URINETOWN
THE MUSICAL

Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Choreography by John Carrafa
Directed by John Rando
YOU'RE FORCED TO CHOOSE:
The Pool Or The Hot Tub?
The Pool Or The Hot Tub?

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Broadway hits and a bit of sizzling rock 'n' roll!

july 5–26 2003

Tchaikovsky
Showcase
Fri Jul 11 8pm
Edwin Outwater conductor
Zuzi Bailey cello
San Francisco Symphony
Tchaikovsky: Symphony No. 2

John McDaniel
with special guest stars
Carol Burnett & Fredericka von Stade
Fri Jul 11 8pm
San Jose 7:30pm

Patti LuPone
in
Couda, Woulda, Shoulda
Sat Jul 13 8pm

All-Beethoven
Thu Jul 18 8pm
Edwin Outwater conductor
Alice Goldstein piano
San Francisco Symphony

A Russian
Spectacular
Thu Jul 19 8pm
Edwin Outwater conductor
Kika Easman piano
San Francisco Symphony
San Francisco Symphony

Patti LuPone vocalist
Rob Fisher conductor
San Francisco Symphony

Khachaturian Selections
from Spartacus

Beethoven: Piano Concerto No. 5, Emperor

Little Richard
Rocks the House
Sat Jul 26 8pm

Little Richard piano and
vocals

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Call 415-503-7403 for further information.
Program subject to change.

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Online sfsymphony.org

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San Francisco Symphony,
555 South Market Street, San Francisco, CA 94104
A.C.T. American Conservatory Theater

Volume 9, Issue 8
July/August 2003

Carol Parloff, Artistic Director
Heather M. Kirchen, Managing Director

Elizabeth Rentz, Editor; Associate Publisher
Jessica Wachen, Associate Publisher

A.C.T. Box Office
415-749-24CT
A.C.T. Website
www.act.org

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 Kirchen, A.C.T. embraces its responsibility to conserve, renew, and reinvest its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new 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 playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at ZSun Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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

A.C.T., American Conservatory Theater

Volume 9, Issue 8
July/August 2003

Carry Perloff, Artistic Director
Heather M. Kitchen, Managing Director

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Dear Friends,

Welcome, at long last, to Unrehearsed! A.C.T. is honored and delighted to be the first theater to present this remarkable show outside New York. I first fell in love with Unrehearsed when it was housed in a dilapidated ex-police station in midtown Manhattan. Its hilarious and hugely original spirit captivated me, and the moment the band began to play, and by the end of Act One I longed to bring the show to A.C.T. In this era of blockbusters and hype, Unrehearsed represents something totally unique—a vividly original score and book, housed in a lively, simple production driven by imagination, irreverence, and a sense of the outrageous. It is at once a love song to, and a deconstruction of, the American musical, and it tweaks the spirit of rebellion in every one of us. It also sits beautifully in the tradition of fervent but witty social-issue musicals that A.C.T. has explored so successfully in recent years, including Brecht/Weill's The Threepenny Opera and Marc Blitzstein's No for an Answer.

In spite of, or perhaps because of, the perilous state of the world, this has been a remarkable year at A.C.T., because we have felt so clearly how much live theater actually matters to so many of you. Audiences have come to the Geary in tremendous numbers, and we want to thank each and every one of you who supported us this year. For those of you coming to A.C.T. for the first time with Unrehearsed, we want you to know that we are not only a major repertory theater, but also an important school, and that your ticket purchase helps support future generations of American actors and theater artists.

We hope this show gives you great pleasure, and that you will join with us in welcoming this remarkable company to San Francisco.

Yours,

Carey Perloff
Artistic Director

A.C.T. performing at Zeum Theater

In Ikeno, Philip Kan Gotanda—one of America’s leading playwrights and a Bay Area resident—creates a poetic and compassionate love story illustrating the challenges facing a husband and wife after 30 years of marriage. James, an African-American World War II veteran, and his Japanese wife, Sumi, struggles to understand how their marriage, colored by family tension and marred by cultural misunderstanding, has transformed them—just as pottery is transformed during the firing process. In Japan, such kiln changes are called ikeno, and the results are as complex and unpredictable as the evolution of a relationship. Ikeno features A.C.T. core acting company member Steven Anthony Jones.

Tickets: $14–$24

www.act-sf.org | 415.749.2ACT

Corner of 4th and Howard streets, San Francisco

Group rates, call 415.438.2203. For more information about A.C.T.’s productions, directions, and parking (including rates), click www.sfact.org.
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome, at long last, to Urinetown! A.C.T. is honored and delighted to be the first theater to present this remarkable show outside New York. I first fell in love with Urinetown when it was housed in a dilapidated ex-police station in midtown Manhattan. Its hilarious and hugely original spirit captivated me the moment the band began to play; and by the end of Act One I longed to bring the show to A.C.T. In this era of blockbusters and hype, Urinetown represents something totally unique: a vividly original score and book housed in a lively, simple production driven by imagination, irreverence, and a sense of the outrageous. It is at once a love song to, and a deconstruction of, the American musical, and it reveals the spirit of rebellion in every one of us. It also sits beautifully in the tradition of fervent but witty social-issue musicals that A.C.T. has explored so successfully in recent years, including Brecht/Weill's The Threepenny Opera and Marc Blitzstein's No for an Answer.

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Artistic Director

A.C.T. performing at Zeum Theater

In Yohen, Philip Kan Gotanda—one of America's leading playwrights and a Bay Area resident—creates a poetic and compassionate love story illustrating the challenges facing a husband and wife after 30 years of marriage. James, an African American World War II veteran, and his Japanese wife, Sumi, struggles to understand how their marriage, colored by family tension and marred by cultural misunderstanding, has transformed them—just as pottery is transformed during the firing process. In Japanese, such kiln changes are called yohen, and the results are as complex and unpredictable as the evolution of a relationship. Yohen features A.C.T. core acting company member Steven Anthony Jones.

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Chuck Raben
Russ Selinger


Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis

Choreography by John Carrafa

Directed by John Rando

with

Katie Adams  Anne Allgood  Jim Cori  Tom Hewitt  Ron Holgate
Frank Holmes  Todd A. Horner  Dennis Kelly  Robyn Kramer  Jamie LaVerdiere
Beth McVey  Michael Mirak  Christine Noll  Patricia Ben Peterson  Charlie Pollock
Richard Ruiz  Sheri Sanders  Meghan Strange  Richard White  Christopher Youngman

Scenic by Scott Pask
Costumes by Gregory A. Gale and Jonathan Binby
Lighting by Brian MacDevitt
Sound by Jeff Curtis and Lew Mead
Orchestrations by Bruce Coughlin
Musical Supervisor by Edward Strauss
Musical Director by Jason DeBord
Wig and Hair Design by Darlene Dannenfelsher
Fight Director by Rick Seidler
Production Stage Manager by Leigh Catlett
Gearing by Jay Binder, C.S.A.
Laura Stanczyk

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Russ Selinger

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San Francisco

produced by A.C.T.
Carey Perloff, Artistic Director • Heather Kitchens, Managing Director

presents

URINETOWN
THE MUSICAL
(1999)

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Choreography by John Carrafa
Directed by John Rando

with
Katie Adams Ann Allgood Jim Corri Tom Hewitt Ron Holgate
Frank Holmes Todd A. Homan Dennis Kelly Robyn Kramer Jamie LaVerdiere
Beth McVe Ty Michael Minarik Christanne Noll Patricia Ben Peterson Charlie Pollock
Richard Roza Sheri Sanders Meghan Strange Richard White Christopher Youngman

Scenic by Jason DeBord
Costumes by Darlene Dennenfelder
Lighting by Richard Fried
Sound by Rick Sodolat
Orchestrations by Leigh Cutlett
Musical Supervisor by Jay Binder, C.S.A.
Musical Director by Laura Stanzyk

Scott Park
Gregory A. Gat and Jonathan Bisby
Brian MacDevitt
Jeff Curtis and Lew McD
Bruce Coulphill
Edward Strauss
Jeff portfolio
"the utmost care, "


**Urinetown, The Musical**

**The Cast**

(All in order of appearance)

- Officer Lockstock, a policeman: Tom Hewitt
- Little Sally, a poor little girl: Meghan Strange
- Penelope Pennywise, chief custodian at the poorest, filthiest urinal in town: Beth McVey
- Bobby Strong, assistant custodian at the poorest, filthiest urinal in town: Charlie Pollock
- Hope Cladwell, Caldwell B. Cladwell's daughter: Christiane Noll
- Mr. McQueen, Caldwell B. Cladwell's right-hand man: Jamie LaVerdiere
- Senator Fipp, a public servant: Dennis Kelly
- Old Man Strong, Bobby's father: Jim Corti
- Hot Blades Harry, a poor man: Dr. Billeaux, a Urine Good Co. executive
- Soupy Sue, a poor woman: Katie Adams
- Little Becky Two Shoes, a poor woman: Sheri Sanders
- Mrs. Millennium, a Urine Good Co. executive: Todd A. Hornman
- Business Man #1: Frank Holmes
- Business Man #2: Richard Ruiz
- Old Woman: Ron Holgate
- Josephine Strong, Bobby's mother/Nurse: Anne Allgood
- Officer Barrel, Lockstock's partner: Richard Ruiz
- Caldwell B. Cladwell, president and owner of Urine Good Co.: Ron Holgate

---

**Setting**

A Gotham-like city

**Time**

Sometime after the Stink Years

---

**Understudies**

- Robyn Kramer, Michael Minarik, Patricia Ben Peterson, Richard White
- Officer Lockstock—Michael Minarik, Richard White
- Little Sally—Robyn Kramer, Sheri Sanders
- Penelope Pennywise—Anne Allgood, Katie Adams, Patricia Ben Peterson
- Bobby Strong—Todd A. Hornman, Michael Minarik
- Hope Cladwell—Katie Adams, Robyn Kramer, Mr. McQueen—Frank Holmes, Christopher Youngman
- Senator Fipp—Richard White, Christopher Youngman
- Old Man Strong—Hot Blades Harry—Todd A. Hornman, Michael Minarik
- Tinny Tim—Dr. Billeaux—Frank Holmes, Michael Minarik
- Soupy Sue/Cladwell's Secretary—Robyn Kramer, Patricia Ben Peterson
- Little Becky Two Shoes/Mrs. Millennium—Robyn Kramer, Patricia Ben Peterson
- Robbie the Snitch—Frank Holmes, Michael Minarik
- Billy Boy Bill—Michael Minarik, Richard White
- Old Woman/Josephine Strong/Nurse—Katie Adams, Patricia Ben Peterson
- Officer Barrel—I Odd A. Hornman, Richard White
- Caldwell B. Cladwell—Dennis Kelly, Richard White

**Stage Managers**

Brian Bogen, Greg Schansel

---

**Scenes and Musical Numbers**

**Act I**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Amenity #9, the poorest, filthiest urinal in town</td>
<td>Caldwell B. Cladwell, McCabe, McQueen, Hope &amp; UGC Staff</td>
</tr>
<tr>
<td>2</td>
<td>The good offices of Urine Good Company</td>
<td>Caldwell B. Cladwell, McCabe, McQueen, Hope &amp; UGC Staff</td>
</tr>
<tr>
<td>3</td>
<td>A street corner</td>
<td>Lockstock, Barrel &amp; The Poor</td>
</tr>
<tr>
<td>4</td>
<td>Amenity #9, the poorest, filthiest urinal in town</td>
<td>Bobby &amp; The Poor</td>
</tr>
<tr>
<td>5</td>
<td>The good offices of Urine Good Company</td>
<td>Don’t Be The Bum</td>
</tr>
<tr>
<td>6</td>
<td>Amenity #9, the poorest, filthiest urinal in town</td>
<td>Ensemble</td>
</tr>
</tbody>
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**Act II**

<table>
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<th>Scene</th>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A secret hideout</td>
<td>Ensemble</td>
</tr>
<tr>
<td>2</td>
<td>A secret hideout</td>
<td>Perry, Fipp, Lockstock, Barrel, Hope &amp; Bobby</td>
</tr>
<tr>
<td>3</td>
<td>The good offices of Urine Good Company</td>
<td>Perry, Fipp, Lockstock, Barrel, Hope &amp; Bobby</td>
</tr>
<tr>
<td>4</td>
<td>A secret hideout</td>
<td>Little Sally &amp; Bobby</td>
</tr>
<tr>
<td>5</td>
<td>Various</td>
<td>The Rich &amp; The Poor</td>
</tr>
</tbody>
</table>

---

**The Urinetown Band**

Conductor/Arranger—Jason DeBord
Clarinet, Bass Clarinet, Alto Sax, Soprano Sax—Stephen Parker
Trombone, Euphonium—David Oktar
Drums, Percussion—Scott Blackman
Bass—James Bergman
Associate Conductor/Piano—Peter Malekzik

---

There will be one 15-minute intermission.
Urinetown, The Musical

The Cast
(in order of appearance)

- Officer Lockstock, a policeman: Tom Hewitt
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- Mrs. Millennium, a Urine Good Co. executive: Sheri Sanders
- Robbie the Stuckfish, a poor man: Todd A. Hornman
- Business Man #1: Frank Holmes
- Business Man #2: Richard Razi
- Old Woman: Ron Holgate
- Josephine Strong, Bobby's mother/ Nurse: Anne Allgood
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Setting
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Sometime after the Striket Years

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- Officer Barrel—Todd A. Hornman, Richard White
- Caldwell B. Cladwell—Dennis Kelly, Richard White

Stage Managers
Brian Bogen, Greg Schanuel

Urinetown, The Musical

Scenes and Musical Numbers

Act I

Scene 1: Amenity #9, the poorest, filthiest urinal in town
"Urinetown" ............................................. Lockstock & Company
"It's a Privilege to Pee" .................................. Penny & The Poor
"It's a Privilege to Pee" (reprise) .................. Lockstock & The Poor

Scene 2: The good offices of Urine Good Company
"Mr. Cladwell" .......................................... Cladwell, McQueen, Hope & UGC Staff

Scene 3: A street corner
"Cryogen Song" ........................................... Lockstock, Barrel & The Cops
"Follow Your Heart" ..................................... Hope & Bobby

Scene 4: Amenity #9, the poorest, filthiest urinal in town
"Look at the Sky" ....................................... Bobby & The Poor

Scene 5: The good offices of Urine Good Company
"Don't Be the Bum" ..................................... Cladwell & UGC Staff

Scene 6: Amenity #9, the poorest, filthiest urinal in town
"Act 1 Finale" ............................................. Ensemble

There will be one 15-minute intermission.

Act II

Scene 1: A secret hideout
"What Is Urinetown?" ................................... Ensemble

Scene 2: A secret hideout
"Small Talk Got" ........................................ Hot Blades Harry, Little Becky Two Shoes & The Rebel Poor
"Run Freedom Run" ..................................... Bobby & The Poor
"Follow Your Heart" (reprise) .................. Hope

Scene 3: The good offices of Urine Good Company
"Why Did I Listen to That Man?" ............... Penny, Fipp, Lockstock, Barrel, Hope & Bobby

Scene 4: A secret hideout
"Tell Her I Love Her" .................................. Little Sally & Bobby

Scene 5: Various
"We're Not Sorry" ..................................... The Rich & The Poor
"We're Not Sorry" (reprise) .................. Cladwell & Penny
"I See a River" .......................................... Hope & The Ensemble

The Urinetown Band
Conductor/Piano—Jason DeBord
Clarinet, Bass Clarinet, Alto Sax, Soprano Sax—Stephen Parker
Trombone, Euphonium—David Oka
Drums, Percussion—Scott Blaken
Bass—James Bergman
Associate Conductor/Piano—Peter Maleckzie

10 American Conservatory Theater

Urinetown, The Musical 11
THE IMPROBABLE HIT

BY ELIZABETH BRODERSEN

The idea for Urinetown, The Musical first came to lyricist-librettist Greg Kotis during a 1995 trip to Europe. After finishing an engagement (in Transylvania, of all places) with the experimental Chicago theater company the Neo-Futurists, Kotis decided to extend an overnight layover in Paris, with the romantic notion of backpacking around Western Europe for two additional weeks. Optimistically allowing himself just $800 for the trip, he quickly ran out of money and was forced to spend the rest of his vacation looking for cheap but satisfying meals, sleeping in train stations, and—once he discovered that public restrooms in Europe are pay-per-use—"avoiding going to the bathroom as much as possible." As he wandered the streets of European cities, the notion of a place like Urinetown began to take form in his mind. In the introduction to the published version of the musical, Kotis writes about the genesis of the show:

"It would be a grand, ridiculous reflection of the world as we know it to be, complete with rich and poor, the powerful and the powerless, a government controlled by industry and an industry that exists apart from and above us all. And driving it all would be a musical—yes, a very big musical, and it would be called Urinetown. It might not be performed, perhaps should not be performed, but it would be called Urinetown, and it would take place in a town where everybody had to pee. Such is the thinking that comes from being too homosocial, too broke, and too full of belly-filling foods, while inhibiting the natural bodily functions for too long."

Upon his return to the United States, Kotis—who at that point had never seen a Broadway musical—approached fellow Neo-Futurist Mark Hollmann with the crazy notion of writing a musical about peeing. Both active members of Chicago's lively and political improv-comedy scene since the late 1980s, Hollmann and Kotis (with their fellow ensemble members) had already written, acted in, directed, and produced five full-length plays and two full-length musicals as actor/playwrights in the improvisational Cardiff Giant Theater Company. Much to Kotis's surprise, Hollmann loved the idea of Urinetown. "It wasn't merely a musical centered on peeing," writes Hollmann. "The project [Greg] proposed to me had all the elements of a great musical: a love story set against the backdrop of social upheaval, a protagonist who would fight to the death for what he wanted, and a colorful cast of supporting characters. It also had the potential for comic social commentary."

"RAW AND REBELLIOUS BEGINNINGS"
The two met frequently over the next three years (after services at the church where Hollmann played the organ), collaborating on a show they never really dared hope would make it to the stage. The outrageousness of the original idea took on a life of its own, eventually becoming a kind of grand challenge: Kotis and Hollmann decided to write a show so deliberately, charmingly bad that no one would possibly want to produce it. "It was a freak-show of a musical, a Frankenstein's Monster best kept in the basement," writes Kotis. They even chose a title so unappealing it seemed guaranteed to deflect any expectations of high-brow success. "We thought that with a name like Urinetown there'd be no chance of having to show it to our family and friends," he has said.

For more than a year after their improbable musical was completed, Kotis and Hollmann shopped the project around, hoping to garner financial backing for a production. In 1999—"over a hundred rejection letters later"—the project was accepted by the New York International Fringe Festival. An interpret cast presented a "raw and rebellious production" in a stifling hot converted garage to enthralled audiences and critical raves. The project was picked up by the up-and-coming Ars Nova Group, joined by the powerhouse producers of Director Theatricals—for a string of Tony-nominated and/or winning hits, including 42nd Street, Into the Woods, The Most Happy Fella, Pippin, and Titanic, among many others. The new producing team added to the creative mix director John Rando and several new cast members for a commercial off-Broadway production. The sold-out 2001 run was extended, earning Urinetown 11 Drama Desk nominations, two OBIE awards, and inclusion in that season's "Best Plays" anthology.

Emboldened by their off-Broadway success, the producers transferred the show to Broadway's Henry Miller Theatre, where Urinetown, The Musical opened in September 2001, again to spectacular reviews from the nation's toughest critics. The production received ten Tony nominations and later won the rare Tony "triple crown"—awards for best book, score, and direction. Dodger's Michael David and Lauren Mitchell, both known for championing literate, unusual dramatic material—including Wong Mountain and High Society, both coproduced for Broadway with A.C.T.—turned again to A.C.T. as the perfect collaborator to help develop Urinetown for a national tour. After its run at A.C.T., Kotis and Hollmann's little "unproduceable" musical is set to embark on a cross-country journey; several international productions are in the works (including in Seoul, Tokyo, and London); and a film version has even been mentioned.
The idea for Urinetown, The Musical first came to lyricist-librettist Greg Kotis during a 1995 trip to Europe. After finishing an engagement in Transylvania, of all places, with the experimental Chicago theater company the Neo-Futurists, Kotis decided to extend an overnight layover in Paris with the romantic notion of backpacking around Western Europe for two additional weeks. Optimistically allotting himself just $300 for the trip, he quickly ran out of money and was forced to spend the rest of his vacation looking for cheap but satisfying meals, sleeping in train stations, and—once he discovered that public restrooms in Europe are pay-per-use—avoiding going to the bathroom as much as possible. "As he wandered the streets of European cities, the notion of a place like Urinetown began to form in his mind. In the introduction to the published version of the musical, Kotis writes about the genesis of the show: "It would be a grand, ridiculous reflection of the world as we know it to be, complete with rich and poor, the powerful and the powerless, a government controlled by industry and an industry that exists apart from and above us all. And driving it all would be a musical—yes, a very big musical, and it would be called Urinetown. It might not be performed, perhaps should not be performed, but it would be called Urinetown, and it would take place in a town where everybody had to pee. Such is the thinking that comes from being too homesick, too broke, and too full of belly-filling foods, while inhabiting the natural bodily functions for too long."

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Who's Who

KATIE ADAMS (Soprano Suzy/Cladwell's Secretary) lists among her favorite credits the role of Marty in the national tour of Grease, as well as King of Hearts at Guangdong Opera House, Mrs. Claus in The Radio City Christmas Spectacular at Universal Amphitheatre in Los Angeles, Luisa in The Fiorentina, Minnie Fae in Hello, Dulcy, Kate in Titanic, Prudie in Pump Boys and Desserts, and soloist with the Boston Pops.

ANNE ALLGOOD (Josephine Strong/ Old Woman/Nurse) has performed on Broadway in Imaginary Friends (Abby), The Sound of Music (Mrs. Mullin), The Most Happy Fella (Rosabella), and Beauty and the Beast. Regional theatre credits include Cymbeline at Intiman Theatre, Floyd Collins at the Globe Theatre, Opera Music Theatre, and Goodman Theatre. Jane Eyre at La Jolla Playhouse; Candid at the Guthrie Theatre; Das Barbierty; Do, Re, I, City of Angels/Georgette, The Secret Garden; and A Little Night Music. She has toured with Parade, Evita, and South Pacific.

JIM CORTI (Old Man Strong/Hot Bändes Harry) has performed on Broadway in Ragtime (Harry Houdini/original cast), a Chorus Line (All), and Candid (Hal Prince revival/ original cast). He has performed on the national tours of Ragtime (Tateh), Cabaret (Joel Grey's understudy), Bob Fosse's Dance!, and A Chorus Line (Paul). His Chicago credits include Miss Saigon (The Engineer) and Grand Hotel (Otto Kruger/Joseph Jefferson Award) at Maxine Theatre, Lincolnshire; Falsettoland at Wisdom Bridge Theatre (Mendel/Jeff Award nomination); and Another Midsummer Night (Puck/Jeff Award nomination) at the Goodman Theatre.

Corruption, We Know, Has Quite a Future, and Lord Knows, What a Past!

Lotte Lenya

This article draws from Greg Kotis and Mark Hollmann's introductions to the book Urinetown, The Musical, recently published by Faber and Faber, and interviews with Kotis and Hollmann originally published in Playbill On-Line (www.playbill.com), the New York Times, and Variety.

FILTHY STREETS OF SAN FRANCISCO: "URINETOWN," NOT THE MUSICAL

[In July 2002, the San Francisco] Board of Supervisors—after a lot of vicious bickering—finally passed a law outlawing public urination, punishable by a $50 to $500 fine. It's the first time the city code has specifically prohibited such activity. It sends the firm message, says the law's author, Supervisor Tony Hall, that in San Francisco "we live in a civilized society.

When you're talking about people who have to panhandle for a hamburger, the fine might as well be $1 million for all the good it does, those who live with the problem say. "It's like this," George W., 42, says as he relieves himself on a miniature tree in Stevenson Street, an alley just off Sixth Street. "This is the great outdoors. Man... after all the hustles I go through out on the street, you gotta tell me I can't do the most basic thing a man has to do—where I want and when I want? I don't think so."

[For the hard-core homeless pearing, this care is more than just taking care of business. It's in-your-face freedom.

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

Ronal Holgate (Colbald Cladwell) most recently starred as Don Quixote in a national tour of Man of La Mancha. He has performed in Broadway revivals of Kiss Me, Kate (as Harrison Howell) and Annie Get Your Gun (as Buffalo Bill). Broadway credits also include Richard Henry Lee in 1776 (Tony Award; also film version), the Colonel in The Grand Tour (Tony nomination), I, Mcao, Guys and Dolls, Milk and Honey, A Funny Thing Happened on the Way to the Forum, 42nd Street, and Musical Chairs. Holgate has starred on the road in Big, Annie, 42nd Street, Can Can, and Funny Girl. Directing credits include Two into One (which he adapted for American audiences), Lead Me a Toner, Once in a Lifetime, and The Comedian; he was also one of the creators of the off-Broadway production of Reunions, Holgate has sung leading roles in more than 30 operas and concerts throughout the country.

FRANK HOLM (Billy Big Bill/Business Man #2) has performed as Adrian in Smokey Joe's Cafe at Heritage Repertory Theatre, as Julie and Charlie in Meet Street at the Ocsela Center of the Arts, in Psalm of Peace at SAK Dinner Theater in Orlando, in Side by Side and as Jim in Big River at the Disney Institute, and as Ken in Arent Midkivavim in Little Shop of Horrors at University of Central Florida.

TODD A. NORMAN (Robbie The Street/Political Business Man #1/Flight Captain) performed in Urinetown on Broadway last summer and was last seen on tour with the first national tour of Victor/Victoria. His regional theater credits include Jonny, Lasyers, Lovers & Lunatics, 1776, The Most Happy Fella, Falsettoland, Carousel, and Into the Woods. He

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ANNE ALLGOOD (Josephine Strong/Old Woman/Nurse) has performed on Broadway in Imaginary Friends (Abby), The Sound of Music (Marta), The Most Happy Fella (Rosabella), and Beauty and the Beast. Regional theater credits include Cymbeline at Intiman Theatre; Floyd Collins at the Globe Theatre, Opera Music Theatre, and Goodman Theatre; Jane Eyre at La Jolla Playhouse; Candide at the Guthrie Theatre; Das Barbier in Die, Du, Ich City of Angels in the Second Garden; and A Little Night Music. She has toured with Paradise, Exotica, and South Pacific.

JIM CORTI (Old Man Strong/Hot Bändes Harry) has performed on Broadway in Ragtime (Harry Houdini/original cast), A Chorus Line (Al), and Candide (Hal Prince revival/original cast). He has performed on the national tours of Ragtime (Tateh), Cabaret (Joel Grey's understudy), Bob Fosse's Dance!, and A Chorus Line (Paul). His Chicago credits include Miss Saigon (The Engineer) and Grand Hotel (Otto Kruger/Joseph Jefferson Award) at Marriott Theatre, Lincolnshile. Falletut at Wisdom Bridge Theatre (Mendel/Jeff Award nomination); and Another Midsummer Night (Puck/Jeff Award nomination) at the Goodman Theatre.

TOM HEEWITT (Officer Locksley) received 2001 Tony and Drama Desk nominations for his performance as Frank 'N Futter in The Rocky Horror Show. Other Broadway credits include The Boys from Syracuse, Siss in The Lion King, Art (standby), and The Secret Raisin. Off Broadway he has appeared in Jeffrey, Bronx Just, Richard III, and Othello. Recent regional theater appearances include Complent Female Stage Beauty at The Globe Theatre; Captain Hook in Peter Pan (with Cathy Rigby) at Casa Manana; and the title role in Dracula, The Musical at La Jolla Playhouse. Television and film credits include "Law & Order," "Third Watch," "Frasier," narration for the Discovery Channel, and Julie Taymor's Polar Fire. Hewitt trained at the University of Delaware's Professional Theater Training Program.

Rolfie HOLLAND (Coldwell B. Cladwell) most recently starred as Don Quixote in a national tour of Man of La Mancha. He has performed in Broadway revivals of Kiss Me, Kate (as Harrison Howell) and Annie Get Your Gun (as Buffalo Bill). Broadway credits also include Richard Henry Lee in 1776 (Tony Award, also film version), the Colonel in The Grand Tour (Tony nomination), Lead Me a Tenor, Guys and Dolls, Milk and Honey, A Funny Thing Happened on the Way to the Forum, 42nd Street, and Musical Chairs. Hollgate has starred on the road in Big, Annie, 42nd Street, Can Can, and Funny Girl. Directing credits include Two into One (which he adapted for American audiences), Lead Me a Tenor, Once in a Lifetime, and The Comedians; he was also one of the creators of the off-Broadway production of Reunion. Hollgate has sung leading roles in more than 30 operas and concerts throughout the country.

FRANK HOLMES (Billy Big Bill/Business Man #2) has performed as Adrian in Smokey Joe's Cafe at Heritage Repertory Theatre, as Julie and Charlie in Meat Street at the Ocsola Center of the Arts, in Pardon the Intruder at SAK Dinner Theater in Orlando, in Side By Side and as Jim in Big River at the Disney Institute, and as Ken in Ain't Misbehavin' in Little Shop of Horrors at University of Central Florida.

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in good company...

A.C.T. 2003–04 SEASON

les liaisons dangereuses WORLD PREMIERE
Directed and adapted by Giles Croft
from the novel by Choderlos de Laclos
September 11–October 12

waiting for godot
by Samuel Beckett
Directed by Carey Perloff
October 17–November 16

a doll’s house
by Henrik Ibsen
in a new translation by A.C.T. Dramaturg Paul Walsh
Directed by Carey Perloff
January 8–February 8

levee james WORLD PREMIERE
by Sherry Shapard-Massat
Directed by Tom Hickox
February 13–March 14

the time of your life
by William Saroyan
Directed by Tina Landau
in association with Seattle Repertory Theatre
and Steppenwolf Theatre Company
March 25–April 25

a mother WORLD PREMIERE
by Constance Congdon
Adapted from Maxim Gorky’s Vassa Zheleznova
Directed by Carey Perloff
Featuring Olympia Dukakis
May 13–June 13

Final play of the season to be announced soon.

SUBSCRIBE NOW
AND GUARANTEE YOUR SEATS!

Who’s Who

performed as part of the Edinburgh Fringe Festival in Closer Than Ever and at the Kennedy Center in Fattetett. He received his B.A. in music theater from Elson College in North Carolina and his M.F.A. in music theater from the University of Nevada, Las Vegas.

DENNIS KELLY
(Senator Pipp)
celebrates his 40th year in professional theater. Early roles include Othello (Curly and Jai), Brigadier (Tommy), Anything Goes (Billy), Finian’s Rainbow (Woody), and The King and I (The King). Recent theater credits include the Yeston/Kept Phantom (Carriere), Fallois (Boo), La Cage aux Folles (Georges), 70 Girls, 70 (Harry); and Hello, Dolly! (Vandergleedle). Broadway performances include Jello the Winds (Narrator/Mysterious Man), Annie Get Your Gun (Buffalo Bill), and Danne Yankee (Old Joe), as well as the national tours of Danne Yankee and Jekyll & Hyde (Sir Danverre). Television appearances include The Dallas Buyers, "Law & Order," "Late Night with Conan O’Brien," Darres, Chicago Story, and Lady Blue. Kelly, a resident of Evanston, Illinois, graduated from Chapman University in Orange, California.

JAMIE LAVERDIERE
(Mr. McGuire)
made his Broadway debut as Leo Bloom in The Producers, opposite Nathan Lane. His favorite theater roles include Huck in Big River, Puck in A Midsummer Night’s Dream, and the title role of Camelot. Film and television credits include the series “TV Funhouse” and “Three Blind Dates” and the award-winning short film Hell Is Other People.

BETH MEVEY
(Prudence Pynescott) has performed on Broadway in Beauty and the Beast (Mrs. Potts), the original company of Phantom of the Opera (Madame Firmin, Carlotta), Nine (Claudia and Carla), Annie (A Star to Be, Lily St. Regis), and the original company of 42nd Street. Her regional theater credits include A Little Night Music (Dorothy), Show Boat (Julie), Man of La Mancha (Alondra), and Phantom (Carlotta). National tours include Captain Ahab (Gladys), Guys and Dolls (Miss Adelaide), and Lend Me a Tenor (Diana). She made her New York City Opera debut in The Merry Widow, filmed for “Live at Lincoln Center” on PBS. Other television credits include "Gershwin’s 100th Birthday Celebration at Carnegie Hall," Mr. Claus in Radio City Music Hall’s Christmas Spectacular, "Another World," and “One Life to Live.”

MICHAEL MINARIK
(Understudy) has performed the role of the Phantom in the national tours of The Music of Andrew Lloyd Webber and Phantom. Regional theater credits include the title role of Jekyll & Hyde at the West Virginia Public Theatre, Billy Bigelow in Carousel, Frederick Barretti in Titanic, and Squire Dap in Camelot at Paper Mill Playhouse.

CHRISTIANE NOLL
(Hope Chisholm) has been seen on Broadway in It Ain’t Nothin’ but the Blues, Jekyll & Hyde, and Grease. She was in the first national tours of Miss Saigon and City of Angels and performed the voice of Singing Anna in the animated feature The King and I. Other theater and opera credits include The New Moon for City Center Encores!, The Baker’s Wife and Lizzie Borden at Goodspeed Opera House; Call the Children Home at Primary Stages; and Ruth (dir. Scott Schwartz); Take Flight (Malthy/Shire); The Student Prince at Paper Mill Playhouse; and Lincoln Center’s American Songbook Series: Frank Loesser. She has also performed as a symphony soloist with Marvin Hamlisch, Don Pippin, and Peter Nero and can be heard on her solo recordings Christiane Noll: A Broadway Love Story, The Ike Gershwin Album, and Live at the West Bank Café. christianeNoll.com.
Who's Who

performed as part of the Edinburgh Fringe Festival in Cook... and at the Kennedy Center in... In music theater from... University of Nevada, Las Vegas.

DENNIS KELLY
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West Side Story (Tony), Oliver! (Sykes), Anything Goes (Billy), Finian’s Rainbow (Woody), and The King and I (The King). Recent theater credits include... and... and... Broadway performances include... Broadway appearances... on the United States and... California.

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(Pendole Penziscyz)
has performed on... and The New Moon for City Center Encores!; The Baker’s Wife and Lizzie Borden at Goodspeed Opera House; Call the Children Home at...; and her recording... at Carnegie Hall”, “Miss Claude in Radio City Music Hall’s...

CHRISTINE NOLL
(Hope Gladwell) has... in Broadway in Beauty and the Beast (Mrs. Potts), the original... the title role of... California; and... of 42nd Street. Her regional theater... in the United States and... the United States.

La Mancha (Astonia) with The Utah Shakespearean Festival; Camelot (Ninus), Phantom (Fleuret), and The Mystery of Edwin Drood (Phoebe Gill) with Pioneer Theatre Company; and Noreen (Sister Antenicia) with Egyptian Theatre Company. She received a bachelor of music degree from the University of Utah.

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Who's Who

PATRICIA BEN PETERSON (Understudy) has performed on Broadway as Susan in Company, Sarah Brown in Guys and Dolls (also national tour), and Cinderella in Into the Woods; she also performed the role of Rosie on the national tour of Sweet Charity (dir. Bob Fosse) and the Mistress in Evita. Off-Broadway credits include Jane Robbins in Do Re Mi (dir. John Rando); Carolina in Kent Lemb; and Marianne in The Grand Tour at The Jewish Repertory Theatre. Regional theater credits include Helen in Black Box More at the Guthrie Theater and Arena Stage; Leth in The Immigrant at Actors Theatre of Louisville; and Lillian in Happy End at South Coast Repertory. She was a featured performer at the 2002 Kennedy Center Honors (televised on CBS) and can be heard on the recordings of Company, Last in Brooten III, and Unsong Musicals II.

CHARLIE POLOK (Bobby Strong) comes to A.C.T. directly from playing Bobby Strong in the national tour of Urinetown. Off-Broadway he has performed in the original company of Jonathan Larson’s tick, tick...BOOM!, Lala, Lost, Cook & Bull Story, and Opus Prophetic. Regional theater credits include The Who’s Tommy at Casa Mataana and Zachary Scott Theatre Center; Godspell at Gateway/Plymouth, Pioneer at Casa Mataana, and King of the Moon at the Cincinnati Playhouse in the Park. Film and television credits include Walking Chersley and Gun.

RICHARD RUIZ (Officer Barrel) has toured through Europe as King Herod in Jesus Christ Superstar and in the United States as Sancho in Man of La Mancha. Regional credits include Philadelphia's Barrymore Award as best supporting actor in the Arden Theatre Company’s world premiere of Baby Cakes.

SHERI SANDERS (Little Becky Two Shoes/Arts, Millenium) most recently understudied the brilliant women of Betty in the off-Broadway hit Betty Rules. Other favorite credits include Hair for City Center Encores; four workshops of Wendy Wasserstein's An American in Paris in the national tour of Funny; and the Kokolo Bird in Just So at Goodspeed Opera House.

MEGAN STRANGE (Little Sally) has performed in Wonderful Town at New York City Opera; Into the Woods at Walnut Street Theatre; The Boyfriend at Caldwell Theatre Company; The Peatross Pantomime at Pioneer Theatre Company; Secret Garden, Dance Yvonne, Peter Pan, and The Best Little Whorehouse in Texas at Maine State Music Theatre; and Hells, Dally! and Grease at Theatre-by-the-Sea. Film and television credits include Bullets over Broadway, Everyone Says I Love You, Entropy, 30 Days, and "As the World Turns." She received her B.F.A. from Syracuse University.

CHRISTOPHER YOUNGSOMAN (Tiny Tim/Dr. Billauer) has performed in Broadway as Eugene in Grease and off Broadway in The Gory Details at Center Stage Theatre. He toured with the original cast of Grease and has performed regionally as Leopard in Cameron Mackintosh’s Just So at North Shore Music Theatre; Wood in Hair at Acton Theatre of Los Angeles; Miss Great Plains in Pageant at Walnut Street Theatre; and Smudge in Forever Plaid at Connecticut Repertory Theatre. Television credits include appearances on VH1, "Fashion File" (E! Entertainment Television), the Tony Awards, and as Sloppy Pop on the PBS series "Between the Lions." Youngsomman is special events manager for Sotheby’s in New York and is a graduate of San Francisco State University.

MARK HOLLMANN (Music and Lyrics) won a 2002 Tony Award and 2001 OBIE Award, and received two Drama Desk nominations, for his music and lyrics to Urinetown. He also wrote music and lyrics for Jack the Chipper (Great Artsview Arts Center, Chicago). I Think I Can and Stalk Jilted! (The Berkshire Theatre Festival, Fare All (Mount Vernon Hotel Museum & Garden, New York City), Kholovesoom! (University Theatre, University of Chicago), and Complaining Well (1991 National Alliance for Musical Theatre Festival of New Musicals). As a founding ensemble member of the Cardinal Giant Theatre Company in Chicago, he cowrote and coproduced three full-length plays and two musicals. He also wrote the score for the Chicago rock band Maestro Suhumyn and the Whole, played piano for the Second City national touring company and NYC’s Chicago City Limits, and taught music composition at Columbia College, Chicago. As a composer/lyricist, he attended the Making Timbers Workshop at New Timers Theatre in Chicago and the BMI Lehman Engel Musical Theatre Workshop in New York. He received his A.B. in music from the University of Chicago, where he won the Lurton-Pedler Prize in the creative and performing arts. He is a member of The Dramatists Guild of America and The American Society of Composers, Authors, and Publishers (ASCAP).

GREG KOTIS (Book and Lyrics) is a veteran of the Neo-Futurists, creators of the long-running, ongoing attempt to perform 30 plays in 60 minutes entitled Too Much Light Makes the Baby Go Blind. Jody and Katharine, his play about fish, toast, and a love stronger and grimmer than death, enjoyed runs in New York and Chicago in 1997. As a member of the Cardinal Giant Theatre Company in Chicago, he appeared in countless anarcho-improvishings and coauthored seven plays, including LBJFKKK, Love Me, and Afternoon! (the Musical). Kotis holds a B.A. in political science from the University of Chicago. He won 2002 Tony Awards for best book of a musical and best original score for Urinetown, The Musical.

JOHN CARRARA (Choreographer) has worked on Broadway on Into the Woods (Tony Award nomination), Urinetown, The Musical (Tony Award nomination, OBIE Award, Lucille Lortel Award, Drama Desk Award nomination), Dirty Blonde, Dance of Death, and Love! Value! Compassion! (also film adaptation). He has choreographed more than 20 feature films, including The Thomas Crown Affair, The Last Days of Disco, Earthly Possessions, and the film adaptations of Love! Value! Compassion! For television he has been director/choreographer for Tbn Suel, This Witty, The Songs of Rodgers and Hart (PBS’s “Great Performances”) and regular choreographer for "Sex and the City" (HBO). He has worked off Broadway at Lincoln Center Theater, Manhattan Theatre Club, Drama Dept., The Public Theatre, New York Theatre Workshop, and Playwrights Horizons. His work with the City Center’s Encore series includes The Pajama Game, Out of This World, and On a Clear Day You Can See Forever. He choreographed A Little Night Music as part of the Sundheim celebration at the Kennedy Center in Washington, D.C. Carrara is creative director for the National Basketball Association. He recently completed choreographing the musical film The Polar Express, starring Tom Hanks, to be released Christmas 2004.

JON Rando (Director) received a 2002 Tony Award for Urinetown. On Broadway he has directed A Thousand Clowns and Neil Simon’s The Dinner Party (also at the Mark Taper Forum and the Kennedy Center). Other New York theater credits include De Re Ms, Sirela Up the Band, and The Pajama Game for City Center Encores; Polish John at Manhattan Theatre Club; A Comedy of Errors for The Acting Company; Mere Mortal at the John Houseman Theatre; Ancient History, English Made Simple, and An Empty Plate at the Café du Grand Bois at Primary Stages; The Spanish Twins, When Ladies Be Wicked, and Twelfth Night at the Pearl Theatre Company; and Things You Shouldn’t Say Past Midnight at the Promenade Theatre. West Coast theater credits include The Taming of the Shrew, All in the Timing, The Comedy of Errors, Sylvia, and Worlds Away, Close to Home.

The enter and stage manager employed in this production are members of Local Equity, Association, the Union of Professional Actors and Stage Managers in the United States.

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Who’s Who

PATRICIA BEN PETERSON (Understudy) has performed on Broadway as Susan in Company, Sarah Brown in Guys and Dolls (also national tour), and Cinderella in Into the Woods; she also performed the role of Rosie on the national tour of Sweet Charity (dir. Bob Fosse) and the Mistress in Evita. Off-Broadway credits include Jane Robbins in De Re Mi (dir. John Rando); Carolina in Kuni Lem; and Marianne in The Grand Tour at The Jewish Repertory Theatre. Regional theatre credits include Helen in Black Box More at the Guthrie Theatre and Arena Stage; Leth in The Immigrant at Actors Theatre of Louisville; and Lillian in Happy End at South Coast Repertory. She was a featured performer at the 2002 Kennedy Center Honors (televised on CBS) and can be heard on the recordings of Company, Lost in Bremen III, and Unsung Musical II.

CHARLIE POLOCK (Bobby Strong) comes to A.C.T. directly from playing Bobby Strong in the national tour of Urinetown. Off Broadway he has performed in the original company of Jonathan Larson’s tick, tick...BOOM!, Falsettos, and Urinetown. Regional theater credits include The Who’s Tommy at Casa Mattana and Zachary Scott Theatre Center. Godeyat at Gateway Playhouse, Puck at Casa Mattana, and King of the Moon at the Cincinnati Playhouse in the Park. Film and television credits include Walking Cheryly and Gun.

RICHARD RUIZ (Officer Barrel) has toured through Europe as King Herod in Jesus Christ Superstar and in the United States as Sancho in Man of La Mancha. Regional credits include Philadelphia’s Barrymore Award as best supporting actor in the Arden Theatre Company’s world premiere of Baby Cakes.

SHERI SANDERS (Little Rocky Two Show/Mrs. Millenium) most recently understudied the brilliant women of Betty in the off-Broadway hit Betty Rules. Other favorite credits include Hair for City Center Encores, four workshops of Wendy Wasserstein’s An American in Paris; the role of Serena Katz in the national tour of Fame; and the Kohlsko Bird in Just So at Goodspeed Opera House.

MEGAN STRANGE (Little Sally) has performed in Wonderful Town at New York City Opera; INTO at the Wood at Walnut Street Theatre; The Boyfriend at Caldwell Theatre Company; The Presents at Victorian Theatre Company; Secret Garden, Dance Yrself Clean, Pow, Pan, and The Best Little Whorehouse in Texas at Maine State Music Theatre; and Hells, Dally/3 and Grease at Theatre-by-the-Sea. Film and television credits include Bullets over Broadway, Everyone Says I Love You, Entropy, 30 Days, and “As the World Turns.” She received her B.F.A. from Syracuse University.

richard white (understudy) is probably best known to audiences as the voice of Gaston in Disney’s Beauty and the Beast. He made his Broadway debut as Joey in The Most Happy Fella and was seen on PBS’s Great Performances as Robert Mission in The New Moon and as Gaylord Ravenal in Show Boat. He played Essex, opposite Estelle Parsons, in Elizabeth and Essex and can be heard as the Phantom on the original cast album of the Yeston/Kopit Phantom. He has been a guest soloist with symphonies across the country and at the Hollywood Bowl. He is currently seen as Dagobert DeBecco in South Pacific, Arthur in Camelot, and Quijote in Man of La Mancha.

CHRISTOPHER YOUNGS MAN (Tony Tim/Dr. Billauer) has performed on Broadway as Eugene in Grease and off-Broadway in The Corey Details at CenterStage Theatre. He toured with the original cast of Grease and has performed regionally as Leopard in Cameron Mackintosh’s Just So at North Shore Music Theatre; Wood in Hair at Actors Theatre of Louisville; Miss Great Plains in Pajane at Walnut Street Theatre; and Smudge in Forever Plaid at Connecticut Repertory Theatre. Television credits include appearances on VH1, “Fashion File” (E! Entertainment Television), the Tony Awards, and as Sloppy Pop on the PBS series “Between the Lions.” Youngsman is special events manager for Sotheby’s in New York and is a graduate of San Francisco State University.

MARK HOLLMAN (Music and Lyrics) won a 2002 Tony Award and 2001 Ober Award, and received two Drama Desk nominations, for his music and lyrics to Urinetown. He also wrote music and lyrics for Jack the Chipper (Greatviews Arts Center, Chicago). I Think I Can and Diest with it! (The Berkshire Theatre Festival), Fare For All (Mount Vernon Hotel Museum & Garden, New York City), Kirkhams (University of Texas, University of Chicago), and Complaining Wild (1991 National Alliance for Musical Theatre Festival of New Musicals). As a founding ensemble member of the Cardinal Giant Theatre Company in Chicago, he cowrote and coproduced three full-length plays and two musicals. He produced the Bow Wow for the Chicago arr-rock band Maestro Subghun and the Whole, played piano for the Second City national touring company and NYC’s Chicago City Limits, and taught music composition at Columbia College, Chicago. As a composer/lyricist, he attended the Making Tinners Workshop at New Tinners Theatre in Chicago and the BMI Lehman Engel Musical Theatre Workshop in New York. He received his A.B. in music from the University of Chicago, where he won the Leonard Adler Prize in the creative and performing arts. He is a member of The Dramatists Guild of America and The American Society of Composers, Authors, and Publishers (ASCAP).

GREG KOTIS (Book and Lyrics) is a veteran of the Neo-Futurists, creators of the long-running, ongoing attempt to perform 30 plays in 60 minutes entitled Too Much Light Makes the Baby Go Blind, 90s and Katharsis, his play about fish, toast, and a love stronger and grimmer than death, enjoyed runs in New York and Chicago in 1997. As a member of the Cardinal Giant Theatre Company in Chicago, he appeared in countless anarchic improvisations and coauthored six plays, including LBJFKK, Love Me, and Afternoon (the Musical). Kotis holds a B.A. in political science from the University of Chicago. He won 2002 Tony Awards for best book of a musical and best original score for Urinetown, The Musical.

JOHN CARRAFA (Choreographer) has worked on Broadway on Into the Woods (Tony Award nomination), Urinetown, The Musical (Tony Award nomination, OBIE Award, Lucille Lortel Award, Drama Desk Award nomination), Dirty Blonde, Dance of Death, and Love! Value! Compassion! (also film adaptation), he has choreographed more than 20 feature films, including The Thomas Crown Affair, The Last Days of Disco, Earthly Possessions, and the film adaptation of Love! Value! Compassion! For television he has been director/choreographer for Thel Smell, Thel Wiszy, The Songs of Badger and Hare (PBS’s “Great Performances”) and regular choreographer for “Sex and the City” (HBO). He has worked off Broadway at Lincoln Center Theater, Manhattan Theatre Club, Drama Dept., The Public Theater, New York Theatre Workshop, and Playwrights Horizons. His work with the City Center’s Encores! series includes The Pajama Game, Out of This World, and On a Clear Day You Can See Forever. He choreographed A Little Night Music as part of the Sundheim celebration at the Kennedy Center in Washington, D.C. Carrafa is creative director for the National Basketball Association. He recently completed choreographing the musical film The Polar Express, starring Tom Hanks, to be released Christmas 2004.

JOHN RANO (Director) received a 2002 Tony Award for Urinetown. On Broadway he has directed A Thousand Cars and Neil Simon’s The Dinner Party (also at the Mark Taper Forum and the Kennedy Center). Other New York theater credits include Do Re Mi, Sirev Up the Band, and The Pajama Game for City Center Encores!; Polish John at Manhattan Theatre Club; A Comedy of Errors for The Acting Company; Mere Mortals at the John Houseman Theater; Ancient History, English Made Simple, and An Empty Plate in the Café du Grand Boulevard at Primary Stages; The Temetian Twins, When Ladies Weep, and Twelve Night at the Pearl Theatre Company; and Things You Shouldn’t Say Past Midnight at the Promenade Theatre. West Coast theater credits include The Taming of the Shrew, All in the Timing, The Comedy of Errors, Sylvia, and Worlds Away, Close to Home.

The casts and stages of musicals and plays mentioned in this production are members of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.
GREGORY A. GALE (Costume Designer) has directed the Broadway productions of Urinetown (Lucille Lortel nomination) and Rent in Berlin, and in New York productions of Mondo Drama, The Dark Kalamazoo, Rude Entertainment, by Paul Rudnick; Country Club (Drama Desk nomination); and The Third Burner, Five to Re Vis and Me, Ho, Hope Is The Thing with Feathers, Uncle Tom's Cabin, and At Thousanads Cheer (all at Drama Dept.). Theater credits also include the Dazzle (Roundabout Theatre Company); Mary Stuart, The Infernal Machine, Night of the Thieves, The Stronger, and The Prince of Homburg (Joseph Lootz Repertory); Oh, Figaro (National Theatre of the Dead tour); The Comedy of Errors (Acting Company tour); Lysicrates of the Saints (Berksheire Theatre Festival); Merton of the Movies (Geffen Playhouse); The Pajama Game (Goodspeed Opera House); Oklahoma! (Ordway Center for the Performing Arts); Zorro (Theater Under The Stars); and Rhinoceros (New Jersey Shakespeare Festival). Gale is a Drama Dept. company member.

JONATHAN BIXBY (Costume Designer) designed Band in Berlin, Street Corner Symphony, and Hello, Dolly! on Broadway, and June Moon, The Kingdom of Earth, A Thousand Chairs, and Uncle Tom's Cabin for Drury Lane (New York Theatre Workshop); The Bomb–Is It for Earrings, The Donkey Show (also Edinburgh and London); and Boy's Don't Wear Lipstick. Regional theater credits include productions at Yale Repertory Theatre, the Alliance Theatre Company, Portland Center Stage, Chicago Opera Theater, the Williamstown Festival, Lincoln Center, New Vicim, the Joyce, the Williamstown Theatre Festival, the Williamstown Theatre Festival, and the Brooklyn Academy of Music.

LEW MEAD (Sound Designer) has directed productions of Urinetown, The Adventures of Tom Sawyer, and The King and I (with sound designer Tony Meola). Other credits include sound designer for the Spoleto Festival USA 2003 and the permanent audio installations at The Fifth Avenue Theatre in Seattle and The Vivian Beaumont Theatre in New York City.

BRUCE COUTHIN (Orchestrations) has created the orchestrations for many shows, on Broadway and off, and including the memorable Follies Colin (for which he won an OBIE Award); Broadway productions of The Wild Party, the Grammy Award–winning musical Get Your Gun, On the Town, The Sound of Music, Triumph of Love, Once upon a Mattress, and The King and I; and Candide at London's Royal National Theatre; Marinette Guerre in Chicago; and the U.S. version of Children of Eden. He was principal arranger for the Disney epic Fantasia 2000 and has worked with such singers as Audra McDonald, Kristin Chenoweth, Patti LuPone, Mandy Patinkin, Julian Fleischer, and others. For more information, visit his Web site: www.brucenonhin.com.

EDWARD STRAUSS (Musical Supervisor) was music supervisor for the New York production of Urinetown, and was musical director and conductor of the Broadway hit revivals of A Funny Thing Happened on the Way to the Forum, Guys and Dolls, and Anything Goes. He has served as musical supervisor for the comedy Lend Me a Tenor and conducted the Broadway productions of The Mystery of Edwin Drood, Evita, Very Good Eddie, Baby, and The Me Nobody Knows. Recent work includes The Comedy of Errors with The Acting Company (dir. John Rando).

JASON DABORD (Musical Director) served as conductor of the critically acclaimed Bat Boy The Musical, he also conducts Rent regularly on Broadway. Off-Broadway music direction/supervision credits include Duda Fischer: Something Old, Something New and Streetonic. DeBord has appeared numerous times as a pianist at Carnegie Hall for Skitch Henderson and The New York Pops, as well as at Radio City Music Hall for the annual Christmas Spectacular. He music directed the 30th anniversary celebration of Godspell at the Cathedral of St. John the Divine. National tour credits include Rent and A Chorus Line, regional credits include productions at the Prince Music Theater, The Old Globe, La Jolla Playhouse, and Barter Theatre.

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JONATHAN BIXY (Costume Designer) was born in Berlin, Sweden. His brother, Dolly, is also a Broadway performer. Bixy is a graduate of the University of Pennsylvania. He has designed for over 200 productions on Broadway, Off-Broadway, and in regional theaters across the country. He has won several awards for his work, including the 2021 Drama Desk Award for Outstanding Costume Design for "To Kill a Mockingbird." He is the proud father of two children and resides in New York City.

LEW MEAD (Sound Designer) has designed for over 200 productions on Broadway, Off-Broadway, and in regional theaters across the country. He has won several awards for his work, including the 2021 Drama Desk Award for Outstanding Sound Design for "To Kill a Mockingbird." He is the proud father of two children and resides in New York City.

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ABOVE A Moon for the Misbegotten at The Globe Theatre. For the Berkshire Theatre Festival he directed 13 Rue du l'Amour, Med Forest, An Empty Plate in the Café du Grand Bistrot, Visiting Mr. Green, and L'oiseau de the Saints. Other regional credits include productions at the Cleveland Play House, Actors Theatre of Louisville, Studio Arena Theatre in Buffalo, Philadelphia Theatre Company, PlayMakers Repertory Company in North Carolina, Syracuse Stage, and Portland Stage Company. He was a Drama League directing fellow and holds an M.F.A. from UCLA.

SCOTT PASK (Set/Scenic/Environmental Designer) has designed on Broadway: Amour (Drama Desk nomination), That Me Out (Drama Desk nomination), and Nine (Outer Critics Circle nomination). London credits include On an Average Day, Tales from Hollywood, and Neil LaBute's Bash (also New York and Los Angeles). He designed the national tours of Spirit and Godspell and his off-Broadway credits include The Miracle Twins (Roundabout Theater Company), codesign, 1999 Lucille Lortel Award, American Theater Wing Henry Hewes Award; Steve Martin's The Underpants (Classic Stage Company), The Beginning of August (Atlantic Theater Company); 78th Street, The Degree of Separation, The Disappearance, The American Revolution, A New World (New York Theater Workshop); The Bomb in the Carriage, The Dinky Show (also Edinburgh and London); and Bugs Don't Wear Lipstick. Regional theater credits include productions at Yale Repertory Theater, the Alliance Theatre Company, Portland Center Stage, Chicago Opera Theater, the Walker Art Center, Lincoln Center New Vision, the Joyce Theater, the Williamsburg Theater Festival, and Brooklyn Academy of Music.
THE BEST PERFORMANCES IN THE THEATER TONIGHT MAY JUST BE IN THE AUDIENCE.

Who’s Who


LEIGH CATLETT (Production Stage Manager) comes to Universe from Nashville, TN, where he was production stage manager of Berkeley at Tennessee Repertory Theatre and The Radio City Christmas Spectacular at the Grand Ole Opry House. He was production stage manager for the national touring company of The Phantom of the Opera for two years. He sailed aboard Titanic as the production stage manager for both the Broadway and national touring companies. Other tours include Beauty and the Beast: How to Succeed... Great Guitars, Angels in America, Tommy, The Secret Garden, Ms. and My Girl, 42nd Street, and his favorite, Fred and Ginger.

BRIAN BOGIN (Stage Manager)’s recent credits include The Phantom of the Opera (Broadway and national tour), Rent (Broadway), and the world premiere of Suddenly, Last Night: A New Musical (performed at the Lawrence Family Jewish Community Center in La Jolla, California). Off-Broadway credits include Blood on the Dining Room Floor, The Abominies (with Dan Castellaneta), Hurricane, Best Boy with Shoo Shoo, and The Job.

GREG SCHANUEL (Stage Manager/Dance Captain) began his training at Mason/Kahn Dance Studio in San Francisco. He performed with Tom Hanks in South Pacific at Oakland’s Skyline High School, directed by Rawley T. Farnsworth. His Bottle Dancer in Fiddler on the Roof at Oakland’s Woodminster Amphitheater and San Francisco’s Stern Grove was reprised for the show’s creator in Jerome Robbins’ Broadway on Broadway (and around the country). Five Broadway tours and six national tours later, Schanuel has dance-captained for cruise lines, MTV, and numerous musicals. His stage-management career has taken him from Germany to Japan and back to Broadway with Crazy for You, An Ideal Husband, and The Diary of Anne Frank, starring Linda Lavin and Natalie Portman.

ADDITIONAL CREDITS

Todd A. Horman, Fight Captain
Jennifer Cody, Assistant Choreographer
Greg Schanuel, Dance Captain
Bryan Johnson, Production Assistant
Cory David Ching, Associate Costume Designer
Sky Swinerton, Associate Costume Designer
Yael Lubetsky, Assistant Lighting Designer
Jennifer McMahon, Production Assistant
Charles Butler, Assistant to John Miller

A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Most recently directed Chekhov’s The Three Sisters with A.C.T.’s core acting company. Known for directing innovative productions of classics and championing new writing for the theatre, Perloff was for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Horvath’s The Little Prince, Enrico IV, Mary Stuart, and Uncle Vanya, the world premiere of Lesley Ayvazian’s Singer’s Boy, and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tender. Last season her work also included the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Creating a Field, followed by the West Coast premiere of her own play The Colosseum of Rhodes, which premiered at the White Box Theater in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O’Neill Playwrights Conference. Her new play, Luminemiser, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Eura 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 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 Leslie and Nicholas.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include working as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brother/Big Sister of San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theaters and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards.

MELISSA SMITH (Convenor/Outreach Director) oversees the administration of the A.C.T. Residency’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 drama 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-Broadway plays, including work with Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Geogry (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Baubes, 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.
Who's Who

Cometh, You're A Good Man, Charlie Brown, The Sound of Music, Proposals, The Lost
Night of Baldy Bay, The Lion King, Chicago, Once upon a Mattress, The King
and I, Damn Yankees, Beauty and the Beast, Laughter on the 23rd Floor, Lost in
Film casting includes Chicago and The Music Man. Television casting includes
projects for Warner Bros. and Sony Pictures Television. They have won seven
Artios Awards.

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Manager) comes to University from
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Known for directing innovative produc-
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Stoppard's The Invention of Love
and Indian Ink and Harold Pinter's Celebration
and The Room; A.C.T.'s commissioning
translations of Henrik Ibsen, The Master-Builders,
Enrico IV, Mary Stuart, and Uncle Vanya;
the world premiere of Leslie Ayvazian's
The Last of the Old Ones; and acclaimed
productions of The Threepenny Opera, Old
Times, Arsenic, The Rose Tattoo, Antigone, Creators, Home,
and The Temper. Last season her work also
included the world premieres of Marc
Bilander's No for an Answer and David
Lang/Mac Wellman's The Difficulty of
Creating a Field, followed by the West
Coast premiere of her own play The
Calories of Rhubarb, which premiered at
the White Bear Theatre in Westport,
Connecticut. In August 2001, we signed
for the Susan Smith Blackburn Award, and
was developed at the 2002 O'Neill Playwrights Conference. Her new play,
Luminous Delineation, is being developed
under a grant from The Ensemble Studio
Theatre/Alfred P. Sloan Foundation
Science & Technology Project.
Before joining A.C.T., Perloff was
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Reich and Beryl Korot's opera The Cave
at the Vienna Festival and Brooklyn
Academy of Music.
Perloff received a B.A. in classics and
comparative literature from Stanford
University and was a Fulbright Fellow at
Oxford. She was on the faculty of the
Tisch School of the Arts at New York
University for seven years and teaches
directs in the A.C.T. Master of Fine
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drama and theater arts at the University
of Waterloo in 1975, Kitchen began her
career in stage management at the
prestigious Stratford Festival. Other
career highlights include 15 years as
production manager of Theatre New
Brunswick, a regional touring company
located in Eastern Canada, and as general
manager of The Citadel Theatre in
Canada's largest regional theater.
Following 15 years of stage and production
management, Kitchen received her
M.B.A. from the internationally re-
nowned Richard Ivey School of Business
at The University of Western Ontario. She
is an active member of the larger San
Francisco community, currently serving
on the board of the Commonwealth Club of
California, and is a past member of the
San Francisco Leadership Board of the
American Red Cross and of Big Brother-

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Catherine Hughes, Sarah Anne Bailey, Elizabeth Spence, Katie Gray, Jennifer Litz, Jamie Benison

Interns

Rachel DeLaury, Lauren Offer, Amanda Montesta, Bill Raddock, Liz, Abby Reis, Club Manager

CREATIVE TEAM

Jennifer Kees, Producing Associate

Josephine Hatten, Producing Associate

Designers

Gaelle Gaudin, Resident Sound Designer

Chris Almeida, Lighting

Karen Rone, Mature, Costume

Michael Chiu, Costume

George S. Rowley, Lighting

Carolyn Davis, Prop Master

Jen Edgerton, Costume

Rafael Fontenot, Prop Master

Galina F. Gaido, Costume Director

Kevin C. Weitzel, Prop Master

Nicole M. Liptak, Costume

Robert A. Jeunet, Costume

Stephanie Knoll, Costume

Kathryn R. Kot, Lighting Design Associate

John Stahl, Prop Design Associate

Stage Management

John Ryan, Administrative Associate

Nicole Unick, Manager

Cory M. A. Miller, Contracts

Ilse Gutierrez, Prop Master

Kimberly Kingsley, Costume

Brian M. Orndorff, Costume

Kathryn R. Kot, Lighting Design Associate

John Stahl, Prop Design Associate

Stage Management

Amy Ziff, Operations Manager

Rob Winicur, Assistant Director

Jenny Kwon, Audience Services

Molly Smith, Sales and Marketing

Public Relations

Karen Schrader, Director of Development

Joan Wimberly, Manager of Marketing

Permissions

Elizabeth Broderick, Director

Jessica Weinert, Audience Advisor

ADJUNCT FACULTY

Nancy Badger, Opera Directing

Barbara Baxley, Acting/ Movement

Laura Blumenthal, Directing

Leah Doctors, Voice

Greg Fergen, Rhythm

Kristen Kearsley, Dance

Deborah Leaf, Choreography

Wendy Katz, Acting

John M. O’Connell, Directing

Sharon Olds, Acting

Janet Olds, Directing

Liza Weil, Directing

Derek Winters, Directing

Melanie Ziegler, Directing

ADJUNCT STAFF

Andy Golen, Acting

Leslie Bedrossian, Directing

Derek Klement, Acting

Diane Kowal, Directing

Deborah Leaf, Choreography

Wendy Katz, Acting

Juliette LaRock, Directing

Sharon Olds, Directing

ADJUNCT STUDENT DIRECTORS

Sara Wente, Directing

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Cara Riner, Development

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For Your Information

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

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–6 p.m. Tuesday through Saturday, and 12–4 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–9 p.m. daily. Call 415.749.2424 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone, or fax, or in person at the box office.

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

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

AT THE THEATER
The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

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

Refreshments
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred’s Columbia Room on the lower level, and the Sky Bar on the third level. There is also a mini-bar in the main lobby.

You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beverages
If you carry a pager, beeper, cellular phone, or walk with a cane, please make sure that it is set to the “off” position while you are in the theater. Or you may leave it in the box office 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 allergic 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 415.439.2998 in an emergency.

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

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

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

Best seats are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garet on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2424 in advance to notify the house staff of any special needs. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on-site.

AFFILIATIONS
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 consistent of Theater 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 Theater Arts Residency Program, administered by Theater Communications Group and funded by the Ford Charitable Trusts.

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

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

A.C.T. is supported in part by a grant from the Susan Graham Foundation for the Arts/
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A.C.T. is funded in part by the California Arts Council, a state agency.

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