BREAK THE BONDS THAT CAUSE US TO SUBMIT OUR SOULS TO BE CRUSHED WITH LIFE.

Adapted from CHARLES DICKENS by LAIRD WILLIAMSON and DENNIS POWERS Directed by CRAIG SLAIGHT

NOV 29–DEC 26

Also inside...
Sandra Reaves-Phillips sings BOLD & BRASSY BLUES
DEC 27–31
"I DON'T GET IN MUCH."

The 265-hp Acura MDX with electronic 4-wheel drive. Take on more than the occasional pothole. It's a breeze when you've got a city-escaping, adrenaline-pumping V-6 VTEC® engine. As well as the smooth response of an electronically controlled Drive-by-Wire Throttle System.™ Three rows of seating that can accommodate up to seven city slickers. And side curtain airbags that are prepared for almost anything. The adventure begins at acura.com or call 1-800-To-Acura.
"I DON'T GET IN MUCH."

The 265-hp Acura MDX with electronic 4-wheel drive. Take on more than the occasional pothole. It's a breeze when you've got a city-escape, adrenaline-pumping V-6 VTEC engine. As well as the smooth response of an electronically controlled Drive-by-Wire Throttle System. Three rows of seating that can accommodate up to seven city slickers. And side curtain airbags that are prepared for almost anything. The adventure begins at acura.com or call 1-800-To-Acura.
18 October 2004
through
18 January 2004

Renoir called him
"the greatest living sculptor."

Don't miss this rare
opportunity to view in a
single exhibition all 73
bronze sculptures by
the great French
Impressionist Edgar Degas
(1834-1917).

Featured among Degas's
celebrated bathers,
horses, and dancers is
one of the icons of
19th-century art: Little
Dancer, Aged Fourteen.
This masterpiece is the
only sculpture Degas
exhibited in his lifetime.

Video presentation by
Leonard S. Cosentino,
International Art, Memphis,
TN, from the collections of
Museu de Arte da Sào
Paulo, Sào Paulo, Brazil.

18 October 2004
Degas Sculptures

About A.C.T.

American Conservatory Theater

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
dramatic 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

During the past three decades, more than
300 A.C.T. productions have been
performed to a combined audience of
seven million people; today, A.C.T.'s
performance, education, and outreach
programs annually reach more than
270,000 people in the San Francisco Bay
Area. In 1996, A.C.T.'s efforts to develop
creative talent for the theater were
recognized with the prestigious Jujamcyn
Theaters Award. In 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 playwrighting. 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 works at Zuman Theater,
which now serves as a venue for student
productions and exciting new plays.
The company continues to produce challeng-
ing 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 distin-
guished 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.
Degas Sculptures

Legion of Honor
Free to San Francisco residents

18 October 2004 through 18 January 2004

Renoir called him "the greatest living sculptor."

Don’t miss this rare opportunity to view a single exhibition all 73 bronze sculptures by the great French impressionist Edgar Degas (1834-1917). Featured among Degas’s celebrated ballerinas, horses, and dancers is one of the icons of 19th-century art: Little Dancer, Aged Fourteen. This masterpiece is the only sculpture Degas exhibited in his lifetime.

About A.C.T.

AMERICAN CONSERVATORY THEATRE 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 Jujamcyn Theater Awards. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater 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 Zeuxis 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.

Trustees of the American Conservatory Theater Foundation

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A.C.T.
American Conservatory Theater

Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

American Conservatory Theater was founded in 1963 by William Ball. American Conservatory Theater was founded in 1963 by William Ball.

Edward Hartings Artistic Director 1986-92

Alicia Jones

American Conservatory Theater

Dennis Moore

American Conservatory Theater

Gloria Steinem

American Conservatory Theater

Alicia Jones

American Conservatory Theater
FROM THE ARTISTIC DIRECTOR

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,

Caryn Kertoff
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.
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 reimagining 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.

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Cary Perloff
Artistic Director

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has helped successful individuals for nearly a century

understands how to build wealth

provides a private banker for every need

understands how to protect wealth

thinks trust is more than a legal term.

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Maha Shaghati, Senior Vice President & Regional Director, (415) 765-3646

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A.C.T.
American Conservatory Theater

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 Slaight
Original Direction by Laird Williamson

Scenic by Robert Blackman
Lighting by Peter Maradalin
Original Costumes by Robert Morgan
Additional Costumes and Design Supervision by David F. Draper
Music by Lee Honby
Original Lyrics by Laird Williamson
Sound by Garth Hemphill
Music Direction by Peter Malitzke
Assistant Director and Choreographer
Christine Martinon
 Casting by Meryl Linda Shou, Greg Hubbard
Theatrical Hairgoods by Krista Wigle

THE CAST
(in order of appearance)

Boy Caroler
Alec Page
Charles Dickens
Tommy A. Gomez
Ebenezer Scrooge
Steven Anthony Jones
Bob Cratchit
J ud Williford
Charitable Gentlemen
Margaret Schenck, Stephanie Weeks
Fred
Jeff Galfer
Carol Sellers
Davis Dauffield, Jadora Epstein, Maren Elizabeth Vick
Stad Boys/School Boys
David Perle McKenna, James Donovan Finnie II,
Woman in the Street
Nicholas Perloff-Giles, Jeff Titterg, Kai Anthony Young
Daughter of Woman in the Street
Kira Blackovitch
Beggar Girls
Imaide Maria Steverango
Wood Carrier/Scottie Carrier
Miranda Carlin Swain, Julianna Sophie Cressman

continued on page 11

A Christmas Carol will be performed without an intermission.

This production is sponsored in part by

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A Christmas Carol

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by Charles Dickens
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Directed by Craig Stilc

Original Direction by Laird Williamson

Robert Blackman
Peter Maradulin
Robert Morgan
David F. Draper
Lee Hosby
Laird Williamson
Garth Hampbell
Peter Maleitzke
Christine Mattison
Meryl Lisi Shou, Greg Hubbard
Theatrical Hairgoods
Krista Wigle

The Cast

(in order of appearance)

BoyCoder
Alec Page
Tommy A. Gonzalez
Steven Anthony Jones
Jud Willford
Margaret Scheneck, Stephanie Weeks
Jeff Galfer
David Daifield, Jadota Epstein, Maren Elizabeth Vick
David Perle McKenna, James Donovan Finnin II
Nicholas Perlloff-Giles, Jeff Titterg, Kai Anthony Young
Kira Blaskovich
Imaide Maria Steverango
Miranda Carlin Swain, Julianna Sophie Cressman
David Valdez

A Christmas Carol will be performed without an intermission.

This production is sponsored in part by

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A Christmas Carol 9
San Francisco Symphony

Call 415-864-6000

Heizeman
Brian Keith Russell
Cabin Boy
Alice Apgar
Cabal
Davis Duffield, Erik Heger, D. J. Lapite,
Margaret Scherick, Nicholas Taber,
Maren Elizabeth Wick

Wanderer
Jeff Galter, Erik Heger,
D. J. Lapite, Rob Seidelman,
Rhonnie Washington

Mrs. Fisher
Crystal Noelle
Mrs. Diller
Stacey Jenson

Underdog’s Boy
David Valdez

Boy in the Street
Alex 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,
Tuppence—Anthony Fuoco
Sờrgi—Rhonnie Washington

Charitable Gentlemen, Mrs. Fezziwig,
Mrs. Cratchit—Jeri Lynn Cohen

Marley’s Ghost, Mrs. Fezziwig, Businessman, Old Joe—Robert Ernst

Paul—Rob Seidelman

Clair Isacker, Dick Wilkins—Andrew Fleischer

Ghost of Christmas Past—Adrian Delaney

Wife of Christmas Past, Female Fezziwig Guest, Bob, Mary—Tella MacDougall

Belle Cousin—Ka-Ling Cheung

Mrs. Fezziwig Guest—Jeff Galter

Young Scrooge, Ghost of Christmas Future—Erik Heger

Peter Cratchit—D. J. Lapite

Martha Cratchit—Crystal Noelle

Jack, Heimann—Davis Duffield

Joe—David Valdez

Mrs. Fisher—Kira Blackovich

Mrs. Diller—Stephanie Weeks

Stage Management Staff
Shona Mitchell, Stage Manager
Katharine Riemann, Assistant Stage Manager
Alice Huszak, Intern

Additional Credits
Skaing Coach—Carol Sloan, Skates on Haight
Alexander Technique Coach—Frank Oritelli
Voice Coach—Jeffrey Crickett
Sprech Coach—Deborah Susel

A Christmas Carol
h  e  a  r  t  t h e  g  i  f  t

Celebrate the Holiday Season at Davies Symphony Hall!

Sat Dec 7 7pm
Boychoir of Harlem
Dr. Walter Turnbull
Founder/President
Lighting Christmas spirits and gospel selections.
Tickets $13-$40

Sun Dec 7 7pm
Deck the Hall
A Children’s Party
Members of the
San Francisco Symphony
Recommended for ages 2-10
Tickets $27
Presented by the Junior Committee
League of the San Francisco Symphony
Symphony, underwritten by the Louise O.
Chenery Foundation.

Sun Dec 7 7pm
Choral Christmas Spectacular
San Francisco Symphony and Chorus
Vance George conductor
The glorious sounds of the San Francisco
Symphony and Chorus fill the proud tower of our 120-voice Chorus for
Christmas in a magnificent program of traditional holiday favorites, brass fanfares and
vocal arrangements.
Tickets: $20-$30 Final $20-$51

Fri Dec 12 8pm
P.D.Q. Bach
Mug and a Mickey Mouse
Peter Schickikel side discoverer of P.D.Q. Bach
Edwin Outwater conductor
An evening of music and hilarity.
Tickets: $15-$60

Sun Dec 14 1pm
Sun Dec 14 4pm
Peter and the Wolf
SFYS Youth Orchestra
Edwin Outwater conductor
Surprise Celebrity Narrator
Delight your children with an
afternoon of Prokofiev’s charming
musical adventures.
Tickets: $10-$62

Sun Dec 14 1pm
San Francisco Symphony Saxophone Quartet
Douglas Routh, Karen Gottlieb
harpers
Charles Rus organ
Catherine Payne flute/piccolo
Horns and saxophones combine
to create a concert to ring in the
season with the whole family.
Tickets: $10-$50

Sun Dec 28 2pm
Vienna Woods/New York Nights:
Songs of Two Cities
Edwin Outwater conductor
Lisa Wornan and Brett Vertel
vocalists
An afternoon of Viennese waltzes
and show-stopping Broadway hits.
Tickets: $15-$58

Wed Dec 31 8pm
New Year’s Eve Gala
See Dec 29 for concert description.
Edwin Outwater conductor
Lisa Wornan and Brett Vertel
vocalists
Tickets: $15-$34

Fri Dec 12 8pm
Handel’s Messiah
Martin Haselboeck conductor
Lucille Petito, Carlos, Meno. John Tersa.
Nathan Gunn
SF Symphony
Tickets: $15-$80

Sun Dec 21 2pm
The Wondrous Sounds of Christmas
Sun Dec 21 7pm
San Francisco Symphony Saxophone Quartet
Douglas Routh, Karen Gottlieb
harpers
Charles Rus organ
Catherine Payne flute/piccolo
Horns and saxophones combine
to create a concert to ring in the season with the whole family.
Tickets: $10-$50

Sun Dec 21 2pm
Christmas Eve Wailers
Ka-Ling Cheung, Adrien Delaney,
Dave Duffield, Holly H. Fehr,
Andrew Fleischer,
Stacey Jenson, D. J. Lipton,
Lisa McCormick,
Brian Keith Russell,
Rob Settelman,
Nicholas Dominick Sweeney,
Marilee Tinkington,
Nicholas Tiber,
Rohnie Washington
Tickets: $10-$50

Sun Dec 21 7pm
Ghost of Christmas Past
Mrs. Fezzwig Guests
Ka-Ling Cheung,
Adrian Delaney,
Dave Duffield, Holly H. Fehr,
Andrew Fleischer,
Stacey Jenson, D. J. Lipton,
Lisa McCormick,
Brian Keith Russell,
Rob Settelman,
Nicholas Dominick Sweeney,
Marilee Tinkington,
Nicholas Tiber,
Rohnie Washington
Tickets: $10-$50

Sun Dec 21 7pm
Wife of Christmas Past
Mr. Fezzwig Guests
Ka-Ling Cheung,
Adrian Delaney,
Dave Duffield, Holly H. Fehr,
Andrew Fleischer,
Stacey Jenson, D. J. Lipton,
Lisa McCormick,
Brian Keith Russell,
Rob Settelman,
Nicholas Dominick Sweeney,
Marilee Tinkington,
Nicholas Tiber,
Rohnie Washington
Tickets: $10-$50

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Children of Christmas Past
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Ka-Ling Cheung,
Adrian Delaney,
Dave Duffield, Holly H. Fehr,
Andrew Fleischer,
Stacey Jenson, D. J. Lipton,
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Rohnie Washington
Tickets: $10-$50
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 Servant, 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:

Juliana Sophie Cressman (8) is a third-grader at Claremont Elementary School and has been a student in the YC for one year. She has performed in Honeymoon in Hollywood and in the children’s chorus of Carmen with Golden Gate Opera.

Isadora Epstein (13) is an eighth-grade student at St. Francis Day School and has studied acting for two years in the YC. She has performed in Grapes, Guy 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 Zuman Theater, performances in his school’s Christmas play every year since kindergarten, and dance recitals photographed by La Torca Wette, and singing with the northern chapter of the Anglical Choir.

Devon Charisse Hasdell (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 Thais with the 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 Heritage Middle School. He performed the role of Ignorance in last year’s A Christmas Carol at A.C.T. and played Ivan in the YC production of Kurekta’s Children at Zuman 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. Alice Page (11) attends the fifth grade at Town School for Boys and has attended the YC for one year. Her favorite theatrical experience was performing in the pre-Broadway run of Biz Lahrman’s La Boheme at the Curran Theater; she 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. Inside Maria Stevanon (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 Carol Swan (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 Kurekta’s Children at Zuman. She hopes to follow in the footsteps of her mother, local actress Nancy Carol, who appeared in A Christmas Carol years ago with Miranda’s father, Howard Swan. 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 Come In, San Francisco Shakespeare Festival’s Cinderella, and Marin Theatre Company’s The Music Lesson. Jeff Tinnitus (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 Frogman in a local production of The Pigeon Hammer. Maren Elizabeth Vick (13) is in the eighth grade at St. Francis Solano Catholic School. Her favorite theater experience includes appearing as Tweedlededie 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.

Produced by SCOTT HAMILTON

Guest Stars

Oksana Baiul Olympic Gold Medalist

Kurt Browning Four-Time World Champion

Directed by Christopher Dean

ONE NIGHT ONLY!

SUNDAY, JANUARY 11 - 4 PM
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**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.). Filling roles from Tiny Tim to Boy Servant, 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 Y.C.’s 2003 enrollment:

Juliana Sophie Cressman (8) is a third-grader at Claremont Elementary School and has been a student in the Y.C. for one year. She has performed in Hamlet 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 Y.C. She has performed in In Grid, Gay, and Dolls, andAnne of Green Gables, Molly H. Fehr (10) attends the sixth grade at Orinda Intermediate School. She has studied acting in the Y.C. 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 Zuma Theater, performances in his school’s Christmas play every year since kindergarten, and recitals recorded by the San Francisco Opera’s Angels of Music program.

Devon Carriere Haskell (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 *In the Muse* with the 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 Ignatius in last year’s A Christmas Carol at A.C.T. and played Ivan in the Y.C. production of Kozlov’s Children at Zuma 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 Y.C. for one year. Alice Page (11) attends the fifth grade at Town School for Boys and has attended the Y.C. for one year. His favorite theatrical experience was performing in the pre-Broadway run of Biz Luhmann’s La Bamba 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.

Maria Stevanovas (11) is a fifth-grade student at Synergy School and started studying acting in the Y.C. 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 Y.C. production of Kozlov’s Children at Zuma. 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 Y.C. for two years. He has performed in the Y.C. production of *This Is Where We Came In*, San Francisco Shakespeare Festival’s Cinderella, and Marin Theatre Company’s *The Music Lesson*. Jeff Tintinger (12) attends the seventh grade at Stanley Middle School and has been a student in the Y.C. for one year. His favorite role was the Big Frogmore in a local production of The Pick Pocket of Hamlet.

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 gang-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.
KIRA BLASKOVICH has performed in A.C.T. Master of Fine Arts Program productions as Clytemnestra in Eora’s production of Electra, 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 Gods, directed by fellow classmate Matthew Talnikoff. She is a graduate of UC Berkeley.

DANIEL DEFFIUS has performed off Broadway in Black Mill Quartet (The Talking Band), and from San Francisco to London and Beyond, and What We Do in the Dark and various regional productions. He has also performed several seasons with The Orlando Opera and was featured in the recent production of The Merry Widow. His most recent credit is as Dr. Gabe in the San Francisco Opera’s production of The Bodyguard. He 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, Gersholt in The Seagull in Bright Room Called Day, Coline in Saturday Night (directed by Casey Polekoff), Sabine in The Flying Doctor, and PhilKW in A Midsummer Night’s Dream. Her favorite regional theater credits include Miranda in The Tempest with the Coast Repertory Theatre, and Caloglah in A Midsummer Night’s Dream. She has also performed in San Francisco in numerous productions with 42nd Street Moon. Cheung has received her B.A. in theater from UC Irvine.

ADRIAN DELANEY recently appeared in A.C.T. Master of Fine Arts Program production of Much Ado About Nothing. Other A.C.T. credits include Caliban in The Tempest, Pinhead in Sondheim’s Saturday Night (directed by Casey Polekoff), and Reverend D. in Susan Loo’s production of The Blood. Delaney is a graduate of UC Berkeley University’s School of the Arts.

JF CALLER recently performed in A.C.T. Master of Fine Arts Program production of A Midsummer Night’s Dream. He has also performed in the A.C.T. Master of Fine Arts Program production of The Imaginary Invalid, and as Dr. Mabuse in The Invisible Man. Other theater credits include Paul in the A.C.T. Master of Fine Arts Program production of Waiting for Godot and Richard in The Caucasian Chalk Circle. Last year, Callan wrote and performed his one-man piece, "My Own Show." He received his B.A. in theater with special study in political theory from the University of Evansville.

TOBYA L. GOMEZ recently returned to A.C.T. from the Old Globe Theatre in San Diego. He played Dogberry in Much Ado about Nothing. As A.C.T. he has performed in The Three Sisters and Enrica IV (both directed by Casey Polekoff) and in six productions of 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, and others. Gomez has also done extensive work as a drama teacher at Lassius Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California’s juvenile justice systems, and in the A.C.T. Summer Training Congress.

ERIK HEGER has performed in A.C.T. Master of Fine Arts Program productions of A Midsummer Night’s Dream and The Imaginary Invalid, and as Dr. Porgon in the A.C.T. Master of Fine Arts Program production of Much Ado About Nothing. Other theater credits include his role as Pelliot in the original production of Josephine. He is a graduate of the University of Vermont School of the Arts.

STACEY JENSON is a graduate of the University of Utah acting program. She has played Kate in The Canterbury Tales at the Utah Shakespeare Festival and has performed in numerous productions at Utah State University. She is also a founding member of Utah Shakespeare Festival, where she played Kate in The Taming of the Shrew. She is also a founding member of Sub Lake Shakespeare, where she played Kate in the inaugural season. She is currently working on a new film project with Utah’s Classical Greek Theatre Festival for three seasons and has been a frequent performer/participant with a number of new and experimental theater companies, including Utah’s New Works Laboratory, Experimenta in Lark, and Salt Lake Shakespeare. She is a graduate of the University of Utah School of the Arts.

STEVIE JOHNSON is an A.C.T. associate artist and core acting company member. He has been seen at A.C.T. in Waiting for Godot, Yoko, The Three Sisters, The Christmas Carol, and most recently in A Midsummer Night’s Dream. He is a graduate of the University of Utah School of the Arts.

The Christmas Ballet 2003 Edition

December 10-28
Ybarra Buena Center for the Arts
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Who's Who

KIRA BLASKOVICH has performed in A.C.T. Master of Fine Arts Program productions as Clytemnestra in Eora Powell's translation of Aeschylus, Ariel in Shakespeare's Twelfth Night, and Lady Capulet in Romeo and Juliet. She also recently had the opportunity to play the Devil in an independent movement-based production, The Daughters of The Floor, directed by fellow classmate Marline Takiyan. 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, Gorchilka in In Bright Room Called Day, Celeste in Saturday Night (directed by Carey Perloff), Sahlin 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, Met Li in Frou-Frou, and Timon of Athens in The Trojan Horse 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.

ADRIANNE DELANEY recently appeared in The A.C.T. Master of Fine Arts Program production of Much Ado About Nothing; Othello; other A.C.T. credits include Calphurnia in The Tempest, Pinhead in Stoll's Saturday Night (directed by Carey Perloff), and Revered D. in Susan-Leni Luebke's The Blood. Delaney is a graduate of New York University's Tisch School of the Arts.

DAVIS DUFFIELD has performed off Broadway in Black Mill Quartet (The Talking Band), and Even Siren, Math and Afternoon, and What We do with Flowers (The Drama League). Regional theater credits include Over The Tavern, Great Expectations, and Minnie (Goophead Opera House), and he toured for two seasons with TheaterworksUSA productions of Treasure Island and Young Tom Edison. Film and television credits include Undeniable, "As The World Turns," "Vine Variety," and Quality of Light, 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, Nolton, 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 recently performed in A.C.T. Master of Fine Arts Program productions as Ben in A Bright Room Called Day, Thomas Diaforias in The Imaginary Invalid, and Ferdinand in The Tempest. He studied in London with the British American Drama Academy (BADA), where he enjoyed playing Van in The Summer People. He received his B.A. in English from Macalester College.

JEFF GARFIS recently performed in A.C.T. Master of Fine Arts (M.F.A.) Program production of A Midsummer Night's Dream at Zuma; other theater credits include Paris in the A.C.T. M.F.A. Program production of Much Ado About Nothing; Othello; another A.C.T. credit includes Pat in the A.C.T. M.F.A. Program production of Romeo and Juliet at Zuma Theater. Other theater credits include Paris in Much Ado About Nothing; and, last summer, 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.

TOMMY A. 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 '91 (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, FestivalWorks, the Aurora Theatre Company, Bay Area 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 teacher at Lassen Community College in Lassen, Michigan, teaching incarcerated youth in Michigan, Alabama, and California's juvenile justice systems, and in the A.C.T. Summer Training Congress.

ERIK HELGER has performed in A.C.T. Master of Fine Arts Program productions as Egino in A Midsummer Night's Dream; Prospero in The Tempest; Tybalt in Romeo and Juliet; and Dr. Porgon in The Imaginary Invalid; Franco Lapaglia in Naboth, Marco in In Fisherman's Nigle; and Chilly 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 Lone Eode. Last summer he was a member of "A Guthrie Experience for Actors in Training" at the Guthrie Theatre in Minneapolis, where he played the Writer in A Little Lunch and Les in Me More Sake at the Guthrie Lab Theatre. 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.

STACEY EVANS is a graduate of the University of Utah's acting training program. A cofounder of the Saint James' Theatre Company, she played Scrooge in Saturday in their inaugural season. She is also a founding member of Sub 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, Experiment in Ink, Christmas Carol. Viewfinder and San Francisco's Teatro Noche. 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 Helen in A Midsummer Night's Dream.

STEVEN ANTHONY JONES is an A.C.T. associate artist and core acting company member, as well as television, film, voice, and theater credits. He has recently been seen at A.C.T. in Waiting for Godot, Yolen, The Three Sisters, The Days of Our Nights, and Night Child, A Christmas Carol (Eleven Time Scooge), Celebration and The Room, "Master Harold... and the Boys, The Mezzanine, The Invention of Love, The Threepenny Opera, Tarigoli, Indian Ink, Sacroball, Inscription: Holding History, Seven Guitars, Gokhals (title role), Antigone, A Kiss for Boys, Clara, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Boy, and others. Other local theater credits include Pearls Over China and The Comedy of Terrors (Berkeley Repertory Theatre). As You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Man Out of Office, and The Ideal (Eureka! Theatre); Sismondo (San Francisco Public Theater); and Divine Mistress (Oakland Ensemble Theatre). He originated the role of Private James Willicott in the original production of A Soldier's Play at the Negro Ensemble Company in New York. His film and television credits include a two years of "Midnight Caller."
Who's Who

Who's Who

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

LISA MCMORRICK** has performed in A.C.T. Master of Fine Arts Program productions as Pick in A Midsummer Night's Dream, Balthasar in Romeo and Juliet, Lysander in The Imaginary Invalid, Chorus in Elektra, and Dio 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 Stanadyne; Second Sopranos in Master Class; Sandy in Grease, and Terry in Little Shop of Horrors on the Square; and the title role of Alice in Wonderland at the Circus Playhouse.

CRYSTAL NOELLE** has performed most recently in A.C.T. Master of Fine Arts Program productions as Peter in A Midsummer Night's Dream at Zazil Theater. Other theater credits include In the Bleed and The Tempest. She appeared last summer in Measure for Measure with the California Shakespeare Theater. Bay Area credits include King Lear, Androcles and the Lion, and True West with Berkeley Repertory Theater. She has also performed with the San Francisco Shakespeare Festival, Theater de la Norte, and the American Repertory Theater.

RICHARD RUSSSELL** has performed at A.C.T. in The Beard of Mars, Gynagay Gwin Ross, Edward II, The Importance of Being Earnest, A Midsummer Night's Dream, and Twelfth Night for the California Shakespeare Theater. He also performed in the world premiere of Howard Katz's The Pardoner's Tale. He has also performed with the Bay Area Repertory Theater, Berkeley Repertory Theater, and the American Repertory Theater.

NICHOLAS DOMINICK SWEENEY has been seen in A.C.T. Master of Fine Arts Program productions as Thrasias in A Midsummer Night's Dream, Adria in The Trojan Women, Nicanor in Don Quixote, and Orlando in As You Like It. He has also performed with the San Francisco Shakespeare Festival, Berkeley Repertory Theater, and the American Repertory Theater.

MARGARET SCHENCK returns for her fourth production of A Christmas Carol at A.C.T.'s Geary Theater. She has also been seen in Jane Austen's Persuasion and Twelfth Night with the Berkeley Repertory Theater. Recent regional theater credits include Auntie Mame and The Importance of Being Earnest at Berkeley Repertory Theater. She also recently performed in the world premiere of Howard Katz's The Pardoner's Tale. She has also performed with the Bay Area Repertory Theater, Berkeley Repertory Theater, and the American Repertory Theater.

MARILLYNE TRATHWON** acts, writes, directs, and produces. Her theater company, Tramway Theatre, has been doing shows in the Bay Area for the past three years and has just closed an acclaimed production of Danton's Flats, which Tilting Walls of Teatro Zapatista's Teatro Zapatista's Pachamama. She also wrote and directed the controversial play The Rape of the Pueblo, which was performed in the Edinburgh Fringe Festival in 2002. Her favorite acting credits include Goddess of Center REPertory Company (Bay Area Repertory Theater) and the London Collaborative Project (London, England). She has also performed with the Berkeley Repertory Theater, Berkeley Repertory Theater, and the American Repertory Theater.

STEPHANIE WEEKS has a degree in dramatic arts and music from Macalester College. She also trained at The London Academy of Music and Dramat (LAMDA). Some of her favorite A.C.T. Master of Fine Arts Program roles include Helen in Sutler--Lori Parks's The Bleeding of the Heart, Antigone in Antigone, and Elsa in The Blue Room. She has also performed with the Berkeley Repertory Theater, Berkeley Repertory Theater, and the American Repertory Theater.

ROBERT ERNST (Undertaker) has performed at A.C.T. in A Christmas Carol and the next performance is in SF. He is a co-founder of the Jewish Theater, and the Blake St. Hawkeye. His most recent stage credits include The Jeep, A Man for the Apocalypse, and the Next Generation. He is also a founding member of the San Francisco Shakespeare Festival. His film and television credits include Sirens, Jumpin' Jack Flash, Berglund, Metro, and the series Alcatraz, Nush Bridges, and The Hill Street Blues. In

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DJ LAPIETTE has performed recently in A.C.T. Master of Fine Arts Program productions as Orestes in Elektra, Cupid 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 Mount in The Man, the Woman, and the Object in Imagination Safari: Chorus in Elektra, and in the role of Helen in A Midsummer Night's Dream, Baldachin in Romeo and Juliet, Lysimachus in The Imaginary Invalid, Chorus in Elektra, and in the role of Hippolyta in A Midsummer Night's Dream.

BRIAN KEITH RUSSELL has performed in A.C.T. Master of Fine Arts Program productions as Bottom in A Midsummer Night's Dream, in The Tempest, and in The Comedy of Errors.

LISA SORRELL has performed in A.C.T. Master of Fine Arts Program productions as Cleopatra in Othello, and in the role of Viola in Twelfth Night.

NICHOLAS DOMINICK SWEENEY has performed in A.C.T. Master of Fine Arts Program productions as Thersites in A Midsummer Night's Dream, and in the role of Falstaff in Henry V.

MARIE SCHENCK returns for her fourth production of A Christmas Carol at A.C.T.'s Geary Theatre.

ROB SEITELMAN has been seen in A.C.T. Master of Fine Arts Program productions as Bottom in A Midsummer Night's Dream, Quasimodo in The Hunchback of Notre Dame, and in the role of Ariel in The Tempest.

STEVEN WEEKS has a degree in dramatic arts and entertainment studies from Macalester College. He has also appeared at The London Academy of Music and Dramatic Art (LAMDA). Some of his favorite roles include Scrooge in A Christmas Carol, Scrooge in A Christmas Carol, and in the role of St. Nick in The snowman.

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American Conservatory Theater
A Christmas Carol

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American Conservatory Theater
A Christmas Carol
LAIRD WILLIAMSON (Goundater and Original Director) has staged A.C.T. productions of 'The Dollars' 'Master Harold'... and the App, Lung Derby's Journey into Night, Machinal, The Matchmaker, Sunday in the Park with George, Kind of World with Symphony to Praise, The Imaginary Invalid, A Month in the Country, The Visit, and Penanggolette. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theaterfest, where he directed award-winning productions of 'The Physicist', 'Bleded Wedding', and 'Indecent'. He has also directed for Western Opera Theatre, the Intiman Theatre, Seattle Repertory Theatre, and Brooklyn Academy of Music. For the Denver Center Theater Company, he has directed 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 Bbara' and 'Day by Day'. Feature film credits include 'Night Mother', 'Worth Winning', 'The Running Man', and 'Star Trek: Generations'.

PETER MARADIN (Lighting Designer) has designed the lighting for more than 30 A.C.T. productions, including Night and Day, Obi's Spirit, The Bead of Arrows, Celebration and The Room, Master Harold... and the boys, Ennis Re, The House of Mirth, The Flying Dutchman, and Lung Derby's Journey into Night, and Mary Stuart. He also designed the lighting for 'The Kentucky Cycle' and 'Ghosts' at the National Theatre of Scotland. He received a Tony Award for 'The Real Inspector Hound' and 'Whipping Boy'. He is a member of the American Society of Lighting Designers and the Society of Lighting Designers. He has been awarded the Drama Desk Award for Best Lighting Design for his work on 'The Elephant Man'.

Robert Morgan (Costume Designer) designed costumes for 23 productions as resident designer at A.C.T. between 1971 and 1979. His New York credits include 'The Snow Queen', 'Sherlock Holmes' Last Case' on Broadway, 'Phoebe in Exile' in Lincoln Center, and 'The Visit' at Circle in the Square. He has also designed for many regional theaters, including the Ahmanson Theatre, DuSable Center Theatre Company, Huntington Theatre Company, Alliance Theatre, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland State Stage, Seattle Rep, Santa Fe Opera, 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 E. Draper (Costume Design Supervisor) has designed A.C.T. productions of 'Hedda, Joe Turner's Come and Gone, The Cocktail Hour, Oleanna, Round the Worlds, and Castles in the Air' for the Costume Designers' Circle of Awards, and the world premiere of 'David and Max's World'. The Difficulty of Crossing a Field of Localized events include 'May I Have and Be Nourished (Irrit Award Nomination)', the Margaret Jenkins Dance Company, 'Waiting for Godot at Shakespeare Santa Cruz', and independent productions of 'Sophist in Singapore', 'Hitting for the Cycle, Jane Jones, and Bees in Ams (Theatre Critics' Award)'. He designed for the Children's Theatre Company in Minneapolis, Amorita Opera, Baltimore Ballet, 'The Citizen', and Baltimore 'The Actor.' He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume designer in 1988. He has received an Emmy Award for his work on 'The Snow Queen', 'Sherlock Holmes' Last Case', and 'The Visit' at Circle in the Square. He has also designed for many regional theaters, including the Ahmanson Theatre, DuSable Center Theatre Company, Huntington Theatre Company, Alliance Theatre, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland State Stage, Seattle Rep, Santa Fe Opera, 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.
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Who's Who

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

GARTH HEMPHILL | (Sound Designer) has designed more than 150 productions, including, most recently for A.C.T., Waiting for Godot, The Lisbonian, Dangereuse, The Three Sisters, and The Caucasian Chalk Circle. Hemphill is a principal partner of GLH Design, Inc., a design firm.

PETER MALEITZEK | (Music Director) is resident musical director of A.C.T., where he has recently directed on Gary Generosi’s The Lisbonian, Dangereuse, Caret Perloff’s The Caucasian Chalk Circle, and Mark Blaum’s The Caucasian Chalk Circle.

SHONA MITCHELL | (Stage Manager) has worked on A.C.T.’s productions of Le Laitoius Dangeres, The Three Sisters, and The Caucasian Chalk Circle. Mitchell has been with A.C.T. for three years.

KATHERINE RIEMANN | (Assistant Stage Manager) has managed on several productions in the Bay Area over the last few years: Wrong Mountains, The Invention of Love, The House of Mirth, She devil’s Fridge, Parler Lazer’s Mimes Christmas Andrews, Paul Mooney’s The Difficulty of Crossing a Field, American Buffalo, and The Caucasian Chalk Circle. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Zennor Brown’s It’s the Survival of the Fittest, a music/dance piece about the history of San Francisco. She has also been a member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California and as a part member of the San Francisco Leadership Board of the American Red Cross.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her seventh 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 theatre, 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 Home. A.C.T. also presented translations of Henrik Ibsen's The Master Builder, Amedeo Modigliani, The Kiss, and The Seagull. Under Perloff's leadership, A.C.T. has achieved national and international recognition and has 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 Wisconsin in 1975, Perloff began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of the Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, Canada's largest regional theater. Following 15 years of stage and production management, Perloff 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 Opera magazine's Business and the Arts Awards.

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 Wisconsin in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of the Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, Canada's largest regional theater. Following 15 years of stage and production management, Perloff 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 Opera magazine's Business and the Arts Awards.

MELISSA SMITH (Conversatory Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Programs, 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-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 HAIRED (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 Geography (a musical by Camille Paglia), 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 Craft's 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.

Who's Who


SHONA MITCHELL (Stage Manager) has worked on A.C.T.'s productions of Las Llamadas Dangerosas, The Three Sisters, The Glass Menagerie, and two previous productions of A Christmas Carol. Other Bay Area credits include Houseboats and 36 Fire, Berkeley Repertory Theatre's Flowers and Candide (Muni Theatre Company), Kissing the Witch, 2 Women on a Hill in Spain, and Henrik the Rockie (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 Last Harry and Dirty Drinks. Recent credits include work for the Beau Jeste Theatre, American Repertory Theatre, and three years with Blue Max Group. Mitchel's work as a stage manager on the production of Flowers and Candide was named "Outstanding Production" by the Bay Area Critics' Circle Award.

PETER MALEITZKE (Music Director) is resident musical director of A.C.T., where he has often worked on Gloucester Repertory Theatre's production of Las Llamadas Dangerosas, Carey Perloff's The Colossus of Rhodes, Stephen Sondheim's Saturday Night, and Jason Robert Brown's The Secret Garden as well as work at Theatre on the Square, where she was the assistant stage manager on The Last Harry and Dirty Drinks. Recent credits include work for the Beau Jeste Theatre, American Repertory Theatre, and three years with Blue Max Group. Mitchel's work as a stage manager on the production of Flowers and Candide was named "Outstanding Production" by the Bay Area Critics' Circle Award.

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 Mirrors, Sheehanfs Night, Frank Foster's The Man's Christmas Matthew Andrew's Pope Meen, The Difficulty of Crossing a Field, American Buffalo, and The Constant Wife for A.C.T. The Croquette, Culture Clash in America, and Cloud Nine at Berkeley Repertory Theatre; and Much Ado about Nothing for the California Shakespeare Theater.

www.amactforme.com

Gay music lover?

Exclusive consulting service for gay men who seek a life partner is now available from a GWM 30 to 40's music lover, with persistent attitude, in SF Bay Area. Visit our website to learn about our client (2758).

The Wayward Son

Sandra dog with a waltz

The Wayward Son

20 American Conservatory Theater

21 American Conservatory Theater
EVENINGS at the GEARY

Nov 19–23 John Prine: 315–345
Roseanne Lee Brown...Anthony Zerbe...
Behind the Broken Words

Dec 27–31 Ticket Prices: $14–$25
Sandra Reaves-Phillips and
Bold & Brassy Blues
A new production celebrating the year of the blues

Feb 29–Mar 14 Ticket Prices: $16–$40
Mark Nadler
Tschaikowsky (and Other Russians)

WINTER SESSION
January 5–March 20, 2004

For more information, call 415.439.2332.

The Young Conservatory

The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area (and often other states) come to the Young Conservatory to develop their creative talent and to grow as young artists.

WINTER SESSION
February 9–May 10, 2004

For more information, call 415.439.2444.
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Studio A.C.T.
Studio A.C.T. provides the highest-quality training in a wide range of theater-related disciplines. Study with established theater professionals and receive personal attention and valuable A.C.T. discounts. Classes for beginning- through professional-level students are held evenings and weekends in the A.C.T. studios located in downtown San Francisco.

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A new production celebrating the year of the blues

Feb 29–Mar 14 Ticket Price: $14–$40
Mark Nadler—
Tschaikowsky (and Other Russians)

SANDRA REAVES-PHILLIPS
Sings

BOLD & BRASSY BLUES
Featuring
LACY DARRYL PHILLIPS
MARISHKA SHANICE PHILLIPS
and
THE TIN TOP ALLEY BLUES BAND
PAUL RAMSEY—Musical Director/Bass
WALLY “GATOR” WATSON—Percussion
JAMES WEIDMAN—Piano/Synthesizer
CLEAVE GUYTON—Reeds
CARY DeNIGRIS—Guitar

Arrangement
DANNY HOLGATE

Choreography/Staging
LACY DARRYL PHILLIPS

Costume Design
MICHAEL HANNAH

163 Amsterdam Avenue #121
New York, NY 10023-5001
212.799.4814 (Phone) • 212.874.3613 (Fax)
Ashofman@aol.com

BOLD & BRASSY BLUES
Among the musical numbers to be performed at this performance are the following:

“Why I Sing the Blues” (B. B. King, D. Clark)
“Blues Medley” (P. Chatman, W. C. Handy, E. Hines, B. Eckstine, B. Crudup)
“Drown in My Own Tears” (R. Charles)
“Tobacco Road” (J. Londermilke)
“Can’t Judge a Book” (N. Dixon)

“Fever” (J. Davenport, E. Corley)
“My Store”
“Rock Me Baby” (J. Jesse, B. B. King)
“Trouble in Mind” (R. M. Jones)
“Let the Good Times Roll” (R. Jordan)
“Two Wrong” (S. Reaves-Phillips, Saji, Compton)
THE ARTS WORKSHOP

A.C.T. is honored that AT&T, one of the San Francisco Bay Area's most distinguished and dedicated supporters of the arts, has renewed its sponsorship of Christmas Carol for the second consecutive year. A.C.T.'s commitment to community service has enabled A.C.T. to develop and present a number of productions over the years, including world premieres of The First Picture Show (1999), Golden Child (1997), Seven Guitars (1995), and Hodo (1994). In presenting this year's $25,000 award, AT&T Sales Center Vice President Dennis Sherwood noted, "AT&T is proud to continue our longstanding support of A.C.T. with this year's production of A Christmas Carol. Our association with A.C.T. has helped us build strong relationships with our business customers and community leaders while supporting arts programs in our local communities."

AT&T (www.att.com) is among the premier voice and data communications companies in the world, serving businesses, consumers, and government. The company runs one of the most sophisticated communications networks in the United States, backed by the research and development capabilities of AT&T Labs. A leading supplier of data, Internet, and managed services for the public and private sectors, AT&T offers outsourcing and consulting to large businesses and government. The company is a market leader in local, long-distance, and Internet services, as well as such transaction-based services as prepaid cards, collect calling, and directory assistance. With approximately $37 billion of revenue, AT&T has about 40 million residential and 4 million business customers who depend on AT&T for high-quality communications. AT&T has garnered several awards for outstanding performance and customer service.

MEDIA SPONSOR

KGO NEWSSTALK AM 810 returns to support A.C.T. as a coproducer of A Christmas Carol. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of The Tempest. KGO has been Northern California's most-listened-to radio station for more than 25 years. KGO Radio is fully committed to the community it serves—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for the arts, civic, and other nonprofit community organizations. Each week KGO informs and entertains more than one million listeners—who enjoy the variety, depth, and stimulating nature of newstalk. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support this important San Francisco tradition.

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THANKS TO OUR SPONSORS

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CREDITS

Additional Arrangements .................................. Larry Ball and Herschel Dwellingham
Special thanks to Christopher Dunlop for his assistance with this production, and to Piedmont Piano.
For Your Information

Administrative Offices
A.C.T.'s administrative and conservatory offices are located at 36 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

Box Office and Ticket Information
Geary Theatre Box Office
Visit us at 415 Grant Street at Mission, next to the Geary Theatre, 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 nonperformer weeks, business hours are 12-8 p.m. daily. Call 415.749.2479, 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 a day on our Web site at act-sf.org. All sales are final, and there are no refunds or exchanges except in the case of performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone, 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 citizen tickets are available at the box office two hours before curtain. Maxine seniors and senior citizen tickets are available at no more than one-half the cost of performance for $10. All rush tickets are subject to availability, one ticket per ID. Student and senior citizen rush tickets 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 Elizabeth Babbitt, (415) 274-3233.

At the Theatre
The Geary Theatre is located at 435 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 maps, and other novelty items—as well as books, scripts and hors d’oeuvres, are on sale at the socalleved desk in the lobby and at the Geary Theatre Box Office.

Refreshments
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in the Geary 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 by preordering food and beverages in the lower and third-level bars. Food and drink are not permitted in the auditorium.

Becoming a patron, you have the privilege of being a part of every production, every season, and every company. Just a phone call or a visit to the box office can make it happen. A.C.T., not just the company, is a community.

If you are a performer, you know how challenging the life of a theater artist can be. A.C.T. is your home away from home: a place to hone your craft, meet your peers, and make a difference.
Shown in 18kt yellow gold with domed bezel and Oyster bracelet. Pressure-proof to 330 feet. Also available in 18kt white or pink gold.

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