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then amanda came along, which gave a whole new meaning to "long-term investing."
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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 record-breaking audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 2,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.
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Toy Bear  Matthew Skelton Mauricio
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Belinda Cratchit  Sonja Dale
Mrs. Cratchit  Cathleen Riddley
Martha Cratchit  Nina Negusse
Tiny Tim Cratchit  Joshua David Miller
Mary  Mary Dolson
Jack  Randall Gremillion
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Beth  Wilma Bonet
Meg  Amelia Matthews
Ted  Brent St. Clair
Miner  Colman Domingo
Miner’s Wife  Margaret Schenck
Miner’s Family  Matthew Brandon Hutchens,
John Charles Morris,
Sarah Overman
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Natalie Anne Solomon,
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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’s enchanting conjuration of ghosts was animated by a passionate concern for the gloomy condition of contemporary society in England, where the industrial revolution and economic depression had begun to manufacture an atmosphere of indifference. Social injustice was epidemic: children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

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

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

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

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

The strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his own physical death, and the power of Christmas itself force Scrooge to journey inward. The locks and latches on the compartments of his memory open freely. From the aggregation of remembrances emerge the neglected woe 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 cherished 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 dearest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles he formed by looking out his childhood and his youth, and by abdicating his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens’s insistence that society has a profound responsibility for each individual life on this planet. He becomes one with all births, the embodiment of the renewal of that life. Scrooge represents the baby of whom R. D. Wing speaks, who brings the “possibility of reprieve,” who is a “potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness.” Scrooge’s story is the essence of Christmas itself.

---

**THE CHILDREN OF A CHRISTMAS CAROL**

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

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

**Francesca Alfajara** (9), a fourth-grade student at Junipero Serra Elementary, has performed locally in Bye, Bye Birdie with Musical Theater Works and Annie and Give My Regards to Broadway with the San Carlos Children’s Theater. **Joey Browne-Contreras** (13) has been performing since he was five and has been seen at A.C.T. in Frank Loesser’s H.M.S. Pinafore, A Christmas Carol, and The Threepenny Opera. He is in the eighth grade at Finone Middle School. **Natalie Rae Cressman** (9) made her A.C.T. mainstage debut in A Christmas Carol last season. She is a fourth grader at Clarendon Elementary and studies ballet at the San Francisco Ballet. She also enjoys drawing, volleyball, trombone, and the piano. **Sonja Dale** (14)
is a freshman at Berkeley High School and performed in A.C.T.'s Christmas Carol last season. Other theater experiences include The Sound of Music and understudying Fanny at Chez Panisse. Sophie Greene Gloeckler (11), a fifth grader at the Nueva School in Hillsborough, performed in Euvita at the Orpheum Theater and has studied in the YC for three years. She loves improv, horsetrack riding, acting, singing, soccer, and reading. Katie Green (10) made her mainstage A.C.T. debut as Thumbelina in Frank Loesser's Hans Christian Andersen. She has also performed in Annie and as Toto in The Wizard of Oz. She is a fifth-grade student at Convent of the Sacred Heart in San Francisco. Matthew Brandon Hutchens (18) graduated from School of the Arts in San Francisco and will attend Foothill College. He spends 12 hours every week studying dance and has performed in Westside Story, Mame, Bye, Bye Birdie, A Chorus Line, and The Nutcracker. Ann L. Lai (12) is a seventh-grade student at Katherine Delmar Burke's School in San Francisco. She has performed in Peter and the Wolf and enjoys rock climbing and reading. Matthew Skelton Mauricio (14) is a freshman at San Francisco's Gateway High. He performed in A Christmas Carol at A.C.T. last season and has studied at the YC for three summers. He loves animals and volunteers at Animal Care and Control. Joshua David Miller (9) returns to A Christmas Carol for his second consecutive year. He is in the fourth grade at San Francisco School and has studied in the YC for two years. He enjoys baseball, skiing, and acting. John Charles Morris (16) lives in Marin County and is a sophomore at University High School in San Francisco. He has performed in The Caucasian Chalk Circle at Berkeley Repertory Theatre, Guys and Dolls in high school, and 42nd Street and The Velveteen Rabbit at the Marilyn Izdebski Theater in San Anselmo. Nina Negusse (18) is a senior at Piedmont High School and has studied in the YC for four years. She enjoys travel, dance, and cultural excursions. Jonathan Rosen (11) made his A.C.T. mainstage debut in A Christmas Carol last season. He attends the sixth grade at Town School of San Francisco and has studied in the YC for four years. He enjoys acting, drums, lacrosse, drawing, and filmmaking. Natalie Anne Solomon (16) is a junior at Convent of the Sacred Heart. She has been a YC student for six years and has performed in productions of Le Jeune Brel, The Robber Bridegroom, and Crimes of the Heart. She enjoys travel and learning foreign languages. Celeste Arden Swain (9) is the third generation of her family to act on the Geary Theater stage. A fifth-grade student at Berkeley Montessori School, she enjoys soccer, gymnastics, swimming, piano, and singing. Angela Tamayo (18) will begin classes at San Francisco City College this spring, majoring in vocal performance. She has performed in A Chorus Line and The King & I and can be heard at various places around the city singing with her friend Kent. Ian B. Wolff (13) was seen at the Geary Theater earlier this season in Frank Loesser's Hans Christian Andersen. He is a seventh-grade student at Stuart Hall for Boys in San Francisco and has taken YC classes for two years. He has soloed with the San Francisco Boys Chorus and has sung with his school's vocal ensemble.
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A.C.T. PROLOGUES
These lively half-hour presentations are conducted by each show’s director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

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

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

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

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

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

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

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

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

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

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

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

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

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

continued on page 38

Ardie has a hot lunch date.

Thanks to the Philip Morris Companies, Ardie Collingsworth can receive a hot meal, and a visitor, almost every day. That's because Philip Morris provides grants to eliminate waiting lists for Meals on Wheels programs across the country. These grants help people like Ardie, and thousands of additional seniors who might otherwise go hungry, have a regular lunch date. In fact, over the past decade, the Philip Morris Companies have given over $350 million in food and donations to help feed the hungry. To learn more on our efforts to fight hunger, visit philipmorrison.com.

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

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

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

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

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

Dukes was in Washington filming ABC's latest Stephen King miniseries, "Rose Red," at the time of his sudden heart attack. He is survived by his wife, poet and professor Carol Muske-Dukes; his daughter, Annie; and his son, Shawn.
RAYE BIRK makes his fifth consecutive appearance as Scrooge. Other recent A.C.T. roles include Sir George Crofts in Mrs. Warren’s Profession and Jack in Home. During his nine seasons as an A.C.T. company member (1973–82), his credits included Travesties, The Three Sisters, Equus, The Browning Version, Hotel Paradiso, and the title role of Pantagruel. Los Angeles theater credits include Ah, Wilderness! and The Cherry Orchard (Drama-Logue Award) at South Coast Rep.; Aristocrats, Nothing Sacred, Green Card, and A Private View (Drama-Logue Award) at the Mark Taper Forum; Mid Forest for the Matrix Theatre Company; and Milton Katselas’s production of Romeo and Juliet. Television credits include recurring roles on “The Wonder Years,” “Silk Stalkings,” “L.A. Law,” “Coach,” and “Black Scorpion” (premiering on the Sci-Fi Channel in January), as well as episodes of “Babylon 5,” “ER,” “The X-Files,” “Caroline in the City,” “Seinfeld,” “Touched by an Angel,” and numerous made-for-television movies. Film credits include Three Women from the Train, Naked Gun, Naked Gun 33 1/3: The Final Chapter, and A Class Act. Birk received an honorary M.F.A. from A.C.T. in 1998. He most recently appeared in The Good Doctor at the Pasadena Playhouse.

WILMA BOMET recently appeared in Memoirs (Dean Goodman Award) at Marin Theatre Company, The Matchmaker at San Jose Repertory Theatre, The Visions of Simone Marechard at Thieck Description, and Close Encounters of the Third Kind with Latina Theatre Lab. She has also appeared in Tony Kushner’s Hydriaphobia or the Death of Dr. Broome and Alice in Wonderland at Berkeley Repertory Theatre; Malia Malia in Campo Santo; A Christmas Carol, The Rose Tattoo, Saturday, Sunday and Monday; and Twelfth Night at A.C.T.; work with El Teatro Campesino, the San Francisco Mime Troupe (Drama-Logue Award); and her one-woman play, Good Grief, Lola! (Marion Scott Award’s Achievement Award). Film credits include 8 MM, What Dreams May Come, Jack, and Radio Flyer. Television credits include Under Wraps and “Nash Bridges.”

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

COLMAN DOMINGO has performed regionally in Lovre’s Labour’s Lost and The Tuning of the Shrew with the California Shakespeare Festival; Sons of Don Juan at San Jose Rep.; Fences, Amadeus, and Blues for an Alabama Sky at TheatreWorks; Journey to the West at Berkeley Rep. and the Huntington Theatre; Two Gentlemen of Verona and Romeo and Juliet at Shakespeare Santa Cruz; and Up Jumped Springtime at Lincoln Center/American Living Room Festival/ Theatre Rhinoceros. He has received Drama-Logue and Bay Area Theatre Critics’ Circle awards. Screen credits include the films King of the Bingo Game, Around the Fire, Desi’s Looking for a Girl, and True

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

**TOMMY A. GOMEZ** returns for his fifth A.C.T. production of *A Christmas Carol*. He most recently concluded a summer with Shakespeare Santa Cruz where he performed in *Love's Labour's Lost* and *Cymbeline*. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Boars'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, to incarcerated youth in Michigan and Alabama’s juvenile justice system, and in the A.C.T. Summer Training Congress.

**RANDELL GREMILLION** appeared at A.C.T. in *The Threepenny Opera* last season and made his A.C.T. debut in a workshop performance of *The Difficulty of Crossing a Field*. In 1998 he completed a five-year run at the Curran Theatre in *The Phantom of the Opera*. Other local credits include *Big River* and *South Pacific* (American Musical Theatre of San Jose) and *Sunday in the Park with George* (TheatreWorks). Gremillion is completing a D.M.A. at the Cincinnati Conservatory.

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

**WILL HUBBELL** is resident director of the California Theatre Center, which he has appeared in *The Odd Couple*, *The Odd Couple* II, and *Sherlock's Last Case*, among others. Most recently, he played Stephen in *Dealers' Choice* with the Actor's Ensemble Theatre. He has worked with five Shakespeare festivals, including six years with the Oregon Shakespeare Festival, as both actor and director. In Seattle, he performed at the Intiman Theatre Company in *Bag*; in San Jose, 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. Hubbell has written numerous dramatic adaptations, and his original plays include *The Journey of Lewis and Clark*, *The Legend of King Arthur*, and *Amelia Earhart*.

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

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

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

**SARAH OVERMAN** was last seen in the extended run of *Summertime* at the Magic Theatre. Other Bay Area credits include Helen in *The Cradle Will Rock* at TheatreWorks; *Brontë* at the Magic Theatre; *Trust* at the Eureka Theatre Company; *King Lear*, *Two Gentlemen of Verona*, and *The Merchant of Venice* at the California Shakespearean Festival; and *A View from the Bridge* at San Jose Stage Company. Regional theater credits also include the title role of Cinderella at the Minneapolis Children's Theatre Company and *The Revenger's Tragedy* at Park Square Theatre in St. Paul. Film credits include *The Great Outdoors* and *The Legend of King Arthur*, and *Amelia Earhart*. She performed her original cabaret show
LUI S SAGUAR appeared in A.C.T.'s Christmas Carol last season. He has also been seen locally in Sam Shepard's Simpatico. He has worked with many theater companies and is a founding member of Campo Santo. He can be seen on film as Mr. Z., crime boss of the Lower East Side, in Joel Schumacher's Flatline with Robert De Niro. Other film and television credits include B.E.M. Dudes, Grand Ave., Stolen: One Husband, "Noah Bridges," and "America's Most Wanted," among others.

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

BRENT ST. CLAIR has appeared in two A.C.T. productions of A Christmas Carol. He has also been seen locally in Children of Eden with the American Musical Theatre of San Jose. His role in the recent Shakespeare Festival production of Wilder, Wilder, Wilder, and Avenue X. Before relocating to San Francisco, he performed in Chicago at the Goodman Theatre, Wisdom Bridge, Northlight Theatre, and Lincolnshire Musical Theatre. He has also worked at the Mixed Blood Theatre Company in Minneapolis, St. Clair attended the theater school at DePaul University.

MICHAEL GENE SULLIVAN has appeared at A.C.T. in The First Picture Stone, Macbook, Pecos, Tarlafff, and three seasons of A Christmas Carol. He is also a member of the Tony and Obie Award-winning San Francisco Mime Troupe, where he has performed in, written, or directed more than 20 productions. Other credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, and the Eureka and Lorraine Hansberry theatres, his award-winning performance as Frank in Violets at Theatre Works, and performances off-Broadway, at the Kennedy Center, and at theater festivals in Hong Kong, Jerusalem, South Korea, Canada, and Belgium. Sullivan's critically acclaimed one-person show Did Anyone Ever Tell You—You Look Like Huey P. Newton? opened at the Eureka Theatre in San Francisco last spring.

AMIR TALAI appeared at the Geary Theater in A.C.T.'s American premiere of Tom Stoppard's Indian Ink. Other local theater credits include Rhythm Jam at Berkeley Repertory Theatre, and Where the Bridge Falls at the Plaza Boon, and John Fisher's Combat! An American Melodrama, Titus! and Cleopatra, the Musical. He has also performed the voices of Eminem and Bono for "Absolute Zero," an Internet cartoon. Upcoming projects include The Cunning of the Shrew at Center Rep and S mappedtocircus! a solo cabaret piece. Talai is a graduate of UC Berkeley.

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

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

MICHAEL KEYS HALL (Understudy) has performed on Broadway and in theaters in the Bay Area, Los Angeles, New York, and throughout the country. He earned his M.F.A. in acting from A.C.T. and performed in more than 20 productions with A.C.T. in the 1970s. He returned to the Bay Area in 1996 and has been seen recently in Picasso at the Lapin Agile at San Jose Stage Company and in Stonewall Jackson's House at the Eureka Theatre. In 1998 she performed in Gross Indecency at Theatre on the Square. He has also worked in film and television and has done extensive educational theater work. His one-person show for high school audiences, Fords, Kings and Lovers, is currently in development.

JANET KELLER (Understudy) appeared in A.C.T.'s Christmas Carol three seasons ago. She is a member of Rough and Tumble, with whom she has performed in The Misanthrope, My Uncle Sam, and Tom Jones (Bay Area Theatre Critics' Circle Award for best ensemble). She has also performed locally with Marin Theatre Company, Berkeley Repertory Theatre, and Kaliyuga Arts. A professional speaker and personal coach, Keller runs Callback Communications, a presentation, communications, and leadership skills training firm.
GREGORY WALLACE (Understudy) has been seen at A.C.T. in The Misanthrope, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theatre credits include Our Country’s Good on Broadway, A Light Shining in Buckinghamshire at the New York Theatre Workshop. As You Like It at the Public Theater, Much Ado About Nothing at the Alliance Theatre, The Screen at the Guthrie Theater, Someone to Watch Over Me at South Coast Rep, The Learned Ladies at the Williamstown Theatre, King Lear at the Whole Theater, The Queen and the Rebels at Center Stage, and The Beaux’ Stratagem at Berkeley Rep. Screen credits include Peter Sellars’ Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Goddess, “Crime Story,” and Internal Affairs. Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.

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

LAIRO WILLIAMSON (Co-Author and Original Director) has staged A.C.T. productions of Long Day’s Journey into Night, Machinal, The Matchmaker, Sunday in the Park with George, End of the World with Symposium to Follow, The Imaginary Invalid, A Month in the Country, The Visit, and Pantagruel. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theaterfest, where he directed award-winning productions of The Physicists, Blood Wedding, and Indecent. He has also directed for Western Opera Theatre, the Intiman Theatre Company, Seattle Repertory Theatre, the Old Globe Theatre, the Guthrie Theatre, the Shakespeare Theatre, and the Brooklyn Academy of Music Theatre Company. For the Denver Center Theatre Company, he has directed Life Is a Dream, Julius Caesar, Galleons, Saint Joan, The Matchmaker, Coriolanus, Pericles, Wings, and Gross Indecency, among many others. Later this season he will direct “Master Harold... and the Boys” at A.C.T.

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

ROBERT BLACKMAN (Scenic Designer), while in residence at A.C.T. from 1971 to 1977, designed costumes or scenery for more than 35 productions. He has also designed for all of the major resident theaters in the western United States. Most recently he designed the scenery for The Winter’s Tale at the Denver Center Theatre Company. The costume designer for “Star Trek: Deep Space Nine” and “Star Trek: Voyager,” he has received two Emmy Awards and eight nominations. Television work also includes Stones for Ibarra and “Day by Day.” Feature film credits include Night Mother, Worth Winning, The Running Man, and Star Trek: Generations.

ROBERT MORGAN (Costume Designer) designed costumes for 23 productions as resident designer at A.C.T. between 1971 and 1978. His New York credits include I’m Not Rappaport and Sherlock’s Last Case on Broadway, Pride’s Crossing at Lincoln Center, and The Loves of Anatoli 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 Theatre, Kennedy Center, McCarter Theatre, Milwaukee Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theatre, and Old Globe Theatre, where he is a founding associate artist. Morgan designed the costumes for the new musical based on The Full Monty.

PETER MARADUDIN (Lighting Designer), a member of A.C.T.s artistic council, has designed the lighting for more than 30 A.C.T. productions, including The House of Mirth, The Threepenny Opera, Tartuffe, Long Day’s Journey into Night, Juno and the Paycock, Hecuba, Old Times, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Hurrah at Last, Ballad of Yachiyo, and Bouncers off Broadway. Regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include The Alchemist, The First Hundred Years, Hydriotaphia, Skylight, Valley Song, and Pentecost for Berkeley Repertory Theatre and Desire under the Elms for San Jose Repertory Theatre. He is a principal designer with Light and Truth, a San Francisco and Los Angeles based lighting design consultancy for themed entertainment and architecture.

LEE HOIBY (Composer) has written scores for many A.C.T. productions. He was composer-in-residence at the 1996 Santa Fe Chamber Music Festival, for which he wrote Rain Forest, a setting of poems by Elizabeth Bishop. In 1996, the Dallas Opera presented his opera The Tempest, subsequently broadcast on NPR. Other operas include The Scout, commissioned for the inaugural season of the Spoleto (Italy) Festival in 1958; A Month in the Country (libretto by William Ball) for the New York City Opera in 1964; and Summer and Smoke for the New York City Opera in 1972. Hoiby is highly regarded as a specialist in vocal music; his songs are regularly performed by Leontyne Price and Jennifer Larmore. Instrumental compositions include two piano concertos, a flute concerto, orchestral suites, and numerous works for chamber ensemble and solo instruments. He is at work on a new opera based on Romeo and Juliet and has just completed a piano quartet for the Ames Quartet, which is based on a theme composed by James Joyce.

GARTH HEMPHILL (Sound Designer) is in his fourth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., The Misanthrope, Frank Loesser’s Hans Christian Andersen, Edward II, 2 Pianos, 4 Hands, The House of Mirth, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, The Guardsman, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Logue Awards for his work on Jar the Floor, A Christmas Carol (at South Coast Repertory), The Things You Don’t Know, Blithe Spirit, New England, Lips Together, Teeth Apart, Fortinbras, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal partner of CLH Design, Inc., a local design firm.
PETER MALEITZKE (Musical Director) served as musical director for The First Picture Show and The Threepenny Opera at A.C.T. His first musical direction credits were Once Upon a Mattress and Annie Get Your Gun at the American School of Paris. He completed a master's degree at the University of Michigan. He has toured the United States and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Maleitze has numerous other regional musical direction credits, including Gypsy, A Little Night Music, Fagles, and The Most Happy Fella, and was conductor of San Francisco's Phantom of the Opera. This past summer he conducted orchestra, chorus, and soloists in varied repertoire from Vivaldi to Puccini throughout Italy. Maleitze is on the A.C.T. Artistic Council and teaches in the M.F.A. Program.

DAVID F. DRAPER (Costume Design Supervisor) has designed A.C.T. productions of Hecuba, Joe Turner's Come and Gone, The Cocktail Hour, Oloanna, and Rosenzweig and Gudlindson: Are Dead (Bay Area Theatre Critics' Circle Award). Local credits include Breathe Normally for Margaret Jenkins Dance Company, Waiting for Godot at Shakespeare Santa Cruz, and independent productions of Song of Singapore, Hitting for the Cycle, Jane Laces Dick, and Babies 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.

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

DONNA ROSE FLETCHER (Production Stage Manager) returns to A.C.T. and A Christmas Carol for her fifth consecutive year, having just completed a five-month run of Fully Committed at Theatre on the Square. Other A.C.T. credits include The House of Mirth, Machinal, The Matchmaker, A Galaxy on Geary (celebrating the reopening of the Geary Theater), and Gaslight, as well as the 1994–95 production of Angels in America. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of Little Shop of Horrors and codirected the French company of La Petite Boutique des Horreurs, which ran for a year in Paris.

FRANCESCA RUSSELL (Assistant Stage Manager) returns to A.C.T., where she previously worked on the 1999 and 1996 productions of A Christmas Carol, as well as 2 Pianos, 4 Hands, High Society, Mrs. Warren's Profession, The Royal Family, Machinal, and She Staged the First. Most recently she stage-managed Danny Scheie's production of Cymbeline for Shakespeare Santa Cruz and The Philanderer at the Aurora Theatre Company. At Berkeley Repertory Theatre she worked on Ravenshead and Malou's Mines' Peter and Wendy; she has also spent seasons with San Jose Repertory Theatre, Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse.
ARTISTIC
Meryl Lind Slam, Artistic Manager/Producing Director
Paul Walsh, Dramaturg
Margie Whitehouse, Assistant Director
Jennifer Calehoun, Assistant to the Artistic Director
Catherine Clark, Casting Assistant

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Steven Anthony Jones
Gregory Walcott

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David Lang
Maeve Linn
Peyter McAlpine
Peter Mastorof
Ellen Savick
Charles Randolph-Wright

Directors
Camille Barrett
Rafe Birk
Matthew Clarke
Richard Nelson
Carey Perloff
Les Waters
Luis Williamson

PRODUCTION
Edward Lapin, Production Manager
Richard Bergstrom, Production Manager
Jen Davidson, Production Administrator
Allen May, Producing Associate

Designers
Holly Dietrich, Resident Sound Designer
Beater Bauer, Costumes
Deborah Layton, Costumes
Kate Edmunds, Scenery
Pascal Fournier, Scenery
Paul Gallo, Lighting
Samantha Hiltz, Costumes
James F. Ingalls, Lighting
Robert Israel, Scenery
Jane Greenwood, Costumes
Tom Lynch, Scenery
Marc Marlin, Lighting
Roman Paika, Props
Pete Riba, Lighting
Kimberly S. Scott, Lighting

ASSISTANTS
Dustin O'Nell, Scenic Design Associate

Stage Management
Dana Rose Fletcher, Ellen
Geiser, Lynne M. Harris, Liz Kurutz, Francesca Russell, Phyllis Schrey, Michele M. Trimpol, Kimberly Mark, Will Ferrell, Stage Managers
Katherine Martin, Production Assistant

Scene Shop
Russell Reid, Stage Manager
Adam Beaulieu, Stage Manager
John Hopkins, Stage Manager
Samantha Hiltz, Wardrobe Manager
Jennifer Williams, Production Assistant

Production Staff
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Teresa Le, Makeup Artist
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June Burgess, Wardrobe Manager
Ann Hyde, Stage Manager
Tara Dyer, Wardrobe Manager

Costume Rentals
Callie Flood, Supervisor
Gale G. Fairley, Assistant

Wigs
Rick Edwards, Wigs

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Kevin Leary, Head Carpenter
Samantha Bailey, Sound
Hend Jeannine, Stage Manager
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Conservatory Director
James Haire
Producing Director

A.C.T. PROFILES
CAREY PIRLOFF (Artistic Director) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides’ Helen, the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink, The Trojan Women, and Othello. He is the artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elektra, the American premiere of Peter Greenaway’s The Belly of an Architect, and many classic works. Under Perloff’s leadership, A.C.T. won the Ovation Award for Best Musical, the 2005. 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 a Fullbright Fellowship 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 married to Philip Yeh and Nicholas.

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

MELISSA SMITH (Conservatory Director), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work with 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 HAIRED (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 George (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off-Broadway he produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. STAFF

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SUBSCRIPTIONS
Mark C. Peters, Manager
Doris Yamamoto, Coordinator

TELEVISION
David Whiting, Manager
Sue Berger, Thelma Brunn
Carol Marie Burch, Lisa Garret, Ellen Garnett,
Jenny Hamburger, Riva Lausin
Arthur Mitchell, Cameron Orr, Keith Shekina,
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Front of House
Rob Marchand, Gary Theatre Manager
Debra Seltzer, Assistant Theatre Manager
Eva Ramos, House Manager
Alberta Mischke, Colleen Rokey, Assistant House Managers
Joseph Ferrandis, Colleen Rokey, Dave Persons
Debra Searles, Carol Alton

Theatre
Curtis Carr, Jr., Mike Fernandez, Bettye Gourley,
CONSERVATORY
Barbara Hodges, Administrator
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Bruce Williams, Director of
Summer Training Program
Maria McKeon, Director of Student Affairs
Jim Seavey, Director of Community Affairs
Tom Hagan, Production Manager
Susan Pace, Director of Financial Aid
Matt James, Bernard Prentiss
Administrative Assistant
Jamie Mulligan, Technical Director
Kimberly Mohns, Young Conservatory Associate
Katie Bricker, Young Conservatory Director
Off-Campus Education Director
Joyce Thorne, Mark Jacksons, Conservatory Associate
Christopher Roder, Financial Aid/Concentration Assistant
Joe Barch, Building Superintendent

Master of Fine Arts Program
Core Faculty
Mary Baer, Acting
Jane Barlow, Acting
Jeffrey Biele, Acting
Jeffrey Brown, Acting
F. Ross, Acting
Kathleen Siddall, Acting
Marya Siddall, Acting
Dorothy S. Smith, Acting
Deborah Stare, Acting
Gregg Wallace, Acting
Paul Wals, Director of Humanities

Advanced Faculty
Glen Castron, Alexander Technique
Gayle Hoffman, T'ai Chi/Choa
Deborah Lamberti, Acting
Peter Moliterno, Acting
Eli Lowry, Acting
Kimberly Mohns, Acting
Joshua Sherr, Acting

Studio A.C.T.
Levi Bardt, Dynamic Movement/Physical Acting/Choreography

Cynthia Basham, Voice and Speech
Beverly Bradley, Movement
Katie Bricker, Acting
Mike Carroll, Acting
Michelle Cubs, Playwriting
John Dixon, Acting
Jeffrey Draper, Voice and Speech
Francis Egan, Musical Theater
Dorothy Egan, Acting
Masato Green, Acting
Andrew Hesman, Acting
Rosemary Kelly, Acting
Alexander Technique
Dorothy Lang, Acting
Kimberly Mohns, Voice and Speech
Andrew Nolan, Acting
Tom Orr, Improvisation
Barbara Scott, Improvisation
Brent St. Clair, Acting
Rachel Steinberg, Acting
Nicole Smith, Acting
Margaret Whitmore, Acting

Young Conservatory
Marc Barlow, Creative Physical Acting
Charter, Acting Professionally
Kate Bricker, Advanced Acting
Shannon Day, Musical Theater
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Dramaturgy
Shakespeare Intensive
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A.C.T. wishes you all a joyous holiday season and prosperity in the coming year. We offer our profound thanks for your continued support.
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ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 863-3200. On the Web: www.aact-sf.org

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theatre, 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 performance weeks and during non-performance weeks, business hours are 12-6 p.m. daily.

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

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Discounts
Half-price tickets are available on the day of performance at TiTix on Union Square. Half-price student and senior rush tickets are available at the box office 90 minutes before curtain. Museums senior rush tickets are available at noon on the day of performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizens subscriptions are also available. A.C.T. also offers one Pay What You Wish performance during the run of each production.

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

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

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Geary Theatre Tours
A.C.T. offers guided tours ($18, $6 for seniors and students, $4 students) of the Geary Theatre on selected Wednesdays and Saturdays. For information, call (415) 749-2 ACT 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.

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For information on A.C.T. Prologues, Audience Exchanges, and other on-site events and entertainment packages, please visit aact-sf.org/extra.

ASL
American Sign Language-interpreted performances are offered throughout the season for Deaf and hard-of-hearing patrons. For performance dates and times, visit www.aact-sf.org/community, subscribe to A.C.T. Deaf community announcements by sending an email to deafcommunity@aact-sf.org. Deaf patrons may purchase tickets by calling (415) 749-2 ACT or via TTY at (415) 749-2250.

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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 study leading to 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 individuals of all levels of experience. The Young Conservatory is a free program for students B-19. Call (415) 439-2250 for a free brochure.

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More than 10,000 costumes, from handmade period garments to modern sports, are available for rent. For information call (415) 439-2370.

Parking
A.C.T. patrons can park for just $8 at the Hilton SF for up to five hours, subject to
availability. Enter on Ellis Street between Mason and Tarlton. 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, athletic wear, mugs, notepads, scripts, and Wods are available for purchase in the main lobby and at the Geary Theater Box Office.

**Refreshments**

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

**Beepers**

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

**Perfumes**

The chemicals found in perfumes, colognes, and snail 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.

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

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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 in all levels of the Geary Theater. Please call (415) 749-2427 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 theatre. 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.

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