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ABOVE: Detail of the Geary Theater

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Detail of the Geary Theater

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ABOUT A.C.T.

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

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

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

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, Benjamin Bratt, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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Q: Are you bankers or art professionals?
A: We are art historians. Art is our passion. However, Citigroup was the first to acknowledge that art is also an asset, and a valuable one.

Q: What services do you offer to your clients?
A: Advice on the purchase and sale of art is first and foremost. We bring objectivity and expertise to a decision that is often emotional.

Q: And subjective, too.
A: Clients' tastes vary, of course. It is important that we understand what they love or find interesting. The painting, after all, will hang on their wall. At the same time, we work to ensure that they're buying something of quality and enduring value.

Q: Are most of your clients sophisticated collectors?
A: Many are, and they look to us to add to and maintain their collections. But we also have clients who are just starting out and want to learn.

Q: Do they regard art as another investment opportunity within Citigroup?
A: Collecting art is a pleasure, but it requires knowledge to appreciate in worth. My advice to clients is: Buy with your head as well as your heart.

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**JAMES JOYCE’S**

**The Dead**

(1999)

Book by
Richard Nelson

Music by
Shaun Davey

Lyrics conceived & adapted by
Richard Nelson & Shaun Davey

Directed by Richard Nelson

with
Alice Cannon*  Sean Cullen*  Paddy Croft*
Shay Duffin*  Kate Kearney-Patch*
Patricia Kilgarriff*  Megan McGinnis*
Paul Anthony McGrane*  Gannon McHale*
Jesse Pennington*  Jennifer Piech*
Laura Woyasz*  Brandy Zarle*

Choreography by  Seán Curran
Musical Direction by  Deborah Abramson
Scenery by  David Jenkins
Costumes by  Jane Greenwood
Original Lighting by  Jennifer Tipton
Lighting recreated by  Nicole Pearce
Sound by  Scott Lehrer & Jeff Curtis
Casting by  James Calleri
San Francisco Casting by  Meryl Lind Shaw

Stage Management Staff
Julie Haber*, Stage Manager
Kimberly Mark Webb*, Assistant Stage Manager
Kea Watson, Intern

Please silence all cellular phones and pagers.

Produced in association with Huntington Theatre Company, Boston.

*James Joyce’s The Dead* was originally produced on Broadway by Arielle Tepper and Gregory Mosher. Playwrights Horizons, Inc., produced the New York City premiere in 1999.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States*
A.C.T. PRESENTS

JAMES JOYCE'S

The Dead

The Cast

Aunt Julia Morkan, a music teacher
Aunt Kate Morkan, her sister
Mary Jane Morkan, her niece
Gabriel Conroy,
Julia & Kate's nephew
Mr. Browne, a friend of the Aunts
Mrs. Malins, Freddy's mother
Miss Molly Ivors
Bartell D'Arcy, an opera singer

The Hostesses
Aunt Julia Morkan
Aunt Kate Morkan
Mary Jane Morkan

The Family
Gabriel Conroy,
Julia & Kate's nephew
Gretta Conroy, Gabriel's wife

The Guests
Sean Cullen*
Kate Kearney-Patch*

The Help
Lily, the maid
Michael, a music student
of Mary Jane
Rita, another student of Mary Jane
Violinist, a music student of Julia
Cellist, a music student of Kate

The Help
Megan McGinnis*

The Misses Morkans' annual Christmas-time party.
Dublin. Near the turn of the 20th century.

Time and Place

Understudies
Aunt Kate, Mrs. Malins—Elizabeth Benedict*
Michael—Jason Heil*
Bartell D'Arcy—Michael Taylor*
Gretta Conroy—Jennifer Pich*
Molly Ivors—Megan McGinnis; Gabriel Conroy—Paul Anthony McGarve;
Mr. Browne—Gannon McHale; Freddy Malins—Jesse Pennington; Gretta
Conroy—Jennifer Pich; Rita, Young Julia, Lily—Lianne Marie Dobbs;
Mary Jane Morkan—Laura Woyasz

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Directed by Marge Whitcomb

Dec 8-29

Next at A.C.T.

Aunt Julia Morkan, a music teacher — Alice Cannon*
Aunt Kate Morkan, her sister (also a music teacher) — Patricia Kilgarriff*
Mary Jane Morkan, their niece (also a music teacher) — Jennifer Pich*

The Hostesses

Gabriel Conroy, Julia & Kate's nephew — Sean Cullen*
Gretta Conroy, Gabriel's wife — Kate Kearney-Patch*

The Family

Mr. Browne, a friend of the Aunts — Shay Duffin*
Freddy Malins, Mrs. Malins, Freddy's mother — Paul Anthony McGrane*
Miss Molly Ivors, Bartell D'Arcy, an opera singer — Paddy Croft*

The Guests

Lily, the maid — Brandy Zarle*
Michael, a music student of Mary Jane — Gannon McHale*
Rita, another student of Mary Jane — Megan McGinnis*
Violinist, a music student of Julia — Jesse Pennington*
Cellist, a music student of Kate — Laura Woyasz*

The Help

Ghost — Jeanelle Meyer-Macomber
Young Julia Morkan — Jeffrey Watson

Time and Place

The Misses Morkans' annual Christmas-time party. Dublin. Near the turn of the 20th century.

Understudies

Aunt Kate, Mrs. Malins—Elizabeth Benedikt*; Michael—Jason Heil*;
Freddy Malins—Jesse Pennington; Aunt Julia—Patricia Kilgarriff;
Molly Ivors—Megan McGinnis; Gabriel Conroy—Paul Anthony McGrane;
Mr. Browne—Gannon McHale; Freddy Malins—Jesse Pennington; Gretta
Conroy—Jennifer Pich; Rita, Young Julia, Lily—Lianne Marie Dobbs;
Mary Jane Morkan—Laura Woyasz
FROM CHAMBER MUSIC

by James Joyce

XXVIII
Gentle lady, do not sing
Sad songs about the end of love;
Lay aside sadness and sing
How love that passes is enough.
Sing about the long deep sleep
Of lovers that are dead, and how
In the grave all love shall sleep:
Love is a weary now.
—from Chamber Music (1907)

“She Weeps over Rahoon”
Rain on Rahoon falls softly, softly falling,
Where my dark lover lies.
Sad is his voice that calls me, sadly calling,
At grey moonrise.

Love, hear thou
How soft, how sad his voice is ever calling,
Ever unanswered and the dark rain falling,
Then as now.

Dark too our hearts,
O love, shall lie and cold
As his sad heart has lain
Under the moongrey nettles, the black mould
And muttering rain.
—from Pomes Penyeach (1927)

Songs
Scene 1. The drawing room of the Misses Morkans’ flat.
“Prologue” .................................................. Musicians
“Killarney’s Lakes” ................................. Mary Jane, Aunt Kate & Rita
“Kate Kearney” ................................. Michael, Mary Jane & Company
“Parnell’s Plight” ... Miss Ivors, Michael, Gabriel, Gretta & Company
“Adieu to Ballyshannon” .................. Gabriel & Gretta
“When Lovely Lady” ...................... Aunt Julia & Aunt Kate
“Three Jolly Pigeons” .................. Freddy, Browne & Company
“Goldenhair” .............................. Gretta & Gabriel

Scene 2. The drawing room arranged for dinner.
“Three Gracees” .......................... Gabriel & Company
“Naughty Girls” .............. Aunt Julia, Aunt Kate, Mary Jane & Company
“Wake the Dead” .................. Freddy & Company

Scene 3. Aunt Julia’s bedroom.
“D’Arcy’s Aria” .......................... D’Arcy
“Queen of Our Hearts” ... Browne, Freddy, Gabriel, D’Arcy & Michael
“When Lovely Lady” (reprise) ............... Young Julia & Aunt Julia

Scene 4. A room in the Gresham Hotel.
“Michael Furey” ......................... Gretta
“The Living and the Dead” .... Gabriel & Company

James Joyce’s The Dead is performed without an intermission.

Musicians
Deborah Abramson—Conductor;
Steve Sanders—Piano/Associate Conductor; Jeffrey Watson—Cello;
Paul Binkley—Guitar; James Moore—Oboe/English Horn;
Jeanelle Meyer-Macomber—Violin; Allen Biggs—Percussion;
Dwight Okamura—Synthesizer/Harmonium;
Julie Burkert—Flute/Alto Flute; Kevin Porter—Musical Contractor

The lyrics to some of these songs have been adapted from or inspired by a number of 18th- and 19th-century Irish poems by Oliver Goldsmith, Lady Sydney Morgan, Michael William Balfe, and William Allingham, and from an anonymous 19th-century music hall song. Other lyrics are adapted from the works of Joyce or are original. The lyrics of “D’Arcy’s Aria” were translated into Italian by Ali Davey. Mary Jane’s academy piece and additional arrangements are by Deborah Abramson. Other party underscore pieces in Scene 3 derive from the works of Thomas Moore.

—The Authors

It means a great deal to us that you have joined us for this performance. We hope the healing and transformative power of art will help us all through these painful and uncertain times.
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by James Joyce

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THE MELANCHOLY NOTE

by Scott Edmiston

“A man of genius makes no mistakes. His errors are volitional and are the portals to discovery,” James Joyce wrote in his masterpiece Ulysses. Named one of the one hundred most influential people of the 20th century by Time magazine, Joyce defined and then redefined modern fiction through revolutionary works of linguistic daring that continue to challenge even the most accomplished readers. Biographer Richard Ellman wrote: “Joyce is the paracrine of authors... He requires that we adapt ourselves in form as well as in content to his new point of view. His heroes are not easy liking, his books are not easy reading. He does not wish to conquer us, but have us conquer him. There are, in other words, no invitations, but the door is ajar.”

James Joyce was born in Dublin in 1882, the oldest of sixteen children, although only ten survived to adulthood. His long-suffering mother and belligerent hard-drinking father struggled to raise their brood amidst abject poverty. Schooled by Jesuits, young Joyce was a brilliant, highly intuitive child who emotionally distanced himself from the pain of his family life as a means of self-preservation. He spent his Dublin youth in dissipation, frequenting pubs and brothels, defying the tenets of Catholicism, and immersing himself in the works of his heroes W. B. Yeats and Henrik Ibsen. While still a teenager he learned Norwegian in order to read Ibsen’s plays, and his first published article, at the age of 18, was a review of Ibsen’s When We Dead Awaken.

Disgusted by Irish provincialism, and unable to find a literary foothold, in 1902 the aspiring writer fled Ireland to pursue a medical degree in France. He was to spend most of his life in self-imposed exile in Paris, Rome, and Zurich. On a return visit to Dublin to see his dying mother in 1904, he met and fell in love with an uneducated hotel chambermaid from Galway named Nora Barnacle. She became his muse, his nurse, mother of his two children, and, nearly 30 years after they met, his wife. One of the most unlikely love stories in literary history, Joyce and Nora were devoted to each other, and their bizarre, mysterious incompatibility somehow seemed to intensify their passions. A sensuous, vivacious earth mother who was virtually illiterate, Nora never read any of Joyce's work except the first 26 pages of Ulysses, after which she abandoned the attempt. When asked if she was the basis of the character Molly Bloom in that novel, Nora responded, “I’m not—she was much fatter.”

The same year he met Nora, Joyce briefly contemplated a professional singing career after placing third in an Irish national singing contest. Like his father before him, Joyce was a gifted Irish tenor. Throughout his life it was common for him to entertain friends and colleagues by sitting down at his piano and performing Irish ballads and music hall songs late into the night. While attempting to establish his reputation as a writer, Joyce struggled to earn a living through a succession of disastrous business enterprises. For a time he managed his own theater company designed to introduce Irish playwrights to Europe, including Wilde’s The Importance of Being Earnest and Synge's Riders to the Sea (in which Nora made her first and last stage appearance).

While living in destitution with Nora and their newborn son, Giorgio, in Rome, Joyce began writing a series of short stories about the character of his despised yet longed-for homeland. Despite a self-professed hatred of Dublin, he retained a tenderness for its people, whom he viewed as “outcasts from Life's feast.” He was determined to psychologically reclaim the city where he had felt oppressed and barred from literary circles. “My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the center of paralysis,” he later explained. “I have tried to
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present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order. Joyce completed 14 atmospheric stories but felt he was still missing an essential element of his predominantly critical portrait of everyday Dublin life. He also wanted to capture an expression of Ireland's musical soul, its warmth, its grace, its extraordinary hospitality—as well as an inchoate sadness lurking beneath its surface.

In late 1906, knowing of Joyce's love of music, his devoted younger brother Stanislaus sent him a haunting Thomas Moore lyric, "O Ye Dead," set to music. The lyrics of the Moore song—"It is true, it is true, we are shadows cold and wan; And the fair and the brave whom we loved on earth are gone"—captured exactly the tone Joyce was seeking to express in narrative prose. The resulting short story was the hauntingly bittersweet "The Dead."

Like all of Joyce's fiction, "The Dead" draws upon key elements of autobiography. The Morkan sisters were based on Joyce's own generous great aunts, Mrs. Callahan and Mrs. Lyons, who together with their unmarried niece Mary Ellen ran a school for music, voice, and politeness in their Dublin home. Each year, the sisters hosted an annual Christmas musical during which the Joyce family would perform party pieces, and after which Joyce's father, John, would carve the goose and offer a toast in tribute to his kindly aunts. Mrs. Lyons had a son named Freddy who also found his way into the short story, as did opera singer Barton McGucken, the leading tenor in the Carl Rose Opera (whom Joyce named Bartell D'Arcy).

The characters of Gabriel and Greta Conroy are undeniably drawn from the complex, delicate union of Joyce and his wife, Nora. The story's conclusion, in which Greta meaningfully recalls to her husband a memory from her past, recreates an actual experience of Joyce and his wife. Throughout his life, Joyce was notoriously jealous of Nora's attraction to other men, and he continually tormented himself with both literal and literary speculations of her betrayal. Completed in 1907 as the concluding chapter of Dubliners, "The Dead" is now considered by many to be the finest short story ever written in the English language.

Initially, however, no one would publish Dubliners, which was deemed vulgar, anti-Irish, and even pornographic. (Similar claims would consistently pursue Joyce's future works, and Ulysses was at one time banned by the American Post Office from being mailed into the country; it did not appear in America until 20 years after its inception.) After years of legal and artistic wrangling, Dubliners was at last published in 1914 to mixed reviews, selling only 379 copies in its first year, one-third of which were purchased by Joyce himself.

The censorship and apathy which confronted Dubliners made Joyce even more determined to break taboos and expose the hidden truths beneath our public selves. In his remaining works, he delighted in depicting the forbidden. He began to employ multiple narrative voices and dazzling nonsensical wordplay to abstractly capture the flow of internal impressions, half-thoughts, and secret impulses of his characters—the screen of consciousness with its ever-shifting kaleidoscopic impressions. In 1916 he published A Portrait of the Artist As a Young Man, an autobiographical account of Stephen Dedalus from birth to his defining decision to leave Dublin in pursuit of his art. He followed it with Ulysses (1922), which was heralded as being as culturally and historically significant as the theories of Einstein and Freud. Joyce spent 17 years painstakingly completing "my lingerous, languorous book of the dark," Finnegans Wake, published in 1939. Composed in a seemingly unintelligible, multilingual style, Joyce's book is full of poetry, humor, and passages of great beauty.

The notoriety surrounding Ulysses, as well as the championship of other writers such as Ezra Pound, helped bring Joyce international fame and critical respect. By the mid 1920s, he was seen as the great prophet of prose, a symbol of modern literature in the same way Picasso symbolized modern art. But his years of acclaim proved no happier. The emotional gap between him and Nora widened as he was embraced by the literati of Europe. He endured more than 25 painful operations for a succession of eye ailments that left him virtually blind and unable to put pen to paper. Most devastatingly, his beloved daughter, Lucia, descended into a horrific battle with mental illness that left her speaking in the very nonsensical babble which, ironically, had become her father's linguistic trademark. Her madness broke his spirit, and he never recovered.

Like the characters in his novels, Joyce was a mysterious, fragmented, contradictory personality. Beneath the persona of the cold,
present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order. Joyce completed 14 atmospheric stories but felt he was still missing an essential element of his predominantly critical portrait of everyday Dublin life. He also wanted to capture an expression of Ireland's musical soul, its warmth, its grace, its extraordinary hospitality—as well as an inchoate sadness lurking beneath its surface.

In late 1906, knowing of Joyce's love of music, his devoted younger brother Stanislaus sent him a haunting Thomas Moore lyric, "O Ye Dead," set to music. The lyrics of the Moore song—"It is true, it is true, we are shadows cold and wan; And the fair and the brave whom we loved on earth are gone"—captured exactly the tone Joyce was seeking to express in narrative prose. The resulting short story was the hauntingly bittersweet "The Dead."

Like all of Joyce's fiction, "The Dead" draws upon key elements of autobiography. The Morkan sisters were based on Joyce's own generous great aunts, Mrs. Callahan and Mrs. Lyons, who together with their unmarried niece Mary Ellen ran a school for music, voice, and politeness in their Dublin home. Each year, the sisters hosted an annual Christmas musical at which the Joyce family would perform party pieces, and after which Joyce's father, John, would carve the goose and offer a toast in tribute to his kindly aunts. Mrs. Lyons had a son named Freddy who also found his way into the short story, as did opera singer Barton McGuckin, the leading tenor in the Carl Rose Opera (whom Joyce renamed Bartell D'Arey).

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aloof, somewhat arrogant genius was a terribly frail man tormented by a rage of ideas that kept him toetering on the brink of madness. His friend and disciple Samuel Beckett felt that Joyce's "emanations of silence and love" were the very source of his astonishing gifts. Biographer Edna O'Brien explains: "No one knew Joyce, only himself, no one could. His imagination was meteoric, his mind ceaseless in the accruing of knowledge, words crackling in his head, images crowding on him like shades at the entrance to the underworld. What he wanted to do was wrest the secret from life and that could only be done through language because, as he said, the history of people is the history of language."

Forever exiles, Joyce and Nora retreated to Switzerland after the outbreak of World War II. Shortly thereafter, in 1941, he died following surgery for a perforated ulcer. Upon hearing of her father's burial, Lucia, locked in a mental hospital, responded: "What is he doing under the ground? When will he decide to come out? He's watching us all the time." Indeed, the power of the dead, still listening, still watching over the living, remains paramount in Joyce's lasting, breathing body of work. "He tried to weigh his soul to see if it was a poet's soul," Joyce wrote in Dubliners. "Melancholy was the dominant note of his temperament, he thought, but it was melancholy tempered by recurrences of faith and resignation and simple joy. If he could give expression to it in a book... perhaps men would listen."

Scott Edmiston is an artistic associate of the Huntington Theatre Company in Boston. This article originally appeared in the Huntington's program for James Joyce's The Dead.

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

Currently on view is For Love of Venice, an exhibit by San Francisco-based photographer Susan Katz. The exhibit highlights photographs from Katz’s many journeys to Venice, which will appear in an upcoming book by the same name. Honored by the National Organization of Women as one of “Fifty Leading Contemporary Woman Photographers,” Katz has exhibited and published her work internationally for more than 20 years. During that time she has created images in 50 countries on five continents, endeavoring to capture the essence of each country she visits.

“I love places that are unimpeded by civilization,” explains Katz, “places that take you, like Alice, back through the looking glass.” Photographing one of the world’s most-documentated and -beloved cities presented Katz with particular challenges. “I spent a lot of time in Venice photographing from unusual perspectives, at all times of the day and night, in different parts of the city, while also speaking with locals to gather original quotations. My style is to portray not just what a location looks like, but what it feels like, as well. In the case of Venice, I hope to evoke some of the essence of this complex city, and what it is about its facets, moods, and textures that affects people so deeply.”

Each artwork purchase benefits A.C.T. For more information, please call Susan Katz at (415) 928-0879.
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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.

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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 $49; 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 CELEBRATION AND THE ROOM**

**AUDIENCE EXCHANGE**

October 10 (matinee)

**BEYOND THE FOOTLIGHTS: A CONVERSATION WITH HAROLD PINTER**

Monday, October 15, 5:30 p.m.

Reserved seating only. Tickets are available free of charge, on a first-come, first-served basis, to A.C.T. subscribers (although donations are gratefully accepted). For tickets and information, call (415) 749-2ACT or go online at act-a-day.org.

**SOLD OUT!**

**ON JAMES JOYCE'S THE DEAD**

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Sunday, October 28, 5:30 p.m.

**AUDIENCE EXCHANGES**

November 6
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This fall (October 22—November 11) the graduating class of A.C.T.'s acclaimed Master of Fine Arts Program presents the world premiere production of *No for an Answer*, a groundbreaking musical play written by American composer Marc Blitzstein in the late 1930s that, surprisingly, has never before been fully staged. A.C.T.'s *No for an Answer* is directed by Artistic Director Carey Perloff, with musical direction by Peter Maleitzke.

Blitzstein wrote *No for an Answer* on the heels of his controversial political opera *The Cradle Will Rock*, the theatrical sensation of 1937. Fans were eager to hear the follow-up effort by the talented young American composer who was gaining a reputation as the “social conscience of American music.” With passion, humor, and a political awareness rare in the musicals of its day, *No for an Answer* tells the story of a group of young immigrant workers struggling to make ends meet during the winter months when work is scarce in their resort town. As their social group, the Diogenes Club, begins to organize, the threat of unionization incites the town’s managers to violence, setting the scene for passions and tempers to flare.

**MUSIC AHEAD OF ITS TIME**

Blitzstein’s tunes were catchy and his story filled with humor, but his politics were squarely left of center. Despite a favorable reception in concert performances in January 1941 (hailed as a triumph by the *New York Times*), *No for an Answer* failed to secure funding, and those three nights constitute the entire performance history of the piece.

*No for an Answer* was first brought to Perloff’s attention by San Francisco Symphony Musical Director Michael Tilson Thomas, a long-time champion of Blitzstein’s work, who gave Perloff the only existing recording of five of the songs and a barely legible handwritten copy of the score. Perloff and Maleitzke (with Tilson Thomas’s help) began putting the pieces together last year with the M.F.A. students, who performed a condensed version of the play as their second-year musical theater workshop. “We were all astonished by the depth of feeling and humanity in the characters,” says Perloff, “and by the beauty of Blitzstein’s choral music. This fall’s production will be a unique opportunity to explore the play’s richness in much more depth than we did last year, and to see what *No for an Answer*’s future life might be.”

**THE CHANCES OF YOUTH**

With this public M.F.A. production of *No for an Answer*, A.C.T. is embarking on a remarkably ambitious project. “*No for an Answer* is an exciting and particularly challenging opportunity for our students,” says Conservatory Director Melissa Smith. “A key aspect of A.C.T.’s actor-training philosophy involves instilling in young actors the courage to take risks, and providing them with opportunities to stretch their dramatic abilities. Exploring character within a musical form, and singing for a public audience even though most of the students are unlikely to embark on singing careers, is a tremendous opportunity for them to grow as artists.”

Blitzstein’s dramatization of the struggles of young workers is particularly well suited to performance by young actors. “To see actors in their 20s, who are grappling with their own identities as artists, give expression to this piece about young people trying to find their way in the world and have meaningful lives during a very dislocated time in America, during the Second World War, is a tremendously moving experience,” adds Perloff.

As startling as Blitzstein’s subject matter was to the audiences who first heard *No for an Answer*, the story still resonates today with his fervent belief that art has a social purpose, that it can—and should—engage artists and audiences alike in a reassessment of society’s problems. Blitzstein’s message, eloquently and sentimentally conveyed in *No for an Answer*, is one which Perloff finds particularly inspiring: “He truly, passionately believed that art can change the world.”

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The Cast
Chita Rivera  Actress, dancer, two-time Tony Award winner
(The Rink, Kiss of the Spider Woman)
Warren Christopher
Stagebill's personal shopper

Synopsis
How dramatic—We're shopping with the richest woman in the world. Or, at least the legendary actress who is playing the richest woman in the world. This month Chita Rivera is Claire Zachanassian in the world premiere of The Visit, the new Kander and Ebb musical at Chicago's Goodman Theatre. Based on Friedrich Durrenmatt's tragicomedy, the Broadway-bound musical centers on a scorned billionnaire who returns to her village to make a Faustian bargain: she'll make the town rich if they execute her former lover. Do the villagers murder for the money? Rivera herself doesn't wait for bargains; like her character she has an appetite for the finer things in life.

Time and Place
Two weeks before rehearsals for The Visit. New York City.

Act I
Chita has a soft spot for diamonds and rubies—and knows where to find the most dazzling collection in New York: Harry Winston. That's why the jeweler's flagship store is a fitting first scene for a shopping spree. Rivera's a pushover for the "Diamond Wreath Necklace." It's 134 diamonds—brilliant, marquise, and pear-shaped—set in platinum. She'll look even more beautiful with the earrings that match.

Act II
Chita has an amazing sense of style—with a real downtown sensibility. That's why she heads to the new Chanel boutique in Soho. Rivera thinks she's in heaven! The boutique carries accessories, handbags, luggage, and makeup, too. Before you can say "break a leg," she's trying on the black and white patent leather boots that everyone's talking about.

Act III
The day ends where it began: Fifth Avenue. Rivera's favorite spot to shop for something special is Tiffany. She's searching for the perfect opening-night gift for Kander and Ebb. And what does one of America's most acclaimed performers find for her two favorite collaborators? Sorry, she swore us to secrecy. Who would cross the irrepressible Claire Zachanassian?

Curtain
Warren Christopher is the Style Editor for Yahoo! Internet Life Magazine.
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Is your tank half empty or half full?
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A.C.T.@Zeum:
A NEW THEATRICAL PARTNERSHIP

A.C.T. recently announced the formation of a unique partnership with Zeum, the interactive center for youth located in Yerba Buena Gardens. Zeum’s 210-seat performance space will provide a stage for the A.C.T. Conservatory’s ever-increasing number of student productions as well as for professional productions, either produced or presented by A.C.T., that complement the work at the 1,000-seat Geary Theater. This exciting community partnership will give A.C.T. a second-stage conveniently located within walking distance of the Geary Theater and A.C.T.’s administrative offices—for readings, workshops, rehearsals, and other aspects of new play and production development. A.C.T. and Zeum will also work jointly on a number of audience-interactive performances and exhibits specifically designed to introduce young people and their families to the creative nature of live theatrical performance.

A.C.T.@Zeum was officially launched in October with the world premiere staging of Marc Blitzstein’s theatrical opera No for an Answer, performed by the third-year class of the A.C.T. Master of Fine Arts Program under the direction of A.C.T. Artistic Director Carey Perloff. The No for an Answer cast will return to Zeum March 17–27, 2002, with a production of Ibsen’s Peer Gynt, in a new translation by A.C.T. Dramaturg Paul Walsh. In April and May, the second-year M.F.A. students will offer two workshop productions of Shakespeare plays, which will be free to the public.

The young artists of the A.C.T. Young Conservatory (YC) also will produce four works at Zeum between January and August 2002, including two world premieres that are the result of the continuing international youth theater exchange program between the YC and London’s Royal National Theatre (RNT). They are a new one-act play by Horton Foote, to be performed as part of a Foote double bill in January, and a new full-length work by British playwright Sarah Daniels planned for July. Other YC productions scheduled at Zeum include the musical revue Dancing Conversations: The Music of Simon and Garfunkel (March), and a fourth show to be announced.

As all of the M.F.A. and YC performances mentioned above will be open to the public. For tickets and scheduling information, call the A.C.T. Box Office at (415) 749-2ACT or visit act-sfbay.org.

A.C.T. LONDON THEATER TOUR ON TRACK

As this program goes to press in mid-October, plans for A.C.T.’s annual Yuletide theater tour to London are right on track. From December 26 to January 2, a troupe of A.C.T. audience members and fellow theater lovers will visit the British capital, attending the best current theatrical offerings, including two West End shows: My Fair

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Michael P. Schoef
Edward P. Segenfeld
Cheryl Sorokin
Sorokin Sternberg
Robert N. Stabile
Evelyn Mack Trout
James S. Turley
Sol J. Uffzah

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**LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE**

The Leadership Campaign for American Theatre, a challenge program launched in 1994 and spearheaded for NCFT by John D. Odegard, chairman emeritus of the BF Goodrich Company, required member theaters to raise new corporate support to claim their shares of the proceeds. The campaign ended to a close, with all pledged grosses received. The following corporations have donated over $600,000 to the Leadership Campaign:

*American Express
*ART Foundation
The BF Goodrich Foundation
Bristol-Myers Squibb Foundation
California State Foundation
GTE Foundation
IBA Foundation
Mobil Foundation, Inc.
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**NATIONAL CORPORATE THEATRE FUND**

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for 11 of this country’s most distinguished professional theaters. A.C.T. receives the support of the following foundations, individuals, and corporations through their contributions of $1,000 or more to the National Corporate Theatre Fund:

**BENEFACORS**
($25,000 and above)
C.I.S. Foundation
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**STAGEBILL 37**
A.C.T.@ZEUM:  
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Lady at the Royal National Theatre (starring Jonathan Pryce), and the much-anticipated revival of Rogers & Hammerstein's *South Pacific*. Highlights of the trip also include excursions to Stratford-upon-Avon, Warwick Castle, Shakespeare's Globe Theatre, and guided walking tours of the city.

If you've missed out on past tours—or want to relive the experience and enjoy four new exceptional productions—there is still time to sign up to venture abroad with A.C.T. For a free information packet, please call (415) 439-2913.

'TWAS A STARRY STARRY NIGHT

*Starry Starry Night 2001*, A.C.T.'s annual benefit for the conservatory of actor training and a celebration of A.C.T.'s 35th-anniversary season, shone brightly from the top floor of the Westin St. Francis Hotel Sunday evening, October 7. Sold out for the third year in a row, this fall's event boasted more sponsors than ever before and surpassed its fundraising goal, earning more than $200,000.

In addition to a live auction of theater-related items hosted by actors Michael Tucker and Jill Eikenberry, a cabaret directed by A.C.T. Young Conservatory Director Craig Slaight showcased A.C.T.'s highly acclaimed actor-training programs and featured musical performances by students from the Young Conservatory, Studio A.C.T., and Master of Fine Arts Program. The cabaret's spectacular grand finale was an appearance by Broadway star Betty Buckley, whose moving rendition of "America the Beautiful" and "Bridge over Troubled Water" completed the starry evening.


TAKE A PEEK BEHIND THE CURTAIN

For theater lovers who want to know what really goes on backstage, A.C.T. offers guided tours of the Geary Theater from 10:30 a.m. to noon on most Wednesday and Saturday mornings throughout the
Lady at the Royal National Theatre (starring Jonathan Pryce), and the much-anticipated revival of Rogers & Hammerstein’s South Pacific. Highlights of the tour also include excursions to Stratford-upon-Avon, Warwick Castle, Shakespeare’s Globe Theatre, and guided walking tours of the city.

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Take a Peek Behind the Curtain

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season. Tours are $8 for the general public, $6 for subscribers and seniors, and $4 for students. All tours are ticketed and can be purchased through the A.C.T. Box Office. For specific tour dates and other information, call (415) 749-2ACT or visit A.C.T. online at act-sf.com.

**EVERYONE’S A STAR IN THE A.C.T. SUITE**

Visitors to San Francisco can now enjoy theatricality in their accommodations with a stay in the A.C.T. Suite at the Serrano Hotel, which opened this fall to commemorate the opening of A.C.T.'s 35th-anniversary season. Located next door to Fonzu restaurant (just blocks from the Geary Theater), the boutique hotel, in partnership with A.C.T., has transformed an eighth-floor suite into an imaginative miniature version of the Geary Theater: The walls are decorated with photos and memorabilia from A.C.T.'s history; a “green room” area offers refreshments and a desk containing copies of A.C.T.-produced scripts and publications; and the bathroom contains a “dressing room” resembling an actor’s wardrobe. The bedroom itself is designed to appear like the actual stage, with a curtain, proscenium, theatrical lighting, and other decorative items associated with a night at the theater. All Serrano guests enjoy a complimentary wine and sangria party each evening. To receive “star” treatment at the Serrano, call (800) 433-6611 or (415) 885-2500, and ask for the A.C.T. Suite.

**GET IN THE A.C.T.!**

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

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

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

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

**ALICE CANNON** (Just Julia Morkan) has performed this role, for which she recently received the Helen Hayes Award, on Broadway, in Los Angeles, in Boston, and in Washington, D.C. Other Broadway credits include Company, Fiddler on the Roof, The Education of Hyman Kaplan, and Johnny Johnson. Off-Broadway work includes Waiting for the Parade, Mr. Pin Passes By, Silent Night, Lonely Night, The Fantasticks, and Man with a Load of Mushrooms. She has appeared regionally at the Huntington Theatre Company, Hartford Stage Company, Cincinnati Playhouse, Milwaukee Repertory Theater, Goodspeed Opera House, and Papermill Playhouse. Cannon recently appeared as Hannah in Angels in America (Connecticut Repertory Theatre).

**PADDY CROFT** (Mrs. Malins) has performed this role in Boston, on Broadway, and in Washington, D.C. Other Broadway credits include Night Must Fall (opposite Matthew Broderick), Major Barbara, Crown Matrimonial, and The Prime of Miss Jean Brodie. Off-Broadway work includes Fragments, Philadelphia Here I Come, Grandchild of Kings, The Plough and the Stars, Long Day's Journey into Night, Shadow of a Gunman, Hogan's Goat, and The Hostage. Regional work includes productions at the Huntington Theatre Company, Gothic Theatre, Long Wharf Theatre, Hartford Stage Company, and Walnut Street Theatre. Film and television credits include Deadlock, Masquerade, "Glory Enough for All," "Law & Order," and "Law & Order: Special Victims Unit."

**SEAN CULLEN** (Gabriel Conroy) made his Broadway debut in James Joyce's The Dead and performed this role at the Huntington Theatre Company in Boston. Earlier this year, he filmed Rats (with Ron Perlman) in Sofia, Bulgaria. This fall, he appears as Bernard Ewing (with Al Pacino) in the film Simone. Film and television credits also include "The Huntress," Riffed, On the QT (with James Earl Jones), Copland, "Law & Order," "Law & Order: Special Victims Unit," "Playboy," "Swift Justice," "Under Suspicion," "Venetian: Wings of Gold," and "Nightman." Other theater credits include productions at the Kennedy Center, Ahmanson Theatre, Pittsburgh Public Theater, Denver Center Theatre Company, Globe Theatre, Actors Theatre of Louisville, Seattle Repertory Theatre, The Shakespeare Theatre, Studio Arena Theatre, Yale Repertory Theatre, and Hippodrome State Theatre. Cullen is a graduate of St. Bonaventure University and the Yale School of Drama.

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Kate Kearney-Patch (Gretta Conroy) has performed this role at the Kennedy Center in Washington, D.C., and at the Huntington Theatre Company in Boston. Off-Broadway credits include Kate in The Taming of the Shrew, Emilia in two productions of Othello, Miss Mosie in Two from Ireland, and Emily Dickinson in Breath. Regional credits include Dancing at Lughnasa, Romance, Romance, Nine Months, and The Norman Conquests. Film work includes The Sixth Sense, Diary of a City Priest (a 2001 Sundance film, with David Morse), and Dead Poet's Society. She is a board member of the Screen Actors Guild in Philadelphia and the Shaw Play in New York.

Patricia Kilgarriff (Aunt Kate Morkan) has performed this role at the Huntington Theatre Company and on Broadway. Other Broadway credits include Night Must Fall, A Delicate Balance, A Small Family Business, La Bête, Lettice & Lovage, Shirley Valentine, Noises Off, and The Man Who Had Three Arms. Off-Broadway work includes Time and Again, Kindertransport, The Art of Success, Spread Eagle, London Suite, All's Well That Ends Well, and Counting the Ways. She has appeared regionally in Happy Days, Shirley Valentine (Drammy Award for best actress), A Woman of No Importance, An Ideal Husband, and The Importance of Being Earnest. Television credits include “Law & Order,” “Loving,” “All My Children,” and “Second Honeymoon.”

Megan McGinnis (Lily) has performed this role at the Kennedy Center in Washington, D.C., and at the Huntington Theatre Company in Boston. Her work on Broadway includes the Tony-nominated musical Parade and The Diary of Anne Frank. McGinnis appeared as Lise in the national tour of The Sound of Music and played Beth in the pre-Broadway workshops of Little Women: The Musical. Film and television credits include Anywhere but Here, A Goofy Movie, “Wings,” “Dear John,” and a recurring role on “Blossom.”

Paul Anthony McGrane (Freddy Malins) has many off-Broadway credits, including The Picture of Dorian Gray, Long Day’s Journey into Night, Major Barbara, Mass Appeal, Celtic Tiger, The Shiningbrain, The Plough and the Stars, The Irish and How They Got That Way, Brothers of the Brush, Da, and A Whistle in the Dark. As a member of the Royal National Theatre (London), McGrane appeared in Long Day’s Journey into Night, The Seagull, and Uncle Vanya. Other credits include John Bull’s Other Island (Abbey Theatre), A Woman of No Importance (Gate Theatre), and Hamlet and Macbeth (Oscar Theatre). Film and television credits include Cocksholland, Exiled, Victoria Pool, That Nice Mr. Orton, “Glenroe,” and “As the World Turns.”

Gannon McHale (Bartell Didrory) has performed this role as a member of the Broadway company and at the Huntington Theatre Company in Boston. He also appeared on Broadway as Max Detwiler in The Sound of Music. Recent regional work includes Sanders of the Run in Rough Crossing (Arkansas Repertory Theatre), Claudius in Hamlet, and Henry/Aunt Augusta in Travels With My Aunt (Barter Theatre). Other regional productions at the Alabama Shakespeare Festival, Alaska Repertory Theatre, Citadel Theatre, Hartman Theatre, Indiana Repertory Theatre, Seattle Repertory Theatre, and Stage West, plus three national and two international tours.

Jesse Pennington (Michael) appeared in this role at the Huntington Theatre Company in Boston and has been seen in Goodnight Children Everywhere at A.C.T. He has also performed in A Place at the Table (MCC Theatre) as well as The Winter’s Tale and The Taming of the Shrew (New York Shakespeare Festival). Other theater credits include A Christmas Carol (Guthrie Theater) and Richard II, Guys and Dolls, and The Merry Wives of Windsor (Texas Shakespeare Festival). He can also be seen this year in the film American Gun with James Coburn and heard on MTV’s “Daria.” Pennington received his B.A. from Tufts University and his M.F.A. from New York University’s graduate school of acting.

Jennifer Piech (Mary Jane Morkan) has appeared on Broadway as Kate McGowan in Titanic (Friends of New York Theatre Award for outstanding Broadway debut) and in The Ride Down Mount Morgan with Patrick Stewart. She has been seen most recently as Mary Jane Morkan in James Joyce’s The Dead (Huntington Theatre Company), as Rosalind in As You Like It (Storm Theatre), in the film Pollock with Ed Harris, and in a recurring role on “All My Children.” Off-Broadway and regional credits include productions at the Goodspeed Opera House, Arkansas Repertory Theatre, Ford’s Theatre, Meadow Brook Theatre, Walnut Street Theatre, and Cincinnati Playhouse. Piech graduated Phi Beta Kappa from the College of William and Mary and is writing an original musical with collaborator Robert Vierra.

Laura Woyasz (Rita/Young Julia) has performed this role at the Kennedy Center in Washington, D.C., and the Huntington Theatre Company in Boston. Favorite roles include Minnie Faye in the national tour of Hello Dolly, Sandy in Grease, the title role of Cinderella, and Mary Jane in Big River. Her television credits include “All My Children.”
KATE KEARNEY-PATCH (Gretta Conroy) has performed this role at the Kennedy Center in Washington, D.C., and at the Huntington Theatre Company in Boston. Off-Broadway credits include Kate in The Taming of the Shrew, Emilia in two productions of Othello, Miss M ost in Two from Ireland, and Emily Dickinson in Breath. Regional credits include Dancing at Lughnasadh, Romance, Romance, Nine Months, and The Norman Conquests. Film work includes Sixth Sense, Diary of a City Priest (2001 Sundance film, with David Morse), and Dead Poet's Society. She is a board member of the Screen Actors Guild in Philadelphia and the Shaw Project in New York.

PATRICIA KILGARRIFF (Aunt Kate Morkan) has performed this role at the Huntington Theatre Company and on Broadway. Other Broadway credits include Night Must Fall, A Delicate Balance, A Small Family Business, La Bête, Letter & Lovers, Shirley Valentine, Noises Off, and The Man Who Had Three Arms. Off-Broadway work includes Time and Again, Kindertransport, The Art of Success, Spread Eagle, London Suite, All's Well That Ends Well, and Counting the Ways. She has appeared regionally in Happy Days, Shirley Valentine (Drammy Award for best actress), A Woman of No Importance, An Ideal Husband, and The Importance of Being Earnest. Television credits include "Law & Order," "Loving," "All My Children,," and "Second Honeymoon."

MEGAN McGINNIS (Lily) has performed this role at the Kennedy Center in Washington, D.C., and at the Huntington Theatre Company in Boston. Her work on Broadway includes the Tony-nominated musical Parade and The Diary of Anne Frank. McGinnis appeared as Liesl in the national tour of The Sound of Music and played Beth in the pre-Broadway workshops of Little Women: The Musical. Film and television credits include Anywhere but Here, A Goofy Movie, "Wings," "Dear John," and a recurring role on "Blossom."

PAUL ANTHONY McGRANE (Freddy Melios) has many off-Broadway credits, including The Picture of Dorian Gray, Long Day's Journey into Night, Major Barbara, Mass Appeal, Celtic Tiger, The Shining, The Plough and the Stars, The Irish and How They Got That Way, Brothers of the Brush, Da, and A Whistle in the Dark. As a member of the Royal National Theatre (London), McGrane appeared in Long Day's Journey into Night, The Sea, and Uncle Vanya. Other credits include John Bull's Other Island (Abbey Theatre), A Woman of No Importance (Gate Theatre), and Hamlet and Macbeth (Oscar Theatre). Film and television credits include Coolbeardland, Exiled, Victoria Pool, That Nice Mr. Orton, "Glencoe," and "As the World Turns."

GANNON MCHALE (Bartell Didry) has performed this role as a member of the Broadway company and at the Huntington Theatre Company in Boston. He also appeared on Broadway as Max Detweiler in The Sound of Music. Recent regional work includes Sanfor Turin in Rough Crossing (Arkansas Repertory Theatre), Claudius in Hamlet, and Henry/Aunt Augusta in Travels With My Aunt (Barter Theatre). Other regional productions include performances at the Alabama Shakespeare Festival, Alaska Repertory Theatre, Citadel Theatre, Hartman Theatre, Indiana Repertory Theatre, Seattle Repertory Theatre, and Stagewest, plus three national and two international tours.

JESSE PENNINGTON (Michael) appeared in this role at the Huntington Theatre Company in Boston and has been seen in Goodnight Children Everywhere at A.C.T. He has also performed in A Place at the Table (MCC Theatre) as well as The Winter's Tale and The Taming of the Shrew (New York Shakespeare Festival). Other theater credits include A Christmas Carol (Guthrie Theater) and Richard II, Guys and Dolls, and The Merry Wives of Windsor (Texas Shakespeare Festival). He can also be seen in the film American Gun with James Coburn and heard on MTV's "Daria." Pennington received his B.A. from Tufts University and his M.F.A. from New York University's graduate school of acting.

JENNIFER PIECH (Mary Jane Morkan) has appeared on Broadway as Kate McGowan in Titanic (Friends of New York Theatre Award for outstanding Broadway debut) and in The Ride Down Mount Morgan with Patrick Stewart. She has been seen most recently as Mary Jane Morkan in James Joyce's The Dead (Huntington Theatre Company), as Rosalind in As You Like It (Storm Theatre), in the film Pollock with Ed Harris, and in a recurring role on "All My Children." Off-Broadway and regional credits include productions at the Goodspeed Opera House, Arkansas Repertory Theatre, Ford's Theatre, Meadow Brook Theatre, Walnut Street Theatre, and Cincinnati Playhouse. Piech graduated Phi Beta Kappa from the College of William and Mary and is writing an original musical with collaborator Robert Vierra.

LAURA WOYASZ (Rita/Young Julia) has performed this role at the Kennedy Center in Washington, D.C., and the Huntington Theatre Company in Boston. Favorite roles include Minnie Faye in the national tour of Hello Dolly, Sandy in Grease, the title role of Cinderella, and Mary Jane in Big River. Her television credits include "All My Children."
BRANDY ZARLE (Molly Ivors) most recently appeared in this role at the Huntington Theatre Company, off-Broadway in Once around the City, directed by Mark Linn-Baker (Second Stage), and off-Broadway as Viola in What You Will (a world premier musical version of Twelfth Night, Moonworks). Regional work includes Company (Barrington Stage Company); As You Like It (Merrimack Repertory Theatre); The Joy of My Youth (New Harmony Theatre); Romeo and Juliet (the musical directed by Terrence Mann, Goodspeed Opera House); Tartuffe (Dallas Theater Center); The Illusion (Geva Theatre); Pentecost, Skin of Our Teeth, and Uncle Vanya (Yale Repertory Theatre); The Comedy of Errors and The Mikado (University Shakespeare Festival); and Measure for Measure and A Midsummer Night’s Dream (Pt. Worth Shakespeare). Film and television credits include More Beasts Than Good and “Guiding Light.” Zarle received her B.F.A. from Southern Methodist University and her M.F.A. from the Yale School of Drama.

ELIZABETH BENEDICT (Understudy) was last seen in the Complete History of America (Abridged). Recent credits also include Hedda Gabler and the premiers of Shift at the Aurora Theatre Company and The Gripe of Itchskin at TheatreWorks. At A.C.T. she has performed in and/or understudied for Mr. Warren’s Profession, A Streetcar Named Desire, Juno and the Paycock, and A Long Day’s Journey into Night. Local theater credits also include Quilts for Pacific Stage Alliance, The Gin Game for Playhouse West, and the title role of Shirley Valentine at the Mason Street Theatre. She has appeared off Broadway in The Trojan Women, Cleerambard, and The Song of the Lascarian Beggar.

LIANE MARIE DOBBS (Understudy) performed in A.C.T.’s workshop production of The Difficulty of Crossing a Field with the Kronos Quartet. Other theater highlights include the concert performance of Her Lightness at San Jose Repertory Theatre, Punny Face and Babes in Arms with 42nd Street Moon, A Little Night Music with Lamplighters, Close by the Pacific Repertory Theatre, and The Night of the Iguana with Center REP. She is currently studying theater arts at San Francisco State University; she has also studied at the British-American Drama Academy and in the A.C.T. Summer Training Congress.

JASON HEIL (Understudy) is making his A.C.T. debut. In the Bay Area, he has completed two seasons with Marin Shakespeare Company, where his roles have included Orlando, Bassanio, Horatio, and Christian in Cyrano de Bergerac. Other regional credits include Caius in The Learned Ladies and Florizel in The Winter’s Tale (A Noise Within); Jud Fry in Oklahoma! and Lancelot in Camelot (Downey Civic Light Opera); and two seasons each with the Utah Shakespeare Festival. Directing credits include Twelfth Night, Brilliant Traces, Jacques & His Master, and The Visit. Heil received his M.F.A. from UC Irvine.

MICHAEL TAYLOR (Understudy) has appeared as a vocal soloist with Sacramento Opera, Opera San José, College of Marin Opera Theater, the Oakland Opera Theater, West Bay Opera, the Townsend Opera Players, the Oakland Ballet, and the San Francisco Ballet. He has also appeared in concert with Masterworks Choral Ensemble, the Berkeley Symphony, the Vallejo Symphony, the Fremont Symphony, and Schola Cantorum. A finalist in regional auditions for the Metropolitan Opera and the San Francisco Opera’s Merola Program, he participated in the San Diego Opera Apprentice Program. A winner of the 1990 B.C. Foundation competition, he spent six weeks in Siena, Italy, studying with coaches from La Scala. Taylor performed in The Phantom of the Opera in San Francisco from 1993 to 1998. He received his master’s degree from the San Francisco Conservatory of Music.

RICHARD NELSON (Director/Playwright/Lyricist) wrote and directed last season’s production of A.C.T. of Goodnight Children Everywhere (also Royal Shakespeare Company [RSC], London; Playwrights Horizons, New York; Olivier Award for best play). His other plays include Madame Melville (Savoy theatre, London, and Promenade Theatre, New York), James Joyce’s The Dead (Playwrights Horizons, New York; Ahmanson Theatre, Los Angeles; Kennedy Center, Washington, D.C.; Huntington Theatre Company, Boston; Tony Award for best book of a musical), The General from America (RSC and Milwaukee Repertory Theatre), New England (RSC and Manhattan Theatre Club [MTC]), Mish’s Party (cowritten with Alexander Coleman for the RSC and the Moscow Art Theatre), Columbus and the Discovery of Japan (RSC), Two Shakespearean Actors (RSC and Lincoln Center, New York; Tony Award nomination for best play), Some Americans Abroad (RSC and Lincoln Center; Olivier Award nomination for best comedy), Sensibility and Sense (American Playhouse), and Principia Scriptoriae (RSC and MTC; London Time Out Award). He has also written numerous adaptations (including Pirandello’s Enrico IV for A.C.T. last season) and the screenplay for the film Ethan Frome. Nelson is an honorary associate artist of the RSC.

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SHAWN DAVEY (Composer/Lyricist) has written scores for theater, film, and television in Ireland and abroad. His more popular works include The Brendan Voyage, The Pilgrim, Granuale, The Relic of Derry Symphony, "Concerto for Two Harps," and Gulliver, A Choral Symphony. Davey's works have been performed at the Sydney Opera House; by the English Chamber Orchestra at the Royal Festival Hall, London; at the Albert Hall, London; at the Glasgow Royal Concert Hall; at the New York Arts Festival; and by the Ulster Orchestra at the Queen's Festival in Belfast. Theatre composition credits include Fair Maid of the West, The Winter's Tale, and Observe the Sons of Ulster Marching towards the Somme, The Steward of Christendom, The Lion, The Witch, and The Wardrobe, and James Joyce's The Dead. Television and film credits include "Catchpenny Twist," "Pentecost," Twelfth Night, Waking Ned Devine, David Copperfield, and The Tailor of Panama. Davey has received a Tony Award nomination for best score of a musical for James Joyce's The Dead, the People of the Year Award for his contribution to Irish culture, an Ivor Novello Award, two British Academy of Film and Television Arts (BAFTA) nominations, and a Television and Radio Industries Club (TRIC) Award for best U.K. television theme.

DEBORAH ABRAMSON (Musical Director) is the arranger for William Finn's The Royal Family of Broadway and Muscle and has served as musical director, pianist, and/or cabaret performer for many an entertaining evening. As a composer, she has received ASCAP's Max Dreyfus Award and the Dramatists Guild's Jonathan Larson fellowship and has participated in the ASCAP/Disney workshop for new musicals. As a pianist, she can be heard doing stunts on the latest recording of Soundheim's Folies. Abramson graduated from New York University's musical theater writing program.

SEán CURRAN (Choreographer) began his dance training as a young boy in Boston. A graduate and guest faculty member of New York University's Tisch School of the Arts, he was an original member of the cast of STOMP and has performed as a leading dancer with the Bill T. Jones/Arnie Zane Dance Company. Recently, Curran created new works for Trinity Irish Dance Company, Pittsburgh's Dance Alloy, Dublin's Irish Modern Dance Theatre, Denmark's Upper Cat Company, and Sweden's Skånes Dance Theater, and set re-stagings for Helsinki's Damara Dance Company and the Alvin Ailey American Dance Center. Other recent projects include Chaubrier's Euryale (coproduction with Glitterglass Opera and New York City Opera). Curran received a New York Dance and Performance Bessie Award for his work in Secret Festures, and in 1996 was awarded a choreographer's fellowship from the New York Foundation for the Arts Irish American magazine selected Curran as one of its "Top 100" for the year 2000.

DAVID JENKINS (Scenic Designer) has many New York designs to his credit, including James Joyce's The Dead, The Changing Room, The Elephant Man, If I Oughta Be in Pictures, The Student Prince, The Art of Dining, Poor Little Lamba, Talk Radio, Stepping Out, Sheehan's Last Case, The Common Pursuit, Quareen's Three, Bambi, Candida, Other People's Money, Seconds Out, The Music Man, Two Shakespearean Actors, No Man's Land, and Taking Sides. Providence, Rhode Island, audiences have seen his designs for Saint Joan, We Won't Pay! We Won't Pay!, Othello, My Fair Lady, A New England Sonata, Who's Afraid of Virginia Woolf?, and Voices Off at Trinity Repertory Company. Stage design honors have included Tony Award nominations, a Drama Desk Award, and American Theater Wing's Joseph Maharaj Award.

JANE GREENWOOD (Costume Designer) designed the Broadway productions of James Joyce's The Dead. Other Broadway credits include Major Barbara, The Dinner Party, A Moon for the Misbegotten, The Scarlet Pimpernel, High Society, Proposals, The Last Night of Ballyhoo, An American Daughter, A Delicate Balance, Master Class, Passion, and A Month in the Country. Off-Broadway and regional credits include Who's Afraid of Virginia Woolf?, Private Lives, Comic Potential, Old Money, London Suite, and The Lisbon Traviata. Dance work includes Martha Clarke's A Pas L'A Plume and The Garden of Earthly Delights and Alvin Ailey's Night Creatures. Opera credits include The Great Gatsby (Metropolitan Opera), Nabucco (Chicago Lyric Opera), and Marco Polo (New York City Opera). Film credits include Arthur, The Four Seasons, Can't Stop the Music, Sweet Liberty, Glengarry Glen Ross, and Oleanna. Honors include the Joseph Maharaj Award, the Helen Hayes Award, two Lucullus Lortel Awards, and 12 Tony Award nominations. Greenwood is a professor at the Yale School of Drama.

JENNIFER TIPTON (Lighting Design) designed James Joyce's The Dead for its stagings in New York, Los Angeles, Washington, D.C., and Boston. She has worked in opera on such projects as The Queen of Spades (Wich National Opera), Philip Glass's In the Penal Colony (A Contemporary Theater, Court Theater, Classic Stage Company), Dead Man Walking (San Francisco Opera), and Peter Grimes (Dutch National Opera). Recent work in dance includes Paul Taylor's Dandelion Wine and Friends Angélica, Twyla Tharp's The Beethoven Seventh (New York City Ballet), and Ishma Brown's Eli Triloogy. Theater credits include The Seagull (Delacorte Theatre, New York Shakespeare Festival), The Designated Mourner in New York, and North Atlantic (Wooster Group). Tipton teaches lighting at the Yale School of Drama.

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KIMBERLY MARK WEBB (Assistant Stage Manager) is in his eighth season at A.C.T., where he most recently worked on Celebration and The Room, Texts for Nothing, Enrico IV, Glengarry Glen Ross, and The Misanthrope. 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, Hecuba at the Williamsstown Theatre Festival, and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

HUNTINGTON THEATRE COMPANY (Co-producer), now in its 20th season, is Boston’s leading professional theater. Under the leadership of the Norma Jean Calderwood Artistic Director Nicholas Martin and Managing Director Michael Maso, the Huntington is experiencing an invigorating period of artistic and institutional growth. In residence at Boston University, the Huntington’s growing annual audience now exceeds 175,000, and the theater serves greater Boston with extensive educational and community programs. The Huntington recently launched an ambitious program to commission, develop, and produce new American plays and has begun building two new performance spaces, the first new theaters built in Boston in over 75 years, to serve its expanding programs. The Huntington presents a balance of important new plays, freshly revived classics, and major musicals. Last season’s production of Hedda Gabler, directed by Nicholas Martin and starring Kate Burton in the title role, opened on Broadway this fall. The Huntington has produced more than 40 New England, American, and world premieres. Many of America’s most respected theater artists have worked with the Huntington, notably Tony Award- and Pulitzer Prize-winning playwright August Wilson, whose plays Joe Turner’s Come and Gone, The Piano Lesson, Two Trains Running, Seven Guitars, Jitney, and King Hedley II have all had developmental productions in the Huntington’s stage.

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Additional Credits
Assistant Costume Designer  MaryAnn Smith
Assistant Choreographer  Angela Christian
Dance Captain  Megan McGinnis
Wigs Designer  Paul Huntley
Assistant Stage Manager (H.T.C.)  Catherine A. Kemp
Harmonium provided by  James B. Taylor, “The Reed Organ Man, San Francisco”
Casting Associate  Alaine Allefader
Casting Assistant  Lisa Donadio

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

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

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

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

Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.
KIMBERLY MARK WEBB (Assistant Stage Manager) is in his eighth season at A.C.T., where he worked most recently on Celebration and The Room, Texts for Nothing, Enrico IV, Glengarry Glen Ross, and The Misanthrope. 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, Hecuba at the Williamstown Theatre Festival, and The Plahander at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

HUNTINGTON THEATRE COMPANY (Co-producer), now in its 20th season, is Boston’s leading professional theater. Under the leadership of the Norma Jean Calderwood Artistic Director Nicholas Martin and Managing Director Michael Maso, the Huntington is experiencing an invigorating period of artistic and institutional growth. In residence at Boston University, the Huntington’s growing annual audience now exceeds 175,000, and the theater serves greater Boston with extensive educational and community programs. The Huntington recently won an ambitious program commission, and has begun building two new performance spaces, the first new theater built in Boston in over 75 years, to serve its expanding audience. The Huntington presents a balance of important new plays, freshly revived classics, and major musicals. Last season’s production of Hedda Gabler, directed by Nicholas Martin and starring Kate Burton in the title role, opened on Broadway this fall. The Huntington has produced more than 40 New England, American, or world premieres. Many of the theater’s most respected theater artists have worked with the Huntington, notably Tony Award- and Pulitzer Prize-winning playwright August Wilson, whose plays Joe Turner’s Come and Gone, The Piano Lesson, Two Trains Running, Seven Guitars, JITNEY, and King Hedley II have all had developmental productions on the Huntington’s stage.

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Additional Credits

Assistant Costume Designer: MaryAnn Smith
Assistant Choreographer: Angela Christian
Dance Captain: Megan McGinnis
Wigs Designer: Paul Huntley
Assistant Stage Manager (H.T.C.): Catherine A. Kemp
Harmonium provided by: James B. Taylor, “The Reed/Organ Man, San Francisco”
Casting Associate: Alaine Allefader
Casting Assistant: Lisa Donadio

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

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

HONORING A.C.T.’S VOLUNTEERS

Do you enjoy working with diverse people and learning more about the theater? A.C.T.’s volunteer auxiliary offers many opportunities for people interested in contributing their time and talent.

Volunteers assist with mailings and work with administrative departments, help select performances, staff the library, and more.

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

- G. David Anderson
- Alison Augustin
- Marie Bauer
- Helen Beckner
- Jon Burgess
- Joan Caillu
- Geraldine Collins
- Maureen Donnan
- Elaine Foreman
- Frances Frieder
- Barbara Gerber
- Celia Gerso
- Dorothy Griggs
- Pauline Hoff
- Eliza Holmes
- Han Jean
- Esther Jennings
- Iris Johnson
- William & Gladys Kan
- Susanna Kohn
- Ines Levendowski
- Danielle Neary
- Ray O’Riordan
- Miriam Peruise
- Joe Russo
- Dana Rees
- Walter Ryder
- Joe Rosethal
- Beverly Baby
- Ellen Spinrad
- Sumi Tah
- Sylvia Coe York
- Rick Vila
- Jean Wilcox
- Johann Wilkens

For information about volunteering at A.C.T., call (415) 438-2301.
For information about ushering, call (415) 438-2348.

THE 2001–02 A.C.T. SEASON

CELEBRATION and THE ROOM
by Harold Pinter
Directed by Carey Perloff
September 13–October 14, 2001

JAMES JOYCE’S THE DEAD
Book by Richard Nelson
Music by Shawn Davey
Lyrics adapted and conceived by Nelson and Davey
Directed by Richard Nelson
October 25–November 25, 2001

A CHRISTMAS CAROL
Adapted by Dennis Powers and Laird Williamson
Directed by Margo Whittcomb
December 8–29, 2001

SPALDING GRAY’S SWIMMING TO CAMBODIA
December 26–31, 2001

THE BEARD OF AVON
by Amy Freed
Directed by Mark Rucker
January 10–February 10, 2002

BLITHE SPIRIT
by Noel Coward
Directed by Charles Randolph-Wright
February 21–March 24, 2002

THE GLASS MENAGERIE
by Tennessee Williams
Directed by Laird Williamson
March 29–April 28, 2002

THE MOTHER
by Maxim Gorky
Directed by Carey Perloff
May 9–June 9, 2001

BURIED CHILD
by Sam Shepard
Directed by Les Waters
June 14–July 14, 2002
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- Barbara Gerber
- Celfi Gerico
- Dorothy Griggs
- Pauline Hoff
- Jerry Holmes
- Han Jean
- Esther Jennings
- Iris Johnson
- William & Gudys
- Nan Kain
- Susannah Kahn
- Ines Lebendkossowsky
- Danielle Neary
- Roy Orlopan
- Miriam Perisse
- Joe Ravicce
- Dana Rees
- Walter Riner
- Joe Rothchild
- Beverly Saba
- Ellen Spindel
- Sam Yim
- Sylvia Cote York
- Rick Ylla
- Jean Wilcox
- Joanne Williams

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AN INVITATION TO JOIN THE PROSPERO SOCIETY

A.C.T. is pleased to announce the formation of the Prospero Society. Named after the wise and benevolent magician in William Shakespeare's The Tempest, the society has been established to honor those who wish to help sustain the future of A.C.T. by including the organization in their estate plans.

Your bequest will have a profound effect on A.C.T.'s future. It can be used to:

- Support mainstage productions
- Encourage new translations and innovative productions of classical work
- Support the creation of new plays and musicals for the American theater
- Enhance the A.C.T. Conservatory by providing first-class professional actor training through student scholarships and endowed faculty chairs
- Build younger and more diverse audiences for A.C.T. by providing subsidized tickets to schools and community groups.

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

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A.C.T.
A.C.T./F.Y.I.

AT THE THEATER

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

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, note cards, scripts, and Words on Plays are available for purchase at the Geary Theater Box Office.

Refreshments

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

Beepers!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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

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

AFFILIATIONS

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

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

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

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

A.C.T. is sponsored in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

A.C.T. is funded in part by the California Arts Council, a state agency.

Geary Theater Exits

[Diagram of theater exits]

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