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by Tennessee Williams
directed by Carey Perloff
October 24 - November 24, 1996

A CHRISTMAS CAROL

from the novella by Charles Dickens
adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
December 1 - December 26, 1996

TRAVELS WITH MY AUNT

from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 - February 2, 1997

MACHINAL

by Sophie Treadwell
directed by Laird Williamson
February 6 - March 9, 1997

THE ROYAL FAMILY

by George S. Kaufman and Edna Ferber
directed by Albert Takazauckas
March 20 - April 20, 1997

SINGER'S BOY

by Leslie Ayvazian
directed by Carey Perloff
May 1 - June 1, 1997

MRS. WARREN'S PROFESSION

by George Bernard Shaw
directed by Richard Seyd
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER is a Tony Award-winning repertory theater and conservatory. From the conservatory classroom to the stage of the Geary Theater, A.C.T. nurtures the art of live theater through vivid mainstage productions, intensive actor training, and a dynamic dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. artists and audiences share a commitment to the highest standards in the creation of engaging, entertaining, and compelling work worthy of the landmark theater that is A.C.T.'s home.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and inter-

national reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. A.C.T.'s efforts in the commissioning and performance of new work were recognized with this season's prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking productions of classical works and bold explorations of

contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. The conservatory, now serving 1,400 students every year, was the first training program 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 its distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. has renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience, making the conservatory a vital force in the ongoing evolution of the theatrical art form to which A.C.T. is committed.



The 86-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopened in January 1996 after undergoing a major renovation.

Terrence McCarthy



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A.C.T.

Above: Charles Dickens in 1859
Photo: Corbis-Bettmann

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BECOME A MEMBER OF A.C.T.

Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T.'s Annual Fund telephone drive by becoming members of A.C.T. A.C.T. members enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket-exchange privileges, while playing a pivotal role in A.C.T.'s tremendous success through their generous support.

A.C.T. MEMBERSHIP— MAKING A DIFFERENCE

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.'s subscription and single-ticket income covers 70 percent of all operational costs, the Annual Fund makes up the critical difference.

Membership contributions support main-stage productions as well as a variety of culturally enriching A.C.T. educational and outreach programs, including the Student Matinee (SMAT) Program. Tickets to SMATs are offered to schools at a fraction of the normal ticket price. Your Annual Fund gift is a powerful resource for introducing young people to live theater.

MATCHING GIFTS AND DONOR BENEFITS

Depending on your level of membership, you can receive a variety of exciting special benefits, including:

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- Complimentary parking for all your subscription performances

You can receive added benefits by participating in your company's matching gift program. Many Bay Area employers, including Bank of America, Chevron Corporation, and Wells Fargo Bank, multiply their employees' charitable power by matching gifts to A.C.T. Participation is easy—simply call your personnel or corporate benefits office to receive a matching gift form and mail it to us with your contribution.

For more information, please call
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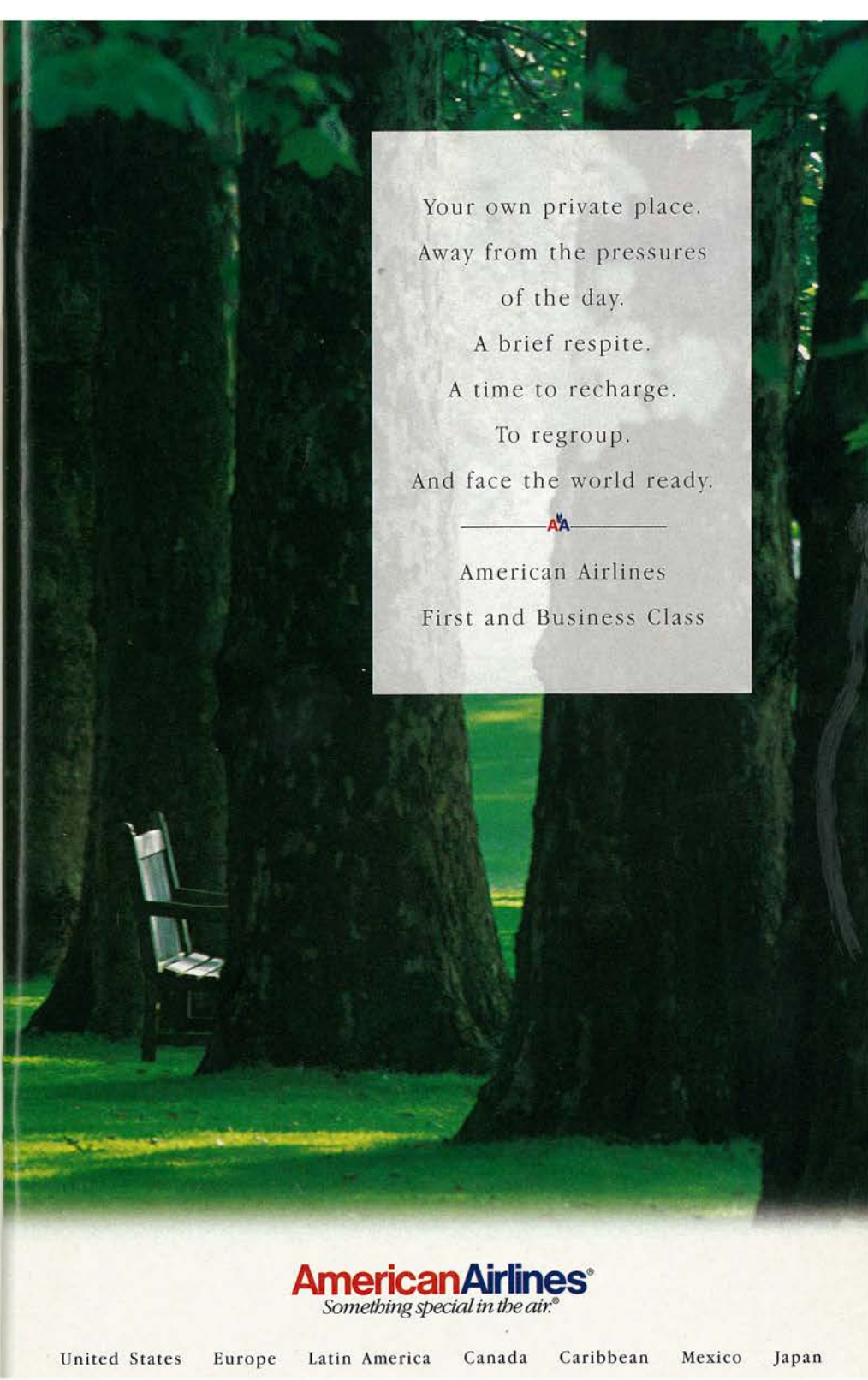
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American Conservatory Theater

Carey Perloff, *Artistic Director*

Heather Kitchen, *Managing Director*

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presents

A Christmas Carol

A Ghost Story of Christmas

by Charles Dickens

(1843)

Adapted by Dennis Powers and Laird Williamson

Original Direction by Laird Williamson

Directed by Candace Barrett

Scenery by Robert Blackman

Costumes by Robert Morgan

Lighting by Peter Maradudin

Music by Lee Hoiby

Musical Direction by Jim Lahti

Sound by Stephen LeGrand

Movement Consultant Emily Keeler

Festive Dance Choreography by Angene Feves

Costume Coordinator David Draper

Young Conservatory Performance Monitor Josh Costello

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This production is underwritten by a generous grant from



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A Christmas Carol will be performed without an intermission.



A Christmas CAROL

The Cast

(in order of appearance)

<i>Boy Caroler</i>	Brady Gill
<i>Charles Dickens</i>	Robert Sicular
<i>Ebenezer Scrooge</i>	Raye Birk
<i>Bob Cratchit</i>	Will Huddleston
<i>Charitable Gentleman</i>	Guiesseppe Jones
<i>Charitable Gentlewoman</i>	Roberta Callahan
<i>Fred</i>	Steven W. Bailey
<i>Sled Boys</i>	Martin Mills Leon, Elvin McRae, Steven Nordberg, Joseph Pramik-Holdaway, Gregory Weller
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<i>Toy Seller</i>	Anna Hollenbach
<i>Carol Seller</i>	Brit Adams
<i>Woman in the Street</i>	Maura Vaughn
<i>Her Daughter</i>	Kamille Rudisill
<i>Beggar Girls</i>	Julia Mattison, Kelly Rudisill
<i>Wood Carrier</i>	Luis Saguar
<i>Delivery Boy</i>	Jonathon Button
<i>Marley's Ghost</i>	Mark Booher
<i>Chain Bearers</i>	Jake Bern, Michael Kalkanis-Ellis
<i>The Ghost of Christmas Past</i>	Michael Gene Sullivan
<i>The Wife of Christmas Past</i>	Shannon Malone
<i>Their Children</i>	Samantha Bettinger, Jonathon Button

<i>Horse Boy Jim</i>	Martin Mills Leon
<i>Horse Boy Clive</i>	Elvin McRae
<i>Horse Boy Pip</i>	Steven Nordberg
<i>Horse Boy Davey</i>	Joseph Pramik-Holdaway
<i>Horse Boy Frank</i>	Gregory Weller
<i>Boy Scrooge</i>	Brady Gill
<i>Little Fan</i>	Jessica Granger
<i>Belle Cousins</i>	Amelia Rosenberg
<i>Young Scrooge</i>	Peter Ackerman
<i>Mr. Fezziwig</i>	Hector Correa
<i>Dick Wilkins</i>	Jake Bern
<i>Mrs. Fezziwig</i>	Roberta Callahan
<i>The Fezziwig Guests</i>	Wilma Bonet, Velina Brown, Elizabeth Eidenberg, Tommy A. Gomez, Guiesseppe Jones, Luis Saguar, Maura Vaughn
<i>Christmas Present</i>	Robert Sicular
<i>Toy Ballerina</i>	Julia Mattison
<i>Toy Clown</i>	Samantha Bettinger
<i>Toy Monkey</i>	Jonathon Button
<i>Toy Cat</i>	Jessica Granger
<i>Toy Bear</i>	Steven Nordberg
<i>Ned Cratchit</i>	Elvin McRae
<i>Sally Cratchit</i>	Kamille Rudisill
<i>Belinda Cratchit</i>	Kelly Rudisill
<i>Peter Cratchit</i>	Martin Mills Leon
<i>Martha Cratchit</i>	Elizabeth Eidenberg
<i>Mrs. Cratchit</i>	Maura Vaughn
<i>Tiny Tim Cratchit</i>	Gregory Weller
<i>Topper</i>	Guiesseppe Jones
<i>Jack</i>	Tommy A. Gomez
<i>Ted</i>	Michael Gene Sullivan
<i>Beth</i>	Wilma Bonet
<i>Meg</i>	Velina Brown
<i>Mary</i>	Shannon Malone
<i>The Miner</i>	Mark Booher
<i>His Family</i>	Roberta Callahan, Hector Correa, Joseph Pramik-Holdaway, Amelia Rosenberg, Luis Saguar
<i>Want</i>	Jessica Granger
<i>Ignorance</i>	Jonathon Button
<i>The Ghost of Christmas Future</i>	Mark Booher



<i>Businessmen</i>	Steven W. Bailey, Hector Correa, Tommy A. Gomez, Guieseppe Jones, Michael Gene Sullivan
<i>The Undertaker's Boy</i>	Jake Bern
<i>Mrs. Filcher</i>	Wilma Bonet
<i>Mrs. Dilber</i>	Roberta Callahan
<i>Old Joe</i>	Luis Saguar
<i>Dark Angels</i>	Brit Adams, Anna Hollenbach
<i>Boy in the Street</i>	Brady Gill



Understudies

Boy Caroler, Boy Scrooge, Boy in the Street—Steven Nordberg
Ebenezer Scrooge, Woodcarrier, Old Joe—W. Francis Walters
Dickens, Christmas Present, Marley's Ghost, The Miner, The Ghost of Christmas Future—
 Warren D. Keith
Bob Cratchit, The Ghost of Christmas Past, Christmas Eve Walker, Mr. Fezziwig, Businessmen—
 Jeffrey Bihr
Charitable Gentleman—Tommy A. Gomez
Fred, Young Scrooge, Ted—Michael DeGood
Christmas Eve Walker—Anna Hollenbach
Charitable Gentlewoman, Woman in the Street, Mrs. Cratchit, Meg, Mrs. Dilber—Janet Keller
Beggar Girls, Toy Seller, Belinda Cratchit, Dark Angels—Natalie Bartlett
Chain Bearers—Guieseppe Jones
The Wife of Christmas Past, Belle Cousins, Martha Cratchit, Mary—Shirley Roecca
The Children of Christmas Past, Toy Monkey, Toy Cat, Toy Bear, Want, Ignorance—
 Joseph Pramik-Holdaway, Julia Mattison
Little Fan—Kamille Rudisill
Dick Wilkins, Peter Cratchit, The Undertaker's Boy—Michael Kalkanis-Ellis
Mrs. Fezziwig—Wilma Bonet
The Fezziwig Guests—Michael DeGood, Shirley Roecca
Toy Ballerina—Samantha Bettinger
Delivery Boy, Toy Clown, Ned Cratchit, Ignorance—Joseph Pramik-Holdaway
Sally Cratchit—Jessica Granger; *Tiny Tim Cratchit*—Elvin McRae
Jack, Topper—Luis Saguar
Beth, Mrs. Filcher—Amelia Rosenberg
The Miner's Family—Jeffrey Bihr, Janet Keller



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



A Christmas Carol cover art by Frank Renlie.



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FROM DARKNESS INTO THE LIGHT

by Laird Williamson

DICKENS'S STORY IS

THE ESSENCE OF

CHRISTMAS ITSELF.

Once upon a time, Charles Dickens wrote "a ghost story of Christmas." His intent was to change the lives of those who read it. This conjuration of ghosts was animated by a passionate concern for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial revolution had already begun to manufacture an atmosphere of indifference between man and man. Social injustice was epidemic. Children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

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

We cannot gauge to what degree the book assuaged the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for the season

which embraced sparkling merriment, warm openheartedness, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter, and dazzling generosity. His "sledgehammer" blow was that of a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man's estate could be "a warm and glowing celebration of sympathy and love" came closer to becoming more than a dream.

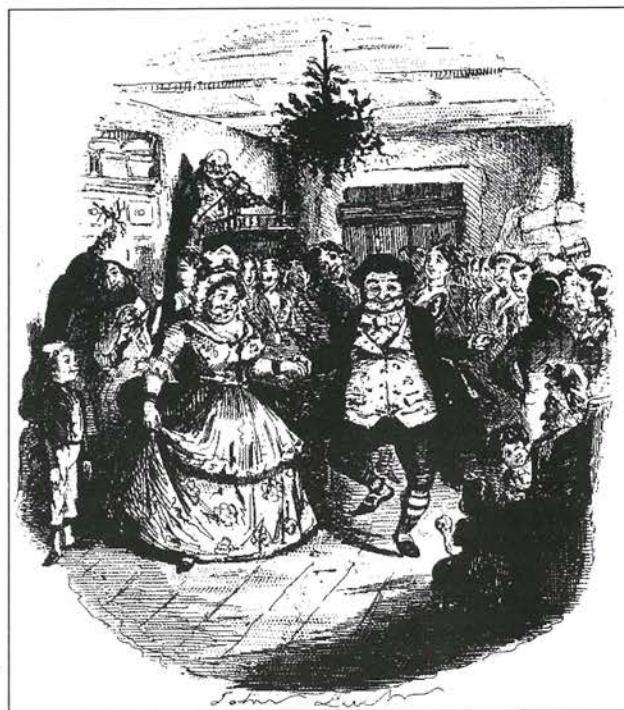
Dickens believed that the disease of society could only be cured by a profound revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "utilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completed once they have paid their taxes. The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind.

In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases, and

cupboards—coffins of his memories, safes into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. He has created his own "hiding place." Fragments of the past are lodged in sealed keepsake boxes; the wardrobes, shelves, and drawers have become the hosts of his psychological existence. His heart confides in no one. In the chests and caskets his secrets lie dormant. In dark coffers his inner life has become entombed.

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

It is at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light. Out of the primal event of light and life re-



Mr. Fezziwig's Ball (1843), frontispiece for the first edition of *A Christmas Carol*, by John Leech

turning to the earth at the darkest and deadest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles formed in growing up, in locking out his childhood, his youth, and in the abdication of his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the baby of whom R.D. Laing speaks, who brings the "possibility of reprieve," who is a "potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness." His story is the essence of Christmas itself. *

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THEIR MASTER'S VOICE

by Dennis Powers

"Why don't we do one of our own?" Laird Williamson was asking in a phone conversation on an afternoon in late August of 1976. I knew he was talking about an adaptation for the stage of *A Christmas Carol*. It had been his favorite subject for weeks, ever since William Ball, then general director of A.C.T., asked him to direct it and suggested that he start reading existing dramatizations to find one he liked.

Laird quickly discovered there was no shortage of stage scripts based on Charles Dickens's most popular work. They came in all shapes and sizes, from one-acts to full-length versions, from straight plays to musicals, and from large-scale productions requiring huge casts to mini-adaptations in which five actors played all the parts, groping inside a large truck that held a bewildering variety of beards, spectacles, hats, scarves, masks, and frock coats intended to "transform" the performers into Dickens's sprawling cast of characters.

There were vague experimental versions as well as more traditional models that began with a cozy Yuletide scene in the Dickens home, where Mrs. D., gazing with practiced fondness at her bemused husband,

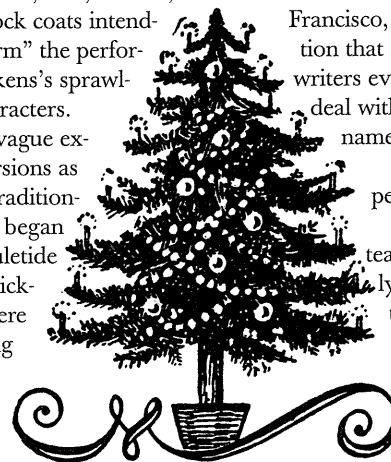
chirps, "Oh, Charles! *Do* tell us a Christmas story!" Whereupon, with a puff of stage smoke and a tinkle of other-worldly music, we are transported to the chilly confines of Ebenezer Scrooge's countinghouse.

Laird wasn't having any of them, I gathered, and judging by the few I'd been able to wade through, I understood why. Some were shopworn or slightly synthetic. Or good scripts with a specialized approach to the story that didn't jibe with what Laird had in mind for his production. As he was saying over the phone, fidelity to Dickens was more to the letter than to the spirit of the piece in the majority of scripts.

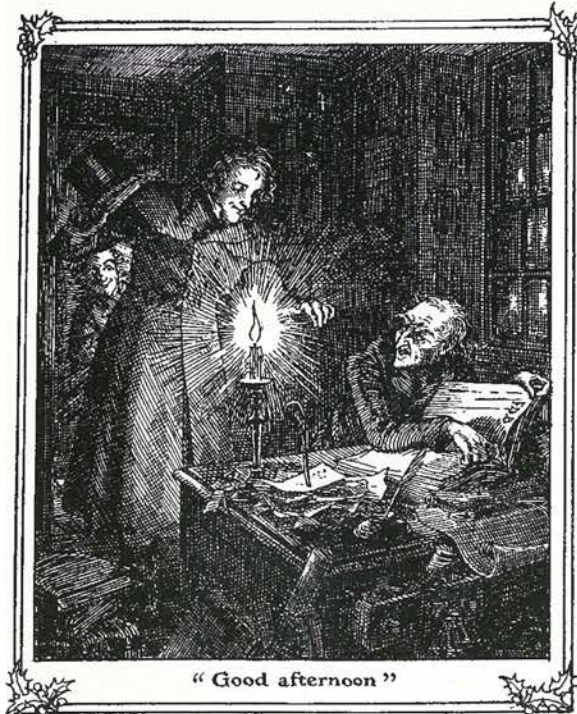
In short, "Why don't we do one of our own?" Which is how we found ourselves sitting across the table from each other in the sunny kitchen of Laird's house in the

Bernal Heights area of San Francisco, facing the question that all collaborating writers eventually have to deal with: how in God's name did we get into this?

As it happened, I had been half of a writing team before, mostly on script adaptations with Ball himself, of which *Cyrano de Bergerac* is probably best remembered.



DICKENS BELIEVED
THE ILLS OF
SOCIETY COULD
ONLY BE CURED
BY A PROFOUND
REVOLUTION IN THE
HUMAN SPIRIT.



But each collaboration is different, and as it turned out, there were some fairly substantial adjustments to be made on both sides.

For one thing, Laird tends to approach his work through a highly personal blend of dream, myth, symbol, psychology, and powerful visual images (as anyone who has seen his work will recognize). I, on the other hand, was stuck with a faltering pictorial sense and depended on the verbal and literary aspects of the work for whatever insights I could glean. Eventually, we learned to work in ways that made our strengths complementary. Neither of us suspected our partnership would not only continue into future projects, but would deepen into a close friendship.

Like almost everybody in the English-speaking world, I thought I knew *A Christmas Carol* pretty well: A tyrannical old skinflint named Scrooge pinches his pennies and browbeats his clerk, Bob Cratchit. He shows his contempt for Christmas by snarling, "Bah! Humbug!" at the drop of a hat and muttering dark imprecations about people who ought to be buried with a stake of holly through their hearts. Then, on a biting cold Christmas Eve, he's visited by a squad of ghosts; his former business partner, followed by Christmases past, present, and future. From them, he learns the error of his ways and wakes up on Christmas morning a new man. Hugs and kisses all around. The End.

But as I reread the story, I became aware of what Laird had discovered: Dickens's book, written in 1843, is not only a classic ghost story, a remarkable psychological portrait, and a metaphorical reworking of a basic Christian doctrine all rolled into one; it's a social document as well, a scathing indictment of society's indifference to the miseries suffered by the poor, a look at the dark side of the Industrial Revolution, a frontal attack on the social injustice that was taking on epidemic proportions amid the depressed economy of Dickens's England.

Dickens believed the ills of society could only be cured by a profound revolution within the individual human spirit, and he hoped to spark that revolution with *A Christmas Carol*. He created Ebenezer Scrooge—one of the great archetypes of English fiction—as an embodiment of the

"utilitarian man" of the age, a man for whom the accumulation of wealth holds life's only meaning. Scrooge personified, too, the callous indifference of the prosperous to the plight of the penniless. Laird wrote, "The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption for an apparently irredeemable human spirit." In other words, if Scrooge can do it, anybody can.

Two points on which we agreed were, first, that we wanted to create a joyous, entertaining show with equal appeal to adults and children, and second, that we would try—as far as possible in translating the work from narrative to dramatic form—to be faithful to Dickens's intentions. In our reading of existing adaptations, one of the most dispiriting discoveries had been the extent to which some writers had scuttled the social and economic underpinnings of the story in favor of a strained bonhomie that didn't always ring true. Our goal was to stay as close to our source as we could, either by transferring scenes from page to stage virtually intact or by finding theatrical equivalents for Dickens's narrative methods when the latter proved unstage-worthy.

We had intended to retain as much of Dickens's dialogue as possible, but here we had to compromise. His expansive, leisurely style (partly the result of his paid-by-the-word publication deals) proved problematic for the stage. We ended up keeping key phrases and vivid images, pruning away the repetitions and condensing the rest. Along the way, we

learned one of Dickens's stylistic secrets: He had hidden away within his paragraphs a large number of iambic pentameters. Without calling attention to themselves, they gave his prose a driving rhythm and power and extra resonance. We kept as many of those as we could.

In only a single instance did we feel that the play required a scene not provided by Dickens in his story. In order to give added poignancy and drama to a scene in which the young Scrooge is rejected by his sweetheart, Belle Cousins, we wrote a lyrical scene earlier in the play in which the youthful Scrooge and Belle go ice skating at twilight, full of love for each other and hope for their future together. Because no such scene existed in



Above and right:
Illustrations from
The Macmillan Company's
1930 edition of
A Christmas Carol

A Christmas Carol, we borrowed some dialogue from a similar scene in Dickens's *Martin Chuzzlewit*, augmenting it with our own interpolations.

To the adults and youngsters

who come to A.C.T. this December to witness the joy and beauty and rebirth that are the meaning of the holiday we celebrate with our play, a very merry Christmas. And God bless us, every one. *

DENNIS POWERS (1936-95)

Dennis Powers, coadaptor with Laird Williamson of *A Christmas Carol*, was one of the most beloved members of the A.C.T. company for 27 seasons. Although he left us in December 1995, his spirit lives on in the joy of the A.C.T. cast, crew, staff, and audience members who experience Dickens's enduring story in his script every Christmas.

During his almost three-decade tenure at A.C.T., Powers was intimately involved with all aspects of A.C.T. life, working as an adaptor, casting director, publications director, and associate artistic director. A skilled writer and editor, Powers served as dramaturg or adaptor on A.C.T. productions of *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. He also collaborated with Laird Williamson on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Powers's reviews and articles were published widely, appearing in *The New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

Powers was much loved for his compassion, humor, and unfailing respect for the artist's voice in every person he encountered, and this season's production of *A Christmas Carol* is dedicated to his memory.

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On *A Christmas Carol*

A.C.T. PROLOGUE

December 3, 1996

5:30 p.m.

Featuring

Director Candace Barrett

A.C.T. PERSPECTIVES

On *A Christmas Carol* and
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From Page to Stage:
Theatrical Adaptation
from Literature

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7-9 p.m.

Featuring

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Travels with My Aunt

Other speakers
to be announced



A.C.T.

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These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances of subscription-series plays.

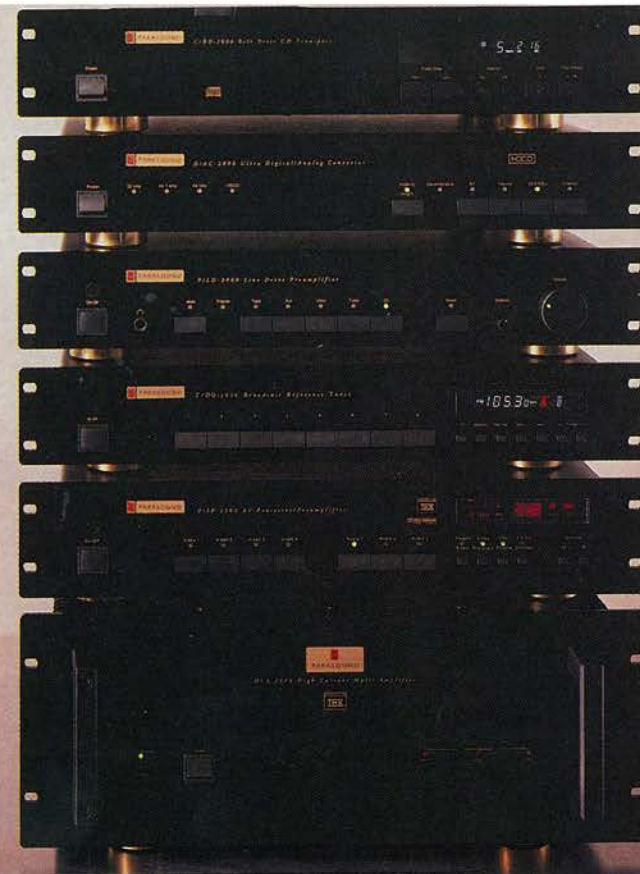
A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1996-97 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$42; limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and in Fred's Columbia Room, on the lower level of the Geary Theater, for \$8 each.

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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes,

Perloff opened her first A.C.T. season with August Strindberg's *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translation of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's *Arcadia* and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season at A.C.T. she directs *The Rose Tattoo*, by Tennessee Williams, and the world premiere of *Singer's Boy*, by Leslie Ayzasian.

In the summer of 1993, Perloff staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera, *The Cave*, at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York's Classic Stage Company (CSC) from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton, David Strathairn, and Peter Riegert) on a double bill with his *Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *Tower of Evil* with Kathleen Widdoes, Beckett's *Happy Days* (with

Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

In Los Angeles, Perloff staged Pinter's *Collection* at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction) and was associate director of Steven Berkoff's *Greek* (which earned the Los Angeles Drama Critics' Circle Award for best production).

Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.



HEATHER KITCHEN (*Managing Director*) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts

and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of The Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at The Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

continued on page 38

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JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* (with Julie Harris, Nancy Marchand, and Estelle Parsons) 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 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire 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. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

MELISSA SMITH (*Conservatory Director*), the master acting teacher in A.C.T.'s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was 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 off-off Broadway and in regional theater; her credits include Sonya in *Uncle Vanya*, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous plays including the work of 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. She has also trained and taught at the Caymichael Patten Studio in New York.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of *New Plays from A.C.T.'s Young Conservatory*.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor. His translation of Strindberg's *Creditors* was directed by Carey Perloff at New York's Classic Stage Company in 1991 and at A.C.T. in 1992. His work also includes *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, *The Hunchback of Notre Dame*, and *Honeymoon China* at Theatre de la June Lune in Minneapolis, as well as projects at The Guthrie Theater, Undermain Theater, and Kitchen Dog Theater. His critical writings have appeared in numerous publications, including *Theater Symposium*, *Essays in Theatre*, *The Production Notebooks: Theatre in Process*, *Re-interpreting Brecht*, and *Strindberg's Dramaturgy*. Walsh received his Ph.D. from the University of Toronto's Graduate Center for the Study of Drama and has taught theater history and dramatic literature at Southern Methodist University.

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MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore's Center Stage. She was active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. Shaw's most recent casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the forthcoming CD-ROM game *Obsidian*. This season she also teaches in the A.C.T. Conservatory's Advanced Training Program.

ASSOCIATE ARTISTS

KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *Hecuba*. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN, lighting designer in residence at A.C.T., has designed *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, *The Tempest*, *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La

Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yachyo*, *The Caucasian Chalk Circle*, and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received 4 Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, George Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Shakespeare's *Othello*, and Thornton Wilder's *Matchmaker*. This season at A.C.T. he directs *Mrs. Warren's Family*.

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A.C.T. PROFILES

ALBERT TAKAZAUCKAS has created notable productions in the Bay Area and beyond and has become a national and international director of opera and theater. Recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, Kennedy Center, and A.C.T. Since his debut with A.C.T. in 1986, he has directed many renowned productions, including *The Floating Lightbulb*, *Saturday, Sunday and Monday*, *A Lie of the Mind*, *Dinner at Eight*, *Light up the Sky*, and *Gashlight*. Takazaukas is the recipient of numerous awards and a grant from the NEA. Last season he created and directed *A Galaxy on Geary*, A.C.T.'s gala reopening of the Geary Theater, and performed the same function for the opening of the Lucy Lockett Cabe Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directs Kaufman and Ferber's *Royal Family*.



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HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings, usher at student matinee performances, work in the library, help with auditions, and more.

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

Edwarda Adams
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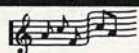
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PACIFIC GAS AND ELECTRIC COMPANY

Pacific Gas and Electric Company (PG&E) is proud to continue its support of A.C.T. by underwriting the celebrated return of *A Christmas Carol* to the Geary Theater. "By contributing to this production," says PG&E Chairman of the Board and Chief Executive Officer Stanley T. Skinner, "PG&E carries on a company tradition that dates back a century and more—a tradition of helping to enrich the cultural and community life of the Bay Area we're proud to serve."

For more than 100 years, PG&E and its predecessor companies have provided natural gas and electricity services to Californians. Today, PG&E, through its subsidiaries, transports natural gas in Australia and, in partnership with Bechtel Enterprises, Inc., develops, owns, and operates power plants across the United States. PG&E also continues to

develop potential investments in electricity distribution and natural gas transport markets overseas.

"Although our business horizons now extend far beyond the borders of Northern and Central California," Skinner continues, "PG&E remains focused on the needs of the communities we serve right here at home. That is why we contribute to a wide range of educational, health, and community agencies. It is also why we support A.C.T. and its many fine productions that add significantly to the Bay Area's national reputation in the arts."

"PG&E has been an integral part of Northern and Central California for a long time, and we plan to be here for many years to come," he adds. "We look forward to working with A.C.T. to help sustain the outstanding quality of life that the Bay Area offers to all who work and live here."



KGO RADIO

KGO NEWSTALK AM 810, media sponsor of *A Christmas Carol*, made its A.C.T. sponsorship debut with last season's Geary Theater inaugural production of *The Tempest*. KGO has been Northern California's most-listened-to radio station for more than 17 years, due to its commitment to the community—a commitment to provide the most complete information about world and local events, a forum for discussion,

and support for arts, civic, and other nonprofit community organizations.

Each week KGO informs and entertains more than one million listeners—people who enjoy the variety, depth, and stimulating nature of newstalk programming. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support the return of a San Francisco tradition.

KGO^{am} 810

THE CHILDREN OF

Each production of *A Christmas Carol* becomes a holiday home for a host of young people from the A.C.T. Young Conservatory (YC). These talented and dedicated students have the unique opportunity to extend their theatrical education by participating in a professional production from first rehearsal to final applause.

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

Brit Adams (17), a student at J. Eugene McAteer High School, also studies vocals at the San Francisco Conservatory of Music. **Natalie Bartlett** (14) attends Bishop O'Dowd School; her favorite role is Ruth in *A Doll House Caper*. **Jake Bern** (17), a student at Berkeley High School, has performed throughout the Bay Area, including a role in the YC's *Laura Dennis*. **Samantha Bettinger** (11), a student at the Raskob Institute, has also attended the YC for the past year. **Jonathon Button** (9) attends Brisbane Elementary School; he has ap-

peared as Michael Darling in *Peter Pan* and has twice portrayed Fritz in *The Nutcracker*. **Brady Gill** (13), a student at Willard Middle School, enjoys writing as well acting; he portrayed Homer in the Oakland Civic Center's *By Jupiter* and flew as Michael Darling in California Theater Arts' *Peter Pan*. **Jessica Granger** (10), a student at John Gomes Elementary School, really likes acting; she is also a Girl Scout and plays soccer. **Anna Hollenbach** (17), a student at Berkeley High School, also plays the piano and is a choreographer; her favorite role is Kate in *The Taming of the Shrew*. **Michael**

A CHRISTMAS CAROL

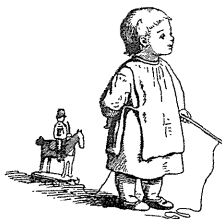
Kalkanis-Ellis (13) is a student at Martin Luther King, Jr. High School; he appeared in a local production of Gilbert & Sullivan's *Iolanthe* and likes to play ice hockey, football, baseball, and basketball. **Martin Mills Leon** (15) attends Benicia High School; his favorite role is the Beast in *Beauty and the Beast*. **Julia Mattison** (8), a student at San Francisco Day School, has always wanted to be an actress; her favorite role is an angel in the Christmas play at the Calvary Presbyterian Church. **Elvin McRae** (7½), a student at San Pedro School, makes his stage debut in *A Christmas Carol*; his fa-

vorite things are science and comic books. **Steven Nordberg** (11), a student at St. Timothy School, has been acting in his living room since he was three and has performed in school talent shows since first grade; the pinnacle of his career to date was appearing in last season's A.C.T. production of *The Cherry Orchard*. **Joseph Pramik-Holdaway** (8), a model-airplane aficionado, attends Marin Country Day School; his favorite show is *Joseph and the Amazing Technicolor Dreamcoat* and his favorite part is the title role of *You're a Good Man, Charlie Brown*. **Kamille Rudisill** (10), a student at Farallone

View School, recently appeared with Robin Williams in the movie *Jack*; her favorite role is Dorothy in *The Wizard of Oz*. **Kelly Rudisill** (12½) attends Cunha Intermediate School; she enjoys playing soccer and her favorite role is also Dorothy in *The Wizard of Oz*. **Gregory Weller** (8) attends Joaquin Miller School; a recent arrival from Connecticut, he is an avid reader and roller blader and his favorite sport is basketball. *

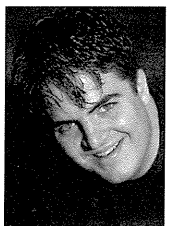
The kids in Carol (l to r): back—Natalie Bartlett, Michael Kalkanis-Ellis, Jake Bern, Anna Hollenbach, Brit Adams; middle—Jonathon Button, Kelly Rudisill, Brady Gill, Steven Nordberg, Martin Mills Leon; front—Jessica Granger, Joseph Pramik-Holdaway, Julia Mattison, Gregory Weller, Kamille Rudisill, Elvin McRae, Samantha Bettinger

"THE ANGELS ARE
ALL CHILDREN."
—CHARLES DICKENS

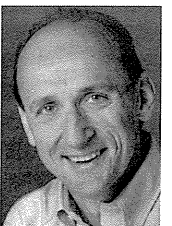




PETER ACKERMAN* (*Young Scrooge, Christmas Eve Walker*), recipient of the Sylvia Coe Tolk Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include Bassanio in *The Merchant of Venice*, Kulygin in *The Three Sisters*, Joshua Rowen in *The Kentucky Cycle*, and The Singer in *The Caucasian Chalk Circle*. He has also performed as Eugene in *Broadway Bound* at Center Rep in Walnut Creek and in numerous other productions in Portland (Oregon) and New York City, at the Act I Workshop Ensemble at the Williamstown Theatre Festival, and at Yale University, where he received his B.A. in English.



STEVEN W. BAILEY* (*Fred, Businessman*), a 1996 graduate of the A.C.T. Advanced Training Program and recipient of the Hewlett Foundation Professional Theater Intern Fellowship, recently appeared at A.C.T. as The Salesman in *The Rose Tattoo*. His A.C.T. studio credits include Pyotr Suslov in *Summerfolk*, Michael Rowen in *The Kentucky Cycle*, and Friar Lawrence in *Romeo and Juliet*. Last summer he performed with the Utah Shakespearean Festival as Bardolph in *Henry IV, Part 1*, Angelo in *The Comedy of Errors*, and Old Siward in *Macbeth*. Other credits include *Charley's Aunt*, *Noises Off*, *Janis*, *A Man for All Seasons*, and *Woofers the Psychic Dog*. Bailey has appeared in several commercials and independent films and in the CD-ROM game *Phantasmagoria*.



RAYE BIRK* (*Ebenezer Scrooge*) last appeared at A.C.T. in 1994 as Jack in *Home*. During nine seasons as an A.C.T. company member his roles included Henry Carr in *Travesties*, Tuzenbach in *The Three Sisters*,

Dysart in *Equus*, Crocker-Harris in *The Browning Version*, Boniface in *Hotel Paradiso*, and the title role in *Pantagloize*. His Los Angeles theater credits include *The Aristocrats*, *Nothing Sacred*, *Green Card*, and Vaclav Havel's *A Private View* (Drama-Logue Award) at the Mark Taper Forum; Mercutio in Milton Katselas's production of *Romeo and Juliet*; Gayev in *The Cherry Orchard* (Drama-Logue Award) at South Coast Repertory; and, most recently, the acclaimed production of *Mad Forest* for the Matrix Theatre. Last summer he appeared opposite Howard Keel as Colonel Pickering in *My Fair Lady* in St. Louis and Atlanta. Television credits include recurring roles on "Silk Stalkings," "Coach," "L.A. Law," and "The Wonder Years," as well as recent episodes of "ER," "The X-Files," "Murphy Brown," "Due South," "Nowhere Man," "Seinfeld," "Wings," and numerous made-for-television movies. Birk's film credits include *Throw Momma from the Train*, *Naked Gun*, *Doc Hollywood*, *A Class Act*, and *Naked Gun 33 1/3*.



WILMA BONET* (*Beth, Mrs. Filcher, Christmas Eve Walker, Fezziwig Guest*) has been seen at A.C.T. in *The Rose Tattoo*, *A Christmas Carol*, *Twelfth Night*, and *Saturday, Sunday and Monday*. She has also appeared in several California Shakespeare Festival productions. She is the cofounder of the Latina Theatre Lab, with whom she performed her one-woman show, *Good Grief Lolita!* Regional theater credits also include roles at San Jose Repertory Theatre, Marin Theatre Company, the Eureka Theater, the Magic Theatre, TheatreWorks, Berkeley Repertory Theatre, the Dallas Theater Center, and El Teatro Campesino. Bonet earned a Bay Area Theatre Critics' Circle Award for the San Francisco Mime Troupe's *Secrets in the Sand* and a Los Angeles Drama-Logue Award for *Fuente Ovejuna*, as well as the 1994 Marian Scott Actor's Achievement Award. Screen credits include *Jack*, *Radio Flyer*, and "Nash Bridges."



MARK BOOHER* (*Marley's Ghost, The Miner, The Ghost of Christmas Future*) was last seen at A.C.T. as Lodovico in *Othello*. He recently completed his first season as fight director and apprentice company director of the California Shakespeare Festival. During three seasons with the Oregon Shakespeare Festival, he performed in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*; he has also spent seasons with the Grove, Utah, and Colorado Shakespeare festivals. Theater credits also include performances at San Jose Stage Company, South Coast Repertory, and the Sacramento Theatre Company. Booher participated in five tours in four years with the Oregon Shakespeare Festival's School Visit Program, teaching and performing at more than 100 community sites in California, Oregon, Washington, Hawaii, and Alaska.



VELINA BROWN* (*Meg, Christmas Eve Walker, Fezziwig Guest*) was last seen at A.C.T. as Vibrata in *A Funny Thing Happened on the Way to the Forum*, and she was working on *Right Mind* when it was interrupted by the 1989 earthquake. She was seen most recently in the San Francisco Mime Troupe's *Soul Suckers from Outer Space* and Word for Word's *The Blues I'm Playing*. Mime Troupe credits also include *Social Work*, *Knocked Up*, *Escape to Cyberia*, *Gotta Getta Life*, and *Coast City Confidential*. She has also worked with the Lorraine Hansberry Theatre, Pacific Jewish Theatre, Thick Description, CitiArts, Eureka Theatre, Oakland Ensemble Theatre, 42nd Street Moon, Magic Theatre, Oregon Cabaret Theatre, and Oregon Shakespeare Festival. Brown will appear in the upcoming television movie *Shaughnessy* and in the feature films *Metro*, with Eddie Murphy, and *Mad City*, with Dustin Hoffman.



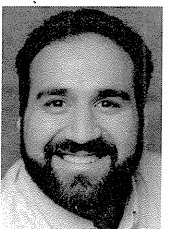
ROBERTA CALLAHAN* (*Mrs. Fezziwig, Charitable Gentlewoman, Miner's Family Member, Mrs. Dilber*) has been seen at A.C.T. in *The Rose Tattoo*, *The Matchmaker*, *Uncle Vanya*, *Dinner at Eight*, and *The Duchess of Malfi*. She has also performed in summer stock, regional, off-off-Broadway, off-Broadway, and Broadway productions, in a wide variety of theaters ranging from the Actor's Workshop in San Francisco to Lincoln Center in New York. Her roles have ranged from Laura in *The Glass Menagerie* to Blanche in *A Streetcar Named Desire*. She received a Drama-Logue Award for her performance in *Hedda Gabler* and the Marian Scott Actor's Achievement Award for her portrayal of Madame Arcati in *Blithe Spirit*. Callahan has also worked in film and television.



HECTOR CORREA* (*Mr. Fezziwig, Christmas Eve Walker, Businessman, Miner's Family Member*) has been seen at A.C.T. in *The Tempest*, *Light Up the Sky*, *Saturday, Sunday and Monday*, and *Cyrano de Bergerac*. Bay Area theater credits also include *The Caucasian Chalk Circle*, *Volpone*, and *The Misanthrope* at Berkeley Repertory Theatre; *Lend Me a Tenor*, *A Perfect Ganesh* (Drama-Logue Award), and *All in the Timing* at Marin Theatre Company; *Jeffrey* at Theatre on the Square; and numerous productions at the San Francisco Shakespeare Festival, Magic Theatre, and Eureka Theatre. He has also acted off-Broadway and directed productions of *Julius Caesar*, *Step on a Crack*, *Blood Wedding*, *Real Women Have Curves*, and *Much Ado about Nothing*. Correa's film and television credits include *Beverly Hills Cop III*, *Common Threads*, "Wolf," and "America's Most Wanted."



ELIZABETH EIDENBERG* (*Martha, Christmas Eve Walker, Fezziwig Guest*), recipient of the Burt and Deedee McMurry Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include Yulia in *Summerfolk*, Portia in *The Merchant of Venice*, Deborah in *The Bad Infinity*, and Mary Anne Rowen in *The Kentucky Cycle*. She recently appeared as Sammy in the A.C.T. Master of Fine Arts Program production of Lynne Alvarez's *Reincarnation of Jaimie Brown*. Eidenberg received her B.A. in English literature and theater from Brandeis University.

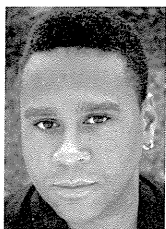


TOMMY A. GOMEZ* (*Jack, Christmas Eve Walker, Businessman, Fezziwig Guest*) has spent the last three seasons with the California Shakespeare Festival, where his credits include Fabian in *Twelfth Night*, Borachio in *Much Ado about Nothing*, Northumberland in *Richard II*, and Dromio in *The Comedy of Errors*. Originally from Lansing, Michigan, Gomez was a drama instructor at Lansing Community College and taught drama for several years to teenagers in Michigan's juvenile justice system.



WILL HUDDLESTON* (*Bob Cratchit*) appeared most recently with the California Theatre Center, where his roles have included Harpagon in *The Miser*, Horace Vandergelder in *The Matchmaker*, Sherlock Holmes in *Sherlock's Last Case*, Elwood P. Dowd in *Harvey*, and Prospero in *The Tempest*. He has worked with five Shakespeare festivals, including six years with the Oregon Shakespeare Festival as an actor and director. He has also performed at Seattle's Intiman Theatre and the Tacoma Actors Guild. Locally, he was the

artistic director of the VITA Shakespeare Festival and has acted and directed at Marin Theatre Company, the California Actor's Theatre, San Jose Repertory Theatre, and the Magic Theatre, among others. He also directed the Russian premiere of *Dracula*, which ran for two seasons in Orel, Russia. Huddleston has published numerous adaptations, as well as his plays *The Adventures of Perseus*, *The Journey of Lewis and Clark*, and *Amelia Earhart*.



GUISEPPE JONES* (*Charitable Gentleman, Topper, Businessman, Fezziwig Guest*) is a graduate of the A.C.T. Advanced Training Program. A.C.T. credits include *Full Moon*, *Uncle Vanya*, and *Light Up the Sky*, directed by Albert Takazaukas. Theater credits also include Willie in *Master Harold and the Boys* at Foothill Theatre Company, Sonders in *On the Razzle* at Indiana Repertory Theatre, Adam in *Someone Who'll Watch over Me* at Vermont Stage Company, and Lucius and Eilif in off-off-Broadway productions of *Cymbeline* and *Mother Courage*, respectively. Jones recently returned from Florida, where he created the role of Sebastian in A.C.T. alumnus Sharr White's *Iris Fields* at the Key West Theatre Festival.



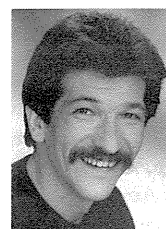
SHANNON MALONE* (*The Wife of Christmas Past, Mary, Christmas Eve Walker*), recipient of the Mrs. Phyllis Watiss Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio roles include Juliet in *Romeo and Juliet*, Maria Lvovna in *Summerfolk*, and Megan in Mac Wellman's *Bad Infinity*. Theater credits include performances with the Georgia Shakespeare Festival, the North Carolina Theater for Young People, and the Jekyl Island Musical Comedy Festival. She also spent a summer with the Gaiety Theater in Dublin, Ireland, under the direction of Joe

Dowling. Malone grew up in Atlanta and received her B.F.A. in theater from the University of North Carolina at Greensboro.



AMELIA ROSENBERG* (*Belle Cousins, Christmas Eve Walker, Miner's Family Member*), recipient of the Bette Moorman Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program.

A.C.T. studio credits include Olga in *The Three Sisters*, Gertrude in *Hamlet*, and appearances in *The Kentucky Cycle* and *Don Juan Comes Back from the War*. Last summer she appeared in the San Francisco Opera production of *La Boheme*. A graduate of the University of North Carolina at Chapel Hill, her theater credits also include roles with the North Carolina Shakespeare Festival, *The Diary of Anne Frank* with the Charlotte Repertory Theater, and the role of Anna in *The Baltimore Waltz* at Innovative Theater.



LUIS SAGUAR* (*Old Joe, Wood Carrier, Fezziwig Guest, Miner's Family Member*) was last seen in the Alma Delfina Group's *Pieces of the Quilt* at the Magic Theatre and in Campo Santo's production of Octavio Solis's *Santos y Santos*. He has also worked with the San Francisco Shakespeare Festival, the B Street Theatre, San Jose Stage Company, El Teatro Campesino, Thick Description, TheatreWorks, Word for Word, Eureka Theatre Company, and the Asian American Theater Company, among others. He is a cofounder of Campo Santo and has been seen on television, film, and CD-ROM. Saguar recently appeared on television as Frank LaPlant in "Nash Bridges."



ROBERT SICULAR* (*Charles Dickens, Christmas Present*) returns to A.C.T. from the Actors Theatre of Louisville, where he recently appeared as Greg in A. R. Gurney's *Sylvia*. A veteran Shakespearean actor, he has per-

formed across the country in such venues as the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, and the San Francisco and California Shakespeare festivals, and has played a wide variety of roles including Hamlet, Leontes, Petruchio, Brutus, Friar Lawrence, and Sir Toby Belch. Regional theater credits include appearances at Berkeley Rep, Marin Theatre Company, San Jose Rep, South Coast Rep, and the Denver Center Theatre Company. Television credits include recurring roles on "Santa Barbara," "General Hospital," and "The Young and the Restless." Sicular attended UC Berkeley and is a graduate of the London Academy of Music and Dramatic Art.



MICHAEL GENE SULLIVAN* (*The Ghost of Christmas Past, Christmas Eve Walker, Ted, Businessman*) was last seen at A.C.T. as Jason in *Pecong*. He was seen most recently in the San Francisco Mime Troupe's *Soul Suckers from Outer Space*; he also acted in and was the head writer for their *Escape from Cyberia* and directed *Coast City Confidential*. His many Mime Troupe credits also include the Obie Award-winning *Seeing Double* and *Offshore*. Local theater credits include the title role of the Lorraine Hansberry Theatre's *Servant of the People: The Rise and Fall of Huey P. Newton and the Black Panther Party* and appearances with the San Francisco Shakespeare Festival, Berkeley Rep, San Jose Rep, TheatreWorks, and the Eureka and Oakland Ensemble Theatres. Sullivan can also be seen on film and television and is currently working on a one-man show, *Did Anyone Ever Tell You—You Look Like Huey P. Newton?*

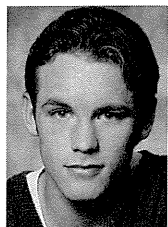


MAURA VAUGHN* (*Mrs. Cratchit, Woman in the Street, Fezziwig Guest*) has performed in New York as Mary Madden in the U.S. premiere of *Big Maggie*, Olga in *The Three Sisters* with the Equity Library Theatre, and Solange in *The Maids* with the Ensemble Studio Theatre. She toured Central Europe in several plays directed by Edward Albee: Lanford Wilson's *Brontosaurus*, David Mamet's *All Men Are Whores*, Sam Shepard's *Hawk Moon*, and Albee's *Sandbox*. Since moving to the Bay Area, she has appeared with Marin Theatre Company, San Jose Stage Company, the Pacific Alliance Stage Company, the Asian American Theater Company, and CitiArts. She also appeared in Harold Pinter's *Betrayal* at the 450 Geary Studio Theatre. Vaughn spent three years as Marin Theatre Company's education director and is the drama director at The Branson School.

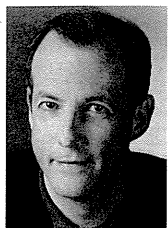


JEFFREY BIHR* (*Understudy*) has worked as an actor, director, composer, and educator for the last 20 years and is a faculty member in A.C.T.'s Advanced Training Program. He was a company member for seven seasons at Berkeley Repertory Theatre, has been a member of Tadashi Suzuki's International Acting Company since 1987, and worked with Anne Bogart on *Orestes*. He has also taught at Drama Studio London and the Leonard Pitt Mime School. His directing credits include *Curlew River* with Chanticleer, *The Misanthrope* in Münster, Germany, and *The Greeks* in London. Bihr has also composed numerous plays and film scores.

MICHAEL DeGOOD* (*Understudy*) recently appeared at A.C.T. as Jack Hunter in *The Rose Tattoo*. The recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, he is a 1996 graduate of the A.C.T.



Advanced Training Program. A.C.T. studio credits include the title role in *Hamlet*, Vlass in Gorky's *Summerfolk*, and The Thief in Len Jenkin's *Dark Ride*. Recent theater credits also include *Equus* and *You Never Can Tell* at TheatreWorks and the role of Charley in *Charley's Aunt* at The Western Stage in Salinas. He began his acting career at Solano College, where he played John Merrick in *The Elephant Man* and Romeo in *Romeo and Juliet*. DeGood's television credits include the NBC movie of the week *Eyes of Terror* and several regional and national television commercials.



WARREN D. KEITH* (*Understudy*) made his A.C.T. debut last season as Captain Brice in *Arcadia* and was recently seen in *Heartbreak House* at Berkeley Repertory Theatre. New York theater credits include *The Birth of the Poet*, directed by Richard Foreman for the Next Wave Festival; the New York premiere of David Ives' *Words, Words, Words*; and *Morticians in Love* at the Perry Street Theatre. He has appeared at Yale Repertory Theatre, Baltimore Center Stage, Cincinnati's Playhouse in the Park, Studio Arena Theatre in Buffalo, and many other regional theaters. His film work includes *Hiding Out*, *The Manhattan Project*, and *Raising Arizona*. Keith has taught acting in rural high schools in Vermont and New Mexico, supported by NEH grants, and has served on the faculties of Barnard College and The New School for Social Research. He is a graduate of Wesleyan University and the Yale School of Drama.

JANET KELLER* (*Understudy*), a member of Rough and Tumble, was recently seen in their acclaimed production of *Tom Jones*. Local credits also include *Picnic* at Marin Theatre Company; *The Rivals* at Berkeley Repertory Theatre; *Our Town*, *The American Dream*, and



The Rimers of Eldritch with Harvest Theatre Company; *The Client* with Kaliyuga Arts; *Nobody* at Intersection for the Arts; *Lizzie, Or Better an Outlaw and Sandy Dennis at the Maisonnets* at the SOMAR Theatre; and *Outburst!*, *Synergy*, and *In the Niche of Time* with Common Threads. Keller performs this spring with Kaliyuga Arts in Brad Fraser's *Poor Super Man* at the SOMAR and with Rough and Tumble in Feydeau's *A Flaw in the Ointment* at the 450 Geary Studio Theatre.



SHIRLEY ROECCA* (*Understudy*) recently appeared at A.C.T. as Bessie in *The Rose Tattoo*. She also performed the role of Polyxena, opposite Olympia Dukakis, in A.C.T.'s 1995 production of *Hecuba*. The recipient of the Joan Sadler Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program, where her studio credits include Irina in *The Three Sisters*, Grusha Vachnadze in *The Caucasian Chalk Circle*, and Professor Claudia Mitchell and Dr. Gladys Stone in *The Sandalwood Box*. Roecca is originally from New York and is a graduate of New York University.



W. FRANCIS WALTERS* (*Understudy*) has worked extensively in regional theater, including productions at the Denver Center Theatre Company, Oregon Shakespeare Festival, Cleveland Playhouse, Old Globe Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay Area theater credits include the San Francisco Shakespeare Festival, Marin Theatre Company, Magic Theatre, and Berkeley Repertory Theatre. Walters appeared most recently in Berkeley Rep's productions of *An Ideal Husband* and *Changes of Heart*.

LAIRD WILLIAMSON (*Coadaptor and Original Director*) staged A.C.T.'s productions of *The Matchmaker* (which toured the U.S.S.R.), *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 *Pantagloize*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theatre-fest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre, and *Sunday in the Park with George* for the Seattle Repertory Theatre, and he has been a guest director at the Brooklyn Academy of Music Theater Company. For the Denver Center Theatre Company, he has directed *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*. Williamson's most recent directorial credits include *Arcadia* for the Denver Center, *All's Well That Ends Well* and *Love's Labor's Lost* for the Shakespeare Theatre in Washington, D.C., *Othello* for The Guthrie Theater, and *Two Gentleman of Verona* and *Twelfth Night* for San Diego's Old Globe Theatre.

CANDACE BARRETT (*Director*) appeared in numerous productions as a member of the A.C.T. acting company from 1973-80, including *Cyrano de Bergerac*, *Equus*, *Peer Gynt*, and *A Christmas Carol*. She has also acted and directed with Milwaukee Repertory Theater, the Pacific Conservatory for the Performing Arts, and the Oregon Shakespeare Festival. Director of the A.C.T. Young Conservatory from 1975-1980, she is currently associate director of the Los Angeles Children's Museum and director of The Children's Theatre Center. She has also taught acting and directing at Southern Methodist University, San Francisco State University, and the University of Southern California. Barrett is the recipient of numerous awards for her theater work for children.

ROBERT BLACKMAN (*Scenery*) was in residence at A.C.T. from 1971 to 1977, designing costumes or scenery for more than 35 productions. He has since designed for all of the major resident theaters in the West, including Seattle Repertory Theatre, the Oregon Shakespeare Festival, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Pacific Conservatory of the Performing Arts, the Ahmanson Theatre, the Los Angeles Theatre Center, South Coast Repertory, the Old Globe Theatre, La Jolla Playhouse, and the Mark Taper Forum. Now in Los Angeles, he designs primarily for film and television and is the costume designer for "Star Trek: Deep Space Nine" and "Star Trek: The Next Generation," for which he received an Emmy Award.

ROBERT MORGAN (*Costumes*) has designed costumes and/or scenery for the New York stage, PBS, and many regional theaters. He designed the costumes for 22 productions during nine seasons at A.C.T., and for 23 productions during 12 seasons as a founding associate artist at the Old Globe Theatre in San Diego. Broadway credits include the costume designs for *I'm Not Rappaport*, *Sherlock's Last Case*, and *The Loves of Anatol*, and television credits include the American Playhouse production of *The Skin of Our Teeth*. Theater credits also include designs for the Ahmanson Theatre, the Huntington Theatre Company, The Guthrie Theater, the Kennedy Center, the McCarter Theatre, Seattle Repertory Theatre, and Studio Arena Theatre. He is currently working on the costumes for Tina Howe's new play, *Prides Crossing*, and *A Moon for the Misbegotten*, both of which will open in San Diego in 1997. Morgan has received numerous awards, including six Los Angeles Drama-Logue Awards and a Los Angeles Drama Critics' Circle Award.

LEE HOIBY (*Composer*) was most recently composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote *Rain Forest*, a new work set to poems by Elizabeth Bishop. In November, the Dallas Opera presented a major new production of Hoiby's

opera *The Tempest*, which was originally performed in 1986 by the Des Moines Metro Opera. He has also written several other operas, including *The Scarf*, presented at the inaugural season of the Spoleto Festival (Italy) in 1958; *A Month in the Country*, commissioned and performed by the New York City Opera; and *Summer and Smoke*, commissioned by the St. Paul Opera and performed by the Chicago Opera Theater on PBS. He is also well known for his vocal music, which includes numerous songs, chamber operas, choral works, and compositions for solo voice with orchestra. Leontyne Price has regularly performed many of Hoiby's works, and he has in turn published a collection entitled *Songs for Leontyne*. Hoiby's instrumental compositions include two piano concertos and a flute concerto, as well as various works for winds, strings, and organ.

JIM LAHTI (*Musical Director*) has been a composer and musical director for diverse productions in the Bay Area and New York City for the past 20 years. Also an actor, he was seen most recently as Mr. Ames in the Berkeley Actors Ensemble production of *A Chorus of Disapproval*. He was also the musical director of *Tell Me on a Sunday* in A.C.T.'s Hastings Studio. The recipient of a New York State Council on the Arts grant for a chamber music composition, he also recently completed a requiem mass for orchestra, chorus, and soloists using poetry by Robert Mitchell. Lahti is also the music specialist at the Jewish Home for the Aged in San Francisco.

EMILY KEELER (*Movement Consultant*) returns to A.C.T. where she worked on George Coates's *Right Mind*. She has worked for 22 years as a dancer, choreographer, and educator in the Bay Area and New York. She danced with the San Francisco Moving Company, Cliff Keuter's New Dance Company, and the Joe Goode Performance Group. She is a four-time recipient of an NEA choreographic fellowship and has created works for Joffrey Dancers, Danceart Company, and Oakland Ballet, among others. For the last 12

years she has been the artistic director of the San Francisco Arts Education Project, which places artists in year-long residencies in San Francisco schools.

ANGENE FEVES (*Fezziwig Dances Choreographer*) specializes in historical dance and movement. She has choreographed the dances for A.C.T.'s *Christmas Carol* since its first performance in 1976. Other credits include *Way of the World* at Berkeley Repertory Theatre; *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Two Gentlemen of Verona* at the Oregon Shakespeare Festival; and *A Midsummer Night's Dream* at the PCPA Theaterfest. Recent credits include choreographing and stage directing *Le Ballet des nations* (incidental music and dances from Molière's *Le Bourgeois gentilhomme*) using original 17th-century sources. She was also the stage director for the U.S. premiere of the children's opera *The Snow Queen*. Other historical stagings include Mozart's ballet *Les Petits riens*, *Homage to Lully*, and *Phylander & Mirtilla*. She performed on fundraising tours for the Globe Theatre in London and teaches workshops in the United States and Europe. In July 1997 Feves will teach historical dance at the San Francisco Early Music Society.

D. F. DRAPER (*Costume Coordinator*) has designed the costumes for A.C.T. productions of *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*, for which he won a Bay Area Theatre Critics' Circle Award. Local design credits also include *Waiting for Godot* at Shakespeare Santa Cruz and independent productions of *Song of Singapore*, *Hitting for the Cycle*, and *Babes in Arms*. He has also designed for the Minneapolis Children's Theatre Company, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was the designer-in-residence for six years at Balto School for the Arts before he joined A.C.T. as costume director in 1988.

DONNA ROSE FLETCHER * (*Stage Manager*) was the stage manager at A.C.T. last season

for *The Matchmaker*, *A Galaxy on Geary* (celebrating the reopening of the newly renovated Geary Theater), and *Gaslight*, as well as for the 1994-95 production of *Angels in America*. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of *Little Shop of Horrors* and codirected the French company of *La Petite boutique des horreurs*, which ran for a year in Paris.

MICHELE M. TRIMBLE * (*Assistant Stage Manager*) has worked on A.C.T. productions of *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, *Hecuba*, *The Play's the Thing*, and *A Christmas Carol* in 1993. Last season she also worked with San Jose Repertory Theatre on *Mirandolina*. Other stage-management credits include Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*.

MARTIN D. REUTER (*Assistant Director*) spent last summer as an assistant directing intern for *Henry V* and *Henry VI, Parts 1, 2, and 3* with the California Shakespeare Festival and was the scenic designer for the Fairfield City Arts production of *The Wizard of Oz*. Other assistant directing credits include *Camino Confusion/Confusion Street* at S.F. State University, *A Perfect Ganesh* at Marin Theatre Company, and *Good Night Texas* for Shakespeare on the Beach. Last season he directed, designed, and built the set for *The Prisoner of Second Avenue*, for which he was nominated for best direction and set design by The Solano County Arties, and directed *Nonsense*.

FRANK RENLIE (*Cover Artist*), a Seattle-based graphic illustrator and art director, has illustrated numerous publications, and his work has appeared at universities and corporations, as well as in books and theaters. Renlie also paints and sculpts and teaches on the faculty of Seattle's School of Visual Concepts.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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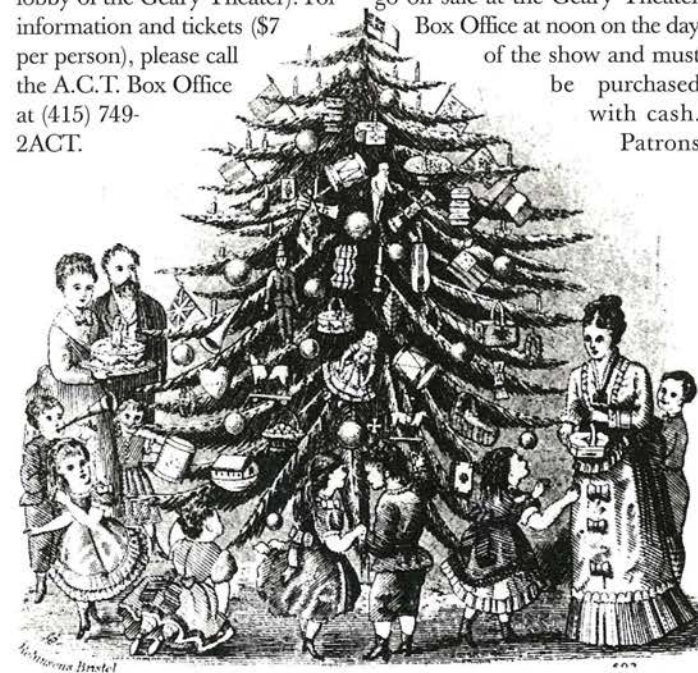
CELEBRATE THE SEASON WITH A.C.T.

In conjunction with the long-awaited return of *A Christmas Carol* to the Geary Theater, A.C.T. invites you to celebrate the spirit of the season with a variety of programs designed to bring the good cheer of Dickens's holiday classic to as many theatergoers, of all ages, as possible.

There's fun for the entire family as A.C.T. kicks off the festivities with **Christmas Caroling Parties** following selected matinees. Sip some hot cider, sing a few carols with the cast, and pick up stuffers for your stocking on December 7, 14, 15, 19, 23, and 26 in Fred's Columbia Room (in the lower lobby of the Geary Theater). For information and tickets (\$7 per person), please call the A.C.T. Box Office at (415) 749-2ACT.

The December 5 evening performance of *A Christmas Carol* is a **Bring What You Can/Pay What You Wish** show, at which patrons may pay any amount for tickets when they bring in canned cranberry sauce and boxed stuffing mix as donations to Project Open Hand's food drive. Thanks to a generous grant from The Capital Group Companies, the Thursday evening performance following the opening night of each production of A.C.T.'s 1996-97 season has also been designated a Pay What You Wish performance.

Tickets for the December 5 Pay What You Wish performance go on sale at the Geary Theater Box Office at noon on the day of the show and must be purchased with cash. Patrons





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are limited to one ticket per donated item, two tickets per person. At least 100 tickets will be made available for each designated performance. Other Pay What You Wish performances this season are on January 9 (*Travels with My Aunt*), February 13 (*Machinal*), March 27 (*The Royal Family*), May 8 (*Singer's Boy*), and June 19 (*Mrs. Warren's Profession*).

The Capital Group Companies have also underwritten an **American Sign Language-interpreted performance** of *A Christmas Carol* on December 8. Tickets for deaf and hearing-impaired theatergoers and their companions are available at a special discounted price of \$19. Patrons using a TDD should call the California Relay Service for the Deaf at (800) 735-2929 for assistance.

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The **Young Conservatory** is now accepting applications for its winter/spring session, which begins on **February 18** (orientation takes place the week of February 8). The Young Conservatory offers theater training for young people 8 to 18 years old, including classes in acting, directing, voice and speech, musical theater, performance workshops, audition, and improvisation. A newly commissioned adaptation of *The Snow Queen*, by Lynne Alvarez, will be featured in the Young Conservatory's renowned Senior Performance Workshop. Call (415) 439-2444 for applications and information.

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Ken Friedman

(l to r) Elizabeth Eidenberg, Laura Prio, and Gregory Ivan Smith in the world premiere of *The Reincarnation of Jaimie Brown*, by Lynne Alvarez, presented by students in the A.C.T. Master of Fine Arts Program in October.

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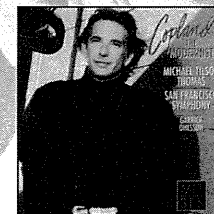
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A.C.T. WELCOMES NEW BOARD TRUSTEES

During the past year, several prominent theater lovers have joined the A.C.T. board of trustees, which has expanded considerably in recent seasons. As the governing body of A.C.T., the board is responsible for the overall artistic, educational, and financial integrity of the organization. In addition to approving the A.C.T. annual operating budget and holding responsibility for major hiring, the trustees collectively review and approve policies to further A.C.T.'s artistic and educational mission, and serve as A.C.T.'s custodians for the benefit of the Bay Area community.

The board, which is currently comprised of 37 dedicated individuals, is guided by the expert leadership of Chairman Alan L. Stein and President Toni Rembe. Their fellow officers include Toby Schreiber, who was elected treasurer in September and chairs the board's finance committee, and secretary Joan McGrath, who has been an A.C.T. trustee for many years.

"This is a unique moment in A.C.T.'s history," says Artistic Director Carey Perloff. "As we are exploring the company's artistic life back in the Geary Theater and revitalizing our conservatory

programs, the board is also experiencing an invigorating period of expansion and transformation. Our new trustees, with their diverse backgrounds and areas of expertise, will help A.C.T. broaden its vision and discover opportunities for continued growth in the future."

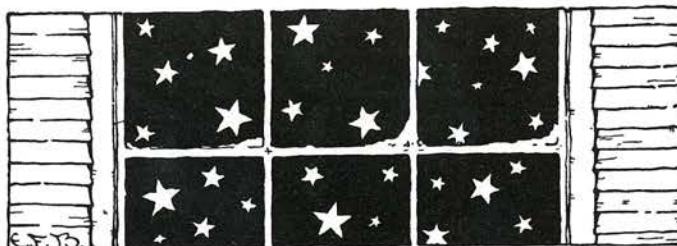
Introducing the newest members of the A.C.T. board of trustees:

Ann S. Bowers is the operating trustee and investment director of the Noyce Foundation, which is devoted to encouraging improvements in public school systems. She also serves on the board of the Silicon Valley Joint Venture Education Initiative. Bowers was formerly an executive at Intel and Apple.

Diana Dalton has been involved with A.C.T. for many years as a fundraiser and has chaired several A.C.T. events, most notably the Directors Dinner at The Pan Pacific Hotel preceding last season's *Galaxy on Geary* celebration and last year's luncheon with Olympia Dukakis.

Kaatri Grigg has served as president of the board of San Francisco Day School and as a trustee of the California Pacific Medical Center. She and her husband, Douglas, have been committed to A.C.T. as subscribers

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Jonathan D. Joseph is a partner at Pillsbury Madison & Sutro LLP, one of the nation's leading law firms, where he specializes in corporate finance, mergers and acquisitions, and financial services. He is also a member of the executive committee of A.C.T.'s affiliate social and educational group, ACT 1.

Peter A. Levine brings to A.C.T. his unique dual theater experience as an actor and a talent agent. Levine appeared in several off-Broadway plays, including productions at the New York Shakespeare Festival, before joining the William Morris Agency in Los Angeles, where he has been a talent agent since 1994.

Philip S. Schlein is a returning trustee to A.C.T.'s board, on which he served from 1987 to 1992. An investment executive with U.S. Venture Partners, he was previously president and CEO of Macy's California for 11 years.

Cathy J. Simon is the director of architecture and one of the five founding principals of the San Francisco-based architecture/interior design/planning firm Simon Martin-Vegue Winkelstein Moris. She has contributed dramatically to San Francisco's recent cultural renewal with designs for the San Francisco Main Library and the Yerba Buena Gardens Entertainment/Retail Complex. She is also an adjunct professor of architecture at UC Berkeley.

Ruthellen Toole was involved with the computer indus-

try for many years and served as vice president of product management at Bank of America before starting her own computer company.

JOIN THE DIRECTOR'S CIRCLE AT A.C.T.

This season A.C.T. introduces a new way for you to get behind the scenes of great theater: the A.C.T. Director's Circle. Benefactors who contribute at least \$2,500 to the 1996-97 Annual Fund become members of the Director's Circle and receive a wide variety of special opportunities related to this season's production of *Mrs. Warren's Profession*. Among the benefits you receive as a distinguished member of the Director's Circle are invitations to exclusive events, including the production's first in-house design presentation, selected studio rehearsals, and cast receptions, as well as a prominent listing in the show's program as a production cosponsor.

For details on benefits and to find out how to join the A.C.T. Director's Circle, please call Genice Jacobs in the A.C.T. Development Department at (415) 439-2333.

ACT 1 GETS IN THE ACT

ACT 1, the social and educational affiliate group for young professionals formed last year by A.C.T. Trustee Julie Stein, is off and running for its second season. With more than 150 members, ACT 1 has become a vital part of the A.C.T. family.

Membership in ACT 1 for the 1996-97 season includes a three-play subscription to *Shlemiel the First*, *Travels with My Aunt*, and *The*

Royal Family. A preshow mixer is held before each performance, offering hors d'oeuvres at elegant restaurants near the Geary Theater before members accompany each other to the evening's production. It's not too late to join the fun: The party for *Travels with My Aunt* will be held at 6:30 p.m. at the Hotel Monaco before the January 22 performance, and the *Royal Family* event will take place on April 2. If you are already an A.C.T. subscriber and want to become a member of ACT 1, you can easily reschedule your performance dates by calling the A.C.T. Box Office at (415) 749-2ACT.

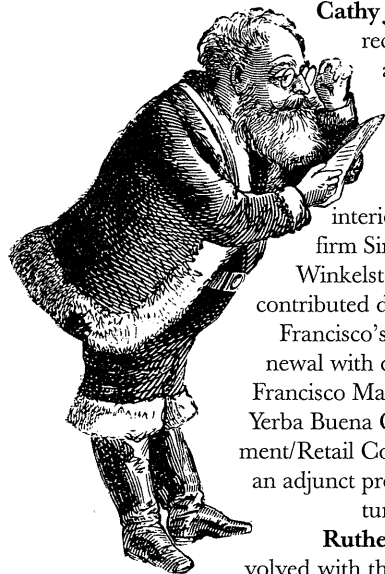
ACT 1 also hosts special events for the benefit of the A.C.T. Conservatory. Last season's superlative *Comedy Night at the Geary* was

attended by more than 700 people and grossed more than \$15,000 toward the ACT 1 Conservatory Scholarship Fund. This season plans are in the works for other delightful activities to be announced.

To get in the act with ACT 1, call Julie Stein at (415) 393-9666.

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Continental Corporation
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Digital Equipment Corporation
Everen Securities
Fireman's Fund Foundation
Gannet Communities Foundation
The GAP Foundation
Hambrecht & Quist LLC

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INTEL Foundation
Levi Strauss Foundation
Lotus Development Corporation
McGraw-Hill Foundation
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OralB Laboratories
Pacific Telesis Group
Phillip Morris Company
Pittson Company
Providian Bancorp, Inc.
R.H. Macy & Co., Inc.
NORCAL Mutual Insurance
Ralston Purina Company
St. Paul Companies
Shaklee U.S., Inc.
Silicon Graphics
Square D Foundation
Sun Microsystems, Inc.
Syntex Corporation
TRW Foundation
Telesis Foundation
Times Mirror
Transamerica Foundation
USL Capital
United Technologies
Wells Fargo Bank

1996-97 NATIONAL CORPORATE THEATRE FUND ANNUAL FUND CONTRIBUTORS

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. American Conservatory Theater receives the support of the following corporations and individuals through their contributions to the National Corporate Theatre Fund:

ADP Foundation
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The Laura Pels Foundation
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John Wiley & Sons, Inc.
Xerox

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre is a \$5 million challenge project to build much-needed corporate support for not-for-profit professional theater in the United States. American Conservatory Theater is one of the resident theaters that is benefitting from the campaign.

To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:

American Express Company
AT&T Foundation
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Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco, Inc.
The Xerox Foundation

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

WEB SITE

Visit A.C.T. online at www.act-sfbay.com.

BOX OFFICE INFORMATION

The Geary Theater Box Office:

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

BASS:

A.C.T. tickets are also available at BASS centers, including The Warehouse and Tower Records/Video.

Ticket Information/Charge by Phone/Charge by Fax:

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

Ticket Policy:

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

Mailing List:

Call (415) 749-2ACT to request subscription information and advance notice of A.C.T. shows and special events.

TICKET PRICES

Previews

Center Orchestra	\$30
Orchestra/Loge	\$28
Balcony	\$23
Gallery	\$14

Sunday-Thursday/Weekday matinees

Center Orchestra	\$40
Orchestra/Loge	\$38
Balcony	\$30
Gallery	\$19

Friday/Saturday/Opening night/Sunday matinee

Center Orchestra	\$47.50
Orchestra/Loge	\$44
Balcony	\$35
Gallery	\$19

Subscriptions:

Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250 to find out about our four- and seven-play packages.

Discounts:

Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the Geary Theater Box Office beginning 90 minutes before curtain. Matinee senior rush tickets are available beginning at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

Group Discounts:

For groups of 15 or more, call Linda Graham at (415) 346-7805 for special savings.

Gift Certificates:

Perfect for every celebration, gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

SPECIAL PROGRAMS

A.C.T. Prologues:

One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:

Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 439-2469.

A.C.T. Perspectives:

A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 439-2469.

Student Matinees:

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

Words on Plays:

Handbooks containing a synopsis, program notes, and other background information about each of the season's plays can be mailed in advance to full-season subscribers for the special price of \$42 for the entire season. A limited number of

copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for \$8 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

Conservatory:

The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

Costume Rental:

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking:

A.C.T. patrons can park for just \$7 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. After five hours, the regular rate applies.

AT THE THEATER

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

A.C.T. souvenirs, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in the main lobby and at the Geary Theater Box Office.

Bar service is available in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level one hour before and after the performance. Reservations for refreshments to be served at intermission may also be made during the hour before and after performance. Food and drink are not permitted in the auditorium.

Beeper's!

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 to avoid disturbing the performance. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone:

You can be reached at any time during a performance. Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers:

Latecomers will be seated before the first intermission *only* if there is an appropriate interval.

Listening Systems:

Head sets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance.

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 Garrett on the uppermost lobby level.

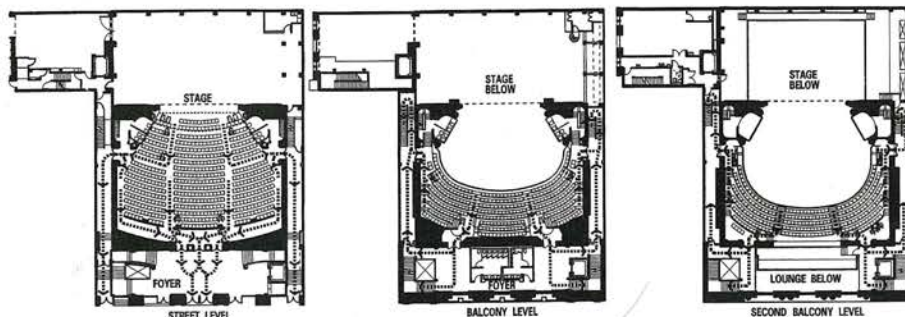
Smoking is not permitted in the building.

Wheelchair Access:

The Geary Theater is accessible to persons in wheelchairs. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

GEARY THEATER EXITS

Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.



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