DAVID MAMET’S
American Buffalo

directed by RICHARD E. T. WHITE

A.C.T. american conservatory 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 exploiting new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.


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 27,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

The conservatory, led by Melissa Smith, now serves 3,500 students each year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Dean Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of American actor training programs, while serving as the creative engine of the company at large.
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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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its ground-breaking productions of classical works and bold explorations of contemporary playwrighting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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Who's Who

MARCO BARRICELLI (Teatro), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Night and Day, Burial Child, For the Pleasure of Seeing Her Again, The Difficulty of Crossing a Field, The Board of Atom, Celebron and The Room, Euroto IP (title role, Dean Goodman Award), Gingery Glen Ross (Dean Goodman Award), The Invention of Love (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), Long Day's Journey into Night, Hecuba, Mary Stuart, Insemination: Holding History, A Streetcar Named Desire, and The Rose Tatuos (Drama-Logue Award). Theater credits also include: Tempos on Broadway, Salina with the Japanese Theatre Company Subaru; the title roles of Hamlet, Henry V, and Richard III, and many other plays, at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theatre, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," Romeo and Juliet, and 11th Hour. Baricelli is a graduate of The Juillard School.

MATT D'CARO (Don DeBartolo) was seen most recently as Dave Moss in Gingery Glen Ross at the Dallas Theatre Festival, to which the production was invited after a successful run with the Steppenwolf Theatre Company. At A.C.T. he has appeared in A Streetcar Named Desire, Macbeth, and Dark Rapture. Recent Chicago credits include the world premieres of Spinning into Baxter and Boy Gets Girl at the Goodman Theatre. He reprised both roles for their New York openings at Lincoln Center Theater and Manhattan Theatre Club, respectively. Other Goodman credits include Richard II and The Night of the Iguana. Elsewhere in Chicago he has appeared in Slaughterhouse Five for the Steppenwolf, A Midsummer Night's Dream, The Mystery Cycle, and The House of Blue Leaves at Court Theatre; Drinak Hu, Away, and Talley's Folly at The Northlight Theatre; and Driving Miss Daisy and Laugh On at the 23rd Floor at the Briar Street Theatre. Regional credits include productions at the Dallas Theater Center, Philadelphia Theatre Company, and Alliance Theatre Company, and a very special production of The Cherry Orchard at Santa Fe Stages. Film and television credits include U.S. Marshals, Richie Rich, "Law & Order: SVU," "Cupid," "Turks," "The Untouchables," and "ER," among others.

DAMON SEAWELL (Babe) has appeared in The Unseen Hand and Balm in Gilead at the Magic Theatre; The West Coast premieres of No Mercy and Hidden Parts with the Encore Theatre Company; and Sapphira with the Odyssey Theatre Ensemble in Los Angeles. Film and television credits include Prime Time Kid, The Grail, Sabataggio (dir. Steven Soderbergh), "Titus," "Dodge's City," "Chicago Hope," and "Freelinks." Seawell earned his B.A. from Louisiana State University and his M.F.A. from the A.C.T. Master of Fine Arts Program.

The costumes and stage designs employed in this production are members of Actors Equity Association, the Union of Professional Designes and Stage Managers in the United States.

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(Youth), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in 
Night and Day, Burial Child, For the Pleasure of Seeing Her Again, The Difficulty of Crossing a Field, The Book of 
Atonement, Collezione and The Room, Eurova II (title role, Dean Goodman Award), 
Gengory Glen Rant (Dean Goodman Award, The Invention of Love (Bay Area 
Theatre Critics' Circle Award; Dean Goodman Award), Long Day's Journey 
itself, Huckleberry, Mary Stuart, Incons 
ergence: Holding History, A Streetcar 
Named Desire, and The Rose Tattoo 
(Drama-Logue Award). Theater credits 
also include: Temons on Broadway, 
Stamina with the Japanese 
Theatre Company Suburu; the title roles 
of Hamlet, Henry IV, and Richard III, and 
many other plays, at the Oregon 
Shakespeare Festival; and productions at 
the Guthrie Theater, Milwaukee 
Repertory Theater, South Coast Reperti 
ary, Williamsstown Theatre Festival, 
Huntington Theatre Company, Missouri 
Repertory Theatre, Intiman Theatre, 
Virginia Stage Company, Actors Theatre 
of Louisville, Indiana Repertory Theatre, 
Arizona Theatre Company, Portland 
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Baricelli is a graduate of The Juillard 
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others.

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(director: Steven Soderbergh), "Titus," 
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"Freelancers." Seawell earned his B.A. 
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M.F.A. from the A.C.T. Master of Fine 
Arts Program.

THE SCENE
Don's Resale Shop, a junk shop in Chicago

THE TIME
One Friday, Act I takes place in the morning, Act II starts around 11:00 that night.

[Chicago] isn't so much a city as a vast way station where three and a half million bipeds swim with a single cry, "One side or a leg off, I'm getting mine." It's every man for himself in this hared air. Yet once you've become part of this particular patch, you'll never love another. Like loving a woman with a broken nose, you may find lovelier loneliness. But never a lovely so real.

— Chicago: City on the Make, by Nelson Algren (1951)

There will be one 15-minute intermission.
TOMMY A. GOMEZ (Understudy)

JONATHAN RYHS WILLIAMS (Understudy) just completed a critically acclaimed run of The Woman in Black for the Delta King Theatre Company. Other Northern California credits include The Blue Room for Theatre on San Pedro Square; Cherchez Anne, Royal Caille, Triumph of Love, Violet, Under Miloslovic, and Galileo for TheatreWorks; Birdie; and the Firebird for the San Francisco Shakespeare Festival; and Amadeus and The United Nations at the Big Bear. "The” American, Columbiana Blue, and Angry Housewives for San Jose Stage Company; King Lear and Merry Wives of Windsor for the San Francisco Shakespeare Festival; and Fleischmann Night and The Taming of the Shrew for the Tale of Silence Festival. The Brush, Queen of Lane for the B Street Theatre in Sacramento; and Phantom and the Three Muses for American Musical Theatre of San Jose. Williams has appeared in numerous on stage for his work, including several Dean Goodman Choice Awards and a Bay Area Theatre Critics Circle Award.

DAVID MAOMET (Playwright) is the author of the plays Oobana, Glengarry Glen Ross (1984 Pulitzer Prize and New York Drama Critics Circle Award), American Buffalo, The Old Neighborhood, A Life in the Theater, the Play: the Other, and Edmond, Lakehouse, The Water Engine, The Woods, Sexual Presence in Chicago, American, and Reunion, The Cryptogram (1995 OBIE Award), and Brute Marriage. His translations and adaptations include Red River, by Pierre Laville, and The Cherry Orchard, Three Sisters, and Uncle Vanya, by Anton Chekhov; Chicago, by Frank G. Newman; and The Postman Always Rings Twice, The Visit, The Unlovable; House of Games (written/ director), Glenbe (written/ director), American Buffalo, Glengarry Glen Ross, Uncle Vanya on 42nd Street, Hoofside (written/ director), The Spanish Prisoner (written/ director), and Rat Race: The Dogs, The Blue Room Playwright, and The Taming of the Shrew. The Blue Room for Theatre on San Pedro Square; Cherchez Anne, Royal Caille, Triumph of Love, Violet, Under Miloslovic, and Galileo for TheatreWorks; Birdie; and the Firebird for the San Francisco Shakespeare Festival; and Amadeus and The United Nations at the Big Bear. "The” American, Columbiana Blue, and Angry Housewives for San Jose Stage Company; King Lear and Merry Wives of Windsor for the San Francisco Shakespeare Festival; and Fleischmann Night and The Taming of the Shrew for the Tale of Silence Festival. The Brush, Queen of Lane for the B Street Theatre in Sacramento; and Phantom and the Three Muses for American Musical Theatre of San Jose. Williams has appeared in numerous on stage for his work, including several Dean Goodman Choice Awards and a Bay Area Theatre Critics Circle Award.

Who’s Who

ROD GRUPPY (Understudy) has been acting in theaters around the Bay Area for the last 15 years. He has been a member of A.C.T. in Glengarry Glen Ross, Juno and the Paycock, The Royal Family, and Dark Rambler and in numerous productions at Berkeley Repertory Theatre. He was last seen locally in Tony Kushner’s Homebody/ Kathy at Berkeley Rep and as John Proctor in The Crucible at the Filmore Theatre Company. He also appeared in the world premiere of Sam Shepard’s The Late Henry Moss, Grumpy also does voice-over work, as well as film and television.

RICHARD E. WHITE (Director) is chair of the theater department at Seattle’s Cornish College of the Arts, where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Toin and Gakushuin Universities. He is an A.C.T. resident director at Tokyo’s Theatre Company Solano. In addition to serving as artistic director of San Francisco’s Eureka Theatre and the Woolen Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (The Marriage of Figaro, Tenagno Stok), Berkeley Repertory Theatre, the Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theatre, the Alliance Theatre Company, the California Shakespeare Festival, and A.C.T. Theatre, The Empty Space Theatre, Innerman Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with Liberation/Performance and Rinde Eckert and composer Paul Dresher, he developed and directed the electronic opera Silo Fire, which has been performed at various venues throughout the United States and Europe. White has received eight Bay Area Theatre Critics Circle Awards and eight Drama-Logue Awards for outstanding direction. Recent directing credits include Dael Orlandersmith’s Minding at A.C.T. and The Beauty Queen of Leenane, Springtime for Balbec and Copenhagen at Seattle Rep.

KENT DORSEY (Box Designer) has designed scenic and lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, Milwaukee Repertory Theatre, and Seattle Repertory Theatre. His New York theater productions include About Time, Alligator Tales, Another Antigone, The Coconut Hour, Silence, Surt, and Vander Hook by. Dorsey designed the scenery and lighting for Silent Chisum, a world premiere in Tokyo by The Ensemble Theatre and the Milwaukee Repertory Theatre. His scenic design has been seen at A.C.T. in Light Up the Sky, Fugue, and The Pipe and the Wish. He is a member of A.C.T. Theatre, The Pipe and the Wish, Ben Appetit’, and The Late Great Ladies of Blues and Jazz.

CHRISTINE DOUGHERTY (Costume Designer) has previously designed for A.C.T. in Treasure Island, The Painted House, and The Wish, and The Play. The Thing. She designed the world premiere of The Late Henry Moss, written and directed by Sam Shepard, for the Magic Theatre/Theatre on the Square, starring Nick Nolte, Sean Penn, Woody Harrelson, James Gunnison, Cheech Marin, and Sheila Donohue. Her previous A.C.T. productions include Two at a House (and God and Who) A Ride with Virginia Woolf for GEVA Theatre and the Old Globe Theatre. New York theater credits include About Time with James Whitmore and Andrea Lindley. Other theater credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Milwaukee Repertory Theatre, Cleveland Play House, ACT (Seattle), Studio Arena Theatre, Indiana Repertory Theatre, San Jose Repertory Theatre, Dominican University, San Francisco Playhouse, and Chicago Repertory Theatre, a four-play ensemble. Film credits include Boys’ Night Out and The Outsiders. Doughty has worked for Bulgari jewelry as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Love and Death, Meditation, and d’Orsay, Islands, Wrapped Rechnitz, Le Pont-Noir Emporio, and The Umbrellas with her father, Ted Dorsey.

JULIE HABER (Stage Manager) is the assistant, stage manager for A.C.T. This season she stage-managed Lachanavana Blue and assisted on Night and Day; she recently stage-managed A.C.T. productions of The Pleasure of Seeing Her Again, In A Blue Spirit, James Joyce’s Ulysses (also at the Huntington Theatre Company and Master Harold... and the boys and Richard Nelson’s Goodnight Children Everywhere. 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 Guitars Theatre, and Yale Repertory Theatre. She holds an M.A. in the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

KATHERINE RIEHMANN (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years; Wingfoot Mountain, The Intention (also at A.C.T. last season); Peter Pan, Pinto, and Peter; Frank Loesser’s Man of La Mancha; and has directed Peter Pan, Frank Loesser’s Man of La Mancha, and The Difficulty of Christmas, and was assistant director on Noel Coward’s Private Lives, Culture Clash AmeRom, and Cloud Nine at Berkeley Repertory Theatre; and Serious Money, The Breeze Stratagem, and Godspell at A.C.T. Master of Fine Arts Program.
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KEVIN DORSEY (Set Designer) has designed scenery and lighting for most of the major regional theatre companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, Philadelphia Civic Light Opera, the Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, Milwaukee Repertory Theatre, and Seattle Repertory Theatre. His New York productions include Annie, Timon of Athens, The Threepenny Opera, and The Haunted House: An Electric Dream. Film credits include Boys Night Out and The Outsiders. Dorsey has designed for Mediterranean arts as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Man, Odyssey, The House of Mirth, The Threepenny Opera, Inheritance: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys Night Out and The Outsiders. Dorsey has worked for Bulgarian artists as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Runnin...
A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Travesties and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloeff has directed for A.C.T. the American premieres of Stoppard’s Travesties, The Invention of Love and Indian Ink and Harold Pinter’s Celebrations and The Room, A.C.T.’s–commissioned translations of Henze’s The Minotaur, Ennio F. Mary Stuart, and Uncle Vanya, the world premieres of Leslie Ayvazian’s Singer’s Bay, and acclaimed productions of The Threepenny Opera, Old Times, dresses, The Rose Tattoo, Antigone, Claudius, Home, and The Tempest. Last season she also initiated an educational program for the A.C.T. Youth Repertory Company, which expanded into a full-time training program for young actors. This season Perloeff will stage Chackett’s The Three Sisters with A.C.T.’s core company. Before joining A.C.T., Perloeff was an award-winning artistic director of Classic Stage Company in New York, where she directed the world premieres of the American premiere of Pinter’s Mountain Language and the Birthday Party, and many classic works. Under Perloeff’s leadership, Classic Stage won numerous OBIE Awards for artistic direction, design, and as well the 1988 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryt’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music’s Next Wave Festival.

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 Make Reckless Dreams by Declan Donnellan (a musical by Carole Bayer Sager), as well as the national tour of Tony 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 at The Manhattan Theater Club in 1971. He also his department were awarded Theater Crafts International’s award for the best regional theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

A.C.T. Contributors

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

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Executive Directors: A.C.T.

PROSPERO SOCIETY

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For Your Information

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grand Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act.org

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office
Visit us at 485 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12-8 p.m., Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance times, box office hours are 12-6 p.m. daily. Call 415.749.2471 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2421.

Referrals
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Ford's Columbus Room on the lower level and the Sky Bar on the third level. There is a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages at the lower-level and third-level bars. Food and drink are not permitted outside these bars.

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.

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

Emergency Telephones
Leave your seat location with those who may need to reach you and have them dial 415.749.2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an available seat in the loge and the dress circle. A.C.T. headsets, as well as to the sound system and make a discreet noise.

A.C.T. Merchandise
A.C.T.-branded sorrows—including clothing, jewelry, stationery, travel maps, and other novelty items—as well as books, scripts and DVDs on plays, are on sale at the sofa-theater desk in the main lobby and at the Geary Theatre Box Office.

For more information about A.C.T., call the Box Office at 415.749.2389 or visit the A.C.T. website at www.act.org.
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