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CONTENTS

Vol. 8, No. 3, December 2001

About A.C.T. 8
A.C.T. Staff 12
Program Notes 17
A.C.T. News 22
Who's Who 29
A.C.T. Profiles 34
Thanks to Our Sponsor 36
Contributors 39
For Your Information 45

Above
Photo of the Geary Theater by Darryl Bush

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A.C.T.
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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 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 Jujamcyn 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 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 3,000 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, Benjamin Bratt, 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.
The 2001–02 A.C.T. Season

Celebration and The Room
by Harold Pinter
Directed by Carey Perloff
September 13–October 14, 2001

James Joyce's The Dead
Book by Richard Nelson
Music by Shaun Davey
Lyrics adapted and conceived by Nelson and Davey
Directed by Richard Nelson
October 25–November 25, 2001

A Christmas Carol
Adapted by Dennis Powers and Laird Williamson
Directed by Margo Whitcomb
December 8–29, 2001

Spalding Gray's Swimming to Cambodia
December 26–31, 2001

The Beard of Avon
by Amy Freed
Directed by Mark Rucker
January 10–February 10, 2002

Blithe Spirit
by Noël Coward
Directed by Charles Randolph-Wright
February 21–March 24, 2002

The Glass Menagerie
by Tennessee Williams
Directed by Laird Williamson
March 29–April 28, 2002

The Mother
by Maxim Gorky
Directed by Carey Perloff
May 9–June 9, 2001

Buried Child
by Sam Shepard
Directed by Les Waters
June 14–July 14, 2002

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A CHRISTMAS CAROL

The Cast
(in order of appearance)

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

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

Sean Patrick O’Connor
Tommy A. Gomez*
Steven Anthony Jones*
Anthony Fusco*
Ryan Farley†
Melissa von Siegel*†
Michael Chmiel†
Katie Green
David Jacobs
Victoria Thompson
Heidi Armbruster,*†
Jennifer Charles‡, Robert Ernst,*
Julie Fitzpatrick,*‡
Joan Harris-Gelb,* Rose Hogan,
Saba Homayoon,†
Will Huddleston*,
Jed Orlemann,† Sky Soleil,*†
Finnerty Steeves,*‡
Maridel F. Terciano,
T. Edward Webster,*‡
Keelin Shea Woodell
Sled Boys
Seamus Patrick McGovern-Calder,
Natalie Rae Cressman, Josh Miller,
Forrest Fraser Tiffany II,
Adin Walker
Renée Penegor†
Devon Hadsell
Majesty Scott, Mia Walker*
Michael Gonçalves Davis‡
Jonathan Haugen*
Michael Gonçalves Davis,
Jed Orlemann
Adam Ludwig*†
Melissa von Siegel
Nina Moog
Sean Patrick O’Connor
Adin Walker
Josh Miller
Seamus Patrick McGovern-Calder
Mia Walker
Forrest Fraser Tiffany II
Maridel F. Terciano
Heidi Armbruster
Young Scrooge
Mr. Fezziwig
Dick Wilkins
Mrs. Fezziwig
Fezziwig Children
Fezziwig Guests
Toy Ballerina
Toy Clown
Toy Cat
Toy Monkey
Toy Bear
Ghost of Christmas Present
Sally Cratchit
Ned Cratchit
Peter Cratchit
Belinda Cratchit
Mrs. Cratchit
Martha Cratchit
Tiny Tim Cratchit
Mary
Jack
Topper
Beth
Meg
Ted
Miner
Miner’s Family
Carolers

T. Edward Webster
Will Huddleston
Jed Orlemann
Joan Harris-Gelb
Natalie Rae Cressman,
Victoria Thompson
Robert Ernst, Ryan Farley,
Julie Fitzpatrick, Saba Homayoon
Sky Soleil, Finnerty Steeves
Maridel F. Terciano
Nina Moog
Majesty Scott
Keelin Shea Woodell
Seamus Patrick McGovern-Calder
Tommy A. Gomez
Katie Green
Josh Miller
David Jacobs
Devon Hadsell
Julie Fitzpatrick
Rose Hogan
Adin Walker
Saba Homayoon
Ryan Farley
Sky Soleil
Finnerty Steeves
Melissa von Siegel
Jed Orlemann
Michael Gonçalves Davis
Jennifer Charles, Renée Penegor,
Victoria Thompson, Mia Walker
Heidi Armbruster,
Natalie Rae Cressman,
Robert Ernst, Joan Harris-Gelb,
Will Huddleston, Adam Ludwig,
Sean Patrick O’Connor,
T. Edward Webster
Seamus Patrick McGovern-Calder
Michael Gonçalves Davis
Michael Chmiel,
Jonathan Haugen,
Will Huddleston,
Adam Ludwig, Sky Soleil
Finnerty Steeves
Joan Harris-Gelb
Jed Orlemann
Robert Ernst
Natalie Rae Cressman, Mia Walker
Sean Patrick O’Connor

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
†Member of the A.C.T. Master of Fine Arts Program Class of 2002
The children performing in *A Christmas Carol* are students in the A.C.T. Young Conservatory.

*Young Conservatory Performance Monitor* – John Sugden

**Understudies**

*Boy Caroler, Tiny Tim, Boy in the Street*—Josh Miller

Dickens, Marley’s Ghost, Mr. Fezziwig, Ghost of Christmas Present, The Miser, Helmsman, Old Joe—Tom Blair

Ebenezer Scrooge, Woodcarver—Robert Ernst

Bob Cratchit, ChainBearer,

*Ghost of Christmas Future*—Ryan Farley

Charitable Gentleman, Jack, Ted,

Topper—Michael Gonçalves Davis

Charitable Gentlewoman—Finnerty Steeves

*Woman in the Street*—Julie Fitzpatrick

*ChainBearer, Dick Wilkins*—Michael Chmiel

*Ghost of Christmas Past*—Sky Soleil

Wife of Christmas Past, Fezziwig Daughter, Fezziwig Guest, Mary, Beth, Meg—Jennifer Charles

*Belle Cousins*—Saba Homayoon

Mrs. Fezziwig, Mrs. Cratchit, Mrs. Fülcher, Mrs. Dilber—Renée Penegor

*Undertaker’s Boy*—T. Edward Webster

Fred, Toy Seller, Carol Seller, Young Scrooge,

Fezziwig Guests, Businessmen—Michael Wiles

*Delivery Girl, Daughter of Christmas Past*,

*Sally Cratchit, Toy Ballerina*—Natalie Rae Cressman

Son of Christmas Past, Boy Scrooge—

Seamus Patrick McGovern-Calder

*Little Fan*—Katie Green; *Fezziwig Daughter*—Devon Hadsell

*Ned Cratchit, Ignorance*—Forrest Fraser Tiffany II

*Peter Cratchit*—Sean Patrick O’Connor

Belinda Cratchit, Toy Clown, Toy Cat, Toy Monkey, Toy Bear—Mia Walker

Martha Cratchit—Victoria Thompson; *Want*—Majesty Scott

*A Christmas Carol* will be performed without an intermission.

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**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’ 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.

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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 audition to first rehearsal to final applause.

The cast of this season’s Carol includes the following students selected from the YC’s fall 2001 session:

Natalie Rae Cressman (10) returns to A Christmas Carol for her third consecutive year. She is a fifth grader at Clarendon Elementary and studies at the San Francisco Ballet. She recently appeared in Carmen with Golden Gate Opera. Katie Green (11), a sixth-grade student at Convent of the Sacred Heart in San Francisco, made her Geary Theater debut as Thumbelina in A.C.T.’s Frank Loesser’s Hans Christian Andersen and returns for her second year in A Christmas Carol. She enjoys reading, ballet, and singing in her school chorus. Devon Hadsell (10) has performed in many plays in Napa, Sonoma, and Marin, including the title role of Annie and lead roles in The Sound of Music, Peter Pan, and The Music Man. Devon is a cancer survivor and loves to sing at cancer fundraisers and events. She recently sang at a benefit to
aid the victims of the September 11 attacks. Rose Hogan (16) is a junior at Bishop O'Dowd High School in Oakland and has performed in I Remember Mama, Twelfth Night, Two Gentlemen of Verona, and Fiddler on the Roof. David Jacobs (16) has performed at the Geary Theater in A.C.T. productions of The Cherry Orchard and The Rose Tattoo, and in the YC/Royal National Theatre production of Time on Fire in London and San Francisco. He is a junior at University High School in San Francisco and has studied for eight years in the YC. Seamus Patrick McGovern-Calder (12) attends Roof Top Alternative Elementary School in San Francisco. He played Danny Zuko in Grease and Sir Harry in Once upon a Mattress at Studio in Boulder, Colorado. He enjoys baseball, track, and skateboarding. Josh Miller (10) returns to A Christmas Carol for his third consecutive year. He is in the fifth grade at The San Francisco School and has taken junior acting in the YC for two years. He enjoys skiing, acting, and playing the flute. Nina Moog (11) attends the sixth grade at The San Francisco School and has studied acting in the YC for two years. She has performed in The Pomegranate Seed and Chanticleer. She loves playing practical jokes and still-walking. Sean Patrick O'Connor (14) lives in Pleasanton and attends eighth grade at the Athenian School in Danville. He has performed in Gypsy at TheatreWorks, Phantom at American Musical Theatre of San Jose, and Galileo at Berkeley Repertory Theatre, and has been taking classes in the YC since age nine. His voice-over work can be heard on several CDs of The Sims. Majesty Scott (12) lives in Oakland and is a seventh-grade student at Zion Lutheran School in Piedmont. She has performed in The Soul of a Woman and The Wis with Black Repertory Theatre. She plays the piano and wrote several gospel songs that have been performed by her church choir. Mariel F. Terciano (9) performed in The Nutcracker at the Paramount Theater last winter and had the lead role in the San Francisco Arts Project's production of The Invisible Princess. She is in the fourth grade at St. Catherine of Siena School in Vallejo, where she played the lead role in Annie. Most recently she sang at the September 17 “Day of Remembrance” memorial at the Bill Graham Civic Auditorium. Forrest Fraser Tiffany II (10) performed in the workshop of The Count of Monte Cristo at A.C.T. He is in the fourth grade at The Phillips Brooks School in Menlo Park and enjoys playing piano, skiing, and hiking. He also loves New York, Harry Potter, and James Bond. Victoria Thompson (17) lives in Moraga and is a senior at Arlanes High School in Lafayette, where she has performed in Bye, Bye Birdie and Come Blow Your Horn. She has performed in the San Francisco Ballet’s Nutcracker and California Theater Arts’ production of The Wizard of Oz. Adin Walker (7) is a second-grade student at the Jewish Day School of the North Peninsula in Foster City. He made his acting debut in “Homicide: Life on the Streets” at age four. He plays piano and soccer and loves reading about dolphins and whales. Adin’s older sister, Mia Walker (13), performed the role of Nellie Oakley in the 1999 Tony Award-winning revival of Annie Get Your Gun (with Bernadette Peters) on Broadway and in the Royal Shakespeare Company’s Hamlet at the Kennedy Center. Locally, she played the title role of Annie with Venus Rising Company. She is in the eighth grade at Bowditch Middle School in Foster City. Keelin Shea Woodell (11) is a sixth-grade student at Our Lady of Angels Catholic School in Burlingame and has performed in school and community theater productions. She enjoys basketball, track, dance, singing, and drawing.
Get in the A.C.T.

Act One kicked off its seventh season in September with a swinging party at San Francisco’s Paragon restaurant, and there are still plenty of ways to get involved with the popular young professional league of A.C.T. Act One offers its members a unique perspective on the theatrical experience and has become an integral part of the A.C.T. community through special events and fundraising. Each season proceeds from Act One membership and events support the next generation of theatrical talent by contributing to the Act One merit scholarship for actor training in the A.C.T. Master of Fine Arts Program.

In addition to specially priced A.C.T. subscriptions, Act One members receive invitations to private receptions and unique special events, opportunities to go behind the scenes at A.C.T. with backstage tours and cast receptions, and a place to meet and mix with other people who love theater.

This season’s Act One special events include a Shakespearean winter costume ball scheduled for February 9 at the Regency Center in San Francisco, and A.C.T.’s annual Comedy Night at the Geary, scheduled this season for April 21.

To get in on the act, and for party specifics, call the Act One hotline at (415) 439-2402.

Stepping Out with A.C.T.

Out with A.C.T. is a dynamic new gathering for gay and lesbian theater lovers. Special performances of three of A.C.T.’s upcoming plays—Blithe Spirit (March 13), The Glass Menagerie (April 24), and The Mother (May 22)—are available at a discounted rate to Out with A.C.T. patrons, who will enjoy postperformance parties following each show, complimentary wine and port, and an opportunity to meet the artists.

To order tickets please call the A.C.T. Box Office at (415) 749-2ACT and mention the “Out with A.C.T.” events when purchasing your tickets.

continued on page 26
Eliminates the need to know the guy working the door.
For a chance to win two free tickets to an Out with A.C.T. performance, and to receive more information about upcoming festivities, send your e-mail address to out@act-sfbay.org. The deadline for entry is February 20.

Out with A.C.T. is sponsored by the San Francisco Bay Guardian, Beaulieu Vineyards, and Graham’s Six Grapes Port.

TAKE A PEEK BEHIND THE CURTAIN

For theater lovers who want to know what really goes on backstage, A.C.T. offers guided tours of the Geary Theater from 10:30 a.m. to noon on most Wednesday and Saturday mornings throughout the season. Tours are $8 for the general public, $6 for subscribers and seniors, and $4 for students. All tours are ticketed and can be purchased through the A.C.T. Box Office. For specific tour dates and other information, call (415) 749-2ACT or visit A.C.T. online at act-sfbay.org.

IN MEMORIAM

A.C.T. announces with great sadness the passing of Eric Landisman, who died October 3 after being struck by a car during a visit to Southern California. We miss him terribly and send our prayers to his family and his many friends both inside and outside the Bay Area theater community. A distinguished scenic designer, Eric embarked this fall on his second season as supervisor of the A.C.T. Properties Shop. Before joining A.C.T., he had worked in Bay Area theater for many years, including serving as properties master for TheatreWorks and the California Shakespeare Festival.

Eric, who was 47, attended Berkeley High School and San Francisco State University. He joined the Berkeley Shakespeare Festival in 1980 and remained with that company in various capacities for 15 years before going on to teach and design scenery at the College of Marin. He had a lifelong love not only of theater but of world historical style, ranging from Louis XIV to the art of Disney. Eric was on one of his many research trips to Disneyland when he was hit in a crosswalk. The sensitivity and good humor he brought to his work at A.C.T. was an inspiration to many.

Eric is survived by his parents, Joseph and Jeanne Landisman of Berkeley, and his brother and fellow theater designer, Kurt, of San Francisco. Mr. and Mrs. Landisman have been A.C.T. subscribers since 1967, and held four seats for the family at the Geary Theater during many of Eric’s formative years. At the memorial service held at the Geary Theater on October 29, A.C.T. named an orchestra seat for Eric.

To memorialize Landisman and the hard work he put into his career, the Landisman family has set up the Eric Landisman Fund to support emerging stage designers and technicians. Tax-deductible contributions, made out to “A.C.T.—Eric Landisman Fund,” may be mailed to A.C.T., 30 Grant Ave., 6th floor, San Francisco, CA 94108. The fund will be administered by Theatre Bay Area, the local support organization of the Bay Area’s resident theater companies.

GALLERY AT THE GEARY

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view are a recent series of small-scale paintings by George Wingate, a New York artist currently making his home on Boston’s North Shore. Wingate has exhibited extensively for the past 20 years on the east and west coasts, as well as more recently in Europe. Many of Wingate’s paintings are executed on mahogany panels only 4 x 5 inches in size. Within this limited frame, Wingate has found a scale perfectly suited to his gestural style of recording everyday objects and scenes, capturing the visual richness and inner stillness inherent in the world around us. His paintings celebrate the beauty of the commonplace and position everyday objects and landscapes in the context of our busy lives.

“I believe there is more to life than meets the eye,” says Wingate. “I am delighted to move paint around and make something that other people will recognize. However, my preoccupation has not been with picture-making, but with expression. I try to show my response to a time and a place and my excitement about the act of painting.”

There will be a reception honoring the artist at the Gallery at the Geary on January 11. Each artwork purchase benefits A.C.T. For more information about George Wingate, please contact Kevin Simmers at (415) 474-1066.
HEIDI ARMBRUSTER has most recently performed in A.C.T. M.F.A. Program productions as Francie in No for an Answer at the Zeum Theater and as Margaret in Richard III at the Eureka Theatre. Other Bay Area credits include Glady's in The Skin of Our Teeth at the California Shakespeare Festival and Fanny in On the Verge with Class Forces Theater. Armbruster graduated from the University of Wisconsin, Madison, with degrees in English and women's studies. She will play Laura in The Glass Menagerie at A.C.T. later this season.

JENNIFER CHARLES appeared most recently in the A.C.T. M.F.A. Program production of No for an Answer at the Zeum Theater. She appeared last spring as Mariana in the M.F.A. production of Measure for Measure at the Eureka Theatre. Other credits include The Three Sisters, The House of Atreus, The Pregnant Pause, Museum, Cyranro de Bergerac, Ten Lost Years, and Zara Spook and Other Lures.

MICHAEL CHMIEL has performed with the A.C.T. M.F.A. Program (most recently in No for an Answer at the Zeum Theater) and regionally at the California Shakespeare Festival, the Utah Shakespearean Festival, and numerous venues in Milwaukee, Wisconsin. Favorite past roles include Richmond in Richard III, the Prince of Wales in the Henry VI trilogy, and Solyony in The Three Sisters.

MICHAEL GONÇAVALVES DAVIS, born in Rio de Janeiro, Brazil, and raised in California, enjoys the best of what two cultures have to offer. He has performed in various works on the stage, from Aeschylus's The Oresteia to Feydeau's The Pregnant Pause to Marc Blitzstein's No for an Answer. He is a graduate of UC Berkeley.

ROBERT ERNST last performed at A.C.T. in A Christmas Carol and Juno and the Paycock. He is a co-founder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Moon for the Misbegotten, The Late Henry Moss (replacement for Nick Nolte), Eyes for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Surefire, Jumpin' Jack Flash, Burglar, Metro, Escape from Alcatraz, "Nash Bridges," and "Hill Street Blues." In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.
RYAN FARLEY has performed in A.C.T. M.F.A. Program productions as Paul Chase in No for an Answer, Chebutykin in The Three Sisters, Augistus in The House of Atrues, Folberguet in Tooth and Consequences, and Buckingham in Richard III. He has a B.A. from Southern Utah University with emphasis in acting, directing, and dance performance. Before attending A.C.T., he spent six years performing in regional theaters in the West.

JULIE FITZPATRICK last appeared in the A.C.T. M.F.A. Program production of No for an Answer at the Zeum Theater. Her credits also include Lucio in Measure for Measure, Irina in The Three Sisters, Sally Bowles in Cabaret, Dorine in Tartuffe, and Gertrude in The Lady in Question, which was performed at the Edinburgh Fringe Festival. Her undergraduate degree is from the University of Pennsylvania, where she studied art history and theater.

ANTHONY FUSCO has been seen at A.C.T. in Harold Pinter’s Celebration and The Room, Enrico IV, Edward II, and The Misanthrope. On Broadway he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Off-Broadway credits include Simon Gray’s The Holy Terror, Shaw’s Man and Superman, David Mamet’s A Life in the Theatre (opposite V. Murray Abraham), and Ira Levin’s The Crucible. He has also performed in many regional theater productions, including the title role of Macbeth, the American premiere of Pinter’s adaptation of 12 Angry Men, the world première of Jules Feiffer’s Anthony Rose, and Nagle Jackson’s Opera Comique. Television credits include “The Sopranos,” “Law and Order” (four appearances), “Trinity,” “L.A. Law,” “The Wright Verdicts,” and all the New York–based “soaps.” Fusco is a graduate of The Juillard School.

JOAN HARRIS-GELB played Miranda in the world première of David Hinson’s Wrong Mountain at A.C.T. and on Broadway; Eleanor Widener in the original Broadway company of Titanic, directed by Richard Jones; and Mrs. Walker and others in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night? all over New York City. Her television credits include The Last Dry in the Life of Brian Darby for HBO, Women Aloud, and “Law and Order.”

TOMMY A. GOMEZ performed the role of Landolph in Enrico IV at A.C.T. last season. This is his sixth A.C.T. production of A Christmas Carol. He spent last summer with Shakespeare Santa Cruz, where he performed in A Midsummer Night’s Dream and Macbeth. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, Theatre Works, the Aurora Theatre Company, Boar’s Head 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, teaching incarcerated youth in Michigan and Alabama’s juvenile justice system, and in the A.C.T. Summer Training Congress.

JONATHAN HAUSEN has spent five seasons at the California Shakespeare Festival, playing such roles as Malvolio, Berowne, Jaques, Bassanio, and Puck. Other local theater credits include Augistus and Apollo in The Oresteia and Caesar in Antony and Cleopatra at Berkeley Repertory Theatre; Harris/Parker in Gross Indecency: The Three Trials of Oscar Wilde at Theatre on the Square; Warwick in Edward II at A.C.T.; Shannon in The Night of the Igauzo at Center Rep; and Trust at the Eureka Theatre. He has also appeared at San Jose Repertory Theatre, San Jose Stage Company, the Tacoma Actors Guild, and L’Alliance Francaise in New York, and spent three seasons with the Oregon Shakespeare Festival.

SABA HOMAYOON most recently appeared as Stevie in the A.C.T. M.F.A. Program production of No for an Answer at the Zeum Theater. Prior roles at A.C.T. include Isabella in Measure for Measure, Clarisse in Stop Walking around in the Nude!, Yvette in Tooth and Consequences, Cassandra in The House of Atrues, and Thea Elvested in Hedda Gabler. San Francisco credits include Alex in On the Verge with Cast Forces Theater. Her favorite roles have been the title role of Marisol and Popeye in The Miss Firecracker Contest, both at Randall Theater in Philadelphia.

WILL HUDDESTON returns for his fifth appearance in A Christmas Carol at A.C.T. He is resident director of the California Theatre Center, where he has appeared in The Would-Be Gentleman, Sherlock’s Last Case, and The Miser, among others. He has worked with five Shakespeare festivals, including five years with the Oregon Shakespeare Festival, as both resident director and actor. 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 is also the author of numerous dramatic adaptations and plays.

STEVEN ANTHONY JONES, an A.C.T. associate artist and member of A.C.T.’s core company of resident actors, has been seen at A.C.T. in Celebration and The Room, “Master Harold”...and the boys, The Misanthrope, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Hexuba, Insurrection: Holding History, Seven Guitars, Othello (title role), Antigone, Miss Evers’ Boys, Clare, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, Feathers, and A Christmas Carol. Other local theater credits include Fuente Ovejuna and McTeague at Berkeley Repertory Theatre; As You Like It at the San Francisco Shakespeare Festival; The Cherry Orchard, Every Moment, and The Island at the Eureka Theatre; Sideman at San Jose Repertory Theatre; and Division Street at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of A Soldier’s Play at
the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

ADAM LUDWIG has acted regionally at Shakespeare Santa Cruz, the Potomac Theater Project in Washington, D.C., and Arlington's Signature Theatre. In the A.C.T. M.F.A. Program he has appeared in No for an Answer, The Three Sisters, The House of Areus, Tooth and Consequences, and the title role of Richard III. He received his B.A. from Middlebury College.

JED ORLEMAN recently performed in the A.C.T. M.F.A. Program production of No for an Answer at the Zuma Theater. Past A.C.T. credits also include the Duke in Measure for Measure and Agamemnon in The House of Areus. Other favorite roles include Septimus in Arcadia, Treplev in The Seagull, and Benedick in Much Ado about Nothing. He graduated with a B.A. in mathematics from Lake Forest College.

RENEE PENEGOR has appeared in A.C.T. M.F.A. Program productions as Clytemnestra in Agamemnon (directed by Barbara Damashek), Lady Anne in Richard III, Hortense in Feydeau’s Tooth and Consequences, and, most recently, Gertrude and Mike in No for an Answer at the Zuma Theater. Bay Area credits also include Sir Henry in Loot with the Shotgun Players, Mary in On the Verge, Mae in Mud, and the title role of Emma Goldman: Love, Anarchy & Other Affairs with Class Forces Theater.

SKY SOLEIL was last seen as Alex in the A.C.T. M.F.A. Program production of Marc Blitzstein’s No for an Answer at the Zuma Theater. Other local theater credits include the Ensemble in Edward II at A.C.T. and Amanda/Ramond in the FoolsFury production of Midnight Brainwash Revival. His favorite roles include Daniel Kaffee in A Few Good Men and Billy Bibbit in One Flew over the Cuckoo’s Nest. His television credits include “The Enforcer” and HBO’s Balboa.


MELISSA VON SIEGEL has performed in A.C.T. M.F.A. Program productions as Cutch in No for an Answer, Masha in The Three Sisters, the Provost, Nun, and Mistress Overdone in Measure for Measure, a Libation Bearer in The House of Areus, and Marcelle in Feydeau’s Tooth and Consequences. A graduate of Cabrini College in Pennsylvania, von Siegel has also worked in Bay Area radio, voiceover, and industrial film.

T. EDWARD WEBSTER has performed in A.C.T. M.F.A. Program productions as Bulge in No for an Answer, Orestes/Chorus in The House of Areus, and Angelo in Measure for Measure. Last summer he appeared as Gaucho/Spur (Cymbeline, Henry in The Skin of Our Teeth, and Sampson in Romeo and Juliet at the California Shakespeare Festival.

TOM BLAIR (Understudy) has worked at many of this country’s leading regional theaters, including A.C.T. (Enrico IV, The Threepenny Opera, Tartuffe, Indian Ink, The Guardsman, The Royal Family, Othello), Arena Stage, the Kennedy Center, Cleveland Play House, Stage West, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. His recent work includes King Henry in Henry IV, Parts 1 and 2 at the San Francisco Shakespeare Festival. He has performed in Tatashi Suzuki’s The Tale of Lear throughout the United States and at the Toga and Mitsu festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.

MICHAEL WILES (Understudy) was last seen at A.C.T. as Spencer in Edward II. Other West Coast theater credits include Bon Rogers in Big River with American Musical Theatre Company, the Orestes at Berkeley Repertory Theatre, two seasons with the California Shakespeare Festival (Romeo and Juliet, As You Like It, Scapin, and the title role of Edward II), and Tom in The Glass Menagerie at Center Rep. and Twelfth Night with the Tacoma Actors Guild. Wiles is a graduate of the Actor’s Conservatory at Cornish College of the Arts and the Idyllwild School of Music and the Arts in Los Angeles.

LAIRD WILLIAMSON (Costume and Original Director) has staged A.C.T. productions of “Master Harold”… and the boys, 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 Parnagoljez. He has worked extensively with the Oregon Shakespeare Festival and the PCTA Theatrefest, where he directed award-winning productions of The Physicists, Blood Wedding, and Indians. He has also directed for Western Opera Theater, the Intiman Theatre, Seattle Repertory Theatre, and the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed Gross Indecency, Arcadia, Julius Caesar, Galileo, Saint Joan, The Matchmaker, Cirolius, Pericles, and Wings, among many others. Recent credits include his own adaptation of Calderon’s Life is A Dream at the Denver Center and the Oregon Shakespeare Festival; All’s Well That Ends Well and Love’s Labor’s Lost at the
Shakespeare Theatre in Washington, D.C.; Othello at the Guthrie Theater; and Two Gentleman of Verona, Twelfth Night, and The Legacy, by Mark Harelik, at the Old Globe Theatre. Later this season he will direct Tennessee Williams’s The Glass Menagerie at A.C.T.

**MARCO WHITCOMB** (Director), currently A.C.T.’s associate artistic director, is a director, educator, and actor. His A.C.T. credits as associate director include Celebration and The Room, Enrico IV, The Misanthrope, Hecuba, The Tempest, Arcadia, Singer’s Boy, Mrs. Warren’s Profession, A Christmas Carol, Insurrection: Holding History, and The Threepenny Opera. She has also taught extensively in the A.C.T. Conservatory and has directed M.F.A. Program productions of Hippolytus, The Reincarnation of Jamie Brown, and A Woman of No Importance, as well as two seasons of the M.F.A. professional showcase. Other recent directing credits include Getting Out, the award-winning Glass Eye Miner’s Museum, The Room to Mecca, Hamlet, Women of the Year, Cloud Nine, and Top Girls. Whitcomb has an extensive background in new-play development, including recent workshops for San Jose Repertory Theatre, A.C.T., and the Magic Theatre. She holds a B.F.A. in acting from the University of Minnesota, an M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

**ROBERT BLACKMAN** (Scenic Designer), while in residence at A.C.T. from 1971 to 1977, designed costumes or scenery for more than 35 productions. He has also designed for all of the major resident theaters in the western United States. The costume designer for “Star Trek: Deep Space Nine” and “Star Trek: Voyager,” he has received two Emmy Awards and eight nominations. Television work also includes States for Ibarra and “Day by Day.” Feature film credits include Night Mother, Worth Winning, The Running Man, and Star Trek: Generations.

**PETER MARAQUIN** (Lighting Designer), a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including Celebration and The Room, “Master Harold”...and the boys, Enrico IV, The House of Mirth, The Threepenny Opera, Tartuffe, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Harrah at Last, Ballad of Yo-Yo, and Bouncers off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include Orestes and The First Hundred Years for Berkeley Repertory Theatre and By the Bog of Cats for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

**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 Anatole 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 most recently designed the costumes for The Full Monty on Broadway.

**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 Rosenkrantz and Guildenstern Are Dead (Bay Area Theatre Critics’ Circle Award). Local credits include May I Now and Breathe Normally (Izzy Award nomination) for Margaret Jenkins Dance Company, Waiting for Godot at Shakespeare Santa Cruz, and independent productions of Song of Singapore, Hitting for the Cycle, Jane Lovers 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.

**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, producing the world premiere of his opera 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 Sorrow, 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 fifth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including Sergeant of the Queen’s Guard, Celebration and The Room, “Master Harold”...and the boys, Enrico IV, Goodnight Children Everywhere, Glengarry Glen Ross, 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 (South Coast Repertory), The Thing You Don’t Know, Bunte Spirit, New England, Lips Together, Teeth Apart, Fortinbras, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

**PETER MALETZKE** (Music Director) has served as music director for Geary Theater productions of A Christmas Carol, The First Picture Show, and The Threepenny Opera at A.C.T., as well as this fall’s A.C.T. Master of Fine Arts Program world premiere production of Marc Blitzstein’s No for an Answer at the Zinzendorf Theater. Maleitzke’s first music 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 also written numerous other regional music direction credits, including Gypsy, A Little Night Music, Ragtime, and The Most Happy Fella, and was conductor of San Francisco’s Phantom of the Opera. Last summer he was resident conductor of the Tuscan Music Festival, Italy. Maleitzke is on the A.C.T. Artistic Council and teaches in the M.F.A. Program. He is currently music director on two new musical projects: The Count of Monte Cristo and David Lang’s opera The Difficulty of Crossing a Field.
RICK ECHOLS (Hair and Makeup) has worked on more than 250 A.C.T. productions since 1971. He designed Cyrano de Bergerac, A Christmas Carol, and The Taming of the Shrew for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original Cinderella at the San Francisco Ballet, Christopher Walken’s Hamlet for the American Shakespeare Festival, and Angels in America for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hair-styling at the Oscars. In 1996, he returned to A.C.T. after almost five years with Les Misérables on the road with the national tour and on Broadway.

GAEN MURPHREE (Associate Director) has just returned from an extended stay in Europe to A.C.T., where she has previously directed Maria Irene Fornes’s The Conduct of Life and taught culture & text in the M.F.A. Program. Most recently she was professor of theater at Marlboro College, where she directed Hamlet and Lloyd’s Prayer. Other directing credits include The King Stag, a stage adaptation of the comic book series Bitchy Bitch, and assistant directing The Marriage of Figaro at the Tacoma Opera. She holds an M.F.A. in directing from the University of Washington.

FRANCESCA RUSSELL (Stage Manager) is in her fifth season at A.C.T., where she has worked on three previous productions of A Christmas Carol, Celebration and The Room, Fool Moon, Texts for Nothing, “Master Harold”, and the boys, Goodnight Children Everywhere, 2 Pianos, 4 Hands, High Society, Mrs. Warren’s Profession, The Royal Family, Machinal, Shlemiel The First, and Evenings at the Geary with Betsy Buckley and Wesla Whitfield. She has worked on shows throughout the Bay Area and in San Diego, including Danny Scheie’s production of Cymbeline at Shakespeare Santa Cruz, Mahou Minoe, Peter and Wendy, and three seasons with San Jose Repertory Theatre. She has also spent seasons with Berkeley Repertory Theatre, Shakespeare Santa Cruz, Aurora Theatre Company, California Shakespeare Festival, and La Jolla Playhouse.

SHONA MITCHELL (Assistant Stage Manager) is working with A.C.T. for the first time. Most recently she worked on Berkeley Repertory Theatre’s 36 Views. She has previously stage-managed MissAlliance and Candida for Marin Theatre Company; Houdie the Rookie, Kissing the Witch, and 5 Women on a Hill in Spain for the Magic Theatre; Shear Madness at the Mason Street Theatre; and The Late Henry Moss and Dirty Blonde (assistant stage manager) at Theatre on the Square. In Boston she has worked for American Repertory Theatre, the Boston Academy of Music, Beau Jest Moving Theatre, and the Blue Man Group. Mitchell received her B.F.A. in production management from Emerson College.

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CAREY PERLOFF (Artistic Director) is thrilled to be entering her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. the American premieres of Tony Stoppard's The Invention of Love and Indian Ink, and new A.C.T.-commissioned translations of Heureka, The Misanthrope, Enrico IV, Mary Stuart, and Uncle Vanya; and the world premiere of Leslie Ayvasian’s Singer’s Boy; as well as acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. In the 2001-02 season she directed the first American production of Harold Pinter’s Celebration and The Room and Maxim Gorky’s The Mother, as well as the world premiere of David Lang and Mac Wellman’s The Difficulty of Crossing a Field (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts Program’s world premiere production of Marc Blitzstein’s No for an Answer. Last summer, her play The Colossus of Rhodes received its world premiere at Lucille Lortel’s White Barn Theater in Westport, Connecticut.

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, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as 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 Lexic and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.’s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company’s recent expansion and been instrumental in fortifying the company’s infrastructure to better support A.C.T.’s artists and employees.

Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Bigs Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned 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 A Doll’s House and The Three-Penny Opera. 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.

HONORING A.C.T.’S VOLUNTEERS

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

Volunteers do so much for A.C.T. throughout the year that we can never thank them enough for the critical support they provide. We would like to recognize the individuals listed below who have volunteered during recent months:

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If you would like more information, please contact Michele Casau at (415) 439-2451, or send an e-mail to mcasau@act-sfca.org. All inquiries will be held in strictest confidence.

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**Administrative Offices**
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 820-5200. On the Web: act-sf.org.

**Box Office and Ticket Information**
Geary Theater Box Office
Visit us at 805 Geary Street at Mason to 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 act-sf.org. Seating availability 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.

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Ticket prices range from $11 to $61.

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**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.

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

**ASL**
American Sign Language–interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sf.org/community or subscribe to A.C.T.’s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sf.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 K-10. Call (415) 439-2383 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 San Francisco 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, note cards, scripts, and Words on Plays are available for purchase at the Geary Theater Box Office.

Refreshments
Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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

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

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

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

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

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

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

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

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

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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 a grant from the National Endowment for the Arts.

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