bakery commercial and in a guest star appearance on “Garrison Keillor’s Prairie Home Companion.” She has toured Europe with her gospel shows, sang for an audience of eight thousand, had a private audience with the pope, completed a new CD (A Tribute to “The Queen of Gospel” Mahalia Jackson), and completed filming Don’t Explain. She recently appeared as the Chanteuse in San Francisco’s long-running “Tea and Tamales” ZonaCares and guested with Ray Charles in concert at West Point.

Reaves-Phillips has been nominated for two Helen Hayes Awards and the NAACP Image Award. She was the recipient of the 1998 Audelco Award for her portrayal of Bertha Mae Little in Rollin’ on the T.B.A.

Additional Credits
Arrangements: Larry Ball, Richard Harper, Daryl Waters
Original Staging Consultant: Mike Malone
Movement Consultant: Lucy Daryl Phillips
Special thanks to: Bernard Johnson, Clyde Williams, Ralph Dorsey, and Merv Bronson.

Opening Night Sponsor
Located at 401 Mason Street, just around the corner from the Geary Theater, Biscuits and Blues serves contemporary American cuisine in a nightclub atmosphere. Dinner is served until 11 p.m. nightly; live music starts at 9 p.m.

Corporate Sponsor
AT&T has a distinguished record of community involvement. In presenting the sponsorship award for A.C.T.’s 1996 Gala, AT&T Sales Vice President, Business Services Dennis Sherwood said, “AT&T’s sponsorship of A.C.T. is a wonderful way for us to host our corporate guests and continue our long-standing tradition of support for the arts. We are especially proud that, this year, our involvement will contribute to the production of A.C.T.’s timeless holiday classic, AT&T is proud to be a part of such a successful partnership that benefits the community, our company, and artistic endeavors in so many ways.”

AT&T (www.att.com) is among the world’s premier voice, video, and data communications companies, serving consumers, businesses, and government. Backed by the research and development capabilities of AT&T Labs, the company runs the world’s largest, most sophisticated communications networks. The company is a leading supplier of data, Internet, and managed services for the public and private sectors, and offers outsourcing, consulting, and networking integration to large businesses and governments. Serving nearly 50 million consumers, AT&T is the market leader in consumer communications services and operates AT&T WorldNet® Service, a leading Internet access service that has garnered several awards for outstanding customer service.

Media Sponsor
KGO 810 AM Radio returns to support A.C.T. as a companion of A.C.T.’s “Most Humor of the World” Gala. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of The Tempest. KGO has been Northern California’s most-listened-to radio station for more than 24 years, due to its commitment to the community—a commitment to provide the most comprehensive information about world and local events, a forum for discussion, and support for the arts, civic, and other nongovernmental community organizations. Each week KGO informs and entertains more than one million listeners—people who enjoy the variety, depth, and stimulating nature of newsworthy programming. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support an important San Francisco tradition.

There are angels among us. They help shelter those displaced by disaster. Comfort those left to despair. They give a little of themselves every time they place a donation in a red kettle. Thank you for giving to The Salvation Army. You’re an angel.

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For Your Information

Administrative Offices
A.C.T.'s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

Box Office and Ticket Information
Geary Theater Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-6 p.m. Tuesday through Saturday, and 12-4 p.m. Sunday and Monday. During no-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2473 and use your Visa, MasterCard, American Express card or fax your ticket request with credit card information to 415.749.2293. Tickets are also available 24 hours/day at our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance scheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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 two hours before curtain. Maritime senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bedworth at 415.439.2475.

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

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, record albums, and other novelty items—as well as books, scripts and programs—can be seen at the souvenirs desk in the main lobby and at the Geary Theater Box Office.

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

Beepers
If you carry a 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, cologne, 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 415.439.2390 in an emergency.

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

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

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

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

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2473 in advance to notify the house staff of any special needs.

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

Affiliations
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