A
CHRISTMAS
CAROL
Y2K Checklist:

- 5 gallons potable water
- Large jar chunky peanut butter
- Two bags Cheese Puffs
- Spam, two cans
- Cheese Whiz
- Beef jerky
- Large jar of Tang

- Last twentieth-century reservations at One Market Restaurant

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ON THE COVER
Photo by Ken Friedman

ABOVE
Photo of the Geary Theater by Darryl Bush
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GEARY THEATER TOURS

This season A.C.T. is offering guided backstage tours of the theater, scheduled on selected Wednesdays and Saturdays at 10:30 am. The price is only $8 ($6 for subscribers).
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THE THREEPENNY OPERA
Book and lyrics by Bertolt Brecht
Music by Kurt Weill
Translated by Michael Feingold
Directed by Carey Perloff
September 2–October 3, 1999

WRONG MOUNTAIN
By David Hinson
Directed by Richard Jones
October 21–November 21, 1999

A CHRISTMAS CAROL
Adapted from Charles Dickens’s novel by Dennis Pownes and Laird Williamson
 Directed by Constance Barrett and Rave Birk
November 27–December 26, 1999

THE HOUSE OF MIRTH
By Edith Wharton
Adapted and directed by Giles Harvey
March 29–April 23, 2000

EDWARD II
By Christopher Marlowe
Directed by Mark Lamos
May 4–June 4, 2000

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

TO BE ANNOUNCED
June 15–July 16, 2000
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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continued from page 12
Andrew Harteau, Acting
Kendra Keller, Acting
Roe Morris-Kelly, Administration
Alexandra Technique
Dees Khanum, Speech, Acting
Daniel Klein, Imprisonment
Barry Lloyd, Musical Theater, Cabaret Performance, Acting
Domenique Lewis, Acting
Kimberly Mohr, Speech
Trina Oliver, Acting
Tim Stott, Improvisation
Ken Prescott, Playwriting
Barbara Scott, Improvisation
Beaco St Clair, Acting
Rachel Steinberg, Acting
Ava Victoria, Singing
Bruce Williams, Audition
Techniques, Acting
Young Conservatory
Marc Bauman, Acting, Creating
Physical Character
Kate Bridgley, Voice and Speech, Scene Study
Jennifer Gould Musical Theater, Advanced Musical Theater
Domenique Lewis, Sc, Voice and Speech
Kimberly Mohr, Acting
Pamela Bosc, Acting, Jr. Performance Workshop
David Sturman, Musical Theater
Jack Sharratt, Directing, Acting
Craig Slaight, Performance Workshop, Master Class, Senior Seminar
John Sageden, Performance Mentor
Fascine Reveresc, St, Improvisation
Gumna Whalen, Acting
Krista Wigle, Musical Theater
NFW Plays Program Resident Playwrights
Brenny Lacey
Timothy Mason
Wendy McGood
Accompanists
James Munsick
Robert Butt

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Join A.C.T.'s popular E-mail Club (accessible through our Web site) for reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

To toast by Christie Brinkley

Champagne by
Domenique Ste, Michelle
CELEBRATE THE MILLENNIUM IN STYLE

14 STAGEBILL
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
Music by Lee Hoiby
Musical Direction by Peter Mafeitzke
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Peter Maradudin
Sound by Garth Hemphill
Costume Design Supervisor David F. Draper
Lighting Adapated by Kimberly J. Scott
Sound Associate Jennifer Key
Dances by Kathryn Roszak
Dances Assistant Nancy Carlin
Casting by Meryl Lind Shaw
Assistance Director Jonathan Vandenberg
Stage Management Staff
Donna Rose Fletcher, Production Stage Manager
Francesca Russell, Assistant Stage Manager
Bethany C. Maxwell, Intern
A CHRISTMAS CAROL

The Cast
(in order of appearance)

Boy Caroler
Charles Dickens
Ebenezer Scrooge
Bob Cratchit
Charitable Gentleman
Charitable Gentlewoman
Fred
Delivery Boy
Toy Seller
Carol Seller
Christmas Eve Walkers

Michael John Sullivan
Tommy A. Gomez*
Raye Birk*
Will Huddleston*
Randall Gremillion*
Margaret Schenck*
Gregory Wallace*
Max DuBowy
Sonja Dale
Mark Murphey*
Eric Brittain Butte,
Gabriel Carter,*
Tamisha Corry, Robert Ernst,*
Rachel Forbes, Rudy Guerrero,*
Eli Koral, Melanie Angel
Ledbetter, Maureen McVerry,*
Joshua Miller, Susan Papa,
Luis Saguat, Tajma Soleil,*
Elizabeth Ann Traub*

Sled Boys
Woman in the Street
Daughter of Woman in the Street
Beggar Girls
Woodcarrier
Marley's Ghost
Chain Bearers
Ghost of Christmas Past
Wife of Christmas Past
Children of Christmas Past

Joey Browne-Contreras
Dillon Harnden-Shea
Matt Mauricio
Jonathan Rosen
Max DuBowy
Michael John Sullivan
Melinee Angel Ledbetter
Susan Papa
Gabriel Carter
Robert Ernst
Eric Brittain Butte
Maureen McVerry
Sonja Dale, Max DuBowy,
Rachel Forbes
Randall Gremillion, Mark
Murphey, Cathleen Riddley,
Luis Saguat, Margaret Schenck,
Tajma Soleil

Toy Ballerina
Toy Clown
Toy Cat
Toy Monkey
Toy Bear

Ghost of Christmas Present
Sally Cratchit
Ned Cratchit
Peter Cratchit
Belinda Cratchit
Mrs. Cratchit
Tiny Tim Cratchit

Coly Gordon
Natalie Rae Cressman
Noelle Eekman
Matt Mauricio
Tommy A. Gomez
Julia Mattison
Lawrence Papale
Eli Koral
Christina Bolognini
Cathleen Riddley
Tamisha Corry
Joshua Miller
Elizabeth Ann Traub
Jack
Randall Gremillion
Mark Murphey
Margaret Schenck
Tajma Soleil
Rudy Guerrero
Robert Siculare
Maureen McVerry
Eric Brittain Butte,
Natalie Rae Cressman,
Dillon Harnden-Shea
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
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),
a seventh grader at Carquinez Middle School, recently appeared in the A.C.T. production of The Three Penny 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 Dubowy (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 Ecken (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 Harren-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, stilts walking, juggling, and film making. Melinee Angel Ledbetter (9) is in the fourth grade at Elsa Widermann 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 Analesse. 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.
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 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.T. 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.T. Tea, please call Amy Kirk in the A.C.T. Development Department at (415) 439-2308.


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 (YG), 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.aact-sf.org](http://www.aact-sf.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
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, Rosen- cранz and Guldentern 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-sf.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.

KGO RADIO
CORPORATE SPONSOR OF A CHRISTMAS CAROL
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.
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 $20.2 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' 'Heeheo' 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 'Avenue Q,' Tennessee Williams' '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 'Iphigenie 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 1968 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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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 *George* (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, Slaitg 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 Slaitg 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 administrates), 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 Théâtre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise; Shooting a Dream; Germinal; Don Juan in Sevilla;* and *The Hunchback of Notre Dame.* His translation of Strindberg’s *Creditor* 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 Edbjornson. 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, Studio Neophilologen, Canadian Theatre Review,* and *Contemporary Literary Criticism Yearbook.*

MERLYL 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 Appetit!* and *Creditor.* 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 *Obidan.*
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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 Nanciela at the Magic Theatre, Endgame, Minot of 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, Nautillus and Smokin’, and has directed David Schein’s musical Tokens. His film and television credits include Jon Just’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. Foziwog 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.

RANDALL GREMILLION*

appeared at A.C.T. in The Three Penny 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 M.M.A. at the Cincinnati Conservatory.

RUDY GUERRERO*

appeared at A.C.T. last year in A Christmas Carol and as Valere in Tartuffe. Bay Area credits include Paul Joe 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; Grace at the Willows Theatre Company; and Josephine, The Human Comedy; Miami Lights, and The Rink at TheatreWorks. On television he played the lead role of 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.

WILL HULLESTON*

is resident director of the California Theatre Center, where he has appeared in The Ghost-Be-Gentlemen, Sherlock's Last Case, Hamlet, 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 actor or director with Marin Theatre Company, San Jose Repertory Company, the Magic Theatre, and others. Hulleston 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.

MAUREEN MCVERRY*

was last seen at A.C.T. in Silas Marner the First in 1978. She has also appeared at A.C.T. in Pygmalion, Dinner at Eight, Spoon in the Grave, and The Pope and the Witch. After A.C.T.'s production, she continued performing in Silas Marner at the Geffen Playhouse in Los Angeles and American Repertory Theatre in Cambridge. In San Francisco she was featured in Oh Kay!, Noise Off, The Curious Savage, and several shows at Marin Theatre Company, the Magic Theatre, the Eureka Theatre Company and San Jose Repertory Theatre. Since 1994 she has sung her evolving cabaret show, Ferry Mc Ferry, at various venues. Film and television credits include Nine Months, The Dead Pool, True Believer, Big Business, Good Luck, and "Full House."

MARK MURPHREY*

has appeared in more than 50 productions at the Oregon Shakespeare Festival, including Much Ado About Nothing (Benedick), Sailing by Byzantium (W. B. Yeats), The Winter's Tale (Leontes), The Pilot of Bethesda (Dr. Pierce), Othello (Iago), Hamlet (Hamlet), Romeo and Juliet (Romeo), and The Time of Your Life (Kit Carson). His A.C.T. credits include the roles of Larojo in The Majestic Kid, Bob Cratchit in A Christmas Carol, Li, Yolland in Translations, Horace in School for Wires, 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.

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 Civic 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 Shakespeare Festival, The Maids for the Shotgun Players, and 4/4, 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.

CATHLEEN RIDDLEY*

made her A.C.T. debut in The Three Penny Opera early this season. Past credits include Jewels in The Best Little Whorehouse in Texas, Portia in The Heart Is A Lonely Hunter with the National Theatre of the Dead, Alonza in Man of La Mancha, Winifred in Once Upon a Mattress, Ruth in The Pirates of Penzance, and Nasty in The Lower Depths. She performed her original cabaret show at the Duplex in New York City. Television credits include: Ophelia in Hamlet with Will & Company for PBS and "A Different World." When Riddlely 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.

LUIS SACAMAR* was last seen in Sam Shepard's Simpatico. He has worked with many theater companies and is a founding member of Campo Santo. He can be seen on film as Mr. Z., crime boss of the Lower East Side, in Joel Schumacher's Flawless with Robert De Niro. Other film and television credits include: BMM, Dukes, and "America's Most Wanted," among others.

MARGARET SCHENCK* appeared at A.C.T. last season in Maisie Madigan in June and the People. 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 Theatre of San Francisco, including Boy Fever, Eleonors, The Golden Age, Nght Must Fall, and Relative Values.
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.

TAJIMA 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, Sally Brown in Snoopy!!!, and productions of Bheesm, Godspell, Personal, and A...My Name Is Alice. Television appearances include costarring or featured roles in The Tiger Woods Story, The Descendants, Wanda Days, Renegade, Pensacola, and Silk Stalkings. Soleil is also a producing 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 Bell in Rags, Musicals in Concert and Young Sally in Follies with the American Musical Theatre of San Jose (AMTS); 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 TheatreWorks. 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 AMTS.

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 Old Globe Theatre, The Screens at the Guthrie Theatre, 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 Beauts’ Stratagem at Berkeley Repertory Theatre. Screen credits include Peter Sellars’ 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 Three Penny 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 Theater. He has performed in Tadashi Suzuki’s Tales of Law 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 in 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, and most recently, the role of Arty 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 appeared locally with Berkeley Repertory Theatre, Marin Theatre Company, and Kallyuga 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 Cross Idiocy: 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 That’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.
REMIO 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 (Conductor 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 Theatre, 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 Arms, among many others. Most recently he directed Goss 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, Esquivel, Peer Gynt, and A Christmas Carol. Her stage and screen credits include Life on Mars and The Selby. She was also a principal dancer and director with Milwaukee Repertory Theatre, 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 Las Angeles. She 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 25 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 Angot 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 Theatre, Kennedy Center, McCarver Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and the Old Globe Theatre, where he is the 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, Hedda Gabler, Old Times, Mary Stuart, Insurrection: Holding History, Mrs. Warren’s Profession, Machinal, A Christmas Carol, The Rose Tattoo, Shell Shock, 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 Yariyo, 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, Hydrocephalus, Skellig, Valley Song, and Pentimento for Berkeley Repertory Theatre and Shattered for A.C.T. 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 HOBY (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. Hobdy is highly regarded as a specialist in vocal music; his songs are regularly performed by Leontyne Price and Jennifer Larmore. His instrumental compositions include two 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, Incarnation: 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, Links Together Teeth Apart, Forinbras, 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, Macon 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 Positive Spring: A Portrait of Emily Dickinson for ANIMA MUNDI was commissioned by Aurora Theatre Company and later presented by the Working Women Festival in San Francisco.
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 Fleisher. 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 Critics' Circle 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 Gerynt (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 Bouffe 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 Shinenel the First. Shows at San Jose Repertory Theatre include Over the Tavern, Sisters Matisse, Twelfth Night, Iceman, 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.

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

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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 Slaght, 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, continued on page 52
Constance Congdon, Lynne Alvarez, Daisy Foote, Mary Gallagher, Jim Grimsley, Joe Pintauro, Brad Slaight, 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 do just the usual overproduced children’s repertoire,” says Slaight, “and you can’t expect a 15-year-old to play Wally 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 Slaight 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 Ratu. “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, Slaight said that it was his “hope that our process will result in a significant work about young people that can be produced by other
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-Adrian, producer of the National's youth theater projects. Graham-Adrian 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 calibre, 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, Slaght 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 Slaght. "And we plan to spend the next decade making sure it does."

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**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 Picta* (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-sf.org.
1998–99 National Corporate Theatre Fund

ANNUAL FUND CONTRIBUTORS
The National Corporate Theatre Fund is a nonprofit corporation that raises money to support the business community for ten cities in the United States. It is a highly successful organization that is known for its ability to raise funds for a variety of causes.

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE
The Leadership Campaign for American Theatre is a $5-million challenge project to build much-needed corporate support for nonprofit professional theatre in the United States. The Leadership Campaign for American Theatre directly benefits the ten resident theatres that are members of A.C.T.

SPECIAL PROGRAMS
Geary Theater Tours
A.C.T. offers guided tours ($) to subscribers and members of the Geary Theater on selected Wednesdays. Information can be obtained by calling (415) 749-2429. Student Matinees
Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are $8. Information can be obtained by calling (415) 439-2383.

ONLINE TICKET INFORMATION
A.C.T. offers a wide range of ticket options for all performances. Information can be obtained by calling (415) 749-2429.

Discounts
Half-price tickets are available on the day of performance at TIX on Union Square. Half-price student and senior rash tickets are available at the box office or by calling (415) 749-2579.

Gift Certificates
A.C.T. gift certificates can be purchased in any amount by phone, fax, or mail. Information can be obtained by calling (415) 749-2429.

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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.

Beggars!
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) 439-2395 in an emergency.

Latencomers
A.C.T. performances begin on time. Latencomers 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.

Restrooms 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) 789-2ACT 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.'s 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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A.C.T. is funded in part by the California Arts Council, a state agency.

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