THE DAZZLE

by Richard Greenberg

directed by Laird Williamson

A.C.T. american conservatory theater

encore arts programs
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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,500 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.
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Book and lyrics by Greg Kotis
Directed by John Rando
Choreography by John Carrafa

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(2002)
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Directed by Laird Williamson

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The Cast
Langley Collyer—Gregory Wallace
Homer Collyer—Steven Anthony Jones
Milly Admire—René Augensen

UNDERSTUDIES
Langley Collyer—Mark A. Phillips
Homer Collyer—Tommy A. Gomez
Milly Admire—Jenny Loyd

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Shona Mitchell, Assistant Stage Manager; K. Mauldin, Intern

TIME AND PLACE
Act I takes place in the Collyer mansion in Harlem during the early years of the 20th century.
Act II takes place years later, and many years later.
There will be one 15-minute intermission.

This production is sponsored in part by

EXECUTIVE PRODUCER
Sylvia Coe Tolks

PRODUCERS
Tevea Barnes and Alan Saasik

SPECIAL THANKS TO
Michael A. Tompkins, Ph.D., Beverly Jones
Yamaha Disklavier Piano provided by Yamaha Corporation of America and Piedmont Piano Company.
Christmas carols performed by students in the A.C.T. Young Conservatory.

The Dazzle was produced in New York City in 2002 by Roundabout Theatre Company; Todd Haimes, artistic director.
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“Sweeney Todd . . . is the American version of the Cocteau Macabre, and as such it’s wonderfully off-putting.”
Jed Weingarten, The San Francisco Chronicle

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Lighting by
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Garth Hemphill
Musical Direction by
Peter Malinowski
Dramaturgy by
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 Casting by
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Choreography by
Francine Landes
Wigs and Makeup by
Rick Echols

The Cast
Langley Colyer
Gregory Wallace
Homer Colyer
Stevan Anthony Jones
Milly Admore
René Augesen

Understudies
Langley Colyer—Mark A. Phillips; Homer Colyer—Tommy A. Gomez
Milly Admore—Jenny Lord

Stage Management Staff
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THE BROTHERS COLLYER

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On March 21, 1947, the 122nd street police station in New York City received a call from a man claiming that there was a dead body at 2078 Fifth Avenue. The police knew the house, a decaying three-story brownstone in a rundown part of Harlem, was inhabited by the eccentric brothers, Langley and Homer Collyer, two eccentric recluses. No one could recall having seen Homer for years. There were rumors that his dead body was in the house. Langley was seen only when he went out forQuotes from the world of quotes.

homework at 2078 Fifth Avenue in then-fashionable Harlem. But around 1909, Herman left. When he died in 1923, all the furniture, medical equipment, and books that he had collected over the years were taken back to Fifth Avenue and crammed into his wife’s house. Langley had been trained as an engineer; Homer became a lawyer. Both were eccentric in innocuous ways—increasingly so when left to fend for themselves after their mother’s death in 1927. The house was already cluttered with the contents of two large houses, but Langley stuffed it with yet more objects picked up on his nightly excursions. On more than one occasion thieves tried to break in and steal the fortune that was rumored to be kept in the house. Langley responded by building booby traps, intricate systems of trip wires and ropes that would bring tons of objects falling down on an intruder. A honeycomb network of tunnels carved out in the mountains of junk enabled Langley to grope his way to where Homer sat. As the newspapers revealed the secrets of 2078 Fifth Avenue, there was a final, grisly twist. On April 8, one of the workmen commissioned to clear the place raised a pile of debris near a spot where Homer had been found. His horrified gale fell first on a foot, then the remains of the body. It had been gnawed by rats, but there was no doubt that it was Langley Collyer. Langley had died some time before his brother, suffocated under the garbage that had cascaded down upon him when he had sprung one of his own burglar traps.

The house was gradually emptied and its more valuable contents sold at auction. But despite the Collyers’ lifelong hoarding, the 150 items raised only $1,800. Condemned as a health and fire hazard, number 2078 Fifth Avenue was razed. Today it is a tiny park. © 2002 South Coast Repertory. Reprinted with permission.

INTRODUCING RICHARD GREENBERG

THE DAZZLE IS BASED ON THE LIVES OF THE COLLYER BROTHERS, ABOUT WHOM I KNOW ALMOST NOTHING.

—RICHARD GREENBERG

This Bay Area premiere of Richard Greenberg’s The Dazzle marks the much-anticipated A.C.T. debut of a writer whose reputation as one of the American theater’s finest and most vital voices has grown steadily since his first critical success, Eastern Standard, played on Broadway in 1988. Introducing Greenberg’s work to A.C.T. audiences is an important component of the company’s ongoing and deepening commitment to nurturing and producing the work of both emerging and established theater artists whose individual voices enrich our collective theatrical experience. In recent seasons, A.C.T. has broadened this creative venture by presenting new work, and work by writers with whom our audiences might not yet be familiar, at the Geary Theater, as well as at smaller performance venues in San Francisco. With the company of playwrights Michael Tremblay (For the Pleasure of Seeing Her Again), Amy Freed (The Beard of Avon), Richard Nelson (Goodnight Children Everywhere, James Joyce’s The Dead, and Enrico IP), Mac Wellman (The Difficulty of Creating a Field), Constance Congdon (The Monologue and The Barron’s Piëce), Sarah Daniels (Do), and A.C.T.’s own Carey Perloff (The Colosseum of Ribbons), which have recently found at A.C.T. a supportive environment in which to take the artistic risks required to test and refine their work. The Dazzle also happens to serve as the perfect vehicle for the talents of three of the four members of A.C.T.’s core acting company. Although Greenberg, at age 26, received Newsway’s George Oppenheimer Award for best new American playwright for his 1985 play The Bloodletters, he first entered the national spotlight three years later when Eastern Standard moved to Broadway, following a strong review from the New York Times’s Frank Rich. The prolific Greenberg has since built an impressive body of work, earning a reputation for writing exceedingly intelligent, often tender, and highly whimsical works for the stage that probe the basic longings of the human heart. Perhaps his best-known play is the time-traveling Three Days of Rain, which was a hit in London, and a finalist for the Pulitzer Prize for drama. Highlights of just the last year or so include his Everett Beckon at Lincoln Center, his adaptation of Strindberg’s Dover’s Drum (starring Helen Mirren and Ian McKellen) on Broadway, and the premieres of Greenberg’s epic homage to baseball, Take Me Out, which opened to acclaim at New York’s Public Theater and London’s Donmar Warehouse and moves to Broadway in February. His most recent play, The White Hour—like The Dazzle, also set in New York in the early years of the 20th century—premiered in the fall of Greenberg’s artistic home, South Coast Repertory in Costa Mesa, which has commissioned eight of his plays to date.

THE INELEGANT NATURE OF TIME

Set in the Collyers’ now infamous Harlem mansion, The Dazzle found its roots in the playwright’s Long Island childhood. Greenberg has said that, as a boy, he used to keep newspapers piled up in his room, drawing the ire of his parents. “They would say, ‘It looks like the Collyer brothers in here,’” he recalled in an interview. While his father helped him research historical details, Greenberg has said that “some facts are absolutely accurate and true, but I’ve imagined it more than researched.” His aim was not to portray the Collyers literally, but to use them, in imaging how they might have come to such bizarre and tragic ends, to examine the proverbial question, Am I my brother’s keeper?

The Dazzle offers no unequivocal answer, but rather provides a framework within which to consider the very essence of human relationship. “Why do people stay together?” Greenberg has said. “They are conditioned to either continue or destroy each other. If you spill it out further, you’re lying. I get bored when everything is explained to me, and I just don’t buy it. Human nature is too variable and deep.”

Known for the Wildean wit of his dialogue (“Greenberg is one of the funniest playwrights of his generation,” wrote Nancy Franklin in the New Yorker), and the eloquent humanity of his characters, Greenberg laces his plays with a haunting sense of poetry and a profound awareness of the relentless passage of time. “Is there a heap in your brain?” Greenberg asked an interviewer recently. “Something that’s always there, so you barely notice it… For me it’s the arithmetical of time passing. The inelastic nature of time, and the tricks of it. It’s all I ever think about, so it finds its way into the plays.”

In The Dazzle, as the years pass, Homer and Langley retreat into a labyrinth of mounting disorder and isolation, watching the everyday world go by beneath their window in all its disenchanted mundanity. “I only retrospectively realize the similarities,” Greenberg has said about his work, “but when I look back at the plays, they’re about characters attempting to shape their own destinies, and people attempting to shape their own characters. And time and history happening in spite of them. Not to spare them, but despite them.”

Richard Greenberg’s quotations are drawn from interviews published in the Los Angeles Times and San Diego Union-Tribune.

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THE BROTHERS COLLYER

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On March 21, 1947, the 122nd street police station in New York City received a call from a man claiming that there was a dead body at 2078 Fifth Avenue. The police knew the house, a decaying three-story brownstone in a rundown part of Harlem, as the home of hermit, Langley and Homer Collyer, two eccentric recluse. No one could recall having seen Homer for years. There were rumors that his dead body was in the house. Langley was seen only when he went out for urgent supplies, usually at midnight.

The day after the call, patrolman William Barker broke into the second-floor bedroom. What he found there took his breath away. The house was filled from floor to ceiling with objects of every shape, size and kind. It took him several hours to cross the few feet to where the dead body of Homer lay, shrouded in an ancient charred ghost.

The autopsy revealed that Homer had not eaten for several days and had died of a heart attack. There was no sign of Langley, and the authorities immediately began to search for him.

It took three weeks to sift through the estimated 136 tons of junk with which the house was filled. The bizarre collection of objects included 14 grand pianos, two organs, and a clavichord; human medical specimens preserved in glass jars; the chassis of a Model T Ford; a library of thousands of medical and engineering books; an armory of weapons; the top of a carriage; six U.S. flags and one Union Jack; a primitive x-ray machine; and 34 bank deposit books with balances totaling $3,007.18. Gradually the story of the "Hermit of Harlem" unfolded, and the presence of some of the contents of the private realm was explained.

Homer Luke Collyer and Langley Collyer were born in 1881 and 1888 respectively. Their father, Dr. Herman L. Collyer, was an eminent gynecologist and their mother, Susie Gage Frost Collyer, a well-born lady noted for her musical abilities. The family set up home at 2078 Fifth Avenue in their fashionable Harlem. But around 1909, Herman left. When he died in 1923, all the furniture, medical equipment, and books that he had collected over the years were taken back to Fifth Avenue and crammed into his wife's house. Langley had been trained as an engineer; Homer became a lawyer. Both were eccentric in innocuous ways—increasingly so when left to fend for themselves after their mother's death in 1929.

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through june 24

treasures of modern art:
the legacy of phyllis wattis

RENÉ AUGESEN
(Marilyn Adams), an A.C.T. associate artist and core acting company member, and the boys, *The Misantrophe*, *The Invention of Love*, *Tartuffe*, *Indian Ink*, *Heroda*, *Inserciones: Huelga y Agonía*, *Antigone*, *Miss Esmeralda*, *Clara*, *The Turners Are Coming*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Curates of San Francisco Shakespeare Festival*, *The Cherry Orchard*, *Every Moment*, and *The Island of the Eureka Theatre, Sideman at San Jose Repertory Theatre*; and *Division Street at Oakland Ensemble Theatre*. He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."

GREGORY WALLACE
(Langley Collier), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Night and Day*, *Blithe Spirit*, *Harold Pinter's Celebration* and the boys, *The Misantrophe*, *Edward II*, *A Christmas Carol*, *Inserciones: Huelga y Agonía* in *America* (Bay Area Theatre Critics' Circle Award). Other theater 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, and *The Screws at the Guthrie Theatre, The Learned Ladies at the Williamstown Theatre Festival, King Lear at the Whole Theatre, The Queen and the Rebel at Centre Stage, and The Boston Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellars' *Cabinet of Dr. Raimirez, The Beverly Hillbillies, Dark Shadows, Crime Story*, and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama.

TOMMY A. GOMEZ
(Understudy) recently returned from a season with the Georgia Shakespeare Festival, where he played Luaince in The Two Gentlemen of Verona, Charlie in *Death of a Salesman*, and Pistol in *The Merry Wives of Windsor*. At A.C.T. he has performed in *Erroneus IV* and in seven productions of *A Christmas Carol*. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoardHead Theater, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lassen Community College in Laramie, Michigan, teaching incarcerated youth in Michigan, Alabama, and California's juvenile justice system, and in the A.C.T. Summer Training Congress.

Who’s Who

STEVEN ANTHONY JONES
(Sherman Collier), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Night and Day, Buried Child, A Christmas Carol* (Eugene Ionesco), Celebration.

The Who’s Who feature offers an opportunity for the community to recognize and honor the artists who have contributed to the A.C.T. and SFMOMA’s collections through their performances and creative work. The Who’s Who feature is a celebration of the artists who have made significant contributions to the arts in the San Francisco Bay Area.”
through June 24

Treasures of Modern Art: The Legacy of Phyllis Watts

Phyllis Watts, Duchamp, Magritte, Mondrian... Iconic works by these monumental artists and others joined SFMOMA's collection through the insight and generosity of a single impassioned benefactor. View these masterworks and see the lasting impact of a legendary patron on the making of a great museum.

Who's Who

RENE AUGESSEN* (Molly Adams), an A.C.T. associate artist and core acting company member, created her Geary Theatre debut two seasons ago in The Misfits. She appeared last season in Celebration and The Room, The Board of Aven, Blithe Spirit, and Buried Child, and this season in Night and Day. New York credits include Sweeney Todd at Lincoln Center Theater, MacBeth (with Alec Baldwin and Angela Bassett) at The Public Theater, It’s My Party... (with F. Murray Abraham and Joyce Van Patten) at The Arc Light Theater, and Overruled with the Drama League. Regional theater credits include Mary Stuart directed by Carey Perloff at the Huntington Theatre Company; several productions, including the world premieres of The Board of Aven and The Holtsu Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Strikes, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame’s Saint Made. Augesen is a graduate of the Yale School of Drama.

STEVAN ANTHONY JONES* (Spero Colter), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Night and Day, Buried Child, A Christmas Carol (Ebenezer Scrooge), Celebration and The Room, “Master Harold…” and the boys, The Misfits, The invention of Love, The Threepenny Opera, Tarantula, Indian Ink, Heroin: Insurrection: Holding History, Seven Guitars, Otello (title role), Antigone, Miss Evers’ Boys, Clara, Ake Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fuente Orendo and Mi Tejano at Berkeley Repertory Theatre; As You Like It at the San Francisco Shakespeare Festival; The Cherry Orchard, Every Moment, and The Island at the Eureka Theatre; Sidemen at San Jose Repertory Theatre; and Division Street at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

GREGORY WALLACE* (Langley Colter), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Midnight and Day, Blithe Spirit, Harold Pinter’s Celebration and The Room, “Master Harold…” and the boys, The Misfits, Edward II, A Christmas Carol, Tarot, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include Our Country’s Good on Broadway, All My Son at the Public Theater, Much Ado about Nothing at the Alliance Theatre, The Sirens at the Guthrie Theatre, The Learned Ladies at the Williamstown Theatre Festival, King Lear at the Whole Theater, The Queen and the Rebels at Centre Stage, and The Beaux’ Stratagem at Berkeley Repertory Theatre. Screen credits include Peter Sellars’ Cabinet of Dr. Raminous, The Beautify Hillbillies, Dark Goddess, “Crime Story,” and Internal Affairs. Wallace is a graduate of the Yale School of Drama.

TOMMY A. GOMEZ* (Understudy) recently returned from a season with the Georgia Shakespeare Festival, where he played Launcelot in The Two Gentlemen of Verona, Charlie Lee of A Salesman, and Pistol in The Merry Wives of Windsor. At A.C.T. he has performed in Enrages II and in seven productions of A Christmas Carol. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Board Head Theater, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California’s juvenile justice system, and in the A.C.T. Summer Training Congress.

JENNY LORD* (Understudy) has performed with Berkeley Repertory Theatre (The Green Bird, An Ideal Husband), Marin Theatre Company (Indiscretions, The Turn of the Screw, Company), the San Francisco Shakespeare Festival (King Lear, Much About Nothing, The Comedy of Errors,}

*The actors and stage managers employed in this production are members of the Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.
WHO’S WHO

Margaret Jenkins Dance Company. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics’ Circle Awards in costume design.

DON DARNUTZER (Lighting Designer) designed the lighting for the Tony-nominated (best new musical) Broadway show It’s Not the Best. The Blues and recently finished designing the off-Broadway show Lost Highway for Manhattan Ensemble Theatre. He has also worked for the Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Mark Taper Forum, The Shakespeare Theatre (Washington D.C.), Arena Stage, Milwaukee Repertory Theatre, The Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlanta Opera, The Coconut Grove Playhouse (Florida), Palm Beach Opera, the Minnesota Orchestra, La Société Lyrique d’Aubigny (Quebec), the Minnesota Opera, the Alabama Shakespeare Festival, Anchorage Opera, Atlantic Opera Theatre Company, Theatre (Seattle), San Diego Repertory Theatre, Fundación Teresa Carreno (Caracas, Venezuela), and the San Antonio Festival.


The Ramayana tells of the incredible love story between the great king Rama and his astounding princess Sita. This contemporary play based on the Hindu classic epic will include the use of puppets, shadow puppets, music, stylized movement, and multi-ethnic drumming.

WHO’S WHO

ROBERT MARK MORGAN (Scenic Designer) has designed productions of Behind the Broken Words, Berenice and Butterfly, and Copenhagen for the Denver Center Theatre Company, where he serves as a scenic design associate. For Portland Center Stage, he designed productions of A Christmas Carol, Dirty Blonde, and Bui Stop. Other Portland design credits include Lips, No Mercy, The Price, and The Ride Down Mt. Morgan (Profile Theatre). He received his M.F.A. in scenic design from San Diego State University; his thesis design for The Kentucky Cycle was selected and displayed as part of the U.S. exhibit at the 1999 Prague Design Quadrennial in the Czech Republic. He has also worked professionally for The Muny Opera in St. Louis, San Jose Repertory Theatre, Ft. Worth Dallas Ballet, The Old Globe Theatre in San Diego, and The Children’s Theatre Company in Minneapolis.

RICHARD GREENBERG (Playwright) has worked extensively with South Coast Repertory, where his plays The Violet Hour, Everett Diggs, Harlequin at Last, Three Days of Rain (Los Angeles Drama Critics Circle Award, Palmier Prize finalist, Dance Theatre of Harlem, Margaret Jenkins Dance Company, Stuttgart Ballet, The Kronos Quartet, Singapore Ballet Theatre, and the Magic Theatre. In 2002, she was visual director for the eight-hour world premiere of Stan Lai’s Dream Like a Dream at Hong Kong Repertory Theatre, and designed sets and costumes for Helgi Tomasson’s ChI-a-ChI at San Francisco Ballet and the concert staging of Rinske-Konakoff’s opera ballet, Mlada, for the San Francisco Opera, the National Institute of Arts in Taipei. Other design credits include Eureka Theatre Company’s original production of Angels in America and The Gates for


Cheryl’s Aunt (Jack), Over the River and through the Woods (Nick), The Cripple of Inishmaan (Bobby), and The Grapes of Wrath (Tom Joad), for which he received a 2000 Bay Area Theatre Critics’ Circle Award. He was seen recently in Stories, by Tobias Wolff, and Cannery Row, both for Word for Word. Other Bay Area credits include True West, in which he played Lyle, and the U.S. premieres of Stories in Her Pocket (1999 Bay Area Theatre Critics’ Circle Award) at the Magic Theatre, as well as roles with Berkeley Repertory Theatre, the California Shakespeare Festival, and Marin Theatre Company.

MARK A. PHILLIPS (Associate Director) was last seen as Len in Book of Days at TheatreWorks, where his other appearances include Faust, Lady Be Good, and The American Classic (Moshi Allo about Nothing), and American Musical Theatre of San Jose (Mr. My Girl), and Sacramento Theatre Company (A Christmas Carol). Her cabaret acts include Wild and Cityscape. She also directs, most recently, A Christmas Carol for the Dallas Theater Center.

The Taming of the Shrew, Oh, Kay!, The Boys from Syracuse, Aurora Theatre Company (Threeferential Wild Oats), 42nd Street Moon (It’s a Bird, It’s a Plane…, Lady, Be Good), East L.A. Classic Theatre (Moshi Allo about Nothing), and American Musical Theatre of San Jose (Mr. My Girl), and Sacramento Theatre Company (A Christmas Carol). Her cabaret acts include Wild and Cityscape. She also directs, most recently, A Christmas Carol for the Dallas Theater Center.

CHARLEY’S AUNT (Jack), Over the River and through the Woods (Nick), The Cripple of Inishmaan (Bobby), and The Grapes of Wrath (Tom Joad), for which he received a 2000 Bay Area Theatre Critics’ Circle Award. He was seen recently in Stories, by Tobias Wolff, and Cannery Row, both for Word for Word. Other Bay Area credits include True West, in which he played Lyle, and the U.S. premieres of Stories in Her Pocket (1999 Bay Area Theatre Critics’ Circle Award) at the Magic Theatre, as well as roles with Berkeley Repertory Theatre, the California Shakespeare Festival, and Marin Theatre Company.

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RICHARD GREENBERG (Playwright) has worked extensively with South Coast Repertory, where his plays The Violet Hour, Everett Bevin, Harvast at Last, Three Days of Rain, and Los Angeles Drama Critics Circle Award. Other world premieres include Night and Her Stars, and The Extra Man received their world premiers. His other plays include The Dazzler (Outers Criticals Circle Award), Safe in House, The Americans, Slim, Life Under Water, Eastern Standard, The Madonna, and The Author’s Voice. Last season’s adaptation of Stendihg’s Dance of Death, starring Ian McKellen, Helen Mirren, and David Strathairn, could be seen on Broadway, and his most recent play, Tole Me Out, which traveled from London to New York last summer in the first coproduction of the Donmar Warehouse and The Public Theatre, transferred to Broadway in February. He is the recipient of the Offenheimer Award and was the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

CHARLEY’S AUNT (Jack), Once over the River and through the Woods (Nick), The Cripple of Inishmaan (Bobby), and The Grapes of Wrath (Tom Joad), for which he received a 2000 Bay Area Theatre Critics’ Circle Award. He was recently seen in Stories, by Tobias Wolff, and Cannery Row, both for Word for Word. Other Bay Area credits include True West, and the U.S. premieres of Steven in Her Pocket (1999 Bay Area Theatre Critics’ Circle Award) at the Magic Theatre, as well as roles with Berkeley Repertory Theatre, the California Shakespeare Festival, and Marin Theatre Company.


MARGARET JENKINS DANCE COMPANY. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics’ Circle Awards in costume design.

DON DARNUTZER (Lighting Designer) designed the lighting for the Tony-nominated (best new musical) Broadway show It Ain’t Nothing But the Blues and recently finished designing the off-Broadway show Lost Highway for Manhattan Ensemble Theather. He has also worked for the Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Mark Taper Forum, The Shakespeare Theatre (Washington D.C.), Arena Stage, Milwaukee Repertory Theater, the Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlantis Opera, The Coconut Grove Playhouse (Florida), Palm Beach Opera, the Minnesota Orchestra, La Société Lyrique d’Aubigny (Quebec), the Minnesota Opera, the Alabama Shakespeare Festival, Anchorage Opera, A.C.T. Theatre Company (Seattle), San Diego Repertory Theatre, Fundacion Teresa Carreno (Caracas, Venezuela), and the San Francisco Opera.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., American Buffalo, Night and Day, and Burial Child. For the Pleasure of Seeing Her Again, The Glass Menagerie, Blithe Spirit, The Board of Apes, Catharsis and The Room, “Master Harold...and the Boys, Emerald Pits, Gengreil Glen Riss, The Missansbro, Frank Loesser’s Haste Christian Anderson, Edward II, The House of Mirth, The Invention of Luce, The Threepenny Opera,

THE Taming of the Shrew, Oth! Kael, The Boys from Syracuse, Aurora Theatre Company (Theendevoutal Wain), 42nd Street Moon (It’s a Bird, It’s a Plane... Lady, Be Good), Earl L.A. Classic Theatre (Much Ado about Nothing), and American Musical Theatre of San Jose (Me & My Girl), and Sacramento Theatre Company (A Christmas Carol). Her cabaret acts include Weill and Citiescape. She also directs, most recently, A Christmas Carol for the Dallas Theatre Center.

TheatreWorks, where his other appearances include A Christmas Carol, Howl, and the original production of A Christmas Carol.
Who’s Who

Jeannelism: Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Logue Awards for his work on Of Mice and Men, A Christmas Carol (South Coast Repertory), The Thing You Don’t Know, Blikhe Spirits, New England, Lips Together, Teeth Apart, Foricoria, and the world premiere of Richard Greenberg’s Three Days of Rain.

PETER MALETZKE (Musical Director) is resident musical director of A.C.T., where he most recently worked on A Christmas Carol. Carey Perloff’s The Colossus of Rhodes, Stephen Sondheim’s Saturday Night, and Jason Robert Brown’s Songs for a New World. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman’s The Difficulty of Crossing a Field and Marc Blitzstein’s 1941 opera No for an Answer, as well as A.C.T.’s acclaimed production of The Threepenny Opera (Bay Area Theatre Critics’ Circle Award). Before coming to A.C.T., he was the conductor of the first national production of Phantom of the Opera. His national musical direction credits include Gypsy, A Little Night Music, Ragtime, and The Most Happy Fella. Maletzke earned his bachelor’s and master’s degrees in piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tilson Thomas and was the resident conductor of the Toscan Music Festival. He is currently developing the new musical The Count of Monte Cristo.

For the Pleasure of Seeing Her Again, Celebration and The Room, Euros IV, The Misanthrope, and Edward II, which he adapted with director Mark Lamos. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he worked on such award-winning productions as Children of Paradise: Shooting a Dream, Geminal, Don Juan Giovannini, and The Handback of Notre Dame. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in The Production Notebook, Re-interpreting Brode, Strindberg’s Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Nephilimologia.

FRA CSCNE LANDES (Choreographer) staged the movement for A.C.T. productions of The Misanthrope, The Difficulty of Crossing a Field, A Christmas Carol, and “Master Harold… and the Boys,” as well as the A.C.T. Master of Fine Arts Program production of Marc Blitzstein’s No for an Answer. She has been choreographing for the last 25 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Fulco Dance Company, Martha Rena and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of The Mystery of Edwin Drood on Broadway and played the role of Eve in Martha Clarke’s The Garden of Earthly Delights. Landes has taught on the faculties of Princeton, Columbia, and Wesleyan universities. She has a B.F.A. from The Juilliard School and an M.A. from Columbia University and is currently on the faculty of the A.C.T. M.F.A. Program.

KIMBERLY MARK WEBB (Stage Manager) is in his ninth season at A.C.T., where he worked most recently on Night and Day, Buried Child, The Glass Menagerie, The Board of Avon, James Joyce’s The Dead, and Celebration and The Room. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Picasso at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, House at the Williamstown Theatre Festival, and The Philanderers at NCTA Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

SHONA MITCHELL (Assistant Stage Manager) is pleased to return to A.C.T. after having worked on previous productions of The Glass Menagerie and A Christmas Carol. Other Bay Area credits include The House of Blue Leaves, Homebody/Kabul, and 36 Viruses for Berkeley Repertory Theatre; Missaillance and Candidate for Marin Theatre Company; Kissing the Witch, 5 Women on 5 Hill in Spain, and Irene the Raisce for the Magic Theatre; and Candidate for the San Francisco Symphony; as well as work at Theatre on the Square, where she was the assistant stage manager on The Late Henry Moss and Dirty Blonde. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and Blue Man Group.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room, a commissioned translation of Lacaubh, The Misanthrope, Euros IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian’s Singer’s Bay, and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antonius, Creditor, Home, and The Tempest. Last season her work also included the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Crossing a Field, followed by the West Coast premiere of her own play The Colossus of Rhodes, which premiered at the White Barn Theatre in Connecticut, in August 2001, was a finalist for the Susan Smith Blackman Award, and was developed at the 2002 O’Neill Playwrights Conference. Later this season Perloff will stage Chekhov’s The Three Sisters with A.C.T.’s co-acting company.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Euripides’ Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and 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 Tsisk 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) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and staff employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards.

MELISSA SMITH (Conservative Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Programs, Young Conservatory, Summer Training Congres, 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 theatre and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off-Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theatre 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 Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgia (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.

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Who’s Who

PETER MALETZKE (Musical Director) is resident musical director of A.C.T., where he most recently worked on A Christmas Carol. Carey Perloff’s The Colosseum of Rhodes, Stephen Sondheim’s Saturday Night, and Jason Robert Brown’s Songs for a New World. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman’s The Difficulty of Crossing a Field and Mark Blitzstein’s 1941 opera No for an Answer, as well as A.C.T.’s acclaimed production of The Threepenny Opera (Bay Area Theatre Critics’ Circle Award). Before coming to A.C.T., he was the conductor of the first national production of Phantom of the Opera. His national and international conducting credits include Gypsy, A Little Night Music, Ragtime, and The Most Happy Fella. Maletzke earned his bachelor’s and master’s degrees in piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tilson Thomas and was the resident conductor of the Tucson Music Festival. He is currently developing the new musical The Count of Monte Cristo.

FRANCINE LANDES (Choreographer) staged the movement for A.C.T. productions of The Misuse of Power, The Difficulty of Crossing a Field, A Christmas Carol, and Mark Blitzstein’s ‘I want Harriet!... and the boys, as well as the A.C.T. Master of Fine Arts Program production of Mark Blitzstein’s No for an Answer. She has been choreographing for the last 25 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Falco Dance Company, Martha Renzi and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of The Mystery of Edwin Drood on Broadway and played the role of Eve in Martha Clarke’s The Garden of Earthly Delights. Landes has taught on the faculties of Princeton, Columbia, and Wesleyan universities. She has a B.F.A. from The Juilliard School and an M.A. from Columbia University and is currently on the faculty of the A.C.T. M.F.A. Program.

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CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Hecuba, The Misuse of Power, Mary Stuart, and Uncle VANYA, the world premiere of Leslie Ayvazian’s Singer’s Bay, and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. Last season her work also included the world premieres of Mark Blitzstein’s No for an Answer, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, followed by the West Coast premiere of her own play The Colosseum of Rhodes, which premiered at the White Barn Theatre in New York. In August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O’Neill Playwrights Conference. Last season Perloff will stage Chekhov’s The Three Sisters with A.C.T.’s co-acting company.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Eugene O’Neill’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fullbright 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) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.’s artists and staff. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theatre. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Programs, 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 theatre and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off-Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theatre 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 Theatre. 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 Eye (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.
**For Your Information**

**Administrative Offices**
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

**Box Office and Ticket Information**
Graney Theater 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 12-6 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2424 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T.’s gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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

**Group Discounts**
For groups of 15 or more, call Edward Budworth at 415.439.2473.

**At the Theater**
The Geary Theatre is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

**A.C.T. Merchandise**
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items—as well as books, scripts and Words on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

**Refreshments**
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred’s Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

**Bepers**
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 after the first intermission only if there is an appropriate interval.

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

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

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

**Wheelchair Seating**
Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2424 in advance to notify the house staff of any special needs.

**A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.**

**Affiliations**
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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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