A Mother

a comedy by CONSTANCE CONGDON
adapted from Maxim Gorky's Vassa Zheleznova
directed by CAREY PERLOFF | featuring OLYMPIA DUKAKIS
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nurtures the art of live theater through
dynamic productions, intensive actor
training in its conservatory, and an
ongoing dialogue with its community.
Under the leadership of Artistic Director
Carey Perloff and Managing Director
Heather Kitchen, A.C.T. embraces its
responsibility to conserve, renew, and
reinvent its relationship to the rich
theatrical traditions and literatures that
are our collective legacy, while exploring
new artistic forms and new communities.
A commitment to the highest standards
informs every aspect of A.C.T.'s creative
work.

Founded in 1965 by William Ball,
A.C.T. opened its first San Francisco
season at the Geary Theater in 1967. In
the 1970s, A.C.T. solidified its national
and international reputation, winning a
Tony Award for outstanding theater
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
producing alternative work at Zazuik
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,
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 America's actor
training programs, while serving as the
creative engine of the company at large.

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Terrie Rose Barone
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Fire Chairs
Kerry Harvey
Trainer
Edward J. Dobrenzki
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Debby McManus
Mary S. Metz
J. Sanford Miller
Michele Biddle Miller
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Steve Phillips
Toni Rombe
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Alan L. Stein
Chairman Emeritus
American Conservatory Theater was
founded in 1965 by William Ball.
Edward Hastings
Artistic Director 1986–92

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About A.C.T.

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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 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 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.

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, 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 America’s actor training programs, while serving as the creative engine of the company at large.

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Patrick S. Thompson
Barry Lewand Williams
Alan L. Stein
Chairman Emeritus

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Artistic Director 1986–92
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Your patience has been rewarded! You may remember that two seasons ago we announced our intention to produce a new adaptation of Gorky’s媛Pesan Zheleznye, starring Olympia Dukakis. Early on that season, we held a workshop of the adaptation to prepare for the production, and we realized that the direction we really wanted to head towards was the creation of an entirely new play by Connie Condon, loosely based on the Gorky. Two years later, that play is complete. We’re calling it A Mother, and we are thrilled to present it to you in this world premiere production.

A Mother is a play about dirt farmers. The world in which this play takes place is far from Chelsea’s genteel nobility, far from Tolstoy’s searching intellectuals, far from Turgenev’s romantic heroes. The Zhelezny family makes its money harvesting peat and selling it to poor farmers in search of fuel. One generation away from serfdom, the outrageously venal members of this grotesque clan are after one thing only: their piece of the family “fortune.” Upstairs the patriarch of the family is dying of syphilis, downstairs his overgrown children are fantasizing about how they’ll spend their inheritance. Part of what makes A Mother so hilarious is its unapologetic look at the greed that drives even the most intimate family relationships. One could almost say that the battles among the Zhelezny children for their pieces of the pie resemble the battles of nascent nations to destroy each other by invading and grabbing the few resources available. Sentiment is out of the question when survival is at stake. So A Mother is a play about scheming and spying, manipulating and seducing, stealing and forgery, all in the name of family business. It’s like a French farce gone horribly wrong, filled with far grown-up children who refuse to leave the family nest and overdosed relatives looking for romance in all the wrong places. In the midst of the chaos are three remarkable women who figure out how to hold on to what is theirs.

Over the years at A.C.T., we have delighted in rediscovering classics that have long been forgotten, and at introducing our audiences to new voices in the American theater. A Mother is a chance to do both: to encounter the mad, dark world of Maxim Gorky, one of Russia’s greatest early-20th-century writers, and to reveal it through the comic rhythm of Connie Condon, one of America’s funniest dramatists, who re-imagined The Miniatyurists for us so beautifully in 2001. If your own family is far better behaved than the Zhelezny, this is your chance to sit back and count your blessings.

Welcome!

Carry Perloff
Artistic Director
FROM THE ARTISTIC DIRECTOR

Dear Friends,

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**A Mother**

_by Constance Congdon_ (2004)

Directed by Carey Perloff

adapted from Maxim Gorky's Vassa Zheleznova (1910)

(translated by Tanya Chobotarova)

**The Cast**

(in order of appearance)

Vassa Petrovna Zheleznova, wife of Zhabar
Mikhail Vassilyev, the manager
Lipa, the maid
Pavel, Vassa's elder son
Natasha, Sonya's wife
Semyon, Vassa's son
Prokhor Zheleznov, Zhabar's brother and Vassa's brother-in-law
Lyudmila, Pavel's wife and Mikhail's daughter
Anna, Vassa's daughter

**UNDERSTUDIES**

Vassa—Sharon Lockwood
Anna, Lyudmila, Lipa—Lauren Grace, Sonya, Pavel—Anthony Fusco
Natasha—Jeri Lynn Cohen, Prokhor, Mikhail—Steven Anthony Jones

**STAGE MANAGEMENT STAFF**

Kimberly Mark Weiss, Stage Manager
Shona Mitchell, Assistant Stage Manager
Alice Hinung, Intern

**TIME AND PLACE**

The play takes place in 1909 in a small provincial town on the Volga.

There will be one 15-minute intermission.

**EXECUTIVE PRODUCERS**

Rusty and Pati Ruelle, Alan and Ruth Stein, Sylvia Cee Tolk

**PRODUCERS**

Lesley Ann Clements, Joseph and Marjorie Perloff, Russ Seltinger, Steven and Mary Swig

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A Mother
by Constance Congdon
(2004)
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(translated by Tanya Chobotarova)

Scenery by Ralph Lunencello
Costumes by Beaver Bauer
Lighting by James F. Ingalls
Sound by Garth Henshall
Stage Manager by Peter Maltichke
Dramaturg by Paul Walsh
 Casting by Meryl Lind Shaw
Assistant Director by Steven Anthony Jones

THE CAST

Vassa Petrovna Zheleznova, wife of Zabbar
Mikhail Vassilyev, the manager
Lipa, the maid
Pavel, Vassa’s elder son
Natasha, Season’s wife
Semyon, Vasa’s son
Prokhor Zheleznov, Zabbar’s brother and Vassa’s brother-in-law
Lisandrila, Pavel’s wife and Mikhail’s daughter
Anna, Vasa’s daughter

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FAMILY AT ALL COSTS

BY PAUL WALSH

Maria Gorkey was living on the island of Capri in 1910 when she wrote Vassa Zheleznova, the sardonic family drama upon which Constance Congdon has based her hilarious black comedy, A Misfit. In self-imposed exile following his participation in the failed 1905 Revolution, Gorkey ironically submitted his tale of family greed and capacious surgery’s “play about motherhood.” These larger-than-life characters with larger-than-life appetites, living in a tiny Russian village on the Volga at the end of the first decade of the 20th century, do their best to keep the chaos of the world at bay and stymie the tide of apocalyptic change threatening to enslave Russia. What they don’t realize is that they are themselves harbinger and mainspring of that change.

Rapid industrialization transformed every aspect of Russian life following the emancipation of the serfs in 1861, leaving many worse off than they had been under the old system. Those who were able to enter the new commercial economy survived. Some even prospered. But many found themselves tramping the countryside as dispossessed vagabonds and homeless itinerants, in a world that was increasingly unrecognizable. This is Gorkey’s Russia, a place of sudden and unexpected reversals where each action and emotion breeds its opposite, as the author wrote in the second volume of his famous autobiography: “Too often, Russian gaiety unexpectedly turns to cruelty and tragedy. A man dances as though breaking his chains; then suddenly he frees a ferocious beast inside himself and, seized with frenzied anguish, hurla himself at everyone he sees, tearing, biting, destroying.”

When Gorkey came to literary prominence in the final years of the 19th century, it was as a writer who gave voice to the disenfranchised vagabonds, thieves, and wanderers on the outskirts of Russian society. Not only did he give voice to the lower classes, he was himself from the lower classes. He dressed like a worker, it was said, and cursed like one, too. His writing was as ripe with outbursts of bawdy peasant humor, political agitation, incredulous diatribe, and utopian vision as it was with vivid descriptions of the cunning, the violence, the anger, and the rancor of the common people among whom he had spent his childhood and youth.

Eschewing the refinement of humanitarian sentiments espoused in the writings of Turgenev and Chekhov, and the mystical worship of simplicity and spiritual presence preached by Tolstoy and Dostoevsky, Gorkey wrote with the eyes of a revolutionary and the heart of a romantic, recording with surprising candor the brutality, the eccentricity, and the gregariousness he witnessed in the world around him. His world overflows with memorable aberrations and cockeyed oddities desperate to make sense of a world spinning out of control. In a prodigious barrage of stories, novels, and plays, Gorkey eked, with clarity, humor, directness, and compassion, the absurdity and injustices, the turbulence and poverty, the hyperbole and rarity of provincial Russian life during the painful transition from a medieval serf-based economy to the commercial capitalism of the new Russia. And in doing so, he created a funhouse mirror of characters who reflect back to us our own faults and failings. Even as we laugh with Gorkey at the stupidity of what he called the pugnacious personality of the petty bourgeoisie, scorning their avaricious rapacity, theirupidity and concupiscence, their obsessive acquisitiveness and self-centered individualism, we are encouraged to renew our faith in essential human goodness.

POSSIBLE FUTURES

During his sojourn in the United States immediately following the 1905 Revolution, Gorkey wrote what today is considered one of his most vivid and memorable contributions to world literature, the agrarian novel A Misfit. How different from the theatrical portrayal of mother and daughter in the Vassa Zheleznova of 1910 years later is this touching exploration of a mother’s growing political consciousness as she joins her son in embracing the revolutionary cause of the workers.

Mister tells the story of the politicization of Pelagya Nilova, the widowed mother of a leader of a Social Democratic circle of factory workers. When her son is arrested for leading a May Day demonstration, she dedicates herself to his cause, finding a true family without violence or bitterness among her son’s comrades. In the end, when her son is exiled to Siberia, Nilova is arrested and beaten to death by the police for attempting to distribute copies of his incendiary defense speech. By engaging fully in the workers’ struggle against economic and social oppression, Nilova achieves a sense of personal freedom and heroic individualism of which Vassa Zheleznova can only dream. In later years Lenin praised Gorkey’s Mister as “a very timely book” that would help improve the social consciousness of workers by providing them with a positive model of possible futures.

The same cannot be said of Gorkey’s devilishly ironic play about what happens when motherhood is superseded by business. Vassa Zheleznova focuses on what the great Hungarian literary scholar Georg Lukács indenited as Gorkey’s “accusatory contention that . . . Russian capitalism is aross grave of murdered humanity.”

Vassa is bound by the avarice of the petty merchant, but deep down she cannot escape a motherly concern for her sons or the desire to have them love her. Her desperate efforts to hold the family together at all costs—and keep their amassed capital invested in the family business—are mitigated by her conviction that she is doing it all for the benefit of her children. Ultimately, however, it is business that pollutes the family with the same "endemic plague of hostility" that had polluted the childhood home of Gorkey’s maternal grandfather, in which he grew up and which he describes in such graphic detail in the first part his autobiography, My Childhood.

Throughout the troubled years that followed the 1905 Revolution, Gorkey tended his garden on Capri, enjoying what he would later describe as “the cheerful scenery of the island, the soaring beauty of the sea, and the genial attitude of the Capitans to the Russians.” His garden was a gathering place for expatriates, wandering vagabonds, literary hangers-on, and exiled Russian revolutionaries who came to visit the famous author and man of the people. Lenin came twice to Capri to fish and play chess with Gorkey. During these years of peaceful exile, Gorkey continued his prodigious productivity. He wrote My Childhood (1913–14), the plays The Last Ones (1908), Queer People (1910), and the first version of Vassa Zheleznova (1910), as well as the novels The Life of a Useless Man (1907), The Confession (1908), Summer (1909), The Meetings (1910), and The Life of Matvey Kishchynin (1910–11). He also organized a clandestine school to teach techniques of revolutionary communication and propaganda to a group of workers brought from Russia.

For Gorkey, work was both preparation and achievement. Even as he contemplated his return to the country and the people he loved, he wrote to explain those people to themselves and to the world. Gorkey feared that the passionate acquisitiveness and violent outbursts among the merchants and industrialists so prominent in the Nineteenth Century of his youth, their brisk disregard of those in need, their derision of human virtues and compassion, would come to define Russia in the new century. The thought alarmed him.

continued on page 14
FAMILY AT ALL COSTS

BY PAUL WALSH

M a r i n a G o r k y w a s l i v i n g on the island of Capri in 1910 when she wrote Vasia Zheleznova, the sadistic family drama upon which Constance Condgon has based her hilarious black comedy, A Mosheh. In self-imposed exile following his participation in the failed 1905 Revolution, Gorky ironically submitted his tale of family greed and capacious surgery “a play about motherhood." These larger-than-life characters with larger-than-life appetites, living in a tiny Russian village on the Volga at the end of the first decade of the 20th century, do their best to keep the chaos of the world at bay and stem the tide of apocalyptic change threatening to engulf Russia. What they don’t realize is that they are themselves harbinger and mainspring of that change.

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When Gorky came to literary prominence in the final years of the 19th century, it was as a writer who gave voice to the disenfranchised vagabonds, thieves, and wretches on the outskirts of Russian society. Not only did he give voice to the lower classes, he was himself from the lower classes. He dressed like a worker, it was said, and cursed like one, too. His writing was as ripe with outbursts of bawdy peasant humor, political agitation, incredible diatribe, and utopian vision as it was with vivid descriptions of the cunning, the violence, the anger, and the raillies of the common people among whom he had spent his childhood and youth. Eschewing the refinement of humanitarian sentiments espoused in the writings of Turgenev and Chekhov, and the mystical worship of simplicity and spiritual presence preached by Tolstoy and Dostoevsky, Gorky wrote with the eyes of a revolutionary and the heart of a romantic, recording with surprising candor the brutality, the eccentricity, and the preposterousness he witnessed in the world around him. His world overflows with memorable aberrations and cackled oddities desperate to make sense of a world spinning out of control. In a prodigious barrage of stories, novels, and plays, Gorky evoked, with clarity, humor, directness, and compassion, the absurdity and injustice, the turbulence and poverty, the hyperbole and rarity of provincial Russian life during the painful transition from a medieval serf-based economy to the commercial capitalism of the new Russia. And in doing so, he created a funhouse mirror of characters who reflect back to us our own faults and failings. Even as we laugh with Gorky at the stupidity of what he called the pygmy personality of the petty bourgeois, scorning their avaricious rapacity, their cupidity and concupiscence, their obssessive acquisitiveness and self-centered individualism, we are encouraged to renew our faith in essential human goodness.

POSSIBLE FUTURES

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A KIND OF FOLK HERO
MAXIM GORKY (1869–1936)

A leon Peshkov (who would later take the name Maxim Gorky) was born in the city of Nichols Novgorod on the banks of the Volga on March 16, 1868. Gorky’s father, a journeyman upholsterer, died of cholera when Gorky was five, and the boy went with his mother to live with her parents. When his mother died a few years later of tuberculosis, Gorky was forced by his grandfather to quit school and go to work. He passed in and out of various apprenticeships, including positions with a shoemaker and an icon painter, while bringing in extra money by working as a ragpicker and petty thief.

From his grandparents, Gorky learned firsthand about the brutality, poverty, and simplicity of rural Russian life. His grandfather beat him (sometimes to the point of unconsciousness), while his grandfather taught him to forgive and be patient. She also passed on to him her almost religious fondness for literature and her deep compassion for those less fortunate.

By the age of 12, Gorky had had enough and left home for good to make his way in the world. While working as a dishwasher on a Volga steamer, the young man was taught to read by a friendly cook, and literature soon became his passion. At 15, after a series of failed apprenticeships and other employment—including work in a biscuit factory and as a porter, a fruit seller, a railway employee, a bird catcher, and a clerk in a lawyer’s office—Gorky moved to Kazan, hoping to enter the university. He failed his entrance exams the following year, however, and turned to other employment to occupy himself. Oppressed by the misery of his surroundings, and torn between two worlds—that of “workers and carefree students”—he bought a gun with the intention of killing himself. Aiming for his heart, however, he missed, managing merely to puncture a lung.

When he had recovered from his bout of suicidal romanticism, Gorky left Kazan to trump around the country, intent on learning something of Russia and of himself. During the course of this two-year journey of self-discovery, he traveled to Nichols Novgorod to the southern Caucasus and back, acquainting himself with the lowest segments of Russian society—the derelicts, prostitutes, thieves, and wanderers who would later people his stories and plays.

While living in the Crimea, Gorky published his first literary work, the short story “Malay Chaudry” (1892), adopting the pen name Maxim Gorky (“the bitter one”). He was 24. The success of this story encouraged him to begin to write regularly for newspapers. By 1896 these writings were collected in the three-volume Sketches and Stories (1898–99), which established his reputation as a writer of directness and passion. Among his best are “Chelotka” (1895), the story of a colorful laborer; “Twenty-Six Men and a Gift” (1899), which describes swallows conditions in a bakery. Although Gorky was periodically jailed by the czarist authorities for his revolutionary leanings, his stories gained in popularity, touching the imagination of the Russian readership. He became a kind of folk hero as the first Russian author to write sympathy and realistically about the downtrodden underclass of late 19th-century Russia.

In 1899, Gorky became literary editor of Zhirin and the following year became editor of the Znamie publishing house in St. Petersburg, where he became a Marxist, supporting the Social Democratic Party. In Forma Gudyn (1899), his first novel, Gorky applied his pre-revolutionary zeal to depicting the selfishness and greed of the capitalist merchants and industrialists in Nichols Novgorod.

As his writing career got going, Gorky was befriended by Chekhov and Tolstoy, whom he visited in the Crimea in 1901. The previous year, rumors had started that Gorky was the Moscow Art Theater’s “a tramp from the Volga with an enormous talent for writing.” Chekhov, whose The Sea and the Man had opened the Moscow Art Theater in 1898, introduced Gorky to the company and encouraged him to write for them. In 1902 they presented his first play, The Petty Bourgeois, in which workers were portrayed as superior to smug bourgeois intellectuals.

By this point Gorky was under constant police surveillance for his revolutionary leanings. The play was first denied a performance license, then censored, and finally licensed only for four performances to a carefully selected audience of theater subscribers. The Moscow Art Theater decided to premiere the play on March 19, 1902, while on tour in St. Petersburg. Nemirovich-Danchenko writes: “Fashionable society was informed with incredible rapidity and we were overwhelmed with requests for seats and invitations to parties. We were all boxes for the families of high government officials and the diplomatic corps. The play attracted a distinguished, elegant, politically influential audience that would not have been out of place at a European court.” As a cautionary measure, the theater was surrounded by armed Cossacks on horseback, and police were placed inside the theater itself as ushers. The controversy surrounding the play ensured it a measure of success with the Russian public, though not the success that both the theater expected.

Gorky’s second play, The Lower Depths, did much better when it was produced later that year. Drawing heavily on his experiences in the flophouses and itinerant camps of his youthful travels, this protest against inhumanity was such an enormous success when it premiered at the Moscow Art Theater under Stanislavsky’s direction that it soon was being produced across western Europe and the United States, and in published form it sold 35,000 copies by the end of the year. Ironically, the authorities had granted the play a license because, after the mediocre showing of The Petty Bourgeois, they were convinced it would fail. They were wrong.

In an effort to limit the success of The Lower Depths, the government demanded that each performance receive special authorization and that the text be submitted to the censors. They also banned all performances of the play in working-class theaters and in languages of the empire other than Russian. Gorky followed the success of The Lower Depths with a new play, Simmons Folk, which the actress and producer Vera Komissarzhevskaya produced in November 1904.

Gorky not only wrote about social injustice, he also acted against it. After the split in the Social Democratic Party in 1903, he went with his Bolshevik wing, although he was often at odds with the Bolshevik leader V. I. Lenin. Nor did he ever formally become a member of Lenin’s party, though Gorky’s substantial earnings, most of which he donated to the party, were one of the organization’s primary sources of income.

His participation in the events that came to be called the 1905 Revolution led to Gorky’s arrest and imprisonment. He used the opportunity to write his play The Children of the Sun (1905), set in a prison cell of the Peter and Paul Fortress—written with the prison governor’s permission during Gorky’s incarceration. When the czar finally agreed to political concessions that led to the convening of the Duma, a strictly consultative legislative assembly, Gorky participated in the founding of the first legal Bolshevik newspaper, New Life, where he published his famous “Notes on the Petty Bourgeois Mentality.”

Following the violent defeat by government forces of the Moscow insurrection in December 1905, Gorky was convinced by his comrades that, given the current reactionary political climate, he best consider going into exile. He traveled through Finland to Germany, France, and the United States, where he hoped to use his literary fame to raise money for the Russian democratic movement. Figs of righteous indignation, however, gave rise to spats of political outspokenness that mitigated Gorky’s success as a political fundraiser: When, for example, indignantly attacked a group of French financiers for lending money to the czarist government, baulked by its war with Japan, he was pilloried in the press and
A KIND OF FOLK HERO
MAXIM GORKY (1869–1936)

A leokai Pushkov (who would later take the name Maxim Gorky) was born in the city of Nichnye Nizhgorod on the banks of the Volga on March 16, 1869. Gorky's father, a journeyman upholsterer, died of cholera when Gorky was five, and the boy went with his mother to live with her parents. When his mother died a few years later of tuberculosis, Gorky was forced by his grandfather to quit school and go to work. He passed in and out of various apprenticeships, including positions with a shoemaker and an icon painter, while bringing in extra money by working as a ragpicker and petty thief.

From his grandparents, Gorky learned firsthand about the brutality, poverty, and simplicity of rural Russian life. His grandfather beat him (sometimes to the point of unconsciousness), while his grandmother taught him to forgive and be patient. She also passed on to him her almost religious fondness for literature and her deep compassion for those less fortunate.

By the age of 12, Gorky had had enough and left home for good to make his way in the world. While working as a dishwasher on a Volga steamer, the young man was taught to read by a friendly cook, and literature soon became his passion. At 15, after a series of failed apprenticeships and other employment—including work in a biscuit factory and as a porter, a fruit seller, a railway employee, a bird catcher, and a clerk in a lawyer's office—Gorky moved to Kazan, hoping to enter the university. He failed his entrance exams the following year, however, and turned to other employment to occupy himself. Oppressed by the misery of his surroundings, and torn between two worlds—that of “workers and carefree students”—he bought a gun with the intention of killing himself. Aiming for his heart, however, he missed, managing merely to puncture a lung.

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A KIND OF FOLK HERO, continued from page 13

Ostensibly from political society for insulting France. He was similarly ostracized in New York for it was learned that the woman with whom he was traveling was not his wife. In all cases, Gorsky was forthright in his indignation and outspoken in his defense of the revolution. While in the United States, Gorsky wrote the plays Barbarians (1906) and Emigrants (1906) and the greater part of his revolutionary novel of agitation, Mother, today considered one of his most vivid and memorable contributions to world literature. He eventually moved to Italy, settling on the island of Capri in the fall of 1907.

Gorsky would spend most of his later life in and out of exile, caught in a kind of schizophrenic limbo between an idealistic love and agonized longing for his homeland and a growing disintegration of family and fear of the repressive tactics of the Soviet regime—an opinion he expressed in his private journals while publicly glorifying some of the most brutal aspects of Stalinism. He remained active as a writer, although much of his later fiction explores the period before the 1917 Revolution. In The Artemov Business (1925), considered one of Gorsky’s best novels, he expressed his continued interest in the rise and fall of interwar Russian revolutionary capitalisms. There were more plays—notably Vgor Babuiskov and Others (1932) and Drostgaya and Others (1933)—but his most generally admired work is a set of reminiscences of Tolstoy, Chekhov, and other writers.

Gorsky died suddenly of pneumonia in his country home near Moscow on June 18, 1936, and was buried with full Soviet honors in Red Square. Rumors started soon after his death that Gorsky had been assassinated by his doctors, acting on Joseph Stalin’s behalf; in fact Stalin’s chief of secret police, Genrikh Yagoda, confessed at his own trial in 1938 that he had ordered Gorsky’s death. When the KGB literary archives were opened in the 1990s, however, nothing was found to support these rumors.

FAMILY AT ALL COSTS, continued from page 11

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In 1913, on the occasion of the 300th anniversary of the Romanov dynasty, the czar granted amnesty to exiled Russian writers previously convicted in absentia of sedition. Gorsky took this opportunity to return to Russia, where he aligned himself with the Bolsheviks. Following the Bolshevik revolution of 1917, as the violence of the new order began to resemble that of the old, Gorsky came to regret his decision, and in 1922 he went again into exile.

In 1930, Gorsky was persuaded to return to his beloved Russia by Joseph Stalin who promoted him as the voice of the Soviet people. Just months before his death in 1936, Gorsky returned as Vasa Zholtsenova, rewriting it to better accord with the ideals of the new Soviet Russia. That later version interests us less today than the version of 1910. There is something unconvincing about the need to rescue the failed murder mystery and in regional theater misdeeds in the revised version of the play, something tame and doctrinaire that blunts the directness and hyperbole of Gorsky’s original. That is why Constance Condon has gone back to the 1910 version of Vasa Zholtsenova as the starting point for her farcical comedy, A Mother. The spectacle of greed and lust that Gorsky feared was murdering the humanity of the Russian people has not yet been exorcised from the world. It haunts us still. And so we laugh at ourselves as we laugh at these characters, at the passions and excesses that consume them, and the meager excuses they hide behind. And deep down we hear the cautionary reminder of a forgotten humanity and the possibility of change.

WHO’S WHO

RENÉ AUGESEN
Ludmila, an A.C.T. associate artist and core faculty member, made her A.C.T. debut in The Midsummer Night’s Dream, and has appeared in recent seasons in The Tempest, The TAM, The Bear, and The Merchant of Venice. She has also appeared at the Aurora Theatre Company, Berkeley Repertory Theatre, Encore Theatre Company, the Fuel Theatre Company, The Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and has toured internationally with the San Francisco Mime Troupe.

OLYMPIA DURAKIS
Fusa)’ has appeared at A.C.T. in the title role of Hecuba (1995 and 1998), the world premiere of Leslie Ayvazian’s Singer’s Boy (1997), and Michel Tremblay’s For the Pleasure of Seeing Her Again (2002). She has appeared in more than 200 productions on and off Broadway to receive critical acclaim throughout the United States. Most recently: Cytemnestra in the Aujita Theatre Company production of Agamemnon in New York; Rose, by Martin Sherman, at the National Theatre in London and on Broadway; and Cuddly Witness, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards for Brecht’s Man is Man and Christopher Durang’s The Marriage of Bette and Joe. Film credits include Meanstreet, for which she earned an Academy Award and Golden Globe Award, Mr. Holland’s Opus, Steel Magnolias, The Event, and Dad. Recent releases include Strange Relations with Julie Walters and Paul Reiser and The Last of the Blonds with Jolie Whittier and Paul Reiser.

JERI LYNN COHEN (Lipt) recently made her Geary Theatre debut when she understudied and went on as Mary L. in A.C.T.’s critically acclaimed production of The Time of Your Life. Prior to that, she appeared as Marie in the world premiere of Anne Galgau’s Olea at the Brava Theater Center. Cohen is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed at the Aurora Theatre Company, Berkeley Repertory Theatre, Encore Theatre Company, the Fuel Theatre Company, The Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

DESH and Jan Holm. Films to be released are The Great New Wonderful and The Unditore, directed by Kristian Levring. Television credits include Tales of the City,” “More Tales of the City,” and “Further Tales of the City” (Emmy Award nominations); Lucky Day (Emmy nomination); Sinatra (Emmy nomination); The Last Act Is a Solo (ACE Award); and Young at Heart (Emmy Award). As a founding member of the Whole Theatre in Oakland, Desch has directed and produced artistic director of the Whole Theatre in Oakland. New Jersey (1971–90), Desch received the Governor’s Award from the National Museum of Women in the Arts. Her book, Josh Me Again Tomorrow (Harper Collins), was a bestseller in 2003.

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WHO’S WHO

RENÉ AUGEN


New York credits include Spinning into Butter (Lincoln Center Theater), Maidenhed (with Alec Baldwin and Angela Bassett, Public Theater), I’m My Party... (with F. Murray Abraham and Joyce Van Patten, Ars Light Theater), and Overheard (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premiere of The Board of Avons and The Hollins Law, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theater, and Stage West.

Film and television credits include The Battle Stilus, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mayes. Augen is a graduate of the Yale School of Drama.

OLYMPIA DURAKIS

(Vasa) has appeared at A.C.T. in the title role of Hecakes (1995 and 1998), the world premiere of Leslie Ayvazian’s Singer’s Bay (1997), and Michel Tremblay’s For the Pleasure of Seeing Her Again (2002). She has appeared in more than 250 productions on and off Broadway to regional theatre and in regional theaters throughout the United States. Most recently: Cyrencestara in the Aquila Theatre Company production of Agamemnon in New York; Rise, by Martin Sherman, at the National Theatre in London and on Broadway; and Oddjob Witness, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards for Brecht’s Mann Is Man and Christopher Durang’s The Marriage of Bette and Bob. Film credits include Amosstruck, for which she earned an Academy Award and Golden Globe Award, Mr. Holland’s Opus, Steel Magnolias, The Event, and Dad. Recent releases include Strange Relations with Julie Walters and Paul Reiser and The Last of the Blonds Bondholders with Judy

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(Lipa) recently made her Geary Theatre debut when she understudied and went on as Mary L. in A.C.T.’s critically acclaimed production of The Time of Your Life. Prior to that, she appeared as Marie in the world premiere of Anne Galajda’s Otro at the Brava Theater Center. Cohen is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions.

She has also performed at the Aurora Theatre Company, Berkeley Repertory Theatre, Encore Theatre Company, the Eureka Theatre Company, the Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

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JONH KEATING (Pierro) has appeared at A.C.T. most recently as Solyomy in A.C.T.'s The Three Sisters (dir. Carey Perloff). Other theater credits include Jana and the Papaw, directed by John Crowley at Roundabout Theatre Company; The School for Scandal, directed by Mark Lamos at the Tengen, directed by Emily Mann, both at McCarter Theatre; Under Milkwood at Hartford Stage Company; Streets of New York at Westport Playhouse; The Cat and the Moon at La MaMa ETC; and nine productions with the Irish Repertory Theatre off Broadway (including A Life and The Plough and the Stars). Film credits include: The Street; Like Someone in Love, The Serpentine Guy, Fairytale of New York, and the upcoming Finding Fanny (directed by Jack Conroy). His numerous audio book narrations include the National Book Award winner Three Junes.

REG ROGERS (Szenyo) lives in New York City. Recent work includes Couscou (City Center Encore); Beth Henley's Exposed (New York State Stage and Film), and The Ark of the Covenant (Battersea Arts Center, London). Not so recent work includes Richard Greenberg's Hurried at Last and The Dazzle (OBE and Lucille Lortel awards), both at the Roundabout Theater; Cellini in John Patrick Shanley's Cellini (Second Stage); Look Back in Anger (Classic Stage Company); and Holiday (Circle in the Square; Tony and Drama Desk nominations) as well as work at the Guthrie Theater, Yale Repertory Theatre, Old Globe Theatre, Baltimore Center Stage, Shakespeare Santa Cruz, and six seasons at New York Stage and Film, including the premieres of Cellini and The Dazzle. Television and film credits include: "Friends," "Chicago Hope," "Ed," "Miss Match," Primal Fear, I'll Shot Andy Warhol, Til There Was You, Runaway Bride, The End of Violence, I'll Take You There, Get Well Soon, The Photographer, I Spy Goes Down, and Analyze That.

LOUIS ZORICH (Michael) has appeared on Broadway in Ma Rainey's Black Bottom, Follies, from the Adagio; the Hotel Adagio is a distinctive jewel of the property and proud participant in the Experience Rewards Club www.thehoteladagio.com

MARGARET SCHENCK (Natasha) was last seen in The Time of Your Life at A.C.T., where she has also appeared in Jana and the Papaw and A Christmas Carol. Her other Bay Area credits include The House of Blue Leaves and RB McClure at Berkeley Repertory Theatre; Kissing the Witch at the Magic Theatre; Spinning into Butter at TheatreWorks; and The Importance of Being Earnest at California Theatre Center, and Hay Fever, Relative Values, Elmer Gantry, and The Golden Age with the Chamber Theater of San Francisco. Among her recent regional credits are The Merry Wives of Windsor, The Seagull, and She Stoops to Conquer at Shakespeare Santa Cruz and Present Laughter and Hilda Gough at the Oregon Shakespeare Festival.

TOM MARODIANOS (Prokhor) most recently performed the title role of Molieres The Miser at Baltimores Center Stage. Broadway credits include Happy End, The Magic Show, Cabu & His Teddy Bear, and My Favorite Year. Off Broadway, he originated roles in Gemini, Irving Fevers, Cliftonger, Loving Time, The Butter and Egg Men, and many others. For the New York Shakespeare Festival he performed in The Normal Heart, Large Deserts, Henry IV, Part 1, The Taming of the Shreas and Measure for Measure (dir. Joseph Papp). He has appeared in more than a dozen films, most notably Presumed Innocent with Harrison Ford, and numerous television shows, including more than a dozen episodes of Law & Order. He is currently a series regular on HBO's "OZ" and a recurring character on "The Wire" and will appear on the new series "The Jury" this summer on FOX. Marodianos is also a successful playwright, two of his plays—Saved from Obscurity (Drama Desk Award) and Suburbiave—have been produced at Playwrights Horizons in New York.

MARCIA PIZZO (Anna) was last seen at A.C.T. as Gloria in You Never Can Tell; she has also appeared as Vivian in Goyas Comisars, Martha in The Passion Cycle, and Mrs. Cratchet in A Christmas Carol. Recent stage roles include Lady Macbeth in Macbeth, Rosalind in As You Like It, Beatrice in A Servants of Two Masters, and Roxanne in Cyrano de Bergerac, all with Marin Shakespeare Company. At the California Shakespeare Festival, Pizzo has performed in The Tempest, The Merchant of Venice, King Lear, and The Two Gentlemen of Verona. Musical theater credits include Mindy in Cumberland Blues (Stage Door Theatre); Angel in I Married an Angel (42nd Street Moon); and Eliza in My Fair Lady, Anna in The King and I, Hope in Anything Goes, Lauren in Oklahoma! and Grace in Annie (all with The Mountain Play). Film credits include Biennial Man, Fruit of the Vine, The Space between Us, and Delta Fever.

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A Mother 17
JOHN KEATING (Percy) has appeared at A.C.T. most recently as Sollynay in A.C.T.’s The Three Stages (dir. Casey Perloff). Other theater credits include June and the Pavement, directed by John Crowley at Roundabout Theatre Company; The School for Scandal, directed by Mark Lamos at The Tengoe, directed by Emily Mann, both at McCarter Theatre; Under Milkwood at Hartford Stage Company; Streets of New York at Westport Playhouse; The Cat and the Moon at La MaMa ETC; and nine productions with the Irish Repertory Theatre off Broadway (including A Life and The Plough and the Stars). Film credits include The Street, Like Someone in Love, The Sensible Guys, Fairytale of New York, and the upcoming Finding Finn (directed by Jack Conley). His numerous audio book narrations include the National Book Award winner Three Junes.

REG ROGERS (Sonny) lives in New York City. Recent work includes Case/ (City Center Encore), Beth Henley’s Exposed (New York Stage and Film, and The Ark of the Covenant (Battersea Arts Center, London). Not so recent work includes Richard Greenberg’s Hurried at Last and The Dazzle (OBIE and Lucille Lortel awards), both at the Roundabout Theater; Cullen in John Patrick Shanley’s Cilantro (Second Stage); Look Back in Anger (Classic Stage Company); and Holiday (Circle in the Square; Tony and Drama Desk nominations); as well as work at the Guthrie Theater, Yale Repertory Theatre, Old Globe Theatre, Baltimore Center Stage, Shakespeare Santa Cruz, and six seasons at New York Stage and Film, including the premieres of Cilantro and The Dazzle. Television and film credits include: Friends, “Chicago Hope,” “Ed,” “Miss Match,” Primal Fear, I’ll Shot Andy Warhol, I’ll Tell You When, Runaway Bride, The End of Violence, I’ll Take You There, Get Well Soon, The Photographer, A Guy Goes Down, and Analyze That.

MARICA PIZZO (Emma) was last seen at A.C.T. as Gloria in You Never Can Tell; she has also appeared as Vivian in Gypsy, Comisar, Martha in The Passion of Italy, and Mrs. Cratchet in A Christmas Carol. Recent stage roles include Lady Macbeth in Macbeth, Rosalind in As You Like It, Beatrice in A Servant of Two Masters, and Roxanne in Cyrano de Bergerac, all with Marin Shakespeare Company. At the California Shakespeare Festival, Pizzo has performed in The Tempest, The Merchant of Venice, King Lear, and The Two Gentlemen of Verona. Musical theatre credits include Mindy in Cinderella Blues (Stage Door Theatre); Angel in I Married an Angel (42nd Street Moon); and Eliza in My Fair Lady, Anna in The King and I, Hope in Anything Goes, Lauren in Oklahoma! and Grace in Annie (all with The Mountain Play). Film credits include Biennial Man, Fruit of the Vine, This Space between Us, and Delia Fever.

MARGARET SCHENCK (Natalia) was last seen in The Time of Your Life at A.C.T., where she has also appeared in June and the Pavement and A Christmas Carol. Her other Bay Area credits include The House of Blue Leaves and Ribbonsknots at Berkeley Repertory Theatre, Kissing the Witch at the Magic Theatre, Sweeney Todd at TheatreWorks, and The Importance of Being Earnest at California Theatre Center, and Hay Fever, Relative Values, Electra, and The Golden Age with the Chamber Theater of San Francisco. Among her recent regional credits are The Merry Wives of Windsor, The Seagull, and She Stoops to Conquer at Shakespeare Santa Cruz and Present Laughter at Holida Gallo at the Oregon Shakespeare Festival.

TOM MARDIROSIAN (Prokhor) most recently performed the title role of Moliere’s The Miser at Baltimore’s Center Stage. Broadway credits include Happy End, The Magic Show, Cabz O’Hu Teddy Bear, and My Favorite Year. Off Broadway, he originated roles in Komissi, Irving Ferrer, Clifford Brown, Loving Time, The Butler and Egg Men, and many others. For the New York Shakespeare Festival he performed in The Normal Heart, Large Desolate, Henry IV, Part 1, The Taming of the Shrew, and Measure for Measure (dir. Joseph Papp). He has appeared in more than a dozen films, most notably Premedicated Innocent with Harrison Ford, and numerous television shows, including more than a dozen episodes of Law & Order. If he is currently a series regular on HBO’s OZ and a recurring character on The Wire and will appear on the new series The Jury this summer on FOX. Mardirosian is also an accomplished playwright, two of his plays—Saved from Obscurity (Drama Desk Award) and Subtitiles—have been produced at Playwrights Horizons in New York.

LOUIS ZORICH (Mikhal) has appeared on Broadway in Ma Rainey’s Black Bottom, Fiddler, and South Pacific. From Broadway, She Loves Me, The Marriage of Figaro, Arms and the Man, Death of a Salesman (with Dustin Hoffman), They Knew What They Wanted (Drama Desk nomination), Hadrian VII (Tony nomination), Mandy, Good Time Charley, Moonchild, Fosse, (Lincoln Center Theater), The Odd Couple, Moby Dick (with Rod Steiger), and Berke (with Anthony Quinn and Laurence Olivier). Off Broadway credits include Agamemnon, On a Clear Day..., (City Center Encore), Henry IV, Parts 1 & 2, True West, Sunset, Ten Pipers, and The Six Characters in Search of an Author, Th Castle of the Nobis, and Henry V. Regional theater work is extensive, especially at the Williams Town Theatre Festival with his wife, Olympia Dukakis, with whom he co-founded the Whole Theatre in Montclair, New Jersey. Film credits include Community, City of Hope, Fiddler on the Roof, The Muppets Takes Manhattan, and Made for Each Other. He has appeared in more than 300 television shows and has been a series regular on “Brooklyn Bridge” and “Mad about You.”

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A Mother
ANTHONY FUSCO
(Understudy) was last seen at A.C.T. in Les Liaisons Dangereuses and The Three Sisters. Previous A.C.T. productions are Night and Day, Celebration and The Room, Enron IV, The Misanthrope, A Christmas Carol, and Edward II. Other Bay Area credits include leading roles in Arms and the Man, A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theatre and A Traveling Jewish Theatre’s production of The Caucasian. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Among his off-Broadway credits are Simou Gray’s The Holy Terror, Ira Levin’s Comsat!, and David Mamet’s A Life in the Theatre. Fusco is a graduate of the Juilliard School. This spring he will appear in Israel Horovitz’s My Old Lady with Marin Theatre Company.

LAUREN GRACE
(Understudy) was last seen at A.C.T. in Les Liaisons Dangereuses. Other Bay Area credits include Gillian in Coaching with Elvis and Desdemona in Paula Vogel’s A Tale of a Handkerchief at the Phoenix Theater, Marie in Inerrata at San Jose Stage Company, The Lysistrata Project for Upset These Boards at Berkeley Repertory Theatre, The Color of Justice at TheatreFirst, and Soeil in Hay Fever at The California Conservatory Theatre. She is a graduate of London Studio Centre.

SHARON LOCKWOOD
(Understudy) returns to A.C.T., where she appeared in The Rose Tattoo, Jane and the Paycheck, The Royal Family, The Cherry Orchard, The Pajel and the Wind, Galticus, The Marriage of Figaro, and Saturday, Sunday and Monday. Other Bay Area work includes roles at Berkeley Repertory Theatre, Marin Theatre Company (most recently as Norma in The Last Schwartz), San Jose Repertory Theatre, California Shakespeare Theater, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30 productions. Lockwood originated the role of Barbara in the world premiere at Seattle’s Intiman Theatre of Nickel and Dimed, which she has also performed at the Mark Taper Forum and TheatreWorks Brava. Other regional credits include productions with Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, Missouri Repertory Theatre, the Old Globe Theatre, San Diego Repertory Theatre, and the Alley Theatre in Houston.

STEVEN ANTHONY JONES
(Understudy/ Assistant Director), an A.C.T. associate artist and core company member, has been seen at A.C.T. in Love Jones, Waiting for Godot, You’ve Got, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebenzer Scrooge), Celebration and The Room, ‘Master Harold... and the boys, The Misanthrope, The Involution of Love, The Threepenny Opera, Tarraffle, Indian Ink, Hurston, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fairies, A Lie of the Mind, and The Phædre Light Bulb. Most recently she designed RHINOCEROS at Berkeley Repertory Theatre and Blue (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She also has designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, the Magic Theatre, Picle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a group that specializes in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

GARTH HEMPHILL
(Sound Designer) is in his seventh season as A.C.T.’s resident sound designer. He has designed more than 150 productions, including, most recently for A.C.T., A Doll’s House, Waiting for Godot, Les Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Daisoel, American Buffalo, Lackawanna Blues, Night and Day (Oakland’s Desert Inn Hotel) and The Pleasure of Seeing Her Again. The Glass Menagerie, Battle Spirits, The Board of Avenon, Celebration and The Room, ‘Master Harold’... and the boys, Enron IV, Gengilly Glenn Ross, Edward II, El Gris, choreographed by Lila York (San Francisco Ballet); John Adams’s The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Plaisir, The Hard Nut, L’Allegro, il Penseroso, o modo, The Penny Pavilion, and I Was Looking at the Ceiling and Then I Saw the Sky (Cal Performances/Zellerbach). Recent projects include Sixteen Wounded on Broadway and Salome at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph’s Ballet in Santa Ana.

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(Lighting Designer) returns to A.C.T., where he has designed Threes Three Sisters, Burned Child, For the Pleasure of Seeing Her Again, Goodnight Children Everywhere, Gengilly Glenn Ross, The Invention of Love, and The Duchess of Malfi. For Berkeley Repertory Theatre he has designed Yolen’s How I Learned to Drive, Maria, Tagliac and The Revenger. Other work in San Francisco includes Sylvia, Macbeth, Pacific, and Sandpaper Ballet, all choreographed by Mark Morris; Silver Ladders, choreographed by Helgi Tomasson; El Gris, choreographed by Lila York (San Francisco Ballet); John Adams’s The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Plaisir, The Hard Nut, L’Allegro, il Penseroso, o modo, The Penny Pavilion, and I Was Looking at the Ceiling and Then I Saw the Sky (Cal Performances/Zellerbach). Recent projects include Sixteen Wounded on Broadway and Salome at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph’s Ballet in Santa Ana.

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CONSTANCE CONGDON
(Playwright) has been writing plays for 20 years, including Tales of the Lost Feminists, which has had more than 100 productions; Losing Father’s Body, which premiered at Portland Stage Company; Cassandra and Day Out, both produced at the Joseph Papp Public Theater; Lipts, produced at Primary Stages; and The Autonima Pets and Moonlight Six, both commissioned by the A.C.T. Young Conservatory New Plays Program. Her libretto for Peter Gordon’s opera The Strange Life of Ivon Owen was performed at New York’s La MaMa Atene in 1994. She has also done two librettos for composer Ronald Perera, The Yellow Wallpaper, and an adaptation of John Updike’s novel S. Most recently, she completed a libretto for Pulitzer Prize-winning composer Louis Sرافiel, commissioned by the San Francisco Opera. Other works include the plays Native American, So Far, Ni Mercy, and its companion piece, One Day Earlier, as well as seven plays for the Children’s Theatre Company of Minneapolis. Congdon’s plays have been produced in Moscow, Helsinki, Hong Kong, Tokyo, Berlin, Edinburgh, and London. A collection of four of her plays is in second printing at Theatre Communications Group, Inc. Acting editions of several of her plays are published by Broadway Plays. She has received an NEA playwriting fellowship, two Rockefeller Playwriting Awards (one for the Bellagio Center in Italy), a Guggenheim Award, a W. Alton Jones grant, and Nevada’s Oppenheimer Award for the New York production of Tales of the Lost Feminists. An alumni of New Dramatists and a member of PEN, she teaches playwriting at Amherst College and the Yale School of Drama.

RALPH FUNICELLO
(Sonic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets of Three Sisters, For the Pleasure of Seeing Her Again, The Glass Menagerie, Enron IV, Gengilly Glenn Ross, and The Duchess. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theater, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theatre, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics’ Circle awards and Drama-Laque magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

BEAVER BAUSER
(Costume Designer) has designed costumes for A.C.T. productions of Waiting for Godot, Battle Spirits, The Board of Avenon, The Misanthrope, Edward II, Tarraffle, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fairies, A Lie of the Mind, and The Phædre Light Bulb. Most recently she designed RHINOCEROS at Berkeley Repertory Theatre and Blue (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She also has designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, the Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a group that specializes in cabinet and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

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SHARON LOCKWOOD
WHO'S WHO

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SHARON LOCKWOOD
(Understudy) returns to A.C.T., where she appeared in The Rose Tattoo, June and the Paycheck, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaslight, The Marriage of Figaro, and Saturday, Sunday and Monday. Other Bay Area work includes roles at Berkeley Repertory Theatre, Marin Theatre Company (most recently as Norma in The Last Schwartz), San Jose Repertory Theatre, California Shakespeare Theater, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30 productions. Lockwood originated the role of Barbara in the world premiere at Seattle's Intiman Theatre of Nickel and Dimed, which she has also performed at the Mark Taper Forum and TheatreWorks/Brava. Other regional credits include productions with Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, Missouri Repertory Company, the Old Globe Theatre, San Diego Reportage Theatre, and the Alley Theatre in Houston.

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A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her eleventh season as executive director of A.C.T., most recently directed acclaimed productions of Ibsen's A Doll's House, Samson Beckett's Waiting for Godot, Tom Stoppard's Night and Day and Chélovich'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 theater, Perloff has directed 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 Hebbel, The Minotaur, Enron, Mary Stewart, and Umi Yumye: the world premiere of Leslie Ayvazian's Singer) Boy and acclaimed productions of The Threepenny Opera, Old Times, Amadeus, The Rise of the Foot Soldier, Antigone, Oedipus, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Martin Ziegler's Nefar e An Answer, David Lang/Mac Wellman's The Difficulty of Giving Thanks and the West Coast premiere of her own play The Colosseum of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminance During, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and will be workshoped this summer at New York Stage and Film.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Euripides' Eldorado, 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 1980 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Koror's opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

She has received a B.A. in drama and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She won 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 Stanford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then 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 a member of the larger San Francisco arts 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 Brothers Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres 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 (Conservatory Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in off-Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. 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 Does Drink the Water. Off Broadway he produced Ibsen's Little Eyolf (directed by Marshall W. Mason) and Shaw's Arms and the Man. Haire joined A.C.T. in 1971. He said his department was awarded Theatre 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


PAUL WALSH (Dramaturg) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities. Most recently, he translated for A.C.T. Ibsen's A Doll's House, which was directed by Carey Perloff this winter. Before joining A.C.T., Walsh worked with theatre companies across the country as dramaturg and translator, including the de Jeanu Lane in Minneapolis, where he worked on several award-winning productions. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include an entry in The Production Notesbook: Re-inventing Brecht, Strindberg's Dramaturgy. A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her eleventh season as artistic director of A.C.T., most recently directed acclaimed productions of Ibsen's A Doll's House, Samuel Beckett's Waiting for Godot, Tom Stoppard's Night and Day and Childish'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 has directed 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 Hechter, The Montebello, Parsifal IV, Mary Stuart, and Uncle Vanya (the world premiere of Leslie Ayvazian's Singer) Boy's and acclaimed productions of The Threepenny Opera, Old Times, Aradia, The Rose Tattoo, Antigone, Creditor, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's No for an Answer, David Lang/Matthew Wildman's The Difficulty of Getting Sufficient Evidence, and the West Coast premieres of her own play. The Colosse of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Daiming, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and will be workshopped this summer at New York Stage and Film.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's Eldorado, 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 1980 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot's opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

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In May 2003, Actors’ Equity Association, the labor union representing more than 45,000 actors and stage managers in the United States—including most of the actors and all of the stage managers working in A.C.T.’s Geary Theater—kicked off a nationwide celebration of the organization’s 90th anniversary.

Until Equity’s formation in 1913, exploitation had been a permanent condition of actors’ employment. There was no pay for rehearsals and rehearsals were unlimited. Actors had to pay for their own costumes and were stranded out of town when shows closed on the road. Producers set their own pay scale and working conditions. The president of the Stage Hands Union once told reporters that, when entering a theater, “I didn’t know which subcellar was for the actors and which was for the coal.” On May 26, 1913, 112 performers met at the Pabst Grand Circle Hotel near Columbus Circle in New York City to adopt a constitution, calling themselves the “Actors’ Equity Association.” Francis Wilson was elected its first president.

In 1919, Equity was forced to call the first strike in the history of the American theater, demanding recognition as the performers’ representative and bargaining agent. The strike lasted 30 days, spread to eight cities, closed 37 plays, prevented the opening of 16 others, and cost millions of dollars. Chorus performers joined in the fight along with the actors. Five days after the strike began, Chorus Equity was formed, with Hollywood screen star Marie Dressler as its first president. The strike ended when the producers signed a five-year contract that incorporated most of Equity’s demands. (Chorus Equity merged with Equity in 1955.)

In the 1960s, Equity was instrumental in helping to create the National Endowment for the Arts, and continues to lobby for funding for the arts at the national, state, and local levels. A pension fund was established after a 13-day strike in 1960, providing actors with health coverage on the job and a pension when they retire.

In 1966, Equity negotiated its first agreement with 26 not-for-profit theaters, a keystone in the growth of nonprofit regional theater. Today, the Equity-LORT (League of Resident Theatres) contract is used by more than 70 theaters (including A.C.T.), providing thousands of jobs for actors and stage managers and bringing professional theater to cities and communities around the country.

In the 1980s, under the leadership of Equity’s first woman president, Ellen Burstyn, Equity initiated the landmarking of Broadway’s historic theaters, saving them for future generations.

From the historic boycott of Washington, D.C.’s segregated National Theatre in 1947, to the founding of the Nontraditional Casting Project in 1986, Equity has vigorously opposed discrimination based on race, creed, gender, political belief, or sexual orientation; Equity members have raised millions of dollars for Broadway Cares/Equity Fights AIDS, the nation’s leading industry-based, not-for-profit AIDS fundraising and grants organization. Equity also generously supports the work of The Actors’ Fund (which provides support to entertainment professionals), Career Transition for Dancers (which assists dancers in finding a second career), and the Actors’ Work Program (which helps actors obtain skilled jobs between engagements).

“Looking back at our colorful and extraordinary history,” remarks Equity President Patrick Quinn, “I am proud to see how far we’ve come since our courageous founders banded together to improve wages and working conditions in the American theater. Our achievements are monumental, but all we’ve ever asked for are three simple things: a chance to prove our talent, to receive reasonable compensation for our work, and to be treated with dignity and fairness.”

Adopted almost a century ago, Equity’s constitution states as its goal “to advance, promote, foster, and benefit all those connected with the art of the theater.” In 2004, this continues to be Equity’s mission. A.C.T. is proud to work with Equity’s members and looks forward to another century of making great theater together.

For more information about Actors’ Equity Association, visit their Web site at www.actorsequity.org.
HAPPY BIRTHDAY TO ACTORS’ EQUITY

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Pursue Your Passion at A.C.T.

Studio A.C.T. provides the highest quality training in a wide range of theater-related disciplines. Classes for beginning through professional-level students are held evenings and weekends at the A.C.T. studios located in downtown San Francisco.

Summer Session: June 7–August 21, 2004
For more information, call 415.439.3232.

The Good Body

The Young Conservatory at A.C.T. is an internationally recognized professional theater training program for young people between the ages of 8 and 18.

Summer Sessions:
5-week Session: June 14–July 16
2-week Intensives: July 19–30 and August 2–3
1-week Intensives: August 16–20 or August 23–27

For an application, visit www.act-sf.org or call 415.439.2444.

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Heather Kitchen
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Melissa Smith
Conservatory Director
James Haire
Producing Director

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Diane Smith, Assistant Theater Manager
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Kathleen Bonifant, Assistant Manager
Joseph Fama, Coat Manager
Robe Ferry
Alfredo M. Lopez, Goal Theater Director
Olivia Sophian, Head of Royalty

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Claudie Leggett, Young Conservatory Director
Bruce Williams, Director of Summer Training
Curtis and Community Programs
Michael McKibbon, Director of Industry Initiatives
Jack Straw, Director of Education Affairs
Theresa Lara, Director of Education Affairs
Linda Gross, Assistant Director of Education

INFORMATION TECHNOLOGY

Charles Ricks, Young Conservatory Director
Michael Reilly, Assistant Director of Educational Affairs

Irene Gross, Assistant Director of Educational Affairs

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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; 415.884.3320. On the Web: www.act-sf.org.

**BOX OFFICE AND TICKET INFORMATION**
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-7 p.m. Tuesday through Saturday and 12-6 p.m. Sunday and Monday. During nonproduction weekends, business hours are 12-6 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 a day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance reseating privileges and last-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 the performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets 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 Buschow at 415.439.2473.

**At The Theater**
The Geary Theater is located at 405 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 maps, and other novelty items—as well as books, scripts and Play On Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

**Refreshments**
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance. Food and beverages at the theater are not permitted in the auditorium. Beverages are not permitted in the theater. You can avoid the long lines at intermission by purchasing food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

**Receivers**
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.

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

**Emergency Telephone**
Leave your seat location with those who may need to reach you, and have them call 415.439.2396 in an emergency.

**Latecomers**
A.C.T. performances begin on time. Latecomers will be seated behind 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**
Photographs and recordings of A.C.T. performances are strictly forbidden.

**Wheelchair Seating**
A.C.T. is pleased to announce that an accessible seating section 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.

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

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

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

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

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**In Good Company**

**Exclusive North American Engagement!**
Robert Wilson • Tom Waits • William S. Burroughs
The Black Rider: The Casting of the Magic Bullets
A musical table with Marianne Faithfull and Matt McGrath
AUG 26–SEP 26

**The Real Thing**
by Tom Stoppard • Directed by Carey Perloff
OCT 21–NOV 21

**The Gamester**
by Freya Thomas • Based on La Jouteur; by Jean-François Regnard
Directed by Ron Lagomarsino
JAN 6–FEB 6

**The Voysey Inheritance**
by Harley Granville-Barker • Directed by Carey Perloff
MAR 18–APR 17

**A Moon for the Misbegotten**
by Eugene O’Neill • Directed by Laird Williamson
APR 28–MAY 29

**The Goat, or Who Is Sylvia?**
by Edward Albee • Directed by Richard E. T. White
JUN 10–JUL 10

**Final play to be announced!**

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**American Conservatory Theater**
Geary Theater
San Francisco

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**Groups of 15 or more, call 415.439.2473. For more information dial A.C.T.’s productions, classes, events, and parking, visit www.act-sf.org.**

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**BOX OFFICE AND TICKET INFORMATION**
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-9 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2400 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 www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance reshuffling privileges and last-minute 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. Matinee senior rush tickets are available on the day of performance for $10. All rush tickets 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 Busard 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.

**GEARY THEATER EXITs**
- A.C.T. Merchandise
- A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and Wires on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.
- Refreshments
- Bar service, sandwiches, salads, and other savory items are available one hour before the performance in the Grotto'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 providing food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

**Reception**
If you carry a page, breeder, cellular phone, or 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.

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

**Emergency Telephone**
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

**Latecomers**
A.C.T. performances begin on time. Latecomers will be seated before 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 for a fee 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**
A.C.T. performances are strictly forbidden. Photographs and recordings in the auditorium are strictly forbidden. Only current subscribers enjoy performance reshuffling privileges and last-minute insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

**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 also a member of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artists Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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A musical table with Marianne Faithfull and Matt McGrath
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by Tom Stoppard • Directed by Carey Perloff
MOR 21-NOV 21

**The Gamers**
by Frieda Thomas • Based on Le Joueur, by Jean-Francois Regnard
Directed by Ron Lagomarsino
JAN 6-FEB 6

**The Voysey Inheritance**
by Harley Granville-Barker • Directed by Carey Perloff
MAR 18-APR 17

**A Moon for the Misbegotten**
by Eugene O'Neill • Directed by Laird Williamson
APR 28-MAY 29

**The Goat, or Who is Sylvia?**
by Edward Albee • Directed by Richard T. White
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