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A.C.T.

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A.B.O.V.E.

Photo of the Geary Theater by Daryl Bush

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

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of 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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## The 2001-02 A.C.T. Season

### CELEBRATION and THE ROOM
**by Harold Pinter**
Directed by Carey Perloff
September 23–October 14, 2001

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

### A CHRISTMAS CAROL
Adapted by Dennis Poovers and Laird Williamson
Directed by Marga Whitecomb
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 18, 2002

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The Beard

by Amy Freed

Directed by Mark Rudd

Jan 10 - Feb 10

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Mark Jackson, Acting
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Jana Abraham, Kelly, Alexander Telesias
Drew Kable, Voice and Speech
Dominique Lazio, Acting
Kimberly Malone, Voice and Speech
Thom Oliver, Acting
Regina Stahl, Production
Barbara Smith, Production
Brent St. Clair, Acting
Ava Vitoria, Singing
Avery Williams, Auditions

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Mara Behrman, Physical Character
Kate Brindle, Acting, Voice and Speech
Shannon Day, Musical Theater
Peter Bevins, Imagination, Acting
Jeffrey D'Amico, Acting, Shakespeare
David S. Fisher, Voice and Speech, Directors
Christine Marion, Dance
Kimberly Noto, Voice and Speech, Directors
Pamela Rosell, Acting
Jack Shurnan, Directing
Craig Slayton, Director, Acting
John Sugden, Imagination, Acting, Jr. Performance Workshop
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THE BEARD OF AVON

By Amy Freed
Directed by Mark Rucker

Jan 10 - Feb 10

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Written and performed by

SPALDING GRAY

Set Design
Ken Kobland

In 1985, I first performed Swimming to Cambodia at the Performing Garage in New York City as a three-hour, two-part monologue. It was then condensed into one part for Jonathan Demme's film version in 1987. Since that time, I've not performed the piece live. For me, it was my most political and complex monologue to date. It is not only a very humorous look "behind the scenes" of the making of a major motion picture, but a vivid retelling of a gruesome genocide that should never be forgotten.

In these troubled times, this story deserves to be retold as a live event performed by me at the age of sixty. The program will consist of the one-part version.

— Spalding Gray

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Gray decided last year to revisit what is perhaps his best-known piece, *Swimming to Cambodia*, about his experiences as an actor in Roland Joffé’s film *The Killing Fields*. The monologue introduced a broad audience to his unique style and roller-coaster delivery and solidified his reputation as an unparalleled self-dramatist. Gray won an OBIE Award for *Swimming to Cambodia’s* New York premiere in 1985; the film version, directed by Jonathan Demme, was released in 1987 and has since achieved a kind of cult-classic status.

**YOU ONLY LIVE TWICE**

Over the last 21 years, Gray has written and performed 18 autobiographical monologues and appeared in numerous feature films, including film versions of his three most popular monologues: *Swimming to Cambodia; Monster in a Box*, about his struggles to write a novel (*Impossible Vacation*, published in 1993) and his underlying struggle to make peace with the memory of his emotionally disturbed mother; and *Gray’s Anatomy*, which recounts the loss of sight in his left eye and his ensuing globe-trotting search for alternative therapies. “I see myself as a Humpty-Dumpty figure,” Gray has said. “There’s a part [of myself] that is simply pushing the egg off the wall. I would name any of my monologues *All the King’s Horses*, had it not already been used as a title. I push myself off and I get down and start picking up the pieces.”

The anecdote has become Gray’s stock-in-trade, albeit a device he admits has the potential to put his art and his life at cross purposes. The anecdote’s primary pitfall, he realizes, is the temptation to treat the events of his life simply as material for performance, even to cultivate experiences for their re-tell value, rather than let life unfold as a natural process. He has called anecdoting a “hazard of my trade” and is well aware of the risks of blurring the line between his private self and his public persona. “The dangerous part of storytelling is that it becomes a defense against feeling. I was in therapy in Los Angeles many years back, and the therapist asked me to tell a particular story to him. I said, ‘Oh, I’ve told that hundreds of times in *Sex and Death to the Age 14*’ He said, ‘No, don’t tell it to me as if I were an audience member. Please tell it to me as though you were telling me for the first time.’”

*by Jessica Werner*

By Spalding Gray’s own account, the emotional exhibitionism for which he is famous can be traced back to a pivotal experience he had onstage in 1974, while he was starring as Hoss in the New York premiere of Sam Shepard’s *The Tooth of Crime* with Richard Schechner’s Performance Group. Stripped down to a green cape, boxing shoes, a motorcycle jacket, and a leather jock strap, Gray was directed to step out of character at a specific moment every night and slowly scan the crowd, making eye contact with as many audience members as possible before jumping back into character for the next scene. “That was such a powerful meditation every night,” Gray remembers. “My inner voice would start to say, What if you didn’t go to the next scene, but just started talking from yourself?”

Gray took his inner voice to heart and began shortly thereafter writing and performing the soul-searching, autobiographical narratives that would become his theatrical trademark. Working without the filter of a playwright’s script, using the highs and lows of his own life story as inspiration, Gray has made a career out of playing himself. “I come to know my life through the telling of it,” he has said.

Gray’s one-man performances have become something of a genre unto themselves. With the blossoming of solo performance art throughout the 1980s and our current fascination with the intimate memoir, Gray has inspired many imitators; no one, however, does exactly what he does. A self-described “poetic journalist,” Gray serves as a tour guide through the vicissitudes of his own psyche, with his keen eye for irony somehow managing to illuminate universal truths in the process. Although his stories are often hilarious, they have always had a dark side, a pervasive sadness which manifests in an obsession with his own mortality and, until several years ago, with mourning the loss of his mother, who committed suicide when Gray was 26. Morbidity and an ample dose of skepticism have always been close at hand. (“Good morning,” Gray imagines his mirror reflecting back to him, “You are going to die!”)

Gray’s return to San Francisco this year marks his third performance run at the Geary Theater, and a new episode for A.C.T. audiences in the series of confessional work he calls “the ongoing self-opera of Spalding Gray.” In *It’s a Slippery Slope* in 1997, Gray chronicled his survival of a messy mid-life crisis, from which he emerged a more content and less detached man, arguably more mature and meditative. Then, in 1998, he introduced audiences of *Morning, Noon and Night* to a more sanguine and forward-looking self. After 20 years of tackling subjects from the political to the overtly sexual,
FIRST PERSON SINGULAR

by Jessica Werner

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Memory, according to Gray, is the primal act of creativity. 
"Memory, for all of us, is our first creative act," he says. "Everyone that remembers is creative, is 're-membering.' And I think people don't realize how creative they're being with their memories: they think they're recollecting the actual event. But memory is actually a very structured thing: it's selective, and it's naturally edited through the consciousness and unconsciousness."

Called a "master of the first-person singular," Gray has never had any trouble baring his innermost struggles before an audience of strangers. When asked why he has made "confession as entertainment" (as he describes it) his life's work, he says, "I don't really question that. That's like asking myself why I want to get up in the morning. I'm just happy that I've found this niche and that it works for me." He finds a degree of solace in the fact that capturing his memories and retelling them grants him a kind of double life and allays, at least temporarily, his overwhelming anxiety about death. "Because I have a pretty good sense that I am only going to live once," he says, "life feels like a complete dream, an 'insubstantial pageant faded,' which is my favorite Shakespeare quote [from The Tempest]. One way to make life more substantial is to speak it."

Surprisingly, he has no real qualms about relinquishing his innermost secrets and personal revelations. "I have to say there is nothing that I have consciously thought that I haven't shared with someone—but it's not necessarily the audience. I like to joke that performing my monologues is a way of living twice. Memory is the best I can do at reincarnating myself."

**CHRONICLING THE SELF**

Soon after his onstage epiphany during The Tooth of Crime, Gray formed the Wooster Group with his longtime friend, director Elizabeth LeCompte, and a small group of fellow actors from The Performance Group. They began to create performance pieces that LeCompte structured around Gray's personal memories. Gray followed Schechner's advice to be himself first, before taking on a role; the result was Gray's first autobiographical trilogy, Three Places in Rhode Island, a docudrama about his turbulent New England childhood with a Christian Scientist mother and alcoholic father. His performance of Rumbull Road (the second part of the trilogy, based on a series of audiotapes Gray had made of his family) was the first time Gray took on no outside character and referred to himself onstage by his own name.

After Three Places (which he now refers to as "artistic mourning" for his mother), Gray knew he was finished with group collaboration but was unsure exactly what form his yearning for solo performance should take. While teaching at UC Santa Cruz in the summer of 1978, he sought the advice of Amelie Rorty, who was teaching a course in "The Philosophy of Emotions." Gray confided in Rorty his continued on page 30
Memory, according to Gray, is the primal act of creativity. “Memory, for all of us, is our first creative act,” he says. “Everyone that remembers is creative, is ‘re-memorying.’ And I think people don’t realize how creative they’re being with their memories; they think they’re recollecting the actual event. But memory is actually a very structured thing: it’s selective, and it’s naturally edited through the consciousness and unconsciousness.”

Called a “master of the first-person singular,” Gray has never had any trouble baring his innermost struggles before an audience of strangers. When asked why he has made “confession as entertainment” (as he describes it) his life’s work, he says, “I don’t really question that. That’s like asking myself why I want to get up in the morning. I’m just happy that I’ve found this niche and that it works for me.” He finds a degree of solace in the fact that capturing his memories and retelling them grants him a kind of double life and allays, at least temporarily, his overwhelming anxiety about death. “Because I have a pretty good sense that I am only going to live once,” he says, “life feels like a complete dream, an ‘insubstantial pageant faded,’ which is my favorite Shakespeare quote [from The Tempest]. One way to make life more substantial is to speak it.”

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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.

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This season's Act One special events include the Shakespearean winter costume ball scheduled for February 9 at the Regency Center 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.

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Out with A.C.T. is a dynamic new gathering for gay and lesbian theater lovers. Special performances of three of A.C.T.'s upcoming plays—Blithe Spirit (March 13), The Glass Menagerie (April 24), and The Mother (May 22)—are available at a discount rate to Out with A.C.T. patrons, who will enjoy postperformance parties following each show, complimentary wine and port, and an opportunity to meet the artists.

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continued from page 22

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Out with A.C.T. is sponsored by the San Francisco Bay Guardian, Beaulieu Vineyards, and Graham's Six Grapes Port.

TAKE A PEAK 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 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-sfbay.org.

IN MEMORIAM
A.C.T. announces with great sadness the passing of Eric Landisman, who died October 3 after being struck by a car during a visit to Southern California. We miss him terribly and send our prayers to his family and his many friends both inside and outside the Bay Area theater community. A distinguished scenic designer, Eric embarked this fall on his second season as supervisor of the A.C.T. Properties Shop. Before joining A.C.T., he had worked in Bay Area theater for many years, including serving as properties master for TheatreWorks and the California Shakespeare Festival.

Eric, who was 47, attended Berkeley High School and San Francisco State University. He joined the Berkeley Shakespeare Festival in 1980 and remained with that company in various capacities for 15 years before going on to teach and design scenery at the College of Marin. He had a lifelong love not only of theater but of world historical style, ranging from Louis XIV to the art of Disney. Eric was on one of his many research trips to Disneyland when he was hit in a crosswalk. The sensitivity and good humor he brought to his work at A.C.T. was an inspiration to many.

Eric is survived by his parents, Joseph and Jeanne Landisman of Berkeley, and his brother and fellow theater designer, Kurt, and the Landisman family has set up the Eric Landisman Fund to support emerging stage designers and technicians. Tax-deductible contributions, made out to “A.C.T.—Eric Landisman Fund,” may be mailed to A.C.T., 30 Grant Ave., 6th floor, San Francisco, CA 94108. The fund will be administered by Theatre Bay Area, the local support organization of the Bay Area’s resident theater companies.

GALLERY AT THE GEARY
Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to 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 are a recent series of small-scale paintings by George Wingate, a New York artist currently making his home on Boston’s North Shore. Wingate has exhibited extensively for the past 20 years on the east and west coasts, as well as more recently in Europe. Many of Wingate’s paintings are executed on mahogany panels only 4 x 5 inches in size. Within this limited frame, Wingate has found a scale perfectly suited to his gestural style of recording everyday objects and scenes, capturing the visual richness and inner stillness inherent in the world around us. His paintings celebrate the beauty of the commonplace and position everyday objects and landscapes in the context of our busy lives.

“I believe there is more to life than meets the eye,” says Wingate. “I am delighted to move paint around and make something that other people will recognize. However, my preoccupation has not been with picture-making, but with expression. I try to show my response to a time and a place and my excitement about the act of painting.”

There will be a reception honoring the artist at the Gallery at the Geary on January 11. Each artwork purchase benefits A.C.T. For more information about George Wingate, please contact Kevin Simmers at (415) 474-1066.
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Eric is survived by his parents, Joseph and Jeanne Landisman of Berkeley, and his brother and fellow theater designer, Kurt, of San Francisco. Mr. and Mrs. Landisman have been A.C.T. subscribers since 1967, and held four seats for the family at the Geary Theater during many of Eric’s formative years. At the memorial service held at the Geary Theater on October 29, A.C.T. named an orchestra seat for Eric.

To memorialize Landisman and the hard work he put into his career, the Landisman family has set up the Eric Landisman Fund to support emerging stage designers and technicians. Tax-deductible contributions, made out to “A.C.T.–Eric Landisman Fund,” may be mailed to A.C.T., 30 Grant Ave., 5th floor, San Francisco, CA 94108. The fund will be administered by Theatre Bay Area, the local support organization of the Bay Area’s resident theater companies.

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Gray performed the leading role of Secretary William Russell in last year's Broadway production of Gore Vidal's The Best Man. Other appearances on and off Broadway include his portrayal of the Stage Manager in the revival of Thornton Wilder's Our Town, directed by Gregory Mosher; Hoss in the Performance Group's New York premiere of Sam Shepard's The Tooth of Crime. With the Wooster Group, which he co-founded in 1977, Gray wrote and performed the autobiographical trilogy Three Places in Rhode Island.


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Gray's publications include a collection of monologues, Sex and Death to the Age 14 (Random House); Swimming to Cambodia (Theatre Communications Group); In Search of the Monkey Girl (Aperture Press); Orchesra, Monster in a Box, and Gray's Anatomy (Vintage); and the novel Impossible Vacation (Knopf). It's a Slippery Slope was published by Farrar, Straus & Giroux in 1997 and released on a CD by Mercury Records in 1998.

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Already a compulsive diarist (he hadn't missed a daily entry for
seven years) and a natural storyteller, Gray was perfectly suited to his
new medium. He hurried back to New York and began performing
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During Sex and Death, Gray devised his unique process of perfor-
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Audience reaction and participation are fundamental to all of
Gray's work, as well as central to his method of ordering his thoughts
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He has even developed a performance piece, called Interviewing
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AN ACTOR AT HEART
Although his career has flourished during a time when solo perfor-
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For me where acting comes in...is when I begin over the course
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**A NEW VOICE**

Other, darker truths have revealed themselves to Gray in revisiting *Swimming to Cambodia*. In New York in November, he performed the piece for the first time since its inception. He became acutely aware of the fact that he is no longer the man who first described, with a kind of manic fervor, his outlandish experiences in Thailand’s red-light district and the gruesome realities of reliving, as an actor, “the worst auto-homosexual genocide in modern history.”

“When I first performed *Swimming to Cambodia*, I think I was much more adolescent in a way. Now I see that the piece was originally a wake-up call to an adolescent who had been reeducated and sprung from his complacency by the experiences he had in Asia.”

Gray’s artistic mission has always been to speak the moment-to-moment truths of his life just as he has lived them, an imperative that has proved particularly challenging given recent difficult experiences in his personal life, as well as in the world at large since September 11. Gray sustained serious injuries last summer in an auto accident while driving with his wife in the Irish countryside. After three weeks of recovery in the hospital, he has endured months of rehabilitation and is still coping with the physical and psychological challenges of healing. “It has slowed me down physically, but, perhaps more interesting to what I do, I have felt a new voice emerging, one that is more humble, less ironic. I feel the issues surrounding the accident riding beneath whatever else I’m working on, pushing up and wanting to be told. It was actually hard at first to find inspiration again in *Swimming to Cambodia*, but I have been surprised by just how much has resonated for audiences.”

In fact, as we all cope with the daily news of a world fractured by opposing ideologies, Gray’s questioning of 15 years ago seems remarkably immediate: “How does a country like America begin to find a language to negotiate with a country like Russia or Libya if I can’t begin to get it together with my neighbors?”

In contrast to Spalding Gray the actor—who once said that “to tell a memory is more fun than to live it”—Spalding Gray the 60-year-old father finds a kind of meditative release in telling his life just as he has lived it. He seems to know that sometimes we can hear to hear what we cannot bear to see. “I continue to find a much greater power in real stories than in any kind of fictive retelling. I believe there is a kind of masking in the metaphors of fiction, whereas the well-told story about the self in the world is very gratifying, for the author as well as for others. I see it as both artistic and therapeutic. Raymond Carver said late in his life, ‘Why not tell what really happened?’ Well, why not tell what really happened, and tell it well?”
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In fact, as we all cope with the daily news of a world fractured by opposing ideologies, Gray's questioning of 15 years ago seems remarkably immediate: "How does a country like America begin to find a language to negotiate with a country like Russia or Libya if I can't begin to get it together with my neighbors?"

In contrast to Spalding Gray the actor—who once said that "to tell a memory is more fun than to live it"—Spalding Gray the 60-year-old father finds a kind of meditative release in telling his life just as he has lived it. "He seems to know that sometimes we can hear to hear what we cannot bear to see. "I continue to find a much greater power in real stories than in any kind of fictive retelling. I believe there's a kind of masking in the metaphors of fiction, whereas the well-told story about the self in the world is very gratifying, for the author as well as for others. I see it as both artistic and therapeutic. Raymond Carver said late in his life, 'Why not tell what really happened?' Well, why not tell what really happened, and tell it well?"
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 stage, 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 Ayvasian’s Singer’s Boy; as well as acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. In the 2001–02 season she directs the first American production of Harold Pinter’s Celebration and The Room and Maxine 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 The Cradle Will Rock. 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 Company 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 1995 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.’s 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 the 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.

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 in Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgy (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 Isen’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 Craft’s 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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KGO RADIO
(A Christmas Carol)
KGO NEWSSTALK AM 810 returns to support A.C.T. as a cosponsor of A Christmas Carol. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of The Tempest. KGO has been Northern California’s most-listened-to radio station for more than 20 years, due to its commitment to the community—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for arts, civic, and other nonprofit community organizations. Each week KGO informs and entertains more than one million listeners—people who enjoy the variety, depth, and stimulating nature of newstalk programming. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support an important San Francisco tradition.

THE A.C.T. INTERNSHIP PROGRAM

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

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Stage Management
Production
Production Management

For current information, an application, or a free brochure, visit act-sfbay.org.

discover the conservatory

The conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and around the world. For more information, please call 415-439-2ACT or visit us online at act-sfbay.org.

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MASTER OF FINE ARTS PROGRAM
The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to an M.F.A. degree.

photo by ken dredman
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amy hengen '00 and chris ferry '00 in pairs of youth, by teddward fukunaga. (photo by ken tackett)
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
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A.C.T.

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Stagebill
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PROSPERO SOCIETY

The following individuals have generously provided for A.C.T. in their estate plans.

Judith and David Anderson
Arthur H. Bredehoeff
Hali Byther and Philip Goodhart
Frannie Fleishacker
Moritimer Fleishacker
Mrs. Lester G. Hamilton
Harold B. Hollinger
William S. Howe, Jr.
Deedee and Burt McMurry
Shepard P. Pollack and Paulette Long
Gerald B. Rosenstein
Harold E. Segalstad
Clifford J. Stevens and Virginia C. Whittier
Jean Sward
Anonymous (3)
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3206. On the Web: actsf.org

**Box Office and Ticket Information**
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday–Friday, and 12–6 p.m. Saturday and Sunday. Nonperformance weeks, business hours are 12–6 p.m. daily.

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

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

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Half-price tickets are sometimes available on the day of performance at TIX Union Square. Half-price student and senior rush tickets are available at the box office 90 minutes before curtain. Matinee senior rush tickets are available 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. also offers our Buy What You Wish program during the run of each production.

**Group Discounts**
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A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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A.C.T. offers guided tours ($15, $6 for seniors and $8 for student) of the Geary Theater on selected Sundays and Saturdays. For information, call (415) 749–2250 or visit A.C.T. online.

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**A.S.L.**
American Sign Language-interpreted performances are offered to selected productions throughout the year for Deaf audience members. Performance dates and times, visit actsf.org or subscribe to ACT's Deaf community e-mail list by sending an e-mail to deafcommunity@actsf.org. Deaf patrons may purchase tickets by calling (415) 749–2250 or via TTY at (415) 749-2370.

**Conservatory**
A.C.T. offers instruction in a wide range of theater disciplines. The Master of Fine Arts Program offers a rigorous three-year course of acting training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The Young Conservatory is a broad-based program for students 8–19. Call (415) 439-2250 or visit A.C.T. online.

**Costume Rental**
More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2200.

**Parking**
A.C.T. patrons can park for just $9 at the Hilton San Francisco for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.
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Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12:30 p.m. to 8:00 p.m. Monday-Saturday, and 9:00 a.m. to 6:00 p.m. Sunday and during nonperformance weeks, business hours are 12:30 p.m. to 8:00 p.m. daily.

Online
Tickets are available 24/7 on our Web site at act-sf.org. Seating availability is limited, with availability restricted to within 30 days of the event. Tickets are subject to availability. For further information call (415) 552-2227 ext. 200.

CHARGE BY PHONE OR FAX
Call (415) 552-2227 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 552-2227.

Purchase Policy
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To reserve tickets for A.C.T., call (415) 552-2227 or visit our Web site at act-sf.org.

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

Subscriptions
Full-season subscribers save up to 25% and receive special benefits including performance scheduling by phone and online. Call (415) 552-2227 ext. 200 for more information.

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Half-price tickets are available on the day of performance at TIX at Union Square. Half-price student and senior rush tickets are available at the box office 90 minutes before curtain. Matinee senior rush tickets are available at the box office 90 minutes before curtain. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers its Pay What You Wish program during the run of each production.

Group Discounts
For groups of 15 or more, call Edward Budworth at (415) 449-2473.

Gift Certificates
A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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Geary Theater Tours
A.C.T. offers guided tours ($15, $6 for seniors and students, $6 for students) of the Geary Theater on selected Wednesdays and Saturdays. Information on call (415) 552-2227 or visit A.C.T. online.

Student Matinees
Matinees are offered at 1:00 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are $10. For information call (415) 552-2227.

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American Sign Language/Literally Interpreters
A.C.T. offers a sign language interpreter service for performances throughout the season for Deaf and hearing-impaired audience members. For information call (415) 552-2227 ext. 200.

Conservatory
A.C.T. offers instruction in a wide range of theater disciplines. The Master of Fine Arts Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some acting experience. The Conservatory is a broad-based program for students 8-19. Call (415) 552-2227 for more information.

Costume Rental
For more information, contact (415) 552-2227 ext. 200.

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A.C.T. patrons can park for just $30 at the Hilton San Francisco for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance upon exit to receive the special price. After five hours, the regular rate applies.
AT THE THEATER
The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise
Posters, sweatshirts, t-shirts, note cards, scripts, and Books on Plays are available for purchase at the Geary Theater Box Office.

Refreshments
Bar service is available one hour before the performance. In the main lobby, Fred's Columbia 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- 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 with 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.

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

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2428 in advance to notify the house staff of any special needs.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional 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 Landor Associates.

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

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