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A Christmas Carol

Adapted from CHARLES DICKENS

by LAIRD WILLIAMSON and DENNIS POWERS

Directed by CRAIG SLAIGHT

NOV 29–DEC 26

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ABOUT A.C.T.

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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 Jujamecyn 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 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and 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.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director 1986–92

Volume 10, Issue 3
December 2003

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Dear Friends,

Welcome to the magical world of A.C.T.'s legendary *A Christmas Carol*! We hope you have as delightful and transformative an experience watching this production as we have had in rehearsing it and presenting it to you.

When Laird Williamson and Dennis Powers first adapted *A Christmas Carol* for A.C.T. more than a quarter century ago, it never occurred to them that it would become such a deeply beloved part of the Bay Area holiday season year after year. But that is exactly what has occurred, in part because every year the show is renewed by the extraordinary young people who are a part of it. At A.C.T. we like to talk about

“one artistic community.” Not only are we a theater that is also a school, we are a school that trains young people and graduate students side by side, with equal degrees of professionalism and passion. It is rare in the American theater to find work that is truly “intergenerational,” and yet theater has always been an art form handed down by master artists to younger artists, generation after generation, and at A.C.T. we embrace this concept in everything we do. Onstage today you will see 15 children from our Young Conservatory, performing alongside 17 young professionals from our Master of Fine Arts Program. These young professionals, in turn, perform alongside some of the finest master actors in the country, led by the incomparable Steven Anthony Jones as Scrooge.

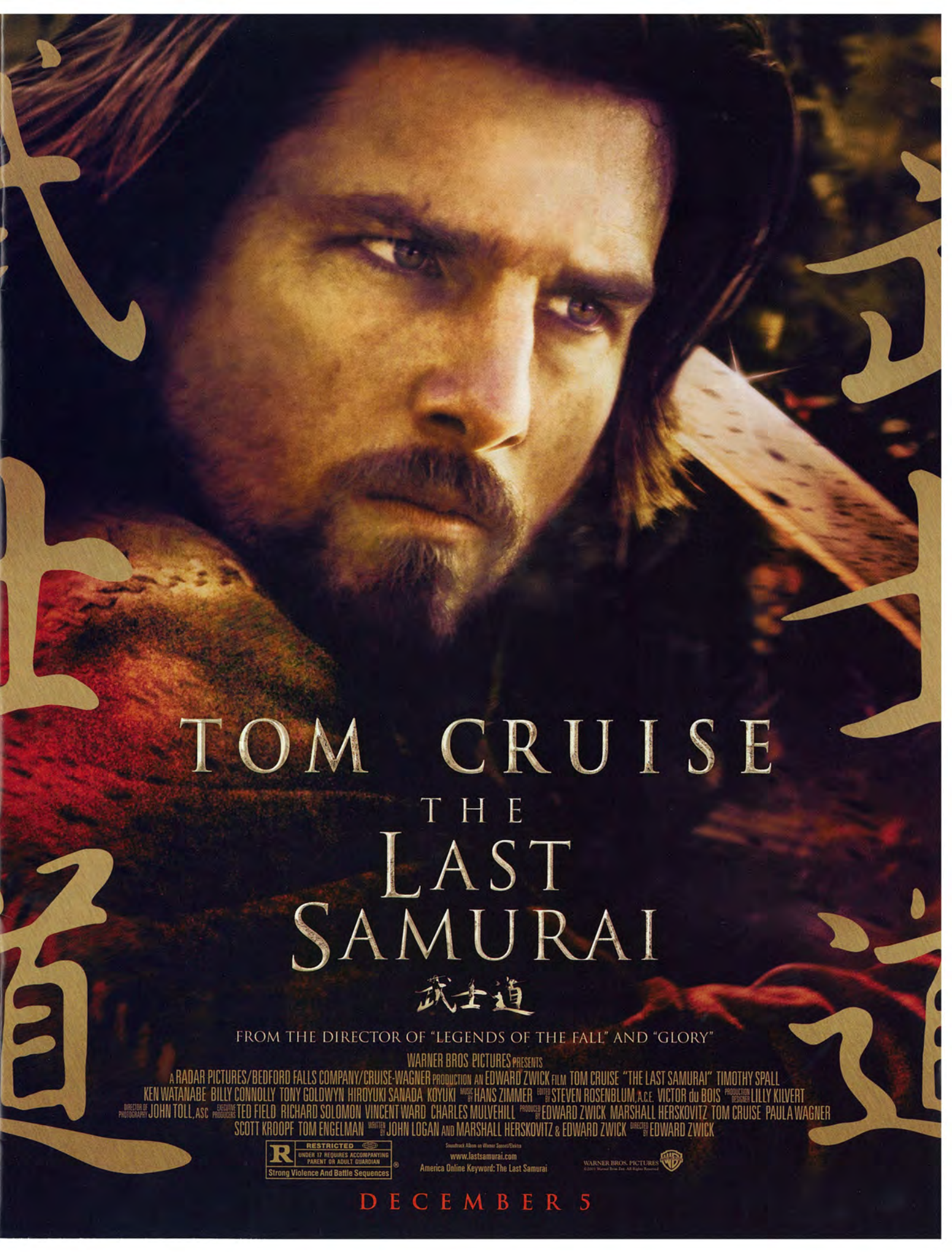
Thus, when you watch *A Christmas Carol* at A.C.T., you are watching history in the making. That little Toy Ballerina may be the next star of our M.F.A. Program. The young professional playing Bob Cratchit may pop up on your television screen or onstage at the Geary in subsequent seasons. And when you see them again, you will be able to smile and say, “I saw them when...!”

A Christmas Carol is a tale of hope and belief in the possibility of change. In these uncertain times, its message about the resilience of the human heart is more potent than ever. We are thrilled that you have joined us for this production, and we wish you a joyful holiday season and even better times ahead!

Best wishes,

Carey Perloff
Artistic Director

This production of *A Christmas Carol* is dedicated to the memory of beloved A.C.T. actor and longtime company member **William Paterson (1919–2003)**, A.C.T.'s original Ebenezer Scrooge. Paterson appeared in major roles in A.C.T. productions for more than three decades, including 14 seasons as Scrooge. A treasured man of the theater, he is missed by all of us.



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Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

A Christmas Carol

A GHOST STORY OF CHRISTMAS (1843)

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

Directed by Craig Slight

Original Direction by Laird Williamson

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
Original Lyrics by	Laird Williamson
Sound by	Garth Hemphill
Music Direction by	Peter Maleitzke
Assistant Director and Choreographer	Christine Mattison
Casting by	Meryl Lind Shaw, Greg Hubbard
Wigs by	Theatrical Hairgoods
Assistant Music Director	Krista Wigle

THE CAST

(in order of appearance)

Boy Caroler	Alec Page
Charles Dickens	Tommy A. Gomez
Ebenezer Scrooge	Steven Anthony Jones
Bob Cratchit	Jud Williford
Charitable Gentlewomen	Margaret Schenck, Stephanie Weeks
Fred	Jeff Galfer
Carol Sellers	Davis Duffield, Isadora Epstein, Maren Elizabeth Vick
Sled Boys/School Boys	David Perle McKenna, James Donovan Finnie II, Nicholas Perloff-Giles, Jeff Tittiger, Kai Anthony Young
Woman in the Street	Kira Blaskovich
Daughter of Woman in the Street	Imaide Maria Steverango
Beggar Girls	Miranda Carlin Swain, Julianna Sophie Cressman
Wood Carrier/Mistletoe Carrier	David Valdez

continued on page 11

A Christmas Carol will be performed without an intermission.

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Dr. Walter Turnbull
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Wed Dec 10 8pm
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Thu Dec 11 8pm
Sat Dec 13 2pm

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Vance George conductor

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audience sing-alongs.

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Fri Dec 12 8pm
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Strikes Back**
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of P. D. Q. Bach

Edwin Outwater conductor
An evening of music and hilarity.

Tickets: \$15-\$60

SING ALONG!

Sun Dec 14 1pm
Sun Dec 14 4pm

Peter and the Wolf
SFS Youth Orchestra
Edwin Outwater conductor
Surprise Celebrity Narrator

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musical adventure.

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Mon Dec 15 8pm
Tue Dec 16 8pm
Wed Dec 17 8pm
Thu Dec 18 8pm

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music and most memorable pop
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Fri Dec 19 8pm
Sat Dec 20 8pm

Handel's Messiah
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soloists **Linda Perillo, Carlos
Mena, John Tessier,
Nathan Gunn**
SFS Chorus

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SING ALONG!

Sun Dec 21 2pm
Sun Dec 21 7:30pm

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harps
Charles Rus organ
Catherine Payne flute/piccolo

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Sun Dec 28 2pm
**Vienna Woods/
New York Nights:
Songs of Two Cities**
Edwin Outwater conductor
Lisa Vroman and **Brent Barrett**
vocalists

An afternoon of Viennese waltzes
and show-stopping Broadway hits.

Tickets: \$15-\$84

Wed Dec 31 9pm
New Year's Eve Gala
See Dec 28 for concert description
Edwin Outwater conductor
Lisa Vroman and **Brent Barrett**
vocalists

Vienna waltzes, Broadway hits,
champagne, dancing and
celebration.

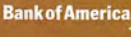
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Andrew Fleischer,
Stacey Jenson, D. J. Lapité,
Lisa McCormick,
Brian Keith Russell,
Rob Seitelman,
Nicholas Dominick Sweeney,
Marilee Talkington,
Nicholas Taber
Marley's Ghost Rhonnie Washington
Chain Bearers D. J. Lapité,
Nicholas Dominick Sweeney
Ghost of Christmas Past Erik Heger
Wife of Christmas Past Crystal Noelle
Children of Christmas Past Devon Charisse Hadsell,
Nicholas Taber
Schoolmaster Tommy A. Gomez
Boy Scrooge Nicholas Taber
Little Fan Molly H. Fehr
Belle Cousins Kira Blaskovich
Young Scrooge Davis Duffield
Mr. Fezziwig Brian Keith Russell
Dick Wilkins D. J. Lapité
Mrs. Fezziwig Margaret Schenck
Fezziwig Guests Ka-Ling Cheung,
Adriean Delaney,
Stacey Jenson,
Lisa McCormick,
Rob Seitelman,
David Valdez,
Stephanie Weeks
Toy Ballerina Julianna Sophie Cressman
Toy Clown Miranda Carlin Swain
Toy Cat Molly H. Fehr
Toy Monkey David Perle McKenna
Toy Bear Jeff Tittiger
Ghost of Christmas Present Tommy A. Gomez
Sally Cratchit Imaide Maria Steverango
Ned Cratchit Nicholas Perloff-Giles
Peter Cratchit Andrew Fleischer
Belinda Cratchit Isadora Epstein
Mrs. Cratchit Marilee Talkington
Martha Cratchit Ka-Ling Cheung
Tiny Tim Cratchit James Donovan Finnie II
Mary Lisa McCormick
Jack Nicholas Dominick Sweeney
Topper Rob Seitelman
Beth Stephanie Weeks
Meg Stacey Jenson
Ted Adriean Delaney
Miner Rhonnie Washington
Miner's Wife Crystal Noelle
Miner's Family Kira Blaskovich,
Devon Hadsell,
Daniel Patrick Kennedy

Helmsman Brian Keith Russell
Cabin Boy Alec Page
Carolers Davis Duffield, Erik Heger,
D. J. Lapité,
Margaret Schenck,
Nicholas Taber,
David Valdez,
Maren Elizabeth Vick
Celebrants Nicholas Taber,
Maren Elizabeth Vick
Want Miranda Carlin Swain
Ignorance Kai Anthony Young
Ghost of Christmas Future Adriean Delaney
Businessmen Jeff Galfer, Erik Heger,
D. J. Lapité, Rob Seitelman,
Rhonnie Washington
Mrs. Filcher Crystal Noelle
Mrs. Dilber Stacey Jenson
Undertaker's Boy David Valdez
Old Joe Nicholas Dominick Sweeney
Boy in the Street Alec Page
The children performing in *A Christmas Carol*
are students in the A.C.T. Young Conservatory.

UNDERSTUDIES

Dickens, Bob Cratchit, Ghost of Christmas Present,
Topper—Anthony Fusco
Scrooge—Rhonnie Washington
Charitable Gentlewomen, Mrs. Fezziwig,
Mrs. Cratchit—Jeri Lynn Cohen
Marley's Ghost, Mr. Fezziwig, Businessmen, Old Joe—Robert Ernst
Fred—Rob Seitelman
Chain Bearers, Dick Wilkins—Andrew Fleischer
Ghost of Christmas Past—Adriean Delaney
Wife of Christmas Past, Female Fezziwig Guests,
Beth, Meg—Delia MacDougall
Belle Cousins—Ka-Ling Cheung
Male Fezziwig Guests—Jeff Galfer
Young Scrooge, Ghost of Christmas Future—Erik Heger
Peter Cratchit—D. J. Lapité
Martha Cratchit—Crystal Noelle
Jack, Helmsman—Davis Duffield
Ted—David Valdez
Mrs. Filcher—Kira Blaskovich
Mrs. Dilber—Stephanie Weeks

STAGE MANAGEMENT STAFF

Shona Mitchell, *Stage Manager*
Katherine Riemann, *Assistant Stage Manager*
Alice Hsiung, *Intern*

ADDITIONAL CREDITS

Skating Coach—Carol Sloan, Skates on Haight
Alexander Technique Coach—Frank Ottiwell
Voice Coach—Jeffrey Crockett
Speech Coach—Deborah Sussel

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 2003 enrollment:

Julianna Sophie Cressman

(8) is a third-grader at Clarendon Elementary School and has been a student in the YC for one year. She has performed in *Hansel and Gretel* and in the children's chorus of *Carmen* with Golden Gate Opera. **Isadora Epstein** (13) is an eighth-grade student at San Francisco Day School and has studied acting for two years in the YC. She has performed in *Grease*, *Guys and Dolls*, and *Anne of Green Gables*. **Molly H. Fehr** (10)

attends the sixth grade at Orinda Intermediate School. She has studied acting in the YC for one year, and *A Christmas Carol* is her theatrical performance debut. **James Donovan Finnie II** (9) is a fourth-grade honors student at Stepping Stones Academy in Antioch. His performance experience includes playing the Boy in the A.C.T. Master of Fine Arts Program production of *A Midsummer Night's Dream* at Zeum Theater, performances in his school's Christmas play every year since kindergarten, dance recitals choreographed by La Tonya Watts, and singing with the northern chapter of the Angelic Choir. **Devon Charisse Hadsell** (12) attends the seventh grade at Silverado Middle School. She has appeared in A.C.T.'s *A Christmas Carol* for three straight years and sang in *Tosca* with North Bay Opera last March. A cancer survivor, Devon enjoys participating in cancer fundraisers and using her talents to help find a cure. **Daniel Patrick Kennedy** (12) attends the sixth grade at Herbert Hoover Middle School. He performed the role of



PHOTO BY CHRISTINE MATTISON

THE CHILDREN IN *CAROL* (BACK ROW, L TO R) KAI ANTHONY YOUNG, ISADORA EPSTEIN, DEVON CHARISSE HADSELL, MAREN ELIZABETH VICK, JEFF TITTIGER, DAVID PERLE MCKENNA, NICHOLAS PERLOFF-GILES, NICHOLAS TABER; (FRONT ROW, L TO R) DANIEL PATRICK KENNEDY, MIRANDA CARLIN SWAIN, JAMES DONOVAN FINNIE II, MOLLY H. FEHR, ALEC PAGE, IMAIDE MARIA STEVERANGO, JULIANNA SOPHIE CRESSMAN

Ignorance in last year's *A Christmas Carol* at A.C.T. and played Ivan in the YC production of *Korczak's Children* at Zeum last summer. He speaks, reads, and writes Chinese fluently. **David Perle McKenna** (9) is a fourth-grade student at Town School for Boys and has attended the YC for one year. **Alec Page** (11) attends the fifth grade at Town School for Boys and has attended the YC for one year. His favorite theatrical experience was performing in the pre-Broadway run of Baz Luhrmann's *La Bohème* at the Curran Theatre; he has also performed with San Francisco Opera and Marin Shakespeare Company and can be seen in several short films and commercials. **Nicholas Perloff-Giles** (9), a fourth-grader at the French-American International School, made his theatrical debut last year as the Toy Monkey in A.C.T.'s *A Christmas Carol*. His favorite hobbies include playing basketball and computer games. **Imaide Maria Steverango** (11) is a fifth-grade student at Synergy School and started studying acting in the YC last summer.

Her performance experiences include roles in Golden West Opera's *Carmen*, *The Nutcracker*, and *Fiddler on the Roof*. **Miranda Carlin Swain** (9) is a fourth-grader at Berkeley Montessori School. She has performed in three school plays and played Little Hannah in the YC production of *Korczak's Children* at Zeum. She hopes to follow in the footsteps of her mother, local actress Nancy Carlin, who appeared in *A Christmas Carol* years ago with Miranda's father, Howard

Swain. **Nicholas Taber** (12) is home schooled in San Anselmo and has been a student in the YC for two years. He has performed in the YC production of *This Is Where We Came In*, San Francisco Shakespeare Festival's *Cinderella*, and Marin Theatre Company's *The Music Lesson*. **Jeff Tittiger** (12) attends the seventh grade at Stanley Middle School and has been a student in the YC for one year. His favorite role was the Big Fromage in a local production of *The Pied Piper of Hamelin*. **Maren Elizabeth Vick** (13) is in the eighth grade at St. Francis Solano Catholic School. Her favorite theater experiences include appearing as Tweedledee in *Alice in Wonderland* and attending performing arts camp. **Kai Anthony Young** (13) is an eighth-grade student at Alice Fong Yu Alternative School (the nation's first public Chinese immersion school). He has studied gung-fu since age 6 and has performed in the Lion Dance with the San Francisco Asian Firefighters Association in the city's Chinese New Year's Parade for the last three years.

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Who's Who



KIRA BLASKOVICH*† has performed in A.C.T. Master of Fine Arts Program productions as Klytemnestra in Ezra Pound's translation of *Elektra*, Ariel in *The Tempest*, and Lady

Capulet in *Romeo and Juliet*. She also recently had the opportunity to play the Devil in an independent movement-based production, *The Daughter of the Floods*, directed by fellow classmate Marilee Talkington. She is a graduate of UC Berkeley.



KA-LING CHEUNG*† has performed in A.C.T. Master of Fine Arts Program productions as Juliet in *Romeo and Juliet*, Gotchling in *A Bright Room Called Day*, Celeste in

Saturday Night (directed by Carey Perloff), Sabine in *The Flying Doctor*, and Philostrate in *A Midsummer Night's Dream*. Her favorite regional theater credits include Miranda in *The Tempest* with the Los Angeles Women's Shakespeare Company, Mei Li in *Flower Drum Song*, and Timoune in *Once on This Island* with The Western Stage. She has also performed in San Francisco in numerous productions with 42nd St. Moon. Cheung received her B.A. in theater from UC Irvine.



ADRIEAN DELANEY*† recently appeared in the A.C.T. Master of Fine Arts Program production of *A Midsummer Night's Dream* as Oberon. Other A.C.T. credits include Caliban in *The*

Tempest, Pinhead in Sondheim's *Saturday Night* (directed by Carey Perloff), and Reverend D. in Suzan-Lori Parks's *In the Blood*. Delaney is a graduate of New York University's Tisch School of the Arts.



DAVIS DUFFIELD*† has performed off Broadway in *Black Milk Quartet* (The Talking Band), and *Even Steven, Math and Aftermath*, and *What Use Are Flowers?* (The Drama League). Regional

theater credits include *Over the Tavern*, *Great Expectations*, and *Mirette* (Goodspeed Opera House), and he toured for two seasons with TheatreworksUSA's productions of *Treasure Island* and *Young Tom Edison*. Film and television credits include *Unbreakable*, "As the World Turns," "Viva Variety," and *Quality of Life*, a feature film shot last summer in San Francisco's Mission District, to be released next year. Davis has appeared in A.C.T. Master of Fine Arts Program productions of *A Bright Room Called Day*, *Naked*, *Saturday Night*, *The Flying Doctor*, *Romeo and Juliet*, *The Tempest*, and *A Midsummer Night's Dream*. A skilled juggler and improv comedian, he has performed with New York's famous TheatreSports.



ANDREW FLEISCHER*† has performed in A.C.T. Master of Fine Arts Program productions as Baz in *A Bright Room Called Day*, Thomas Diafoirus in *The Imaginary Invalid*,

and Ferdinand in *The Tempest*. He studied in London with the British American Drama Academy (BADA), where he enjoyed playing Vlas in *The Summer People*. He received his B.A. in English from Macalester College.



JEFF GALFER*† performed most recently as Lysander in the A.C.T. Master of Fine Arts (M.F.A.) Program production of *A Midsummer Night's Dream* at Zeum Theater. Other theater

credits include Paris in the A.C.T. M.F.A. Program production of *Romeo and Juliet* at Zeum Theater, Henry "Hotspur" Percy in *Richard II* at the Georgia Shakespeare Festival, and Alexander Oakwood III in *Saturn: The Musical*. Last year, Galfer wrote

and performed his one-man piece, "My Own Show." He received his B.S. in theater, with associated study in political theory, from the University of Evansville.



TOMMYA. GOMEZ† recently returned to A.C.T. from the Old Globe Theatre in San Diego, where he played Dogberry in *Much Ado about Nothing*. At A.C.T. he has

performed in *The Three Sisters* and *Enrico IV* (both directed by Carey Perloff) and in six productions of *A Christmas Carol*. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, the Georgia Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, 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 Lansing 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 Congress.



ERIK HEGER*† has performed in A.C.T. Master of Fine Arts Program productions as Egeus in *A Midsummer Night's Dream*, Prospero in *The Tempest*, Tybalt in *Romeo and Juliet*, Dr. Purgon in *The*

Imaginary Invalid, Franco Laspiga in *Naked*, Mr. Fischer in *Saturday Night*, and Chilli in *In the Blood*. He graduated with a double major in religion and drama from Colorado College, where his acting credits included Frank Strang in *Equus*, Estragon in *Waiting for Godot*, and Doug in *Loose Ends*. Last summer Heger was a member of "A Guthrie Experience for Actors in Training" at the Guthrie Theater in Minneapolis, where he played the Waiter in *A Little Lunch* and Lex in *No More Static* at the Guthrie Lab Theater. He was also recently seen at the historic Piper Opera House in Virginia City, Nevada, where he played various roles in *A Night at the Fights*.

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STACEY JENSON*† is a graduate of the University of Utah's actor training program. A cofounder of the Saint Jayne's Theatre Company, she played Sooze in *Suburbia* in their inaugural season.

She is also a founding member of Salt Lake Shakespeare, where she played Kate in *The Taming of the Shrew*. She toured with Utah's Classical Greek Theatre Festival for three seasons and has been a performer/participant with a number of new and experimental theater companies, including Utah's New Works Laboratory, Experiments in Ink, Flux, and San Francisco's Tearaney Theatre. Favorite roles in A.C.T. Master of Fine Arts Program productions include Stephano in *The Tempest* and Zillah in *A Bright Room Called Day*. She was last seen as Helena in *A Midsummer Night's Dream*.



STEVEN ANTHONY JONES*†, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Waiting for Godot*, *Yöben*, *The Three Sisters*, *The*

Dazzle, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge), *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*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (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."

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D. J. LAPITÉ** has performed recently in A.C.T. Master of Fine Arts Program productions as Orestes in *Elektra*, Capulet in *Romeo and Juliet*, and Demetrius in *A Midsummer Night's Dream*.



LISA MCCORMICK** has performed in A.C.T. Master of Fine Arts Program productions as Puck in *A Midsummer Night's Dream*, Balthazar in *Romeo and Juliet*, Louison in *The Imaginary Invalid*, Chorus in *Elektra*, and Die Alte in *A Bright Room Called Day*. Theater credits also include the Guthrie Theater's Ten-Minute Play Festival; Olivia in *Twelfth Night* and Desdemona in *Othello* at Shenandoah Shakespeare; Second Soprano in *Master Class*, Sandy in *Grease*, and Terry in *Sideman* at Playhouse on the Square; and the title role of *Alice in Wonderland* at the Circuit Playhouse.



CRYSTAL NOELLE** performed most recently in the A.C.T. Master of Fine Arts Program production of *A Midsummer Night's Dream* at Zeum Theater. Other favorite M.F.A. productions include *In the Blood* and *The Tempest*. She appeared last summer in *Measure for Measure* with the California Shakespeare Theater. Her Bay Area credits also include *Side Show*, *Gypsy*, and *Raisin* at TheatreWorks and *High Society* at Diablo Light Opera. Noelle was a principal dancer with the San Francisco-based modern dance group Robert Moses's Kin and taught fifth grade in Oakland prior to matriculating at A.C.T. Her undergraduate degree is from Stanford University, where she studied African and African-American Studies.

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†Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



BRIAN KEITH RUSSELL† has performed at A.C.T. in *The Beard of Avon*, *Glengarry Glen Ross*, *Edward II*, *The Invention of Love*, *The Threepenny Opera*, *Indian Ink*, *Light Up the Sky*, *Pygmalion*, and *The Duchess of Malfi*. Other Bay Area appearances include *The Countess* at Center REPeritory Company; *Arms and the Man*, *Julius Caesar*, *The Seagull*, *Macbeth*, *A Midsummer Night's Dream*, and *Twelfth Night* for the California Shakespeare Theater; *Soul of a Whore*, *Shoppers*, *Hellbound on My Trail*, *Affirmative! Action! Adventure!*, and *Santos & Santos* for Campo Santo; *Cannery Row*, *The Bunchgrass Edge of the World*, *The Halfway Diner*, *Mrs. Dalloway's Party*, and *The Love Nest* with Word for Word; *Desire under the Elms* and *The Elephant Man* for San Jose Repertory Theatre; *Picasso at the Lapin Agile* at Theatre on the Square; *The Pharmacist's Daughter* at the Magic Theatre; *The Beaux' Stratagem* at Berkeley Repertory Theatre; *Mascara* with the Shotgun Players; *The Forced Marriage* and *Two Precious Maidens Ridiculed* at Centralworks; *Wilder, Wilder, Wilder* at Marin Theatre Company; *Down the Road* at Encore Theatre Company, and *Putting It Together* at TheatreWorks.



MARGARET SCHENCK† returns for her fourth production of *A Christmas Carol* at A.C.T.'s Geary Theater, where she has also been seen in *Juno and the Paycock*. Her recent regional theater credits include *Present Laughter* and *Hedda Gabler* at the Oregon Shakespeare Festival, as well as *The Merry Wives of Windsor*, *The Seagull*, and *She Stoops to Conquer* at Shakespeare Santa Cruz; *The House of Blue Leaves* and *Rhinoceros* at Berkeley Repertory Theatre; *Kissing the Witch* at the Magic Theatre; *Spinning into Butter* at TheatreWorks; *The Importance of Being Earnest* at California Theatre Center; and *Hay Fever*, *Relative Values*, *Eleemosynary*, and *The Golden Age* with the Chamber Theater.



ROB SEITELMAN†** has been seen in A.C.T. Master of Fine Arts Program productions as Bottom in *A Midsummer Night's Dream*, Gonzalo in *The Tempest*, and Ray in *Saturday Night*, among others. Memorable productions also include *Rosencrantz and Guildenstern Are Dead*, *Twelfth Night*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Guys and Dolls*, *Fiddler on the Roof*, and *Bye, Bye Birdie*. He is a graduate of Williams College and is also a director, playwright, lyricist, and teacher.



NICHOLAS DOMINICK SWEENEY* has been seen in A.C.T. Master of Fine Arts Program productions as Theseus in *A Midsummer Night's Dream*, Ariel in *The Tempest*, Romeo in *Romeo and Juliet*, Valere in *The Flying Doctor*, Tutor in *Elektra*, and Jabber in *In the Blood*. He has also performed with The Black River Theater Company in Oberlin, Ohio, as Antonio in *Twelfth Night* and Sir Walter Blount/Gadshill in *King Henry IV, Part I*.



MARILEE TALKINGTON†** acts, writes, directs, and produces. Her theater company, Tearany Theatre, has been doing shows in the Bay Area for the past three years and just closed an acclaimed production of *Daughter of the Floods*, which Talkington wrote, directed, and performed. She also wrote and directed the controversial play *The Rape Poems*, which was performed in the Edinburgh Fringe Festival in 2002. Her favorite acting credits include *Godspell* at Center REPeritory Company (Bay Area Theatre Critics' Circle Award), *Alchemy in Daughter of the Floods*, and A.C.T. Master of Fine Arts Program productions of *Elektra* (title role), *A Bright Room Called Day* (Paulinka), and *A Midsummer Night's Dream*

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(Titania). She can also be seen in the films *Hatching Beauty* and *Cherish* and has done commercial and print work in the Bay Area.



DAVID VALDEZ* has been seen in A.C.T. Master of Fine Arts Program productions as Peter Quince in *A Midsummer Night's Dream*, Anthonio in *The Tempest*, The Chorus

Leader in Ezra Pound's *Elektra*, Ted in *Saturday Night*, and Sganarelle in *The Flying Doctor*. Last summer he taught with the San Francisco Mime Troupe. Valdez received his B.A. from Yale University.



RHONNIE WASHINGTON† is part of the department of theater arts at San Francisco State University. He earned a Ph.D. from the University of Michigan, Ann Arbor,

majoring in directing, with a minor in theater history and criticism. His last directing project, Mark Medoff's *When You Comin' Back, Red Ryder?*, was invited to the Kennedy Center/American College Theatre Festival regional finals. His most recent roles include Polonius in *Hamlet* and Aegeon in *The Comedy of Errors* at Shakespeare Santa Cruz. Washington has been honored twice by the *San Francisco Bay Guardian* with Goldie (*Guardian* Outstanding Local Discovery) Awards. This is his second tour of duty in A.C.T.'s *A Christmas Carol*.



STEPHANIE WEEKS*† has a degree in dramatic arts and communication studies from Macalester College. She also trained at The London Academy of Music and Drama

(LAMDA). Some of her favorite A.C.T. Master of Fine Arts Program roles include Hester in Suzan-Lori Parks's *In the Blood* and Detective Clune in Sondheim's *Saturday Night*.



JUD WILLIFORD* has been seen in A.C.T. Master of Fine Arts Program productions as Snug in *A Midsummer Night's Dream* and Mercutio in *Romeo and Juliet* at Zeum Theater. Other

theater credits include Sergius in *Arms and the Man* at the Chautauqua Theatre and Rufus Oakwood in *Saturn: The Musical*. He received his B.F.A. in theater from the University of Evansville.



JERI LYNN COHEN† (*Understudy*) was seen most recently as Miss Foxhill in Berkeley Repertory Theatre's critically acclaimed production of Tennessee Williams's

Suddenly Last Summer. Also at Berkeley Rep, she originated several roles in the world premiere of *Menocchio* and was a last-minute replacement for Bunny Flingus in *The House of Blue Leaves*. She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed with the Aurora Theatre Company, Encore Theatre Company, the Eureka Theatre Company, the Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.



ROBERT ERNST† (*Understudy*) 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. Hawkeyes. 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

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ANTHONY FUSCO[†] (*Understudy*) was last seen at A.C.T. in *Les Liaisons Dangereuses* and *The Three Sisters*. Previous A.C.T. productions are *Night and Day*, *Celebration* and *The*

Room, *Enrico IV*, *The Misanthrope*, *A Christmas Carol*, and *Edward II*. Other Bay Area credits include leading roles in *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth* for the California Shakespeare Theater and A Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School.



DELIA MacDOUGALL[†] (*Understudy*) last appeared at A.C.T. in *The Learned Ladies*. Other acting credits include *Hydrotophia*, *Pentecost*, *The Beaux' Stratagem*, *Mad Forest*,

and *The Rivals* for Berkeley Repertory Theatre; *A Midsummer Night's Dream*, *Macbeth*, and *Arms and the Man* for the California Shakespeare Theater; and *Silence*, *Schrödinger's Girlfriend*, *Summertime*, *The Joy of Going Somewhere Definite*, *East*, and *Greek* for the Magic Theatre. She has also appeared at San Diego Repertory Theatre, Pittsburgh Public Theater, Intiman Theatre, La MaMa Experimental Theatre Club, and the Alley Theatre. MacDougall is an actor and director with Word for Word Performing Arts Company and Campo Santo.

^{*}Equity Professional Theater Intern

[†]Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

LAIRD WILLIAMSON (*Coadaptor and Original Director*) has staged A.C.T. productions of *The Dazzle*, "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 *Pantagleize*. 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 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.

CRAIG SLAIGHT (*Director*) is an associate artist and the director of the Young Conservatory at A.C.T. Slaight assumed the leadership of the Young Conservatory in 1988. During his time at A.C.T. he has taught in all of the conservatory programs and served as a staff director. Slaight began the Young Conservatory's New Plays Program in 1989 with the mission to develop plays by outstanding professional playwrights that view the world through the eyes of the young. In 1999, Slaight forged a collaboration with the National Theatre in London, developing new plays for young people. In 2000, his Young Conservatory production of *Time on Fire*, by Timothy Mason, was the first production by a young American company ever to play the National Theatre. Before coming to A.C.T., Slaight was an award-winning professional director in Los Angeles (directing such notables as Julie Harris, Linda Purl, Betty Garrett, Harold Gould, and Robert Foxworth). Slaight is a consultant to the Educational Theater Association, the National Foundation for Advancement in the Arts, the Actor's

Workshop of Toronto, the O'Neill Playwrights Conference, the National Theatre of London, and Theatre Royal Bath and is a frequent guest artist throughout the country. In 1994 Slaight received the President's Award from the Educational Theater Association for outstanding contributions to youth theater, and in 1998 he was chosen to receive the first annual A.C.T. Artistic Director's Award.

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: The Next Generation," "Star Trek: Deep Space Nine," "Star Trek: Voyager," and "Enterprise," 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*) has designed the lighting for more than 30 A.C.T. productions, including *Night and Day*, *Blithe Spirit*, *The Beard of Avon*, *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 *The Oresteia* and *Homebody/Kabul* 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

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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 Theater, 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*, *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award), and the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field*. 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*

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and *Juliet* and recently completed *Dark Rosaleen*, a piano quartet for the Ames Quartet, based on a theme composed by James Joyce.

GARTH HEMPHILL (*Sound Designer*) is in his seventh season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, most recently for A.C.T., *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"... and the boys, *Enrico IV*, *Glengarry Glen Ross*, *Edward II*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, 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*) is resident musical director of A.C.T., where he most recently worked on Giles Havergal's *Les Liaisons Dangereuses*, Carey Perloff's *The Colossus of Rhodes*, Stephen Sondheim's *Saturday Night*, and Jason Robert Brown's *Songs for a New World*. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* and Marc Blitzstein's 1941 opera *No for an Answer*, as well as for A.C.T.'s acclaimed production of *The Threepenny Opera* (Bay Area Theatre Critics' Circle Award). Other Geary Theater credits 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*, *Rags*, and *The Most Happy Fella*. Maleitzke earned his bachelor's and master's degrees in

piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tilson Thomas and was the resident conductor of the Tuscan Music Festival. He is currently developing the new musical *The Count of Monte Cristo*.

CHRISTINE MATTISON (*Assistant Director/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 Venice, California, and company manager/booking manager for the nationally touring Jazz Tap Ensemble. She returns to the A.C.T. mainstage for her second year as assistant director and her third year as movement specialist on *A Christmas Carol*. Collaborations with Craig Slight and A.C.T.'s Young Conservatory New Plays Program include choreography/movement for ten productions, including *Time on Fire*, *Illyria*, and *Dust*. These three plays were cocommissions with A.C.T. and the Royal National Theatre, London.

SHONA MITCHELL[†] (*Stage Manager*) has worked on A.C.T. productions of *Les Liaisons Dangereuses*, *The Three Sisters*, *The Dazzle*, *The Glass Menagerie*, and two previous productions of *A Christmas Carol*. Other Bay Area credits include *Homebody/Kabul* and *36 Views* (Berkeley Repertory Theatre); *Misalliance* and *Candida* (Marin Theatre Company); *Kissing the Witch*, *5 Women on a Hill in Spain*, and *Howie the Rookie* (Magic Theatre); and *Candide* (San Francisco Symphony); as well as work at Theatre on the Square, where she was the assistant stage manager on *The Late Henry Moss* and *Dirty Blonde*. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and three years with Blue Man Group: Tubes.

KATHERINE RIEMANN[†] (*Assistant Stage Manager*) has worked on several productions in the Bay Area over the last few years: *Wrong Mountain*, *The Invention of Love*, *The House of Mirth*, *Shockheaded Peter*, *Frank Loesser's Hans Christian Andersen*, *Fool Moon*, *The Difficulty of Crossing a Field*, *American Buffalo*, and *The Constant Wife* for A.C.T.; *The Oresteia*, *Culture Clash in AmeriCCa*, and *Cloud Nine* at Berkeley Repertory Theatre; and *Much Ado about Nothing* for the California Shakespeare Theater.

[†]Equity Professional Theater Intern

[†]Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director),
who recently
celebrated her
eleventh season as
artistic director of
A.C.T., most recently
directed acclaimed

revivals of Samuel Beckett's *Waiting for Godot*, Tom Stoppard's *Night and Day*, and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs a new translation of Ibsen's *A Doll's House* and the world premiere of Constance Congdon's *A Mother*.

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 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)
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 an active 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 and serves on the board of the National Corporate Theatre Fund. 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.

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.

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Among the musical numbers to be performed at this performance are the following:

- | | |
|--|--|
| “Why I Sing the Blues” (B. B. King, D. Clark) | “Fever” (J. Davenport, E. Cooley) |
| “Blues Medley” (P. Chatman, W. C. Handy, E. Hines,
B. Eckstine, B. Cromdet) | “My Stove” |
| “Drown in My Own Tears” (R. Charles) | “Rock Me Baby” (J. Jesse, B. B. King) |
| “Tobacco Road” (J. Londermilk) | “Trouble in Mind” (R. M. Jones) |
| “Can’t Judge a Book” (N. Dixon) | “Let the Good Times Roll” (R. Jordan) |
| | “Two Wrongs” (S. Reaves-Phillips, Sagi, Cornian) |

WHO'S WHO



PHOTO BY G. HARROLD

SANDRA REAVES-PHILLIPS

received a Drama League Recognition Award for outstanding performer for *Rollin' on the T.O.B.A.* on Broadway. She was born in Mullins, South Carolina, labored 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 Dreams* at the Negro Ensemble Company; *Champeen*, in which she starred as Bessie Smith, winning an Audelco Award for outstanding female performer; and the title role in the Citadel Theatre and Pittsburgh Public Theatre productions of *Ma Rainey's Black Bottom*. Other stage roles include *Before It Hits 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 Moffat* with Bette 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

Stompin' at the Savoy and co-authored *Opening Night*. Club appearances include the Cotton Club, the Supper Club, the Village Gate, the Hollywood Cinegrill, Dangerfield's, and Sweetwater's, and, in Europe, the Groschenoper in Frankfurt, the Meridien in Paris, Jaylin's in Switzerland, and the Casino in Lucerne. 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 *Cavalcade of Stars* and appeared in the *W. C. Handy Anniversary Tribute* at Lincoln Center. She continues to tour in the shows she created, *Bold & Brassy Blues*, "*Glory Hallelujah*" Gospel!, and *The Late Great Ladies of Blues and Jazz* (at A.C.T. last winter).

Reaves-Phillips's film credits include *'Round Midnight*, in which she was featured as Buttercup, and *Lean on Me*, in which she was featured as Mrs. Powers and sang the title song. She has guest starred on television's "Law & Order," "Another 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 *Following 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 in Europe with her gospel show, sung for an audience of eight thousand at the Vatican, 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 Mamma Zanni in San Francisco's long-running *Teatro Zinzanni*, guested with Ray Charles in concert at West Point, and sang for the president of China at the invitation of San Francisco Mayor Willie Brown. 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.O.B.A.*

CREDITS

Additional Arrangements Larry Ball and Herschel Dwellingham

Special thanks to Christopher Dunlop for his assistance with this production, and to Piedmont Piano.

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les liaisons dangereuses

by CHODERLOS de LACLOS | adapted and directed by GILES HAVERGAL
SEP 11-OCT 12

waiting for godot

by SAMUEL BECKETT | directed by CAREY PERLOFF
OCT 17-NOV 16

a christmas carol

by CHARLES DICKENS | directed by CRAIG SLAIGHT
adapted by Laird Williamson and Dennis Powers
NOV 29-DEC 26

a doll's house

by HENRIK IBSEN | directed by CAREY PERLOFF
JAN 8-FEB 8

levee james

by S. M. SHEPHARD-MASSAT | directed by ISRAEL HICKS
FEB 13-MAR 14

the time of your life

by WILLIAM SAROYAN | directed by TINA LANDAU
in association with Seattle Repertory Theatre and Steppenwolf Theatre Company
MAR 25-APR 25

a mother

by CONSTANCE CONGDON | directed by CAREY PERLOFF
adapted from Maxim Gorky's *Vassa Zheleznova*
featuring OLYMPIA DUKAKIS
MAY 13-JUN 13

the good body

written and performed by EVE ENSLER
JUN 24-JUL 25

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Behind the Broken Words

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NOV 19-23

Sandra Reaves-Phillips
sings *Bold & Brassy Blues*

DEC 27-31

Mark Nadler in
*Tschaikowsky (and Other
Russians)*

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FEB 29-MAR 14

Sandra Reaves-Phillips and Mark Nadler are presented by arrangement with Arthur Shatman International, Ltd.



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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 through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling 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.

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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. **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. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

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

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, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir 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 in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeper!

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 the first intermission *only* if there is an appropriate interval.

Listening Systems

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

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

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

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

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

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 and funded by the Pew Charitable Trusts.



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

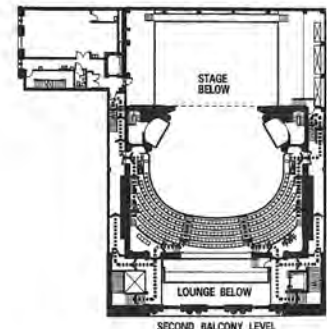
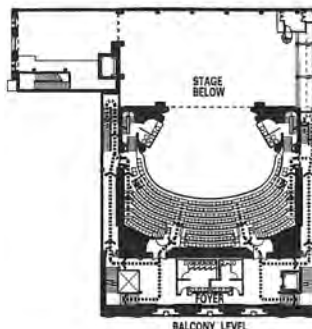
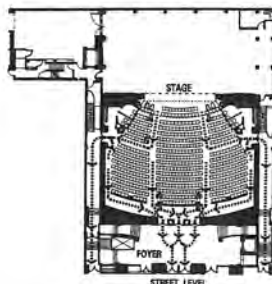


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GEARY THEATER EXITS







ROLEX

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