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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, 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 200,000 people in the San Francisco Bay Area. Last year, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and managing director Heather Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.■
The 1997-98 A.C.T. Season

High Society
music and lyrics by Cole Porter
book by Arthur Kopit
directed by Christopher Re�shaw
based on the play The Philadelphia Story by Philip Barry
and the Turner Entertainment Co.
motion Picture High Society
September 4 – October 5, 1997

A Streetcar Named Desire
by Tennessee Williams
directed by Richard Seid
October 25 – November 23, 1997

A Christmas Carol
adapted from Charles Dickens’s
novella by Dennis Powers
and Laird Williamson
directed by Candace Barrett
November 29 – December 28, 1997

It’s A Slippery Slope
written and performed by
Spalding Gray

Insurrection: Holding History
by Robert O’Hara
directed by Charles Randolph-Wright
January 8 – February 8, 1998

Golden Child
by David Henry Hwang
directed by James Lapine
February 12 – March 15, 1998

Mary Stuart
by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 – April 26, 1998

The Guardsman
by Ferenc Mohar
translated by Frank Marcus
directed by Albert Takacs-vacz
May 7 – June 7, 1998

Old Times
by Harold Pinter
directed by Carey Perloff
June 11 – July 12, 1998
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continued on page 12

GOLDEN WING
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A.C.T. STAFF

continued from page 10

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A.C.T. PROLOGUES
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show’s director. 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, anything-goes 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.

A.C.T. PERSPECTIVES
This popular series of free public symposia is back in 1997-98 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season’s productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

WORDS ON PLAYS
Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for $42 ($21 for opening night subscribers); limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for $8 each.

ON A CHRISTMAS CAROL
A.C.T. PROLOGUE
December 2, 1997, 5:30 p.m.
Featuring Director Candace Barrett

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A Christmas Carol

A Ghost Story of Christmas

by Charles Dickens

(1843)

Adapted by Dennis Powers and Laird Williamson

Directed by Candace Barrett

Original Direction by Laird Williamson

Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Peter Maradudin
Lighting Associate Dave S. King
Music by Lee Hoiby
Sound by Garth Hemphill
Dances by Kathryn Rozak
Musical Direction by Peter Maleitzke
Costume Coordinator D. F. Draper
Casting by Meryl Lind Shaw
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Kelly M. Zakis, Assistant Stage Manager
Allyson Lodge, Intern

This production is sponsored in part by
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STAGEBILL 17
A Christmas Carol

The Cast
(in order of appearance)

Boz Caroler  Troy Guthrie
Ebenezer Scrooge  Raye Birk
Charles Dickens  Mark Boother
Bob Cratchit  Will Huddleston
Charitable Gentleman  LaKeith Hoskin
Charitable Gentlewoman  Wilma Bonet
Fred  Steven W. Bailey
Sled Boys  Martin Hanson, John Lewis,
Elvin McRae, Nicholas Padilla,
Gregory Weller
Christmas Eve Walkers
Natalie Bartlett, Samantha
Bettinger, Cindy Cheung,
Dawn-Eln Fraser, Tommy A.
Gomez, Timothy Hull, Julia
Mattison, Omar Metwally, Terri
Mowrey, Thomas Christopher
Nieto, Darby Leigh Stanchfield,
Michael Gene Sullivan
Toy Seller  Julia Roux
Carol Seller  Summer Serafin
Woman in the Street  Michelle Morain
Daughter of Woman in the Street  Lexi Clegg
Beggar Girls  Lynette Brown, Jena McRae
Woodcarrier  Luis Saguair
Delivery Girl  Dillan Arrick
Marley’s Ghost  Robert Siclar
Chain Bearers  Timothy Hull, Thomas
Christopher Nieto
The Ghost of Christmas Past  Michael Gene Sullivan
The Wife of Christmas Past  Terri Mowrey
The Children of Christmas Past  Dillan Arrick, Samantha
Bettinger
Horse Boy Jim  John Lewis
Horse Boy Pip  Martin Hanson
Horse Boy Davey  Nicholas Padilla
Horse Boy Clive  Elvin McRae
Horse Boy Frank  Gregory Weller
Boy Scrooge  Troy Guthrie
Little Fun  Julia Mattison
Belle Cousins  Cindy Cheung
Young Scrooge  Omar Metwally
Mr. Fezziwig  Tommy A. Gomez
Dick Wilkins  Timothy Hull
Mrs. Fezziwig  Wilma Bonet
The Fezziwig Children
Toy Ballerina  Lynette Brown, Nicholas Padilla
Toy Clown  Dawn-Elin Fraser, LaKeith
Toy Monkey  Hoskin, Michelle Morain,
Toy Cat  Thomas Christopher Nieto,
Toy Bear  Luis Saguair, Summer Serafin,
Christmas Present  Darby Leigh Stanchfield
Ned Cratchit  Julia Mattison
Sally Cratchit  Samantha Bettinger
Peter Cratchit  Dillan Arrick
Belinda Cratchit  Lynette Brown
Mrs. Cratchit  John Lewis
Martha Cratchit  Mark Boother
Tiny Tim Cratchit  Elvin McRae
Topper  Lexi Clegg
Jack  Jena McRae
Ted  Mark Boother
Beth  Martin Hanson
Meg  Michelle Morain
Mary  Timothy Hull, Thomas
The Miner  Darby Leigh Stanchfield
The Helmsman  Terri Mowrey
Cabin Boy  Robert Siclar
Want  LaKeith Hoskin
Ignorance  Thomas Christopher Nieto
Cindy Cheung, Luis Saguair
Tommy A. Gomez  Troy Guthrie
Ignorance  Nicholas Padilla
The production is sponsored in part by KGO
NEWSTALK AM 680
FROM DARKNESS INTO THE LIGHT

by Laird Williamson

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

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

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

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

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

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

It is at the moment when Scrooge comes face to face with his imminent death that Christmas happens. Out of the primal event of light and life returning to the earth at the deadest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles he formed by locking out his childhood and his youth, and by abdicating his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens's insistence that society has a profound responsibility for each individual life on this planet. He becomes one with all births, the embodiment of the renewal that is life. Scrooge represents the baby of whom R. D. Laing speaks, who brings the "possibility of reprieve," who is a "potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness." Scrooge's story is the essence of Christmas itself.
Brown (8) is a third grader at the Freeman School; she studies piano and plays soccer. The love of her life is her 85-pound Stratfordshire terrier, Isis. Lexi Clegg (9) is a fourth grader at the Kittredge School, where she plays volleyball. Her previous theatrical experience includes the role of Piglet in Winnie-the-Pooh. Troy Guthrie (11) is a sixth-grade student at Will C. Wood Middle School and has taken private acting and voice lessons for two years. He is a big 49ers fan. Martin Hanson (11) is a sixth-grade student at Burlingame Intermediate School; he also plays the saxophone and has sung solos from Oliver at his school and church. He enjoys tennis, swimming, and skiing. John Lewis (12) played leading roles in George Washington and Macbeth at Orinda Intermediate School, has performed at the Kennedy Center with the Children of the Gospel Mass Choir, and studies piano, cello, and saxophone. Julia Mattison (9) performed in A.C.T.'s Christmas Carol last year; a student at San Francisco Day School, she also studies ballet and piano. She has a dog, a hamster, and two fish. Her favorite sport is baseball and she loves singing. Elvin McRae (9), a third grader at Sun Valley Elementary, made his stage debut in A Christmas Carol last season. He plays basketball and practices drums in his spare time. Jenia McRae (12) joins her brother onstage in this production; she is in the seventh grade at Davidson Middle School and has acted in Once Upon a Mattress, Oliver, and The Music Man at the San Rafael Young Performer's Theatre. She also plays French horn in her school's advanced band. Nicholas Padilla (10) is a student at Ray Cloud Elementary School and has acted in three productions at the Pied Piper Theater of Palo Alto. Julia Roux (14) is a ninth-grade student at St. Helena High School; her acting credits include Bye, Bye Birdie, The Gift of the Magi, Peter Pan, and 100 Years of Broadway at the Napa Valley Community Theater and Sofia Coppolla's film Lick the Star. Summer Serafin (18) has appeared in the YC's productions of Laura Dennis, And They Danced Real Slow in Jackson, and Analise. She has performed with the Lamplighters and Sacramento Ballet. Gregory Weller (9) portrayed Tiny Tim in A Christmas Carol last season; he attends Joaquin Miller School, where he studies clarinet, and is in his second year in the YC; his favorite sport is baseball.
A.C.T.'s popular symposium series continues in its fifth provocative season. Join us on selected Monday nights from 7 to 9 p.m. in the Geary Theater for in-depth, entertaining discussions. This year's symposia feature panels of scholars and theater professionals engaged in an ongoing exploration of the themes that link several of the plays in A.C.T.'s 1997-98 season.

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CELEBRATE THE SEASON WITH A.C.T.

There's fun for the entire family at the Geary Theater as A.C.T. kicks off the 1997 holiday festivities on the opening night of A Christmas Carol, December 3, with a 7 p.m. Christmas tree lighting featuring cast members and carol sing-alongs.

The merrymaking continues with postperformance Christmas Caroling Parties—brought back by popular demand after last season's overwhelming success—following matinees on November 30 and December 6, 17, 19, 26, 27, and 28 in Fred's Columbia Room (in the lower lobby of the Geary Theater). Sip a cup of hot cider and sing a few carols while your youngsters pose for photos with Carol cast members, collect keepsakes for their stockings, and enjoy a host of holiday activities—including face painting by an A.C.T. makeup artist. For information and tickets ($9 per person), please call the A.C.T. Box Office at (415) 749-2ACT. (A.C.T. Christmas Caroling Parties are supported by generous donations of food, drink, and other products by Bell Markets & Cala Foods, Cala Co.—consisting of Bell Markets, Cala Foods, and FoodsCo—has been a division of the Ralphs Grocery Company since 1995, operating 27 supermarkets in the Bay Area, including 12 premier locations in San Francisco.)

The Thursday, December 4, 7:30 p.m. performance is a Bring What You Can, Pay What You Wish show, at which patrons may pay any amount for tickets when they bring in boxed stuffing or canned cranberry sauce as donations to Project Open Hand’s food drive. Tickets go on sale at the Geary Theater Box Office at noon on the

continued on page 26
day of the show and must be purchased with cash. Patrons are limited to one ticket per donated item, two tickets per show per person. At least 100 tickets will be made available.

A.C.T. also offers an American Sign Language–interpreted performance on December 6 at 2 p.m. Orchestra seats for Deaf and hearing-impaired theatergoers are available at the special discounted price of $14, while supplies last. Patrons using a TDD should call A.C.T. via the California Relay Service for the Deaf at (800) 735-2929 for assistance.

Following the matinee on December 7, A.C.T. inaugurates a new Bay Area holiday tradition with a Fezziwig Family Supper sponsored by the Westin St. Francis Hotel and Visa Gold Card. Dinner and holiday entertainment are prominently featured in the evening’s fine fare. To receive an invitation, call (415) 439-2353.

ATTENTION HOLIDAY REVELERS!

Refreshments are available in the Sky Lobby and Fred’s Columbia Room in the Geary Theater during the hour before each performance. Stop by for a snack!

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continued on page 28

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THE A.C.T. ADVANCED TRAINING PROGRAM
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American Conservatory Theater is both a producing theater and a conservatory. From the company’s first season in San Francisco in 1967, a passionate commitment to the ongoing training of theater artists has been a fundamental part of its philosophy. With a wide variety of programs, the A.C.T. Conservatory underscores the responsibility of mature artists to pass on what they have learned over the years to younger members of the profession.

A.C.T. was the first fully accredited independent theater in the nation to grant a master of fine arts degree (M.F.A.) to students who train within its ranks. This season, 47 students are in residence in the Advanced Training Program (ATP), the cornerstone of the conservatory. Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was recently expanded to include a mandatory third year of study emphasizing public performance and culminating in the award of the advanced degree. (The graduating class of the year 2000, who entered the program this fall, will be the first to complete all three years within the new program.)

Each year hundreds of talented young actors from all over the country audition to receive their training in the ATP, which is the conservatory’s most rigorous component. Each student receives intensive training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary, directed by leading members of the theatrical profession.

In addition to the regular curriculum, ATP students also benefit regularly from instruction by visiting theater artists. In December second-year ATP students engage in an intensive two-week language and character workshop with Giles Havergal, artistic director of Glasgow’s Citizen’s Theatre and director of last season’s hit Travels with My Aunt. While at A.C.T. this month, Havergal also directs a staged reading, cast with ATP students and professional actors, of Sean O’Casey’s Juno and the Paycock. This season, for the first time, second-year ATP students will also be featured in mainstage productions. Timothy Hull, Thomas Nieto, and Darby Stanchfield appear in A Christmas Carol, and Raphael Peacock will appear in Insurrection: Holding History.

A.C.T. is proud to introduce the talented members of the ATP’s second-year class, who will graduate in May 1998. Look for them on stages and screens everywhere!

For information about A.C.T. Conservatory programs, call (415) 439-2350

BEYOND THE ATP

In addition to the talented young artists in the Advanced Training Program, more than 1,300 students receive short-term or part-time theater education in Studio A.C.T. (a weekend and evening program of classes for people 18 and older, at all levels of interest and experience) and the nine-week Summer Training Congress. Studio A.C.T. ’s ten-week winter session begins January 5. The Young Conservatory, which offers classes to young people from 8 to 18 years old, is also accepting applications for its winter/spring session, February 17–May 18 (orientation begins February 7). The Young Conservatory’s renowned Senior Performance Workshop features Mark Lieb’s Terry Won’t Talk, directed by A.C.T. alumnus Tom Kane. Performances take place January 16, 17, and 18.
INTRODUCING THE 1997–98 A.C.T. PROFESSIONAL THEATER INTERNS

A.C.T. introduces the 1997–98 Professional Theater Interns (PTIs), recent graduates of the Advanced Training Program who continue their training with professional company members on the main-stage in several productions this season. PTIs, including A Christmas Carol's Cindy Cheung, Dawn-Elin Fraser, LaKeith Hoskin, Omar Metwally, and Terri Mowrey, are selected each year in accordance with the casting needs of the upcoming season's plays. (Classmate Anika Noni Rose has been cast in Insurrection: Holding History; additional PTIs may be chosen later in the season.) Every PTI earns membership in the Actors' Equity Association union as a paid performer. The PTI apprenticeship, with its packed rehearsal and performance schedules, is an introduction to the exhilarating and hectic life of the professional actor.

All PTIs are sponsored by fellowships. For information about sponsorship opportunities, contact A.C.T. Development Director John Loder at (415) 439-2308.

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Pacific Gas & Electric Company

PG&E proudly continues its assistance to A.C.T. by again underwriting A Christmas Carol, thereby helping to enrich the cultural life of the Bay Area. PG&E's support of A.C.T. is part of an active contributions program that makes grants to scores of nonprofit organizations in the company's service area of northern and central California. PG&E contributes about $9 million annually from shareholder profits to cultural and civic organizations, job training and business-incubator programs, education, and environmental stewardship efforts. These contributions are among the many ways in which PG&E works to strengthen the social, artistic, and economic vitality of the communities in which it operates and its employees live and work.

As the energy business enters a more competitive era, many changes lie ahead for PG&E and its customers. With the arrival of deregulation, PG&E is becoming far more global in scope. Its parent company, PG&E Corporation, now provides a variety of energy services across the country, and will soon extend its reach around the world. No matter how much its horizons expand, however, PG&E remains committed to delivering the best service to its local communities—including the Bay Area, where the company is based.

Honoring A.C.T.'s Friends

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Friends do so much for A.C.T. throughout the year that we cannot thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

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For information about the Friends of A.C.T., call (415) 439-2301. For information about ushering, call (415) 439-2349.
KGO Radio

KGO NEWSTALK AM 810 returns to support A.C.T. as media 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 18 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.

The Pan Pacific Hotel San Francisco

The Pan Pacific Hotel San Francisco continues its long tradition of A.C.T. support with cosponsorship of It’s a Slippery Slope, the Pan Pacific’s tenth sponsorship of an A.C.T. production. Located at the corner of Post and Mason Streets, a convenient one-block stroll for theatergoers heading to the Geary Theater, the Pan Pacific is a four-star establishment, designated one of the Leading Hotels of the World.

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of 17 first-class establishments operated by Pan Pacific Hotels and Resorts in 14 countries throughout the Pacific Rim, including Malaysia, Singapore, Indonesia, Bangladesh, China, Japan, Australia, New Zealand, Hong Kong, the island of Vanuatu, Micronesia, and Canada, as well as The Mauna Lani Bay Hotel and Bungalows on the Big Island of Hawaii.

The Pan Pacific Hotel San Francisco, which features 311 rooms, 19 suites, and some of the finest dining in the city, bestows lavish attention upon its guests, including complimentary Rolls Royce local transportation and 24-hour personal valet and room service. The acclaimed PACIFIC Restaurant, under the creative direction of chef Yoshinori Kojima, offers an eclectic menu of California cuisine, prepared with impeccably fresh local ingredients.

Since opening its doors in 1987, the Pan Pacific Hotel has generously extended its hospitality to A.C.T. patrons: A.C.T. theatergoers can savor the PACIFIC Restaurant’s exquisite prix-fixe, three-course dinners, including valet parking, at moderate cost. A.C.T.’s major donors enjoy additional benefits. For hotel reservations, call (415) 771-8600; for dinner reservations, call (415) 929-2087.

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STEVEN W. BAILEY* (Fred, Businessman), a 1996 graduate of the A.C.T. Advanced Training Program, appeared at A.C.T. last season as The Salesman in The Rose Tattoo and Fred in A Christmas Carol, among other roles. His A.C.T. studio credits include Pyotr Surov in Summerfolk, Michael Rowen in The Kentucky Cycle, and Friar Lawrence in Romeo and Juliet. Other favorite productions include Henry IV; Part I, Hamlet, The Comedy of Errors, Noises Off, Janis, and Woof the Psychic Dog. Bailey has appeared in several commercials and independent films and in the CD-ROM game Phantasmagoria.

RAYE BIRK* (Ebenezer Scrooge) appeared at A.C.T. in 1994 as Jack in Home and returned last season to portray Sir George Crofts in Mrs. Warren's Profession and Ebenezer Scrooge in A Christmas Carol. During nine seasons as an A.C.T. company member, his credits include A Private View (Drama-Logue Award) at the Mark Taper Forum; Gays in The Cherry Orchard (Drama-Logue Award) at South Coast Repertory; Mad Forest at the Matrix Theatre, and Mercutio in Milton Katselas's production of Romeo and Juliet. He also appeared opposite Howard Keel as Colonel Pickering in My Fair Lady in St. Louis and Atlanta. Television credits include recurring roles on "Silk Stalkings," "Coach," "L.A. Law," and "The Wonder Years," as well as episodes of "Babylon 5," "ER," "The X-Files," "Murphy Brown," "Due South," "Murphy Brown," "Seinfeld," "Wings," and numerous made-for-television movies. Birk's film credits include Thugs, Momma from the Bronx, Naked Gun, Doc Hollywood, A Class Act, and Naked Gun 331/3.

WILMA BONET* (Mrs. Fezziwig, Charitable Gentlewoman, Miner's Family Member, Mrs. Dibber) recently appeared in Museum with the Vector Theatre Company and Floorshow with Word for Word and Latina Theater Lab (which she cofounded). Her theater credits also include The Rose Tattoo, A Christmas Carol, Twelfth Night, and Saturday, Sunday and Monday at A.C.T.; the Phoenix Theatre Center's Our Lady of the Tortilla; a tour with her one-woman show, Good Grief Lotta!; and numerous productions with companies throughout the Bay Area. As a member of the Tony Award–winning San Francisco Mime Troupe, Bonet has earned Bay Area Theatre Critics' Circle and Los Angeles Drama-Logue awards; she also received the 1994 Marian Scott Actor's Achievement Award. Her screen credits include Underwraps, Jack, Radio Flyer, and "Nash Bridges."

MARK BODNER* (Charles Dickens, The Ghost of Christmas Present) has appeared at A.C.T. in Machinal, A Christmas Carol, and Othello. He recently concluded his sixth tour for the Oregon Shakespeare Festival's School Visit Program and his second season as the fight director and director of apprentice/intern programs for the California Shakespeare Festival, where he directed The Imaginary Invalid and A Care for a Cuckold. Other Bay Area acting credits include Jerry in Betrayal and Dr. Edward Harman in The Living at San Jose Stage Company and three shows...
with the Sacramento Theatre Company, including the original musical *A Cappella*. During three seasons with the Oregon Shakespeare Festival, he appeared in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*.

**Cindy Cheung** (Belle Cousins, Miner's Family Member) is the recipient of the Mr. and Mrs. Claude N. Rosenberg, Jr. Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where she appeared in studio productions of 1918, *Machinal*, *Twelfth Night*, *Moe's Lucky Seven*, and *The Conduct of Life*. She has performed at East West Players in Los Angeles, South Coast Repertory, Long Beach Civic Light Opera, International City Theater, and in *The Trojan Women* (L.A. Weekly Award nomination for best supporting female) at Theater Insite. Television credits include *Scinfeld* and a Honda commercial. She holds a B.S. in applied mathematics with a specialization in computing from U.C.L.A.

**Dawn-Elin Fraser** (Mrs. Felcher, Fezziwig Guest, Beth), recipient of the Joan Eckart Professional Theater Intern Fellowship, is a 1997 graduate of the A.C.T. Advanced Training Program. She appeared at A.C.T. last season in *Sleimei the First*. Her conservatory credits include Clytemnestra in *Iphigenia at Aulis*, Alice Maitland in *The Voysey Inheritance*, Captain Henry in *Henry V*, and Lou in *Mauls*. She spent last summer touring with the San Francisco Shakespeare Festival as Ursula in *Much Ado about Nothing*, and recently completed *A Mouthful of Birds*, an A.C.T. master of fine arts production directed by Barbara Damashek.

**Tommy A. Gomez** (Mr. Fezziwig, Businessman, Miner's Family Member) most recently appeared as Don Pedro in the San Francisco Shakespeare Festival's *Much Ado about Nothing*. Other credits include multiple characters in *Gun Play* at Aurora Theatre, Jack in *A.C.T.'s Christmas Carol*, and three seasons with the California Shakespeare Festival. Gomez was a drama teacher at Lansing Community College and taught drama for several years to incarcerated youth in Michigan's juvenile justice system. He also taught acting last summer in the A.C.T. Summer Training Congress.

**Lakeith Hoskin** (Charitable Gentleman, Fezziwig Guest, Topper, The Ghost of Christmas Future) makes his A.C.T. mainstage debut in *A Christmas Carol* after completing a season with the California Shakespeare Festival. A 1997 graduate of the A.C.T. Advanced Training Program and recipient of the Sylvia Coe Professional Theater Intern Fellowship, his studio credits include David Brucker in *Hedda Gabler*, Sid Davis in *Ah, Wilderness!,* and Agamemnon in *Iphigenia at Aulis*. Other theater credits include performances with the Actor's Shakespeare Company in Albany, New York, the Excalibur Shakespeare Company in Chicago, and the New Jersey Shakespeare Festival's Next Stage Ensemble. Hoskin is a graduate of Princeton University.

**Will Huddleston** (Bob Cratchit) is resident director of the California Theatre Center, where he has performed leading roles in *The Tempest*, *The Miser*, *The Matchmaker*, and *The Lion in Winter*, among many others. He has worked at five Shakespeare festivals, including six years with the Oregon Shakespeare Festival as an actor and director, and has acted at the Intiman Theatre Company and the Tacoma Actor's Guild. He was artistic director of the VITA Shakespeare Festival, and his work has been seen locally at the California Actor's Theatre, San Jose Repertory Theatre, and the Magic Theatre. His original plays—*The Journey of Lewis and Clark* and *A New Age is Dawning*—have been published and staged across the United States.

**Timothy Hull** (Dick Wilkins, Undertaker's Boy) is a second-year student in the A.C.T. Advanced Training Program, where he plays O'Killion in Sean O'Casey's *Purple Dust* (directed by Carey Perloff), Astrov in *Uncle Vanya*, and Bradley in *Buried Child*. Past favorite roles include Pale in *Barn This*, Hal in *Pirate*, and Willmore in *The Raver*. Hull majored in theater at Western Kentucky University.

**Omar Metwally** (Young Scrooge) most recently appeared in Berkeley Repertory Theatre's *Pentecost* and was seen last season at A.C.T. in *Sleimei the First*. He is the recipient of the Burt and Deedee McGuire Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where he appeared in *Man and Superman*, *Mary Stuart*, *Awake and Sing!*, and *Beth Henley's Impossible Marriage*. He has also performed in Bay Area productions of *Adrienne Kennedy's She Talks to Beethoven* and Dennis Trainor's *Plug*. Metwally graduated from U.C. Berkeley and is an M.F.A. candidate at A.C.T. He will soon appear in *The Game of Love and Chance* at San Jose Repertory Theatre.

**Michelle Morain** (Mrs. Cratchit, Fezziwig Guest, Woman in the Street) most recently appeared at A.C.T. in *Machinal*, *The Cherry Orchard*, *The Matchmaker*, and *The Rose Tattoo*. During eight seasons at the Oregon Shakespeare Festival, she performed in more than 20 productions, including *Gyron de Burgos*, *Two Rooms*, *Toy in the Attic*, *Henry VI*, *Richard III*, and *Twelfth Night*. Extensive regional theater credits include appearances at San Jose Repertory Theatre and three seasons as a core company member at Berkeley Repertory Theatre, where she performed most recently in *An Ideal Husband* (Bay Area Theatre Critics' Circle Award). Morain just completed a season at the California Shakespeare Festival, highlighted by the title role in *Medea*. She holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.
TERRI ROWLEY (Mary, The Wife of Christmas Past) is the recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship and a 1997 graduate of the A.C.T. Advanced Training Program, where her studio roles included The Young Woman in Machinal, Beatrice Voysey in The Voysey Inheritance, Patsy in Moe's Lucky Seven, and the title role in Mary Stuart (directed by Carey Perloff). Southern California credits include To Gillian on Her 37th Birthday at the Laguna Moulton Playhouse and A Christmas Carol at South Coast Repertory. She was seen most recently in the A.C.T. master of fine arts production of A Mouthful of Birds.

THOMAS CHRISTOPHER NIEUW (Jack, Fezziwig Guest, Businessman) is a second-year student and M.F.A. candidate in the A.C.T. Advanced Training Program. His A.C.T. studio credits include the roles of Philip O’Dempsey in Purple Dust, Feroart and Rhode in The Three Sisters, and Eddie in Hurlyburly. Other credits include Lysander in A Midsummer Night’s Dream and Eddie in Food for Love. Nieto received his B.F.A. from Southwest Texas University.

LUIS SAGUAR (Old Joe, Woodcarver, Fezziwig Guest, Miner’s Family Member) was last seen as Rolf in Evelina Night Stories, produced by Delia Davis Dance Theatre Company at Theatre Artaud, and works with Alma Delfina Group’s Pieces of the Quilt. He has also worked with the San Francisco Shakespeare Festival, Magic Theatre, A.C.T., the Berkeley Repertory, San Jose Stage Company, El Teatro Campesino, Thick Description, TheatreWorks, Word for Word, Eureka Theatre Company, and the Asian American Theatre Company, among others. He is a co-founder of Campo Santo and has been seen on television, film, and CD-ROM. Saguar recently appeared on “Nash Bridges.”

ROBERT SICULAR (Marley’s Ghost, Miner’s Family Member, Businessman) appeared in A.C.T.’s Christmas Carol last season. He has also performed locally with the California Shakespeare Festival, San Jose Repertory Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, and Berkeley Repertory Theatre, where he recently appeared in Pentecost. Regional theatre credits also include productions at the Oregon Shakespeare Festival, Actors Theatre of Louisville, South Coast Repertory, the Denver Center Theatre Company, Shakespeare in Santa Fe, and The Shakespeare Theatre in Washington, D.C. Television credits include “Santa Barbara,” “General Hospital,” “The Young and the Restless,” and “The Dick Bolay Show.” Sicular attended U.C. Berkeley and is a graduate of the London Academy of Music and Dramatic Art.

DARBY LEIGH STANCHEFIELD (Mag, Fezziwig Guest) is a second-year student in the A.C.T. Advanced Training Program, where her studio credits include Masha in The Three Sisters, Darlene in Hurlyburly, and, most recently, Avril in Purple Dust (directed by Carey Perloff). She received her B.A. in communication and theater arts from the University of Puget Sound.

MICHAEL GENE SULLIVAN (The Ghost of Christmas Past, Ted, Businessman) has appeared at A.C.T. in A Christmas Carol, Machinal, and Pocing. He is an actor, writer, and director with the San Francisco Mime Troupe, where his many appearances include Back to Normal, I Ain’t Yo Unc, and the Obie Award-winning Seeing Double. Other credits include Servant of the People at the Lorraine Hansberry Theatre and As You Like It, The Marriage of Figaro, and The Merry Wives of Windsor at the San Francisco Shakespeare Festival. Sullivan has performed off Broadway, at the Kennedy Center, and at festivals in Hong Kong and Jerusalem and is writing a one-man show, Did Anyone Ever Tell You—You Look Like Huey P. Newton?

DAN HIATT (Understudy) has appeared at A.C.T. in The Cherry Orchard, The Matchmaker, Othello, Rosencrantz and Guildenstern Are Dead, and The Play’s the Thing. Recent theater credits include Einstein in Picasso at the Lapin Agile at Theatre on the Square, Two Gentlemen of Verona at Arizona Theatre Company, and Sylvia at San Jose Repertory Theatre, Marines Memorial Theatre, and Stage West in Toronto. He has also appeared in many productions at the California Shakespeare Festival.

WARREN D. KEITH (Understudy) has appeared at A.C.T. in Arcadia and Machinal and at Berkeley Repertory Theatre in Heartbreak House. His numerous New York theater credits include The Birth of the Poet at the Next Wave Festival; David Ives’s Words, Words, Words; and Morituri of Love at the Perry Street Theatre. Regional credits include roles in Yale Repertory Theatre, Baltimore Center Stage, Cincinnati’s Playhouse in the Park, and Studio Arena Theatre in Buffalo. Film work includes Hiding Out, The Manhattan Project, Raising Arizona, Fargo, and the soon-to-be-released Big Lebowski. A graduate of Wesleyan University and the Yale School of Drama, Keith has taught at Barnard College, The New School for Social Research, and A.C.T.

JANET KELLER (Understudy) is a member of the Rough and Tumble company, with whom she has performed in My Uncle Sam and Tom Jones (Bay Area Theatre Critics’ Circle Award for best ensemble). Local theater credits also include Picnic at Marin Theatre Company; The Rivals at Berkeley Repertory Theatre; Our Town, The American Dream, and The Runners at Eldritch Theatre Company; Poor Superman and The Client at Kaluya Arts; Nobody at Intersection for the Arts; and Lizzie, or Better an Outlaw and Sandy Dennis at the Maisonettes at the SOMAR Theatre. Keller is also a professional speaker and a personal coach.

DON SPEZIALE (Understudy) appeared most recently at A.C.T. in A Streetcar Named Desire and Machinal. He received his M.F.A. in the A.C.T. Advanced Training Program, where he performed in A.C.T.’s first M.F.A. production, The Reincarnation of Jaimie Rozen. Recent credits also include Avenue X at the Marin Theatre Company, Much Ado about Nothing at the San Francisco Shakespeare Festival, and Billy Bishop Goes to War. A.C.T. studio credits include The Merchant of Venice, Hamlet, The
Three Sisters, and *In Perpetuity throughout the Universe*. A former high school teacher, Speziale has taught in the A.C.T. Young Conservatory and Studio A.C.T.

**LISA STEINDLER** (Understudy) received her M.F.A. in acting from A.C.T. and her B.A. in theater from the University of Vermont. She played The Angel for the final performances of A.C.T.'s *Angels in America* in 1995. Other roles include Grace in *Judevine*, Kate in *The Taming of the Shrew*, Rosalind in *As You Like It*, Sarah in *The Lover*, Rita in *Educating Rita*, and Marjorie in *Extremities*. She is artistic director of San Francisco’s Nordic Theatre Company, with whom she appeared in *No Mercy* and will perform in *Balm in Gilead*. She also directed the world-premiere production of Lawrence Waddy’s *Eleanor* in San Diego. Steindler is coordinator of A.C.T.’s ArtReach program.

**W. FRANCIS WALTERS** (Understudy) has worked extensively in regional theater, including productions at the Denver Center Theatre, Oregon Shakespeare Festival, Cleveland Playhouse, Old Globe Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay Area theater credits include productions at the San Francisco Shakespeare Festival, Marin Theatre Company, Magic Theatre, and Berkeley Repertory Theatre. Walters appeared most recently in Berkeley Rep’s production of *An Ideal Husband* and *Changes of Heart*.

**LAIRD WILLIAMSON** (CoAdaptor and Original Director) staged A.C.T. productions of *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, *Pantagleize*, and last season’s *Machinal*. He has worked extensively with the Denver Center Theatre Company, Oregon Shakespeare Festival, and PCPA Theatrefest, as well as with the Western Opera Theater, Intiman Theatre Company, Seattle Repertory Theatre, and Brooklyn Academy of Music Theatre Company. His credits include *Atlantic* and *The Matchmaker* at the Denver Center; *All’s Well That Ends Well* and *Love’s Labors Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Tito Gentleman* of Verona and *Twelfth Night* at the Old Globe Theatre.

**CANDACE BARRETT** (Director), as a member of the acting company from 1973 to 1980, appeared in numerous A.C.T. productions, including *Cyrano de Bergerac*, *Equivocation*, *Peer Gynt*, and *A Christmas Carol*. She has also acted and directed with Milwaukee Repertory Theater, the Milwaukee Repertory Theater, and the Center for the Performing Arts, and the Oregon Shakespeare Festival. Director of the A.C.T. Young Conservatory from 1975 to 1980, she is currently the executive director of the Los Angeles Children’s Museum. She has also taught acting and directing at Southern Methodist University, San Francisco State University, and the University of Southern California. Barrett is the recipient of numerous awards for her theater work for children.

**ROBERT BLACKMAN** (Scenic Designer), while in residence at A.C.T. from 1971 to 1977, designed costumes or scenery for more than 35 productions, including *A Christmas Carol*, *Mourning Becomes Electra*, *The Visit*, *The Girl of the Golden West*, *Peer Gynt*, *Cyrano de Bergerac*, *Jumpers*, *Richard III*, and *The Three-Penny Opera*. He has also designed for all of the major resident theaters in the United States. He is currently the costume designer for *“Star Trek: Deep Space Nine”* and *“Star Trek: Voyager”*; he won a 1992 Emmy Award for *“Star Trek: The Next Generation”* and has received six consecutive nominations. Television work also includes Hallmark Hall of Fame’s *Stones for Ibarra*. Feature film credits include *Night Mother*, *Worth Winning*, *The Running Man*, and *Star Trek: Generations*.

**ROBERT MORGAN** (Costume Designer) designed costumes for 22 productions during six seasons at A.C.T., and for 23 productions during twelve seasons as a founding associate artist at the Old Globe Theatre in San Diego. Broadway credits include *I’m Not Rappaport*, *Sherlock’s Last Case*, and *The Loves of Anatol*; television credits include the American Playhouse production of *The Skin of Our Teeth*. Theater credits also include designs for the Ahmanson Theatre, Huntington Theatre Company, Guthrie Theatre, Kennedy Center, McClure Theatre, Seattle Repertory Theatre, and Studio Arena Theatre. Last season he designed the costumes for Tina Howe’s *Prize Crossing* and *A Moon for the Misbegotten* in San Diego. Morgan has received six Los Angeles Drama-Logue Awards and a Los Angeles Drama Critics’ Circle Award.

**PETER MARADUDIN** (Lighting Designer), lighting designer in residence at A.C.T. since 1993, has designed 26 productions for the company. He designed the lighting for *The Kentucky Cycle* and *Ma Rainey’s Black Bottom* on Broadway, and *Ballad of Yachiyo* at The Public Theater. For regional theater he has designed more than 200 productions for companies across the United States. Recent Bay Area productions include *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Drama Critics’ Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

**LEE HOBY** (Composer) was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote *Rain Forest*, a setting of prose poems by Elizabeth Bishop. In November 1996, the Dallas Opera presented his 1986 opera *The Tempest*, broadcast on NPR last September. 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. Hoby’s songs are regularly performed by Leontyne Price. His instrumental compositions include two piano concertos, a flute concerto, several orchestral suites, and numerous works for chamber ensemble and solo instruments. He has written scores for many A.C.T. productions, including *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Hamlet*, and *The Matchmaker*.

**GARTH HEMPHILL** (Sound Designer) has been A.C.T.’s resident sound designer since last spring. He designed more than 60 productions in Southern California over the last seven years, including many for South Coast Repertory during his five years there as resident sound designer. He earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol*, *The Things You Don’t Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, and *Fortinbras*. Over the past six years, Hemphill has also served as technical director and sound designer for eight productions of *Diana Simply Singing*, a benefit for Project Angel Food, and other AIDS-related charities.

**KATHRYN ROSZAK** (Dance Consultant) created the dances for *The Cherry Orchard* and the movement for *The Learned Ladies* at A.C.T. She is currently director of the ANIMA MUNDI Dance Company, which has performed at La MaMa E.T.C. in New York and in Copenhagen and Washington D.C. She has also worked as a performer, teacher, and choreographer for the San Francisco Opera, San Francisco Ballet, and Berkeley Repertory Theatre. She has choreographed for the California Shakespeare Festival, Kent
Nagano’s Berkeley Symphony, Opera San Jose, Sacramento Opera, Marin Opera, and the San Francisco Shakespeare Festival. Her work has been supported by the Rockefeller Foundation and the Djerassi Foundation. Roszak is a graduate of the A.C.T. Advanced Training Program, where she has taught dance and worked with Carey Perloff on studio productions of Mary Stuart and Purple Dust.

PETER MALETITZE (Musical Director) made his professional debut as a concert pianist in Paris at 15. Recent credits include musical director for A Noise Within’s As You Like It, assistant musical director for the American Musical Theater of San Jose’s Little Night Music and Rags; musical preparation for the San Francisco Symphony’s On the Town; musical assistant to Michael Tilson Thomas for the San Francisco Symphony’s American Festival; and keyboard player for The Phantom of the Opera. Last year he arranged and performed the Songs of California recital in Davies Symphony Hall, was musical director for The Most Happy Fella, and conducted vocal preparation for The Singer in Singer’s Boy at A.C.T. Maleitze earned a master’s degree in music at the University of Michigan and teaches in the A.C.T. Advanced Training Program.

D. F. DRAPER (Costume Coordinator) has designed the costumes for A.C.T. productions of Joe Turner’s Come and Gone, The Cocktail Hour, Oleanna, and Rosencrantz and Guildenstern Are Dead, for which he won a Bay Area Theatre Critics’ Circle Award. Local design credits also include Waiting for Godot at Shakespeare Santa Cruz and independent productions of Song of Singapore, Hitting the Cycle, and Babes in Arms. He has also designed for the Minneapolis Children’s Theatre Company, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors’ Theatre. He was the designer-in-residence for six years at Balto School for the Arts before he joined A.C.T. as costume director in 1988.

DONNA ROSE FLETCHER* (Production Stage Manager) was the stage manager at A.C.T. last season for Machinal and A Christmas Carol. Previous A.C.T. credits include The Matchmaker, A Galaxy on Geary (celebrating the reopening of the Geary Theater), and Gaslight, as well as the 1994–95 production of Angels in America. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of Little Shop of Horrors and codirected the French company of La Petite Boutique des Horreurs, which ran for a year in Paris.

KELLY M. ZAKIS* (Assistant Stage Manager) makes her A.C.T. stage-management debut with A Christmas Carol. She worked most recently at the Alabama Shakespeare Festival, where she stage-managed three seasons of repertory, as well as new plays developed in the festival’s Southern Writers Project; she also taught and mentored the stage-management students in its master of fine arts program. Zakis worked at the Oregon Shakespeare Festival for seven seasons on more than 20 productions as stage manager and assistant stage manager. Her stage-management credits also include productions at Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, and The Metropolitan Opera House.

SARAH CUNNINGHAM (Assistant Director) has worked in various capacities on shows at Brown University and has appeared onstage in such productions as Chess, Dark of the Moon, and Working. This is her first production at A.C.T.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its $27.5 million restoration. Known for directing innovative productions of classic and championing new writing for the theater, Perloff’s work at A.C.T. includes a highly acclaimed production of Timberlake Wertenbaker’s new version of Euripides’ Hecuba which featured Olympia Dukakis; Tom Stoppard’s Arcadia; Tennessee Williams’ Rose Tattoo with Kathleen Widdoes; Sophocles’ Antigone; Strindberg’s Creditors; Paul Schmidt’s new translation of Chekhov’s Uncle Vanya; David Storey’s Home; the world premiere of Leslie Ayvazian’s Singer’s Boy; and the Geary Theater inaugural production of Shakespeare’s The Tempest, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound’s Elektra with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter’s Mountain Language and The Birthday Party with Joan Stapleton, David Strathairn, and Peter Riegert; Bertolt Brecht’s Resistible Rise of Arturo Ui with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff’s leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season at A.C.T., Perloff directs Pinter’s Old Times, featuring Turturro and Borowitz, and the world premiere of Michael Feingold’s new translation of Friedrich Schiller’s Maria Stuart.

HEATHER KITCHEN (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 10 productions annually. Prior to her work at the Citadel, she was production manager at Theatre New Brunswick for three years. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also company manager for the Stratford Festival while on tour. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and

continued on page 44

A Christmas Carol

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Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgie (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 Aras and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

CRAIG SLAGHT (Young Conservatory Director) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1986, he founded the Young Conservatory's New Plays Program; to date 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of New Plays from A.C.T.'s Young Conservatory.

BRUCE WILLIAMS (Director of Summer Training Congress & Community Programs) has had a 15-year working relationship with A.C.T. where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administers), directed numerous ATP student productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (Dramaturg & Director of Humanities) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as Children of Paradise, Germinal, Don Juan Giovanni, and The Hunchback of Notre Dame. His translation of Strindberg's Creditors was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in The Production Notebooks, Reinterpreting Brecht, Strindberg's Dramaturgy, Theater Symposium, and Essays in Theater.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff in 1993. During the previous 16 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s Bon Appetit! and Creditors. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include the San Francisco production of Picasso at the Lapin Agile and the CD-ROM game Obsidian. Shaw also teaches in the A.C.T. Advanced Training Program.
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ADMINISTRATIVE OFFICES
A.C.T.’s administrative and educational offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200.

WEB SITE

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

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Ticket prices range from $11 to $51.

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Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the Geary Theater Box Office 90 minutes before curtain. Matinee senior rush tickets are available on noon of the day of performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student subscriptions are also available at half price. New senior citizen subscriptions are available for full-season and sampler series subscriptions.

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

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A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The Advanced Training Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. All A.C.T. offers evening and weekend classes to theater enthusiasts at every level of background and training. The Young Conservatory is a broad-based program for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

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A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For more information call (415) 439-2379.

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A.C.T. patrons can park for just $8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance upon exit to receive the special price. After five hours, the regular rate applies.
AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and Words on Plays are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

Beepers!

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

Emergency Telephone

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

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

Listening Systems

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

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

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2374 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.

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

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[Diagram of Geary Theater exits]

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