

STAGEBILL

JAMES JOYCE'S

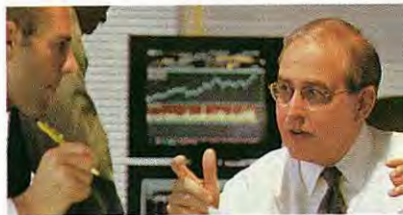
The
Dead



A.C.T.



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ABOVE
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&A

7.0

Art appreciation
and how
to achieve it.

Francesca Guglielmino,
Business Head, Art Advisory Service



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.*

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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.*

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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

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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.

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the Union of Professional Actors and Stage Managers in the United States*

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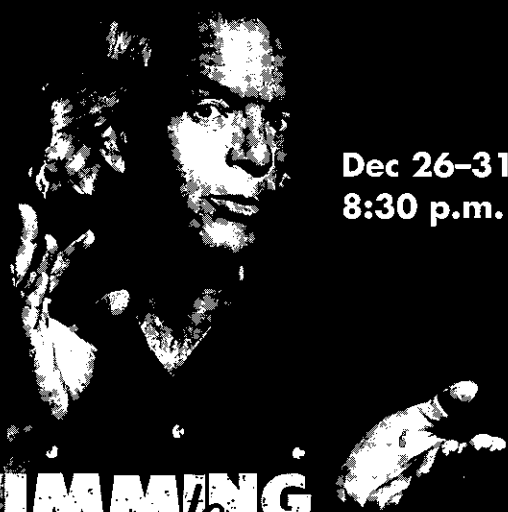
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By Laird Williamson and Dennis Powers

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JAMES JOYCE'S

The Dead

The Cast

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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 Piech*

The Family

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

The Guests

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

The Help

Lily, the maid Megan McGinnis*
Michael, a music student
of Mary Jane Jesse Pennington*
Rita, another student of Mary Jane Laura Woyasz*
Violinist, a music student of Julia Jeanelle Meyer-Macomber
Cellist, a music student of Kate Jeffrey Watson

Ghost

Young Julia Morkan Laura Woyasz

Time and Place

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

Understudies

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

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 in the United States

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 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)

It means a great deal to us that you have cared
as far as performance. We hope the feeling
and transformative power of art will carry us all
through these painful and uncertain times.

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 Graces"	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

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 porcupine 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 lover, 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

**JOYCE WANTED
TO CAPTURE
AN EXPRESSION
OF IRELAND'S
MUSICAL SOUL.**

OPPOSITE
James Joyce in 1904

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

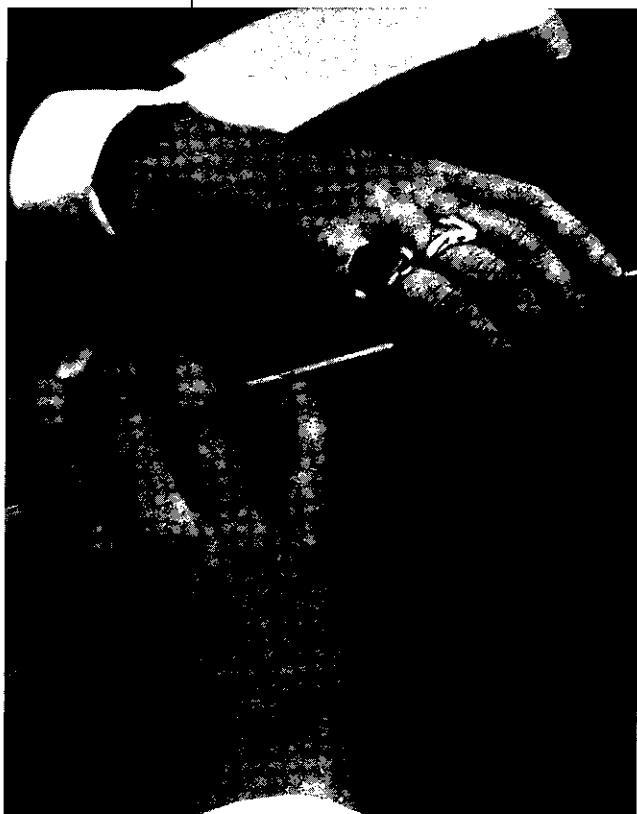


present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order." Joyce completed 14 atmospheric stories but felt he was still missing an essential element of his predominantly critical portrait of everyday Dublin 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 mnsicale during which the Joyce family would per-

*Joyce's hands
photographed in 1938
by Gisèle Freund, who
noted that Joyce held
his cane as if it were a
musical instrument*



form 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 M'Gnckin, the leading tenor in the Carl Rose Opera (whom Joyce renamed Bartell D'Arcy).

The characters of Gabriel and Gretta Conroy are undeniably drawn from the complex, delicate union of Joyce and his wife, Nora. The story's conclusion, in which Gretta 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, langerous 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.

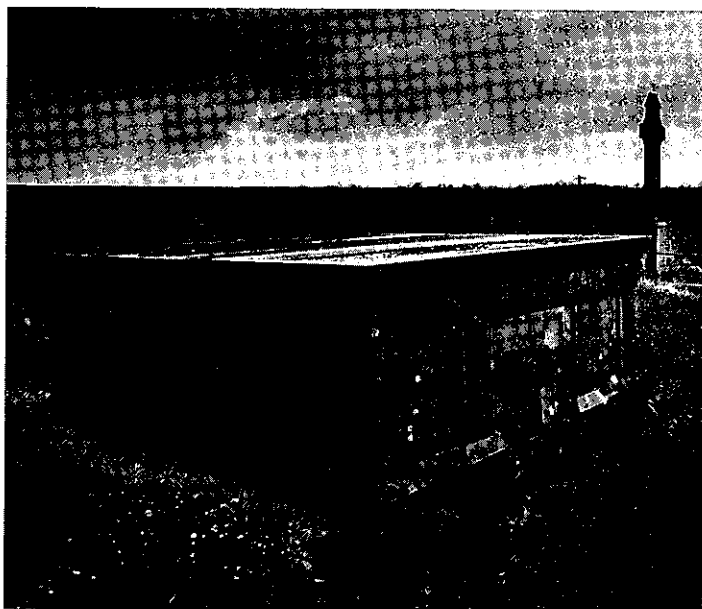
Like the characters in his novels, Joyce was a mysterious, fragmented, contradictory personality. Beneath the persona of the cold,

aloof, somewhat arrogant genius was a terribly frail man tormented by a rage of ideas that kept him teetering 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 Furey in "The Dead" (Rahoon, Galway)





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amy hengerer '00 and chris ferry '00 in *pains of youth*, by ferdinand bruckner (photo by ken friedman)

SUSAN KATZ: *FOR LOVE OF VENICE*



Cafe Florian, 1998

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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-documented 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."

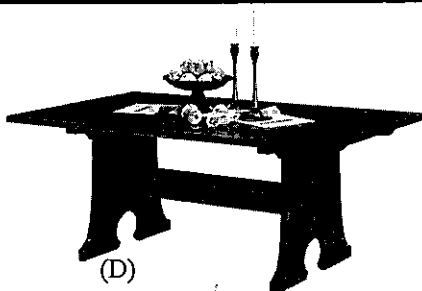
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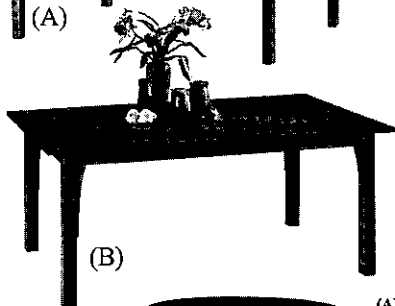
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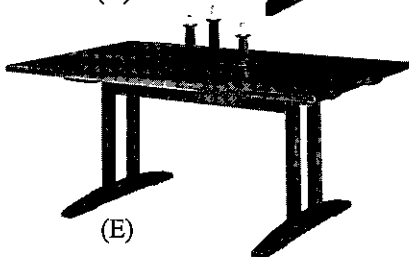
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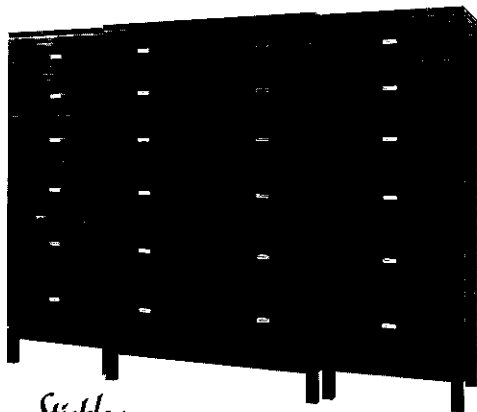
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These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members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

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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.

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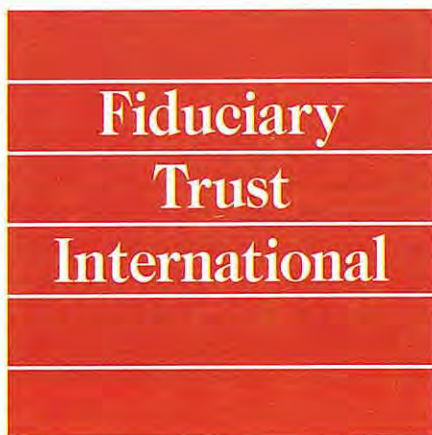
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MUSIC MATTERS

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OF MARC
BLITZSTEIN'S
*NO FOR AN
ANSWER.*

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



Scenes from
the December 2000
M.F.A. workshop of
No for an Answer:
(opposite) Heidi
Armbruster and Jed
Orlemann;
(left) the M.F.A. class
of 2002

Photos by
Ken Friedman

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 unsentimentally conveyed in *No for an Answer*, is one which Perloff finds particularly inspiring: "He truly, passionately believed that art can change the world."

—Jessica Werner

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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 Zakanassian 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 billionaire 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 American theater's most acclaimed performers find for her two favorite collaborators? Sorry, she swore us to secrecy. Who would cross the irrepressible Claire Zakanassian?

Curtain

Warren Christopher is the Style Editor for *Yahoo! Internet Life Magazine*.

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The Leadership Campaign for American Theatre, a challenge program launched in 1991 and spear-headed for NCTF by John D. Ong, chairman emeritus of the BFGoodrich Company, required member theaters to raise new local corporate support to claim their shares of the proceeds. The campaign wound to a close, with all pledged grants received. The following corporations have donated over \$600,000 to the Leadership Campaign:

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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 1-17, 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 *Dangling Conversations: The Music of Simon and Garfunkel* (March), and a fourth show to be announced.

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*

A.C.T. NEWS



PHOTOS BY KENNETH BERRY



Scenes from *Starry, Starry Night* 2001 (clockwise from top left): Performer Betty Buckley; Nancy Olson and Paul Gilbert; auctioneers Jil Eikenberry and Michael Tucker; A.C.T. Conservatory student performers with A.C.T. Artistic Director Carey Perloff (front row, third from left), Buckley, and A.C.T. Conservatory Director Melissa Smith (front row, second from right); (left to right) Delia Ehrlich, Mortimer and Frannie Fleishhacker



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) 439-2313.

'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 Slaughter 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.

Additional special guests included artists associated with A.C.T.'s 35 years in San Francisco, among them William Paterson, Rnth Kobart, Joy Carlin, Raye Birk, Candace Barrett, Eugene Barcone, and former Artistic Director Edward Hastings.

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

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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-sfbay.org.

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 Ponzu 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 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.



ALICE CANNON (*Aunt 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. Pim Passes By*, *Silent Night*, *Lonely Night*, *The Fantasticks*, and *Man with a Load of Mischief*. 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, Guthrie Theater, 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," "Players," "Swift Justice," "Under Suspicion," "Pensacola: 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.



SHAY DUFFIN (*Mr. Browne*) is best known for his one-man show *Shay Duffin as Brendan Behan: Confessions of an Irish Rebel*, which has been published on CD and has won numerous awards, including the Los Angeles and San Francisco Drama Critics' Circle awards for best actor and two Drama-Logue Awards. Other theater credits include *A Couple of Blaguards*, *Educating Rita*, *The Hostage*, *Hamlet*, *The Importance of Being Earnest*, *Pygmalion*, and *Mass Appeal*.

Film and television credits include *Titanic*, *Head above Water*, *Public Eye*, *Raging Bull*, *Frisco Kid*, "Murder She Wrote," "Star Trek: The Next Generation," "Cagney & Lacey," "Dynasty," and "Law & Order."

WHO'S WHO



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 Mossie in *Two from Ireland*, and Emily Dickinson in *Breath*. Regional credits include *Dancing at Lughnassa*, *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 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*, *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 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 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 Shaughraun*, *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 *Coolockland*, *Exiled*, *Victoria Pool*, *That Nice Mr. Orton*, "Glenroe," and "As the World Turns."



GANNON MCHALE (*Bartell D'Arcy*) 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 Sandor Turai in *Rough Crossing* (Arkansas Repertory Theatre), Claudius in *Hamlet*, and Henry/Aunt Augusta in *Travels with My Aunt* (Barter Theatre). Other regional credits include 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 Cohurn 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 Vieira.



LAURA WDYASZ (*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."

WHO'S WHO



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-off Broadway as Viola in *What You Will* (a world premiere musical version of *Twelfth Night*, Moonworks). Regional work includes *Company* (Barrington Stage Company); *Awake & Sing* (Merrimack Repertory Theatre); *You Never Know* (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* (Utah Shakespearean Festival); and *Measure for Measure* and *A Midsummer Night's Dream* (Ft. Worth Shakespeare). Film and television credits include *More Harm 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.



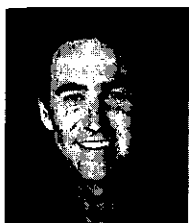
ELIZABETH BENEDICT (*Understudy*) was last seen locally in *The Complete History of America (Abridged)*. Recent credits also include *Hedda Gabler* and the premiere of *Split* at the Aurora Theatre Company and *The Cripple of Irishmaan* at TheatreWorks. At A.C.T. she has performed in and/or understudied for *Mrs. Warren's Profession*, *A Streetcar Named Desire*, *Juno and the Paycock*, and *A Long Day's Journey into Night*. Local theater credits also include *Quilters* for Pacific Stage Alliance Company, *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*, *Clerambard*, and *The Song of the Lusitanian Bogey*.



LIANNE 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, *Funny Face* and *Babes in Arms* with 42nd Street Moon, *A Little Night Music* with Lamplighters, *Closer* with 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.



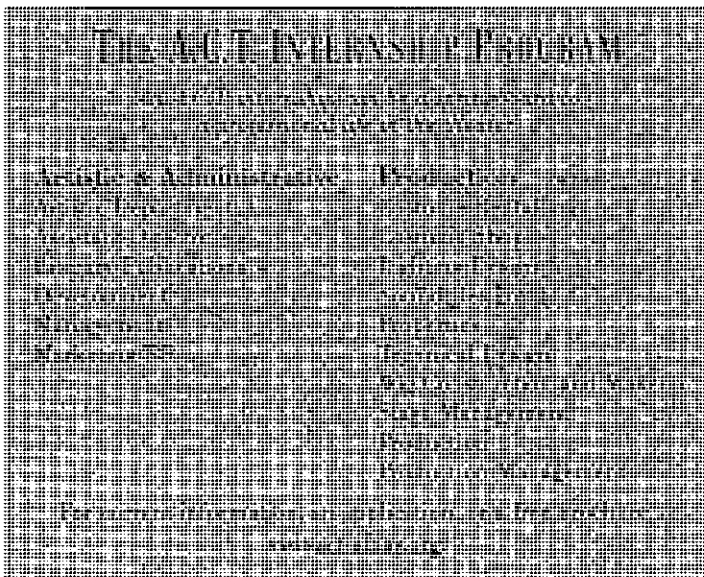
JASON HEIL (*Understudy*) is making his A.C.T. debut. In the Bay Area, he has completed two seasons with Marin Shakespeare Company, where his roles have included Orlando, Bassanio, Horatio, and Christian in *Cyrano de Bergerac*. Other regional credits include Clitandre in *The Learned Ladies* and Florizel 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 and Texas Shakespeare festivals. 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 1989 Bel Canto 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 at 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* (Vaudeville 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 Theater), *New England* (RSC and Manhattan Theatre Club [MTC]), *Misha's Party* (cowritten with Alexander Gelman for the RSC and the Moscow Art Theatre), *Columbus and the Discovery of Japan* (RSC), *Two Shakespearean Actors* (RSC 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.



WHO'S WHO

SHAUN 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*, *Granuaile*, *The Relief 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. Theater composition credits include *Fair Maid of the West*, *The Winter's Tale*, *King Lear*, *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 Sondheim's *Follies*. 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 Cut Company, and Sweden's Skånes Dance Theater and set restagings for Helsinki's Damaru Dance Company and the Alvin Ailey American Dance Center. Other recent projects include *Chaubrier's L'Ettoile* (coproduction with Glimmerglass Opera and New York City Opera). Curran received a New York Dance and Performance Bessie Award for his work in *Secret Pastures*, and in 1998 was awarded a choreographer's fellowship from the New York Foundation for the Arts. *Irish America* 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*, *Piaf*, *I Oughta Be in Pictures*, *The Student Prince*, *The Art of Dining*, *Poor Little Lambs*, *Talk Radio*, *Stepping Out*, *Sherlock's Last Case*, *The Common Pursuit*, *Quartermaine's Terms*, *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 *Noises Off* at Trinity Repertory Company. Stage design honors have included Tony Award nominations, a Drama Desk Award, and American Theater Wing's Joseph Maharam Award.

JANE GREENWOOD (*Costume Designer*) designed the Broadway production 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 *Vers La Flamme* 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 Maharam Award, the Helen Hayes Award, two Lucille 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* (Welsh 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 Angelical*, Twyla Tharp's *The Beethoven Seventh* (New York City Ballet), and Trisha Brown's *El Trilogy.* 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.

SCOTT LEHRER (*Sound Design*) has Broadway credits including the current revival of *Chicago, James Joyce's The Dead, Angels in America, Once on This Island, The Heidi Chronicles, A Streetcar Named Desire, Prelude to a Kiss, I Hate Hamlet, and Kathleen Turner's tour of Tallulah.* Lincoln Center Theater credits include *The Invention of Love, Ah, Wilderness!, An American Daughter, A Fair Country, Hapgood, My Favorite Year, The Most Happy Fella, and The Substance of Fire.* Off-Broadway work includes *Saturday Night.* Playwrights Horizons credits include *Assassins, Isn't It Romantic?, Falsettoland, Geniuses, and Sunday in the Park with George.* Manhattan Theatre Club credits include *A Perfect Ganesh and Putting It Together.* Other work includes *Hamletmachine* and *Three Rooms* with director Robert Wilson. Lehrer creates soundtracks for museums, film, and corporate media and records many musicians, including film composer Richard Robbins and percussionist Nana Vasconcelos. He recently recorded and produced the CD *Trainfare Home* for the group Last Forever on Nonesuch Records and *Bach in Brazil* for EMI Classics.

JEFF CURTIS (*Sound Design*) designed the off-Broadway and Broadway productions of *Urinetown*, assistant designed the tour of *Tallulah*, and was resident sound designer for the Burt Reynolds Theatre. Curtis has designed numerous theatrical and corporate events and was the production sound engineer for the international tours of *West Side Story* and *Chicago* and the Broadway production of *James Joyce's The Dead.*

JULIE HABER (*Production Stage Manager*) most recently stage-managed *James Joyce's The Dead* at the Huntington Theatre Company, and "*Master Harold*"...and the boys and Richard Nelson's *Goodnight Children Everywhere* at A.C.T. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F. A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

WHO'S WHO

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 Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

HUNTINGTON THEATRE COMPANY (*Coproducer*), 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, or 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 on the Huntington's stage.

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Additional Credits

<i>Assistant Costume Designer</i>	MaryAnn Smith
<i>Assistant Choreographer</i>	Angela Christian
<i>Dance Captain</i>	Megan McGinnis
<i>Wigs Designer</i>	Paul Huntley
<i>Assistant Stage Manager (H.T.C.)</i>	Catherine A. Kemp
<i>Harmonium provided by</i>	James B. Taylor, "The Reed Organ Man, San Francisco"
<i>Casting Associate</i>	Alaine Alldaffer
<i>Casting Assistant</i>	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 Ayzazian'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 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.

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.'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 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.

A.C.T. PROFILES

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 *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 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 at selected 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	Dorothy Griggs	Miriam Perusse
Alison Augustin	Pauline Hoff	Joe Ravicini
Marie Bauer	Jeri Holmes	Dana Rees
Helen Buckner	Han Jean	Walter Riney
Jim Burgess	Esther Jennings	Joe Rosenthal
Joan Cahill	Iris Johnson	Beverly Saba
Geraldine Collins	William & Gladys	Ellen Spinrod
Maureen Dan	Kane	Sam Thal
Elaine Foreman	Susanna Kohn	Sylvia Coe Tolk
Frances Frieder	Ines Lewandowitz	Rick Vila
Barbara Gerber	Danielle Neary	Jean Wilcox
Celia Gersco	Roy Ortopan	Johanna Wilkens

For information about volunteering at A.C.T., call (415) 439-2301.

For information about ushering, call (415) 439-2349.

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American Conservatory
 Theater was founded in
 1965 by William Ball.

Edward Hastings,
Artistic Director
 1986-92

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 Shaun 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 Whitcomb
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 Noël 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

WAYS OF GIVING

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-sfbay.org.
All inquiries will be held in strictest confidence.



A.C.T.

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

Online

Tickets are also available 24 hours/day on our Web site at act-sfbay.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.

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy

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.

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

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

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts

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

Group Discounts

For groups of 15 or more, call Edward Budworth at (415) 439-2473.

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.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

A.C.T. Extras

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

ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT 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 actor 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) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from hand-made period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

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

A.C.T./E.Y.I.

A.C.T./FYI.

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, 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 and your seat number with the house manager, so you can be notified if you are called.

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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 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.



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



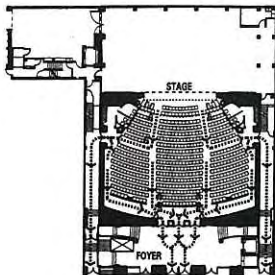
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Year of the Arts

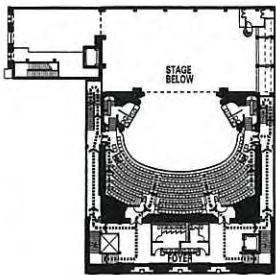


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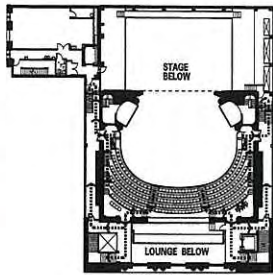
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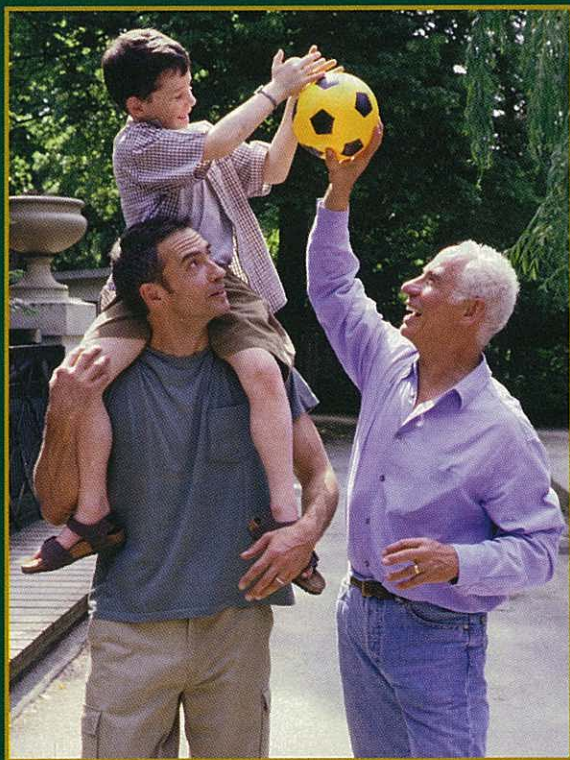


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