BREAK THE BONDS THAT CAUSE US TO LET OUR SOULS BE CRUSHED WITH LIFE.

A Christmas Carol

Adapted from Charles Dickens by Laird Williamson and Dennis Powers
Directed by Craig Slaight

NOV 29–DEC 26

Also inside...
Sandra Reaves-Phillips sings BOLD & BRASSY BLUES
DEC 27–31
"I DON’T GET IN MUCH."

The 265-hp Acura MDX with electronic 4-wheel drive. Take on more than the occasional pothole. It’s a breeze when you’ve got a city-escaping, adrenaline-pumping V-6 VTEC engine. As well as the smooth response of an electronically controlled drive-by-Wire Throttle System. Three rows of seating that can accommodate up to seven city slickers. And side curtain airbags that are prepared for almost anything. The adventure begins at acura.com or call 1-800-To-Acura.
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18 October 2003 through 18 January 2004

Renoir called him “the greatest living sculptor.”

Don’t miss this rare opportunity to view in a single exhibition all 73 bronze sculptures by the great French impressionist Edgar Degas (1834-1917).

Featured among Degas’s celebrated bathers, horses, and dancers is one of the icons of 19th-century art: Little Dancer, Aged Fourteen. This masterpiece is the only sculpture Degas exhibited in his lifetime.

Degas Sculptures are organized by Joseph S. Copestake, International Arts, Memphis, TN, from the collections of MASP, Museu de Arte de São Paulo, Brazil, and others.

The presentation is made possible by the American Conservatory Theater and the Friends of A.C.T.

Hours: Tues-Sun
9:30 a.m.-5:00 p.m.
Advance Tickets:
Ticketmaster or at the Legion

American Conservatory Theater
nurturestheart 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
reinvest 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 270,000 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. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. 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 financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. 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 actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

Trustees of the American Conservatory Theater Foundation

Cheryl Soskin, Chair

Terria Rose Batten, Jean Douglas, Fini Clauer, Kent M. Harvey, Tiernan, Edward J. Dobranski, Secretary


American Conservatory Theater was founded in 1963 by William Ball. Edward Hartings, Artistic Director 1986-92

Legion of Honor

Legion of Honor is organized by Joseph S. Copestake, International Arts, Memphis, TN, from the collections of MASP, Museu de Arte de Sao Paulo, Brazil, and others. The presentation is made possible by the American Conservatory Theater and the friends of A.C.T.
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About A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvigorate 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.

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Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

Trustees of the American Conservatory Theater Foundation

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Patrick S. Thompson
Betsy Lawson Williams
Alan L. Strin
Chairman Emeritus

American Conservatory Theater was founded in 1963 by William Ball.

Edward Hartings
Artistic Director 1966-92
Dear Friends,

Welcome to the magical world of A.C.T.’s legendary *A Christmas Carol*. We hope you have as delightful and transformative an experience watching this production as we have had in rehearsing it and presenting it to you.

When Laird Williamson and Dennis Powers first adapted *A Christmas Carol* for A.C.T. more than a quarter century ago, it never occurred to them that it would become such a deeply beloved part of the Bay Area holiday season year after year. But that is exactly what has occurred, in part because every year the show is renewed by the extraordinary young people who are a part of it. At A.C.T. we like to talk about “one artistic community.” Not only are we a theater that is also a school, we are a school that trains young people and graduate students side by side, with equal degrees of professionalism and passion. It is rare in the American theater to find work that is truly “intergenerational,” and yet theater has always been an art form harnessed down by master artists to younger artists, generation after generation, and at A.C.T. we embrace this concept in everything we do. Onstage today you will see 15 children from our Young Conservatory, performing alongside 17 young professionals from our Master of Fine Arts Program. These young professionals, in turn, perform alongside some of the finest master actors in the country, led by the incomparable Steven Anthony Jones as Scrooge.

Thus, when you watch *A Christmas Carol* at A.C.T., you are watching history in the making. That little Toy Ballerina may be the next star of our M.F.A. Program. The young professional playing Bob Cratchit may pop up on your television screen or onstage at the Geary in subsequent seasons. And when you see them again, you will be able to smile and say, “I saw them when...”

*A Christmas Carol* is a tale of hope and belief in the possibility of change. In these uncertain times, its message about the resilience of the human heart is more potent than ever. We are thrilled that you have joined us for this production, and we wish you a joyful holiday season and even better times ahead.

Best wishes,

Cary Perloff

Artistic Director

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This production of *A Christmas Carol* is dedicated to the memory of beloved A.C.T. actor and longtime company member William Paterson (1919–2003). A.C.T.’s original Ebenezer Scrooge, Paterson appeared in major roles in A.C.T. productions for more than three decades, including 14 seasons as Scrooge. A treasured man of the theater, he is missed by all of us.
FROM THE ARTISTIC DIRECTOR

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A Christmas Carol
A GHOST STORY OF CHRISTMAS
(1843)

by Charles Dickens
Adapted by Dennis Powers and Laird Williamson
Directed by Craig Slaight
Original Direction by Laird Williamson

Scenery by Robert Blackman
Lighting by Peter Maradudin
Original Costumes by Robert Morgan
Additional Costumes and Design Supervision by David F. Draper
Music by Lee Hosby
Original Lyrics by Laird Williamson
Sound by Garth Hemphill
Music Direction by Peter Malczynski
Assistant Director and Choreographer Christine Martinez
Casting by Meryl Linn Show, Greg Hubbard
Wig by Theatrical Hairgoods
Assistant Music Director Krista Wigle

THE CAST
(in order of appearance)

Bov Caroler | Alec Page
Christmas Caroler | Tommy A. Gomez
Ebenezer Scrooge | Steven Anthony Jones
Bob Cratchit | Jud Williford
Charitable Gentlewomen | Margaret Schenck, Stephanie Weeks
Fred | Jeff Gaffer
Carol Singer | Davis Duffield, Isadora Epstein, Maren Elizabeth Vick
Stud Boys/School Boys | David Perlow-Giles, Jeff Tirtger, Kai Anthony Young
Woman in the Street | Kira Blaskovich
Daughter of Woman in the Street | Imade Maria Sterverango
Beggars Girl | Miranda Carlin Swain, Julianna Sophie Cressman
Wood Carrier/Minstrel Carrier | David Valdez

continued on page 11

A Christmas Carol will be performed without an intermission.

This production is sponsored in part by

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A Christmas Carol 9
The bank of David and Natalie

has helped successful individuals for nearly a century

understands how to build wealth

provides a private banker for every need

understands how to protect wealth

thinks trust is more than a legal term.

Invest in you

THE CAST

Boy Caroler

Alec Page  
Tommy A. Gomez  
Ebenesser Scrooge  
Stevens Anthony Jones  
Bob Cratchit  
Jud Williford  
Charitable Gentlemen

Freddy  
Margaret Schenck, Stephanie Weeks  
Carol Sellers

Davis Duffield, Isadora Epstein, Maren Elizabeth Vick  
Stod Boys/School Boys

David Perle McKenna, James Donovan Finn II,  
Nicholas Perleff-Giles, Jeff Titterer, Kai Anthony Young  
Woman in the Street

Kira Blaskovich  
Imade Maria Steverango  
Miranda Carlin Swain, Julianna Sophie Cressman  
Daughter of Woman in the Street  
Beggar Girl  
Wood Carrier/Mistaken Carrier  
David Valdez

continued on page 11

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A Christmas Carol 9
Christmas Eve Waltzes
Ka-Ling Cheung, 
Adrian Delaney,
David Duffield, Molly H. Fehr, 
Andrew Fleischer, 
Stacey Jenson, D. J. Lapite,
Lisa McCormick, 
Brian Keith Russell, 
Rob Settlemian,
Nicholas Dominick Sweeney, 
Marlee Tallington, 
Nicholas Taber 
Ronnie Washington 
D. J. Lapite, 
Nicholas Dominick Sweeney 
Erik Heger 
Crystal Noelle 
Devon Charisse Hadell, 
Nicholas Taber 
Tommy A. Gomez 
Nicholas Taber 
Kira Blackovich 
David Duffield 
Brian Keith Russell 
D. J. Lapite 
Margaret Schenck 
Ka-Ling Cheung, 
Adrian Delaney, 
Stacey Jenson, 
Lisa McCormick, 
Rob Settlemian, 
David Valdez, 
Stephanie Weeks 
Juliana Sophie Cressman 
Miranda Carl Swain 
Molly H. Fehr 
David Perle McKenna 
Jeff Trittger 
Tommy A. Gomez 
Imade Maria Stewarango 
Nicholas Perhoff-Giles 
Andrew Fleischer 
Isadora Epstein 
Marlee Tallington 
Ka-Ling Cheung 
James Duncan, Fanita II 
Lisa McCormick 
Jack 
Nicholas Dominick Sweeney 
Rob Settlemian 
Stephanie Weeks 
Stacey Jenson 
Adrian Delaney 
Ronnie Washington 
Crystal Noelle 
Kira Blackovich, 
Devon Hadasel, 
Daniel Patrick Kennedy 
Heleman 
Gabri Hoy 
Alex Page 
Carolers 
David Duffield, Erik Heger, 
D. J. Lapite, 
Margaret Schenck, 
Nicholas Taber, 
David Valdez, 
Maren Elizabeth Vick 
Celebrants 
Maren Elizabeth Vick 
Went 
Miranda Carin Swain 
Ignore 
Kai Anthony Young 
Ghast of Christmas Past 
Businessmen 
Jeff Galfer, Erik Heger, 
D. J. Lapite, Rob Settlemian, 
Ronnie Washington 
Mrs. Fisher 
Crystal Noelle 
Mrs. Fisher & 
Stacey Jenson 
Underboya 
David Valdez 
Old Joe 
Nicholas Dominick Sweeney 
Boy in the Street 
Alex Page 
The children performing in A Christmas Carol are students in the A.C.T. Young Conservatory. 

GHOSTS AND GHOSTS
Dichens, Bob Cratchit, Ghost of Christmas Present, 
Tuppere—Anthony Fusco 
Sweeney—Rhonnie Washington 
Chorister Gentlemen, Mrs. Feetzweig, 
Mrs. Cratchit—Jeri Lynn Cohen 
Marley’s Ghost, Mr. Feetzweig, Businessmen, Old Joe—Robert Ernst 
Pead—Rob Settlemian 
Chains Bearers, Dick Williams—Andreas Fleischer 
Ghost of Christmas Past—Adrian Delaney 
Wife of Christmas Past, Female Feetzweig Guests, 
Bob, Miss—Debra MacDougall 
Belles Cousins—Ka-Ling Cheung 
Male Feetzweig Guest—Jeff Galfer 
Young Scrooge, Ghost of Christmas Future—Erik Heger 
Peter Cratchit—D. J. Lapite 
Martha Cratchit—Crystal Noelle 
Jack, Heloman—David Duffield 
Trud—David Valdez 
Mrs. Fisher—Kira Blackovich 
Mrs. Fisher—Stephanie Weeks 

STAGE MANAGEMENT
Shona Mitchell, Stage Manager 
Katherine Riemann, Assistant Stage Manager 
Alice Huisung, Intern 

ADDITIONAL CREDITS
Skating Carol—Carol Sloan, Skates on Haight 
Alexander Technique Carol—Frank Ottwell 
Vote Carol—Jeffrey Crockett 
Sprech Carol—Deborah Suessel
San Francisco Symphony

Celebrate the Holiday Season at Davies Symphony Hall!

Christmas Eve Waltzes
Ka-Ling Cheung, Adrian Delaney, Brian Keith Russell, Davis Duffield, D. J. Lapié, Margaret Schenck, Nicholas Taber, David Valdez, Maren Elizabeth Vick

Merlely’s Ghost
Chaim Boarres, David Duffield, D. J. Lapié, Nicholas Dominick Sweeney, Erik Heger, Crystal Noelle

Wife of Christmas Past
Davide Duddlia, Tommy A. Gomez, Robin Stithman, Nicholas Taber, Stacey Jenson

Male Ghost of Christmas Past
Thomas A. Gomez, Nicholas Taber, Nicholas Dominick Sweeney, Crystal Noelle, Nicholas Taber

Wife of Christmas Past
Robin Stithman, Nicholas Dominick Sweeney, Nicholas Taber, Crystal Noelle, Nicholas Taber

Mr. Fezziguing
Josephine Washington, Robin Stithman, Nicholas Taber, Nicholas Dominick Sweeney, Nicholas Taber

Gifts of Christmas Past
Nicholas Taber, Nicholas Dominick Sweeney, Crystal Noelle, Nicholas Taber, Nicholas Taber

Boy in the Street
Alex Page

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Understudies
Dickens, Bob Cratchit, Ghost of Christmas Past, Tiny Tim—Anthony Fusco
Scrooge—Rhonnie Washington
Chorinho Gentlemen, Mrs. Fezziguing, Mrs. Cratchit—Jeri Lynn Cohen
Merlely, Ghost, Mrs. Fezziguing, Businessmen, Old Joe—Robert Ernst
Peabody—Rob Seidelman

Chaim Boarres, Dick Wilkins—Andrew Fleischer

Ghost of Christmas Past—Adrian Delaney
Wife of Christmas Past, Fezziguing Guest—Nicholas Taber

Belle Cousin—Molly Cheung
Male Fezziguing Guest—Jeff Gaffler

Young Scrooge, Ghost of Christmas Future—Erik Heger

Peter Cratchit—D. J. Lapié
Martha Cratchit—Crystal Noelle
Jack, Halfman—Davis Duffield

Mrs. Cratchit—Kira Blackovich
Mrs. Diller—Stephanie Weeks

Stage Management
Shona Mitchell, Stage Manager
Katherine Riemann, Assistant Stage Manager
Alice Husing, Intern

Additional Credits
Skating Coach—Carol Sloan, Skates on Haight
Alexandre Technique Coach—Frank Otrisell
Voice Coach—Jeffrey Crockett
Speech Coach—Deborah Susel

Heleman
Gabrielle Bay
Carrolers
Davis Duffield, Erik Heger, D. J. Lapié, Margaret Schenck, Nicholas Taber, David Valdez, Maren Elizabeth Vick

Celebrants
Maree Elizabeth Vick
Want
Miranda Carlin Swain
Ignore
Kai Anthony Young

Gift of Christmas Past—Adrian Delaney
Businessmen
Jeff Gaffler, Erik Heger, D. J. Lapié, Rob Seidelman, Rhonnie Washington

Mrs. Fisher
Crystal Noelle

Mrs. Diller
Stacey Jenson

Undertaker’s Boy
David Valdez

Old Joe
Nicholas Dominick Sweeney

Boy in the Street
Alex Page
**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 (Y.C.).“Filling roles from Tiny Tim to Bay Serengeti, 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 Y.C.’s 2003 enrollment:

Julianne Sophie Cressman (8) is a third-grader at Clarendon Elementary School and has been a student in the Y.C. for one year. She has performed in Hansel and Gretel and in the children’s chorus of Carmen with Golden Gate Opera. Isadora Epstein (13) is an eighth-grade student at San Francisco Day School and has studied acting for two years in the Y.C. She has performed in Grass, Guys and Dolls, and Anne of Green Gables. Molly H. Fehr (10) attends the sixth grade at Orinda Intermediate School. She has studied acting in the Y.C. for one year, and A Christmas Carol is her theatrical performance debut. James Donovan Finnie II (9) is a fourth-grade honors student at Stepping Stones Academy in Antioch. His performance experience includes playing the Boy in the A.C.T. Master of Fine Arts Program production of A Midsummer Night’s Dream at theZeum Theater, performances in his school’s Christmas play every year since kindergarten, dance recitals choreographed by La Tonya Wynn, and singing with the northern chapter of the Angelic Choir. Devon Charisse Hadell (12) attends the seventh grade at Silverado Middle School. She has appeared in A.C.T.’s A Christmas Carol for three straight years and sang in Tora! with North Bay Opera last March. A cancer survivor, Devon enjoys participating in cancer fundraisers and using her talents to help find a cure.

Daniel Patrick Kennedy (12) attends the sixth grade at Herbert Hoover Middle School. He performed the role of Ignorance in last year’s A Christmas Carol at A.C.T. and played Ivan in the Y.C. production of Korczaki Children at Uem in last year’s performance. He speaks, reads, and writes Chinese fluently. David Perle McKenna (9) is a fourth-grade student at Town School for Boys and has attended the Y.C. for one year. Alec Page (11) attends the fifth-grade at Town School for Boys and has attended the Y.C. for one year. His favorite theatrical experience was performing in the pre-Broadway run of Baz Luhrmann’s La Boheme at the Curran Theater; he has also performed with San Francisco Opera and Marin Shakespeare Company and can be seen in several short films and commercials. Nicholas Perloff-Giles (9), a fourth-grader, at the French-American International School, made his theatrical debut last year as the Toy Monkey in A.C.T.’s A Christmas Carol. His favorite hobbies include playing basketball and computer games. Inaide Maria Steverango (11) is a fifth-grade student at Synergy School and started studying acting in the Y.C. last summer.

Her performance experiences include roles in Golden West Opera’s Carmen, The Nutcracker, and Fiddler on the Roof/Miranda Carlin Swain (9) is a fourth-grader at Berkeley Montessori School. She has performed in three school plays and played Little Hannah in the Y.C. production of Korczaki’s Children at Zeum. She hopes to follow in the footsteps of her mother, local actress Nancy Carolin, who appeared in A Christmas Carol years ago with Miranda’s father, Howard Swain. Nicholas Taber (12) is home-schooled in San Anselmo and has been a student in the Y.C. for two years. He has performed in the Y.C. production of This Is Where We Came In, San Francisco Shakespeare Festival’s Cinderella, and Marin Theatre Company’s The Music Lesson. Jeff Tingler (12) attends the seventh grade at Stanley Middle School and has been a student in the Y.C. for one year. His favorite role was the Big Fromage in a local production of The Pigeon Hamlet. Maren Elizabeth Vick (13) is in the eighth grade at St. Francis Solano Catholic School. Her favorite theater experiences include appearing as Tweedledee in Alice in Wonderland and attending performing arts camp. Kai Anthony Young (13) is an eighth-grade student at Alice Fong Yu Alternative School (the nation’s first public Chinese immersion school). He has studied gung-fu since age 6 and has performed in the Lion Dance with the San Francisco Asian Firefighters Association in the city’s Chinese New Year’s Parade for the last three years.

**ONE NIGHT ONLY!**

**SUNDAY, JANUARY 11 - 4 PM**

**HP PAVILION AT SAN JOSE**

Tickets starting at $25 at the HP Pavilion at San Jose ticket office, Ticketmaster* outlets, and ticketmaster.com*.

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*Convenience fee applicable.

Phone Charge: 408-998-TIXS, 415-421-TIXS and 510-625-TIXS

Group Information (20 or more): 408-999-5747

Produced by SCOTT HAMILTON

Guest Stars

Oksana Baiul

Olympic Gold Medalist

Kurt Browning

Four-time World Champion

Directed by Christopher Dean

**TIME**

**A Theatrical Adventure**

[A promotional image of performers with the text “SMUCKER’S® STARS on ICE®” and the tagline “Produced by SCOTT HAMILTON.”]
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 Bay 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 2003 enrollment:

Juliana Sophie Cressman (8) is a third-grader at Clarendon Elementary School and has been a student in the YC for one year. She has performed in Hansel and Gretel and led in the children’s chorus of Carmen with Golden Gate Opera. Isadora Epstein (13) is an eighth-grade student at San Francisco Day School and has studied acting for two years in the YC. She has performed ingrass, Guys and Dolls, and Anne of Green Gables. Molly H. Fehr (10) attends the sixth grade at Orinda Intermediate School. She has studied acting in the YC for one year, and A Christmas Carol is her theatrical performance debut. James Donovan Finnie II (9) is a fourth-grade honors student at Stepping Stones Academy in Antioch. His performance experience includes playing the Boy in the A.C.T. Master of Fine Arts Program production of A Midsummer Night’s Dream at Zeum Theater, performances in his school’s Christmas play every year since kindergarten, dance recitals choreographed by La Torrya Watts, and singing with the northern chapter of the Angelic Choir. Devon Charisse Hadsell (12) attends the seventh grade at Silverado Middle School. She has appeared in A.C.T.’s A Christmas Carol for three straight years and sang in Tous with North Bay Opera last March. A cancer survivor, Devon enjoys participating in cancer fundraisers and using her talents to help find a cure.

Daniel Patrick Kennedy (12) attends the sixth grade at Horace Mann School. He performed the role of Ignorance in last year’s A Christmas Carol at A.C.T. and played Ivan in the YC production of Korczka’s Children at Zeum last summer. He speaks, reads, and writes Chinese fluently. David Perle McKenna (9) is a fourth-grade student at Town School for Boys and has attended the YC for one year. Alec Page (11) attends the fifth grade at Town School for Boys and has attended the YC for one year. His favorite theatrical experience was performing in the pre-Broadway run of Baz Luhrmann’s La Bohème at the Curran Theater; he has also performed with San Francisco Opera and Marin Shakespeare Company and can be seen in several short films and commercials. Nicholas Perloff-Giles (9), a fourth-grader at the French-American International School, made his theatrical debut last year as the Tiny Mouse in A.C.T.’s A Christmas Carol. His favorite hobbies include playing basketball and computer games. Inaide Maria Stevanato (11) is a fifth-grade student at Synergy School and started studying acting in the YC last summer.

Her performance experiences include roles in Golden West Opera’s Carmen, The Nutcracker, and Fiddler on the Roof/Miranda Carlin Swain (9) is a fourth-grader at Berkeley Montessori School. She has performed in three school plays and played Little Hannah in the YC production of Korczka’s Children at Zeum. She hopes to follow in the footsteps of her mother, local actress Nancy Carlin, who appeared in A Christmas Carol years ago with Miranda’s father, Howard Swain. Nicholas Tabor (12) is home schooled in San Anselmo and has been a student in the YC for two years. He has performed in the YC production of This Is Where We Came In, San Francisco Shakespeare Festival’s Cinderella, and Marin Theatre Company’s The Music Lizard. Jeff Titterg (12) attends the seventh grade at Stanley Middle School and has been a student in the YC for one year. His favorite role was the Big Frogman in a local production of The Pied Piper of Hamelin. Maren Elizabeth Vick (13) is in the eighth grade at St. Francis Solano Catholic School. Her favorite theater experiences include appearing as Tweedledee in Alice in Wonderland and attending performing arts camp. Kai Anthony Young (13) is an eighth-grade student at Alice Fong Yu Alternative School (the nation’s first public Chinese immersion school). He has studied gung-fu since age 6 and has performed in the Lion Dance with the San Francisco Asian Firefighters Association in the city’s Chinese New Year’s Parade for the last three years.
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Who's Who

KIRA BLASKOVICH has performed in A.C.T. Master of Fine Arts Program productions as Kyrtemnestra in Euripides’s translation of Electra, Ariad in The Tempest, and Lady Capulet in Romeo and Juliet. She also recently had the opportunity to play the Devil in an independent movement-based production, The Daughter of the Flood, directed by fellow classmate Mattialita Taktington. She is a graduate of UC Berkeley.

DAVIS DUFFIELD has performed off Broadway in Black Mill Quartet (The Talking Band), and Even Steven, Math and Afternoon, and What Are Flowers? (The Drama League). Regional theatre credits include Ozen in The Seagull, Great Expectations, and Miranda (Great Good Opera House), and he toured for two seasons with Theestrella/BouS production of Threepenny and Young Tim. Edition Film. Film and television credits include Unbreakable, “As the World Turns,” “Viva Variety,” and Quality of Life, a feature film shot last summer in San Francisco’s Mission District. To be released next year, Davis has appeared in A.C.T. Master of Fine Arts Program productions of A Bright Room Called Day, Naked, Saturday Night, The Flying Doctor, Romeo and Juliet, The Tempest, and A Midsummer Night’s Dream. A skilled juggler and improvisor, he has performed with New York’s famous Theatresports.

KA-LING CHEUNG has performed in A.C.T. Master of Fine Arts Program productions as Juliet in Romeo and Juliet, Goblins in A Bright Room Called Day, Celeste in Saturday Night (directed by Carey Perloff), Sabine in A Flying Doctor, and Palomaita in A Midsummer Night’s Dream. Her favorite regional theatre credits include Miranda in The Tempest with the Los Angeles Women’s Shakespeare Company, Mitzi in Little Dream Song, and Timonice in Once on This Island with The Western Stage. She has also performed in San Francisco in numerous productions with 42nd Street, Moong Cheung received her B.A. in theatre from UC Irvine.

ADRIAN DELANEY recently appeared in the A.C.T. Master of Fine Arts Program production of Much Ado About Nothing. Other A.C.T. credits include Caliban in The Tempest, Pinch in Sheldersm’s Saturday Night (directed by Carey Perloff), and Reverend D. in Susan Stroman’s The Bodyguard. Delaney is a graduate of New York University’s Tisch School of the Arts.

The Imaginary Beasts, and Ferdinand in The Tempest. He studied in London with the British American Drama Academy (BAD), where he enjoyed playing Vas in The Summer People. He received his B.A. in English from Macaulay College.

JEFF GALFER recently performed as Lyndsay in the A.C.T. Master of Fine Arts Program production of The Whipping Man. Other theatre credits include Parts in the A.C.T. M.F.A Program production of Much Ado About Nothing. Theater. Other theatre credits include Parts in the A.C.T. M.F.A Program production of Romeo and Juliet at Zerum Theater. Henry “Herr” Percy in Richard II at the Georgia Shakespeare Festival, and Alexander Seedon II at the Musical. Last year, Galfer wrote and performed his one-man piece, “My Own Show.” He received his B.S. in theater, with associated study in political theory, from the University of Evansville.

Who’s Who

STACEY JENSON is a graduate of the University of Utah’s acting training program. A co-founder of the Saint James Theatre Company, she played Sore in Sorens in their inaugural season. She is also a founding member of Salt Lake Shakespeare, where she played Kate in The Taming of the Shrew. She toured with Utah’s Classical Greek Festival for three seasons and has been a performer/participant with a number of new and experimental theater companies, including Utah New Works Laboratory, Experience in Ink, Flux, and San Francisco’s Theatre. Favorite roles in A.C.T. Master of Fine Arts Program productions include Stephano in The Tempest and Zillah in A Bright Room Called Day. She was last seen as Helen in A Midsummer Night’s Dream.

STEVEN ANTHONY JONES is an A.C.T. associate artist and core acting company member. He has been seen at A.C.T. in Wasting on Good, Yikes, The Three Sisters, The Dazzle, Night and Day, Burial Child, A Christmas Carol (Ebenzer Scrooge), Celebration and The Room. Master Harold... and the boys, The Meander, The Invention of Love, The Threepenny Opera, Tarantella, Indian Ink, Hiccup, Insurrection: Holding History, Seven Guitars, Gilhoi (Grid), Antigone, Miss Cates’ Boys, Clara, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Fiddlers. Other local theatre credits include Oresteia and McTigue (Berkeley Repertory Theatre), The Christmas Carol (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Erica Theatre); Sidekick (San Francisco’s theatre); and Division Street (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.”
Who’s Who

KIRA BLASKOVICH† has performed in A.C.T. Master of Fine Arts Program productions as Kyrennetra in Ezra Pound’s translation of Elektra, Ariad in The Tempest, and Lady Capulet in Romeo and Juliet. She also recently had the opportunity to play the Devil in an independent movement-based production, The Daughter of the Flood, directed by fellow classmate Mattie Tinkling. She is a graduate of UC Berkeley.

DAVIS DUFFIELD† has performed Off Broadway in Black Milk Quartet (The Talking Band), and Even Steven, Math and Aftermath, and What You Are Flowers! (The Drama League). Regional theater credits include Oozer the Goozer, Great Expectations, and Mirtish (Greenwood Opera House), and he toured for two seasons with the American Repertory Theatre productions of Threepenny and Young Tom Edison. Film and television credits include Unbubbleable, “As the World Turns,” “Viva Variety,” and Quality of Life. A feature film shot last summer in San Francisco’s Mission District, to be released next year, Davis has appeared in A.C.T. Master of Fine Arts Program productions of A Bright Room Called Day, Naked, Saturday Night, The Flying Doctor, Romeo and Juliet, The Tempest, and A Midsummer Night’s Dream. A skilled juggler and improv comedian, he has performed with New York’s famous TheaterSports.

KA-LING CHEUNG** has performed in A.C.T. Master of Fine Arts Program productions as Juliet in Romeo and Juliet, Gotthilf in A Bright Room Called Day, Celeste in Saturday Night (directed by Carey Perloff), Sahino in The Flying Doctor, and Palisade in A Midsummer Night’s Dream. Her favorite regional theater credits include Miranda in The Tempest with the Los Angeles Women’s Shakespeare Company, Mit in Flower Drum Song, and Timonie in Once on This Island with The Western Stage. She has also performed in San Francisco in numerous productions with 42º St. Moon. Cheung received her B.A. in theater from UC Irvine.

ADRIAN DELANEY** recently appeared in the A.C.T. Master of Fine Arts Program production of Much Ado About Nothing. In addition to his role as Claudio in The Tempest, Pinhead in Sandelheim’s Saturday Night (directed by Carey Perloff), and Reverend D. in Susan Laughton’s Hell’s Blood. Delaney is a graduate of New York University’s Tisch School of the Arts.

ANDREW FLEISCHER† has performed in A.C.T. Master of Fine Arts Program productions as Banquo in A Bright Room Called Day, Thomas D’Alton in The Imaginary Invalid, and Ferdinand in The Tempest. He studied in London with the British American Drama Academy (BADA), where he enjoyed playing Vasa in The Summer People. He received his B.A. in English from Macaulay College.

JEFF GALFER† performed most recently as Lyssander in the A.C.T. Master of Fine Arts (M.F.A.) Program production of A Midsummer Night’s Dream at Zuzun. Other theater credits include Paris in the A.C.T. M.F.A. Production of Romeo and Juliet at Zuma Theater. Henry “Herky” Percy in Richard II at the Georgia Shakespeare Festival, and Alexander O’Byrne in Satan’s Musical. Last year, Galfer wrote and performed his one-man piece, “My Own Show.” He received his B.S. in theater, with associated study in political theory, from the University of Evansville.

STACEY JENSON† is a graduate of the University of Utah’s actor training program. A co-founder of the Saint Jaynes’ Theatre Company, she played Soree in Saturn's in their inaugural season. She is also a founding member of Salt Lake Shakespeare, where she played Kate in The Taming of the Shrew. She toured with Utah’s Classical Greek Theatre Festival for three seasons and has been a performer/participant with a number of new and experimental theater companies, including Utah! New Works Laboratory, Experiment, in Florida, Flux, and San Francisco’s Theatre of the Nine. Favorite roles in A.C.T. Master of Fine Arts Program productions include Stephano in The Tempest and Zillah in A Bright Room Called Day. She was last seen as Isabella in The Winter’s Tale.

STEVEN ANTHONY JONES† is an A.C.T. associate artist and core acting company member. He has been seen at A.C.T. in Waiting for Godot, Vides, The Three Sisters, The Duchess, Night and Day, Burial Child, A Christmas Carol (Ebenzer Scrooge), Celebration and The Room, Master and Margarita... and the boys, The Museumpiece, The Invention of Lavoisier, The Threepenny Opera, Tarantella, Indian Ink, Hachiko, Insurrection: Holding History, Seven Guitars, Gokhals (Giles role), Antigone, Miss Silver’s Boys, Clara, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Fisher. Other local theater credits include Fuentes Oceano and MTinge (Berkely Repertory Theatre), As You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Side Show (San Francisco’s Theatrium); and Division Street (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.”

Who’s Who

The Christmas Ballet

2003 Edition

December 10-28

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A Christmas Carol
WHO'S WHO

D.J. LAPITE† has performed recently in A.C.T. Master of Fine Arts Program productions as Orsino in Othello, Capulet in Romeo and Juliet, and Demetrius in A Midsummer Night's Dream.

LISA MCMICHAEL† has performed in A.C.T. Master of Fine Arts Program productions as A Woman in A Midsummer Night's Dream, Belbattara in Romeo and Juliet, and Lysander in The Imaginary Invalid, Chorus in Othello, and Die Alte in A Bright Room Called Day. Theater credits also include the Guthrie Theater's Ten-Minute Play Festival; Olivia in Twelfth Night and Desdemona in Othello at Shakespeare and Company in Amherst; Second Soprano in Master Class; Sandy in On Golden Pond; and Tamsyn in The Play That Goes Wrong at the Mark Taper Forum.

CRYSTAL NOELLE† has performed most recently in the A.C.T. Master of Fine Arts Program production of A Midsummer Night's Dream at Zeta Theatre. Other favorite roles include Kate in The Bluff and The Tempest. She appeared last summer in Measure for Measure with the California Shakespeare Theater. Her Bay Area credits also include Side Show, Gypsy, and Rain on at TheaterWorks and High Society at Diablo Light Opera. Noelie was a principal dancer with the San Francisco-based modern dance group Robert Moses's Kin and taught fifth grade in Oakland prior to starting at A.C.T. Her undergraduate degree is from Stanford University, where she studied African and African-American Studies.

BRIAN KEITH RUSSELL† has performed at A.C.T. in The Board of Aces, Glengarry Glen Ross, Edward II, The Importance of Being Earnest, Glengarry Glen Ross, and A Midsummer Night's Dream.

LISA MCCORMICK† has performed in A.C.T. Master of Fine Arts Program productions as Berenice in Troilus and Cressida, Glengarry Glen Ross, Edward II, The Importance of Being Earnest, The Threepenny Opera, Indian ink, Light Up the Sky, Pygmalion, and The Duchess of Malfi. Other Bay Area appearances include The Countess at Center REPertory Company; Arms and the Man, Julius Caesar, The Sojourn, Macho!, A Midsummer Night's Dream, and Twelfth Night for the California Shakespeare Theater; Study of a Whore, Shoppers, Mildenhall on My Mind, Affirmative action devilment, and Santisu Sontu of Cambo Sampa Sapo; Cassius Reese, The Branching Edge of the World, The Halfway House; Mrs. Dalloway's Party, and The Love Note with Word for Word; Desire under the Elms; and The Elephant Man for San Jose Repertory Theatre. Please at the Lapin Agile at Theatre on the Square; The Pharmacist's Daughter at the Magic Theatre; The Blonde Stranger at Berkeley Repertory Theatre; Masurka at the Shotgun Players; Maria Theresa Marriage and Two Precious Maidens Roadied at CentaurWorks; Wilder, Wilder, Wilder at Marin Theatre Company; Down the Road at Encore Theatre Company, and Panning It Together at TheatreWorks.

MARGARET SCHRINER† returns for her fourth production of A Christmas Carol at A.C.T.'s Geary Theatre. She has also been seen in June A Midsummer Night's Dream, and The Prussian. Her recent regional theatre credits include Present Laughter and Houda Kouche at the Oregon Shakespeare Festival, as well as The Merry Wives of Windsor, The Sojourn, and She Snags in Company at Shakespeare Santa Cruz. The House of Blue Leaves and Rhinoceros at Berkeley Repertory Theatre; Kesling the Wire at the Magic Theatre; Spinning into Butter at TheaterWorks; The Importance of Being Earnest at California Center Theatre, and Hay Fever, Relative Values, Eucalyptus, and The Golden Age with the Chamber Theatre.

ROB SEITELMAN† has been seen in A.C.T. Master of Fine Arts Program productions as Bottom in A Midsummer Night's Dream, Gonzalo in The Tempest, and Ray in Saturday Night, among others. Memorable productions also include Rosencrans and Guildenstern Are Dead, Twelfth Night, The Taming of the Shrew, Much Ado about Nothing, Gals and Dolls, Puddler on the Roof, and Bye, Bye Birdie. He is a graduate of Williams College and is also a director, playwright, lyricist, and teacher.

NICHOLAS DOMINICK SWENNEY† has been seen in A.C.T. Master of Fine Arts Program productions as Theseeus in A Midsummer Night's Dream, Ariadne in The Tempest, Romeo in Romeo and Juliet, Valerio in The Flying Doctor, Tutor in Elettra, and Jobber in In the Bleed. He has also performed with The Black River Theatre Company in Oberlin, Ohio, as Antonius in Twelfth Night and Sir Walter Blount/Guddshill in King Henry IV, Part 1.

MARIELE NAKAGOSHI† acts, writes, directs, and produces. Her theater company, Trappin Theatre, has been doing shows in the Bay Area for the past three years and just closed an acclaimed production of Daughter of the Winds, which Tinklingston wrote, directed, and performed. She also wrote and directed the controversial play The Rape of Pioneers, which was performed in the Edinburgh Fringe Festival in 2002. Her favorite acting credits include Godspell at Center REPertory Company (Bay Area Theatre Critics Circle Award), Achechy in Daughters of the Plough, and A.C.T. Master of Fine Arts Program productions of Electra (title role) and A Bright Room Called Day (Paulina), and A Midsummer Night's Dream (Tiranan). She can also be seen in the films Hatchling Beauty and Cherish and has done commercial and print work in the Bay Area.

ROBERT ERNST† (Understudy) last performed at A.C.T. in A Christmas Carol and Jeffs and the Paycheck. He is a co-founder of the Jewish Theater Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Muse for the Miłosz, The Late Henry Moss (replacement for Nick Nolte), Ego for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Survivors, Jumpin' Jack Flash, Bergler, Metro, Excuses from Alturas, "Nash Bridges," and "Hill Street Blues." In

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STEVEN A. ROBERTS† (Understudy) last performed at A.C.T. in A Christmas Carol and The Rivers and the Pagod. He is a co-founder of the Jewish Theater Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Muse for the Miłosz, The Late Henry Moss (replacement for Nick Nolte), Ego for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Survivors, Jumpin' Jack Flash, Bergler, Metro, Excuses from Alturas, "Nash Bridges," and "Hill Street Blues." In

WHO'S WHO

JUD WILDFORD† has been seen in A.C.T. Master of Fine Arts Program productions as Snag in A Midsummer Night's Dream, and Vincent in In Rome and Juliet at Zeum Theater. Other theater credits include Sengbus in The Arm of the Muses at the Chaughtaqua Theatre and Rufus Oldwood in Saturn: The Musical. He received his B.F.A. in theater from the University of Evansville.

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Who's Who

D.J. LAPITE† has performed recently in A.C.T. Master of Fine Arts Program productions as Orestes in Elektra, Capulet in Romeo and Juliet, and Demetrius in A Midsummer Night's Dream.

LISA MCDERMOTT‡ has performed in A.C.T. Master of Fine Arts Program productions as Juliet in Romeo and Juliet, Balthazar in Romeo and Juliet, and Lysander in The Imaginary Invalid.


NICHOLAS DOMINICK SWEENEY has been in A.C.T. Master of Fine Arts Program productions as Thebes in A Midsummer Night's Dream, and The Love Note with Word for Word; Desire under the Elms and The Elephant Man for San Jose Repertory Theatre; Picasso at the Lapin Agile at Theatre on the Square; and The Pharmacist's Daughter at the Magic Theatre. The Beau Straggle at Berkeley Repertory Theatre; Masonara with the Shotgun Players; The Foreign Marriage and Two Precious Maidens Revisited at Centralworks; Wilder, Wilder at Marin Theatre Company; Donn the Road at Encore Theatre Company; and Parting It Together at TheatreWorks.

ROB SELTMANN‡ has been seen in A.C.T. Master of Fine Arts Program productions as Bottom in A Midsummer Night’s Dream, Gonzalo in The Tempest, and Ray in Saturday Night, among others. Memorable productions also include Rosencrantz and Guildenstern Are Dead, Twelfth Night, The Taming of the Shrew, Much Ado about Nothing, Guys and Dolls, Piddler on the Roof, and Bye, Bye Birdie. He is a graduate of Williams College and is also a director, playwright, lyricist, and teacher.

CRISTAL NOELLE‡ formed most recently in the A.C.T. Master of Fine Arts Program production of A Midsummer Night’s Dream at Zeuma Theatre. Other favorite MFA productions include In the Blind and The Tempest. She appeared last summer in Measure for Measure with the California Shakespeare Theater. Her Bay Area credits also include溶 Voltaire, Ibsen, and Racine at TheatreWorks and High Society at Diablo Light Opera. Noelle was a principal dancer with the San Francisco–based modern dance group Robert Moses’ Kin and taught fifth grade in Oakland prior to enrolling in A.C.T. Her undergraduate degree is from Stanford University, where she studied African and African-American Studies.

MARIE E. SCHENCK‡ returns for her fourth production of A Christmas Carol at A.C.T.’s Geary Theatre, where she has also been seen in J moo and the Paycheck. Her recent regional theater credits include Present Laughter and Hedda Gabler at the Oregon Shakespeare Festival, as well as The Merry Wives of Windsor, The Seagull, and Ship Song at Computer at Shakespeare Santa Cruz, The House of Blue Leaves and Rhinoceros at Berkeley Repertory Theatre, Kissing the Wind at the Magic Theatre; Spinning into Butter at TheatreWorks; The Importance of Being Earnest at California Center Theatre, and Hay Fever, Relative Values, Eleemosynary, and The Golden Age with the Chamber Theatre.

STEPHANIE WEEKS‡ has a degree in dramatic arts and communication studies from Macalaster College. She also trained at the London Academy of Music and Drama (LAMDA). Some of her favorite A.C.T. Master of Fine Arts Program roles include Hester in Susen–Lori Parks’s In the Blood and Detective Chune in Soninhain’s Saturday Night. (Tritania). She can also be seen in the films Hatching Beauty and Cherish and has done commercial and print work in the Bay Area.

JUD WILFORD‡ has been seen in A.C.T. Master of Fine Arts Program productions as Snug in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeuma Theatre. Other theater credits include Sergius in A Midsummer Night’s Dream at the Chautauqua Theatre and Rufus Outwood in Saturn’s Musical. He received his B.F.A. in theater from the University of Evansville.

JUDI LYN COHEN (Understudy) was seen most recently as Miss Fordville in Berkeley Repertory Theatre’s critically acclaimed production of Tennessee Williams’s Suddenly Last Summer. Also at Berkeley Rep, she originated several roles in the world premiere of Moonstruck, a lost–note replacement for Bunny Flings in The House of Blue Leaves. She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed with the Aurora Theatre Company, Encores Theatre Company, the Eureka Theatre Company, the Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

JUDI LYN COHEN (Understudy) was seen most recently as Miss Fordville in Berkeley Repertory Theatre’s critically acclaimed production of Tennessee Williams’s Suddenly Last Summer. Also at Berkeley Rep, she originated several roles in the world premiere of Moonstruck, a lost–note replacement for Bunny Flings in The House of Blue Leaves. She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed with the Aurora Theatre Company, Encores Theatre Company, the Eureka Theatre Company, the Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

SHERIDAN ROBERT ERNST (Understudy) last performed at A.C.T. in A Christmas Carol and Jews and the Paycheck. He is a co-founder of the Jew’s Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits in include The John, A Muse for the Mississippi, The Late Henry Moss (replacement for Nick Nolte), Eye for Conquilla, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Undefined. His film and television credits include Surfers, Jumpin’ Jack Flash, Bergier, Metro, Excuses from Alcatraz, "Nash Bridges," and "Hill Street Blues." In
LAIRD WILLIAMSON (Coadjuutor and Original Director) has staged A.C.T. productions of The Dazzle, "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 Symphony in Follies, The Imaginary Invalid, A Month in the Country, The Visit, and Penangilgre. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theatrefest, where he directed award-winning productions of The Physicists, Blood Wedding, and Indians. He has also directed for Western Opera Theatre, the Internatunum, Seattle Repertory Theatre, and Brooklyn Academy of Music. For the Denizen Centre Theater Company, he has directed Gross Indecency, Arcadia, Julius Caesar, Galileo, Saint Joan, The Matchmaker, Casablanca, Porus, 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 That Ends Well and Lord's Last at the Shakespeare Theatre in Washington, D.C.; Oedipus at the Greek Theatre; and Two Gentlemen of Verona, Twelfth Night, and The Legacy, by Mark Harelik, at the Old Globe Theatre.

CRAIG SLIGHT (Director) is an associate artist and the director of the Young Conservatory at A.C.T. Craig's directorial leadership of the Young Conservatory in 1988. During his time at A.C.T. he has taught in all of the conservatory programs and served as a staff director. Slight began the Young Conservatory's New Plays Program in 1990 with the mission to develop new plays by outstanding professional playwrights that view the world through the eyes of young people. In 1999, Slight forged a collaboration with the National Theatre of London, developing new plays for young people. In 2000, his Young Conservatory production of Fire on Time, by Timothy Mason, was the first production by a young American company ever to play the National Theatre. Before coming to A.C.T., Slight was an award-winning professional director in Los Angeles (directing such notable as Julie Harris, Linda Purl, Barry Garretl, Harold Gould, and Robert Foxworth). Slight is a consultant to the Educational Theatre Association, the National Foundation for Advancement in the Arts, the Actors' Workshop of Toronto, the O'Neill Playwrights Conference, the National Theatre of London, and Theatre Royal Bath and is a frequent guest artist throughout the country. In 1994 Slight received the President's Award from the Educational Theatre Association for outstanding contributions to youth theater, and in 1996 he was chosen to receive the first annual A.C.T. Artistic Director's Award.

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PETER MARADUN (Lighting Designer) has designed the lighting for more than 30 A.C.T. productions, including Night and Day, Blithe Spirit, The Beard of Avon, Celebration and The Room, "Master Harold"...and the Boys, Einem IV, The House of Mirth, The Taming of the Shrew, Day's Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and the Roundabout Broadway and Harriet at Last, Ballad of Yachtc, and Brazzers off Broadway. Regional theater designs include more than 25 productions across the United States; other recent Bay Area productions include The Overstory and HemendyKalish for Berkeley Repertory Theatre and By the Bag 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.

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Bob Blackman (Scenic Designer) has designed A.C.T. productions of Hecuba, Joe Turner's Come and Gone, The Cocktail Hour, Olivia, Run For Cover, and Dead Level (both Joseph Conrad Critics' Circle Award), and the world premiere of David Lang and Mac Wellman's The Difficulty of Crossing a Field. Local credits include: May I Kiss and Breathe Normally (Irish Award nomination) for Margaret Jenkins Dance Company, Waiting for Glaub at Shakespeare Santa Cruz, and independent productions of Song of Sung, Hitting for the Cycle, Java Loves Dieh, and Blues in Arms (Theater Critics' Award). He has designed for the Children's Theatre Company in Minneapolis, Amnioscope Opera, Baltimore Ballet, Opera Chamber Orchestra, and Baltimore's Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume director in 1988.

LEE HOBBI (Composer) has written scores for many A.C.T. productions. He was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote Rain Forest, a setting of poems by Elizabeth Bishop. In 1996, the Dallas Opera presented his open: Timper, subsequently broadcast on NPR. Other compositions include The John Adams Company's commission for the inaugural event of the Spoleto (Italy) Festival in 1996; a Month in the Country (libretto by William Ball) for the New York City Opera in 1964; Summer and Smoke for the New York City Opera in 1992. Hobbi 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 date concert, instrumental suites, and numerous works for chamber ensemble and solo instruments. He is at work on a new opera based on Remus Squat. He has also directed for many regional theaters, including the Alhambra Theatre, Denver Center Theatre Company, Huntington Theatre Company, Pittsburgh Public Theater, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and Old Globe Theatre, where he is a founding associate artist. Morgan most recently designed the costumes for The Full Monty on Broadway.

DAVID D. FRAZER (Costume Design Supervisor) has designed A.C.T. productions of Hecuba, Joe Turner’s Come and Gone, The Cocktail Hour, Olivia, Run For Cover, and Dead Level (both Joseph Conrad Critics’ Circle Award), and the world premiere of David Lang and Mac Wellman’s The Difficulty of Crossing a Field. Local credits include: May I Kiss and Breathe Normally (Irish Award nomination) for Margaret Jenkins Dance Company, Waiting for Glaub at Shakespeare Santa Cruz, and independent productions of Song of Sung, Hitting for the Cycle, Java Loves Dieh, and Blues in Arms (Theater Critics’ Award). He has designed for the Children’s Theatre Company in Minneapolis, Amnioscope Opera, Baltimore Ballet, Opera Chamber Orchestra, and Baltimore’s Actors’ Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume director in 1988.

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1987 Earn won the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

ANTHONY FUSCO (Understudy) was last seen at A.C.T. in Los Liaisons Dangereuses and The Three Sisters. Previous A.C.T. productions are Night and Day, Celebration and The Room, Earnest IV, The Misfits, A Christmas Carol, and Edward H. Other Bay Area credits include starring roles in Arms and the Man, A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for the California Shakespeare Theater and A Traveling Jewish Theater production of The Chase. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Among his off-Broadway credits are Simon Gray's The Holy Terror, Irvin Levin’s Continental, and David Mamet’s A Life in the Theatre. Fusco is a graduate of The Juillard School.


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ROBERT BLACKMAN (Scene Design), 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: The Next Generation, “Star Trek: Deep Space Nine,” “Star Trek: Voyager,” and “Enterprise,” he has received two Emmy Awards and eight nominations. Television work also includes Stenos for Barbra and Day by Day. Feature film credits include ‘night Mother, Worth Winning, The Running Man, and Star Trek: Generations.

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Who’s Who

and Julius and recently completed Darrel Reardon, a piano quartet for the Ames Quartet, based on a theme composed by James Joyce.

GARTH HEMPHELL (Sound Designer) is in his seventh season as A.C.T.’s resident sound designer. He has designed more than 150 productions, including most recently for A.C.T., Waiting for Godot. Les Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Dazzle, American Buffalo, Lackawanna Blues, Night and Day, Buried Child. For the Pleasure of Seeing Her Again, The Glass Menagerie, Bilble Spirit, The Board of Atom, Celebration and The Room, Master Passage...and the Boys, Eugene, Glengarry Glen Ross, Edward II, The Invention of Levin, The Threepenny Opera, Insurrection: Holding History, and A Streetcar Named Desire (Bay Area Theatre Critics Circle Award). He has earned Drama-Logue Awards for his work on Jeeves in Bloom, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bilble Spirit, New England, Lijis Together, White Ape, Pericles, and the world premiere of Richard Greenberg’s The Division. Hemphell is a principal partner of GLH Design, Inc., a local design firm.

PETER MALEITZEK (Music Director) is resident musical director of A.C.T., where he has consistently worked on productions of Les Liaisons Dangereuses, Carey Perloff’s The Colossus of Rhodes, Stephen Sondheim’s Sunday Night and Musical. His first professional shows were with the San Francisco Conservatory of Music. With the San Francisco Conservatory of Music, he was the musical director for the world-premiere of A.C.T. productions of David Lang and Mac Wellmann’s The Difficulty of Crossing a Field and the West Coast premiere of their own play The Colours of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dark, is currently being developed under a grant from the Ensemble Studio Theatre/Affordable Plays Foundation for Science & Technology Project. This season at A.C.T. she also developed a new translated version of Ionesco’s Rhinoceros, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many other works. Under her 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 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 Leslie and Nicholas.

CAREY PERLOFF (Artistic Director), who recently celebrated her first season as artistic director of A.C.T., most recently directed acclaimed revivals of Samuel Beckett’s Waiting for Godot, Tom Stoppard’s Night and Day, and Chekhov’s The Three Sisters with A.C.T.’s core acting company. Known for directing innovative productions of classics and contemporary writing for the theater, Perloff has directed for A.C.T.: the American premieres of Stoppani’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Home. A.C.T.’s recent translations of House, The Misantropes, Envy IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvasiuz’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Ionesco’s Rhinoceros, The Base Tattoos, Antigone, Creditor, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s Nijor for an Answer, David Lang’s Mac Wellmann’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colours of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dark, is currently being developed under an granted from the Ensemble Studio Theatre/Affordable Plays Foundation for Science & Technology Project. This season at A.C.T. she also directed a new translated version of Ionesco’s Rhinoceros, the American premiere of Pinter’s Mountain Language and The Birthday Party, as well as many other 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 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 Leslie and Nicholas.

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JAMES HAIPE (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 Greasy (a musical by Robert B. Sherman and Robert B. Sherman, as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ionesco’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s The Man and the Man. Haire joined A.C.T. in 1971. He and his department were awarded the 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.
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and Juliet and recently completed Dark Rousseau, a piano quartet for the Ames Quartet, based on a theme composed by James Joyce.


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CHRISTINE MATTISON (Assistant Director/Choreographer) received her master of arts degree in dance from UCLA. She went on to become studio manager/teacher for Pacific Motion Dance Studio in Venice, California, and company manager/booking manager for the nationally touring jazz Tap Ensemble. She returns to the A.C.T. mainstage for her second year as assistant director and her third year as assistant specialist on A Christmas Carol. Collaborations with Craig Staght and A.C.T.'s Young Conservatory New Plays Program include choreography/movement for ten productions, including Time on Fire, Iliopia, and Dust. These three plays were co-commissions with A.C.T. and the Royal National Theatre, London.

SHONA MITCHELL (Stage Manager) has worked on A.C.T. productions of Le Liosion Dangereuse, The Three Sisters, The Dazzle, The Glass Menagerie, and has supervised production of two A Christmas Carol. Other Bay Area credits include Honohody/Kabul and 36 Pikes (Berkeley Repertory Theatre), Smi, and Candida (Main Theatre Company). Kissing the Witch, 5 Women on a Has in Spain, and Hitch the Rookie (Magic Theatre); and Candita (San Francisco Symphony), as well as work at Theatre of the Square, where she was the assistant stage manager on The Late Hour Min and Dirty Blinds. The New Rep includes work for the Beau Jest Theatre, American Repertory Theatre, and three years with Blue Mac Group. Tubes.

KATHERINE RIEHMANN (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years: Wrong Mountains, The Invention of Love, The House of Mirrors, Showboat, Peter Pan, Lasser's Mama Christian Anderson, Pol Pot, Down the Difficulty of Crossing a Field, American Buffalo, and The Constant Wife for A.C.T.; The Greatest, Culture Clash in America, and Cloud Nine at Berkeley Repertory Theatre; and Much Ado about Nothing for the California Shakespeare Theatre.

A.C.T. Profiles

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A.C.T. CONSERVATORY
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WINTER SESSION
January 5–March 20, 2004

For more information, call 415.439.2332.

The Young Conservatory
The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area (and often other states) come to the Young Conservatory to develop their creative talent and to grow as young artists.

WINTER SESSION
February 9–May 10, 2004

For more information, call 415.439.2444.

EVENINGS at the GEARY
Nov 19–23 Ticket Prices: $15—$45
Roscoe Lee Browne and Anthony Zerbe
Behind the Broken Words
Dec 27–31 Ticket Prices: $14—$57
Sandra Reeves-Phillips and
Bold & Brassy Blues
A new production celebrating the year of the blues
Feb 29–Mar 14 Ticket Prices: $14—$41
Mark Nardozzi and
Tschaikowsky (and Other Russians)

The A.C.T. PRODUCTION SERVICES
San Francisco

B.A. I. C. T. presents
SANDRA REAVES-PHILLIPS
Sings
BOLD & BRASSY BLUES
Featuring
LACY DARRYL PHILLIPS and
MARISHKA SHANICE PHILLIPS
and
THE TIN TOP ALLEY BLUES BAND
PAUL RAMSEY—Musical Director/Bass
WALLY “GATOR” WATSON—Percussion
JAMES WEIDMAN—Piano/Synthesizer
CLEAVE GUYTON—Reeds
CARY DeNIGRIS—Guitar

Arrangements
DANNY HOLGATE

Costume Design
MICHAEL HANNAH

Choreography/Staging
LACY DARRYL PHILLIPS

There will be one 15-minute intermission.

163 Amsterdam Avenue #121
New York, NY 10023-5001
212.799.4814 (Phone) • 212.874.3613 (Fax)
ashffman@aol.com

B.O.lD & BRASSY BLUES
Among the musical numbers to be performed at this performance are the following:

“Why I Sing the Blues” (B. B. King, D. Clark)
“Blue Medley” (P. Chatman, W. C. Handy, E. Hines, B. Eckette, B. Cronin)
“Drown in My Own Tears” (R. Charles)
“Tobacco Road” (J. Londermilk)
“Can’t Judge a Book” (N. Dixon)

“Fever” (J. Davenport, E. Cooley)
“My Stove”
“Rock My Soul” (J. Jesse, B. B. King)
“Tivable in Mind” (R. M. Jones)
“Let the Good Times Roll” (R. Jordan)
“Two Wrong” (S. Reaves-Phillips, Sagi, Corinna)
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WINTER SESSION
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For more information, call 415.439.2444.

EVENINGS at the GEARY

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Bold & Brassy Blues
A new production celebrating the year of the blues

Feb 29–Mar 14 Ticket Prices: $19–$40
Mark Nadler, Tschaikowsky (and Other Russians)

For more information, call 415.438.2273. For more information about A.C.T.’s productions, directions, classes, and parking, visit www.act-sf.org

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presents

SANDRA REAVES-PHILLIPS
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“Tobacco Road” (J. Lourdemark)
“Can’t Judge a Book” (N. Dixon)

“Fever” (J. Davenport, E. Cooley)
“My Stove”
“Rock Me Baby” (J. Jessie, B. B. King)
“Tivabile in Minn” (R. M. Jones)
“Let the Good Times Roll” (R. Jordan)
“Two Wrong” (S. Reaves-Phillips, Sagi, Corinna)
THANKS TO OUR SPONSORS

CORPORATE SPONSOR

A.C.T. is honored that AT&T, one of the San Francisco Bay Area’s most distinguished and dedicated supporters of the arts, has renewed its sponsorship of A Christmas Carol for the second consecutive year. AT&T’s commitment to community service has enabled A.C.T. to develop and present a number of productions over the years, including world premières of The First Picture Show (1999), Golden Child (1997), Seven Guitars (1993), and Hedda (1994). In presenting this year’s $25,000 award, AT&T Sales Center Vice President Dennis Sherwood noted, “AT&T is proud to continue our longstanding support of A.C.T. with this year’s production of A Christmas Carol. Our association with A.C.T. has helped us build strong relationships with our business customers and community leaders while supporting arts programs in our local communities.”

AT&T (www.att.com) is among the premier voice and data communications companies in the world, serving businesses, consumers, and government. The company runs one of the most sophisticated communications networks in the United States, backed by the research and development capabilities of AT&T Labs. A leading supplier of data, Internet, and managed services for the public and private sectors, AT&T offers outsourcing and consulting to large businesses and government. The company is a market leader in local, long-distance, and Internet services, as well as such transaction-based services as prepaid cards, collect calling, and directory assistance. With approximately $37 billion of revenue, AT&T has about 40 million residential customers and 4 million business customers who depend on AT&T for high-quality communications. AT&T has garnered several awards for outstanding performance and customer service.

MEDIA SPONSOR

KGO NEWSSTALK AM 810 returns to support A.C.T. as a 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 25 years. KGO Radio is fully committed to the community it serves—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for the 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. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support this important San Francisco tradition.
Who’s Who

SANDRA REAVES-PHILLIPS received a Drama League Recognition Award for outstanding performance on the T.O.B.A. on Broadway. She was born in Mollina, South Carolina, labored long hours in the field with her grandmother, sang in church, and then entered local talent contests when she was in New York City. Her success in singing paved the way to show business. As a result of performing in small clubs around New York City, she landed a contract with Epic Records and appeared off Broadway and garnered critical and audience acclaim with a riveting portrayal of Mama Younger in the Tony Award-winning Broadway musical Raisin. She costarred in Paris at the Chatet Theatre in the original production of Black and Blue. Her appearances in numerous stage productions in North America include American Girls at the Negro Ensemble Company; Champion, in which she starred as Besse Smith, winning an Audelco Award for outstanding female performer; and the title role in the Citadel Theatre and Pittsburgh Public Theatre productions of Ma Rainey’s Black Bottom. Other stage roles include Before It Hits Home at Arena Stage in Washington, D.C.; Further Mo at New York’s Village Gate; and the national tours of One Mo’ Time!, Miss Moffat with Bette Midler, Don’t Play Us Cheap, and The Best Little Whorehouse in Texas. Off Broadway she has featured in the original production of Blue in the Night, Basin Street, and Stompin’ at the Savoy and co-authored Opening Night. Club appearances include the Cotton Club, the Supper Club, the Village Gate, the Hollywood Cinegrill, Dungaree’s, and, in Europe, the Groeschenkopf in Frankfurt, the Meridien in Paris, Jaylin’s in Switzerland, and the Casino in Locarno. Festival appearances include the Montreux Jazz Festival, the International Jazz Festival of Bern, Switzerland, the North Sea Jazz Festival in Holland, and the International Festival in Lyon, France. Reaves-Phillips made her Carnegie Hall debut in Concert of Stars and appeared in the W.C. Handy Anniversary Tribute at Lincoln Center. She continues to tour in the shows she created, Bold & Beautiful Blues, Glory Halaljshig Gospel, and The Great Ladies of Blues and Jazz (at A.C.T. last winter).

Reaves-Phillips’s film credits include Round Midnight, in which she was featured as Buttercup, and Loan on Me, in which she was featured as Mrs. Powers and sang the title song. She has guest starred on television’s “Law & Order,” “Another World” (in the recurring role of Esther), “Homicide: Life on the Street,” and “Comedy Central” and costarred with Ann-Margret in the NBC Movie of the Week Following Her Heart. Radio and television audiences have heard her voice as the scatter in the very popular Etenmnan’s Bakery commercial and in a guest-star appearance on “Garrison Keillor’s Prairie Home Companion.” She has toured in Europe with her gospel show, sung for an audience of eight thousand at the Vatican, had a private audience with the pope, completed a new CD (A Tribute to “The Queen of Gospel” Mahalia Jackson), and completed filming Don’t Explain. She recently appeared as Mamma Zanni in San Francisco’s long-running Tea-room Zinnianni, guested with Ray Charles in concert at West Point, and sang for the president of China at the invitation of San Francisco Mayor Willie Brown. Reaves-Phillips has been nominated for two Helen Hayes Awards and the NAACP Image Award. She was the recipient of the 1998 Audelco Award for her portrayal of Bertha Mac Little in Rollin’ on the T.O.B.A.

Credits

Additional Arrangements . Larry Ball and Herschel Dwellingham
Special thanks to Christopher Dunlop for his assistance with this production, and to Piedmont Man.

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

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