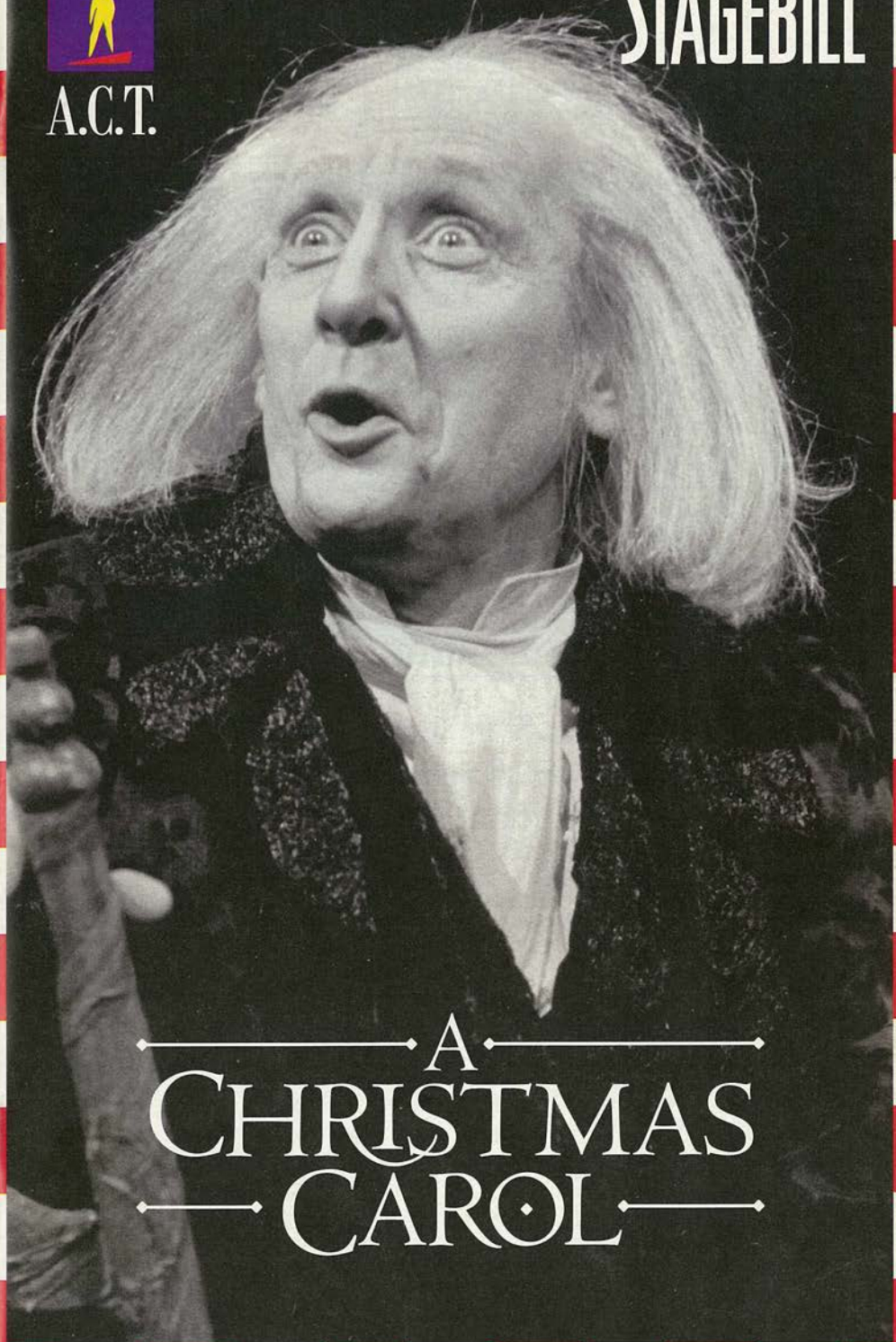




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ON THE COVER

Photo by Ken Friedman

ABOVE

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Music by Kurt Weill
Translated by Michael Feingold
Directed by Carey Perloff
September 2-October 3, 1999

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Directed by Richard Jones
October 21-November 21, 1999

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Adapted from Charles Dickens's
novella by Dennis Powers and
Laird Williamson
Directed by Candace Barrett
and Raye Birk
November 27-December 26, 1999

THE INVENTION OF LOVE

By Tom Stoppard
Directed by Carey Perloff
January 6-February 13, 2000

2 PIANOS, 4 HANDS

By Ted Dykstra and
Richard Greenblatt
Directed by Ted Dykstra
February 17-March 19, 2000

THE HOUSE OF MIRTH

By Edith Wharton
Adapted and directed by
Giles Havergal
March 24-April 23, 2000

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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 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 Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of record-breaking audience expansion and renewed financial stability. The company continues to produce 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. revitalized its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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Marco Barricelli
Kate Edmunds
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Gregory Wallace

Actors

Raye Birk
Tom Blair
Gabriel Carter
Robert Ernst
Tommy A. Gomez
Randall Gremillion
Rudy Guerrero
Dan Hiatt
Will Huddleston
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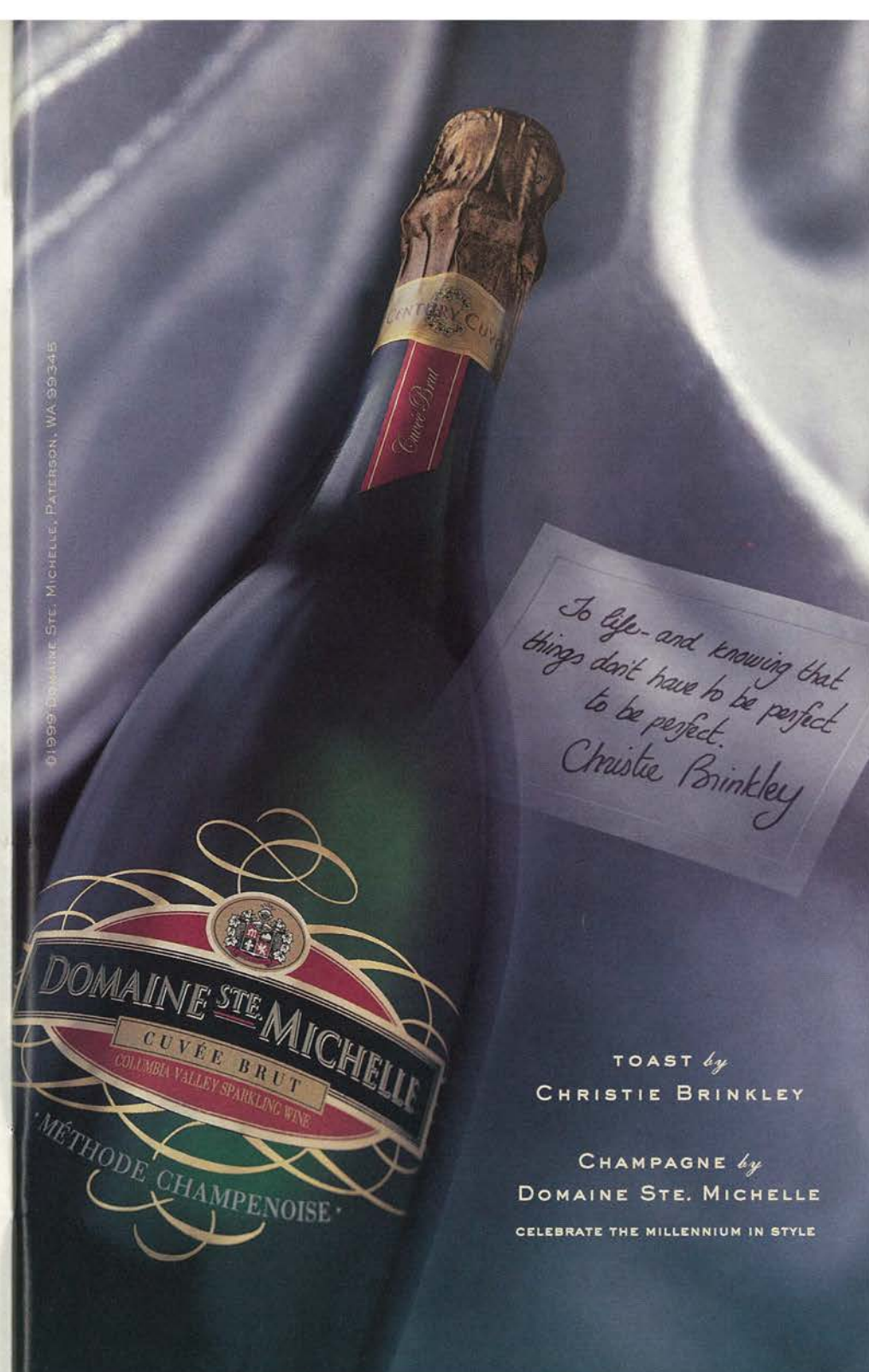
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CHOW YUN-FAT

A CHRISTMAS CAROL

A Ghost Story of Christmas

by Charles Dickens
(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by
Candace Barrett and Raye Birk
Original Direction by Laird Williamson

with

Raye Birk Gabriel Carter Robert Ernst
Tommy A. Gomez Randall Gremillion Rudy Guerrero
Will Huddleston Maureen McVerry Mark Murphey
Susan Papa Cathleen Riddley Luis Saguar
Margaret Schenck Robert Sicular Tajma Soleil
Elizabeth Ann Traub Gregory Wallace

Music by Lee Hoiby
Musical Direction by Peter Maleitzke
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Peter Maradudin
Sound by Garth Hemphill
Costume Design Supervisor David F. Draper
Lighting Adapted by Kimberly J. Scott
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Dances by Kathryn Roszak
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CHRISTMAS ONLY IN THEATRES



A CHRISTMAS CAROL

The Cast

(in order of appearance)

<i>Boy Caroler</i>	Michael John Sullivan
<i>Charles Dickens</i>	Tommy A. Gomez*
<i>Ebenezer Scrooge</i>	Raye Birk*
<i>Bob Cratchit</i>	Will Huddleston*
<i>Charitable Gentleman</i>	Randall Gremillion*
<i>Charitable Gentlewoman</i>	Margaret Schenck*
<i>Fred</i>	Gregory Wallace*
<i>Delivery Boy</i>	Max DuBow
<i>Toy Seller</i>	Sonja Dale
<i>Carol Seller</i>	Mark Murphey*
<i>Christmas Eve Walkers</i>	Eric Brittain Butte, Gabriel Carter*, Tamisha Corry, Robert Ernst*, Rachel Forbes, Rudy Guerrero*, Eli Koral, Melinee Angel Ledbetter, Maureen McVerry*, Joshua Miller, Susan Papa, Luis Saguar*, Tajma Soleil*, Elizabeth Ann Traub*
<i>Sled Boys</i>	Joey Browne-Contreras, Dillon Harnden-Shea, Matt Mauricio, Lawrence Papale, Jonathan Rosen Cathleen Riddley*
<i>Woman in the Street</i>	Julia Mattison
<i>Daughter of Woman in the Street</i>	Christina Bolognini, Natalie Rae Cressman
<i>Beggar Girls</i>	Benjamin Farber
<i>Woodcarrier</i>	Robert Sicular*
<i>Marley's Ghost</i>	Benjamin Farber, Randall Gremillion
<i>Chain Bearers</i>	Rudy Guerrero
<i>Ghost of Christmas Past</i>	Elizabeth Ann Traub
<i>Wife of Christmas Past</i>	Noelle Eckman, Coby Gordon
<i>Children of Christmas Past</i>	



<i>Horse Boy Jim</i>	Dillon Harnden-Shea
<i>Horse Boy Pip</i>	Joey Browne-Contreras
<i>Horse Boy Davey</i>	Matt Mauricio
<i>Horse Boy Clive</i>	Jonathan Rosen
<i>Horse Boy Frank</i>	Max DuBow
<i>Boy Scrooge</i>	Michael John Sullivan
<i>Little Fan</i>	Melinee Angel Ledbetter
<i>Belle Cousins</i>	Susan Papa
<i>Young Scrooge</i>	Gabriel Carter
<i>Mr. Fezziwig</i>	Robert Ernst
<i>Dick Wilkins</i>	Eric Brittain Butte
<i>Mrs. Fezziwig</i>	Maureen McVerry
<i>Fezziwig Children</i>	Sonja Dale, Max DuBow, Rachel Forbes
<i>Fezziwig Guests</i>	Randall Gremillion, Mark Murphey, Cathleen Riddley, Luis Saguar, Margaret Schenck, Tajma Soleil
<i>Toy Ballerina</i>	Melinee Angel Ledbetter
<i>Toy Clown</i>	Coby Gordon
<i>Toy Cat</i>	Natalie Rae Cressman
<i>Toy Monkey</i>	Noelle Eckman
<i>Toy Bear</i>	Matt Mauricio
<i>Ghost of Christmas Present</i>	Tommy A. Gomez
<i>Sally Cratchit</i>	Julia Mattison
<i>Ned Cratchit</i>	Lawrence Papale
<i>Peter Cratchit</i>	Eli Koral
<i>Belinda Cratchit</i>	Christina Bolognini
<i>Mrs. Cratchit</i>	Cathleen Riddley
<i>Martha Cratchit</i>	Tamisha Corry
<i>Tiny Tim Cratchit</i>	Joshua Miller
<i>Mary</i>	Elizabeth Ann Traub
<i>Jack</i>	Randall Gremillion
<i>Topper</i>	Mark Murphey
<i>Beth</i>	Margaret Schenck
<i>Meg</i>	Tajma Soleil
<i>Ted</i>	Rudy Guerrero
<i>Miner</i>	Robert Sicular
<i>Miner's Wife</i>	Maureen McVerry
<i>Miner's Family</i>	Eric Brittain Butte, Natalie Rae Cressman, Dillon Harnden-Shea



This production is
sponsored in part by



A.C.T. PRESENTS



<i>Helmsman</i>	Luis Saguar
<i>Cabin Boy</i>	Joey Browne-Contreras
<i>Want</i>	Rachel Forbes
<i>Ignorance</i>	Jonathan Rosen
<i>Ghost of Christmas Future</i>	Rudy Guerrero
<i>Businessmen</i>	Robert Ernst, Randall Gremillion, Mark Murphey, Robert Sicular, Gregory Wallace
<i>Undertaker's Boy</i>	Eric Brittain Butte
<i>Mrs. Filcher</i>	Tajma Soleil
<i>Mrs. Dilber</i>	Maureen McVerry
<i>Old Joe</i>	Luis Saguar
<i>Dark Angels</i>	Sonja Dale, Benjamin Farber
<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—John Sugden



Understudies

Ebenezer Scrooge, Woodcarrier, Helmsman, Old Joe—Tom Blair*
Boy Caroler, Boy Scrooge, Boy in the Street—Joey Browne-Contreras; *Marley's Ghost, Ghost of Christmas Past, Jack, Topper, Ghost of Christmas Future*—Remi Sandri*; *Dickens, Bob Cratchit, Mr. Fezziwig, Ghost of Christmas Present, Businessman*—Dan Hiatt*
Charitable Gentleman—Robert Ernst; *Charitable Gentlewoman, Woman in the Street, Mrs. Fezziwig, Mrs. Cratchit, Mrs. Filcher, Mrs. Dilber*—Janet Keller*; *Fred, Dick Wilkins, Young Scrooge, Fezziwig Guest, Ted, Undertaker's Boy*—Michael Polak*
Tiny Tim Cratchit, Ignorance—Max DuBow; *Wife of Christmas Past, Belle Cousins, Fezziwig Guest, Mary, Meg*—Sarah Overman*
Son of Christmas Past—Matt Mauricio; *Ned Cratchit*—Jonathan Rosen; *Daughter of Christmas Past*—Natalie Rae Cressman
Delivery Girl, Toy Ballerina—Rachel Forbes
Little Fan—Julia Mattison; *Sally Cratchit*—Noelle Eckman
Peter Cratchit—Dillon Harnden-Shea
Belinda Cratchit, Martha Cratchit—Sonja Dale
Beth—Susan Papa; *Toy Seller, Carol Seller*—Eric Brittain Butte



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

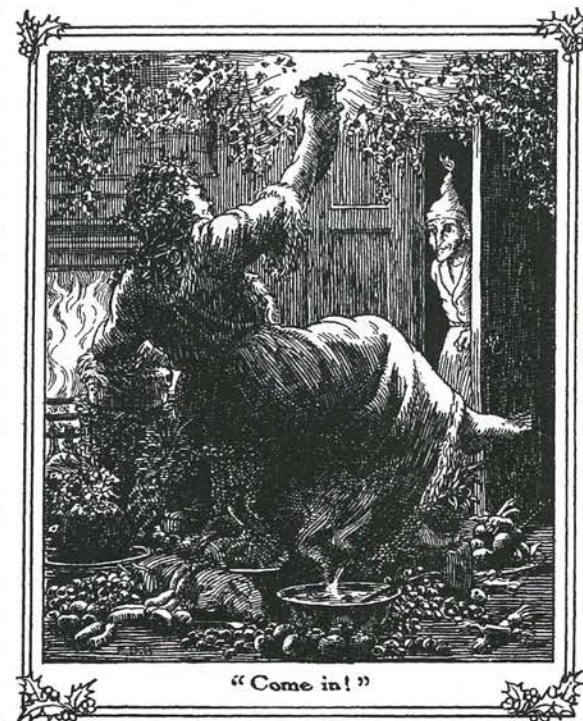


Illustration from The Macmillan Company's 1930 edition of *A Christmas Carol*

SCROOGE'S
STORY IS THE
ESSENCE OF
CHRISTMAS
ITSELF.



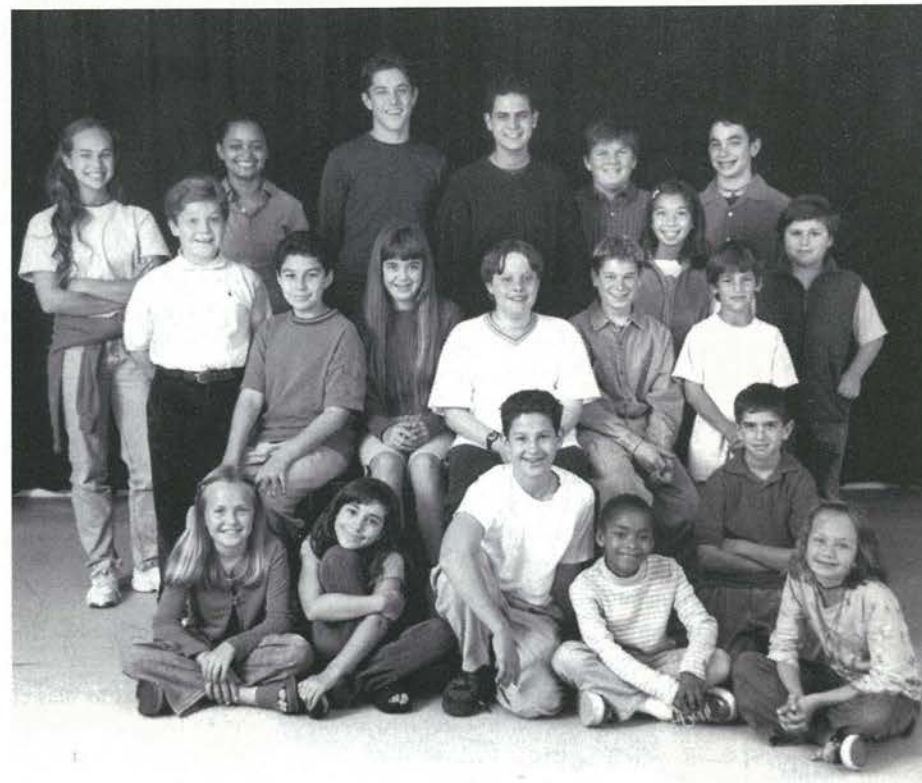
warm and glowing celebration of sympathy and love" became much more than just a flickering dream.

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). Filling roles from Tiny Tim to Boy Scrooge, these talented and dedicated students from throughout the Bay Area have the unique opportunity to extend their theatrical education by participating in a professional production from auditions to first rehearsal to final applause.

The cast of this season's A Christmas Carol includes the following students selected from the YC's 1999 fall session:

Eric Brittain Butte (15) is a ninth-grade student at The Urban School of San Francisco and has taken classes in the YC for three sessions. He enjoys acting, jazz, piano, and soccer. **Christina Bolognini** (11) is in the sixth grade at Loyola Elementary in Los Altos and enjoys reading, writing, clarinet, and dance, but her first love is performing in musical theater. **Joey Browne-Contreras** (12),

THE KIDS IN CAROL
(front row, l to r)
Julia Mattison, Noelle Eckman, Coby Gordon, Melinee Angel
Ledbetter, Jonathan Rosen, Natalie Rae Cressman;
(middle row, l to r)
Lawrence Papale, Joey Browne-Contreras, Christina Bolognini, Matt Mauricio, Michael John Sullivan, Joshua Miller;
(back row, l to r)
Sonja Dale, Tamisha Corry, Eric Brittain Butte, Benjamin Farber, Dillon Harnden-Shea, Rachel Forbes, Eli Koral, Max DuBoway

THE ANGELS ARE
ALL CHILDREN.
—CHARLES
DICKENS

a seventh grader at Carquinez Middle School, recently appeared in the A.C.T. production of *The Threepenny Opera*. He has also performed in *The Music Man* in Walnut Creek. **Tamisha Corry** (17) is in the 12th grade at St. Mary's College High School and enjoys singing, dancing, and traveling. **Natalie Rae Cressman** (8) is a third grader at Clarendon Second Community School; she is fluent in French and takes piano, dance, voice, and drama classes and enjoys playing the trombone. **Sonja Dale** (13) is in the eighth grade at Martin Luther King, Jr. Middle School. She has appeared in numerous productions ranging from *The Woodland Prince* with Berkeley Ballet Theatre to the East Bay School of the Arts's *Much Ado about Nothing*. **Max DuBow** (9) is a fourth-grade student at Brandeis Hillel Day School; he was featured in the A.C.T. production of *Hecuba* and enjoys miniature golf, swimming, baseball, and rock climbing. **Noelle Eckman** (10), a fourth grader at Brandeis Hillel Day School, made her A.C.T. debut in *A Christmas Carol* last season. She has also appeared in *Evita*, *CATS*, *The Wiz*, and *Fiddler on the Roof*. **Benjamin Farber** (17) is in the 12th grade at Drew College Preparatory School; an accomplished cellist, he has performed in numerous solo recitals and orchestral concerts. **Rachel Forbes** (10), a fourth grader at Convent of the Sacred Heart School, has wanted to be an actress since she was four years old; she wants to master many different accents and how to cry on cue. **Coby Gordon** (13), an eighth grader at Brandeis School, appeared in the San Francisco Opera's *Death in Venice*. He holds a Guinness record and enjoys juggling, lacrosse, and playing the guitar. **Dillon Harnden-Shea** (13), an eighth-grade student at Herbert Hoover Middle School, enjoys tap dancing and singing in the school choir. **Eli Koral** (13), an eighth grader at the Rooftop School, was in *A Christmas Carol* last year. He enjoys photography, stilt walking, juggling, and film making. **Melinee Angel Ledbetter** (9) is in the fourth grade at Elsa Widemann School and has been performing in church and community plays since she was three years old. **Julia Mattison** (11) returns to *A Christmas Carol* for her fourth consecutive year. A fifth grader at the San Francisco Day School, Julia also appeared in the YC production of *Analiese*. **Matt Mauricio** (13), an eighth grader at the A. P. Giannini School, has attended two sessions of YC training and is a tenor/baritone in his school choir. **Joshua Miller** (8), a third grader at the San Francisco School, loves visiting Disneyland and New York City "because the museums are cool." **Lawrence Papale** (11) is in the fifth grade at Stuart Hall, where he sings in the school chorus; he also studies the flute and likes to make people laugh. **Jonathan Rosen** (10) is in the fifth grade at Town School and loves to play the violin, write stories, draw, and play soccer. **Michael John Sullivan** (15) was in *A Christmas Carol* at A.C.T. last season. He is a ninth-grade student at Sonoma Valley High School and has appeared in more than 15 theatrical productions throughout California.

Photograph by Frank Stewart



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A.C.T. NEWS

CELEBRATE THE SEASON WITH A.C.T.

There's fun for the entire family at the Geary Theater this December.

For those who would not otherwise be able to afford to attend *A Christmas Carol*, there will be a **Bring What You Can/Pay What You Wish** performance on Thursday, December 2, at 7 p.m. Patrons are allowed to pay any amount for tickets when they bring in canned fruit, chili, or tuna, or donations of books in English or Spanish for preschool through second-grade students. Donations will benefit Compass Community Services, an organization working in the Tenderloin to help families confronting poverty and homelessness. Patrons are limited to one ticket per donated item, two tickets per person. Tickets go on sale at 5 p.m. the day of the performance.

A.C.T. celebrates the **opening night of *A Christmas Carol***, December 3, with a 7:30 p.m. Christmas tree lighting featuring cast members and carol sing-alongs led by members of the acclaimed Contra Costa Children's Chorus.

A.C.T.'s beloved **Cyril Magnin** matinee tradition returns with a performance of *A Christmas Carol* on Saturday, December 4. Free tickets will be distributed to economically disadvantaged children and families who will fill the Geary Theater for A.C.T.'s ninth Cyril Magnin matinee, named in honor of the late San Francisco businessman and dedicated philanthropist who was one of A.C.T.'s major supporters and benefactors. Past Cyril Magnin matinee performances have reached disadvantaged young people and families through urban public school districts and such community-based agencies as

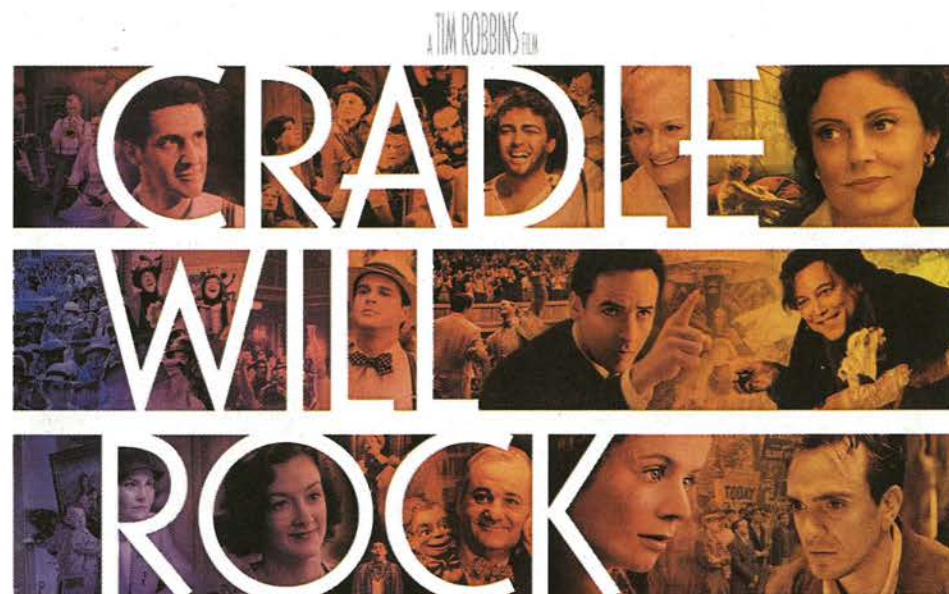
continued on page 28



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A POWERFUL DRAMA OF SOCIAL CONSCIENCE."
-JAMI BERNARD, NEW YORK DAILY NEWS

"IMPRESSIVE!"
A HEARTFELT LOOK AT A WORLD THAT IS NO MORE."
-KENNETH TURAN, LOS ANGELES TIMES

"INVENTIVE!"
ACCOMPLISHED AND AUDACIOUS."
-MICHAEL WILKINSON, CHICAGO TRIBUNE



HANK AZARIA RUBEN BLADES JOAN CUSACK JOHN CUSACK CARY ELWES ANGUS MACFADYEN BILL MURRAY VANESSA REDGRAVE SUSAN SARANDON JOHN TURTURRO EMILY WATSON

TOUCHSTONE PICTURES PRESENTS A HAVOC PRODUCTION A TIM ROBBINS FILM "CRADLE WILL ROCK" HANK AZARIA RUBEN BLADES JOAN CUSACK JOHN CUSACK CARY ELWES PHILIP BAKER HALL CHERRY JONES ANGUS MACFADYEN BILL MURRAY VANESSA REDGRAVE SUSAN SARANDON JOHN TURTURRO EMILY WATSON CASTING BY DOUGLAS AIBEL MUSIC BY DAVID ROBBINS COSTUME DESIGNER RUTH MEYERS EDITOR GERALDINE PERONI PRODUCTION DESIGNER RICHARD HOOVER DIRECTOR OF PHOTOGRAPHY JEAN YVES ESCOFFIER EXECUTIVE PRODUCERS LOUISE KRAKOWER FRANK BEACHAM ALLAN NICHOLS PRODUCED BY JON KILIK LYDIA DEAN PILCHER TIM ROBBINS

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DECEMBER 10

A.C.T. News, continued from page 26

the Tenderloin Childcare Center, La Casa de las Madres, Ujima Family Services, the Southeast Asian Community Center, and Real Alternatives Project.

Then on Sunday, December 5, at 2 p.m., join us for **Good Cheer A.C.Tea**, a holiday benefit at the Geary Theater following the matinee performance of *A Christmas Carol*. Guests will enjoy a visit with the *Carol* cast and A.C.T. staff, a backstage tour of the theater, and a delicious high tea. Tickets to the event include center orchestra seats. Proceeds will benefit A.C.T.'s artistic, educational, and outreach programs. In the spirit of Dickens's play and the holiday season, guests are invited to bring new unwrapped gifts of clothing to keep neighborhood children warm and dry (i.e., socks, gloves, sweatshirts, coats). Donations will benefit Compass Community Services. To receive an invitation to Good Cheer A.C.Tea, please call Amy Kirk in the A.C.T. Development Department at (415) 439-2308.

ASL at A.C.T.! A.C.T. also offers an American Sign Language-interpreted performance of *A Christmas Carol* on Sunday, December 12 at 2 p.m. Orchestra seats for Deaf and Hard-of-Hearing theatergoers are available at the special discounted price of \$19. Deaf patrons can call A.C.T. via TTY at (415) 749-2370.

ATTENTION HOLIDAY REVELERS!

What is Christmas without cookies and hot cider? Refreshments will be available in the Sky Lobby and Fred's Columbia Room in the Geary Theater during the hour before each performance of *A Christmas Carol*. (Please remember that food and drink are not permitted in the auditorium.)

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

The 20 young actors 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. Applications for the winter/spring session are now available—call (415) 439-2444 or visit us online 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 professional theater classes for adults 19 and older, offers several new courses in its upcoming winter session (January 3–March 19): **Tom Stoppard Scene Study** coincides with the American premiere

continued on page 30

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A.C.T. News, continued from page 28

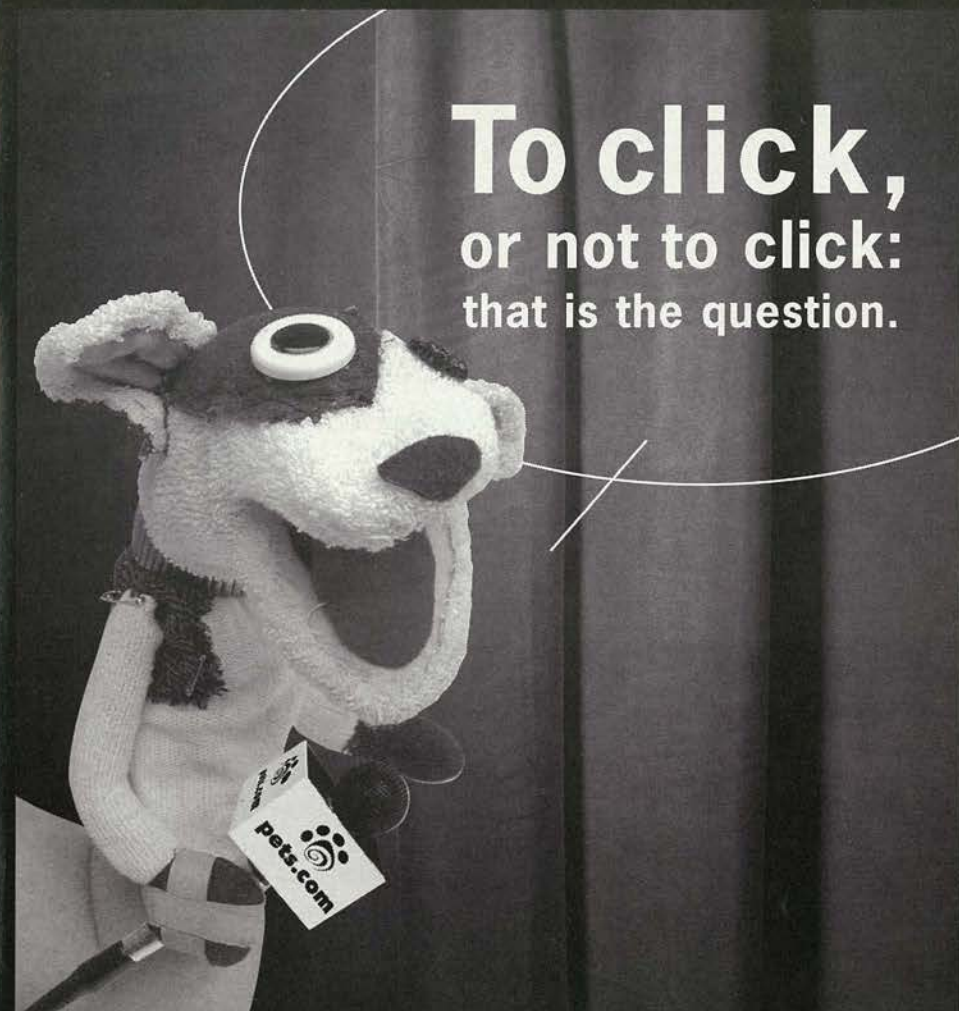
of Stoppard's newest play, *The Invention of Love*, on the A.C.T. mainstage. This course focuses on the plays of the Academy Award- and Tony Award-winning author of *Arcadia*, *The Real Thing*, *Rosencrantz and Guildenstern Are Dead*, and *Indian Ink* (all of which have been seen at A.C.T.), and last year's hit film *Shakespeare in Love*. **Audition Prep for the Advanced Singer** helps singers put the polish on their musical presentation and unravel audition anxiety before it unravels them. **On-Camera Audition and Acting Technique**, an advanced-level acting course, explores the world of the screen actor as it pertains to auditioning and scene work. **Alexander Technique II** continues work begun in Alexander Technique I and further explores the techniques employed in this universal and comprehensive movement and voice system. **Scene Study for Deaf Theater** explores the techniques used to transform written text into believable, living action. Text and character analysis will be enhanced through physical exercises and creative imagery. The history of American Sign Language will also be explored as students translate and rehearse scenes and monologues from a variety of theater genres and historical periods. **Clowning** offers students the opportunity to develop an in-depth physical character, with an emphasis on discovering each student's individual clown persona.

Please call (415) 439-2332 (or visit us online at www.act-sfbay.org) to receive program information, schedules, and tuition prices. All applicants must schedule an enrollment/placement interview. Space is limited and some courses require prerequisite training.

THE COUNTDOWN HAS BEGUN!

Now that A.C.T.'s 1999-2000 season is well under way, contributions to the company's Hewlett Challenge Fund have begun to roll in. Last summer, the prestigious William and Flora Hewlett Foundation awarded A.C.T. a \$300,000 challenge grant in recognition of the great strides the company has made in recent seasons toward fiscal stability in the wake of the Loma Prieta earthquake. Provided A.C.T. can produce an operating surplus of at least \$300,000 by June 30, 2000, the Hewlett Foundation will match that amount by awarding A.C.T. \$100,000 for operating expenses and an additional \$200,000 for reduction of the company's accumulated deficit.

It is critical to the company's continued success that A.C.T. embark on the new millennium deficit-free, and the Hewlett Foundation grant will go a long way toward meeting that goal. To meet the Hewlett challenge, however, we need your help! Please mail gifts to A.C.T. Hewlett Challenge, 30 Grant Avenue, San Francisco, CA 94108, or call (415) 439-2353 for more information.



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While PG&E Corporation's businesses are national in scope, it is committed to keeping the San Francisco Bay Area, the company's corporate home, one of the best places to live and work. PG&E Corporation's sponsorship of A.C.T. demonstrates its support for productions that enrich the cultural life of the San Francisco Bay Area.

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KGO NEWSTALK AM 810 also returns to support A.C.T. as a cosponsor of *A Christmas Carol*. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of *The Tempest*. KGO has been Northern California's most-listened-to radio station for more than 20 years, due to its commitment to the community—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for arts, civic, and other nonprofit community organizations.

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

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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn 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 acclaimed production of Euripides' *Hecuba* and the American premiere of Tom Stoppard's *Indian Ink*. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart*, Harold Pinter's *Old Times*, Stoppard's *Arcadia*, Tennessee Williams's *Rose Tattoo*, Sophocles' *Antigone*, Strindberg's *Creditors*, 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 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, and in 1998 she staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of the Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, Bertolt Brecht's *Resistible Rise of Arturo Ui*, 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. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

This season at A.C.T. Perloff stages a major revival of Brecht-Weill's *Threepenny Opera* and the American premiere of Stoppard's *Invention of Love*; she will also remount her acclaimed *Mary Stuart* at the Huntington Theatre Company.



HEATHER M. KITCHEN (*Managing Director*), now in her 25th year of professional theater management and production, joined A.C.T. as managing director in 1996. She is a member of the executive committee of the U.S. League of Resident Theatres (LORT), the arts evaluation and accreditation team of the Western Association of Schools and Colleges, the board of governors of the Commonwealth Club of California, and the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula. Before

joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, she has served as a strategic planning consultant for leading arts and educational institutions, taught at eight universities and colleges throughout the country, and served on the Canada Council Theatre Advisory Committee and the executive committee of the Edmonton Professional Arts Council. 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. Master of Fine Arts 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

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A.C.T. PROFILES

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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 Teenage." 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 24-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*) joined A.C.T. in 1996 after eight years with Theatre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was produced by CSC, Kitchen Dog Theatre, and A.C.T.; his translation of Ibsen's *Hedda Gabler* was produced by Hidden Theater, the Penobscot Theater, and the Actor's Collective. Thanks to an NEA grant he is working on Ibsen's *Peer Gynt* with Kevin Kling and David Esbjornson. Walsh received his Ph.D. in drama from the University of Toronto in 1988 and taught at Southern Methodist University 1989-95. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, *Studia Neophilologica*, *Canadian Theatre Review*, and *Contemporary Literary Criticism Yearbook*.

MERYL LIND SHAW (*Artistic Manager/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 San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.

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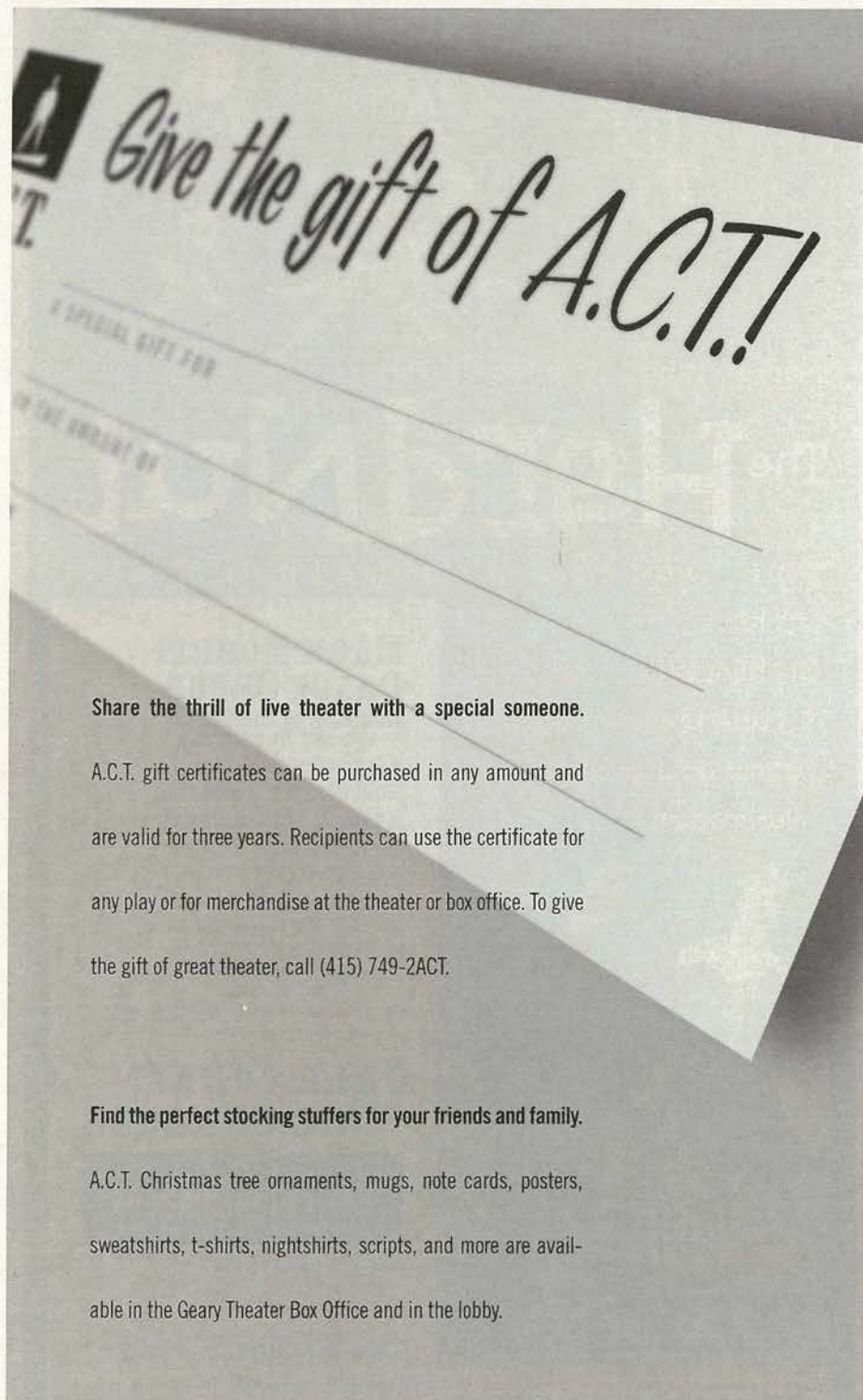
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RAYE BIRK* makes his fourth consecutive appearance as Scrooge. Other recent A.C.T. roles include Sir George Crofts in *Mrs. Warren's Profession* and Jack in *Home*. During his nine seasons as an A.C.T. company member (1974-82), his credits included *Travesties*, *The Three Sisters*, *Equus*, *The Browning Version*, *Hotel Paradiso*, and the title role of *Pantagloize*. He most recently played the title role of *The Imaginary Invalid* at Yale Rep. His Los Angeles theater credits include *Ah, Wilderness!* and *The Cherry Orchard* (Drama-Logue Award) at South Coast Rep; *Aristocrats*, *Nothing Sacred*, *Green Card*, and *A Private View* (Drama-Logue Award) at the Mark Taper Forum; *Mad Forest* for the Matrix Theatre Company; and Milton Katselas's production of *Romeo and Juliet*. Television credits include recurring roles on "The Wonder Years," "Silk Stalkings," "L.A. Law," "Coach," and "Black Scorpion," as well as episodes of "Babylon 5," "ER," "The X-Files," "Caroline in the City," "Seinfeld," and "Murphy Brown" and numerous made-for-television movies. Film credits include *Throw Momma from the Train*, *Naked Gun*, *Naked Gun 33 1/3*, *Doc Hollywood*, and *A Class Act*. Birk received an honorary M.F.A. from A.C.T. in 1998.



GABRIEL CARTER*, a 1998 graduate of the A.C.T. Master of Fine Arts Program, was last year's recipient of the Mrs. Albert J. Moorman Professional Theatre Intern Fellowship. He is a company member of Encore Theatre Company. Last year he performed in *A Christmas Carol* as Dick Wilkins and Undertaker's Boy. Most recently, he was assistant director for "Mary-Go-Round," a syndicated television series pilot. Local credits include Adam in the A.C.T. M.F.A. Program production of *As You Like It*, Fick in Encore's *Balm and Gilead*, and assistant director for *Setting Fires*, a Eureka Theatre project taken to New York City.



ROBERT ERNST* appeared in *Juno and the Paycock* last season at A.C.T. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His stage credits include the recent production of *Eyes for Consuela* at the Magic Theatre, *Endgame*, *Mimzabim*, *Playland*, *Audience*, *Road*, *Kingfish*, *The Joy of Going Somewhere Definite*, and *Speed of Darkness*, among others. He has also written and performed a dozen solo works and two plays, *Nautilus* and *Smokin'*, and has directed David Schein's musical *Tokens*. His film and television credits include Jon Jost's *Surefire*, *Jumpin' Jack Flash*, *Escape from Alcatraz*, and "Hill Street Blues." In 1987 Ernst broke the *Guinness Book* world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.



TOMMY A. GOMEZ* has appeared at A.C.T. in *Mary Stuart* and as Mr. Fezziwig in the previous two productions of *A Christmas Carol*. He recently concluded his fourth season with the California Shakespeare Festival, playing Trinculo in *The Tempest*. Other local and regional theater credits include work with Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, Aurora Theatre, the Boarshead Theater, and the Wisconsin 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. Locally, he has

been an instructor for A.C.T.'s Summer Training Congress, Marin Theatre Company, and Branson High School.



the Cincinnati Conservatory.

RANDALL GREMILLION* appeared at A.C.T. in *The Threepenny Opera* earlier this season and made his A.C.T. debut in a workshop performance of *The Difficulty of Crossing a Field* last spring. Last year he completed a five-year run at the Curran Theater in *The Phantom of the Opera*. Other local credits include *Big River* and *South Pacific* (American Musical Theatre of San Jose) and *Sunday in the Park with George* (TheatreWorks). Gremillion is completing a D.M.A. at



Eddie in the Emmy Award-winning special "Secrets." Guerrero has an M.F.A. in acting from A.C.T. and a B.F.A. in musical theater from the Boston Conservatory.

RUDY GUERRERO* appeared at A.C.T. last year in *A Christmas Carol* and as Valère in *Tartuffe*. Bay Area credits include *Pal Joey* at Marin Theatre Company; *The Best Little Whorehouse in Texas* at Pacific Alliance Stage Company; *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 the lead role of



actor or director with Marin Theatre Company, San Jose Repertory Company, the Magic Theatre, and others. Huddleston has written dramatic adaptations such as *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*.

WILL HUDDLESTON* is resident director of the California Theatre Center, where he has appeared in *The Would-Be Gentleman*, *Sherlock's Last Case*, *Harvey*, and *The Tempest*, among others. He has worked with five 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



the Eureka Theatre Company, and San Jose Repertory Theatre. Since 1994 she has sung her evolving cabaret show *Verry McVerry* at various venues. Film and television credits include *Nine Months*, *The Dead Pool*, *True Believer*, *Big Business*, *Good Luck*, and "Full House."

MAUREEN McVERRY* was last seen at A.C.T. in *Shlemiel the First* in 1996. She has also appeared at A.C.T. in *Pygmalion*, *Dinner at Eight*, *Scapin*, and *The Pope and the Witch*. After A.C.T.'s production, she continued performing in *Shlemiel* at the Geffen Playhouse in Los Angeles and American Repertory Theatre in Cambridge. In San Francisco she was featured in *Oh Kay!*, *Noises Off*, *The Curse of the Werewolf*, and several shows at Marin Theatre Company, the Magic Theatre,

MARK MURPHEY* has appeared in more than 50 productions at the Oregon Shakespeare Festival, including *Much Ado about Nothing* (Benedick), *Sailing to Byzantium* (W. B. Yeats), *The Winter's Tale* (Leontes), *The Pool*



of Bethesda (Dr. Pierce), *Othello* (Iago), *Hamlet* (Hamlet), *Romeo and Juliet* (Romeo), and *The Time of Your Life* (Kit Carson). His 31 A.C.T. credits include the roles of Laredo in *The Majestic Kid*, Bob Cratchit in *A Christmas Carol*, Lt. Yolland in *Translations*, Horace in *School for Wives*, and Ken Tally in *Fifth of July*. Other theater credits include productions at the Alley Theatre, the Intiman Theatre and A Contemporary Theatre in Seattle, and South Coast Rep, among others.



Shakespeare Festival, *The Maids* for the Shotgun Players, and *Ah, Wilderness!* at TheatreWorks. Film credits include lead roles in the indie features *Between Somewhere and Salinas* and *Dangerous*. As a dancer, she has toured the former Soviet Union and Poland. Papa is a 1995 graduate of the A.C.T. M.F.A. Program.

SUSAN PAPA recently appeared in *The Man Who Came to Dinner* and Alluvial Productions' *Italian American Reconciliation* at Center Repertory, *Cabal of Hypocrites* at American CitiZen's Theatre, and *Blue Remembered Hills* for TheatreFIRST. Other Bay Area theater credits include *The Tempest* and *The Taming of the Shrew* at Shakespeare at Stinson Beach, *Other People's Money* at Pacific Alliance Theatre, the West Coast premiere of *Museum* at Vector Theatre, *Robin Hood* at the Marin



Ophelia in *Hamlet* with Will & Company for PBS and "A Different World." When Riddley is not busy working as a freelance sign-language interpreter, she can be found performing with a popular Bay Area band. She is an alumna of the Juilliard School Drama Division and holds a master's degree in sociology.

CATHLEEN RIDDLEY* made her A.C.T. debut in *The Threepenny Opera* earlier this season. Past credits include Jewel in *The Best Little Whorehouse in Texas*, Portia in *The Heart Is a Lonely Hunter* with the National Theatre of the Deaf, Aldonza in *Man of La Mancha*, Winifred in *Once Upon a Mattress*, Ruth in *The Pirates of Penzance*, and Nastya in *The Lower Depths*. She performed her original cabaret show at the Duplex in New York City. Television credits include



in Joel Schumacher's *Flawless* with Robert De Niro. Other film and television credits include *8MM*, *Dalva*, *Grand Ave.*, *Stolen: One Husband*, "Nash Bridges," and "America's Most Wanted," among others.



MARGARET SCHENCK* appeared at A.C.T. last season as Maisie Madigan in *Juno and the Paycock*. She has performed regionally with the New Harmony Theatre, Stage One, the Rhode Island Shakespeare Theatre, Warehouse Repertory Theatre, and the Newport Festival Theatre, among others. Among her local theater credits are numerous productions with the Chamber Theater of San Francisco, including *Hay Fever*, *Eleemosynary*, *The Golden Age*, *Night Must Fall*, and *Relative Values*

(Drama-Logue Award). She has been featured in several industrial films and on television on "Nash Bridges."



ROBERT SICULAR* since his first appearance on stage at age three, has portrayed everything from kings to clowns, lovers, lawyers, and madmen. A Bay Area native, he has acted in theaters across the country, including the Oregon Shakespeare Festival, Denver Center Theatre Company, South Coast Repertory, Actors Theatre of Louisville, and the Shakespeare Theatre in Washington, D.C. Locally, Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, the San Francisco Shakespeare Festival, Eureka Theatre Company, and seven seasons with the Berkeley/California Shakespeare Festival have helped fill the bill. Television credits include recurring roles on "Santa Barbara," "General Hospital," and "The Young and the Restless." Sicular is delighted to return to A.C.T.'s *Christmas Carol* for the fifth consecutive season.



TAJMA SOLEIL* makes her A.C.T. and Bay Area debut in *A Christmas Carol*. She recently relocated to the Bay Area from Southern California, where her favorite theater roles included Kay in *Oh Kay!*, Claudia in *Nine*, Jean in *Girl Bar*, Sally Brown in *Snoopy!!!*, and productions of *Beehive*, *Godspell*, *Personals*, and *A...My Name Is Alice*. Television appearances include costarring or featured roles in *The Tiger Woods Story*, *The Descendants*, *Waiting on an Angel*, and episodes of "Renegade," "Pensacola," and "Silk Stalkings." Soleil is also a produced playwright and is currently producing her new musical, *The Triumph*.



ELIZABETH ANN TRAUB* is a graduate of Santa Clara University's theater and dance department. Favorite regional theater roles include Bella in *Rags*, *Musicals in Concert* and Young Sally in *Follies* with the American Musical Theatre of San Jose (AMTSJ); Eliza Doolittle in *My Fair Lady* with Santa Clara University; Mabel in *Mack and Mabel* with the Palo Alto Players; and Heather in *Another Midsummer Night* with Theatre-Works. Traub made her professional debut as Ruth La Rue in Goodspeed Opera's revival of *Redhead*. She was showcased as an opening-act soloist for Bob Newhart, Leslie Uggams, and B. B. King. In January, she will play Yonah in *The Children of Eden* at AMTSJ.



GREGORY WALLACE* has been seen at A.C.T. in *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch Over Me* at South Coast Repertory Theatre, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellers's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and "Internal Affairs." Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.



TOM BLAIR* (*Understudy*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theatre. He has performed in Tadashi Suzuki's *Tales of Lear* 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.



DAN HIATT* (*Understudy*) has appeared at A.C.T. in *The Threepenny Opera*, *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, and, most recently, the role of Artzy in the Eureka Theatre Company's production of *Trust*, by Gary Mitchell. He has also appeared in many productions at the California Shakespeare Festival.



JANET KELLER* (*Understudy*) appeared in A.C.T.'s *Christmas Carol* two seasons ago. She is a member of Rough and Tumble, with whom she has performed in *The Misanthrope*, *My Uncle Sam*, and *Tom Jones* (Bay Area Theatre Critics' Circle Award for best ensemble). She has also performed locally with Berkeley Repertory Theatre, Marin Theatre Company, and Kaliyuga Arts. A professional speaker and personal coach, Keller runs Callback Communications, a presentation, communications, and leadership skills training firm.



SARAH OVERMAN* (*Understudy*) was last seen as Julie in the American premiere of *Trust* at the Eureka Theatre in San Francisco. Other Bay Area credits include *King Lear* and *The Two Gentlemen of Verona* at the California Shakespeare Festival and *A View from the Bridge* at San Jose Stage Company. Out-of-town credits include the title role of Cinderella at the Children's Theatre Company in Minneapolis and *The Revenger's Tragedy* at Park Square Theatre, St. Paul. She received her M.F.A. in acting from the University of Minnesota/Guthrie Theater in 1998.



MICHAEL POLAK* (*Understudy*) appeared in the West Coast premiere of *Gross Indecency: The Three Trials of Oscar Wilde* at Theatre on the Square, in which he understudied and performed more than 30 times in four different roles. Theater credits also include *A Midsummer Night's Dream*, *All's Well That Ends Well*, *Pericles*, and *Medea* at the California Shakespeare Festival; 1776 at the Pacific Conservatory of the Performing Arts (PCPA); two seasons with 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.



REMI SANDRI* (*Understudy*) was seen most recently as the Father in the TheatreWorks production of the new musical *Violet*. He has worked extensively in the Bay Area with A.C.T., Berkeley Repertory Theatre, California Shakespeare Festival, San Jose Repertory Theatre, Marin Theatre Company, and Theatre on the Square. He also spent six seasons with the Oregon Shakespeare Festival as an actor/educator.

LAIRD WILLIAMSON (*Coadaptor and Original Director*) has staged A.C.T. productions of *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantagleize*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has also directed for Western Opera Theater, the Intiman Theatre Company, Seattle Repertory Theatre, the Old Globe Theatre, the Guthrie Theater, the Shakespeare Theatre, and the Brooklyn Academy of Music Theatre Company. For the Denver Center Theatre Company he has directed *Life Is a Dream*, *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Most recently he directed *Gross Indecency* for the Denver Center and *Pericles* for the Oregon Shakespeare Festival.

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 Children's Museum of Los Angeles. 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. He has also designed for all of the major resident theaters in the western United States. The costume designer for "Star Trek: Deep Space Nine" and "Star Trek: Voyager," he has received two Emmy Awards and eight nominations. Television work also includes *Stones for Ibarra* and "Day by Day." Feature film credits include *Night Mother*, *Worth Winning*, *The Running Man*, and *Star Trek: Generations*.

ROBERT MORGAN (*Costume Designer*) designed costumes for 23 productions as resident designer at A.C.T. between 1971 and 1978. His New York credits include *I'm Not Rappaport* and *Sherlock's Last Case* on Broadway, *Pride's Crossing* at Lincoln Center, and *The Loves of Anatol* at Circle in the Square. He has also designed for many regional theaters, including the Ahmanson Theatre, Denver Center Theatre Company, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theater, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and the Old Globe Theatre, where he is a founding associate artist. Morgan is currently at work on a new musical based on *The Full Monty*.

PETER MARADUDIN (*Lighting Designer*) has, as an associate artist, designed the lighting for more than 30 A.C.T. productions, including *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *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 *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include *The First Hundred Years*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre and *Desire under the Elms* for San Jose Repertory Theatre. He is a principal designer with Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

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 poems by Elizabeth Bishop. In 1996, the Dallas Opera presented his opera *The Tempest*, subsequently broadcast on NPR. Other operas include *The Scarf*, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; *A Month in the Country* (libretto by William Ball) for the New York City Opera in 1964; and *Summer and Smoke* for the New York City Opera in 1972. Hoiby is highly regarded as a specialist in vocal music; his songs are regularly performed by Leontyne Price and Jennifer Larmore. Instrumental compositions include two piano concertos, a flute concerto, orchestral suites, and numerous works for chamber ensemble and solo instruments. He is currently at work on a new opera based on *Romeo and Juliet* and a piano quartet for the Ames Quartet.

GARTH HEMPHILL (*Sound Designer*) is in his third season as A.C.T.'s resident sound designer. He has designed more than 70 productions in the past eight years, including *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (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*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

KATHRYN ROSZAK (*Dance Consultant*) worked on *The Cherry Orchard* and *The Learned Ladies* at A.C.T. She is director of the ANIMA MUNDI Dance Company, which has performed in New York, San Francisco, Washington, D.C., and Copenhagen. 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, Berkeley Symphony, Opera San Jose, Sacramento Opera, Marin Opera, and 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 also taught dance. Her production of *Pensive Spring: A Portrait of Emily Dickinson* for ANIMA MUNDI was cosponsored by Aurora Theatre Company and later presented by the Working Women Festival in San Francisco.

WHO'S WHO

PETER MALEITZKE (*Musical Director*) served as musical director for the world premiere of *The First Picture Show* at A.C.T. and for this season's *Threepenny Opera*. His first musical direction credits were *Once Upon a Mattress* and *Annie Get Your Gun* at the American School of Paris. He completed a master's degree at the University of Michigan, studying with Leon Fleischer. He has toured the United States and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Musical direction credits include *As You Like It* for A Noise Within; *A Little Night Music* and *Rags* for the American Musical Theater of San Jose; musical preparation for the San Francisco Symphony's *On the Town*; *Most Happy Fella*, produced by David L. Wolper; musical assistant to Michael Tilson Thomas for the San Francisco Symphony's American Festival; and conductor of *The Phantom of the Opera*. He arranged and performed a recital of *Songs of California* in Davies Symphony Hall. Maleitzke is an associate artist at A.C.T. and teaches in the Master of Fine Arts Program.

DAVID F. DRAPER (*Costume Design Supervisor*) has designed A.C.T. productions of *Hecuba*, *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award). Local credits include *Breathe Normally* for Margaret Jenkins Dance Company, *Waiting for Godot* at Shakespeare Santa Cruz, and independent productions of *Song of Singapore*, *Hitting for the Cycle*, and *Babes in Arms* (Theatre Critic's Award). He has designed for the Children's Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume director in 1988.

DONNA ROSE FLETCHER* (*Production Stage Manager*) returns to A.C.T. and *A Christmas Carol* for her fourth 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.

FRANCESCA RUSSELL* (*Assistant Stage Manager*) returns to A.C.T. where she previously worked on the 1996 production of *A Christmas Carol*, *High Society*, *Mrs. Warren's Profession*, *The Royal Family*, *Machinal*, and *Shlemiel the First*. Shows at San Jose Repertory Theatre include *Over the Tavern*, *Sisters Matsumoto*, *Twelfth Night*, *Icarus*, *The Game of Love and Chance*, and *Nixon's Nixon*. At Berkeley Repertory Theatre she worked on *Ravenshead* and Mabou Mines' *Peter and Wendy*; she has also spent seasons with Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse. Russell is a graduate of UC San Diego.

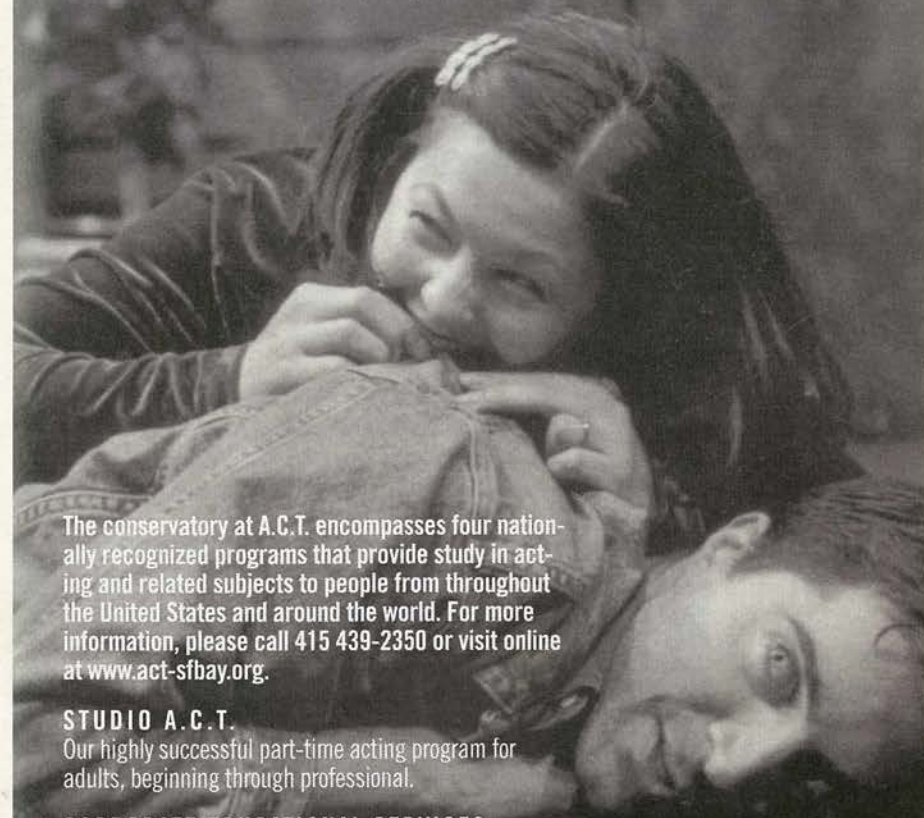
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Karen Hallock '98 and Andrew Alabran '98 in Raised in Captivity (photo by Ken Friedman)

(l to r) Theresa Walsh,
Justin Okin, Elizabeth
Allen, Zach Kenney,
Caitlin Talbot,
Jonathan Sanders,
and Chris Ahlman in
Timothy Mason's
Time on Fire



BOB ADLER

A DECADE OF NEW PLAYS FOR YOUNG ACTORS

by Jessica Werner

The A.C.T. Young Conservatory New Plays Program began, as many successful innovations do, with a challenge. "In searching for dynamic work for our teenage acting students to perform, I realized just how unheard the voices of young people have been in the theater," says Young Conservatory Director Craig Slight, reminiscing about the impulse he had in 1989 to launch the New Plays Program, which celebrates its tenth anniversary this fall. The Young Conservatory offers a broad range of theater courses to young people aged 8 to 18, and age-appropriate material for student productions has always been a rare commodity. "Traditional plays written for children didn't present enough of a challenge for the caliber of student that comes to A.C.T., yet I felt compelled to find ways for them to experience the stage in works relevant to their age and circumstances. I remember saying to myself at the time, Where better could we challenge America's finest playwrights to write new plays with a youthful perspective than at A.C.T., where our twofold mission—to produce fine theater and train outstanding actors—fosters an ongoing interaction between young students and experienced professionals?

"I felt A.C.T. had the potential to become a home for playwrights to create challenging multigenerational new work, born in an atmosphere free from the demands for commercial success. But, I thought, Who would understand the need for this kind of work? Who would accept our challenge to 'see the world through the eyes of the young?'"

Since its inception, the program has commissioned works from an impressive range of seasoned dramatists, including Timothy Mason,

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Constance Congdon, Lynne Alvarez, Daisy Foote, Mary Gallagher, Jim Grimsley, Joe Pintauro, Brad Slaughter, and Paul Zindel. Twelve of the plays commissioned to date have been published by Smith & Kraus and continue to affect the lives of young people in theater productions and classrooms throughout the United States and Canada.

Each year A.C.T. commissions a distinguished playwright to write a dramatic work from the point of view of young characters, which in turn is developed in an intensive workshop process. "We didn't want to just do the usual overproduced children's repertoire," says Slaughter, "and you can't expect a 15-year-old to play Willy Loman. I dreamed of increasing the literature for the American theater to encompass a range in which the life experiences of young people could resonate."

"What makes me say yes to Craig [when he asks me to write a new play for the program] is the same thing that makes my fellow playwrights say yes," says Timothy Mason, who has written three plays for the New Plays Program, including its inaugural production, *Ascension Day* (1990), *Time on Fire*, which premiered at A.C.T. in August, and *The Less Than Human Club* (1994), which will be presented by the Young Conservatory at the Magic Theatre in July. "What Craig is doing simply doesn't exist anywhere else. When you write a play for the New Plays Program, you know that what you are doing will actually expand the literature for the stage. A portion of literature, one that was previously lacking, virtually nonexistent, will now exist because of your work at A.C.T. That is a great enticement."

"I remember when I had just completed *The Less Than Human Club* in the summer of 1994, I was at a playwrights' gathering at Lanford Wilson's house in Long Island. It was an opportunity for an impromptu first public reading of the play. It went over very well, everyone laughed and cried. And then [Pulitzer Prize-winning playwright] Paul Zindel came over to me and longingly asked, 'Do you think Craig Slaughter would ever commission a play from me?' I said, 'Yes, I think he probably would.'"

WRITING WITHOUT "WRITING DOWN"

Writing age-appropriate material for young actors can be quite a challenge for playwrights whose literary voices are distinctly adult. Playwrights commissioned by the New Plays Program often worry their work may be too dark, too weighty, to be tackled by teenage actors. Among all the New Play Program's commissioned writers, only Zindel (*The Effect of Gamma Rays on Man-in-the-Moon Marigolds* [1995])

had previously been known as a writer for young people. The others have risen to the challenge to create plays whose teen protagonists confront strikingly mature problems. Pintauro's *Reindeer Soup* (1992) featured a family of motherless kids starving in the Canadian wilderness with their idealistic, impractical father. *A Bird of Prey* (1996), by Atlanta playwright and novelist Jim Grimsley, tackled a gay teen's personal battle with his own sexuality and the ubiquity of casual violence. "It's actually a tough play for adults to watch kids do, but it wasn't that tough on the kids," says Grimsley. "I wasn't going to 'write down' to their level, because I think they can handle anything. There's no hiding the real world and its violence from them."

"Each of the three works I have written for A.C.T. has been set in a different historical period," says Mason, "from the Revolutionary War of 1775 to the social tumult of 1968. Yet I have discovered with each one that the concerns of adolescents are absolutely universal: Where do I fit in? Do I have a purpose, a sense of worth? Could anyone love me? These questions do not change, and the actors tap into the characters' emotional lives beautifully."

THE WORKSHOP PROCESS

Just like the development process through which new plays must go prior to a professional mainstage production, every New Plays Program project undergoes a five- to ten-week workshop and rehearsal period. Each playwright spends several weeks in residence at A.C.T. during that period, often incorporating the students' input into their scripts, before the play is performed to an invited audience.

"The students were just great," says Daisy Foote about her experience at A.C.T. in the summer of 1998 developing her play *When They Speak of Rita*. "They were certainly a lot more cooperative than some of the adult actors I've worked with. They are open and accepting, they're not thrown by changes. I guess as we get older, fear becomes part of our language, but they don't have that yet."

"The brilliance of Craig's vision springs from his understanding of young people's eagerness to rise to high expectations," adds A.C.T. Conservatory Director Melissa Smith. "Whenever I visit a Young Conservatory rehearsal, I hear the same vocabulary we use in the master of fine arts program, and I see that the young actors work toward the same goals our older actors do. The training they receive is appropriate for their age, but it is also utterly professional."

TRANSATLANTIC COLLABORATION

Back in 1989, as plans for the New Plays Program were still evolving, Slaughter said that it was his "hope that our process will result in a significant work about young people that can be produced by other



Felicia Benefield and Dominic Manchester in Timothy Mason's *Less Than Human Club*

Young Conservatory Director Craig Slaughter directs students in Constance Congdon's *Automata Pietà*.



JACK SHARRAR

groups around the country and around the world." The New Plays Program now boasts an international reputation as a source of high-quality new writing for the theater.

As the New Plays Program embarks on its second decade of new-play development, plans are under way to launch the program's first-ever transatlantic commission and production. In association with London's acclaimed Royal National Theatre—home to National Connections, a new-play development program for young people much like A.C.T.'s—student actors in the A.C.T. New Plays Program will travel to London next spring for workshops at the National and at the Royal Academy of Dramatic Art. The New Plays Program has commissioned a play from renowned British playwright Bryony Lavery, which will be performed at A.C.T. in August 2000.

"Craig contacted me earlier this year, and I was astounded to discover how similar our programs are," says Suzy Graham-Adriani, producer of the National's youth theater projects. Graham-Adriani will be in residence at A.C.T. to direct Lavery's play, the script of which will then be included in *New Plays from A.C.T.'s Young Conservatory, Volume IV*. "I am thrilled about the collaboration because I found we work from such similar philosophies. We have both reckoned with the incredible void that exists in dramatic literature for young people. We also share a deeply held belief that writers are at the heart of the theater. The contributions of writers of the highest caliber, writers whose work we would want to see on our mainstages, enrich the literature for young actors in profound, long-lasting ways."

Looking toward the future, Slight also hopes to enrich the New Plays Program with new writing for middle-school actors, whose unique dramatic needs ("somewhere between *Babar the Elephant* and *Death of a Salesman*") are even more difficult to meet.

"The theater should reflect all of our life experiences, regardless of our age," says Slight. "And we plan to spend the next decade making sure it does." ■

THE A.C.T. YOUNG CONSERVATORY PRESENTS NEW WORK AT THE MAGIC THEATRE

This season, the A.C.T. Young Conservatory's New Plays Program will present its first-ever public productions of commissioned plays: Constance Congdon's *Automata Pietà* (which premiered at A.C.T. last May), a contemporary comic fantasy about a teen fashion doll who comes to life, will run January 13–23, 2000. Timothy Mason's *Less Than Human Club*, a potent drama about young teens struggling with identity during the tumultuous 1960s, is scheduled to appear in July.

All performances take place at the Magic Theatre in San Francisco's Fort Mason Center. Tickets are \$10. For tickets and information, call (415) 749-2ACT or visit us online at www.act-sfbay.org.

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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 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

BASS

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

Online

Tickets are also available 24 hours/day on our Web site at www.act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

Charge by Phone or Fax

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

Purchase Policy

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

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$55.

Subscriptions

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

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 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 run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food.

Group Discounts

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

Gift Certificates

A.C.T. gift certificates can be purchased in any amount by phone, fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

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

ASL at A.C.T.

A.C.T. offers American Sign Language-interpreted performances of select plays. For information, Deaf patrons can call A.C.T. via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts 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 Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-18. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. 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.

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

Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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 the lower lobby and 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.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

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

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before 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 the lower lobby, the balcony lobby, and the uppermost lobby.



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. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

A.C.T. logo designed by Landor Associates.



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

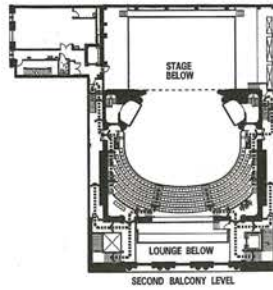
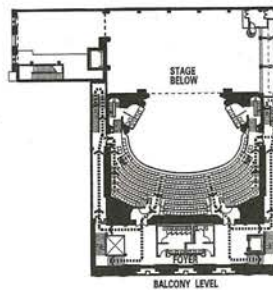
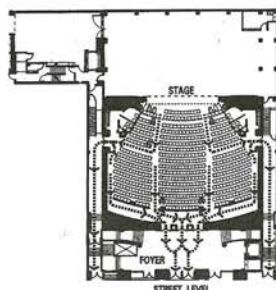


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GEARY THEATER EXITS



GUCCI
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