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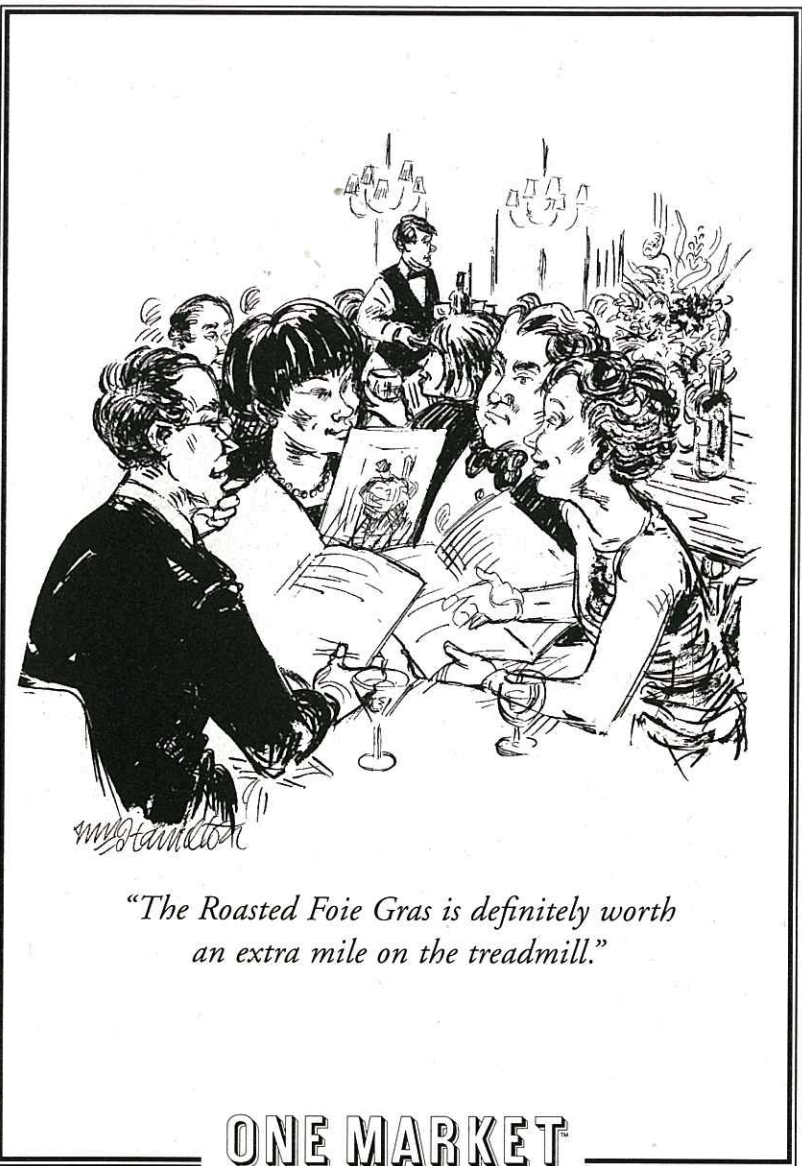
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ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 220,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamecyn Theaters Award.

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 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 1,900 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. ■



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



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THE 1998-99 A.C.T. SEASON

FOOL MOON

created by Bill Irwin and David Shiner
with the Red Clay Ramblers
September 3-October 4, 1998

HECUBA

by Euripides
translated and adapted by Timberlake Wertenbaker
directed by Carey Perloff
original music by David Lang
October 16-November 22, 1998

A CHRISTMAS CAROL

adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
directed by Candace Barrett and Raye Birk
November 28-December 27, 1998

MORNING, NOON AND NIGHT

written and performed by Spalding Gray
December 29, 1998-January 3, 1999

JUNO AND THE PAYCOCK

by Sean O'Casey
directed by Giles Havergal
January 8-February 7, 1999

INDIAN INK

by Tom Stoppard
directed by Carey Perloff
February 18-March 21, 1999

LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill
directed by Laird Williamson
April 1-May 2, 1999

THE FIRST PICTURE SHOW

book and lyrics by Ain Gordon and David Gordon
music by Jeanine Tesori
directed by David Gordon
May 6-June 6, 1999

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by Molière
directed by Charles Randolph-Wright
June 17-July 18, 1999

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ABOVE
Photo of the Geary Theater by Darryl Bush

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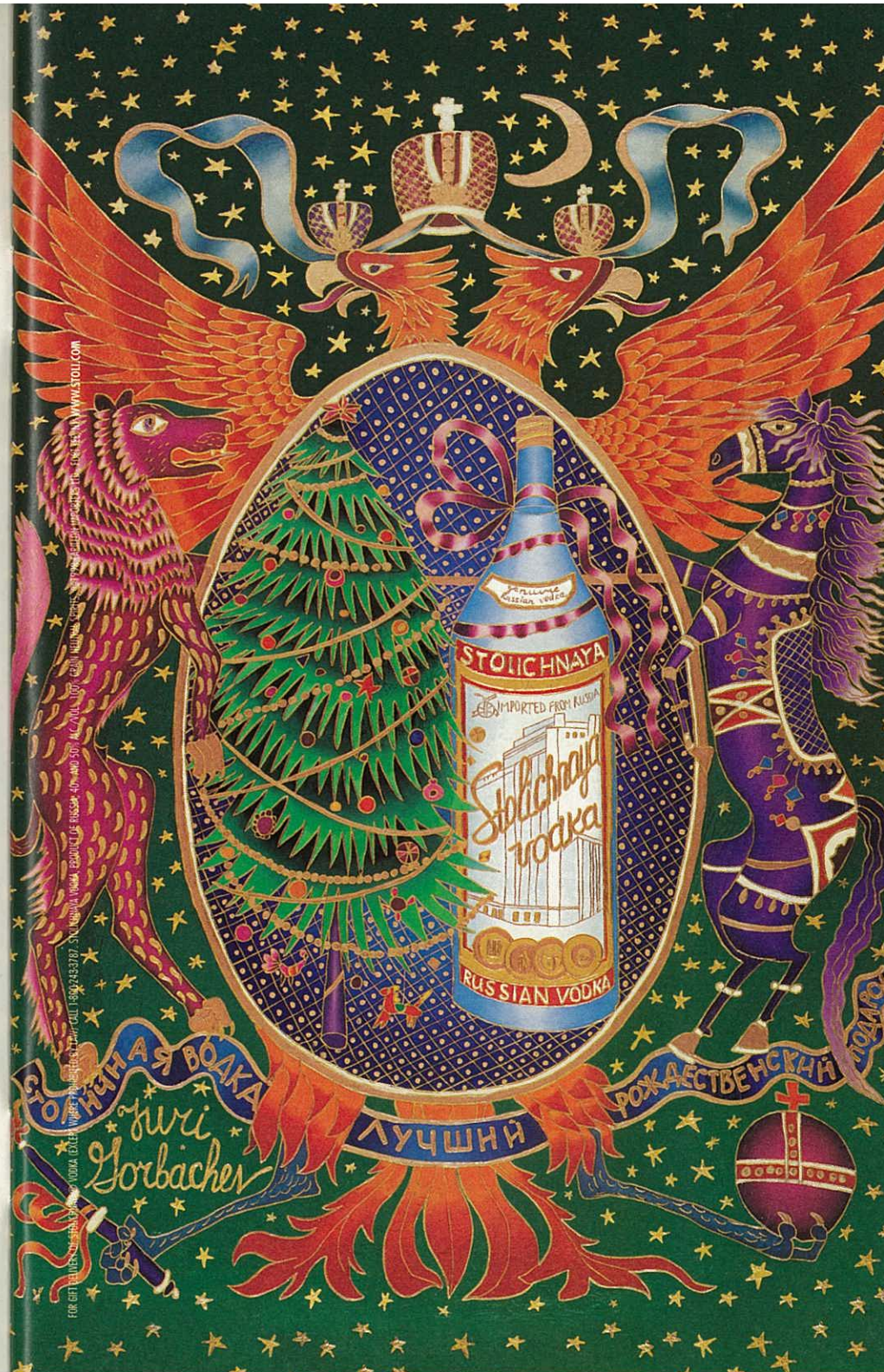
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Caresa Capaz, Casting and
Company Management
Assistant

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Larry Biederman
Kate Edmunds
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Albert Takazaukas

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Wilma Bonet
Velina Brown
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continued from page 10

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Ava Victoria, *Singing*
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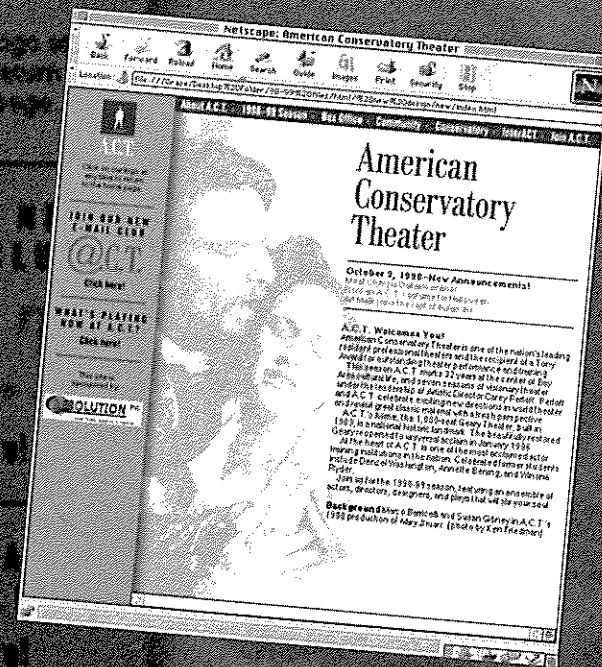
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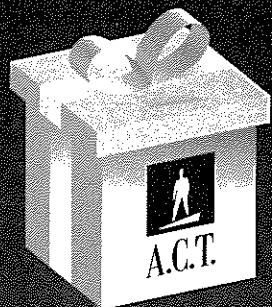
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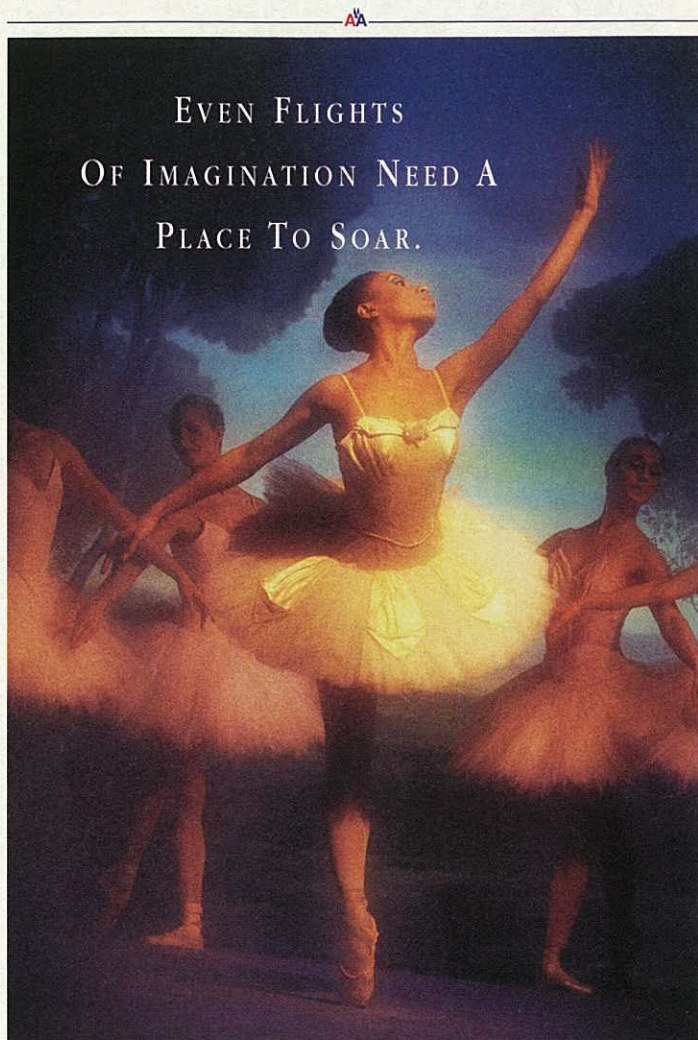
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A Christmas Carol

A Ghost Story of Christmas

by Charles Dickens
(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by Raye Birk
in association with 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>	Kimberly J. Scott
<i>Music by</i>	Lee Hoiby
<i>Sound by</i>	Garth Hemphill
<i>Sound Associate</i>	Jennifer Key
<i>Dances by</i>	Kathryn Roszak
<i>Musical Direction by</i>	Peter Maleitzke
<i>Costume Coordinator</i>	David F. Draper
<i>Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	Margo Whitcomb

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Kelly M. Zakis, *Assistant Stage Manager*
Drew Stauffer, *Intern*

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Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director



A.C.T.

*This production is
sponsored in part by*
PG&E
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A Christmas Carol

The Cast

(in order of appearance)

<i>Boy Caroler</i>	Michael John Sullivan
<i>Charles Dickens</i>	Steven W. Bailey
<i>Ebenezer Scrooge</i>	Raye Birk
<i>Bob Cratchit</i>	Will Huddleston
<i>Charitable Gentleman</i>	Rudy Guerrero
<i>Charitable Gentlewoman</i>	Velina Brown
<i>Fred</i>	Christopher Rydman
<i>Delivery Boy</i>	Eli Koral
<i>Toy Seller</i>	Niya Allen
<i>Carol Seller</i>	Eric Brittain Butte
<i>Christmas Eve Walkers</i>	Dillan Arrick, Wilma Bonet, Gabriel Carter, Mary Dolson, Noelle Eckman, Melanie Flood, Tommy A. Gomez, Christina N. Grover-Roybal, Wayne Kasserman, Omar Metwally, Nick Padilla, Traci Shannon, Michael Gene Sullivan
<i>Sled Boys</i>	Darren E. Criss, Chuck Filipov, Carl Glissmeyer, Pilo Malik, Gregory Weller
<i>Woman in the Street</i>	Michelle Morain
<i>Daughter of Woman in the Street</i>	Julia Mattison
<i>Beggar Girls</i>	Ann-Marie MacFarlane, Lexie Perloff-Giles
<i>Woodcarrier</i>	Kelvin Han Yee
<i>Marley's Ghost</i>	Robert Sicular
<i>Chain Bearers</i>	Eric Brittain Butte, Wayne Kasserman
<i>Ghost of Christmas Past</i>	Michael Gene Sullivan
<i>Wife of Christmas Past</i>	Mary Dolson
<i>Children of Christmas Past</i>	Ann-Marie MacFarlane, Nick Padilla
<i>Horse Boy Jim</i>	Chuck Filipov



<i>Horse Boy Pip</i>	Darren E. Criss
<i>Horse Boy Davey</i>	Pilo Malik
<i>Horse Boy Clive</i>	Carl Glissmeyer
<i>Horse Boy Frank</i>	Gregory Weller
<i>Boy Scrooge</i>	Michael John Sullivan
<i>Little Fan</i>	Christina N. Grover-Roybal
<i>Belle Cousins</i>	Melanie Flood
<i>Young Scrooge</i>	Omar Metwally
<i>Mr. Fezzwig</i>	Tommy A. Gomez
<i>Dick Wilkins</i>	Gabriel Carter
<i>Mrs. Fezzwig</i>	Wilma Bonet
<i>Fezzwig Children</i>	Lexie Perloff-Giles, Gregory Weller
<i>Fezzwig Guests</i>	Niya Allen, Velina Brown, Rudy Guerrero, Wayne Kasserman, Michelle Morain, Traci Shannon, Kelvin Han Yee
<i>Toy Ballerina</i>	Julia Mattison
<i>Toy Clown</i>	Christina N. Grover-Roybal
<i>Toy Cat</i>	Lexie Perloff-Giles
<i>Toy Monkey</i>	Nick Padilla
<i>Toy Bear</i>	Eli Koral
<i>Ghost of Christmas Present</i>	Steven W. Bailey
<i>Sally Cratchit</i>	Noelle Eckman
<i>Ned Cratchit</i>	Chuck Filipov
<i>Peter Cratchit</i>	Wayne Kasserman
<i>Belinda Cratchit</i>	Dillan Arrick
<i>Mrs. Cratchit</i>	Michelle Morain
<i>Martha Cratchit</i>	Traci Shannon
<i>Tiny Tim Cratchit</i>	Carl Glissmeyer
<i>Mary</i>	Mary Dolson
<i>Jack</i>	Kelvin Han Yee
<i>Topper</i>	Rudy Guerrero
<i>Beth</i>	Wilma Bonet
<i>Meg</i>	Velina Brown
<i>Ted</i>	Michael Gene Sullivan
<i>Miner</i>	Robert Sicular
<i>Miner's Wife</i>	Melanie Flood
<i>Miner's Family</i>	Gabriel Carter, Darren E. Criss, Anne-Marie MacFarlane
<i>Helmsman</i>	Tommy A. Gomez
<i>Cabin Boy</i>	Michael John Sullivan



This production is
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A.C.T. PRESENTS



<i>Want</i>	Julia Mattison
<i>Ignorance</i>	Gregory Weller
<i>Ghost of Christmas Future</i>	Michael Gene Sullivan
<i>Businessmen</i>	Tommy A. Gomez, Rudy Guerrero, Omar Metwally, Christopher Rydman, Robert Sicular
<i>Undertaker's Boy</i>	Gabriel Carter
<i>Mrs. Filcher</i>	Wilma Bonet
<i>Mrs. Dilber</i>	Velina Brown
<i>Old Joe</i>	Kelvin Han Yee
<i>Dark Angels</i>	Niya Allen, Eric Brittain Butte
<i>Boy in the Street</i>	Michael John Sullivan



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

Young Conservatory Performance Monitor—Josh Costello



Understudies

Ebenezer Scrooge, Woodcarrier, Old Joe—Michael Fitzpatrick;
Boy Caroler, Boy Scrooge, Boy in the Street—Darren E. Criss;
Dickens, Marley's Ghost, Ghost of Christmas Present, Ghost of Christmas Future—Tom Blair; *Bob Cratchit, Ghost of Christmas Past, Mr. Fezziwig, Helmsman, Businessmen*—Dan Hiatt;
Charitable Gentleman—Tommy A. Gomez; *Charitable Gentlewoman, Woman in the Street, Mrs. Fezziwig, Mrs. Cratchit, Mrs. Filcher, Mrs. Dilber*—Adriana Sevan; *Fred, Dick Wilkins, Young Scrooge, Fezziwig Guests, Ted, Undertaker's Boy*—Michael Polak; *Sled Boys, Horse Boys*—Eli Koral; *Tiny Tim Cratchit*—Gregory Weller; *Jack, Topper*—Gabriel Carter;
Mrs. Christmas Past, Belle Cousins, Fezziwig Guests, Martha Cratchit, Mary—Roxanne Raja; *Son of Christmas Past, Ned Cratchit*—Pilo Malik; *Daughter of Christmas Past, Toy Ballerina*—Dillan Arrick; *Little Fan*—Julia Mattison; *Sally Cratchit*—Lexie Perloff-Giles; *Peter Cratchit*—Eric Brittain Butte; *Belinda Cratchit*—Ann-Marie MacFarlane; *Beth, Meg*—Melanie Flood;
Want, Ignorance—Nick Padilla



A Christmas Carol will be performed without an intermission.



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.

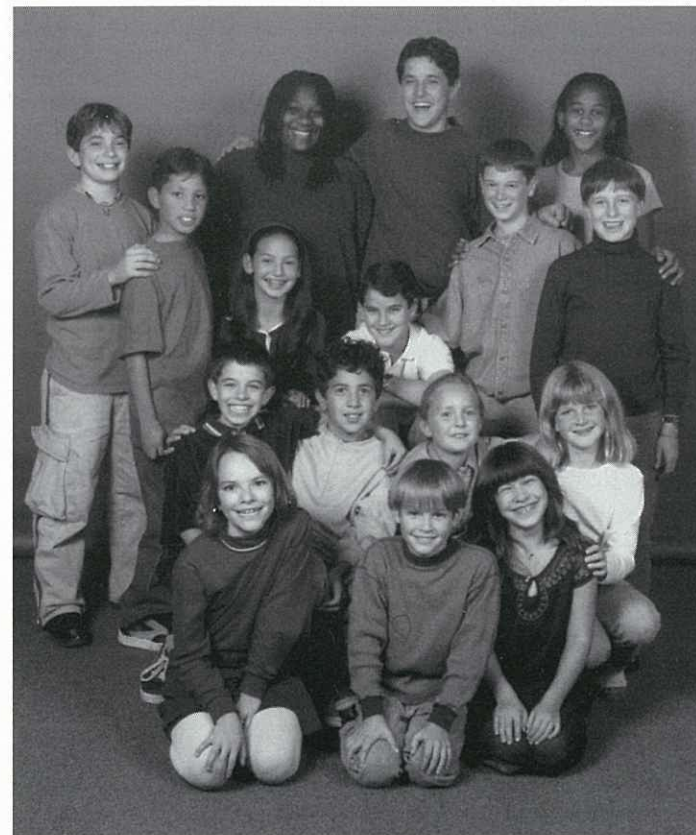
It is at the moment when Scrooge comes face to face with his imminent death that Christmas happens. Out of the primal event of light and life returning to the earth at the deadest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles he formed 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 audition to first rehearsal to final applause.

The cast of this season's Christmas Carol includes the following students selected from the YC's 1998 fall session:

Niya Allen (18) has studied acting in the YC for two years and has appeared in YC productions of *And They Danced Real Slow in Jackson* and *The Cripple of Inishmaan*. She enjoys writing poetry and reading. **Dillan Arrick** (9), a fourth-grade student at San Francisco Day School, performed in A.C.T.'s *Christmas Carol* last year and in her school play about Hawaii, *Legend of Pele*. She named her new puppy Marley, after Jacob Marley. **Eric Brittain Butte** (14), an



The kids in Carol:
(front row, l to r)
Christina N. Grover-
Roybal, Gregory Weller,
Noelle Eckman;
(second row, l to r)
Carl Glissmeyer, Pilo
Malik, Julia Mattison,
Lexie Perloff-Giles;
(third row, l to r)
Dillan Arrick, Darren
E. Criss, Michael John
Sullivan, Chuck
Filipov; (back row,
l to r) Eli Koral, Nick
Padilla, Niya Allen,
Eric Brittain Butte,
Ann-Marie
MacFarlane

NEXT AT A.C.T.

THE ANGELS ARE
ALL CHILDREN.
—CHARLES
DICKENS

eighth-grade student at St. Vincent de Paul School in San Francisco, has taken two sessions of classes in the YC. In addition to acting, he enjoys mountain biking, soccer, and piano. **Darren E. Criss** (11), in the sixth grade at Stuart Hall for Boys, has taken classes in the YC for three years and performed in the A.C.T. Advanced Training Program production of *The Voyage Inheritance*. He loves sports and plays the violin. **Noelle Eckman** (9) is currently home schooled and will begin San Francisco's Brandeis Hillel Day School in January. She performed in many plays at Adda Clevenger Preparatory Performing Arts School, including *The Wiz*, *Beauty and the Beast*, *Fiddler on the Roof*, and *CATS*. **Chuck Filipov** (12), in the sixth grade at Cathedral School for Boys, has taken classes at the YC for three years and has performed in the opera *Death in Venice*. He enjoys playing soccer and football. **Carl Glissmeyer** (10) attends the fifth grade at Orion Alternative School. He has performed on stage in *Tommy* at Peninsula Center Stage and on television in "Nash Bridges," "Coach," and "Local Heroes," as well as in several commercials. **Christina N. Grover-Roybal** (9) is a fourth-grade student at Chabot Elementary in Oakland. She began taking classes in the YC this year and enjoys ice skating, ballet, traveling, singing, and reading. **Eli Koral** (12), a seventh-grade student at San Francisco's Rooftop Alternative School, has taken classes in the YC for one year. He plays the piano and enjoys developing his own photos and listening to music. **Ann-Marie MacFarlane** (12) attends the seventh grade at Crocker Middle School. She has played Dorothy in *The Wizard of Oz* and a reporter in *When Love Came Down*. She enjoys soccer, dancing, singing, and acting. **Pilo Malik** (10), a fifth grader at Argonne Alternative Elementary School, just began classes in the YC. He played Peter in *The Lion, the Witch, and the Wardrobe*, and he enjoys playing sports and video games. **Julia Mattison** (10) appears in her third consecutive *Christmas Carol* at A.C.T. A student at San Francisco Day School, she has performed in the YC production of *Anieliese* and the Christmas play at her church. She enjoys singing, ballet, piano, tennis, and playing the saxophone. **Nick Padilla** (11) is a sixth-grade student at Roy Cloud Elementary School. He has acted in last season's *Christmas Carol* at A.C.T. and in three productions at the Pied Piper Theater of Palo Alto. **Lexie Perloff-Giles** (9) is in the fourth grade at the French-American International School in San Francisco. She has studied acting in the YC for three seasons and played Young Miranda in one performance of *The Tempest* at A.C.T. **Michael John Sullivan** (14), an eighth-grade student at Altimira Middle School in Sonoma, played the title role in *Oliver* at Solano College and Tiny Tim in the Sonoma Community Center's *Christmas Carol*. **Gregory Weller** (10) portrayed Tiny Tim in A.C.T.'s *Christmas Carol* for the last two seasons. He attends the fifth grade at Joaquin Miller School and is an avid chess, clarinet, and baseball player.

FROM THE ACCLAIMED ADAPTOR AND DIRECTOR
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ROBERT ERNST

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GEOFF HOYLE
SHARON LOCKWOOD

ALLEN MCKELVEY
ROBIN PEARSON ROSE
MARGARET SCHENCK

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Charles Dean and Geoff Hoyle in Travels with My Aunt (photo by Ken Friedman)

CELEBRATE THE SEASON WITH A.C.T.

There's fun for the entire family at the Geary Theater this December: A.C.T. kicks off the holiday season on the **Opening Night of *A Christmas Carol***, December 2, 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 two seasons of overwhelming success—following matinees on November 29 and December 19, 20, 22, 23, and 24 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 paper products by Cala Foods/Bell Markets.

The December 3, 7:30 p.m. 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 peanut butter in plastic jars or canned tuna in water as donations to Project Open Hand's food drive. Tickets for the *Christmas Carol* Pay What You Wish performance go on sale at the Geary Theater Box Office at 6 p.m. on the 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** of *A Christmas Carol* on December 12 at 2 p.m. Orchestra seats for Deaf and hearing-impaired theatergoers are available at the special discounted price of \$19. ASL patrons using a TDD should call A.C.T. via the California Relay Service at (800) 735-2929 for assistance.

REACH OUT AND READ!



THE SAN FRANCISCO GENERAL HOSPITAL
FOUNDATION

Share your love of literature
with San Francisco's children!

Thanks to the generosity of A.C.T. patrons who donated more than 500 books during the run of *Fool Moon*, A.C.T. continues its collaboration with Reach Out and Read, the San Francisco General Hospital Foundation's early literacy project. All *Christmas Carol* audience members are encouraged to bring children's books in English and/or Spanish to the Geary Theater (where a collection bin is located in the front lobby), which will be distributed to children receiving pediatric care at SF General. **Each patron who donates a book will receive a free *Christmas Carol* poster (11"x17"), compliments of A.C.T.**

SF General is the principal health care provider for ethnically diverse, economically disadvantaged children in San Francisco, and Reach Out and Read has the potential to reach low-income families nearly 15,000 times each year... so they need all the books they can get! For more information on Reach Out and Read, please call the SF General Foundation at (415) 206-4478.

A.C.T. WELCOMES 20,000 SUBSCRIBERS!

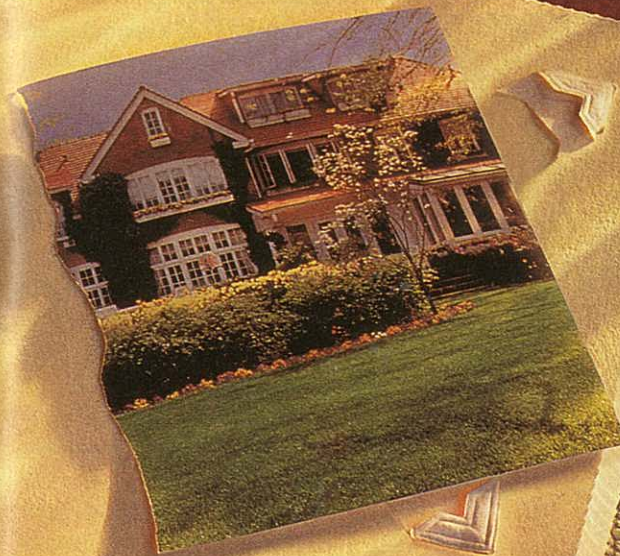
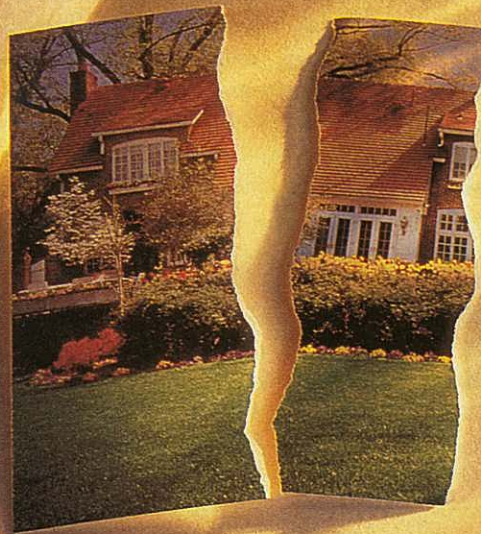
In October A.C.T.'s subscription base surpassed 20,000 for the first time since 1976, making the current subscription campaign the most successful in the company's history. This season's numbers represent an increase of more than 7,000 subscribers since the 1993-94 season, when subscribers totaled just over 13,000.

"All of us at A.C.T. are extremely grateful to the Bay Area theater-going community for the extraordinary support it has shown the theater," says A.C.T. Managing Director Heather Kitchen. "This support serves as a wonderful validation of Carey Perloff's artistic vision over the past six years since she joined the company as artistic director, as well as a source of great encouragement for the entire A.C.T. family as we take the company into the next century."

AT&T BRINGS A.C.T. ONSTAGE

AT&T, through its distinguished *AT&T: OnStage** program, has honored A.C.T. with a \$75,000 grant to support the world-premiere production of *The First Picture Show*, slated to open at the Geary Theater

continued on page 26



25% TO MY DAUGHTER.

25% TO MY SON.

50% to Uncle Sam?

They say making sure your will specifies who gets what is the important thing.

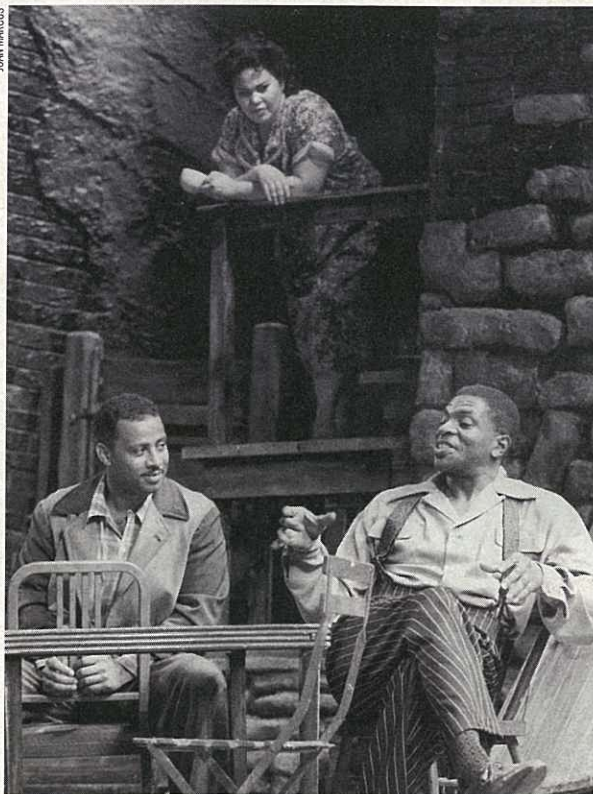
We say making sure they get to keep it is even more important. The largest tax bill many surviving spouses and single parents owe is after they die... when an estate can be taxed for up to 55% of its value. That's why we offer investors the specialized services of Wealth Preservation Planning. And why we're the only investment firm that has created a national network of estate tax planning attorneys. A PaineWebber Investment Executive can help you combine this expertise with insight into your specific needs and concerns. When you know the wealth you worked a lifetime for is going where you want it to go — not to Uncle Sam —

You'll say

Thank you PaineWebber

For more information on Wealth Preservation Planning, call 1-888-PWJ-2001, Ext. 10, or visit our web site at www.painewebber.com

PaineWebber does not provide tax or legal advice.
You must consult with an attorney and tax advisors regarding your specific situation.



Michele Shay, Ruben Santiago-Hudson, and Keith David in *Seven Guitars*.

A.C.T. NEWS

continued from page 23

in May 1999 in a coproduction between A.C.T. and the Mark Taper Forum in Los Angeles. *The First Picture Show*, a theater piece with music about the dawn of silent films and the intrepid women directors who pioneered the art form, features book and lyrics by Ain Gordon and David Gordon (whose *Shlemiel the First* was a huge success at A.C.T. in 1996) and original music by acclaimed theater composer Jeanine Tesori.

A leading corporate sponsor of the arts for more than 50 years, AT&T created the AT&T Foundation in 1984 as the company's principal instrument for philanthropy and its centerpiece for public service in communities where AT&T employees live and work. *AT&T: OnStage®* is designed to

encourage innovative regional and institutional theater companies to develop and present new works for the American stage. *AT&T: OnStage®* is an important facet of AT&T's philanthropy, which focuses on enhancing communication, bridging differences among people, and stimulating innovation in society, with a special emphasis on helping women and artists of diverse cultures present their work to a wide range of audiences. Past A.C.T. productions supported by AT&T include *Seven Guitars*, the 1995 production of *Hecuba*, *Dark Sun*, and *Good*.

ANNOUNCING THE 1999 ADVANCED TRAINING PROGRAM AUDITION TOUR

A.C.T. will hold auditions around the country for the conservatory's celebrated Advanced Training Program (ATP) throughout the month of February. Conservatory Director Melissa Smith, accompanied by ATP voice teacher Jeffrey Crockett, leads this year's three-city tour. In New York, Chicago, and San Francisco, hundreds of young actors from all over the country and around the world will interview and audition for the opportunity to become part of the 18-20-member class that will enter the ATP in September 1999 and graduate in the year 2002 with master of fine art degrees.

1999 ATP Audition Dates

New York	February 5-7
Chicago	February 9-10
San Francisco	February 13-15 for non-Bay Area residents
	February 19-22 for Bay Area residents

For ATP details and application materials, please call the conservatory at (415) 439-2350, or check out A.C.T.'s Web site at www.act-sfbay.org.

NEW WINTER COURSES AT STUDIO A.C.T.

Studio A.C.T., the conservatory's weekend and evening program of theater classes for adults, offers several new courses in its upcoming winter session (January 4-March 21): **Eugene O'Neill Scene Study** focuses exclusively on the work of the Nobel Prize-winning American playwright whose masterpiece *Long Day's Journey into Night* transformed 20th-century drama and will be staged at A.C.T. next spring. Back by popular demand, **Chekhov Scene Study** focuses on the work of another fascinating and complex writer through scene work and an historical examination of the great Russian playwright's life and work. **Millennium: A Created Project** is a unique educational opportunity for intermediate- and advanced-level students to explore in dramatic form the mythological and contemporary significance of the approaching millennium. Students will conduct interviews about the year 2000 and shape them into a performance project. Studio A.C.T.'s fall session was fully enrolled with a waiting list of 80 students, so sign up early! For enrollment information call (415) 439-2332.

Studio A.C.T. also continues to offer **A.C.T. Corporate Educational Services**, designed to help professionals develop communication, public speaking, and team-building skills using theater-training techniques. The workshops can be scheduled on site in the client's work place or at A.C.T.'s studios in downtown San Francisco. For more information, or to arrange a consultation, please call (415) 439-2486.

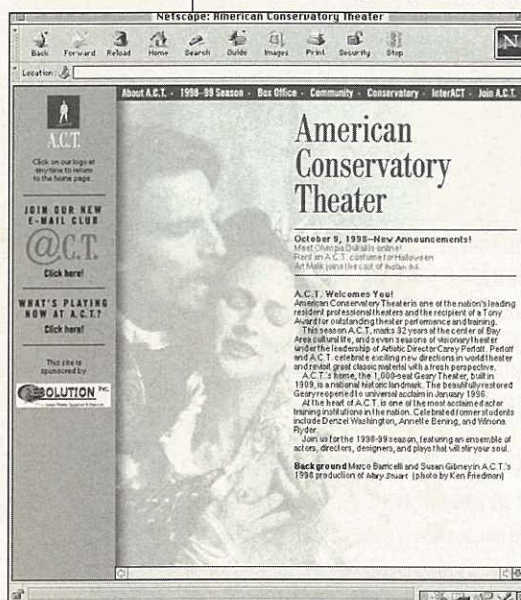


A.C.T. NEWS

THE YOUNG CONSERVATORY'S WINTER/SPRING SESSION IS JUST AROUND THE CORNER

The young actors appearing in *A Christmas Carol* are all students studying in the Young Conservatory (YC), A.C.T.'s internationally recognized actor training program for young people aged 8 to 18. Young people who want to explore their creative spirit should consider enrolling in the Young Conservatory's winter/spring session (February 22–May 22), which offers more than 30 classes in acting technique, musical theater, improvisation, physical comedy, voice and speech, dialect, and much more. The YC's Performance Workshop offers a unique opportunity to act in a world-premiere studio production of a newly commissioned work by celebrated playwright Constance Congdon. Applications for the winter/spring session are now available—call (415) 439-2444.

INTERACT WITH A.C.T.



A.C.T.'s award-winning Web site has recently been updated and redesigned to include a multitude of resources for A.C.T. patrons. The entire site has been graphically enhanced with a clean new design and is easier to navigate than ever before.

A.C.T.'s home page now includes expanded information on A.C.T.'s history; easy-to-read performance calendars for the entire 1998–99 season; a comprehensive listing of subscriber benefits; information about auxiliary educational and outreach events (including the A.C.T. Perspectives symposium series, audience exchange discussions, European and New York theater tours, ACT 1 fundraisers, and donor events); conservatory schedules

and news; online ticketing opportunities; and a brand-new e-mail club for patrons who want up-to-the-minute access to late-breaking A.C.T. news and special offers. The site continues to offer subscription and individual-ticket purchase information, company news from A.C.T.'s *Preview* newsletter, internship and job listings, information on parking for A.C.T. performances, and the opportunity to add your name (or a friend's) to the A.C.T. mailing list.

Following the success of A.C.T.'s first online chat with Olympia Dukakis on November 18 (hosted by the *Contra Costa Times*), the company hopes in the future to expand the Web site's interactive capabilities. Connect to A.C.T. on the Web at: www.act-sfbay.org.



STEVEN W. BAILEY* returns to A.C.T.'s *Christmas Carol* to play Dickens after playing Fred for the past two years. A 1996 graduate of the A.C.T. Advanced Training Program, he has appeared at A.C.T. in *The Rose Tattoo*, *Machinal*, and *The Royal Family*. He has also performed with the Utah Shakespearean Festival, Marin Theatre Company, and, most recently, the California Shakespeare Festival. He has appeared in several commercials and independent films and can be seen in the upcoming film *ED-TV*.



RAYE BIRK* makes his third annual appearance as Scrooge. Other recent A.C.T. appearances include the roles of Sir George Crofts in *Mrs. Warren's Profession* and Jack in *Home*. During his nine seasons as an A.C.T. company member, his credits include *Travesties*, *The Three Sisters*, *Equus*, *The Browning Version*, *Hotel Paradiso*, and the title role in *Pantagloize*. His Los Angeles theater credits include *Aristocrats*, *Nothing Sacred*, *Green Card*, and Vaclav Havel's *A Private View* (Drama-Logue Award) at the Mark Taper Forum; Nate Miller in *Ah, Wilderness!* and Gayev in *The Cherry Orchard* (Drama-Logue Award) at South Coast Repertory; *Mad Forest* for the Matrix Theatre Company; and Mercutio in Milton Katselas's production of *Romeo and Juliet*. Television credits include recurring roles on "The Wonder Years," "Silk Stalkings," "L.A. Law," "Coach," and the new series "Black Scorpion," as well as episodes of "Babylon 5," "ER," "The X-Files," "Caroline in the City," "Seinfeld," "Murphy Brown," and numerous made-for-television movies. Birk's film credits include *Throw Momma from the Train*, *Naked Gun*, *Naked Gun 33 1/3*, *Doc Hollywood*, *A Class Act*, and *Star Trek IX*. Birk received an honorary M.F.A. from A.C.T. in 1998.

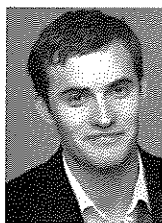


WILMA BONET* recently appeared in Tony Kushner's *Hydriotaphia or the Death of Dr. Browne* and *Alicia in Wonder Terra* at Berkeley Repertory Theatre, and in *Maleta Mulata* at Campo Santo. Her A.C.T. credits include *A Christmas Carol*, *The Rose Tattoo*, *Saturday, Sunday and Monday*, and *Twelfth Night*. Other theater credits include numerous productions and tours with companies throughout the Bay Area, including Latina Theatre Lab, El Teatro Campesino, and the San Francisco Mime Troupe, with whom she received a Drama-Logue Award. She also received the Marion Scott Actor's Award for her one-woman play *Good Grief Lolita!* Bonet's screen credits include *Underwraps* and "Nash Bridges" on television and the films *What Dreams May Come*, *Jack*, and *Radio Flyer*.



VELINA BROWN* has appeared at A.C.T. in *Insurrection: Holding History*, *Machinal*, *A Streetcar Named Desire*, *A Christmas Carol*, *A Funny Thing Happened on the Way to the Forum*, and *Right Mind*. She has just completed a tour with the San Francisco Mime Troupe's *Damaged Care* to Korea, Belgium, San Diego, Santa Barbara, and Los Angeles. Other Mime Troupe credits include *Killing Time*, *Soul Suckers from Outer Space*, *Social Work*, *Knocked Up*, *Escape to Cyberia*, *Gotta Getta Life*, and *Coast City Confidential*. She has 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's screen credits include "Party of Five," "Nash Bridges," *Sneakers*, *Nine Months*, *Mad City*, *Under Wraps*, *Metro*, and the soon-to-be-released film *ED-TV*.



GABRIEL CARTER*, a 1998 graduate of the A.C.T. Advanced Training Program and recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship, makes his Geary Theater debut in *A Christmas Carol*. He was seen recently as Fick in Lanford Wilson's *Balm in Gilead* with Encore Theatre Company at the Magic Theatre. He is a graduate of the Solano College Actor Training Program.



MARY DOLSON† is a second-year student in the A.C.T. Advanced Training Program, where her recent studio roles include Rosette in *Don't Tangle with Love* and Diana in *Miss Lulu Bett*. Mary graduated from the Pacific Conservatory of the Performing Arts (PCPA), where her mainstage credits include Nora in *Brighton Beach Memoirs*, Cortizan in *Comedy of Errors*, and appearances in *Camelot*, *Damn Yankees*, and the world premiere of *Robin Hood—A New Musical*. Her PCPA studio credits include Malcolm in *Macbeth*, Max in *Dark Rapture*, and Yelena in *Uncle Vanya*.



MELANIE FLOOD†, a second-year student in the A.C.T. Advanced Training Program, makes her Geary Theater debut in *A Christmas Carol*. A.C.T. studio credits include the roles of Magdalena in *The House of Bernarda Alba* and the title role of *Miss Lulu Bett*. She is a graduate of the American Academy of Dramatic Arts (West).



TOMMY A. GOMEZ* has appeared at A.C.T. in *Mary Stuart* and previous productions of *A Christmas Carol*. Other theater credits include work with the Aurora Theatre, Berkeley Repertory Theatre, the Wisconsin Shakespeare Festival, the San Francisco Shakespeare Festival, and three seasons with the California Shakespeare Festival. Originally from Lansing, Michigan, 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 has also taught acting for the last two summers in the A.C.T. Summer Training Congress.



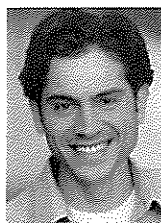
RUDY GUERRERO* makes his Geary Theater debut in *A Christmas Carol*. He is a recent graduate of the A.C.T. Advanced Training Program and recipient of the Joan Sadler Professional Theater Intern Fellowship. Bay Area credits include *Romeo and Juliet* at Marin Shakespeare Company; *A Question of Mercy* at the Magic Theatre; *Grease* at the Willows Theater Company; and *Josephine*, *The Human Comedy*, *Miami Lights*, and *The Rink* at TheatreWorks. On television he played Eddie in the Emmy Award-winning special *Secrets*. Guerrero has a B.F.A. in musical theater from the Boston Conservatory and is an M.F.A. candidate at A.C.T.



WILL HUDDLESTON* has appeared with the California Theatre Center, where he is resident director, in *School for Wives*, *Sherlock's Last Case*, *Harvey*, and *The Tempest*, among many others. He has worked with five different Shakespeare festivals, including six years with the Oregon Shakespeare Festival, as both actor and director. In Seattle, he performed at the Intiman Theatre Company; in the Bay Area, he was artistic director of the VITA Shakespeare Festival and has worked as an actor or director with Marin Theatre Company, San Jose Repertory Company, the Magic Theatre, and others. Huddleston has written dramatic adaptations of *Gulliver's Travels* and *The Jungle Book*, as well as the original plays *The Journey of Lewis and Clark*, *The Legend of King Arthur*, and *Amelia Earhart*.



WAYNE KASSERMAN†, a second-year student in the A.C.T. Advanced Training Program, makes his Geary Theater debut in *A Christmas Carol*. A.C.T. studio credits include Treplev in *The Seagull* and Master Blazius in *Don't Tangle with Love*. He apprenticed last summer at the California Shakespeare Festival, where he was seen in *Scapin* and *As You Like It*. He is a graduate of the Tisch School of the Arts at N.Y.U., where he received his B.F.A. in acting in the Experimental Theater Wing.



OMAR METWALLY* has appeared at A.C.T. in *Shlemiel the First* and *A Christmas Carol*. He has performed in *Pentecost* at Berkeley Repertory Theatre, *The Game of Love and Chance* at San Jose Repertory Theatre, and also works with Campo Santo, most recently as Skinheadboy in Naomi Iizuka's *Polaroid Stories*. He is a graduate of UC Berkeley and received his M.F.A. from A.C.T., where his studio credits include *Man and Superman*, *Mary Stuart*, and *Awake and Sing!* among others.



MICHELLE MORAIN* has appeared at A.C.T. in *Old Times*, *A Christmas Carol*, *The Cherry Orchard*, *The Matchmaker*, *The Rose Tattoo*, and *Machinal* (Drama-Logue and Bay Area Theatre Critics' Circle awards). Last season she portrayed Mrs. Chevelly in *An Ideal Husband* at Seattle Repertory Theatre. Her extensive regional theater credits also include eight seasons as a featured actor with the Oregon Shakespeare Festival, three seasons as a core company member at Berkeley Repertory Theatre, and appearances at San Jose Repertory Theatre and the California Shakespeare Festival. Favorite productions include *Cyrano de Bergerac*, *Henry VI. Two Rooms*, *Richard III*, *Toys in the Attic*, and *Baltimore Waltz*. Morain holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.



CHRISTOPHER RYDMAN* is a 1998 graduate of the A.C.T. Advanced Training Program and recipient of the Burt and Deedee McMurtry Professional Theater Intern Fellowship. He performed most recently in Nicky Silver's *Raised in Captivity*, produced by the A.C.T. Master of Fine Arts Program at the Magic Theatre. A.C.T. studio credits include *Some-Kind-of-A Wind-in-the-Willows* (a work-in-progress by David Gordon), *A Midsummer Night's Dream*, *Purple Dust*, *Three Sisters*, *A Woman of No Importance*, and *Harlequinade*. In New York he has played Dotson

Rader in *Blood Dues* (based on Rader's life) and Don Paritt in *The Iceman Cometh*. Rydman has also performed at the Edinburgh Fringe Festival and played various roles in *Pasta with Chopsticks*.



TRACI SHANNON*, recipient of the Sylvia Coe Folk Professional Theater Intern Fellowship, is a 1998 graduate of the A.C.T. Advanced Training Program. Her A.C.T. studio credits include *Tartuffe*, *A Woman of No Importance*, *Uncle Vanya*, *Escape from Happiness*, and a workshop production of David Gordon's *Some-Kind-of-A Wind-in-the-Willows*. She appeared recently as Stella in the A.C.T. Master of Fine Arts Program production of *The Collection* at New Langton Arts and as Virginia Charm in *Wormwood* in Berkeley. Shannon has also performed in more than 30 plays in Houston, including *The Real Inspector Hound*, *The Heidi Chronicles*, *A Midsummer Night's Dream*, *Rough Crossing*, *The Tempest*, *Joined at the Head*, and *Hamlet*.



ROBERT SICULAR* returns to A.C.T. for his fourth production of *A Christmas Carol*. In a career spanning more than 20 years, he has portrayed characters ranging from kings to clowns, stockbrokers, ghosts, soldiers, lovers, and madmen. He has performed with the California Shakespeare Festival, San Jose Repertory Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, Berkeley Repertory Theatre, the Oregon Shakespeare Festival, the 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," and "The Young and the Restless." Sicular is a Berkeley native and a graduate of the London Academy of Music and Dramatic Art.



MICHAEL GENE SULLIVAN* has appeared at A.C.T. in *A Christmas Carol*, *Machinal*, and *Pecong*. He is also an actor, writer, and director with the San Francisco Mime Troupe, where his many appearances include *Damaged Care*, *Back to Normal*, *I Ain't Yo' Uncle*, and the Obie Award-winning *Seeing Double*. Other credits include productions at Berkeley Repertory Theatre, San Jose Repertory Theatre, the San Francisco and Berkeley Shakespeare festivals, the Eureka Theatre, and the Lorraine Hansberry Theatre. Sullivan has also performed off Broadway, at the Kennedy Center, and at festivals in Hong Kong, Jerusalem, Korea, Canada, and Belgium.



KELVIN HAN YEE* has performed at A.C.T. in *Cyrano de Bergerac*, *A Tale of Two Cities*, *A Christmas Carol*, *The Marriage of Figaro*, *Saint Joan*, *The Seagull*, *Hapgood*, *Marco Millions*, and *Twelfth Night*. He has also performed with the Oregon Shakespeare Festival, Berkeley Repertory Theatre, Los Angeles Theatre Center, Huntington Theatre Company, San Francisco Mime Troupe, Asian American Theater Company, *Thick Description*, and BRAVA Women for the Arts. He appeared most recently in *Suicide in B Flat* at Slim's. Television credits include "Nash Bridges," "Back to the Streets of San Francisco," *Gideon Oliver*, and *Tales of the City*. Film credits include *A Great Wall*, *American Sons*, *Copycat*, *So I Married an Axe Murderer*, *Chalk*, the upcoming Clint Eastwood film *True Crime*

(with Robin Williams), and the upcoming independent films *Dunbarton Bridge* and *Life Tastes Good*. Yee has received Bay Area Critics' Circle and Drama-Logue awards and a San Francisco Bay Guardian Goldie.



TOM BLAIR* (*Understudy*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, StageWest in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theatre. He has performed in Tadashi Suzuki's *Tales of Icar* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



MICHAEL FITZPATRICK* (*Understudy*) most recently appeared off Broadway as Sir Edward Clarke in Moises Kaufman's *Gross Indecency*, a role he originally played in the San Francisco production at Theatre on the Square. At A.C.T. he has appeared in *Rosencrantz and Guildenstern Are Dead* and *Othello*. Other regional theater credits include *Tommy*, *The Comedy of Errors*, and *Big River* at PCPA Theaterfest; *A Flea in Her Ear* at Warehouse Rep; and *IT* at the Climate Theatre. He has taught acting at A.C.T., PCPA, and the GeVa Theatre in Rochester, New York, and is a stage director and choreographer for PASSPORT, Macy's annual AIDS benefit event.



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*. Other theater credits include the role of Einstein in *Picasso at the Lapin Agile* at Theatre on the Square; *Two Gentlemen of Verona* at Arizona Theatre Company; *Sylvia* at San Jose Repertory Theatre, the Marines Memorial Theatre, and Stage West in Toronto; and many productions at the California Shakespeare Festival.



MICHAEL POLAK* (*Understudy*) appeared recently in *Gross Indecency: The Three Trials of Oscar Wilde* at Theatre on the Square. Past credits include *A Midsummer Night's Dream* at the California Shakespeare Festival; *1776* at PCPA; *Romeo and Juliet*, *The Taming of the Shrew*, and *1776* at the Texas Shakespeare Festival; and *Winnie the Pooh* and *Alice in Wonderland* at Pennsylvania Center Stage. He received his M.F.A. in acting from Penn State University.



ROXANNE RAJA* (*Understudy*), a recent graduate of the A.C.T. Advanced Training Program and recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, recently appeared as Polixena in *Hecuba* at the Geary Theater. Other credits include *Much Ado about Nothing* and *The Would-Be Gentleman* at the Colorado Shakespeare Festival, *The Monogamist*, *She Stoops to Conquer*, *The Man Who Came to Dinner*, and Alley Theatre productions of *A Streetcar Named Desire*, *Julius Caesar*, and *Antony and Cleopatra* (directed by and featuring Colin and Vanessa Redgrave). Raja spent last summer at the Williamstown

Theatre Festival, where she played Polyxena in *Hecuba* and Scheherazade in *The Blue Demon*.



ADRIANA SEVAN* (*Understudy*) was most recently seen at the Sundance Theater Lab as Maria Celia in Nilo Cruz's *Two Sisters and a Piano*. Other credits include *King Lear*, *Henry V* at Shakespeare & Co., *A Royal Affair* at INTAR Hispanic Arts Center, *A Popol Vuh Story* at the Public Theater, *Macbeth* at H.E.R.E., and *Theater Off Park*. *Another Part of the House* at Classic Stage Company, and *Heroes and Saints* at the Working Theater. Her screen credits include Stephen King's *Thinner*, "One Life to Live," and "Dellaventura."

LAIRD WILLIAMSON (*Coadaptor and Original Director*) has 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*, *Pantagloize*, and, most recently, *Machinal*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theatrefest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre Company, and *Sunday in the Park with George* for Seattle Repertory Theatre and has been a guest director at the Brooklyn Academy of Music Theatre Company. For the Denver Center Theatre Company, he has directed *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *Arcadia*, *Galileo*, and *Life Is a Dream* 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 *Tico Gentleman of Verona* and *Twelfth Night* at the Old Globe Theatre.

CANDACE BARRETT (*Codirector*), 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 has received 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. 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 seven consecutive nominations. Television work also includes Hallmark 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 23 A.C.T. productions between 1971 and 1978. His New York credits include *I'm Not Rappaport* and *Sherlock's Last Case* on Broadway, *Pride's Crossing* at Lincoln Center, and *The Loves of Anatol* at Circle in the Square. He has

also designed for many regional theaters, including the Ahmanson Theatre, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theater, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and the Old Globe Theatre, where he is a founding associate artist. He is currently designing costumes for *How the Grinch Stole Christmas* in San Diego; sets and costumes for *The Winter's Tale*, which opens in Vienna in February; and costumes for the third production of *Pride's Crossing*, which opens in London's West End in April. Morgan teaches at Boston University's School for the Arts.

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for over 30 A.C.T. productions, including *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Royal Family*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at the Public Theater. He has designed more than 200 productions for regional theater companies across the United States; recent Bay Area productions include *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* at Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, thirty Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light and Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

LEE HOIBY (*Composer*) 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*. He 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 opera *The Tempest*, subsequently broadcast on NPR. His other operas include *The Scarf*, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; *A Month in the Country* (libretto by William Ball) for the New York City Opera in 1964; and *Summer and Smoke* for the New York City Opera in 1972. Hoiby is highly regarded as a specialist in vocal music, and his songs are regularly performed by Leontyne Price and Jennifer Larmore. His instrumental compositions include two piano concertos, a flute concerto, several orchestral suites, and numerous works for chamber ensemble and solo instruments. He is currently at work on a new opera.

GARTH HEMPHILL (*Sound Designer*) is in his second season as A.C.T.'s resident sound designer. He has designed more than 70 productions in the past eight years, including *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (for which he received a Bay Area Theatre Critics' Circle Award) at A.C.T. He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. During the past seven years, Hemphill has also served as technical director and sound designer for nine productions of *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS 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 San Francisco, Washington, D.C., and Copenhagen. She has also worked as a performer, teacher, and

WHO'S WHO

choreographer for the San Francisco Opera, San Francisco Ballet, and Berkeley Repertory Theatre. She has choreographed for the California Shakespeare Festival, Kent 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 graduated from 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 age 15. Recent credits include serving as associate musical director for *Phantom of the Opera*, 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*, and musical assistant to Michael Tilson Thomas for the San Francisco Symphony's *American Festival*, as well as musical preparation for the San Francisco Symphony's *On the Town*. He also 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 *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.


DAVID F. DRAPER (*Costume Designer*) has designed costumes for *Hecuba*, *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award), *Joe Turner's Come and Gone*, *The Cocktail Hour*, and *Oleanna*, all at A.C.T.; *The Emperor's Nightingale*, *Legend of Sleepy Hollow*, and *Ukrainian Tales* at Children's Theatre Company in Minneapolis; *Waiting for Godot* at Shakespeare Santa Cruz; and *The Taming of the Shrew* and *Macbeth* at Baltimore Actors' Theatre. Opera credits include *Rigoletto* and *Così fan Tutte* for Annapolis Opera and *L'Enfant au Sortillages* and *La Calisto* for Peabody Opera Theatre. He has also designed costumes for many summer theater productions and numerous local productions, among them *Song of Singapore*, *Jane Loves Dick*, and *Babes in Arms* (Theatre Critic's Award). Draper was resident designer at the Baltimore School for the Arts before joining A.C.T., where he has been costume director since 1988.

DONNA ROSE FLETCHER* (*Production Stage Manager*) returns to A.C.T. and *A Christmas Carol* for her third consecutive year. Other A.C.T. credits include *Machinal*, *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*) returns for her third A.C.T. production. Most recently she stage-managed Chanticleer's production of *Curlew River* at Theatre Artaud. She has also worked 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 its master of fine arts stage-management students. Other credits include seven seasons at the Oregon Shakespeare Festival, Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, and the Metropolitan Opera House.

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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 \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes last season's highly acclaimed productions of Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; Timberlake Wertenbaker's new version of Euripides' *Hecuba* with Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes and Marco Baccelli; Sophocles' *Antigone*; August Strindberg's *Creditors*; Paul Schmidt's new translation of Anton Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayvazian'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. She recently staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

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 Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, 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 Perloff directs *Hecuba* at the Williamstown Theatre Festival and at A.C.T., and the American premiere of Stoppard's *Indian Ink* at A.C.T.



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 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 speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slaight the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 23-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 17 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*.

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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. On the Web: 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. During nonperformance weeks, business hours are 12 to 6 p.m. daily.

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Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the 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. Senior citizen discounts are available for full-season and sampler series subscriptions. A.C.T. also offers one Pay What You Wish performance during the regular run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food for Project Open Hand.

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For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Fords on Plays* audience handbooks, please turn to the "A.C.T. Extras" 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.

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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, including new Corporate Education Services, 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.

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More than 10,000 collection of costumes, ranging from handmade 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.

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.

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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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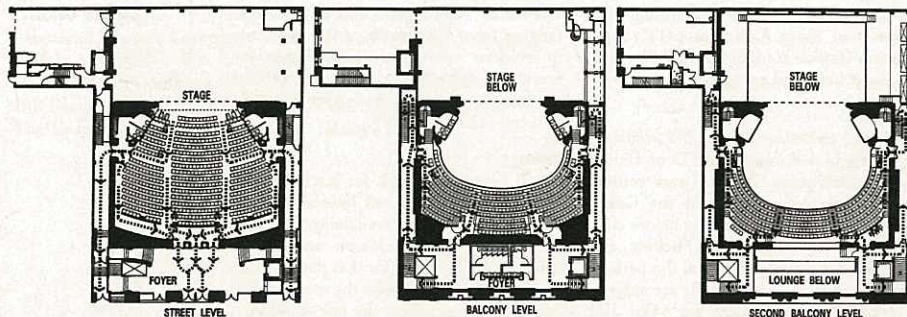


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