Charles Dickens's

A Christmas Carol

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The conservatory, led by Melissa Smith, now serves 2,000 students every year. It was the first training program in the United States 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 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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---

**A Christmas Carol**

A Christmas Carol

A Ghost Story of Christmas

by Charles Dickens

(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by Candace Barrett

in association with Raye Birk

Original Direction by Laird Williamson

with

Raye Birk* Wilma Bonet* Mary Dolson Colman Domingo* Tommy A. Gomes* Randall Gremillion* Lawrence Hecht* Will Huddleston* Amelia Matthews* Alex Mogridge Jarion Monroe* Sarah Overman* Cathleen Riddley* Luis Saguari* Margaret Schenck* Brent St. Clair* Michael Gene Sullivan* Amir Talai

Scene by

Costumes by

Lighting originated by

Lighting adapted by

Music by

Sound by

Musical Direction by

Costume Coordinator

Casting by

Assistant Director

Dance and Movement Supervised by

Children’s Movement Supervised by

(based on dance and movement by Angene Feves and Kathryn Roszak)

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Francesca Russel*, Assistant Stage Manager
Misha Brodsky, Intern

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Heather Kitchen
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Conservatory Director

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A.C.T. PRESENTS

Charles Dickens’s

A Christmas Carol

The Cast
(in order of appearance)

Boy Caroler: Joey Browne-Contreras
Charles Dickens: Tommy A. Gomez*
Ebenezer Scrooge: Baye Birk*
Bob Cratchit: Will Huddleston*
Charitable Gentleman: Randall Gremillion*
Charitable Gentlewoman: Margaret Schenck*
Fred: Michael Gene Sullivan*
Delivery Girl: Natalie Rae Cressman*
Toy Seller: Angela Tamayo
Carol Seller: Amir Talai
Christmas Eve Walkers: Wilma Bonet*, Sonja Dale,
Mary Dolson, Colman Domingo*,
Lawrence Hecht*,
Amelia Matthews*,
Alex Moggridge, Nina Negusse,
Sarah Overman*, Luis Saguara*,
Natalie Anne Solomon,
Brent St. Clair*, Ian B. Wolff
Sled Boys: Sophie Greene Gloeckler,
Matthew Skelton Mauricio,
Joshua David Miller,
John Charles Morris,
Jonathon Rosen
Woman in the Street: Cathleen Riddley*
Daughter of Woman in the Street: Natalie Rae Cressman
Beggar Girls: Francesca Alfajora, Katie Green
Woodcarrier: Matthew Brandon Hutchens
Marley’s Ghost: Jarion Moore*
Chain Bearers: Randall Gremillion,
Matthew Brandon Hutchens
Ghost of Christmas Past: Brent St. Clair
Wife of Christmas Past: Mary Dolson
Children of Christmas Past: Ann L. Lui,
Celeste Arden Swain
Horse Boy Clive: Jonathan Rosen
Horse Boy Frank: Joshua David Miller
Horse Boy Pip: Sophie Greene Gloeckler
Horse Boy Jim: John Charles Morris

Fezziwig Guests: Matthew Skelton Mauricio
Jocy Browne-Contreras
Katie Green
Sarah Overman
Alex Moggridge
Colman Domingo
Amir Talai
Margaret Schenck
Francesca Alfajora,
John Charles Morris,
Natalie Anne Solomon
Wilma Bonet,
Randall Gremillion,
Lawrence Hecht,
Amelia Matthews,
Cathleen Riddley, Luis Saguara
Katie Green
Celeste Arden Swain
Sophie Greene Gloeckler
Francesca Alfajora
Matthew Skelton Mauricio
Tommy A. Gomez
Natalie Rae Cressman
Jonathan Rosen
Ian B. Wolff
Sonja Dale
Cathleen Riddley
Nina Negusse
Joshua David Miller
Mary Dolson
Randall Gremillion
Lawrence Hecht
Wilma Bonet
Amelia Matthews
Brent St. Clair
Colman Domingo
Margaret Schenck
Matthew Brandon Hutchens,
John Charles Morris,
Sarah Overman
Ann L. Lui, Alex Moggridge,
Jarion Monroe,
Natalie Anne Solomon,
Amir Talai, Angela Tamayo
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Joey Browne-Contreras
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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
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 confines 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 looking 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.
is a freshman at Berkeley High School and performed in A.C.T.’s Christmas Carol last season. Other theater experiences include The Sound of Music and understudying Fanny at Chez Panisse. Sophie Greene Gloeckler (11), a fifth grader at the Nueva School in Hillsborough, performed in Eustis at the Orpheum Theater and has studied in the YC for three years. She loves improv, horseback riding, acting, singing, soccer, and reading. Katie Green (10) made her mainstage A.C.T. debut as Thumbelina in Frank Loesser’s Hans Christian Andersen. She has also performed in Annie and as Toto in The Wizard of Oz. She is a fifth-grade student at Convent of the Sacred Heart in San Francisco. Matthew Brandon Hutchens (18) graduated from School of the Arts in San Francisco and will attend Foothill College. He spends 12 hours every week studying dance and has performed in West Side Story, Maame, Bye, Bye Birdie, A Chorus Line, and The Nutcracker. Ann L. Lai (12) is a seventh-grade student at Katherine Delmar Burke School in San Francisco. She has performed in Peter and the Wolf and enjoys rock climbing and reading. Matthew Skelton Mauricio (14) is a freshman at San Francisco’s Gateway High. He performed in A Christmas Carol at A.C.T. last season and has studied at the YC for three summers. He loves animals and volunteers at Animal Care and Control. Joshua David Miller (9) returns to A Christmas Carol for his second consecutive year. He is in the fourth grade at San Francisco School and has studied in the YC for two years. He enjoys baseball, skiing, and acting. John Charles Morris (16) lives in Marin County and is a sophomore at University High School in San Francisco. He has performed in The Caucasian Chalk Circle at Berkeley Repertory Theatre, Guys and Dolls in high school, and 42nd Street and The Velveteen Rabbit at the Marilyn Izdebski Theater in San Anselmo. Nina Negusse (18) is a senior at Piedmont High School and has studied in the YC for two years. She enjoys travel, dance, and cultural excursions. Jonathan Rosen (11) made his A.C.T. mainstage debut in A Christmas Carol last season. He attends the sixth grade at Town School of San Francisco and has studied in the YC for four years. He enjoys acting, drums, lacrosse, drawing, and filmmaking. Natalie Anne Solomon (16) is a junior at Convent of the Sacred Heart. She has been a YC student for six years and has performed in productions of Le Jeune Brel, The Robber Bridegroom, and Crimes of the Heart. She enjoys travel and learning foreign languages. Celeste Arden Swain (9) is the third generation of her family to act on the Geary Theater stage. A fifth-grade student at Berkeley Montessori School, she enjoys soccer, gymnastics, swimming, piano, and singing. Angela Tamayo (18) will begin classes at San Francisco City College this spring, majoring in vocal performance. She has performed in A Chorus Line and The King & I and can be heard at various places around the city singing with her friend Kent. Ian B. Wolff (13) was seen at the Geary Theater earlier this season in Frank Loesser’s Hans Christian Andersen. He is a seventh-grade student at Stuart Hall for Boys in San Francisco and has taken YC classes for two years. He has soloed with the San Francisco Boys Chorus and has sung with his school’s vocal ensemble.■
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These lively half-hour presentations are conducted by each show’s director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

**AUDIENCE EXCHANGES**
These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

**NEW AUDIENCE EVENTS FOR 2000–01!**
Join the artists for behind-the-scenes chats about each production. This new pre-performance artists’ series will occur in the Geary Theater before a selected performance of each play. A new writers’ series is also planned, offering audience members the chance to discuss each play with its creator. Details for these events are still being worked out. Call the box office, or visit us online for specific information about dates, times, and speakers.

**WORDS ON PLAYS**
Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for $42; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for $8 each.
MAKING MAGIC WITH WIT AND WORDPLAY

Building on the success of two seasons of acclaimed public performance at the Magic Theatre, the third-year class of the A.C.T. Conservatory’s Master of Fine Arts Program launches its third round of public productions at Fort Mason this winter with the work of two of the most original and provocatively witty English-language playwrights: The Beaux’ Stratagem, by George Farquhar, and The Importance of Being Earnest, by Oscar Wilde, presented in rotating repertory December 1–18. The Beaux’ Stratagem is directed by British actor/director Jonathan Cullen, formerly a visiting professor at Duke University and currently an acting tutor at the British American Drama Academy and the Royal Academy of Dramatic Art; The Importance of Being Earnest is directed by Steve Cosson, former artistic director of Smart Mouth Theatre in San Francisco and a 2000–02 recipient of a National Endowment for the Arts/Theatre Communications Group Career Development Grant for directing.

The public-performance component of the M.F.A. Program was introduced in 1998 as an important way to prepare student actors for careers on the professional stage. Every season an increasing number of recent conservatory graduates assume roles in A.C.T. mainstage productions (four conservatory alums are featured in The Misanthrope and several take the stage this month in A Christmas Carol). Therefore, having the opportunity to gain performance experience while students has become an increasingly valuable aspect of their training.

A.C.T. Conservatory Director Melissa Smith strives to find appropriate dramatic work for each class that simultaneously challenges the students, builds directly on their previous training, and highlights their collective talents and strengths. “I knew this year’s group of actors was well-suited to tackling language comedies and the ‘heightened comic texts’ of these exquisite plays of wit and wordplay,” says Smith. “This class is especially adept at working with text, which we saw when they performed Shakespeare last spring. They have an instinctive and facile grasp of theatrical lan-

continued on page 34
guage, and a dark sensibility, an ability to embrace dark humor that has come through in the work we've seen during their first two years at A.C.T.

The Beaux' Stratagem, by Irish-born Restoration playwright George Farquhar, is an early 18th-century comic adventure of mistaken identity and the search for true love. Two young rogues, Archer and Aimwell, both desperately low on money, set off across the countryside in search of an heiress for Aimwell to marry. Deception, greed, lastingly plots—and perhaps even romance—await them on their madcap adventure.

Wilde's masterful 1895 satire The Importance of Being Earnest is a comic attack on the superficial earnestness of turn-of-the-century Victorian society. Filled with humor and wisdom, it tells the tale of two young men who have taken to bending the truth to enhance their romantic prospects: Jack has invented an imaginary brother, Ernest, whom he uses as an excuse to escape from his dull country home to frolic in town. Algernon uses a similar technique, only in reverse: his imaginary friend provides a convenient escape route to adventures in the countryside. When their parallel deceptions eventually collide, a series of crises threatens to spoil their amorous pursuits. Showcasing the full measure of Wilde's legendary wit, Earnest is one of the most celebrated of all stage comedies and a testament to the decency and warmth beneath Wilde's trademark sharp-tongued dialogue.

"The Beaux' Stratagem and The Importance of Being Earnest are particularly suited to casts of actors in their 20s," adds Smith, "because they are both about young people and young romantic lives, about struggling with one's passions and the often tumultuous pursuit of matrimony. And both Irish masterworks provide a synthesis of the actors' last two years of training: in their first year they tackled intensive voice and speech work and text analysis, and in their second year they studied dialect, performed Shakespeare, and explored the comic potential of clowning. Now they can put it all together for A.C.T.'s audience."

Tickets to the fall M.F.A. productions are $5 for seniors and students, $8 for subscribers, and $10 for the general public. For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT or visit us online at act-sf.org.
IT WAS A STARRY, STARRY NIGHT

On October 1, more than 200 people attended Starry, Starry Night, A.C.T.'s annual gala to benefit the conservatory's actor training programs. Held in the Westin St. Francis Hotel's elegant Imperial Suite, the event netted A.C.T. a remarkable $135,000, thanks in great part to our dynamic event chair, Frannie Fleishhacker, our wonderful corporate sponsors, and the charm and wit of mistress of ceremonies Sharon Stone.

Presiding masterfully over A.C.T.'s first-ever benefit auction, Stone persuaded attendees to buy such unique theater-related items as telegrams sent to Tom Stoppard by Sir Laurence Olivier to honor the opening of Rosencrantz and Guildenstern Are Dead at the Royal National Theatre; a signed rehearsal script of The Invention of Love also donated by Stoppard; Giorgio Armani dresses donated by A.C.T. Conservatory alumnae Annette Bening and Winona Ryder; and dinner for eight (plus special guests Carey Perloff and Ms. Stone herself) prepared in the home of lucky purchasers Ken and Barbara Oshman by master chef Joyce Goldstein.

continuing on page 38
The evening’s grand finale was a stellar cabaret performance (directed by A.C.T. Associate Artistic Director Margo Whitcomb) offered by A.C.T. alumni Anika Noni Rose and Douglas Sills, A.C.T. favorites Nancy Dussault and Lisa Vroman (The Threepenny Opera), gospel genius Edwin Hawkins, Jo and Emily Loesser, up-and-coming opera singer Nmon Ford, members of STOMP, and Ragtime cast members Jim Corti and Cathy Wydner.

A.C.T. extends its heartfelt gratitude to its corporate sponsors, the event committee, and the A.C.T. family members who attended the event and contributed their support to the next generation of theater actors.

**IN MEMORIAM: DAVID DUKES**

A.C.T. mourns the passing of former A.C.T. company member David Dukes, who died at age 55 in Tacoma, Washington, on October 9. A versatile actor who moved easily and often among stage, film, and television roles, Duke began his career with A.C.T. in 1967 and performed featured roles for the next several seasons in mainstage productions including Long Day’s Journey into Night, Tartuffe, Under Milkwood, Charley’s Aunt, and Hamlet, among others. He also taught in A.C.T.’s Summer Training Congress.

Dukes was a veteran of 20 Broadway productions, including Amadeus, M. Butterfly, Arthur Miller’s Broken Glass, Dracula, Frankenstein, and a Tony Award-nominated performance in Bent. He was a founding member of Hollywood’s Matrix Theatre Company, which specializes in double-cast productions, allowing actors to appear onstage even as they accept more lucrative film and TV work.

“Theater is where my heart has come from,” Dukes told The New York Times in 1995. “Every time I come back and touch it, it changes me. Emotionally, that’s where the work comes from for me.”

Dukes was in Washington filming ABC’s latest Stephen King miniseries, “Rose Red,” at the time of his sudden heart attack. He is survived by his wife, poet and professor Carol Muske-Dukes; his daughter, Annie; and his son, Shawn.

WILMA BOMET recently appeared in Merc Mortals (Dean Goodman Award) at Marin Theatre Company, The Matchmaker at San Jose Repertory Theatre, The Visions of Simone Morehead at Thick Description, and Close Encounters of the Third Kind with Latina Theatre Lab. She has also appeared in Tony Kushner's Hydriaphia or the Death of Dr. Browne and Alice in Wonderland at Berkeley Repertory Theatre. Malena Malera at Campo Santo, A Christmas Carol, The Rose Tattoo, Saturday, Sunday and Monday, and Twelve/Thirteenth at A.C.T.; work with El Teatro Campesino, the San Francisco Mime Troupe (Drama-Logue Award); and her one-woman play, Good Grief Lolita! (Marlon Scott Actor's Achievement Award). Film credits include 8 MM, What Dreams May Come, Jack, and Radio Flyer. Television credits include Under Wraps and "Nash Bridges."

MARY DOLSON returns for her second season of A.C.T.'s Christmas Carol. She also appeared in A.C.T.'s Threepenny Opera, directed by Carey Perloff, last season. Theater credits also include The Merry Wives of Windsor at the Utah Shakespearean Festival; The Fantasticks, Two Gentlemen of Verona, Antony and Cleopatra, and Hansel and Gretel at the Texas Shakespeare Festival; and Brighton Beach Memoirs, The Comedy of Errors, Robin Hood, Camelot, and Damo Yankees at the PCTA Theaterfest. Dolson graduated from the A.C.T. Master of Fine Arts Program in the class of 2000.

COLMAN DOMINGO has performed regionally in Love's Labour's Lost and The Taming of the Shrew with the California Shakespeare Festival; Sons of Don Juan at San Jose Rep; Fences, Amadeus, and Blues for an Alabama Sky at TheatreWorks; Journey to the West at Berkeley Rep and the Huntington Theatre; Two Gentlemen of Verona and Romeo and Juliet at Shakespeare Santa Cruz; and Up Jumped Springtime at Lincoln Center/American Living Room Festival/Theatre Rhinoceros. He has received Drama-Logue and Bay Area Theatre Critics’ Circle awards. Screen credits include the films King of the Bingo Game, Around the Fire, Debi’s Looking for a Girl, and True
Tommy A. Gomez returns for his fifth A.C.T. production of A Christmas Carol. He most recently concluded a summer with Shakespeare Santa Cruz where he performed in Love’s Labour’s Lost and Cymbeline. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, and the Wisconsin Shakespeare Festival, as well as two seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, to incarcerated youth in Michigan and Alabama’s juvenile justice system, and in the A.C.T. Summer Training Congress.

Randall Gremination appeared at A.C.T. in The Threepenny Opera last season and made his A.C.T. debut in a workshop performance of The Difficulty of Crossing a Field. In 1998 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). Gremination is completing a D.M.A. at the Cincinnati Conservatory.

Lawrence Hecht returns to A.C.T. and A Christmas Carol after a five-year hiatus. He spent 23 years with A.C.T. as an actor, teacher, and director and has also performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, the Oregon Shakespeare Festival, San Diego Repertory Theatre, and Arizona Theatre Company, among many others. He now spends a large part of the year teaching and directing with the Denver Center Theatre Company. His ventures into film include a continuing role (Neal Prescott) in Wes Craven’s Scream trilogy.

Will Huddleston is resident director of the California Theatre Center, where he has appeared in The Odd Couple, Gentleman, Sherlock’s Last Case, and Harvey, among others. Most recently, he played Stephen in Dealer’s Choice with the Actor’s Ensemble Theatre. 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 Theatre, the Magic Theatre, and others. Huddleston has written numerous dramatic adaptations, and his original plays include The Journey of Lewis and Clark, The Legend of King Arthur, and Amelia Earhart.

Amelia Matthews made her Geary Theater debut as an understudy in two performances of The Rose Tattoo in 1996 and went on to perform in A.C.T.’s Christmas Carol and Machinal later that season. She has also been seen by Bay Area audiences in the San Francisco Opera’s La Bohème, directed by Mark Lamos, and as Barbara DeMarco in Shear Madness. She received her M.F.A. in 1998 from the A.C.T. Conservatory, where her roles included Gertrude in Hamlet (directed by Ken Ruta) and Olga in Three Sisters. Regional theater credits also include Anna in The Baltimore Waltz, Hero in Much Ado About Nothing, Audrey in Little Shop of Horrors, and a tour with the North Carolina Shakespeare Festival.

Alex Mogridge was last seen at the Geary Theater as a member of the ensemble in The Threepenny Opera, directed by Carey Perloff. He just returned from the Utah Shakespearean Festival, where his roles included Talbot/George of Clarence in The War of the Roses and Nodder in Peter Pan. Other San Francisco theater credits include The History of Things That Never Happened at Bootstrap Foundation and Observe the Sons of Ulster Marching toward the Somme at Viallott Theatre. Mogridge graduated in the class of 2000 from the A.C.T. Master of Fine Arts Program, where he performed at the Magic Theatre in Fools of Youth and –14: An American Ma(f)a.

Jarion Monroe was last seen at A.C.T. as the Player in Rosencrantz and Guildenstern Are Dead. He has spent seasons with the Oregon, Berkeley, Marin, and California Shakespeare festivals, Berkeley Repertory Theatre, South Coast Repertory, California Repertory Company, and the Ukiah Playhouse (which he co-founded). Theater credits also include productions with Yale Repertory Theatre, San Jose Repertory Theatre, the Magic Theatre, the Ahmanson Theatre, Theatre 890, Theatre Rhinoceros, Thick Description, and the Berkeley Stage Co., among others. He created the roles of Dr. Waxling and Casper T. Willis in the world premieres of Search and Destroy and Santos y Santos. Monroe has also appeared in numerous films, made-for-television movies, and series. His voice can be heard in interactive games, tours, radio and television commercials, and books-on-tape.

Sarah Overman was last seen in the extension run of Summertime at the Magic Theatre. Other Bay Area credits include Helen in The Cripple of Inishmaan at Theatre Works; Bronski at the Magic Theatre; Trust at the Eureka Theatre Company; King Lear, Two Gentlemen of Verona, and The Merchant of Venice at the California Shakespeare Theatre Festival; and A View from the Bridge at San Jose Stage Company. Regional theater credits also include the title role of Cinderella at the Minneapolis Children’s Theatre Company and The Revenger’s Tragedy at Park Square Theatre in St. Paul. Film credits include the San Francisco-based independent feature Haiku Tunnel with Josh Kornbluth. She holds an M.F.A. in acting from the University of Minnesota/Guthrie Theater.

Cathleen Riddle has appeared at A.C.T. in The Threepenny Opera and A Christmas Carol. Past credits also include Cat’s Paw at the Exit Theatre, Best Little Whorehouse in Texas at Spreckles Theatre, The Heart Is a Lonely Hunter with the National Theatre of the Deaf, Man of La Mancha, Once Upon a Mattress, and 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 Fidler 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 Saguaro** appeared in A.C.T.'s Christmas Carol last season. He has also been seen locally 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 GMM, Datus, Grand Ave., Stolen: One Husband, "Nash Bridges," and "America's Most Wanted," among others.

**Margaret Schenck** has appeared at A.C.T. in Juno and the Paycock and a Christmas Carol. Earlier this year, she was featured in the world premiere of Emma Donoghue's Kissing the Witch at the Magic Theatre. Last summer she played Lady Bracknell in The Importance of Being Earnest at California Theatre Center. She has performed regionally with the New Harmony Theatre, Stage One, the Rhode Island Shakespeare Theatre, Impulse Ensemble, Warehouse Repertory Theatre, the Newport Festival Theatre, and many others. Local credits include numerous productions with the Chamber Theater of San Francisco, including Hay Fever, Electra, The Golden Age, Night Must Fall, and Relative Values (Drama-League Award).

**Brent St. Clair** has appeared in two A.C.T. productions of A Christmas Carol. He has also been seen locally in Children of Eden with the American Musical Theatre of San Jose, Blues for an Alabama Sky with the Sacramento Theatre Company, and Marin Theatre Company's productions of Wilder, Wilder, Wilder, and Avenue X. Before relocating to San Francisco, he performed in Chicago at the Goodman Theatre, Wisdom Bridge, Northlight Theatre, and Lincolnshire Musical Theatre. He has also worked at the Mixed Blood Theatre Company in Minneapolis. St. Clair attended the theater school at DePaul University.

**Michael Gene Sullivan** has appeared at A.C.T. in The First Picture Stone, Macnhula, Peon, Tartuffe, and three seasons of A Christmas Carol. He is also a member of the Tony and Obie Award-winning San Francisco Mime Troupe, where he has performed in written, or directed more than 20 productions. Other credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, and the Eureka and Lorraine Hansberry theatres, his one-man show for high school audiences, and performances at Bay Area Theatre Critics' Circle Award for best ensemble. He has also performed locally with Marin Theatre Company, Berkeley Repertory Theatre, and Kaliyuga Arts. A professional speaker and personal coach, Keller runs Callback Communications, a presentation, communications, and leadership skills training firm.

**Janet Keller** (Understudy) appeared in A.C.T.'s Christmas Carol three 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 Marin Theatre Company, Berkeley Repertory Theatre, and Kaliyuga Arts. A professional speaker and personal coach, Keller runs Callback Communications, a presentation, communications, and leadership skills training firm.

**Amir Talai** appeared at the Geary Theater in A.C.T.'s American premiere of Tom Stoppard's Indian Ink. Other local theater credits include Rhubarb Jam at Berkeley Repertory Theatre, For Whom the Bridge Tolls at the Plush Room, and John Fisher's Combat! An American Melodrama, Titus! and Cleopatra, the Musical. He has also performed the voices of Eminem and Bono for "Absolute Zero," an Internet cartoon. Upcoming projects include The Taming of the Shreke at Center Rep and Smeguardian: a solo cabaret piece. Talai is a graduate of UC Berkeley.

**Nancy Carlin** (Understudy, Dance and Movement Supervisor) returns to A.C.T., where she has played such roles as Paula in Dinner at Eight, Beth in A Lie of the Mind, Viola in Tredthyn Night, Lucie Manette in A Tale of Two Cities, and Masha in The Seagull. She has also performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, the Oregon and Santa Cruz Shakespeare Festivals, and in the recent production of Love's Labor's Lost with the California Shakespeare Festival, where she is an associate artist. Carlin also directs for many Bay Area stages and is producing Josh Kornbluth's film Hidden Tracks. She holds an M.F.A. from A.C.T. and a B.A. from Brown University.

**Chris Ferry** (Understudy) graduated from the A.C.T. Master of Fine Arts Program in the class of 2000. He has performed on the Geary stage as Cithandre in The Misanthrope earlier this season and as Matrevis in Edoardo II and Filch in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Freder in Pains of Youth, and Madame Tomba in Girl Gone in M.F.A. productions at the Magic Theatre. Most recently, he played Alphonse, Grover, The Yeti, The Gorge Troll, Mr. Coffee, Madame Nuf, Gun, and Nicky Paradise in On the Verge with Class Forces Theater at the Noe Space.

**Michael Keys Hall** (Understudy) has performed on Broadway and in theaters in the Bay Area, Los Angeles, New York, and throughout the country. He earned his M.F.A. in acting at A.C.T. and performed in more than 20 productions with A.C.T. in the 1970s. He returned to the Bay Area in 1996 and has been seen most recently in Picasso at the Lapin Agile at San Jose Stage Company and in Stonewall Jackson's House at the Eureka Theatre. In 1998 he performed in Gross Indecency at Theater on the Square. He has also worked in film and television and has done extensive educational theater work on high school audiences, Fools, Kings and Lovers, is currently in development.
GREGORY WALLACE (Understudy) has been seen at A.C.T. in The Misanthrope, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theatre 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 Rep, The Learned Ladies at the Williamstown Theatre Festival, King Lear at the Whole Theater, The Queen and the Rebels at Center Stage, and The Baux’ Stratagem at Berkeley Rep. 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.

MICHAEL WILES (Understudy) was last seen at A.C.T. as Spenser in last season’s Edward II. Regional theatre credits include work with the American Musical Theater (Big River), Berkeley Rep, the California Shakespeare Festival, the Montana Theatre Company (The Tempest), and the Tacoma Actor’s Guild (Twelfth Night). Recent credits include Macbeth, Romeo and Juliet, Big River, One for the Road, and Godspell. Upcoming projects include The Oresteia at Berkeley Rep. Wiles is a graduate of the Actor’s Conservatory at Cornish College of the Arts in Seattle.

LAIRO WILLIAMSON (Co-adapter 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 Pantagruel. 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 Theatre, 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, Wings, and Gross Indecency; among many others. This season he will direct “Master Harold…” and the boys at A.C.T.

CANDACE BARRETT (Director), as a member of the A.C.T. 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 Theatre, the Pacific Conservatory for the Performing Arts, and the Oregon Shakespeare Festival. Director of the A.C.T. Young Conservatory from 1976 to 1980, she is currently the executive director of the Children’s Museum of Los Angeles. Additionally, she has 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. Most recently he designed the scenery for The Winter’s Tale at the Denver Center Theatre Company. 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 Stories for Sierra 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. Morgan has also designed for many regional theaters, including the Ahmanson Theatre, Denver Center Theatre Company, Huntington Theatre Company, Guthrie Theatre, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and Old Globe Theatre, where he is a founding associate artist. Morgan designed the costumes for the new musical based on The Full Monty.

PETER MARADUDIN (Lighting Designer), a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including The House of Mirth, The Threepenny Opera, Tartuffe, Long Day’s Journey into Night, Juno and the Paycock, Hebe, Old Times, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Hurrah at Last, Ballad of Yochiyo, 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 Alchemist, The First Hundred Years, Hydriophia, 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 HOBY (Composer) has written scores for many A.C.T. productions. 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 Scoff, 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 Sunburn and Smoke for the New York City Opera in 1972. Hobey 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 at work on a new opera based on Romeo and Juliet and has just completed a piano quartet for the Ames Quartet, which is based on a theme composed by James Joyce.

GARTH HEMPHILL (Sound Designer) is in his fourth season as A.C.T. resident sound designer. He has designed more than 100 productions, including, for A.C.T., The Misanthrope, Frank Loesser’s Man From191, Edward II, 2 Pianos, 4 Hands, The House of Mirth, The Invention of Love, 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). He has earned Drama League 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.
PETER MALEITZKE (Musical Director) served as musical director for The First Picture Show and The Threepenny Opera at A.C.T. 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. 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. Maleitzke has numerous other regional musical direction credits, including Gypsy, A Little Night Music, Fags, and The Most Happy Fella, and was conductor of San Francisco's Phantom of the Opera. This past summer he conducted orchestra, chorus, and soloists in varied repertoire from Vivaldi to Puccini throughout Italy. Maleitzke is on the A.C.T. Artistic Council and teaches in the M.F.A. 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, Jane Loves Dick, and Babes in Arms (Theatre Critics' 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.

CHRIS MATTISON (Children's Movement Supervisor) received her master of arts degree in dance at UCLA. She went on to become studio manager/teacher for Pacific Motion Dance Studio in Venice, California, and company manager/booking manager for the nationally touring Jazz Tap Ensemble with Artistic Director Lynn Dally. She has created the movement and choreography for three productions in the A.C.T. Young Conservatory (YC) New Plays Program: Analysiss (1997), Time on Fire (1999), and Ilyria (2000; a collaboration between A.C.T. and London's Royal National Theatre). Mattison joined the YC faculty last summer to teach the dance sections of Advanced Musical Theater.

DONNA ROSE FLETCHER (Production Stage Manager) returns to A.C.T. and A Christmas Carol for her fifth consecutive year, having just completed a five-month run of Fully Committed at Theatre on the Square. Other A.C.T. credits include The House of Mirth, Machinal, The Matchmaker, A Galaxy on Geary (celebrating the reopening of the Geary Theater), and Godspell, 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 1999 and 1996 productions of A Christmas Carol, as well as 2 Pianos, 4 Hands, High Society, Mrs. Warren's Profession, The Royal Family, Machinal, and Shlemiel the First. Most recently she stage-managed Danny Scheie's production of Cymbeline for Shakespeare Santa Cruz and The Philanderer at the Aurora Theatre Company. At Berkeley Repertory Theatre she worked on Ravenshead and Mabou Mines' Peter and Wendy; she has also spent seasons with San Jose Repertory Theatre, Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse.
CARLEY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides’ Hippolytos, The American premiere of Tom Stoppard’s Travestis, Love and Italian In, The Threepenny Opera, Mary Stuart, Old Times, Ares, The Rose Tattoo, Antigone, Creators, Uncle Vanya, Home, the world premiere of Leslie Ayvazian’s Singer’s Boy, and the Geary Theater inaugural production of Shakespeare’s Tamerlane. This season she directed new translations of Molieres Les deux coreligionnaires and Pirandello’s Enrico IV.

Before joining A.C.T., Perloff was artistic director of Classic Stage company in New York, where she directed the world premiere of Ezra Pound’s The Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, CSC won numerous Obie Awards, including the 1988 Obie for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera A Dream of Her仿 at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fullbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theaters (LORT) (the national consortium of regional theaters), a board of governors of the Commonwealth Club of California, a board of directors of The Actors Fund of California, and the leadership board of the San Francisco chapter of the American Red Cross. Before joining A.C.T., she served as general manager of the Club Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her ML.A. from Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director), oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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 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.
A.C.T. STAFF

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SUBSCRIPTIONS
Mark C. Peters, Manager
Doris Yamasaki, Coordinator

TELEVISION
David Witting, Manager

Front of House
Bob MacBane, Gesa Theatre Manager
Deb Sylvan, Assistant Theatre Manager
Eva Ramos, House Manager
Alberta Mischke, Colleen Royle, Assistant House Managers
Joseph Fernandez, Colleen Royle, Dave Person
Heidi Amos, Theater Manager
Stefan Clark-Price, Helena Gussenstein, Ryan Farley, Darren Jennings, Paul Lutz, Laura Marvitz, Claudia Martinez, Jill Oertzen, Mark Ried, Jesus Santamaria, Kevin Slattery, Karin T. Tucker, Michelle Voorn, Edward Werbel, Kristen Wojewoda, Barbara

Operations
Leidy Peters, Manager
Bret Smith, Assistant Facilities Manager/Genny Theatre
Lee Luciano, Assistant Facilities Manager/Grant
Jay Keeler, Crew

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While PG&E Corporation’s businesses are national in scope, it has a long tradition of supporting the San Francisco Bay Area, the company's corporate home. 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 community.

KGO RADIO
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KGO NEWSTALK AM 810 also returns to support A.C.T. as a co-sponsor 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.

A.C.T. wishes you all a joyous holiday season and prosperity in the coming year. We offer our profound thanks for your continued support.
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Life insurance—the cash value of your current paid-up life insurance policy can benefit A.C.T.

Planned Giving

Many people who could not otherwise contribute to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

Making a bequest to A.C.T.—please let us know if you have included A.C.T. in your will or estate plan; or

Creating a life-income charitable trust with A.C.T.—you can gain an immediate and substantial tax deduction, increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

To find out more about ways to give to A.C.T., please contact:

A.C.T. Manager of Individual Giving Michele Casau
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2451

American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

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availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance upon exit to receive the special price. After five hours, the regular rate applies.

**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 that time. 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) 749-2400 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, Théatre 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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