GOODNIGHT CHILDREN EVERYWHERE
**MERRILL LYNCH and UNLIMITED ADVANTAGE™**

- CONSULT
- PLAN
- INVEST
- BANK

**A SIMPLE FEE. A SIMPLER LIFE.**

---

*Unlimited Advantage is a brokerage service appropriate for investors who are interested primarily in securities transactions other than buying eligible mutual funds and underwritten offerings. It is not for day trading or other excessive securities or option trading activity. Prospectus and account limitations apply to mutual fund transactions. Minimum annual fee $1,500. Additional fees and expenses may apply, such as for purchases of underwritings including equity, debt and market-linked investments created by Merrill Lynch. Merrill Lynch and its Financial Consultants will earn additional compensation on such underwritings. Merrill Lynch research is available to all clients, so is Fo service (other than for Fo Direct). Financial planning products are available separately from Merrill Lynch. Certain restrictions apply. Some services not available for certain accounts. See client agreement for more information. Banking services provided by licensed banks or trust companies. MLPFS is a registered broker-dealer and is not a bank or trust company. The GMA account is not a bank account. Non-qualified investment products offered through MLPFS are not FDIC insured, are not guaranteed by a bank, and may lose value.*

---

You, Your Financial Consultant, And a host of financial services. Remember the days when you said to yourself, “If I had money, I’d have no headaches?” Truth is, money can be a pretty complicated thing. Once you've accumulated a certain amount, you start wondering: “Am I doing enough?” “What can I do on my own?” “Where do I need the most help?” The Unlimited Advantage brokerage service from Merrill Lynch is a new way of thinking about how to grow and handle your net worth. It starts with a Financial Consultant who puts all of Merrill's vast global resources in front of you, including access to one of the world's most honored research teams. No matter what you're faced with—a retirement to plan, options to exercise or capital gains to manage—your Financial Consultant will help you determine strategies that benefit every single area of your financial life. All this, including no individual account charges and no per-trade commissions on most transactions. So you can consult. Plan. Invest. And bank. Unlimited Advantage brings it all to you for a simple fee. Which means we all share the same goals—to simplify your finances and build on your success.

Contact your Merrill Lynch Financial Consultant or call 1.800.MERRILL or visit askmerrill.ml.com

---

Be bullish
Bacteria Tested as Digital Circuit

Use in Chips May Dwarf Silicon

{Now it gets interesting}
ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 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.
THE 2000–01 A.C.T. SEASON

FRANK LOESSER'S
HANS CHRISTIAN ANDERSEN
Music and lyrics by Frank Loesser
Book by Sebastian Barry
Based on the Samuel Goldwyn motion picture
Directed and choreographed by Martha Clarke
August 31–October 8, 2000

GLENGARRY GLEN ROSS
by David Mamet
Directed by Les Waters
January 4–February 4, 2001

GOODNIGHT CHILDREN EVERYWHERE
Written and directed by Richard Nelson
February 15–March 18, 2001

ENRICO IV
by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29–April 29, 2001

"MASTER HAROLD"...AND THE BOYS
by Athol Fugard
Directed by Laird Williamson
May 4–June 3, 2001

A CHRISTMAS CAROL
Adapted by Dennis Powers and Laird Williamson
Directed by Candace Barrett in association with Raye Birk
November 27–December 26, 2000

TEXTS FOR NOTHING
by Samuel Beckett
Performed and directed by Bill Irwin
June 14–July 15, 2001

ATTENTION:
The seat in front of you will no longer crush your knees when reclined.

ONLY AMERICAN HAS REMOVED SEATS THROUGHOUT COACH TO GIVE YOU MORE ROOM. AND, SINCE ALL TWO-CLASS PLANES ARE COMPLETE, AMERICAN NOW OFFERS MORE ROOM FOR MORE COACH PASSENGERS THAN ANY OTHER AIRLINE.

MORE ROOM. ONLY ON American Airlines
www.AA.com
The more volatile the markets, the more clients come to Fiduciary Trust International.

For 70 years, our clients have trusted us to protect and enhance their wealth, from generation to generation. Integrating investment management, tax, trust and custody services. Over $45 billion under management. Separately managed portfolios.

NEW YORK • LOS ANGELES • MIAMI • WASHINGTON, D.C. • WILMINGTON LONDON • GENEVA • HONG KONG • MELBOURNE • TOKYO GRAND CAYMAN • GUERNSEY

Inquiries for accounts of $2 million or more, please call Rick M. Reisman, Vice President, Director of Business Development at 213-489-7400 or 800-421-9683 or E-mail: reisman@ftci.com
Some IMPORT
wines from France.

For our FRENCH OAK
finished whisky, we imported barrels.
We're not so crazy about wine.

Meet the newest member of The Glenlivet Family: For centuries, FRENCH LIMOUSIN OAK has lent rich and delicate flavors to fine European wines and cognacs. So we asked ourselves: What would happen if we finished our 15-YEAR-OLD WHISKY in casks of French Oak? Quite a lot, actually. And so our newest single malt was born.

THE GLENLIVET FRENCH OAK FINISH.

ENJOY OUR QUALITY RESPONSIBLY. Some Imported by The Glenlivet Distilling Co., N.Y., N.Y.
11 Year Old Single Malt Scotch Whisky, ABV 40% by Vol. [50 Proof]. The Glenlivet is a registered trademark.
Ardie has a hot lunch date.

Thanks to the Philip Morris Companies, Ardie Collingworth 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 philipmorris.com.

Working to make a difference.

THE PEOPLE OF THE PHILIP MORRIS COMPANIES

© 2000 Philip Morris Companies Inc.

G O O D N I G H T
C H I L D R E N
E V E R Y W H E R E

(1997)

Written and Directed by Richard Nelson

with
Rachel Black  Jon DeVries*  Heather Goldenhersh*
Jesse Pennington*  Charles Shaw Robinson*
Robin Weigert*  Yvonne Woods*

Scenery by Thomas Lynch
Costumes by Susan Hilferty
Lighting by James F. Ingalls
Sound by Garth Humphill
Casting by James Calleri
San Francisco Casting by Meryl Lind Shaw
Hair and Makeup by Rick Echols
Associate Costume Designer Linda Roth
Assistant Director Claire Winters

Stage Management Staff
Julie Haber*, Stage Manager
Francesca Russell*, Assistant Stage Manager
Miosha Brodsky, Intern

Please silence all cellular phones and pagers.

Produced through special arrangement with
Broadway Play Publishing Inc.
The script to this play may be purchased from BPI at

Originally produced by the Royal Shakespeare Company,
first produced in the United States by Playwrights Horizons.

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

Carey Perloff
Artistic Director
Heather Kitchen
Managing Director
Melissa Smith
Conservatory Director

Corporate sponsor
HILTON SAN FRANCISCO
Media sponsor
CONTRA COSTA NEWSPAPERS

STAGEBILL 17
NEXT AT A.C.T.

ENRICO IV
MARCH 29-APRIL 29
by LUIGI PIRANDELLO
adapted by RICHARD NELSON
directed by CAREY PERLOFF

A.C.T., 1975

GOODNIGHT CHILDREN EVERYWHERE

The Cast

Peter
Betty, his sister
Vî, his sister
Ann, his sister
Mike, Ann’s husband, a doctor
Hugh, a doctor
Rose, Hugh’s daughter

Jesse Pennington*
Robin Weigert*
Heather Goldenhersh*
Yvonne Woods*
Jon DeVries*
Charles Shaw Robinson*
Rachel Black

Time and Place
Late spring, 1945
The living room of a flat in Clapham, South London

Understudies
For Robin Weigert and Heather Goldenhersh—Emily Ackerman*
For Yvonne Woods and Rachel Black—Sarah Overman*
For Jon DeVries and Charles Shaw Robinson—Dan Hiatt*
For Jesse Pennington—Alex Mogridge

There will be one intermission.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
"Life, Above All Else"

The idea of displacement is never far from Richard Nelson's mind when he discusses his plays. "I've always been interested in the theme of exile," he says. "It resonates certainly through all of my work." In Between East and West (1985), a Czech couple refashion their immigrant lives in New York; in Misha's Party (1993), an American woman finds herself trapped in a Russian hotel when a military coup erupts; in Some Americans Abroad (1989, Nelson's imaginative sequel to Mark Tichi's Innocents Abroad), a group of American professors adrift in England search in vain for "authentic" Old World culture; in Principia Scriptoriae (1986), an American journalist suffers under the repressive measures of a Latin American dictatorship; and in Goodnight Children Everywhere (1997), a teenage brother rejoins his three sisters in their flat in bombèd-out London after five years of war.

By setting his plays against a background of political tumult and cultural alienation, Nelson is able to powerfully dramatize the precise moments in individual lives when cultural contradictions and identity crises are brought into sharp relief. Nelson's affluity for issues raised by historical change reflects his own bicultural existence as a playwright who has worked consistently in both the United States and Europe, developing over three decades of writing plays a dramatic sensibility that is very much the product of both American and British culture.

Nelson's interest in things British began right after college during a year spent in Manchester on a travel grant. After working for several years as literary manager at the BAM Theater Company in Brooklyn and as dramaturg at the Guthrie Theater in Minneapolis to pursue a growing interest in classical theater, Nelson returned to Britain in 1987 to begin a long and productive relationship (he is now an honorary associate artist) with Britain's Royal Shakespeare Company. Goodnight Children Everywhere, Nelson's ninth RSC commission, premiered at Stratford-on-Avon in 1997 and won the 2000 Olivier Award for best play before traveling to New York for an acclaimed off-Broadway run at Playwrights Horizons, directed by Nelson.

The following interview took place between Nelson and Tim Sanford, artistic director of Playwrights Horizons, in May 1999, just before the U.S. premiere of Goodnight Children Everywhere in New York.

I always get a very strong impression of the cultural and social contexts that surround your work. How do you think you came to have such a broad perspective?

I don't know. But I will say I've always been interested in the theme of exile. I think the idea of exile is one of the great 20th-
century motifs that winds its way throughout the world. The notion of being apart, not necessarily physically, but psychologically or emotionally, an exile from one’s place of birth or one’s place of residence, trying to somehow find one’s place or one’s home, is something that resonates certainly throughout all my work. Almost all of my plays for the past 15 years I could call “Home,” if David Storey had not already written a very good play with that title, as I’ve written about people who have been stripped away from their home, coming home to find out what home is, redefining home, who they are in relationship to home. And what greater example is there of the feeling of being an outsider who is out of sync with one’s place than adolescence? Adolescence almost by definition places us on the terrain of the exile or outsider. So Goodnight Children Everywhere is in a way an expansion of these various themes of exile and loss of home.

Goodnight Children Everywhere surprised me when I first read it. I had come to expect the more overt cultural perspective of your earlier work, as well as a more explicitly ironic tone. But Goodnight Children Everywhere is a more measured and subtextual play. What was the impetus for it?

Well, I’m always trying to evolve as a writer. I always take on new influences to have more craft. And one thing that influenced me was I had just recently done a translation/adaptation of Strindberg’s The Father for the Roundabout. And that opened up the world of Strindberg to me, a world I hadn’t appreciated before and came to appreciate tremendously. So that was a new influence on me stylistically. But also, I very much wanted to write a play about children. The idea of childhood is linked as I’ve said to the themes of being an outsider and trying to find one’s home, but perhaps also led to a somewhat different approach stylistically.

What is Strindberg’s influence on the play?

Strindberg writes in the introduction to Miss Julie that every action, everything that someone does, has many different motivations. And I find that to be absolutely true in life. If you try to give one reason or motivation to a specific action, it’s untrue. Sometimes those motivations can even be contradictory. That’s one of the essential elements of life, the confluence of motivation for our actions. So in Goodnight Children Everywhere, there are a lot of reasons for almost everything that happens, some of which fight against each other.

I was also struck very strongly when I first read the play by the clear echoes of [Chekhov’s] Three Sisters. The first beats of both plays, for example, are almost directly parallel. How deliberate are these echoes? Do people notice them very often?

No, they don’t and that’s fine. There are references to all sorts of plays in this play, other Chekhov plays, as well as Strindberg. And there’s also a great myth behind it, the story of the prodigal son who comes home and is going to help save everyone. But he fails. So, yes, I guess in all my plays I don’t hide from the culture that I write in, which is the culture of theater. I use it and I mine it and I’m not interested in people saying, “Oh, that’s that.” That’s not the point. The point is that it’s something that gives me strength and helps me write. Chekhov has been a profound influence on me and a very profound influence on this play.

What drew you to the historical context of the play?

I was in London working on another play of mine and I saw a poster in the tube of a black and white picture of a young girl with a nametag around her neck sitting with obviously her brother on the luggage, pulling his nametag. It was an extraordinary photograph that I found very moving and I saw it as a poster for a show at the British War Museum about the evacuation of two million people in September 1939 at the beginning of England’s war with Germany. And of those two million, eight hundred thousand were children unaccompanied by parents. I went to the exhibition and it was fantastic. You could feel all the emotions of the parents, the confusion and complexities of letting your child leave home for his own safety but not knowing when you’re going to see him again. It was a world I knew very little about, and when I began to explore it, I found it a perfect vessel for dealing with themes I was interested in trying to explore, most particularly about childhood and adolescence.

It’s interesting that with such a dramatic historical event to inspire you that you did not choose to dramatize children in the midst of their exile. How did the scenario of the play come to you?

In the theater, it’s very difficult to write about children, for the simple fact that it’s quite difficult to get children to act eight performances a week con-
sistently over a period of time. The situation in this play provides an opportunity to have this gap, this gulf in the childhood of these characters. You have an actual 17-year-old boy who at times seems like he's still 10. So the issues of the play are issues of childhood, but it doesn't need to be performed by children.

Dramatically, this gap in their childhood means they have a lot of catching up to do, and not just with each other, but within themselves.

It's adolescence. In many ways these characters, especially Peter, have their entire adolescence packed into two and a half to three days. And that's why you see the range of moments in the play in which the roles keep shifting. Take Peter, for example: at times he's a brother, he's a child, he's a man, he's a friend, he's a lover, he's a father, and his sisters also take on different roles. The stripping off, the taking on and taking off of roles is something that is almost a definition of adolescence.

When you think about how confusing and tumultuous adolescence is, you realize what an explosive, difficult, alienating time it is for children, even under normal circumstances. Then place it in a world that's literally been blown apart. On the surface, everything looks fine in this play. But in the little details, you hear that it's not. Like Ann says, "You don't even want to go outside anymore," because of all the appalling things you encounter. What we see seems like a normal flat, except their bathroom's been taken away from them and they have to have baths by the fireplace. But outside it's a totally different matter. I think that's a very apt metaphor for adolescence.

I agree. I think that one of the exciting things of doing the play in America, is that I think Americans are more able to see this theme in the play. In England I found that because I am an American writing about English people at the end of World War II, which is the defining moment for England in the 20th century, a lot of people looked at the play as if my goal was to write about Englishness in England. I think here people are more able to see it as a play about children and family, which is how I meant it.

Some people have found Peter a mysterious character. He's so quiet and watchful. He doesn't show that much.

Well, what do we know about Peter? We know that he used to not be able to stand still before he left home. He was a busy boy, always running around, always doing things. But by being taken off to Canada to a culture that he didn't understand, a world he didn't understand, accents that were different and having certain things happen to him that generated confusion in him, he grew a bit silent.

He'd be laughed at if he even talked.

That's right. So one protection was to say nothing.

One of the first things he talks about is being enthralled by a litter of kittens in his new home in Canada and being faced with his own horrifying little "Sophie's Choice" to save just one of these kittens from death. And he can't do it. It tears him up.

Yes. And there is choice everywhere. That's what Ann talks about, how were they chosen? Why were some kids chosen to go where they went and how were they chosen once they got there? Ann had soot on her face the day they were being picked by the families and she wonders if she got a bad family because they thought she was a dirty girl.

It's amazing, when they're all sharing their experiences of being evacuated, that they can barely even talk about what happened. After Peter talks about the cats, he tells another story about his "uncle" hitting him in the fields, and he can't even elaborate. Obviously, the emotions are too full or are not connected enough yet.

Yes.

I found Vi's journey, in some ways, most surprising of all. Of all of them, she seems like the real survivor. She's the one ultimately who feels the accumulated joys of the play the most. Her two refrains, "We're not the sisters you left," and "the scars we leave," about sum it up. Then she has that amazing memory, the story of putting Peter on the boat then hearing a boat was torpedoed and not knowing if he was alive or not for a week. It puts the entire play in such perspective, the desperation they must have felt and the elation of seeing him again. Ijust gasped when I first read that. Then Peter is left alone onstage, we hear a baby crying, and we go into the coda. How did that scene come to be?

It was always in my head that this play would be about a pregnancy and a birth. That's the very central structure of the play. We see a pregnant woman and we find with a birth. Nothing could be more natural in life. So that was a given, that the baby would be born. So life, normal life, becomes another context of the play, to make the play not about freaks or aberrations but about us.

Tell me about Ann's dream about her baby. Where did that come from?

There are times when I write shorter plays in preparation for other plays. To prepare for writing Goodnight Children Everywhere, I
"YOU MUST BE BRAVE"

by Elizabeth Brodersen

The story of Goodnight Children Everywhere's young siblings is part of a remarkable, yet surprisingly little-discussed aspect of 20th-century British history. Over the course of one long, chaotic weekend in September 1939, anticipating the immediate arrival of German bombers over the English Channel, more than two and a half million Britons were evacuated from the country's urban centers for safety in the countryside. An astounding 800,000 of those evacuees were children unaccompanied by parents. Transported by train, boat, and coach to far-flung destinations, many of those children would spend the most critical years of their childhoods living with strangers, while their own families faced the daily nightmare that was the London Blitz. By the time they returned to their homes in 1945, these children and the families they left behind would be irrevocably altered by the war.

LEAVING HOME

Plans for evacuating civilians from vulnerable areas of Britain had already been discussed as early as 1924 by government officials shocked by photos of the devastation wrought by aerial bombardment in World War I. With characteristic efficiency, British officials began to canvass the country, searching for accommodations for displaced individuals, organizing evacuation drills, and mounting a fervent propaganda campaign to persuade parents to register their children for evacuation. Posters featuring pictures of forlorn children looking up in bewilderment went up all over the city, advertising "Mothers, send them out of London.”

By the time Hitler’s forces marched into Poland on September 1, 1939, a massive evacuation scheme was already in place. At 5:30 that morning, after less than 24 hours notice, hundreds of thousands of evacuees, or "Vackies," as they were called, assembled in schoolyards all over the greater London area. Waving goodbye to weeping mothers and white-faced fathers, they marched off obediently to entraining stations in squads of 30 children each. Each child had been instructed to come equipped with a large nametag, a bag with clothes, food for a day, and a government-issue gas mask that was to be carried at all times. Despite the potential for disaster amid the chaos, there appear to have been few mishaps, with teachers and older children acting as group leaders to oversee the venture.

Neither the children nor their parents knew where or with whom the children would end up by nightfall. Most were disbursed to private homes in rural villages and seaside towns in Britain; many went to hostels, residential schools, and holiday camps in the countryside.
Others with friends or relatives abroad embarked on the treacherous sea journey to Canada, Australia, New Zealand, and South Africa, dodging torpedoes and gunboats along the way. Parents would have to wait weeks to find out whether their children had arrived safely and where and with whom they would spend the rest of the war. (The oceanic evacuation plan was suspended a year later, after the City of Benares was torpedoed, killing 256 passengers, including 77 children.)

After traveling across Britain for most of the day, the children arrived at their myriad destinations. Tired, hungry, and messy from hours spent in crowded buses and trains, most without toilets, they huddled together while villagers looked them over. Shirley Temple look-alikes and strong-looking boys were snapped up to cries of “I’ll have that one!”; unattractive children “with glasses or with spots” and scruffy waifs from the poorest and dirtiest parts of London waited for hours to be offered a home. Finally, as dusk fell, desperate billeting officers dragged the exhausted leftovers from door to door, begging and bullying local residents and separating terrified, screaming siblings when necessary to find everyone a bed for the night. Many foster parents had no idea that one night’s hospitality would extend to years of responsibility.

One evacuee who was seven when she said goodbye to her parents remembers her father’s advice:

_He said, “You mustn’t cry. You must be very brave.” And of course that stayed with me, so I just didn’t allow myself to cry._

_continued on page 45_
M.F.A. Alumni Highlights

Graduates of the A.C.T. Master of Fine Arts (M.F.A.) Program grace stages and screens across the country. Here's what some of our illustrious alumni have been up to recently:

Oregon Shakespeare Festival productions this season have showcased: Julie Oda '91 in Stop Kiss and The Taming of the Shrew; Robynn Rodriguez '82 in The Man Who Came to Dinner and Shrew; Robin Goodrin Nordli '85 in Force of Nature; and Michael Hume '73 in Henry V and Dinner. De'zel Washington '78 starred in the movie Remember the Titans. Kate Brickley '77 is director of off-campus education for the A.C.T. Young Conservatory. Nancy Carlin '83 appeared in Love's Labour's Lost at the California Shakespeare Festival (where she is also an associate artist; she is also producing a feature film, Haiku Tunnel (written by, directed by, and starring Josh Kornbluth), and will direct The Winter's Tale for Solano College Theatre, Proposals at Center Rep in Walnut Creek, and A Life in the Theatre for the Aurora Theatre in Berkeley. Douglas Sills '85 performed in Mack and Mabel as part of UCLA's "Broadway's Best in Concert" series and in the A.C.T. Conservatory's benefit gala Starry, Starry Night. Shari Simpson '89's new musical Adventures in Love was performed at the Ordway Center for the Performing Arts in Minneapolis. Peter Novak '85 directed an ASL translation of Twelfth Night at the Prince Music Theater in Philadelphia; he is also finishing his doctorate at the Yale School of Drama and will move back to San Francisco in June to begin as assistant professor at the University of San Francisco in their new Performing Arts and Social Justice Program. Benjamin Bratt '86 can be seen in the movies The Next Best Thing, Red Planet, Miss Congeniality, and The Acting Class. Carol Halstead '83 covered and performed on Broadway in Gore Vidal's Best Man.

Richard Garner '82 directed A Midsummer Night's Dream at the Georgia Shakespeare Festival and will direct The Winter's Tale for Georgia Shakespeare's summer 2001 rep. John Costellanos '82 is in his 11th season on "The Young and the Restless." Scott Freeman '84 is the head of the new Guthrie Theater/University of Minnesota B.F.A. Program. Chi Muoi Lo '88 produced, wrote, directed, and acted in the film Catfish in Black Bean Sauce with Paul Winfield and fellow alums Mark Daniel Cade '88 and Kevin Darcy '91. Giuseppe Jones '93 and Nick Phelps '89 were both in Down the Drain: Retelling a Drowning of 2 Boys Down South at the Ohio Theater in Solto. Elizabeth Sampson '90 produced, directed, and performed in a production of A Midsummer Night's Dream last summer with fellow A.C.T. alumni Adam Paul '91, Mark Manske '91, Gillian Marloth '91, Carol (Hicks) Avery '91, Dave Barry '89, and Scott Smith '91; Sampson also produced and performed in a new play, The Whole Banana, written by fellow classmate Deb Norton '90 and
produced at the Road Theatre, and completed a run in the new play Detachments at the Tiffany Theatre, produced by Beth Henley, Amy Madigan, and Holly Hunter and starring Glenn Headley and Lorraine Newman. Scott Smith '91 is in the feature film Bounce (with Ben Affleck and Gwenyth Paltrow), as well as in Detachments. The L.A. Weekly, Los Angeles Times, and Hollywood Reporter all gave Jenny Woo '93 rave reviews for her performance in the one-woman play 29 Views of Hwang Chiu-i, performed at the Gascon Center Theater. Cynthia Bruckman '95 received grants from the Brooklyn Arts Council/New York City Dept. of Cultural Affairs to do a staged reading of her play RappleEye; she also received a grant from the Bossak/Heilbron Charitable Foundation to develop her solo piece Sweet Air and wrote and directed her first video, Mary and the Pizza Man, televised on MNN. Christopher Fitzgerald '97 was nominated for a Drama Desk Award for his work in Sondheim's Saturday Night; he also performed in the Williamstown Theatre Festival productions of Tonight at 8:30 and Star Chamber and took over the hit one-man show Fully Committed off Broadway in January. Darby Stanchfield '98 had a major role as the murderer in the "Hot House" episode of "Diagnosis Murder" in November; she also played Ursula in Much ADO about Nothing with the Shakespeare Festival/LA, which was a "pick of the week" in the L.A. Weekly. Michael DeGood '96 can be seen in the new film The Pornographer: A Love Story. Mark Silence '91 recently finished The Complete Works of William Shakespeare (abridged) at Maine's Public Theatre. Damon Seawell '98 started shooting the AFI feature film Tower of Babel; he was in San Francisco last summer performing in Encore Theatre's Hidden Parts, directed by Lisa Steindler '94. Steindler also performed in the new play I Think I Like Girls at Encore Theatre Company in San Francisco. Andy Alabran '98 has been working with the Shotgun Players, a Berkeley-based theater company. Paul Noble '97 is in The Duchess of Malfi with Shakespeare's Motley Crew in Chicago. Adam Paul '91 is a regular on icedbox.com's "Meet the Millers" and Nickelodeon's "Invader Zim." Shirley Roeca '96 and Gregory Ivan Smith '96 are performing in a New York production of King Lear; Roeca also costared on an episode of "Becker" and on Lifetime's "Strong Medicine." Anika Noni Rose '97 performed Leonard Bernstein's Mass at the Vatican for Jubilee 2000 and in A.C.T.'s Starry, Starry Night. Liz Sherman '96 is in The Westbeth, written by Chris Hickman '94 and directed by Dan Cantor '95, in New York. Helen Coxe '97 received rave reviews for her work in Betty's Summer Vacation at the Pittsburgh Public Theater. Andrew DeAngelo '92's short film The Big Day Off has been licensed to the Sci-Fi Channel for distribution on their "Exposures" program; he recently completed another short, Children of the Sun, which he directed, wrote, produced, and acted in. L. J. Mitchell '94 is in the new off-Broadway comedy Trials and Fibrillations at the Soho Playhouse. Amy Wieczorek '93 directed the one-woman show Stickley AMERICAN CLASSICS

The Bow Arm Morris Chair is Leopold's finest tribute to William Morris, Leader and Champion of the English Arts & Crafts Movement. The originals of this chair are extremely rare and command premium prices. The arched front stretcher is a fitting complement to the long, graceful bowed arms. Construction features include four adjustable positions and the quadrilinear post construction for the oak version. Original design c. 1910, L & J.G. Stickley.

Est. 1948
Noriega Furniture
CALIFORNIA'S OLDEST STICKLEY DEALER

1455 TARALAV ST. • SAN FRANCISCO • 415-564-4110
TUES, WED, FRI 10 TO 6:30 • THUR 1 TO 9 • SAT 10 TO 5 • 800-444-4110
www.noriegafurniture.com

The Spindle Morris Chair was the forerunner of the modern recliner. Virtually identical to the original, it features adjustable back, wide canted arms, curved horizontal back slats, narrow spindles and includes quadrilinear post construction for the oak version. Original design c. 1912, Gustav Stickley.
Driven to Distraction in Los Angeles; the documentary Making the Play was made of the show The Hemingway/Dos Passos Wars, which Wieczorek also directed and in which Jamison Jones '94 and Al Dinneen '94 performed. Zachary Barton '93 and Michael Oosterom (who met playing the roles of the young lovers in A.C.T.'s Scapin) were married in Hollywood on Valentine's Day, 2000; their wedding was officiated by Valerie O'Riordan '94 and included performances by David Rasner '93, Ellen Buckley '93, and Tom Lenoci '93, with Louahn Lowe '93 on piano and Vinnie DeRamus '93 as the Vulcan Virvoe. O'Riordan is now the full-time drama director at Archbishop Riordan High School in San Francisco. Elizabeth Imboden '94 sings with the band Teen Machine. Ryan Montgomery '97 has joined the A.C.T. staff as marketing associate. Jamison Jones '93 directed the play Eruptions at the Century City Playhouse. Tessa Zugmeyer '98 was Lennox in an all-female Macbeth in New York. Tracey Huffman '92 is a resident professional teaching artist for Cornell University’s 2000-01 season. Sue Turner-Crav '94 wrote, directed, produced, and acted in Through Riley’s Eyes—a beautiful film that has screened at 13 film festivals around the country and won second prize for best dramatic short at Film Fest New Haven (sponsored by Yale) and second prize at the Nashville Independent Film Festival. Manon Banta '94 performed in Immarru Amiri Baraka’s Dutchman at San Francisco’s Phoenix Theater. John Sugden '95’s Improv Comedy group performs on Monday nights at the Buchanan Grill in San Francisco. The Rude Mechanicals’ production of Samuel Beckett’s Company opened in October with Sara Bakker '97, Kristen Ketterm 97, Omar Metwally '97, Tessa Zugmeyer '98, Jessica Claire '00, Melanie Flood '00, Zachary Know '00, and Natasha Yanacanado '00. Josh (Farrell) Hutchinson '95 and Christina Ross '00 spent last summer at Shakespeare Santa Fe performing in A Midsummer Night’s Dream, directed by Ed Hastings, and Measure for Measure with Nagel Jackson. Alex Mogridge '00 and Mary Dolson '00 spent the summer at the Utah Shakespearean Festival; they recently performed in A.C.T.’s Christmas Carol, joined by alumni Larry Hecht ’74 and Amelia (Rosenberg) Matthews ’96. Kathy Kaefler ’00, Chris Perry ’00, Patrick McNulty ’00, and David Mendelsohn ’00 were in the A.C.T. production of The Misanthrope; Mendelsohn was also in Tony Kushner’s Illusion at the Gurdjieff Theater. Brian Keith Russell ’93 and Rod Snapp ’87 were in A.C.T.’s Glengarry Glen Ross. Amy Hengerer ’00 has been at Geva Theater in Rochester, performing in This Is Not a Pipe Dream. Wayne Kasserman ’00 is in The Riceboat at Yale Repertory Theatre; he was also in the Public Theater’s production of The Winter’s Tale and, with Lloyd Porter ’00, in the Public’s Julius Caesar. Lilli-Ann Foreman ’78 runs the theater program at Central Oregon Community College; last summer she directed her own adaptation of Gilbert and Sullivan’s Mikado for the Alaska Theatre for Youth in Anchorage. Debbie Carriger ’95 is one of two business reps for Actors’ Equity Association in San Francisco. W. Allen Taylor ’89 directed a production of The Diary of Anne Frank for the College of Marin.

THE A.C.T. INTERNSHIP PROGRAM IS NOW ACCEPTING APPLICATIONS

An A.C.T. internship can be a springboard to a professional life in the theater.

Artistic & Administrative
Artistic Department
Assistant Director
Literary/Publications
Development
Management
Marketing/PR

Production
Costume Rentals
Costume Shop
Lighting Design
Sound Design
Properties
Technical Design
Wig Construction and Makeup
Stage Management
Production
Production Management

For information, an application, or a free brochure, call the A.C.T. Internship Hotline at (415) 439-2447 or visit act-sf.org.
RACHEL BLACK (Rose) makes her Geary Theater debut in Goodnight Children Everywhere. Last year she performed as Miss Prism in the A.C.T. Master of Fine Arts Program production of The Importance of Being Earnest at the Magic Theatre. Her favorite roles to date include Paulina in The Winter’s Tale, Isabella in The Son of Arlecchino, Lucy in The Threepenny Opera, Cordelia in King Lear, and Leonine in 13 Rûe de l’Amour. Black is the recipient of the Fleishhacker scholarship. She received her B.F.A. in acting from the University of Southern Mississippi.


HEATHERゴールデンヘーショ (Fül) appeared in the 1999 production of Goodnight Children Everywhere in New York at Playwrights Horizons, where she also performed in Freedonland. Other off-Broadway credits include Or, A Devil Inside, and Stick. Regional theatre credits include Seta in Beast on the Moon at Atlanta’s Alliance Theatre Company and Dunavich in The Cherry Orchard and Kathleen in Long Day’s Journey into Night at the Pittsburgh Public Theater. On television she has appeared in “Sex and the City” and A&E’s Great Gatsby. In April she can be seen in Unconditional Love.

JESSE PENNINGTON (Peter) has been seen in New York in A Place at the Table at MTC Theater and The Winter’s Tale and The Tuning of the Street at the New York Shakespeare Festival. Theater credits also include A Christmas Carol at the Guthrie Theater and Richard II, Guys and Dolls, and The Merry Wives of Windsor at the Texas Shakespeare Festival. He can also be seen this year in the film American Gun (starring James Coburn) and heard as a guest lead on MTV’s “Durar.” Pennington received his M.F.A. from the NYU Graduate School of Acting.
CHARLES SHAW ROBINSON (Hugh) has appeared in New York in The Common Pursuit, written and directed by Simon Gray; John Houseman's production of The Cradle Will Rock; and The Crucibles of Mrs. Schuyler, directed by John Pepper. Regional theater credits include the title role of Hamlet (Cincinnati Playhouse in the Park), Pericles (Center Stage, Baltimore), and Scaramouche (The Empty Space Theatre, Seattle). More recently, he appeared in The Magic Fire, a coproduction between the Old Globe Theatre and Berkeley Repertory Theatre, and The Seagull at Dallas Theater Center. Additional Bay Area credits include performances with San Jose Repertory Theatre, the Aurora Theatre Company, the Magic Theatre, and the San Francisco, Berkeley, and Santa Cruz Shakespeare festivals. Film work includes No One Sleeps and Send Word, Bear Mother.

ROBIN WEIGERT (Betty) has appeared on Broadway in Twelfth Night (Lincoln Center Theater) and off Broadway in A Place at the Table (MCC Theater), Arms and the Man (Roundabout Theatre Company), Hamlet (Public Theater), Goodnight Children Everywhere (Playwrights Horizons), Pride's Crossing (Lincoln Center Theater), The Three Sisters (La MaMa E.T.C.), and Dog's Hamlet, Caedmon's Macbeth (Blue Light Theater Company). Regional theater credits include productions at the McCarter Theatre, Arena Stage, the Long Wharf Theatre, and the Berkshire Theatre Festival. Screen credits include "Law & Order;" "Mary and Rhoda," and The Sleepytime Gal. Weigert received her M.F.A. from the NYU Graduate School of Acting.

YVONNE WOODS (Ami) has appeared in New York in Last Laugh, Quiet Bar, and Golem at Cherry Lane Alternative; Defusion at the Playwrights Horizons Studio; Cake at the Clarke Studio Theater; and A Midsummer Night's Dream at TriBeCa Performing Arts. Regionally she has appeared in Life's a Dream at the Court Theatre in Chicago and performed in the Act I company at the Williamstown Theatre Festival. She can be seen in the film Perfume. Woods is a recent graduate of the Juilliard School.

EMILY ACKERMAN (Understudy) was seen most recently in The Weir at Aurora Theatre Company. Other Bay Area credits include Rosencrantz and Guildenstern Are Dead and Love's Labour's Lost at the California Shakespeare Festival; the world premiere of Emma Donoghue's Kissing the Witch at the Magic Theatre; Candida at Marin Theatre Company; Translations at Center Rep; and The Glass Menagerie's Missing Museum at Phoenix II, for which she received a Bay Area Theatre Critics' Circle Award. She has also worked with Marin Theatre Company, the California Shakespeare Festival, and Redwood High School as a Shakespeare instructor and director.
DAN HIATT (Understudy) has appeared at A.C.T. in The Three Penny Opera, The Cherry Orchard, The Matchmaker, Othello, Rosencrantz and Guildenstern Are Dead, and The Play’s the Thing. Other theater credits include the role of Einstein in Picasso at the Lapin Agile at Theatre on the Square, Two Gentlemen of Verona at Arizona Theatre Company, and most recently, the role of Arty in the Eureka Theatre Company’s production of Trust, by Gary Mitchell. He has also appeared in many productions at the California Shakespeare Festival.

ALEX MOGGRIJDE (Understudy) has been seen at the Geary Theater as Young Scrooge in A.C.T.'s A Christmas Carol and as a member of the ensemble in the 1999 production of The Three Penny Opera. He spent last summer with the Utah Shakespearean Festival, where his roles included Talbot/George of Clarence in The Way 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 Towards the Somme at Viaduct Theatre. He graduated in the class of 2000 from the A.C.T. Master of Fine Arts Program, where he performed at the Magic Theatre in Pints of Youth and -11: An American Ma(us). Moggridge can be seen in April in Silence at the Magic Theatre.

SARAH OVERMAN (Understudy) was last seen in A Christmas Carol at A.C.T. and in the extension run of Summertime at the Magic Theatre. Other Bay Area credits include Helen in The Cripple of Inishmaan at TheatreWorks; Beowulf at the Magic Theatre; Trust at the Eureka Theatre Company; King Lear, Two Gentlemen of Verona, and The Merchant of Venice at the California Shakespeare Festival; and A View from the Bridge at San Jose Stage Company. Regional theater credits also include the title role of Cinderella at the Minneapolis Children’s Theatre Company and The Revenger’s Tragedy at Park Square Theatre in St. Paul. She will appear in the Sony Pictures Classics film Haiku Tunnel, which will be released in August. She holds an M.F.A. in acting from the University of Minnesota/Guthrie Theater.

RICHARD NELSON (Playwright, Director) has written the plays Madame Bovary (West End), Goodnight Children Everywhere (Playwrights Horizons, Royal Shakespeare Company [RSC]; Olivier Award for best play), The General from America (RSC, Milwaukee Repertory Theater), New England (RSC, Manhattan Theatre Club), Misha’s Party (cowritten with Alexander Gelman for the RSC and the Moscow Art Theatre), Columbus and the Discovery of Japan (RSC), Two Shakespearean Actors (RSC, Lincoln Center), Some Americans Abroad (RSC, Lincoln Center), Sensibility and Sense (American Playhouse), Principia Scriptorum (RSC, Manhattan Theatre Club; London Time Out Award), and The Vienna Notes (Playwrights Horizons; OBIE Award), among others. He has written numerous adaptions, including Pirandello’s Enrico IV (premiering at A.C.T. in April), Strindberg’s The Father (Roundabout Theatre Company), Chekhov’s Three Sisters (Guthrie Theater, Goodman Theatre), Beaumarchais’s The Marriage of Figaro (Guthrie, Circle in the Square), Brecht’s Jungle of Cities (BAM), and Fo’s Accidental Death of an Anarchist (Broadway). He has also written a screenplay, Ethan Frome; a book on playwriting, Making Plays (with David Jones); and books for the muscals Chess (Broadway), and James Joyce's
The Dead (with Shaun Davey; Playwrights Horizons, Broadway; Tony Award for best book of a musical). He is an honorary associate artist of the RSC.

THOMAS LYNCH (Scenic Designer) has designed Broadway productions of Contact, Swing!, Having Our Say, The Heidi Chronicles (Tony nomination), The Young Man from Atlanta, and Tintypes. Off-Broadway credits include Old Money, Betty's Summer Vacation (OBIE Award for sustained excellence), Driving Miss Daisy, The Food Chain, Far East, and The Road to Mecca. He has created sets for most of this country's major regional theaters, working with directors including Robert Falls, Stephen Wadsworth, Richard Nelson, Daniel Sullivan, John Malkovich, Emily Mann, George C. Scott, and Garland Wright. Opera credits include productions at the Vienna State Opera, Netherlands National Opera, Scottish Opera, Covent Garden (Royal Opera House), and New York City, San Francisco, Houston, and Santa Fe operas. Lynch has earned a Tony nomination for the Music Man, two Joseph Jefferson Awards, and the Elliott Norton Award and has shared twice in the Prix d'Or of the Quadrennial Exhibition of Scenography in Prague. Upcoming projects include the Ring for Seattle Opera and Richard Nelson's Madame Bovary in New York.

SUSAN MILER (Costume Designer) designed the costumes for the world premiere of Leslie Ayvazian's The Boys' Room at A.C.T. in 1997. Other recent designs include Laurie Anderson's Moby Dick, Tiniey (off Broadway), Dirty Blonde (Broadway), and Philip Glass's In the Penal Colony. She has designed more than 200 productions for theaters across the United States and internationally, working with such well-known directors as Athol Fugard (with whom she has codirected and/or designed sets and costumes since 1980), Richard Nelson, Robert Falls, Robert Woodruff, the late Garland Wright, Mark Lamos, Frank Galati, Des McAnuff, Sharon Ott, David Potters, Chris Ashley, Max Meyer, David Warren, Tracy Brigden, Marion McClinton, Irene Lewis, Caroline Bodman, and Emily Mathen. Hilbert also designs for film, television, and dance and is chair of the department of design for stage and film at NYU's Tisch School of the Arts. She recently received an OBIE Award for sustained excellence.

JAMES F. INGALLS (Lighting Designer) returns to A.C.T., where he has designed Glengarry Glen Ross, The Invention of Love, and The Duchess of Malfi. He designed John Adams's The Death of Klinghoffer at the San Francisco Opera, and the modernist opera, Silver Ladders, choreographed by Helgi Tomasson; El Grito, by Lila York; and Maelstrom, Pacifica, and Sunpaper Ballet, all choreographed by Mark Morris for the San Francisco Ballet. For Berkeley Repertory Theatre he designed How I Learned to Drive, McCaig, and The Revenger, and, at Cal Performances/Zellerbach, Plateia, The Hard Nut, L'éléphant que penseroo ed il moderato, The Peony Pavilion, and I Was Looking at the Ceiling and Then I Saw the Sky. Recent projects include Reversal and The Four Seasons for Boston Ballet, Carmen at Opera Pacific, El Nino by John Adams at Theatrè du Châtelet, and House and Garden at the Goodman Theatre in Chicago. He often collaborates with Beth Burns and the Saint Joseph Bates in Santa Ana.

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.: Glengarry Glen Ross, The Misanthrope, Frank Loesser's Hans Christian Andersen, Edward II, 2 Pianos, 4 Hands, The House of Mirth, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, The Guardsman, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on Jar the Floor, A Christmas Carol (at South Coast Repertory), The Things You Don't Know, Blikte Spirit, New England, Lips Together, Teeth Apart, Portraits, and the world premiere of Richard Greenberg's Three Days of Rain. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

RICK ECHOLS (Hair & Makeup) has worked on more than 250 A.C.T. productions since 1971. He designed Cyrran de Bergerac, A Christmas Carol, and The Turning of the Street for A.C.T. and public television, as well as many other television and major film productions. He also designed the original Cinderella at the San Francisco Ballet, Christopher Walken's Assault for the American Shakespeare Festival, and Angels in America for the Enrica Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hairstyling at the Orches. In 1996, he returned to A.C.T. after almost five years with Les Miserables on the road with the national tour and on Broadway.

JULIE HABER (Stage Manager) comes to A.C.T. from Southern California, where she has been the company stage manager at South Coast Repertory for the past 20 seasons, managing more than 70 productions, including the premiere of Prelude to a Kiss. She last worked in the Bay Area on Ballad of Yachio at Berkeley Repertory Theatre and has also stage-managed at La Jolla Playhouse, including the pre-Broadway production of Big River, the Santa Fe Festival Theatre; and the Guthrie Theatre. A graduate of the Yale School of Drama, she was a lecturer at Yale and a resident stage manager for Yale Repertory Theatre. Haber also taught at Cal Arts and has been on the faculty of UC Irvine since 1990.

FRANCESCA RUSSELL (Assistant Stage Manager) has worked at A.C.T. on the 1996, 1999, and 2000 productions of A Christmas Carol, as well as 2 Passes, 4 Hands, High Society, Mrs. Warren's Profession, The Royal Family, Machinal, and Shenandoah. Last summer she stage-managed Danny Scheie's production of Cymbeline for Shakespeare Santa Cruz, followed by The Pied Piper at the Aurora Theatre Company. She also worked on Reversal and Mahou Mine's Peter and Wendy at Berkeley Repertory Theatre and has spent seasons with San Jose Repertory Theatre, Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse. Russell is a graduate of UC San Diego. Her next project is A.C.T.'s upcoming "Master Harold... and the Boys.

CLAIRE WINTERS (Assistant Director) is a third-year student in the A.C.T. Master of Fine Arts Program, where she most recently appeared in The Beaum's Stratagem at the Magic Theatre. Regionally, she has acted with Shakespeare Sedona (Much Ado about Nothing and A Midsummer Night's Dream), The Georgette Playhouse (And Then They Came for Me), and The Guthrie Lab (I Keep Walking on Sinking Sand...). Film Credits include Sings & Arrows (Best Feature Award, Avignon Film Festival), Virginia, and Get That Number. She is a graduate of The Interlochen Arts Academy.

Special Thanks to Tim Sanford, Gregory Mosher, Arielle Tepper, Ian Brown
“Life, Above All Else,” continued from page 25

wrote a radio play called An American Wife for the actress Zoë Wanamaker. It was about a pregnant woman in London whose husband is cheating on her and she speaks to us during a party. There was a similar story about a woman trying to hang onto her dreams and her life in that. That was my preparation for trying to figure out the emotional range of this pregnant Ann and what she was going to do. Her dream is of survival. Survival, above all else. Life, above all else, even above love or passion.

It’s a very powerful dream, I think, because the last scene ends with the image of Peter in his lost postadolescence, juxtaposed by the fearful memory of having maybe lost him, and you go right into a new scene with the reality of a needing crying baby whose mother is so hurt and confused and obviously just torn apart. And she tells Peter about how this visceral maternal instinct just came over her, to save her baby, to love and bond with that baby, and it’s really to save herself as well. So the play ends with this note of the preciousness of life.

How life saves us.

How life and birth saves us. It’s important. It doesn’t end in “Everything’s fine,” but it ends in life.

Tim Sanford began interviewing each author produced at Playwrights Horizons about ten years ago while he was the literary manager there. A longer version of this interview is reprinted in its entirety in Words on Plays, the A.C.T. study guide, for Goodnight Children Everywhere, available in the A.C.T. Box Office and at the Geary Theater merchandise stand.

“Must Be Brave,” continued from page 28

You wanted to throw your arms around somebody’s neck and tell them how you felt but you couldn’t because you weren’t to be weak.

For many young Londoners, life in the country was a happy adventure. Children who had never before ventured beyond the city block on which they were born discovered the existence of such alien items as live chickens, cows, sheep, and fruit growing on trees, and experienced in-door plumbing and regular bathing for the first time. Government reports of the evacuation were filled with praise for the effect of clean, healthy country living on the nation’s urban youth. But complaints flooded back to Whitehall that England’s rural citizens were being forced to feed, clothe, and house the diseased, ice-ridden, impoverished miscreants of East London slums.

For some, separation from home and family was an exciting, if sometimes nerve-wracking experience, and many children were taken in by sympathetic, generous “Aunties” and “Uncles.” For others, however, evacuation was a nightmare. Children transported to Wales were essentially foreign refugees, unable to speak the language of their host families and teachers. Bedwetting became a national problem (rubber sheets became standard-issue evacuation gear) and a source of agonizing humiliation to a generation of anxious children for whom psychotherapy was not an option. Tales of physical, sexual, and emotional abuse of evacuees by their hosts, forced labor, and starvation have also come to light in recent years.

CITY LIFE

As the 1939 Christmas holidays came and went, and the expected German invasion failed to materialize, evacuees (some 6,000 a week) began to drift back to London. But as the Germans overran Denmark, Norway, and the Low Countries, the “Phoney War” became frighteningly real. When France fell in June 1940, efforts to evacuate children remaining in the cities redoubled, and children who had been placed in eastern and southern coastal areas—beneath the flight path between London and Germany’s newly acquired bases in France and Belgium—were transferred north.

In the summer of 1940, the Battle of Britain began in the skies over England as the Germans tried to soften the country’s defenses for a planned sea invasion. On September 7, the first wave of German aircraft appeared over London proper: 348 bombers and 617 escorting fighters flew up the River Thames to the heart of the city, low enough for children who had remained in the city to see bomb racks opening as the weapons were released. Bombers returned for 57 consecutive nights, leaving thousands of residents homeless and sending hundreds of thousands into overcrowded, dank subways and underground shelters each evening. By May 1941, already five
times as many civilian Londoners had perished than had died in all of World War I.

For the thousands of children still in London, air raids became a familiar and frequent interruption of daily life for the next four years. Schools remained closed, and teachers who remained in or returned to the city tutored small groups privately. Yet inactivity, uncertainty, and grief slowly took their toll.

**HOMECOMING**

On May 7, 1945, as soon as the German Supreme Command surrendered, children began to flood back to the city; by July almost everyone was home. Whether the evacuation experience had been positive or negative, homecoming was an understandably difficult and emotionally charged event for everyone concerned.

Children who had been abused during their absence had naturally been scarred by their experiences. But even many of those who had spent the war in relative luxury returned strangers to their families—particularly those who returned from abroad with unfamiliar accents and ideas. Others who had found safety in the countryside from more than bombs, escaping abusive families to find loving care, were forced to return to intolerable situations.

In his book *No Time to Wave Goodbye*, author Ben Wicks writes that he received 8,000 replies to his call for reminiscences from evacuees in Britain and beyond. Most respondents told him they had never before spoken of their experiences, not even to spouses to whom they had been married more than 30 years. An entire generation of people trained in the maintenance of the “stiff upper lip” had suppressed memories barely imaginable to contemporary Americans all too familiar with milk carton photographs of missing children and the required fingerprinting of kindergarten teachers.

In assessing the impact of the plan shortly after the war, the London County Council looked forward to a bright future:

> The true measure of the success achieved by the evacuation schemes is yet to be gauged in the number of children who have returned to the great cities with better health and unimpaired nerves to face, in due course, the great task in which it will be their privilege and duty to take a part in the building of a new Britain in a new world.

Yet, despite the obvious dangers they would have faced had they remained in London, an overwhelming majority of evacuees willing to talk about their experiences say they would never send their own children away. “Life was not the same any more,” wrote one woman about her attempt to pick up the pieces of her childhood after the war. “Five very important years had been taken from my life that could not in any way be replaced.”

---

**8th June, 1946**

**TO-DAY, AS WE CELEBRATE VICTORY,**

I send this personal message to you and all other boys and girls at school. For you have shared in the hardships and dangers of a total war and you have shared no less in the triumph of the Allied Nations.

I know you will always feel proud to belong to a country which was capable of such supreme effort; proud, too, of parents and elder brothers and sisters who by their courage, endurance and enterprise brought victory. May these qualities be yours as you grow up and join in the common effort to establish among the nations of the world unity and peace.
The New Gallery at Geary

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to San Francisco’s art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors and along the north bank of windows) to view the work of Bay Area artists in a series of rotating exhibits throughout the 2000-01 season.

Currently on view are oil paintings and mixed-media works by celebrated San Francisco artist Sandra Sunayo Lee. A native of Korea who has exhibited throughout the United States and Europe, Lee creates deeply affecting large-scale works inspired by the metaphysical iconography of her personal belief system. Described as “a highly personal intertwining of art and spirituality,” Lee’s work mines her memories of growing up in Korea and her immersion as an adult in the exploration of Buddhist beliefs.

After graduating from the San Francisco Art Institute in the early ‘90s, Lee became increasingly interested in understanding Buddhist practice, with which she had had little firsthand experience in Korea. She spent five months in residence at the San Francisco Zen Center, devoting her energies to spiritual inquiry. During a seven-day meditation retreat, Lee confronted the need to choose between living as a monk or an artist; her personal imperative to paint took precedence, and she returned to secular life with a renewed commitment to explore in her creative process the themes and symbols central to Buddhist practice.

“I finally found the truth of my life through my art,” says Lee.

The majority of the works on display are drawn from “Self-No Self,” one of three series of paintings on which she has worked over the last seven years. Lee drew particular inspiration for “Self-No Self” from the Buddhist tenet of nonduality, as expressed in the Heart Sutra: “that form and non-form are two sides of the same coin, that there cannot be one without the other.”

Each artwork purchase benefits A.C.T. Lee is represented locally by Kourosh Ghadishah, (415) 205-0072.

Make It to Broadway with A.C.T.

A.C.T. invites you to join its annual springtime theater tour of New York City. Whether you are a seasoned traveler or a first-timer, you will have a terrific time with A.C.T. staff and a great group of fellow theatergoers.

April 25-30, 2001

The $1,899* package price includes:

* Round-trip airfare from San Francisco
* 6 days/5 nights in a first-class hotel
* Tickets to three Broadway productions
* Dinner and a gospel show at the famed Cotton Club
* Guided walking tours of New York’s historic neighborhoods
* Special tours of Ellis Island, Radio City Music Hall, and Carnegie Hall
* A tax-deductible donation to A.C.T.

*plus applicable airline taxes

“Fabulous trip! We’re not usually ‘tour people,’ but this was something very special.”

—a rave review from a past tour member

For a free information packet, call 415 439-2313.

A.C.T.
American Conservatory Theater
Carey Perloff, Artistic Director Heather Kitchen, Managing Director
CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides’ Hecuba, the American premieres of Tom Stoppard’s Invention of Love and Indian Ink, The Threepenny Opera, Mary Stuart, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditor, Uncle Vanya, Home, the world premiere of Leslie Ayvasyan’s Singer’s Boy, and the Geary Theater inaugural production of Shakespeare’s Romeo and Juliet. This season she directs new translations of Molière’s Midsummer Night’s Dream and Pirandello’s Henry IV.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, CSC won numerous Obie Awards, including the 1993 Obie for artistic excellence. In 1991, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her 20th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director), oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work by Mac Wellman and Neil Greenberg. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Geogey (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 (produced 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.

Raise the curtain on your next special event or meeting!

A.C.T.’s historic home, the Geary Theater, is available for hire. Rent the theater, its exquisite lobbies—or both—for receptions, seminars, weddings, or whatever suits your fancy. The landmark building makes a beautiful and dramatic backdrop for any special occasion.

Call 415 439-2392 for rates and more information.
Hilton San Francisco Corporate Sponsor


Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the Hilton San Francisco ranks as the largest hotel on the West Coast and a premier meeting destination. Its Cityscape Bar & Restaurant, located on the 46th floor of the landmark Hilton tower—and available for private parties—offers premium cuts of beef hand selected by chef Ted Franbush (formerly of Masa's and Fleur de Lys), a sumptuous Sunday champagne brunch buffet, and a 360-degree view of San Francisco and the Bay Area. Perfect for pre- and posttheater dining, Cityscape offers its diners eight hours of complimentary parking. A.C.T. patrons also enjoy discounted parking privileges at the Hilton during performances. For reservations, please call (415) 923-5002.

Contra Costa Newspapers Media Sponsor

Contra Costa Newspapers has a longstanding commitment to the arts and is delighted to continue its support of A.C.T. as media sponsor of Goodnight Children Everywhere. Its award-winning coverage of Bay Area arts and entertainment is just one of the reasons Contra Costa Newspapers and Hills Publications have become the leading source of news in the East Bay. The Times publishes a popular “Friday Time Out” entertainment guide, as well as “A&E,” a comprehensive Sunday arts section.

The paper's involvement with the Bay Area arts scene extends well beyond the work of its expert critics and feature writers, and of the reporters who cover the business and politics of the arts. Contra Costa Newspapers has sponsored and supported many of the area's leading arts institutions. "We are dedicated to supporting and furthering the arts," says Contra Costa Newspapers publisher George Riggs. "Cultural activities are vital to the quality of life in the communities we serve."


The Times and its sister newspapers won 31 awards, including recognition for general excellence, in the 2000 statewide competition.

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

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.

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.

On Goodnight Children Everywhere

A.C.T. Prologue

Tuesday, February 20, 2001, 5:30 p.m.
Featuring Director Richard Nelson

Audience Exchanges

February 27, March 1 (matinee), and March 11 (matinee).

For more information call (415) 749-2400 or go online at www.act-sf.org.
TAKE STOCK IN A.C.T.
There are many creative ways to give to A.C.T. All are tax deductible and offer A.C.T. donors a tremendous opportunity to:

- **Avoid capital gains taxes** on the sale of appreciated stock;
- **Create an income-tax deduction** equal to the fair-market value of the stock at the time of transfer; and
- **Generate a more significant gift** than if you were just writing a check.

Additional ways to contribute to A.C.T.’s success include:

- **Cash**—one of the most familiar ways to give;
- **Property**—most real estate and personal property qualify as tax-deductible charitable gifts; and
- **Life insurance**—the cash value of your current paid-up life insurance policy can benefit A.C.T.

PLANNED GIVING
Many people who could not otherwise contribute to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

- **Making a bequest to A.C.T.**—please let us know if you have included A.C.T. in your will or estate plans; or
- **Creating a life-income charitable trust with A.C.T.**—you can gain an immediate and substantial tax deduction, increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

To find out more ways to give to A.C.T., please contact:

A.C.T. Manager of Individual Giving
Michelle Casau
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2451

---

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

**GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS**

$100,000 AND ABOVE

- Doris Duke Charitable Foundation
- Grants for the Arts/San Francisco Hotel Tax Fund
- The William and Flora Hewlett Foundation
- The Andrew W. Mellon Foundation
- Steve Silver Productions, Inc. Anonymous

$50,000–$99,999

- Bulgari
- California Arts Council
- Walter and Eliza Haas Fund
- Bernard Osher Foundation
- PG&E Corporation
- The Shubert Foundation
- The Westin St. Francis

$25,000–$49,999

- Bank of America Foundation
- Miriam and Peter Haas Fund
- Howard, Rice, Nemerovski, Canady, Falk & Rabkin
- Jewels of Charity, Inc.
- KDFC
- The National Endowment for the Arts
- Pacific Bell Foundation
- The Pew Charitable Trusts
- Theatre Communications Group, Inc.
- United Airlines
- Van Lohlen Sachs Foundation
- Visa U.S.A., Inc.
- Wells Fargo Foundation

$10,000–$24,999

- Alice 97.3 FM
- Bay Guardian
- Frank A. Campini Foundation
- The Capital Group Companies
- Chevron
- Contra Costa Newspapers, Inc.
- Exxat Donates
- First Crush
- First Republic Bank
- Fleishhacker Foundation
- FRA and Leonee Gerheim Philanthropic Fund
- David B. Gold Foundation
- Richard & Rhoda Goldman Fund
- Colin Higgins Foundation
- KGO AM 810
- KQRT
- KQED
- Koret Foundation
- Levi Strauss Foundation
- Marion Scholars
- The Odel Fund
- Pillsbury Winthrop LLP
- Resolution Laser Printer Repair
- The Roberts Foundation

**Hilton SF**
**Charles Schwab & Co., Inc.**
**Torrechiara Italia**
**Union Bank of California Foundation**
**United Way of the Bay Area**
**Wallis Foundation**

**$5,000–$9,999**

- The Citi Hotel
- The Fred Gellert Family Foundation
- Goldman Sachs & Co.
- Grand Hyatt San Francisco
- McKesson HRBC Foundation
- Morrison & Foerster
- Piedmont Piano Company
- Edwin M. Bichlmair Fund

**$2,500–$4,999**

- Maryn L. Brenner Foundation
- The William G.Gilmore Foundation
- The James Irvine Foundation

**$1,000–$2,499**

- Eldorado Foundation
- Franklin Templeton Group
- Stagebill
- That's the Ticket, Inc. Anonymous

**INDIVIDUAL SUPPORTERS**

The list below reflects gifts received between December 1, 1999, and January 5, 2001.

**DIAMOND BENEFACCTOR ($25,000 and above)**

- Mr. and Mrs. Gordon P. Getty
- Sally and Bill Hannenrecht
- Ms. Sandra S. Lloyd
- Mr. and Mrs. Dr. Edward McCarthy
- Ms. Thelma Romeo and Mr. Arthur Rock
- Alan L. and Ruth Stein
- Anonymous

**GOLD BENEFACCTOR ($10,000–$24,999)**

- Barbara and Gerson Bakar
- Mrs. Karin Bauer
- Ms. Annette Beining
- Ms. Ann S. Bowes
- Ms. Renée Branstien
- Mr. and Mrs. Leslie Ann Clement
- Ms. Joan Dunforth
- Mr. and Mrs. Ray Dally
- Mr. and Mrs. William Draper
MEMORIAL GIFTS

William B. Mall Memorial Fellowship Fund
In Memory of Barry Leonard Katz
In Memory of Mem Levin
In Memory of Molly McEwen
In Memory of Harriet Nagger
In Memory of Dennis Powers
In Memory of H. Richardson Saider
In Memory of Sydney Walker

SPECIAL THANK YOU

Cityscape at the Hilton San Francisco Downtown Center Garage
King George Hotel
Lewis & Taylor, Inc.
Oakwood Corporate Housing
Panama Restaurant
Steinhart Apartments
Tour Arts
West St. Francis

CORPORATE MATCHING GIFTS

The following corporations have generously made gifts matched by their employees to A.C.T., doubling the impact of those contributions. A.C.T. extends its gratitude to these companies and invites all their employees to join in supporting theater in the San Francisco Bay Area.

3M Foundation
Adobe Systems, Inc.
Advanced Micro Devices
Alberton's American Express Foundation
Anheuser-Busch Foundation
AON Foundation
Apple Computer
AT&T Foundation
Baker & McKenzie
Bank of America Foundation
Barclays Global Investors
BD Matching Gift Program
Bechtel Foundation
Matthew Bender & Company
Bereen Company
Bresky & Flager, LLP
Cathedral Foundation
Chevron USA, Inc.
Cisco Systems
Citigroup Foundation
Computer Company Computer Resources Group
Dr. and Mrs. David Ziegler
Peter M. Zuber
Anonymous

TRW Foundation
USA Group Foundation
Washington Mutual Foundation
Wells Fargo Bank

1999-2000
NATIONAL CORPORATE THEATRE FUND

BENEFACTORS
($25,000 and above)

CRS Foundation
Philip Morris Companies Inc.
PricewaterhouseCoopers
Viacom

PACESSETTERS
($10,000 - $24,999)

American Express Company
Ann R. Sacks
Bank of America
Bear, Stearns & Co.
Bell Atlantic Foundation
Bill Blass
Citigroup Foundation
Eisen & Young
FleetBoston Financial
GE Fund
The GTF Foundation
Joseph E. Seagram & Sons, Inc.
Merrill Lynch Capital Markets
Morgan Stanley Dean Witter
Ogilvy & Mather New York
Philatelic Companies
Praxis Media
Quick & Reilly
Steele & Duffin Foundation
Toro Foundation
Tornado Realty Trust
Winstar New Media Co., Inc.

DONORS
($5,000 - $9,999)

ABC, Inc.
ABF
Biltmore-McQuillan Squibb Company
The Chase Manhattan Bank
Colgate-Palmolive
Donaldson, Lufkin & Jenrette
HSBC Bank USA
HONORING A.C.T.'S FRIENDS

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

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

G. David Anderson  Barbara Gerber  Susanna Kohn  Joe Rosenthal
Alison Augustin  Celia Gersco  Ines Liecendwiitz  Beverly Saba
Marie Bauer  Dorothy Griggs  Rina Minta  Ellen Spindor
Helen Backer  Pauline Hoff  Danielle Neary  Sam Thal
Joan Cattell  Garry Holmes  Roy Orptan  Sylvia Goe Tolk
Geraldine Collins  Hira Jean  Miriam Persue  Rick Zartman
Maureen Dan  Esther Jennings  Joe Ranieri  Dana Rees
Elaine Foreman  Iris Johnson  Johanna Wilkins
Frances Frieder  William & Gladys Kane  Walter Roney

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

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94118. (415) 554-1200. On the Web: www.aact.org

BOX OFFICE AND TICKET INFORMATION

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

Online
Tickets are also available 24 hours/day on our Web site at www.aact.org. Seating charts and online purchases are available only if available by phone or in person. A.C.T.'s official E-mail Club (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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

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

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

Mailing List
Call (415) 749-2291 or visit our Web site to request subscription information and advance notice of A.C.T. events.

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

Subscriptions
Full-season subscribers save up to 25% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior tickets are available at the box office 30 minutes prior to curtain. Matinee senior rush tickets are available on the day of performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers one Pay What You Wish performance during the run of each production.

Group Discounts
For groups of 15 or more, call Linda Graham, Group Services, at (415) 346-7806.

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

SPECIAL PROGRAMS

Geary Theater Tours
A.C.T. offers guided tours (81, $6 subscriptions and seniors, $4 student). Call the Geary Theater on selected Tuesday and Saturday mornings. For information, call (415) 749-2291 or visit A.C.T. online.

Student Matinees
Matinees are offered at 1 p.m., Thursday, and college school groups for student productions. Tickets are $10. For information call (415) 439-2383.

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

ASL
American Sign Language--interpreted performances are offered throughout the season for deaf audience members. For performance dates and times, visit www.aact.org/community or subscribe to A.C.T.'s deaf community e-mail list by sending a e-mail to deafcommunity@aact.org. Deaf patrons may purchase tickets by calling (415) 749-2291 or via TTY at (415) 749-2370.

Conservatory
A.C.T.'s conservatory is a year-round intensive program for those who wish to study acting and directing in an intensive program for those who wish to study acting and directing in a professional setting. For more information, call (415) 749-2291 or visit A.C.T. online.

Costume Rental
More than 20,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking
A.C.T. patrons can park for just $9 at the Hilton SF for up to five hours, subject to
availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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

A.C.T. Merchandise
Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and books on Plays are available for purchase 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 scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

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

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

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

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

Restrooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2375 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 Theatrical Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatrical Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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

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

GRANTS A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities, and Grants Arts of the San Francisco Arts Council, a state agency.

TOWN & COUNTRY

*Based on AMCI overall weighted evaluations of 2001 Town & Country versus similarly equipped 2000 Model Year minivans. Call 1-817-PROVE-IT for details.
The Ultimate in Private Banking

Time is precious... let us help you spend it wisely.

PERSONAL AND BUSINESS BANKING

INVESTMENT MANAGEMENT AND TRUST SERVICES

RESIDENTIAL, COMMERCIAL AND CONSTRUCTION LENDING

INTERNET BANKING AT firstrepublic.com

First Republic Bank
It's a privilege to serve you℠

For the location nearest you, call 1-800-392-1400

INVESTMENT ADVISORY SERVICES: TRAINER, WORTHAM & COMPANY, INC., SINCE 1924

www.firstrepublic.com • www.trainerwortham.com • NEW YORK STOCK EXCHANGE SYMBOL: FRC • MEMBER FDIC

Securities in which trust and investment management accounts invest are not deposits, are not FDIC-insured, are not bank-guaranteed, and are subject to investment risk, including possible loss of principal amounts invested.