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1997-98 SEASON · CAREY PERLOFF, ARTISTIC DIRECTOR

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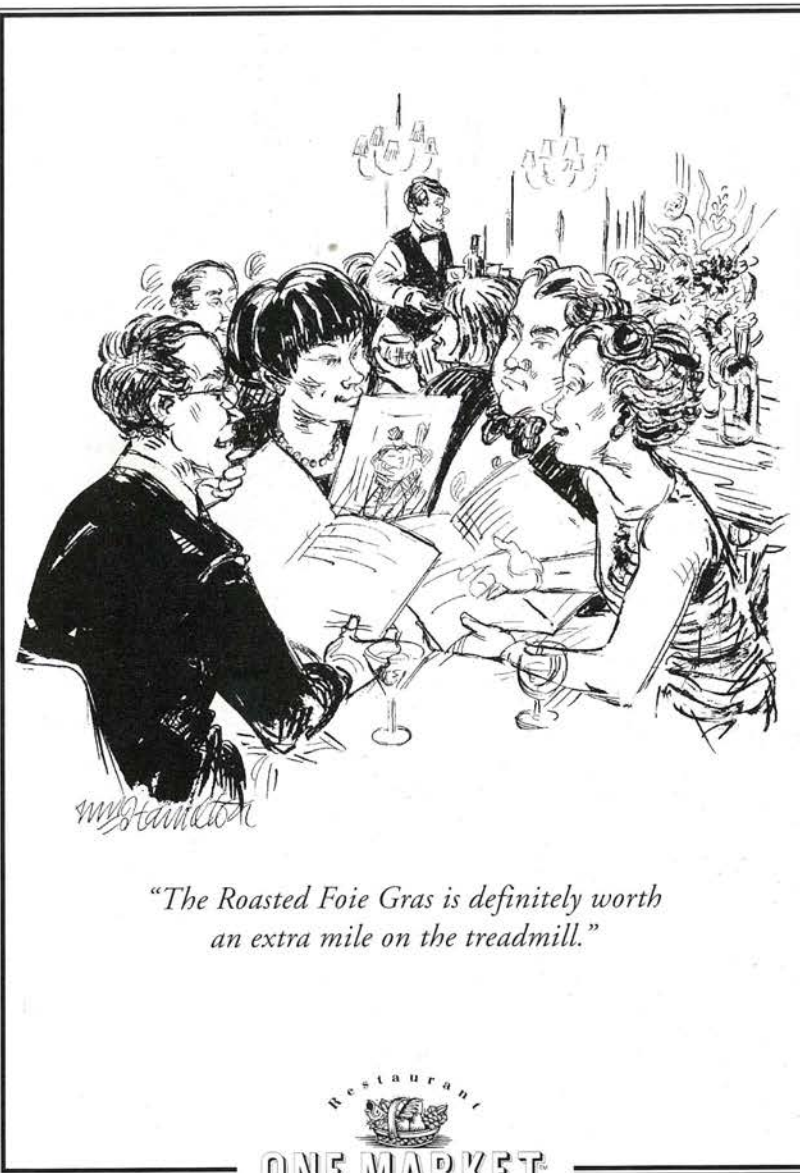
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ABOUT A.C.T.

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A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. Last year, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and managing director Heather Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

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 the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



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Carey Perloff Artistic Director
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Melissa Smith Conservatory Director



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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director
1986-92

THE 1997-98 A.C.T. SEASON

HIGH SOCIETY

music and lyrics by Cole Porter
book by Arthur Kopit
directed by Christopher Renshaw
based on the play The Philadelphia Story by Philip Barry
and the Turner Entertainment Co. motion picture High Society
September 4 - October 5, 1997

A STREETCAR NAMED DESIRE

by Tennessee Williams
directed by Richard Seyd
October 23 - November 23, 1997

A CHRISTMAS CAROL

adapted from Charles Dickens's novella by Dennis Powers
and Laird Williamson
directed by Candace Barrett
November 29 - December 28, 1997

IT'S A SLIPPERY SLOPE

written and performed by Spalding Gray
December 30, 1997 - January 4, 1998

INSURRECTION: HOLDING HISTORY

by Robert O'Hara
directed by Charles Randolph Wright
January 8 - February 8, 1998

GOLDEN CHILD

by David Henry Hwang
directed by James Lapine
February 12 - March 15, 1998

MARY STUART

by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 - April 26, 1998

THE GUARDSMAN

by Ferenc Molnar
translated by Frank Marcus
directed by Albert Takazauckas
May 7 - June 7, 1998

OLD TIMES

by Harold Pinter
directed by Carey Perloff
June 11 - July 12, 1998



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ABOVE
Photo of the Geary Theater by Darryl Bush

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A.C.T.

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Artistic
Director

Heather
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Director

Melissa
Smith
Conservatory
Director



A.C.T.

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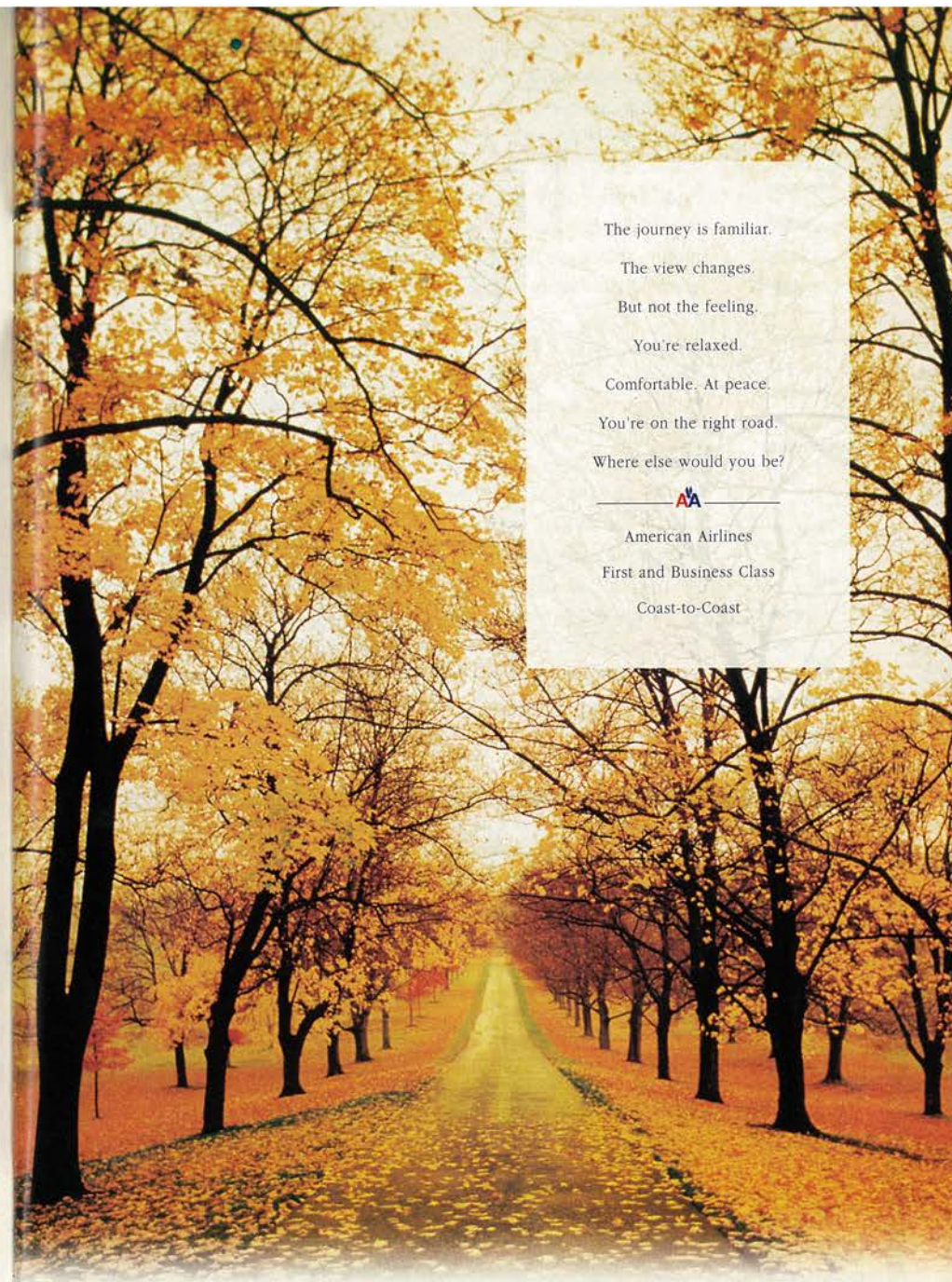
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Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

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 and are moderated by A.C.T. staff members.

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1997-98 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 advance 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 (\$21 for opening night subscribers); 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 at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

ON A CHRISTMAS CAROL

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Featuring Director Candace Barrett

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A Christmas Carol

A Ghost Story of Christmas

by Charles Dickens
(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by Candace Barrett

Original Direction by Laird Williamson

<i>Scenery by</i>	Robert Blackman
<i>Costumes by</i>	Robert Morgan
<i>Lighting by</i>	Peter Maradudin
<i>Lighting Associate</i>	Dave S. King
<i>Music by</i>	Lee Hoiby
<i>Sound by</i>	Garth Hemphill
<i>Dances by</i>	Kathryn Roszak
<i>Musical Direction by</i>	Peter Maleitzke
<i>Costume Coordinator</i>	D. F. Draper
<i>Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	Sarah Cunningham

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Carey Perloff
Artistic Director

Heather
Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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A Christmas Carol

The Cast

(in order of appearance)

<i>Boy Caroler</i>	Troy Guthrie
<i>Ebenezer Scrooge</i>	Raye Birk
<i>Charles Dickens</i>	Mark Booher
<i>Bob Cratchit</i>	Will Huddleston
<i>Charitable Gentleman</i>	LaKeith Hoskin
<i>Charitable Gentlewoman</i>	Wilma Bonet
<i>Fred</i>	Steven W. Bailey
<i>Sled Boys</i>	Martin Hanson, John Lewis, Elvin McRae, Nicholas Padilla, Gregory Weller
<i>Christmas Eve Walkers</i>	Natalie Bartlett, Samantha Bettinger, Cindy Cheung, Dawn-Elin Fraser, Tommy A. Gomez, Timothy Hull, Julia Mattison, Omar Metwally, Terri Mowrey, Thomas Christopher Nieto, Darby Leigh Stanchfield, Michael Gene Sullivan
<i>Toy Seller</i>	Julia Roux
<i>Carol Seller</i>	Summer Serafin
<i>Woman in the Street</i>	Michelle Morain
<i>Daughter of Woman in the Street</i>	Lexi Clegg
<i>Beggar Girls</i>	Lynette Brown, Jena McRae
<i>Woodcarrier</i>	Luis Saguar
<i>Delivery Girl</i>	Dillan Arrick
<i>Marley's Ghost</i>	Robert Sicular
<i>Chain Bearers</i>	Timothy Hull, Thomas Christopher Nieto
<i>The Ghost of Christmas Past</i>	Michael Gene Sullivan
<i>The Wife of Christmas Past</i>	Terri Mowrey
<i>The Children of Christmas Past</i>	Dillan Arrick, Samantha Bettinger
<i>Horse Boy Jim</i>	John Lewis
<i>Horse Boy Pip</i>	Martin Hanson



<i>Horse Boy Davey</i>	Nicholas Padilla
<i>Horse Boy Clive</i>	Elvin McRae
<i>Horse Boy Frank</i>	Gregory Weller
<i>Boy Scrooge</i>	Troy Guthrie
<i>Little Fan</i>	Julia Mattison
<i>Belle Cousins</i>	Cindy Cheung
<i>Young Scrooge</i>	Omar Metwally
<i>Mr. Fezziwig</i>	Tommy A. Gomez
<i>Dick Wilkins</i>	Timothy Hull
<i>Mrs. Fezziwig</i>	Wilma Bonet
<i>The Fezziwig Children</i>	Lynette Brown, Nicholas Padilla
<i>The Fezziwig Guests</i>	Dawn-Elin Fraser, LaKeith Hoskin, Michelle Morain, Thomas Christopher Nieto, Luis Saguar, Summer Serafin, Darby Leigh Stanchfield
<i>Toy Ballerina</i>	Julia Mattison
<i>Toy Clown</i>	Samantha Bettinger
<i>Toy Monkey</i>	Dillan Arrick
<i>Toy Cat</i>	Lynette Brown
<i>Toy Bear</i>	John Lewis
<i>Christmas Present</i>	Mark Booher
<i>Ned Cratchit</i>	Elvin McRae
<i>Sally Cratchit</i>	Lexi Clegg
<i>Belinda Cratchit</i>	Jena McRae
<i>Peter Cratchit</i>	Martin Hanson
<i>Mrs. Cratchit</i>	Michelle Morain
<i>Martha Cratchit</i>	Natalie Bartlett
<i>Tiny Tim Cratchit</i>	Gregory Weller
<i>Topper</i>	LaKeith Hoskin
<i>Jack</i>	Thomas Christopher Nieto
<i>Ted</i>	Michael Gene Sullivan
<i>Beth</i>	Dawn-Elin Fraser
<i>Meg</i>	Darby Leigh Stanchfield
<i>Mary</i>	Terri Mowrey
<i>The Miner</i>	Robert Sicular
<i>His Family</i>	Dillan Arrick, Wilma Bonet, Cindy Cheung, Luis Saguar
<i>The Helmsman</i>	Tommy A. Gomez
<i>Cabin Boy</i>	Troy Guthrie
<i>Want</i>	Lynette Brown
<i>Ignorance</i>	Nicholas Padilla



This production is
sponsored in part by





The Ghost of Christmas Future LaKeith Hoskin
Businessmen Steven W. Bailey, Tommy A. Gomez, Thomas Christopher Nieto, Robert Sicular, Michael Gene Sullivan

The Undertaker's Boy Timothy Hull
Mrs. Filcher Dawn-Elin Fraser
Mrs. Dilber Wilma Bonet
Old Joe Luis Saguar
Dark Angels Julia Roux, Summer Serafin
Boy in the Street Troy Guthrie



Understudies

Boy Caroler, Boy Scrooge, The Undertaker's Boy, Boy in the Street—Martin Hanson; *Ebenezer Scrooge, Woodcarrier, Old Joe*—W. Francis Walters; *Dickens, The Ghost of Christmas Present, Marley's Ghost, The Ghost of Christmas Future, The Miner*—Warren D. Keith; *Bob Cratchit, The Ghost of Christmas Past, Christmas Eve Walkers, Miner's Family, Mr. Fezziwig, Businessmen, The Helmsman*—Dan Hiatt; *Charitable Gentleman*—Thomas Christopher Nieto; *Charitable Gentlewoman, Woman in the Street, Fezziwig Guests, Mrs. Cratchit, Meg, Mrs. Dilber, Miner's Family*—Janet Keller; *Fred, Ted, Young Scrooge, Dick Wilkins, Fezziwig Guests*—Don Speziale; *Toy Seller, Carol Seller*—Natalie Bartlett; *Delivery Girl, Sally Cratchit, Want, Ignorance*—Julia Mattison; *Chain Bearers*—LaKeith Hoskin; *The Wife of Christmas Past, Fezziwig Guests, Belle Cousins, Mary, Christmas Eve Walkers*—Lisa Steindler; *Child of Christmas Past*—Lexi Clegg; *Child of Christmas Past*—Jena McRae; *Little Fan, Toy Ballerina*—Dillan Arrick; *Mrs. Fezziwig*—Dawn-Elin Fraser; *Ned Cratchit, Tiny Tim Cratchit*—Nicholas Padilla; *Belinda Cratchit*—Samantha Bettinger; *Peter Cratchit, Dark Angels*—John Lewis; *Martha Cratchit*—Julia Roux; *Topper, Jack*—Luis Saguar; *Beth, Mrs. Filcher*—Cindy Cheung



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

Young Conservatory Performance Monitor—Josh Costello



A Christmas Carol will be performed without an intermission.



Cover art by Frank Renlie



FROM DARKNESS INTO THE LIGHT

by Laird Williamson

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

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

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

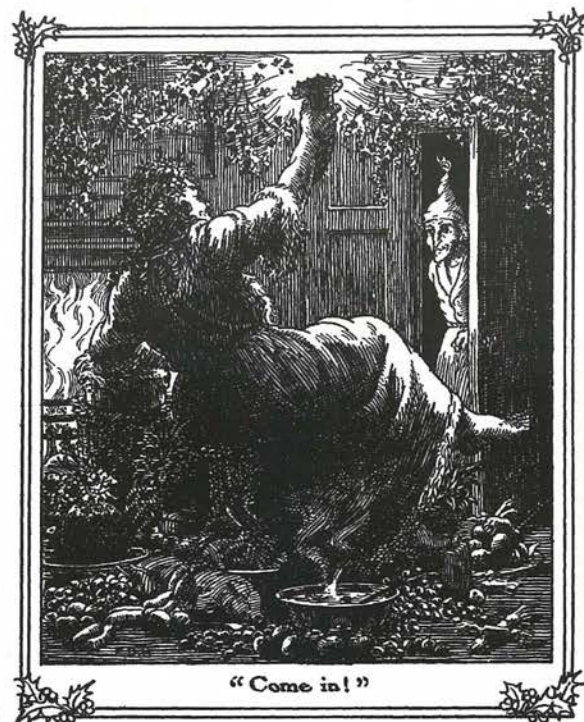


Illustration from The Macmillan Company's 1930 edition of *A Christmas Carol*

SCROOGE'S
STORY IS THE
ESSENCE OF
CHRISTMAS
ITSELF.



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

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

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

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

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

THE CHILDREN OF A CHRISTMAS CAROL

Each production of A Christmas Carol becomes a holiday adventure for a host of young people from the A.C.T. Young Conservatory (YC). 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's 1997 fall session:

Dillan Arrick (8) is a third-grade student at San Francisco Day School and studies musical theater in the YC. She enjoys tennis, ballet, and singing. **Natalie Bartlett** (15) attends Bishop O'Dowd High School; she appeared in A.C.T.'s *Christmas Carol* last season and performed a leading role in *The Little Prince* at ACMT. She plans to continue her acting studies in college. **Samantha Bettinger** (12) has attended the YC for two years and performed in A.C.T.'s *Christmas Carol* last season; she is in the seventh grade at Raskob Day School, where her favorite subject is math. She also enjoys traveling. **Lynette**

*The kids in Carol
(l to r): back—
John Lewis, Samantha
Bettinger, Troy
Guthrie, Martin
Hanson;
middle—Elvin
McRae, Natalie
Bartlett, Summer
Serafin, Julia Roux,
Jena McRae, Dillan
Arrick;
front—Lynette Brown,
Gregory Weller, Lexi
Clegg, Julia Mattison,
Nicholas Padilla*



"THE ANGELS
ARE ALL
CHILDREN."
—CHARLES
DICKENS

Brown (8) is a third grader at the Freeman School; she studies piano and plays soccer. The love of her life is her 85-pound Stratfordshire terrier, Isis. **Lexi Clegg** (9) is a fourth grader at the Kittredge School, where she plays volleyball. Her previous theatrical experience includes the role of Piglet in *Winnie-the-Pooh*. **Troy Guthrie** (11) is a sixth-grade student at Will C. Wood Middle School and has taken private acting and voice lessons for two years. He is a big 49ers fan. **Martin Hanson** (11) is a sixth-grade student at Burlingame Intermediate School; he also plays the saxophone and has sung solos from *Oliver* at his school and church. He enjoys tennis, swimming, and skiing. **John Lewis** (12) played leading roles in *George Washington* and *Macbeth* at Orinda Intermediate School, has performed at the Kennedy Center with the Children of the Gospel Mass Choir, and studies piano, cello, and saxophone. **Julia Mattison** (9) performed in A.C.T.'s *Christmas Carol* last year; a student at San Francisco Day School, she also studies ballet and piano. She has a dog, a hamster, and two fish. Her favorite sport is baseball and she loves singing. **Elvin McRae** (9), a third grader at Sun Valley Elementary, made his stage debut in *A Christmas Carol* last season. He plays basketball and practices drums in his spare time. **Jena McRae** (12) joins her brother onstage in this production; she is in the seventh grade at Davidson Middle School and has acted in *Once Upon a Mattress*, *Oliver*, and *The Music Man* at the San Rafael Young Performer's Theatre. She also plays French horn in her school's advanced band. **Nicholas Padilla** (10) is a student at Ray Cloud Elementary School and has acted in three productions at the Pied Piper Theater of Palo Alto. **Julia Roux** (14) is a ninth-grade student at St. Helena High School; her acting credits include *Bye, Bye Birdie*, *The Gift of the Magi*, *Peter Pan*, and *100 Years of Broadway* at the Napa Valley Community Theater and Sofia Coppolla's film *Lick the Star*. **Summer Serafin** (18) has appeared in the YC's productions of *Laura Dennis*, *And They Danced Real Slow in Jackson*, and *Analiese*. She has performed with the Lamp-lighters and Sacramento Ballet. **Gregory Weller** (9) portrayed Tiny Tim in *A Christmas Carol* last season; he attends Joaquin Miller School, where he studies clarinet, and is in his second year in the YC; his favorite sport is baseball. ■



KEN FREEDMAN

RIGHT
Julia Mattison
in A.C.T.'s 1996
production of
A Christmas Carol



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A.C.T. PERSPECTIVES

A.C.T.'s popular symposium series continues in its fifth provocative season. Join us on selected Monday nights from 7 to 9 p.m. in the Geary Theater for in-depth, entertaining discussions. This year's symposia feature panels of scholars and theater professionals engaged in an ongoing exploration of the themes that link several of the plays in A.C.T.'s 1997-98 season.

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On A Streetcar Named Desire

November 10, 1997



On Insurrection: Holding History

January 26, 1998



On Golden Child

February 23, 1998



On Mary Stuart

April 6, 1998



A.C.T.

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CELEBRATE THE SEASON WITH A.C.T.

There's fun for the entire family at the Geary Theater as A.C.T. kicks off the 1997 holiday festivities on the **opening night of *A Christmas Carol***, December 3, with a 7 p.m. Christmas tree lighting featuring cast members and carol sing-alongs.

The merrymaking continues with postperformance **Christmas Caroling Parties**—brought back by popular demand after last season's overwhelming success—following matinees on November 30 and December 6, 17, 19, 26, 27, and 28 in Fred's Columbia Room (in the lower lobby of the Geary Theater). Sip a cup of hot cider and sing a few carols while your youngsters pose for photos with *Carol* cast members, collect keepsakes for their stockings, and enjoy a host of holiday activities—including face painting by an A.C.T. makeup artist. For information and tickets (\$9 per person), please call the A.C.T. Box Office at (415) 749-2ACT. (A.C.T. Christmas Caroling Parties are supported by generous donations of food, drink, and other products by Bell Markets & Cala Foods. Cala Co.—consisting of Bell Markets, Cala Foods, and FoodsCo—has been a division of the Ralphs Grocery Company since 1995, operating 27 supermarkets in the Bay Area, including 12 premier locations in San Francisco.)

The Thursday, December 4, 7:30 p.m. performance is a **Bring What You Can, Pay What You Wish** show, at which patrons may pay any amount for tickets when they bring in boxed stuffing or canned cranberry sauce as donations to Project Open Hand's food drive. Tickets go on sale at the Geary Theater Box Office at noon on the

continued on page 26



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from page 24

day of the show and must be purchased with cash. Patrons are limited to one ticket per donated item, two tickets per show per person. At least 100 tickets will be made available.

A.C.T. also offers an **American Sign Language-interpreted performance** on December 6 at 2 p.m. Orchestra seats for Deaf and hearing-impaired theatergoers are available at the special discounted price of \$14, while supplies last. Patrons using a TDD should call A.C.T. via the California Relay Service for the Deaf at (800) 735-2929 for assistance.

Following the matinee on December 7, A.C.T. inaugurates a new Bay Area holiday tradition with a **Fezziwig Family Supper** sponsored by the Westin St. Francis Hotel and Visa Gold Card. Dinner and holiday entertainment are prominently featured in the evening's fine fare. To receive an invitation, call (415) 439-2353.

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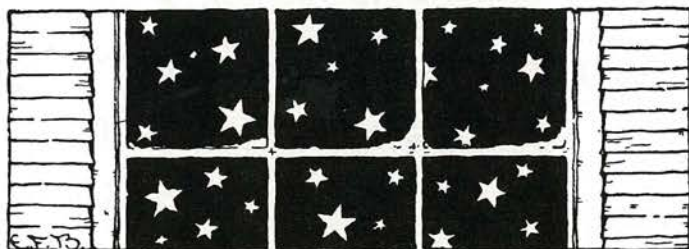
Refreshments are available in the Sky Lobby and Fred's Columbia Room in the Geary Theater during the hour before each performance. Stop by for a snack!

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continued on page 28



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American Conservatory Theater is both a producing theater *and* a conservatory. From the company's first season in San Francisco in 1967, a passionate commitment to the ongoing training of theater artists has been a fundamental part of its philosophy. With a wide variety of programs, the A.C.T. Conservatory underscores the responsibility of mature artists to pass on what they have learned over the years to younger members of the profession.

A.C.T. was the first fully accredited independent theater in the nation to grant a master of fine arts degree (M.F.A.) to students who train within its ranks. This season, 47 students are in residence in the Advanced Training Program (ATP), the cornerstone of the conservatory. Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was recently expanded to include a mandatory third year of study emphasizing public performance and culminating in the award of the advanced degree. (The graduating class of the year 2000, who entered the program this fall, will be the first to complete all three years within the new program.)

Each year hundreds of talented young actors from all over the country audition to receive their training in the ATP, which is the conservatory's most rigorous component. Each student receives intensive training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary, directed by leading members of the theatrical profession.

In addition to the regular curriculum, ATP students also benefit regularly from instruction by visiting theater artists. In December second-year ATP students engage in an intensive two-week language and character workshop with Giles Havergal, artistic director of Glasgow's Citizen's Theatre and director of last season's hit *Travels with My Aunt*. While at A.C.T. this month, Havergal also directs a staged reading, cast with ATP students and professional actors, of Sean O'Casey's *Juno and the Paycock*. This season, for the first time, second-year ATP students will also be featured in mainstage productions. Timothy Hull, Thomas Nieto, and Darby Stanchfield appear in *A Christmas Carol*, and Raphael Peacock will appear in *Insurrection: Holding History*.

A.C.T. is proud to introduce the talented members of the ATP's second-year class, who will graduate in May 1998. Look for them on stages and screens everywhere!

For information about A.C.T. Conservatory programs,
call (415) 439-2350



Andrew Alabran



Anna Belknap



Aimee Bruneau



Emilie Byron



Gabriel Carter



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Epperson



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Jason Markouc



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Raphael
Peacock†*



Thea Marie
Perkins



Roxanne Raja



Dileep Rao



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Rydman



Damon Seawell*



Traci Shannon



Eric Siegel



Darby
Stanchfield



Alex Ugelow



Tessa Zugmeyer

† Mr. and Mrs. Arthur Rock Fellowship
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BEYOND THE ATP

In addition to the talented young artists in the Advanced Training Program, more than 1,300 students receive short-term or part-time theater education in **Studio A.C.T.** (a weekend and evening program of classes for people 18 and older, at all levels of interest and experience) and the nine-week **Summer Training Congress**. Studio A.C.T.'s ten-week winter session begins January 5. The **Young Conservatory**, which offers classes to young people from 8 to 18 years old, is also accepting applications for its winter/spring session, February 17–May 18 (orientation begins February 7). The Young Conservatory's renowned Senior Performance Workshop features Mark Lieb's *Terry Won't Talk*, directed by A.C.T. alumnus Tom Kane. Performances take place January 16, 17, and 18.

INTRODUCING THE 1997-98 A.C.T. PROFESSIONAL THEATER INTERNS



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Dawn-Elin Fraser

Joan Eckart Fellowship



LaKeith Hoskin

Sylvia Coe Talk Fellowship



Omar Metwally

Burt and Deedee McMurtry Fellowship



Terri Mowrey

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Anika Noni Rose

Colin Higgins Foundation Fellowship

A.C.T. introduces the 1997-98 Professional Theater Interns (PTIs), recent graduates of the Advanced Training Program who continue their training with professional company members on the main-stage in several productions this season. PTIs, including *A Christmas Carol*'s Cindy Cheung, Dawn-Elin Fraser, LaKeith Hoskin, Omar Metwally, and Terri Mowrey, are selected each year in accordance with the casting needs of the upcoming season's plays. (Classmate Anika Noni Rose has been cast in *Insurrection: Holding History*; additional PTIs may be chosen later in the season.) Every PTI earns membership in the Actors' Equity Association union as a paid performer. The PTI apprenticeship, with its packed rehearsal and performance schedules, is an introduction to the exhilarating and hectic life of the professional actor.

All PTIs are sponsored by fellowships. For information about sponsorship opportunities, contact A.C.T. Development Director John Loder at (415) 439-2308.



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PG&E proudly continues its assistance to A.C.T. by again underwriting *A Christmas Carol*, thereby helping to enrich the cultural life of the Bay Area. PG&E's support of A.C.T. is part of an active contributions program that makes grants to scores of nonprofit organizations in the company's service area of northern and central California. PG&E contributes about \$9 million annually from shareholder profits to cultural and civic organizations, job training and business-incubator programs, education, and environmental stewardship efforts. These contributions are among the many ways in which PG&E works to strengthen the social, artistic, and economic vitality of the communities in which it operates and its employees live and work.



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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 and work with administrative departments, help at selected performances, staff the library, 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:

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STEVEN W. BAILEY* (Fred, *Businessman*), a 1996 graduate of the A.C.T. Advanced Training Program, appeared at A.C.T. last season as The Salesman in *The Rose Tattoo* and Fred in *A Christmas Carol*, among other roles. His A.C.T. studio credits include Pyotr Suslov in *Summerfolk*, Michael Rowen in *The Kentucky Cycle*, and Friar Lawrence in *Romeo and Juliet*. Other favorite productions include *Henry IV, Part 1*, *Hamlet*, *The Comedy of Errors*, *Noises Off*, *Janis*, 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) appeared at A.C.T. in 1994 as Jack in *Home* and returned last season to portray Sir George Crofts in *Mrs. Warren's Profession* and Ebenezer Scrooge in *A Christmas Carol*. During nine seasons as an A.C.T. company member, his credits included *Travesties*, *The Three Sisters*, *Equus*, *The Browning Version*, *Hotel Paradiso*, and the title role in *Pantagleize*. 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; Gayev in *The Cherry Orchard* (Drama-Logue Award) at South Coast Repertory; *Mad Forest* at the Matrix Theatre, and Mercutio in Milton Katselas's production of *Romeo and Juliet*. He also 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 episodes of "Babylon 5," "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* (Mrs. Fezziwig, *Charitable Gentlewoman*, *Miner's Family Member*, *Mrs. Dilber*) recently appeared in *Museum* with the Vector Theatre Company and *Floorshow* with Word for Word and Latina Theater Lab (which she cofounded). Her theater credits also include *The Rose Tattoo*, *A Christmas Carol*, *Twelfth Night*, and *Saturday, Sunday and Monday* at A.C.T.; the Phoenix Theatre Center's *Our Lady of the Tortilla*; a tour with her one-woman show, *Good Grief Lolita!*; and numerous productions with companies throughout the Bay Area. As a member of the Tony Award-winning San Francisco Mime Troupe, Bonet has earned Bay Area Theatre Critics' Circle and Los Angeles Drama-Logue awards; she also received the 1994 Marian Scott Actor's Achievement Award. Her screen credits include *Underwraps*, *Jack*, *Radio Flyer*, and "Nash Bridges."



MARK BOOHER* (Charles Dickens, *The Ghost of Christmas Present*) has appeared at A.C.T. in *Machinal*, *A Christmas Carol*, and *Othello*. He recently concluded his sixth tour for the Oregon Shakespeare Festival's School Visit Program and his second season as the fight director and director of apprentice/intern programs for the California Shakespeare Festival, where he directed *The Imaginary Invalid* and *A Cure for a Cuckold*. Other Bay Area acting credits include Jerry in *Betrayal* and Dr. Edward Harman in *The Living* at San Jose Stage Company and three shows

WHO'S WHO

with the Sacramento Theatre Company, including the original musical *A Cappella*. During three seasons with the Oregon Shakespeare Festival, he appeared in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*.



CINDY CHEUNG* (*Belle Cousins*, *Miner's Family Member*) is the recipient of the Mr. and Mrs. Claude N. Rosenberg, Jr. Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where she appeared in studio productions of *1918*, *Machinal*, *Twelfth Night*, *Moe's Lucky Seven*, and *The Conduct of Life*. She has performed at East West Players in Los Angeles, South Coast Repertory, Long Beach Civic Light Opera, International City Theater, and in *The Trojan Women* (L.A. Weekly Award nomination for best supporting female) at Theater Insite. Television credits include "Seinfeld" and a Honda commercial. She holds a B.S. in applied mathematics with a specialization in computing from U.C.L.A.



DAWN-ELIN FRASER* (*Mrs. Filcher*, *Fezziwig Guest*, *Beth*), recipient of the Joan Eckart Professional Theater Intern Fellowship, is a 1997 graduate of the A.C.T. Advanced Training Program. She appeared at A.C.T. last season in *Shlemiel the First*. Her conservatory credits include Clytemnestra in *Iphigenia at Aulis*, Alice Maitland in *The Voysey Inheritance*, King Henry in *Henry V*, and Lou in *Mules*. She spent last summer touring with the San Francisco Shakespeare Festival as Ursula in *Much Ado about Nothing*, and recently completed *A Mouthful of Birds*, an A.C.T. master of fine arts production directed by Barbara Damashek.



TOMMY A. GOMEZ* (*Mr. Fezziwig*, *Businessman*, *Miner's Family Member*) most recently appeared as Don Pedro in the San Francisco Shakespeare Festival's *Much Ado about Nothing*. Other credits include multiple characters in *Gun Play* at Aurora Theatre, Jack in A.C.T.'s *Christmas Carol*, and three seasons with the California Shakespeare Festival. Gomez was a drama instructor at Lansing Community College and taught drama for several years to incarcerated youth in Michigan's juvenile justice system. He also taught acting last summer in the A.C.T. Summer Training Congress.



LAKEITH HOSKIN* (*Charitable Gentleman*, *Fezziwig Guest*, *Topper*, *The Ghost of Christmas Future*) makes his A.C.T. mainstage debut in *A Christmas Carol* after completing a season with the California Shakespeare Festival. A 1997 graduate of the A.C.T. Advanced Training Program and recipient of the Sylvia Coe Tolk Professional Theater Intern Fellowship, his studio credits include Judge Brack in *Hedda Gabbler*, Sid Davis in *Ah, Wilderness!*, and Agamemnon in *Iphigenia at Aulis*. Other theater credits include performances with the Actor's Shakespeare Company in Albany, New York, the Excalibur Shakespeare Company in Chicago, and the New Jersey Shakespeare Festival's Next Stage Ensemble. Hoskin is a graduate of Princeton University.



WILL HUDDLESTON* (*Bob Cratchit*) is resident director of the California Theatre Center, where he has performed leading roles in *The Tempest*, *The Miser*, *The Matchmaker*, and *The Lion in Winter*, among many others. He has worked at five Shakespeare festivals, including six years with the Oregon Shakespeare Festival as an actor and director, and has acted at the Intiman Theatre Company and the Tacoma Actor's Guild. He was artistic director of the VITA Shakespeare Festival, and his work has been seen locally at the California Actor's Theatre, San Jose Repertory Theatre, and the Magic Theatre. His original plays—*The Journey of Lewis and Clark* and *A New Age is Dawning*—have been published and staged across the United States.



TIMOTHY HULL* (*Dick Wilkins*, *Undertaker's Boy*) is a second-year student in the A.C.T. Advanced Training Program, where he has played O'Killigan in Sean O'Casey's *Purple Dust* (directed by Carey Perloff), Astrov in *Uncle Vanya*, and Bradley in *Buried Child*. Past favorite roles include Pale in *Burn This*, Hal in *Picnic*, and Willmore in *The Raver*. Hull majored in theater at Western Kentucky University.



OMAR METWALLY* (*Young Scrooge*) most recently appeared at Berkeley Repertory Theatre in *Pentecost* and was seen last season at A.C.T. in *Shlemiel the First*. He is the recipient of the Burt and Deedee McMurtry Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where he appeared in *Man and Superman*, *Mary Stuart*, *Awake and Sing!*, and Beth Henley's *Impossible Marriage*. He has also performed in Bay Area productions of Adrienne Kennedy's *She Talks to Beethoven* and Dennis Trainor's *Plug*. Metwally graduated from U.C. Berkeley and is an M.F.A. candidate at A.C.T. He will soon appear in *The Game of Love and Chance* at San Jose Repertory Theatre.



MICHELLE MORAIN* (*Mrs. Cratchit*, *Fezziwig Guest*, *Woman in the Street*) most recently appeared at A.C.T. in *Machinal*, *The Cherry Orchard*, *The Matchmaker*, and *The Rose Tattoo*. During eight seasons at The Oregon Shakespeare Festival, she performed in more than 20 productions, including *Cyrano de Bergerac*, *Two Rooms*, *Toys in the Attic*, *Henry VI*, *Richard III*, and *Twelfth Night*. Extensive regional theater credits include appearances at San Jose Repertory Theatre and three seasons as a core company member at Berkeley Repertory Theatre, where she performed most recently in *An Ideal Husband* (Bay Area Theatre Critics' Circle Award). Morain just completed a season at the California Shakespeare Festival, highlighted by the title role in *Medea*. She holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.



TERRI MOWREY* (*Mary, The Wife of Christmas Past*) is the recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where her studio roles included *The Young Woman in Machinal*, Beatrice Voysey in *The Voysey Inheritance*, Patsy in *Moe's Lucky Seven*, and the title role in *Mary Stuart* (directed by Carey Perloff). Southern California credits include *To Gillian on Her 37th Birthday* at the Laguna Moulton Playhouse and *A Christmas Carol* at South Coast Repertory. She was seen most recently in the A.C.T. master of fine arts production of *A Mouthful of Birds*.



THOMAS CHRISTOPHER NIETO* (*Jack, Fezziwig Guest, Businessman*) is a second-year student and M.F.A. candidate in the A.C.T. Advanced Training Program. His A.C.T. studio credits include the roles of Philip O'Dempsey in *Purple Dust*, Feraport and Rhode in *The Three Sisters*, and Eddie in *Hurlyburly*. Other credits include Lysander in *A Midsummer Night's Dream* and Eddie in *Fool for Love*. Nieto received his B.F.A. from Southwest Texas University.



LUIS SAGAR* (*Old Joe, Woodcarrier, Fezziwig Guest, Miner's Family Member*) was last seen as Rolf in *Eveluna Night Stories*, produced by Della Davis Dance Theatre Company at Theatre Artaud, and works with Alma Delfina Group's *Pieces of the Quilt*. He has also worked with the San Francisco Shakespeare Festival, Magic Theatre, A.C.T., the B Street Theatre, San Jose Stage Company, El Teatro Campesino, Thick Description, TheatreWorks, Word for Word, Eureka Theatre Company, and the Asian American Theatre Company, among others. He is a co-founder of Campo Santo and has been seen on television, film, and CD-ROM. Sagar recently appeared on "Nash Bridges."



ROBERT SICULAR* (*Marley's Ghost, Miner's Family Member, Businessman*) appeared in A.C.T.'s *Christmas Carol* last season. He has also performed locally with the California Shakespeare Festival, San Jose Repertory Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, and Berkeley Repertory Theatre, where he recently appeared in *Pentecost*. Regional theater credits also include productions at the Oregon Shakespeare Festival, Actors Theatre of Louisville, South Coast Repertory, the Denver Center Theatre Company, Shakespeare in Santa Fe, and The Shakespeare Theatre in Washington, D.C. Television credits include "Santa Barbara," "General Hospital," "The Young and the Restless," and "The Dick Bolay Show." Sicular attended U.C. Berkeley and is a graduate of the London Academy of Music and Dramatic Art.



DARBY LEIGN STANCHFIELD* (*Meg, Fezziwig Guest*) is a second-year student in the A.C.T. Advanced Training Program, where her studio credits include Masha in *The Three Sisters*, Darlene in *Hurlyburly*, and, most recently, Avril in *Purple Dust* (directed by Carey Perloff). She received her B.A. in communication and theater arts from the University of Puget Sound.



MICHAEL GENE SULLIVAN* (*The Ghost of Christmas Past, Ted, Businessman*) has appeared at A.C.T. in *A Christmas Carol, Machinal*, and *Pecong*. He is an actor, writer, and director with the San Francisco Mime Troupe, where his many appearances include *Back to Normal*, *I Ain't Yo Uncle*, and the Obie Award-winning *Seeing Double*. Other credits include *Servant of the People* at the Lorraine Hansberry Theatre and *As You Like It, The Marriage of Figaro*, and *The Merry Wives of Windsor* at the San Francisco Shakespeare Festival. Sullivan has performed off Broadway, at the Kennedy Center, and at festivals in Hong Kong and Jerusalem and is writing a one-man show, *Did Anyone Ever Tell You—You Look Like Huey P. Newton?*



DAN HIATT* (*Understudy*) has appeared at A.C.T. in *The Cherry Orchard, The Matchmaker, Othello, Rosencrantz and Guildenstern Are Dead*, and *The Play's the Thing*. Recent theater credits include Einstein in *Picasso at the Lapin Agile* at Theatre on the Square, *Two Gentlemen of Verona* at Arizona Theatre Company, and *Sylvia* at San Jose Repertory Theatre, Marines Memorial Theatre, and Stage West in Toronto. He has also appeared in many productions at the California Shakespeare Festival.



WARREN D. KEITH* (*Understudy*) has appeared at A.C.T. in *Arcadia* and *Machinal* and at Berkeley Repertory Theatre in *Heartbreak House*. His numerous New York theater credits include *The Birth of the Poet* at the Next Wave Festival; David Ives's *Words, Words, Words*; and *Morticians in Love* at the Perry Street Theatre. Regional credits include roles at Yale Repertory Theatre, Baltimore Center Stage, Cincinnati's Playhouse in the Park, and Studio Arena Theatre in Buffalo. Film work includes *Hiding Out, The Manhattan Project, Raising Arizona, Fargo*, and the soon-to-be-released *Big Lebowski*. A graduate of Wesleyan University and the Yale School of Drama, Keith has taught at Barnard College, The New School for Social Research, and A.C.T.



JANET KELLER* (*Understudy*) is a member of the Rough and Tumble company, with whom she has performed in *My Uncle Sam* and *Tom Jones* (Bay Area Theatre Critics' Circle Award for best ensemble). Local theater 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; *Poor Superman* and *The Client* at Kaliyuga Arts; *Nobody* at Intersection for the Arts; and *Lizzie*, or *Better an Outlaw* and *Sandy Dennis at the Maisonettes* at the SOMAR Theatre. Keller is also a professional speaker and a personal coach.



DON SPEZIALE* (*Understudy*) appeared most recently at A.C.T. in *A Streetcar Named Desire* and *Machinal*. He received his M.F.A. in the A.C.T. Advanced Training Program, where he performed in A.C.T.'s first M.F.A. production, *The Reincarnation of Jaimie Brown*. Recent credits also include *Avenue X* at the Marin Theatre Company, *Much Ado about Nothing* at the San Francisco Shakespeare Festival, and *Billy Bishop Goes to War*. A.C.T. studio credits include *The Merchant of Venice, Hamlet, The*

Three Sisters, and *In Perpetuity throughout the Universe*. A former high school teacher, Speziale has taught in the A.C.T. Young Conservatory and Studio A.C.T.



LISA STEINDLER *(Understudy)* received her M.F.A. in acting from A.C.T. and her B.A. in theater from the University of Vermont. She played The Angel for the final performances of A.C.T.'s *Angels in America* in 1995. Other roles include Grace in *Judevine*, Kate in *The Taming of the Shrew*, Rosalind in *As You Like It*, Sarah in *The Lover*, Rita in *Educating Rita*, and Marjorie in *Extremities*. She is artistic director of San Francisco's Encore Theatre Company, with whom she appeared in *No Mercy* and will perform in *Balm in Gilead*. She also directed the world-premiere production of Lawrence Waddy's *Eleanor* in San Diego. Steindler is coordinator of A.C.T.'s ArtReach program.



W. FRANCIS WALTERS *(Understudy)* has worked extensively in regional theater, including productions at the Denver Center Theatre, Oregon Shakespeare Festival, Cleveland Playhouse, Old Globe Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay Area theater credits include productions at 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. productions of *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, *Pantaglieze*, and last season's *Machinal*. He has worked extensively with the Denver Center Theatre Company, Oregon Shakespeare Festival, and PCPA TheatreFest, as well as with the Western Opera Theater, Intiman Theatre Company, Seattle Repertory Theatre, and Brooklyn Academy of Music Theatre Company. Recent credits include *Arcadia* at the Denver Center; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at The Guthrie Theater; and *Two Gentlemen of Verona* and *Twelfth Night* at the Old Globe Theatre.

CANDACE BARRETT *(Director)*, as a member of the acting company from 1973 to 1980, appeared in numerous A.C.T. productions, 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 to 1980, she is currently the executive director of the Los Angeles Children's Museum. 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 *(Scenic Designer)*, while in residence at A.C.T. from 1971 to 1977, designed costumes or scenery for more than 35 productions, including *A Christmas Carol*, *Mourning Becomes Electra*, *The Visit*, *The Girl of the Golden West*, *Peer Gynt*, *Cyrano de Bergerac*, *Jumpers*, *Richard III*, and *The Threepenny Opera*. He has also designed for all of the major resident theaters in the western United States. He is currently the costume designer for "Star Trek: Deep Space Nine" and "Star Trek: Voyager"; he won a 1992 Emmy Award for "Star Trek: The Next Generation" and has received six consecutive nominations. Television work also includes Hall-

mark Hall of Fame's *Stones for Ibarra*. Feature film credits include *Night Mother*, *Worth Winning*, *The Running Man*, and *Star Trek: Generations*.

ROBERT MORGAN *(Costume Designer)* designed costumes for 22 productions during nine seasons at A.C.T., and for 23 productions during twelve seasons as a founding associate artist at the Old Globe Theatre in San Diego. Broadway credits include *I'm Not Rappaport*, *Sherlock's Last Case*, and *The Loves of Anatol*; television credits include the American Playhouse production of *The Skin of Our Teeth*. Theater credits also include designs for the Ahmanson Theatre, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Seattle Repertory Theatre, and Studio Arena Theatre. Last season he designed the costumes for Tina Howe's *Pride's Crossing* and *A Moon for the Misbegotten* in San Diego. Morgan has received six Los Angeles Drama-Logue Awards and a Los Angeles Drama Critics' Circle Award.

PETER MARADUDIN *(Lighting Designer)*, lighting designer in residence at A.C.T. since 1993, has designed 26 productions for the company. He designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway, and *Ballad of Yachiyo* at The Public Theater. For regional theater he has designed more than 200 productions for companies across the United States. Recent Bay Area productions include *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

LEE HOIBY *(Composer)* was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote *Rain Forest*, a setting of prose poems by Elizabeth Bishop. In November 1996, the Dallas Opera presented his 1986 opera *The Tempest*, broadcast on NPR last September. Other operas include *The Scarf*, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; *A Month in the Country* (libretto by William Ball) for the New York City Opera in 1964; and *Summer and Smoke* for the New York City Opera in 1972. Hoiby's songs are regularly performed by Leontyne Price. His instrumental compositions include two piano concertos, a flute concerto, several orchestral suites, and numerous works for chamber ensemble and solo instruments. He has written scores for many A.C.T. productions, including *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Hamlet*, and *The Matchmaker*.

GARTH HEMPHILL *(Sound Designer)* has been A.C.T.'s resident sound designer since last spring. He designed more than 60 productions in Southern California over the last seven years, including many for South Coast Repertory during his five years there as resident sound designer. He earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, and *Fortinbras*. Over the past six years, Hemphill has also served as technical director and sound designer for eight productions of *Divas Simply Singing*, a benefit for Project Angel Food, and other AIDS-related charities.

KATHRYN ROSZAK *(Dance Consultant)* created the dances for *The Cherry Orchard* and the movement for *The Learned Ladies* at A.C.T. She is currently director of the ANIMA MUNDI Dance Company, which has performed at La MaMa E.T.C. in New York and in Copenhagen and Washington D.C. She has also worked as a performer, teacher, and choreographer for the San Francisco Opera, San Francisco Ballet, and Berkeley Repertory Theatre. She has choreographed for the California Shakespeare Festival, Kent

WHO'S WHO

Nagano's Berkeley Symphony, Opera San Jose, Sacramento Opera, Marin Opera, and the San Francisco Shakespeare Festival. Her work has been supported by the Rockefeller Foundation and the Djerassi Foundation. Roszak is a graduate of the A.C.T. Advanced Training Program, where she has taught dance and worked with Carey Perloff on studio productions of *Mary Stuart* and *Purple Dust*.

PETER MALEITZKE (*Musical Director*) made his professional debut as a concert pianist in Paris at 15. Recent credits include musical director for A Noise Within's *As You Like It*, assistant musical director for the American Musical Theater of San Jose's *Little Night Music* and *Rags*; musical preparation for the San Francisco Symphony's *On the Town*; musical assistant to Michael Tilson Thomas for the San Francisco Symphony's American Festival; and keyboard player for *The Phantom of the Opera*. Last year he arranged and performed the *Songs of California* recital in Davies Symphony Hall, was musical director for *The Most Happy Fella*, and conducted vocal preparation for *The Singer in Singer's Boy* at A.C.T. Maleitzke earned a master's degree in music at the University of Michigan and teaches in the A.C.T. Advanced Training Program.

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* (*Production Stage Manager*) was the stage manager at A.C.T. last season for *Machinal* and *A Christmas Carol*. Previous A.C.T. credits include *The Matchmaker*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*, as well as 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.

KELLY M. ZAKIS* (*Assistant Stage Manager*) makes her A.C.T. stage-management debut with *A Christmas Carol*. She worked most recently at the Alabama Shakespeare Festival, where she stage-managed three seasons of repertory, as well as new plays developed in the festival's Southern Writers Project; she also taught and mentored the stage-management students in its master of fine arts program. Zakis worked at the Oregon Shakespeare Festival for seven seasons on more than 20 productions as stage manager and assistant stage manager. Her stage-management credits also include productions at Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, and The Metropolitan Opera House.

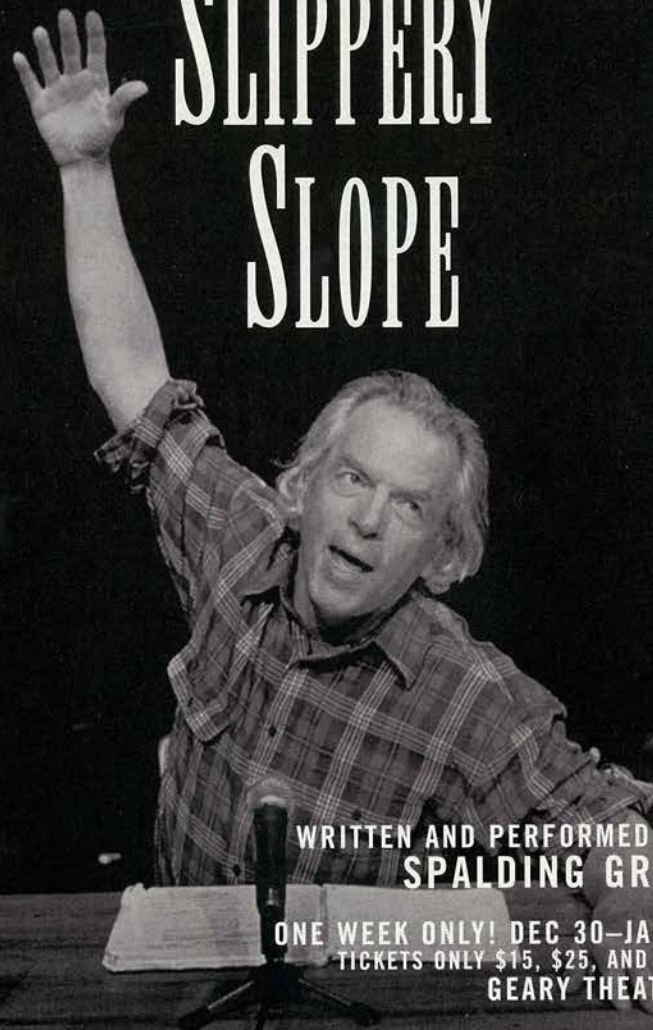
SARAH CUNNINGHAM (*Assistant Director*) has worked in various capacities on shows at Brown University and has appeared onstage in such productions as *Chess*, *Dark of the Moon*, and *Working*. This is her first production at A.C.T.

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CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujameyn Theaters Award and the triumphant reopening of the Geary Theater following its \$27.5 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes a highly acclaimed production of Timberlake Wertenbaker's new version of Euripides' *Hecuba* which featured Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes; Sophocles' *Antigone*; Strindberg's *Creditors*; Paul Schmidt's new translation of Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayzarian's *Singer's Boy*; and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound's *Elektra* with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, David Strathairn, and Peter Riegert; Bertolt Brecht's *Resistible Rise of Arturo Ui* with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season at A.C.T. Perloff directs Pinter's *Old Times*, featuring Turturro and Borowitz, and the world premiere of Michael Feingold's new translation of Friedrich Schiller's *Maria Stuart*.



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 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 production manager at Theatre New Brunswick for three years. 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 company manager for the Stratford Festival while on tour. 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.

MELISSA SMITH (Conservatory Director), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and

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A.C.T. PROFILES

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Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

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 11 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*.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 22-year working relationship with A.C.T. where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administers), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theater Symposium*, and *Essays in Theater*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 16 years, she stage-managed more than 60 productions throughout the Bay Area, 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 was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*. Shaw also teaches in the A.C.T. Advanced Training Program.



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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. on the World Wide Web at www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

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Tickets are also available at BASS centers, including The Warehouse and Tower Records/ Video.

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Discounts

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

subscriptions are also available at half price. *New* senior citizen discounts are available for full-season and sampler series subscriptions.

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

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A.C.T. 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.

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

Student Matinees

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

Conservatory

A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The Advanced Training Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes to theater enthusiasts at every level of background and training. The Young Conservatory is a broad-based program 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 \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Beepers!

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

react to the sound system and make a disruptive noise.

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

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



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

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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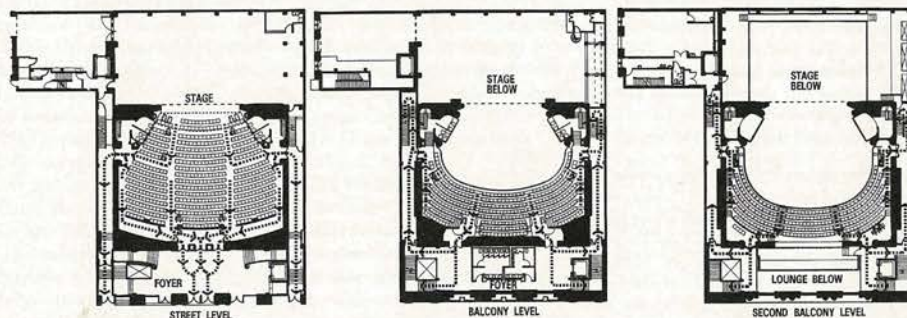


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