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Charles Dickens's

A Christmas Carol



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valery ryvkin / conductor

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ON THE COVER

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ABOVE

Photo of the Geary Theater by Darryl Bush

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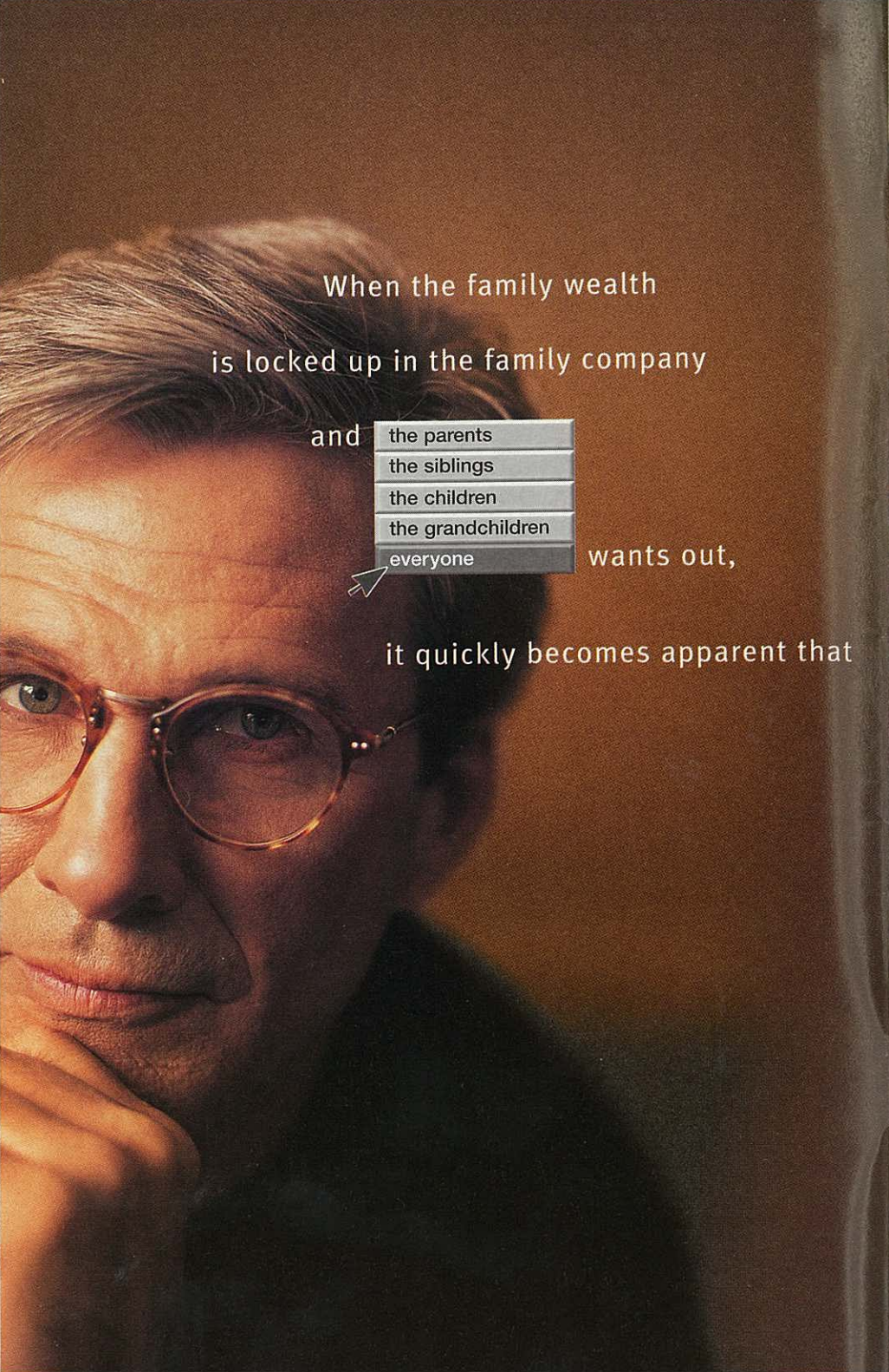
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and

the parents

the siblings

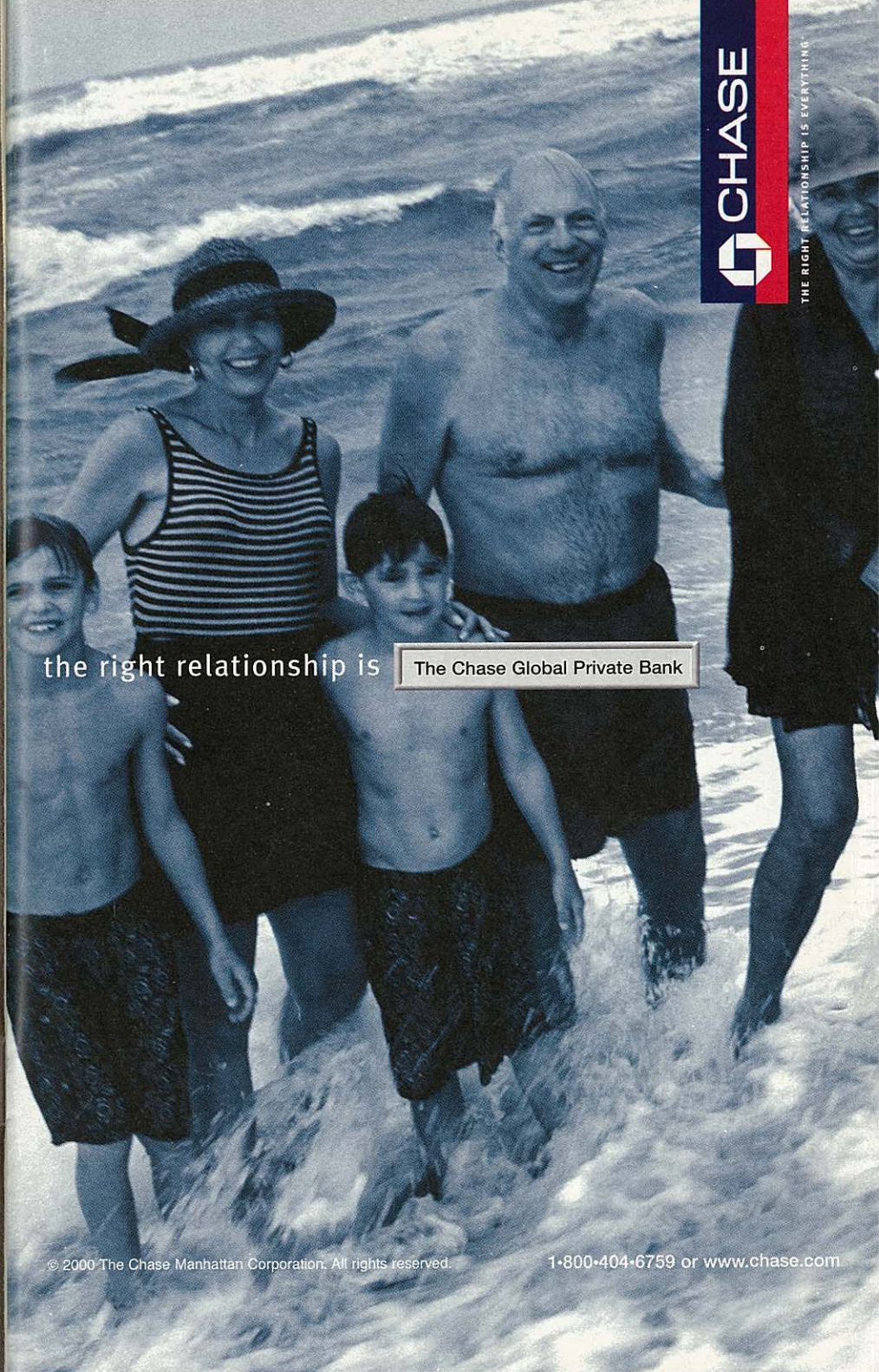
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THE 2000-01 A.C.T. SEASON

FRANK LOESSER'S HANS CHRISTIAN ANDERSEN

*Music and lyrics by
Frank Loesser
Book by Sebastian Barry
Based on the Samuel Goldwyn
motion picture
Directed and choreographed by
Martha Clarke
August 31-October 8, 2000*

THE MISANTHROPE

*by Molière
A new verse version by
Constance Congdon
Directed by Carey Perloff
October 19-November 19, 2000*

A CHRISTMAS CAROL

*Adapted by Dennis Powers and
Laird Williamson
Directed by Candace Barrett
and Raye Birk
November 27-December 26,
2000*

GLENGARRY GLEN ROSS

*by David Mamet
Directed by Les Waters
January 4-February 4, 2001*

GOODNIGHT CHILDREN EVERYWHERE

*Written and directed by
Richard Nelson
February 15-March 18, 2001*

ENRICO IV

*by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29-April 29, 2001*

"MASTER HAROLD" ...AND THE BOYS

*by Athol Fugard
Directed by Laird Williamson
May 4-June 3, 2001*

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ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 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 Jujameyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater 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, 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. ■

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



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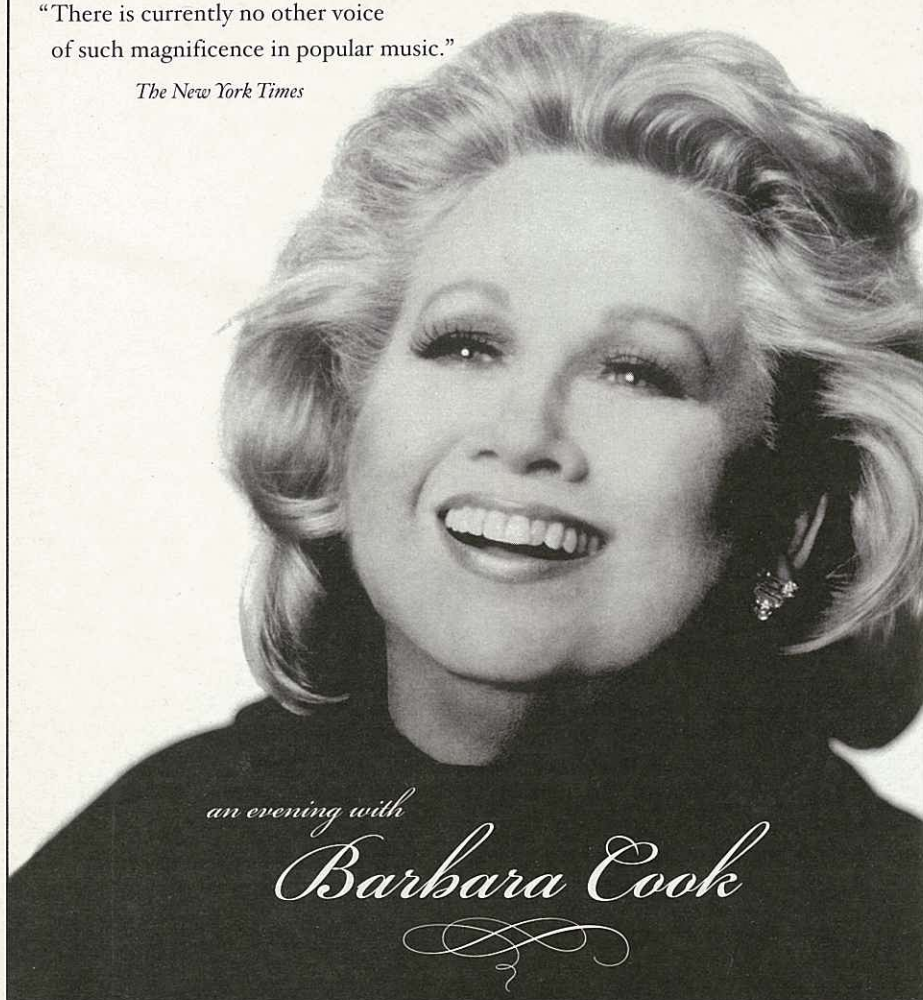
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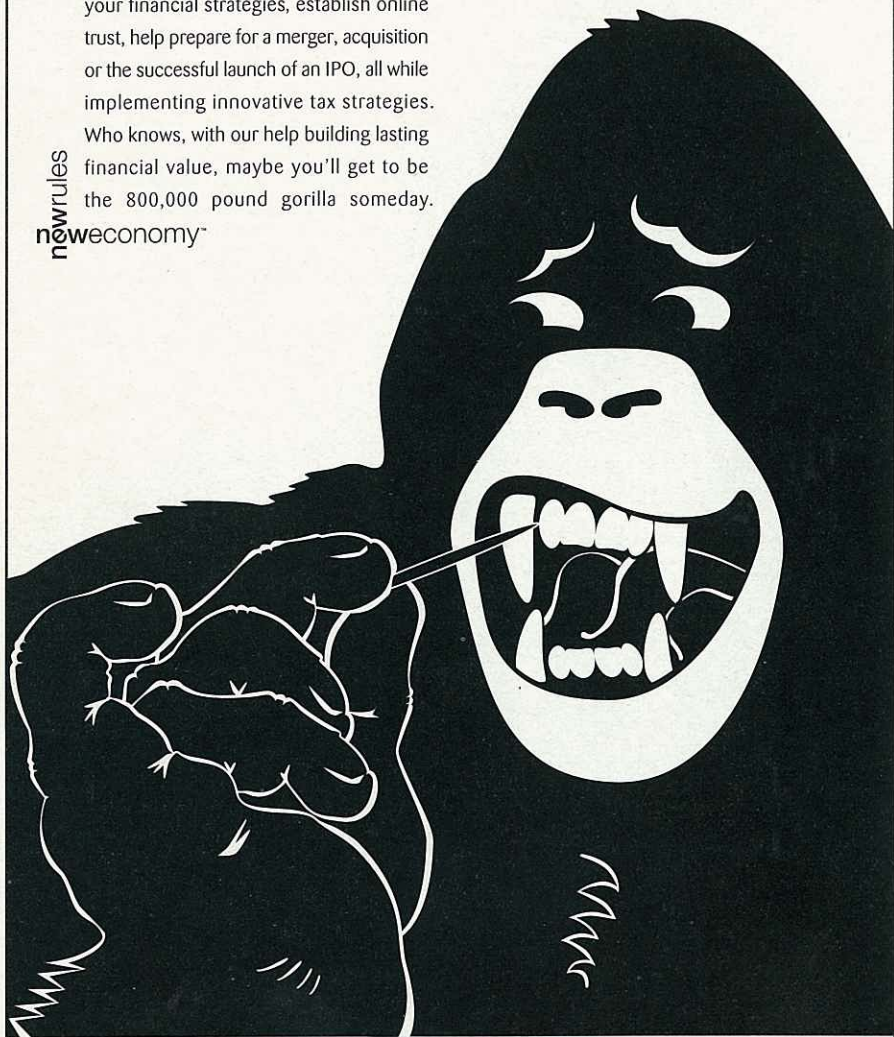


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ERNST & YOUNG

FROM THOUGHT TO FINISH.™



Charles Dickens's

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. Gomez* Randall Gremillion* Lawrence Hecht*
Will Huddleston* Amelia Matthews* Alex Moggridge
Jarion Monroe* Sarah Overman* Cathleen Riddley*
Luis Saguar* Margaret Schenck* Brent St. Clair*
Michael Gene Sullivan* Amir Talai

Scenery by Robert Blackman

Costumes by Robert Morgan

Lighting originated by Peter Maradudin

Lighting adapted by Kimberly J. Scott

Music by Lee Hoiby

Sound by Garth Hemphill

Musical Direction by Peter Maleitzke

Costume Coordinator David F. Draper

Casting by Meryl Lind Shaw

Assistant Director Jennifer Gadda

Dance and Movement
Supervised by Nancy Carlin

Children's Movement
Supervised by Chris Mattison

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

Stage Management Staff

Donna Rose Fletcher*, *Stage Manager*

Francesca Russell*, *Assistant Stage Manager*

Miesha Brodsky, *Intern*



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Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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

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Charles Dickens's

A Christmas Carol

The Cast

(in order of appearance)

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



<i>Horse Boy Davey</i>	Matthew Skelton Mauricio
<i>Boy Scrooge</i>	Joey Browne-Contreras
<i>Little Fan</i>	Katie Green
<i>Belle Cousins</i>	Sarah Overman
<i>Young Scrooge</i>	Alex Moggridge
<i>Mr. Fezziwig</i>	Colman Domingo
<i>Dick Wilkins</i>	Amir Talai
<i>Mrs. Fezziwig</i>	Margaret Schenck
<i>Fezziwig Children</i>	Francesca Alfajora, John Charles Morris, Natalie Anne Solomon
<i>Fezziwig Guests</i>	Wilma Bonet, Randall Gremillion, Lawrence Hecht, Amelia Matthews, Cathleen Riddley, Luis Saguar
<i>Toy Ballerina</i>	Katie Green
<i>Toy Clown</i>	Celeste Arden Swain
<i>Toy Cat</i>	Sophie Greene Gloeckler
<i>Toy Monkey</i>	Francesca Alfajora
<i>Toy Bear</i>	Matthew Skelton Mauricio
<i>Ghost of Christmas Present</i>	Tommy A. Gomez
<i>Sally Cratchit</i>	Natalie Rae Cressman
<i>Ned Cratchit</i>	Jonathan Rosen
<i>Peter Cratchit</i>	Ian B. Wolff
<i>Belinda Cratchit</i>	Sonja Dale
<i>Mrs. Cratchit</i>	Cathleen Riddley
<i>Martha Cratchit</i>	Nina Negusse
<i>Tiny Tim Cratchit</i>	Joshua David Miller
<i>Mary</i>	Mary Dolson
<i>Jack</i>	Randall Gremillion
<i>Topper</i>	Lawrence Hecht
<i>Beth</i>	Wilma Bonet
<i>Meg</i>	Amelia Matthews
<i>Ted</i>	Brent St. Clair
<i>Miner</i>	Colman Domingo
<i>Miner's Wife</i>	Margaret Schenck
<i>Miner's Family</i>	Matthew Brandon Hutchens, John Charles Morris, Sarah Overman
<i>Carolers</i>	Ann L. Lui, Alex Moggridge, Jarion Monroe, Natalie Anne Solomon, Amir Talai, Angela Tamayo
<i>Helmsman</i>	Luis Saguar
<i>Cabin Boy</i>	Joey Browne-Contreras
<i>Want</i>	Francesca Alfajora
<i>Ignorance</i>	Sophie Greene Gloeckler



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<i>Ghost of Christmas Future</i>	Colman Domingo
<i>Businessmen</i>	Randall Gremillion, Lawrence Hecht, Jarion Monroe, Brent St. Clair, Michael Gene Sullivan
<i>Mrs. Filcher</i>	Wilma Bonet
<i>Mrs. Dilber</i>	Amelia Matthews
<i>Undertaker's Boy</i>	Amir Talai
<i>Old Joe</i>	Luis Saguar
<i>Dark Angels</i>	Matthew Brandon Hutchens, Angela Tamayo
<i>Boy in the Street</i>	Joey Browne-Contreras

The children performing in *A Christmas Carol* are students in the A.C.T. Young Conservatory.
Young Conservatory Performance Monitor—John Sugden



Understudies

Ebenezer Scrooge—Lawrence Hecht;
Boy Caroler, Boy Scrooge, Boy in the Street,
Peter Cratchit—John Charles Morris;
Dickens, Ghost of Christmas Present, Topper,
Businessmen—Chris Ferry*;
Bob Cratchit, Fred, Ghost of Christmas Past,
Charitable Gentleman—Gregory Wallace*;
Charitable Gentlewoman, Woman in the Street, Mrs. Fezziwig,
Mrs. Cratchit, Mrs. Filcher—Janet Keller*;
Toy Seller, Carol Seller, Young Scrooge,
Fezziwig Guest, Ted, Dick Wilkins, Undertaker's Boy—Michael Wiles*;
Woodcarrier—Brent St. Clair;
Marley's Ghost, Mr. Fezziwig, Jack, The Miner, Helmsman, Ghost of Christmas
Future, Old Joe—Michael Keys Hall*;
Wife of Christmas Past, Fezziwig Guest, Mary, Beth,
Mrs. Dilber—Nancy Carlin*;
Belle Cousins—Mary Dolson; *Meg*—Sarah Overman;
Little Fan—Natalie Rae Cressman; *Toy Ballerina*—Francesca Alfajora;
Tiny Tim—Katie Green; *Delivery Boy, Ned*—Matthew Skelton Mauricio;
Son of Christmas Past—Jonathan Rosen;
Daughter of Christmas Past—Sophie Greene Gloeckler;
Sally Cratchit, Want, Ignorance—Ann L. Lui;
Belinda Cratchit, Martha Cratchit, Dark Angel—Natalie Anne Solomon

A Christmas Carol will be performed
 without an intermission.



FROM DARKNESS INTO THE LIGHT

by Laird Williamson

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

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

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

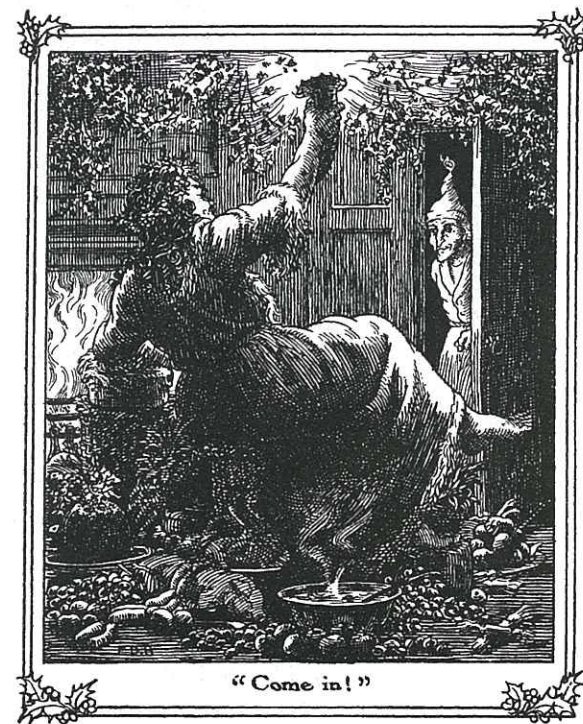


Illustration from
 The Macmillan
 Company's
 1930 edition of
 A Christmas Carol

SCROOGE'S
STORY IS THE
ESSENCE OF
CHRISTMAS
ITSELF.

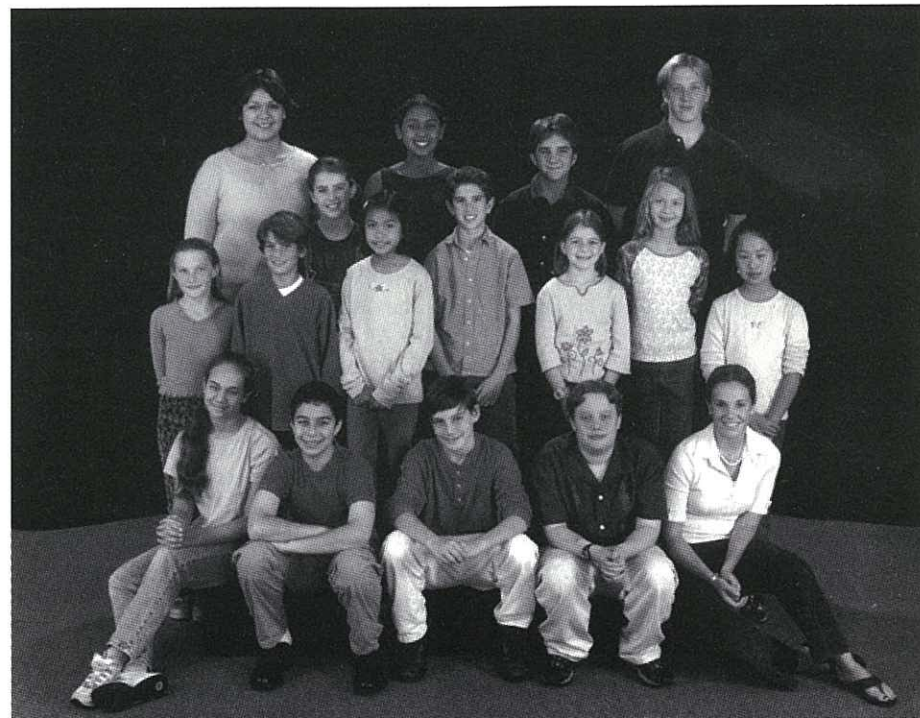
warm and glowing celebration of sympathy and love" became much more than just a flickering dream.

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

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

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

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



THE CHILDREN OF A CHRISTMAS CAROL

Each production of A Christmas Carol becomes a holiday adventure for a host of young people from the A.C.T. Young Conservatory (YC). Filling roles from Tiny Tim to Boy Scrooge, these talented and dedicated students from throughout the Bay Area have the unique opportunity to extend their theatrical education by participating in a professional production from auditions to first rehearsal to final applause.

The cast of this season's Christmas Carol includes the following students selected from the YC's fall 2000 session:

Francesca Alfajora (9), a fourth-grade student at Junipero Serra Elementary, has performed locally in *Bye, Bye Birdie* with Musical Theater Works and *Annie* and *Give My Regards to Broadway* with the San Carlos Children's Theater. **Joey Browne-Contreras** (13) has been performing since he was five and has been seen at A.C.T. in *Frank Loesser's Hans Christian Andersen*, *A Christmas Carol*, and *The Threepenny Opera*. He is in the eighth grade at Pinole Middle School. **Natalie Rae Cressman** (9) made her A.C.T. mainstage debut in *A Christmas Carol* last season. She is a fourth grader at Clarendon Elementary and studies ballet at the San Francisco Ballet. She also enjoys drawing, volleyball, trombone, and the piano. **Sonja Dale** (14)

THE KIDS IN CAROL
(front row, l to r)
Sonja Dale,
Joey Browne-
Contreras,
Ian B. Wolff,
Matthew
Skelton Mauricio,
Natalie Anne Solomon;
(middle row, l to r)
Sophie Greene
Gloeckler,
Joshua David Miller,
Francesca Alfajora,
Jonathan Rosen,
Katie Green,
Natalie Rae
Cressman, Ann L. Lui;
(back row, l to r)
Angela Tamayo,
Celeste Arden Swain,
Nina Negusse,
John Charles Morris,
Matthew Brandon
Hutchens

THE ANGELS ARE
ALL CHILDREN.
—CHARLES
DICKENS


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 *Evita* 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 *Westside Story*, *Mame*, *Bye, Bye Birdie*, *A Chorus Line*, and *The Nutcracker*. **Ann L. Lui** (12) is a seventh-grade student at Katherine Delmar Burkes 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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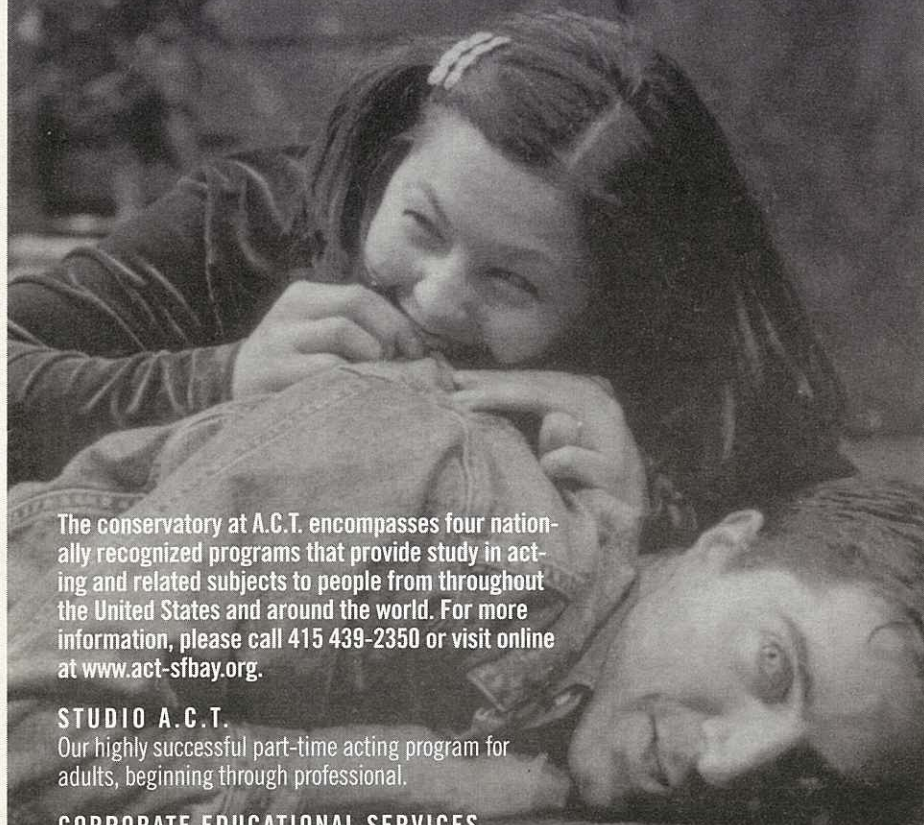
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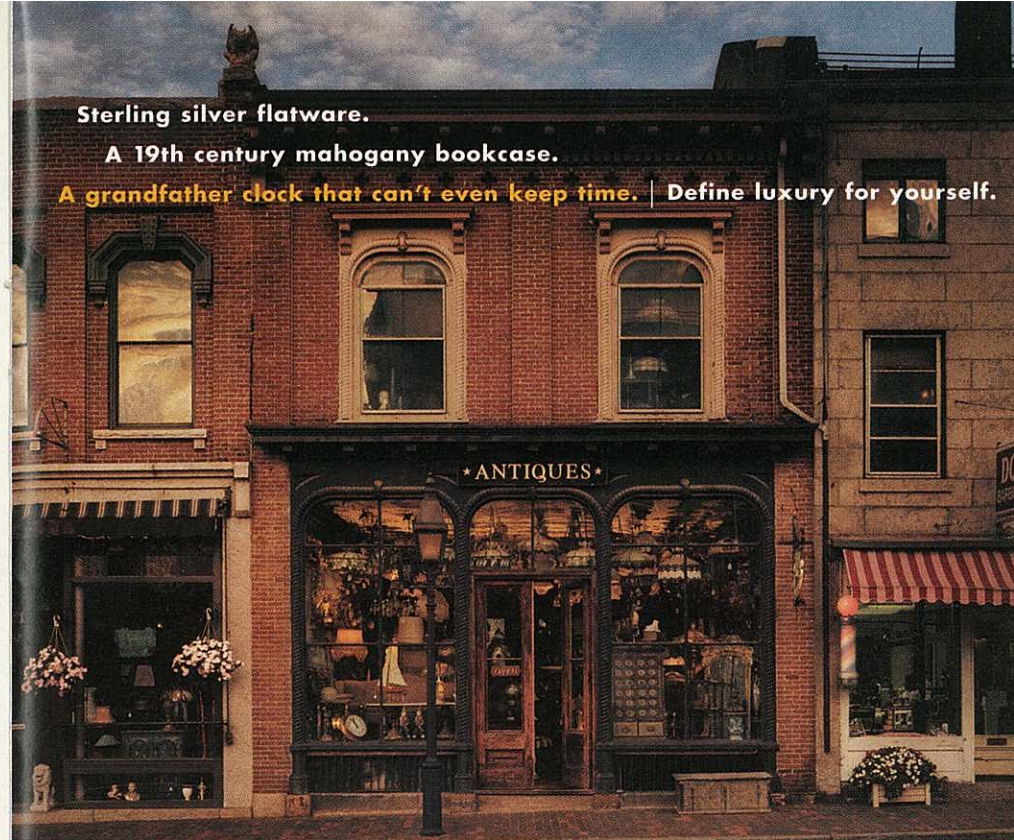
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Karen Hallock '98 and Andrew Alabran '98 in Raised in Captivity (photo by Ken Friedman)

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A.C.T. PROLOGUES

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

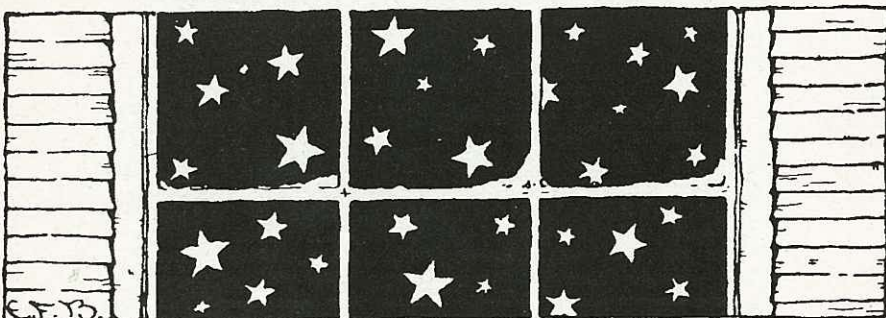
These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

NEW AUDIENCE EVENTS FOR 2000-01!

Join the artists for behind-the-scenes chats about each production. This new preperformance 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.



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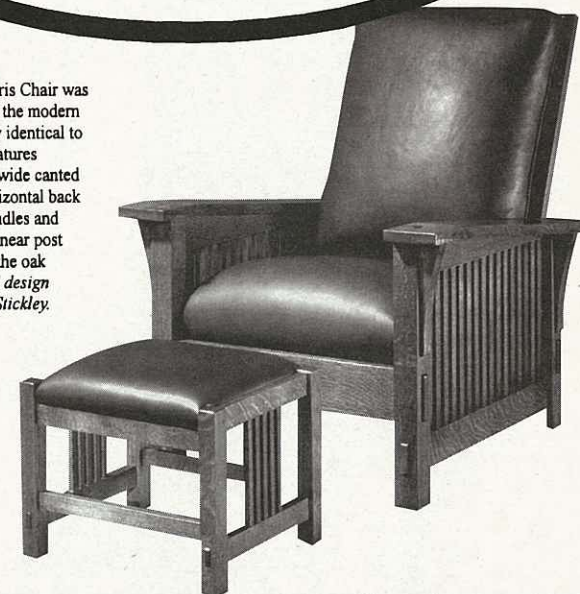
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The Spindle Morris Chair was the forerunner of the modern recliner. Virtually identical to the original, it features adjustable back, wide canted arms, curved horizontal back slats, narrow spindles and includes quadrilinear post construction for the oak version. *Original design c. 1912, Gustav Stickley.*



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 Jonathon 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



KEN FRIEDMAN

(l to r) M.F.A. Program graduates David Mendelsohn, Mary Dolson, and Jim Budig in last season's production of Frank Wedekind's *Spring Awakening* at the Magic Theatre

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



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Zachary Knower and
Kathleen Kaefel
in Mac Wellman's
Girl Gone

A.C.T. NEWS

continued from page 32

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, dastardly 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-sfbay.org.

continued on page 36

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IT WAS A *STARRY, STARRY NIGHT*

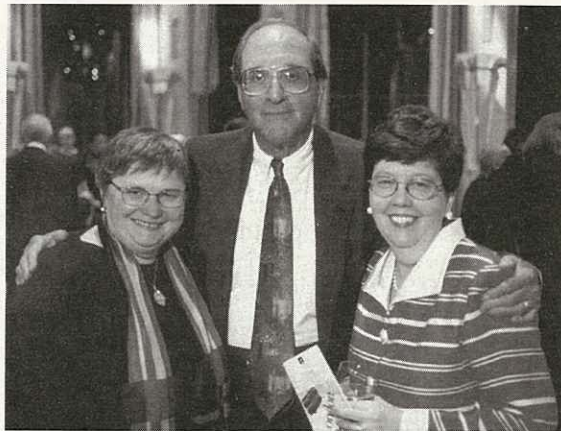
On October 1, more than 200 people attended *Starry, Starry Night*, A.C.T.'s annual gala to benefit the conservatory's actor training programs. Held in the Westin St. Francis Hotel's elegant Imperial Suite, the event netted A.C.T. a remarkable \$135,000, thanks in great part to our dynamic event chair, Frannie Fleishacker, 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.

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CLOCKWISE FROM TOP LEFT

MC Sharon Stone with A.C.T. Board Chairman Emeritus Alan M. Stein; (l to r) Managing Director Heather M. Kitchen, trustee Howard N. Nemerovski, and vice chair of the board Cheryl Sorokin; Ann Miller, vice chair Charles S. Raben, chair Kaatri B. Grigg, and Douglas Grigg; M.F.A. Program graduate Anika Noni Rose



PHOTOS BY KEVIN BEERIE

Ardie has a hot lunch date.

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continued from page 36

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.

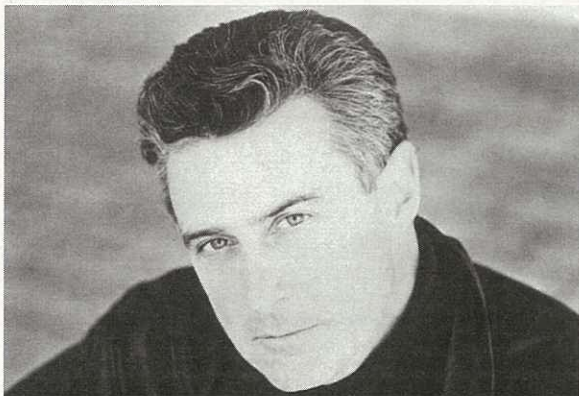
A.C.T. extends its heartfelt gratitude to its corporate sponsors, the event committee, and the A.C.T. family members who attended the event and contributed their support to the next generation of theater actors.

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.



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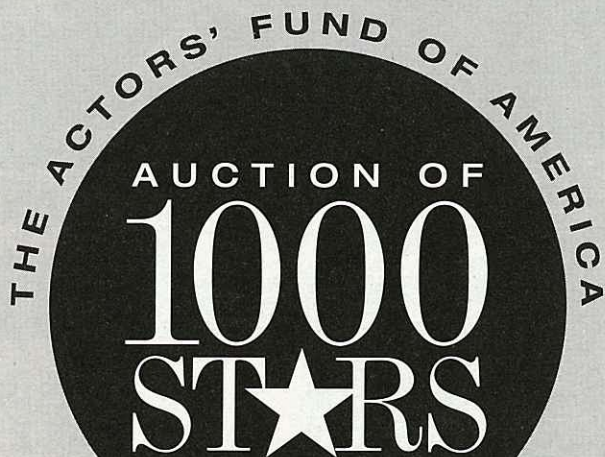
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RAYE BIRK makes his fifth consecutive appearance as Scrooge. Other recent A.C.T. roles include Sir George Crofts in *Mrs. Warren's Profession* and Jack in *Home*. During his nine seasons as an A.C.T. company member (1973-82), his credits included *Travesties*, *The Three Sisters*, *Equus*, *The Browning Version*, *Hotel Paradiso*, and the title role of *Pantagleize*. Los Angeles theater credits include *Ah, Wilderness!* and *The Cherry Orchard* (Drama-Logue Award) at South Coast Rep; *Aristocrats*, *Nothing Sacred*, *Green Card*, and *A Private View* (Drama-Logue Award) at the Mark Taper Forum; *Mad Forest* for the Matrix Theatre Company; and Milton Katselas's production of *Romeo and Juliet*. Television credits include recurring roles on "The Wonder Years," "Silk Stalkings," "L.A. Law," "Coach," and "Black Scorpion" (premiering on the Sci-Fi Channel in January), as well as episodes of "Babylon 5," "ER," "The X-Files," "Caroline in the City," "Seinfeld," "Touched by an Angel," and numerous made-for-television movies. Film credits include *Throw Momma from the Train*, *Naked Gun*, *Naked Gun 33 1/3*, *Doc Hollywood*, and *A Class Act*. Birk received an honorary M.F.A. from A.C.T. in 1998. He most recently appeared in *The Good Doctor* at the Pasadena Playhouse.



WILMA BONET recently appeared in *Mere Mortals* (Dean Goodman Award) at Marin Theatre Company, *The Matchmaker* at San Jose Repertory Theatre, *The Visions of Simone Marchand* at Thick Description, and *Close Encounters of the Third World* with Latina Theatre Lab. She has also appeared in Tony Kushner's *Hydriotaphia or the Death of Dr. Broune* and *Alicia in Wonder Tierra* at Berkeley Repertory Theatre; *Maleta Mulata* at Campo Santo; *A Christmas Carol*, *The Rose Tattoo*, *Saturday, Sunday and Monday*, and *Twelfth Night* 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!* (Marion 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 Cherry Orchard* and *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 Shakespere Festival; and *Brighton Beach Memoirs*, *The Comedy of Errors*, *Robin Hood*, *Camelot*, and *Damn Yankees* at the PCPA 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*, *Desi's Looking for a Girl*, and *True*

WHO'S WHO

Crime and a recurring role on "Nash Bridges." Domingo will perform next in *Two Gentlemen of Verona* at Geva Theatre in Rochester, New York.



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 four 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 GREMILLION 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). Gremillion 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 Would-Be 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 MOGGRIDGE 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 Noodler 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 Viaduct Theatre. Moggridge graduated in the class of 2000 from the A.C.T. Master of Fine Arts Program, where he performed at the Magic Theatre in *Pains of Youth* and *-14: An American Ma(u)l*.



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 cofounded). Theater credits also include productions with Yale Repertory Theatre, San Jose Repertory Theatre, the Magic Theatre, the Ahmanson Theatre, Theater 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 TheatreWorks; *Brontë* 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 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 RIDDLEY 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 Riddley is not busy working as a freelance sign-language interpreter, she can be found performing with a popular Bay Area band. She is an alumna of the Juilliard School Drama Division and holds a master's degree in sociology.



LUIS SAGUAR 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 *8MM*, *Dalva*, *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*, *Eleemosynary*, *The Golden Age*, *Night Must Fall*, and *Relative Values* (Drama-Logue 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 Show*, *Machinal*, *Pecong*, *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

award-winning performance as Flick in *Violet* at TheatreWorks, and performances off-Broadway, at the Kennedy Center, and at theater festivals in Hong Kong, Jerusalem, South Korea, Canada, and Belgium. Sullivan's critically acclaimed one-person show *Did Anyone Ever Tell You—You Look Like Huey P. Newton?* opened at the Eureka Theatre in San Francisco last spring.



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 Shrew* at Center Rep and *Supmadatencrew!* 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 *Twelfth 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 Labour'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 *Haiiku Tunnel*. 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 Clitandre in *The Misanthrope* earlier this season and as Matrevis in *Edvard 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 Nhu, Gus, and Nicky Paradise in *On the Verge* with Class Forces Theater at the Noh 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 from 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. His one-man show for high school audiences, *Fools, Kings and Lovers*, is currently in development.



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.



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 theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch Over Me* at South Coast Rep, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Rep. Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.



MICHAEL WILES (*Understudy*) was last seen at A.C.T. as Spencer in last season's *Edward II*. Regional theater credits include work with the American Musical Theater (*Big River*), Berkeley Rep, the California Shakespeare Festival (the apprentice company's *Edward II*, *Scapin*, *As You Like It*), the Montana Theater 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.

LAIRD WILLIAMSON (*Coadaptor and Original Director*) has staged A.C.T. productions of *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantagleize*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theaterfest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has also directed for Western Opera Theater, the Intiman Theatre Company, Seattle Repertory Theatre, the Old Globe Theatre, the Guthrie Theater, the Shakespeare Theatre, and the Brooklyn Academy of Music Theatre Company. For the Denver Center Theatre Company, he has directed *Life Is a Dream*, *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, *Wings*, and *Gross Indecency*, among many others. Later 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 Theater, the Pacific Conservatory for the Performing Arts, and the Oregon Shakespeare Festival. Director of the A.C.T. Young Conservatory from 1975 to 1980, she is currently the executive director of the Children's Museum of Los Angeles. 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 *Stones for Ibarra* and "Day by Day." Feature film credits include *'night Mother*, *Worth Winning*, *The Running Man*, and *Star Trek: Generations*.

ROBERT MORGAN (*Costume Designer*) designed costumes for 23 productions as resident designer at A.C.T. between 1971 and 1978. His New York credits include *I'm Not Rappaport* and *Sherlock's Last Case* on Broadway, *Pride's Crossing* at Lincoln Center, and *The Loves of Anatol* at Circle in the Square. He has also designed for many regional theaters, including the Ahmanson Theatre, Denver Center Theatre Company, Huntington Theatre Company, Guthrie Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theater, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and 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*, *Hecuba*, *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 Yachiyō*, 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*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre and *Desire under the Elms* for San Jose Repertory Theatre. He is a principal designer with Light and Truth, a San Francisco and Los Angeles based lighting design consultancy for themed entertainment and architecture.

LEE HOIBY (*Composer*) has written scores for many A.C.T. productions. He was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote *Rain Forest*, a setting of poems by Elizabeth Bishop. In 1996, the Dallas Opera presented his opera *The Tempest*, subsequently broadcast on NPR. Other operas include *The Scarf*, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; *A Month in the Country* (libretto by William Ball) for the New York City Opera in 1964; and *Summer and Smoke* for the New York City Opera in 1972. Hoiby is highly regarded as a specialist in vocal music; his songs are regularly performed by Leontyne Price and Jennifer Larmore. Instrumental compositions include two piano concertos, a flute concerto, orchestral suites, and numerous works for chamber ensemble and solo instruments. He is 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.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *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-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

WHO'S WHO

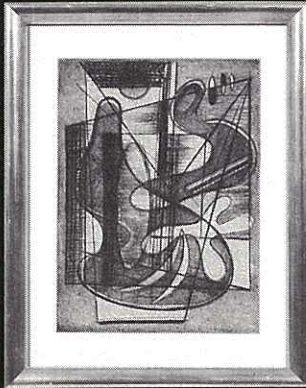
PETER MALEITZKE (*Musical Director*) served as musical director for *The First Picture Show* and *The Threepenny Opera* at A.C.T. His first musical direction credits were *Once Upon a Mattress* and *Annie Get Your Gun* at the American School of Paris. He completed a master's degree at the University 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*, *Rags*, 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: *Analiene* (1997), *Time on Fire* (1999), and *Illyria* (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 *Gaslight*, as well as the 1994-95 production of *Angels in America*. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of *Little Shop of Horrors* and codirected the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris.


FRANCESCA RUSSELL (*Assistant Stage Manager*) returns to A.C.T., where she previously worked on the 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.



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A.C.T. PROFILES



CAREY 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' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Three-penny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and the Geary

Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* 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 *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 *The Cave* 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 Fulbright 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 Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, 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 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, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.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-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'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.

ARTISTIC

Meryl Lind Shaw, *Artistic Manager/Casting Director*
Paul Walsh, *Dramaturg*
Margo Whitcomb, *Associate Artistic Director*
Jennifer Caleshu, *Assistant to the Artistic Director*
Kathryn Clark, *Casting Assistant*

Associate Artists

Marco Barriecelli
Steven Anthony Jones
Gregory Wallace

Artistic Council

Kate Edmunds
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Charles Randolph-Wright

Directors

Candace Barrett
Raye Birk
Martha Clarke
Richard Nelson
Carey Perloff
Les Waters
Laird Williamson

Composers

Lee Hoiby
David Lang
Frank Loesser
Richard Peaslee

Interns

Jennifer Gadda, *Artistic*

PRODUCTION

Edward Lapine, *Production Manager*
Richard Bergstresser, *Project Manager*
Jean Davidson, *Production Department Administrator*
Alison May, *Producing Associate*

Designers

Garth Hemphill, *Resident Sound Designer*
Beaver Bauer, *Costumes*
Deborah Dryden, *Costumes*
Kate Edmunds, *Scenery*
Ralph Funicello, *Scenery*
Paul Gallo, *Lighting*
Susan Hillerty, *Costumes*
James F. Ingalls, *Lighting*
Robert Israel, *Scenery*
Jane Greenwood, *Costumes*
Tom Lynch, *Scenery*
Peter Maradudin, *Lighting*
Roman Paska, *Puppets*
Rui Rita, *Lighting*
Kimberly J. Scott, *Lighting Design Associate*
Dustin O'Neill, *Scenic Design Associate*

Stage Management

Donna Rose Fletcher, *Elisa Guthertz*, *Lynne M. Harris*, *Sue Karutz*, *Francesca Russell*, *Phyllis Schray*, *Michele M. Trimble*, *Kimberly Mark Webb*, *Stage Managers*
Katherine Riemann, *Production Assistant*

Scene Shop

Randall Reid, *Shop Foreman*
Adam Benes, *Lead Builder*
Leo Loverro, *Jonathan Young*, *Mechanics*
Brad Lublin, *Purchasing Agent*
D. L. Campbell, *Chargeman*, *Scenic Artist*
Jennifer Williams, *Scenic Artist*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Thiem Ma. Quyen Ly, *Tailors*
Kirsten Tucker, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*
Ann Beck, *Bruce Manilla*, *Drapers*
Marcie Bethel Frank, *Millinery*
Gladys Campbell, *Zilda Lopez*, *Suzanne Maguire*, *Amy Lee Preston*, *Elvira Santos*, *Stitchers*
Tesse Crocker, *Shopper*

Costume Rentals

Callie Floor, *Supervisor*
Cynthia Quiroga, *Rentals Assistant*

Properties

Eric Landisman, *Supervisor*
David Katz, *Artisan*
Jeff White, *Assistant*

Wigs

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A.C.T.

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Edward P. Seigenfeld
George S. Smith, Jr.
Richard B. & Lise Stolley
Robert N. Trombly
Evelyn Mack Truit
James S. Turley
Sol J. Uplbin

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre, a challenge program launched in 1991 and spearheaded for NCTF by John D. Ong, Chairman Emeritus of the BFGoodrich Company, required member theaters to raise new local corporate support to claim their shares of the proceeds. The campaign wound to a close, with all pledged grants received.

The following corporations have donated over \$600,000 to the Leadership Campaign:

American Express
AT&T Foundation
The BFGoodrich Foundation
Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Foundation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco
The Xerox Corporation

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

Online

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

Charge by Phone or Fax

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

BASS

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

Purchase Policy

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

Mailing List

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

Ticket Prices

Ticket prices range from \$11 to \$61.

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket

per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers one Pay What You Wish performance during the run of each production.

Group Discounts

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

Gift Certificates

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

SPECIAL PROGRAMS

Geary Theater Tours

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

Student Matinees

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

A.C.T. Extras

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

ASL

American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit www.act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The Master of Fine Arts Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The Young Conservatory is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the Hilton SF for up to five hours, subject to

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

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

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.

Beeepers!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are

available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

Rest rooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.



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

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.



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

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

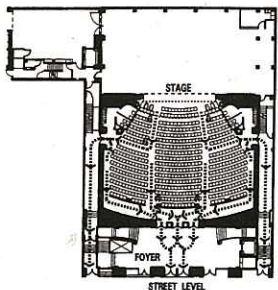


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.

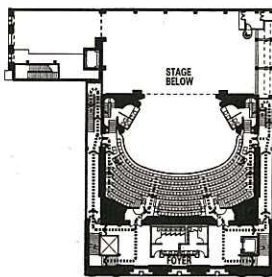


A.C.T. is funded in part by the California Arts Council, a state agency.

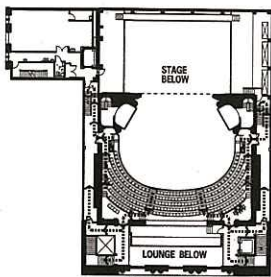
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