

OCT 17–NOV 16



**WAITING  
FOR  
GODOT**

*by* **SAMUEL BECKETT**  
*directed by* **CAREY PERLOFF**

**NO LOITERING**

*Also inside...*

**Roscoe Lee Browne and Anthony Zerbe in  
Behind the Broken Words**

**NOV 19–23**

Sean  
PENN

Tim  
ROBBINS

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# MYSTIC RIVER



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PRODUCED BY ROBERT LORENZ JUDIE G. HOYT CLINT EASTWOOD BASED ON THE NOVEL BY DENNIS LEHANE

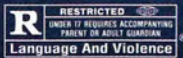
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SCREENPLAY BY

BRIAN HELGELAND

DIRECTED BY

CLINT EASTWOOD

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## OCTOBER

# ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

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

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



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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PHOTO BY KEVIN BERNE



**GOD, BY DEFERRING OUR HOPE,  
STRETCHES OUR DESIRE;  
BY THE DESIRING,  
STRETCHES THE MIND;  
BY STRETCHING MAKES IT  
MORE CAPACIOUS. . . .  
LET US THEREFORE DESIRE,  
FOR WE SHALL BE FILLED.**

*St. Augustine*

**D**ear Friends,

Every time one returns to an iconic play like *Waiting for Godot*, the question inevitably arises: Why? Why go back? What does the play mean to us, or do for us, now? What do we know now that we didn't know before?

It took many years for the "scandal" generated by *Godot's* first productions to die down enough that one could experience the play for what it really is. Its form was so revolutionary and so inextricably bound up with its content that even the pundits were mystified: What do you say about a play with no plot, in which, to repeat the cliché, "nothing happens, twice"?

Fifty years later, we have become so much more accustomed to unusual theatrical forms that the complex yearnings and underpinnings of the play are more available to us. The truth is, all of us have spent a good portion of our lives waiting for something to happen. We believe there is a purpose to our existence, but we are not sure what it is; we run around organizing our lives and gathering things around us in order to feel that "meaning" is accruing. Every once in a while, a cataclysm wakes us up to the fact that we have no idea why we're doing what we're doing and that much of what occupies our time is merely filler: distractions, games, routines that help to pass the time. Life's true purpose seems mysterious and hidden. For some people, religion occupies the void, for other people it is art, or children, or any number of other solutions. The reality that Beckett so brilliantly explores in *Godot* is that, while we're never certain what is ahead of us at any moment, we go on longing for certainty anyway. That is what it means to be human. So we work very hard to believe in the fictions we have created for ourselves.

It doesn't matter in the slightest who "Godot" really is. Perhaps he is God, perhaps he is the Gestapo agent so feared by Beckett the Resistance fighter in World War II, perhaps he is the boss who looks down upon us with disdain and refuses to tell us what to do. What matters is that Vladimir and Estragon structure their otherwise meaningless day around waiting for him. In the original French this is even clearer; the play is called *En attendant Godot*, which means "while waiting for Godot." So the play is a series of games, conversations, *lazzi*, exercises, and diversions in which these characters engage **while they are waiting for something to happen**. Their experience feels to us hilarious and true, precisely because that activity is so familiar: we all devise endless and ingenious ways to pass the time, while waiting for the really "big thing" to happen.

*Waiting for Godot* is also a play about a marriage, or, in fact, two marriages: Didi and Gogo, and Pozzo and Lucky. After a night of separation, Gogo says to Didi: "Don't touch me! Don't question me! Don't speak to me! Stay with me!" A more perfect anatomy of a long-term marriage would be difficult to find. Friends of Beckett remarked when they saw the play that it sounded just like Beckett bickering with his wife, Suzanne; both these couples needle and torment each other, equally incapable of living together and of being apart. I love the fact that, like all couples who have been together a long time, these characters have taken on many of each other's characteristics and mannerisms, even though they are extremely distinct and different individuals. They compete, they cajole, they condemn, and in the end, they come together and start all over again. What else can they do? Their salvation lies in each other.

This last point is, I think, an important one. The structure and the characters of *Waiting for Godot* are extremely symmetrical; Beckett loved the elegance of balance. The famous Augustinian phrase about the Crucifixion ("Do not despair; one of the thieves was saved. Do not presume; one of the thieves was damned.") appealed to him immensely because of its perfect, ineluctable symmetry. Augustine's equation of hope and desire, quoted at right, also seems to sum up perfectly the beauty and indeed the necessity of this play. The exhortation to desire is an exhortation to life. This is what makes the characters in *Waiting for Godot* so moving: they never give up hope. Indeed, *Godot* is a play that asks us to

stretch our minds to make room for hope in a landscape of despair. Because it is so alive, so unpredictable, so new, the play itself does what Augustine says about grace: it wakes us up to our own existence, it stretches our minds (hopefully to make them more "capacious"!) and keeps us focused on the future, in spite of it all. What better play for this moment in history?

Welcome to *Waiting for Godot*, and many thanks for being here.



Carey Perloff  
Artistic Director

#### PLEASE JOIN US FOR THESE FREE EVENTS:

##### **A.C.T. Prologue**

A conversation with director Carey Perloff  
Tuesday, October 21, 5:30–6 p.m.  
Geary Theater

##### **Audience Exchanges**

at the Geary Theater, directly following  
*Waiting for Godot*

Tuesday, October 28 (after the 7 p.m. performance)

Sunday, November 2 (after the 2 p.m. matinee)

Wednesday, November 12 (after the 2 p.m. matinee)



##### **A.C.T. and the San Francisco Public Library present**

a season-long series of free events designed to offer rare behind-the-scenes looks at A.C.T. productions and the artists who create them. We hope you'll join us for the conversations that make up this exciting new series at the Main Library.

##### **Director Carey Perloff on Beckett and *Godot***

Wednesday, October 29, 6:30–7:30 p.m.

San Francisco Main Library

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Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

*presents*

# WAITING FOR GODOT

(1953)

*by Samuel Beckett*  
*Directed by Carey Perloff*

*Scenery by* J. B. Wilson  
*Costumes by* Beaver Bauer  
*Lighting by* Russell H. Champa  
*Sound by* Garth Hemphill  
*Dramaturg* Paul Walsh  
*Casting by* Meryl Lind Shaw

## THE CAST

*(in order of speaking)*

*Estragon* Gregory Wallace  
*Vladimir* Peter Frechette  
*Pozzo* Steven Anthony Jones  
*Lucky* Frank Wood  
*Boy* Lawrence Papale/Jonathan Rosen

## UNDERSTUDIES

*Vladimir, Pozzo*—Andy Murray  
*Estragon, Lucky*—Anthony Fusco

## STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*  
Dick Daley, *Assistant Stage Manager*  
Vinny Eng, *Intern*

There will be one 15-minute intermission.

*This production is sponsored in part by*

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## ADDITIONAL CREDITS

Gregory Hoffman, *Fight/Movement Coach*  
Frank Ottiwell, *Alexander Technique Coach*

## SPECIAL THANKS TO

Ruby Cohn, Ellen Novack, NeonWorks

The text used for this production includes approved emendations made by the author to the 1953 text and recorded in *The Theatrical Notebooks of Samuel Beckett*, eds. Dougald McMillan and James Knowlson (New York: Grove Press, 1993).

Presented by special arrangement with Samuel French, Inc.

# Waiting . . .

BY MARJORIE PERLOFF



What can the great Polish dramaturg Jan Kott have meant by this seemingly perverse statement (quoted above)? One usually thinks of Brecht's political theater, with its topical plots, Marxist themes, and historical characters like Galileo or Hitler (*Arturo Ui*) as "realistic," whereas Beckett's "circus" play, in which, as hostile critics have put it, "nothing happens twice," is known for its abstraction, its verbal repetition, its fantasy, and its refusal to make "sense." When *Waiting for Godot* opened at the Théâtre Babylone in Paris 50 years ago (January 5, 1953), it was primarily viewed as an existentialist, philosophical drama about the incomprehensibility of a universe in which man waits for a sign that never comes. Even today, Beckett's alternately hilarious and heartbreaking play tends to be read as allegory: the vaudeville "plot," in which the two "tramps" Vladimir (Didi) and Estragon (Gogo) argue, reconcile, tell tall tales, contemplate hanging themselves from the tree that is the stage's central scenic element, and eat carrots, all the while "waiting" for the mysterious Mr. Godot (if that is in fact his name)

WE DO [BRECHT] WHEN  
WE WANT FANTASY.  
WHEN WE WANT REALISM,  
WE DO *WAITING FOR GODOT*.

Jan Kott

to come, is construed as everything from medieval morality play to Freudian psychodrama about regression and sublimation.

Beckett himself consistently refused to provide explanations of this or any of his plays, even though, paradoxically, he kept close control over the text, refusing directors and actors much leeway as to interpretation. When the director Alan Schneider asked him, "Who or what does Godot mean?" he replied, "If I knew, I would have said so in the play." Beckett cautioned those who were quick to see Godot as a symbol for God—a *deus absconditus* who never reveals himself to the world—that there were "no symbols where none intended," as he put it succinctly on the last page of his comic novel *Watt*, written a few years earlier. Indeed, in its first version, Beckett's play was called simply *En attendant* so as to deflect attention from the object of the wait to the process of waiting itself.

But *waiting* in what sense? Half a century after the first production of Beckett's extraordinary play—now a classic produced around the world from Korea to Kosovo—what may strike us most forcibly is not its absurdity, although of course the dialogue is full of wonderfully absurd twists and turns, but its *realism*. The first critic to have understood this was Hugh Kenner, who took a hard, pragmatic look at Beckett's play within the actual context of its historical moment:

Two men waiting, for another whom they know only by an implausible name which may not be his real name. A ravaged and blasted landscape. A world that was ampler and more open once, but is permeated with pointlessness now. Mysterious dispensers of beatings. A man of property and his servant, in flight. And the anxiety of the two who wait, their anxiety to be as inconspicuous as possible in a strange

ABOVE LEFT: PORTRAIT OF SAMUEL BECKETT, 1971, BY AVIGDOR ARIKHA  
(© ARCHIVO ICONOGRAFICO, S.A./CORBIS)  
RIGHT: COSTUME RENDERING OF THE BOY IN *WAITING FOR GODOT*  
BY COSTUME DESIGNER BEAVER BAUER



environment . . . where their mere presence is likely to cause remark. It is curious how readers and audiences do not think to observe the most obvious thing about the world of this play, that it resembles France occupied by the Germans, in which its author spent the war years. How much waiting must have gone on in that bleak world; how many times must Resistance operatives . . . have kept appointments not knowing whom they were to meet. . . . We can easily see why a Pozzo would be unnerving. . . . He may be a Gestapo official clumsily disguised. Here is perhaps the playwright's most remarkable feat. There existed, throughout a whole country, for five years, a literal situation that corresponded point by point with the situation in this play . . . and *no spectator ever thinks of it.*

I cite Kenner's passage (from *A Reader's Guide to Samuel Beckett*; the emphasis is mine) at length because it makes what is, I think, the crucial point about *Waiting for Godot*. The play's situation is wholly realistic: it takes its subject matter directly from Beckett's activities in the French Resistance during World War II. But, great artist that he is, Beckett has transmuted this material so fully, has endowed each situation with such profound resonance, that this great war play—so superior to the didactic and ideological "war literature" of the 1940s and '50s—emerges as a parable of the human condition, as well.

First the particulars. When war broke out in Europe Beckett was in Foxrock, visiting his family. As a neutral alien, he could easily have sat out the war in Ireland; but he immediately rushed back to Paris, where he had lived for much of the past decade, and joined the then fledgling Resistance. He later said he felt he had to help his Jewish friends who were already being persecuted. (In the earliest version of *Godot*, the character now called Estragon was called Levi and was obviously a Jew.) Beckett's particular cell, "Gloria," sponsored by the British SOE (Special Operations Executive), was an information network, whose main job was to copy and translate documents about Axis troop movements and relay them to Allied headquarters in London. The messages were transmitted on microfilm (often hidden in the bottom of matchboxes) and were coded, using such bland statements as "Uncle Jacques has lost his umbrella" or extracts from popular songs and classical poems.

An adequate "cut-out" system, as it was called, meant that most individual members of the line knew at most only two telephone numbers or places of rendezvous so that, if they were caught by the enemy, they could not



implicate more than one or two people. Members were referred to only by their pseudonyms, Beckett's being "Sam" or "l'Irlandais." Thus the cut-out, seated, say, on a particular park bench, would wait for his contact and then make a brief statement in code. But, from the first, the Resistance cells were threatened by double agents, and in August 1942 Gloria was exposed and Beckett and his companion Suzanne had to flee to the Unoccupied Zone. After a hair-raising trip south, during which they slept in ditches (rather like Vladimir and Estragon), they settled in the little village of Roussillon in the Vaucluse, where they were to live out the two and a half years until the Armistice. In Roussillon, Beckett continued his Resistance activities and, to cover his tracks and make a little money, worked during the day for various farmers harvesting wine grapes and potatoes. One such farmer, named Bonnelly, appears in the French version of *Godot*, when Vladimir insists to a skeptical Estragon, "*Pourtant nous avons été ensemble dans le Vaucluse. . . . Nous avons fait les vendanges, tiens, chez un nommé Bonnelly, Roussillon.*" ("And yet we were together in the Vaucluse. Yes, we were picking grapes for a man called Bonnelly at Roussillon.") This passage is changed in the English version, where Vladimir merely refers to "the Mâcon country" and tells a skeptical Estragon, "But we were there together, I could swear to it! Picking grapes for a man called . . . (*he snaps his fingers*) . . . can't think of the name of the man, at a place called . . . (*snaps his fingers*) . . . can't think of the name of the place, do you not remember?"

The Roussillon years were characterized by the curious mix of danger and boredom known only in wartime. Communication with strangers (and everyone but Suzanne was a stranger to Beckett here) was always coded or at least guarded: one could trust no one, even as one worked with cut-outs referred by friends in other places. Mostly, the time was spent *waiting*—waiting for the war to be over. When it ended in 1945, Beckett briefly returned to Ireland to see his family but then returned, not to Paris, which was still out of bounds to aliens at the time, but to Saint-Lô in Normandy, where he worked in a Red Cross hospital and witnessed at first hand the terrible devastation of the French countryside. Only in 1946 did he return to Paris and begin what has been called the "siege in the room"—the astonishingly fruitful period when Beckett shut himself up in his old apartment on the Rue des Favorites and produced, in a few short years, what he had never been able to do as a young man—the great body of work that includes the trilogy of novels *Molloy*, *Malone Dies*, and *The Unnamable*, as well as *Waiting for Godot*.

In revising *Godot*, Beckett kept the basic motive, derived from his daily conversations in Roussillon with Suzanne and various townspeople, but removed the specificity of reference that would limit the drama's range. We have, then, two "tramps" who, despite their vaudeville antics, aren't really tramps at all, their speech being studded with references to Shelley and Yeats, the Gospels, and

St. Augustine, and who, when they want to really insult one another, use scientific nomenclature like Estragon's "Gonococcus! Spirochete!" Have Didi and Gogo been together for years, or have they only met recently? Are they close friends or mere working colleagues? We never know for sure, any more than we later know whether they have met Pozzo before or whether the country road and tree of Act II are the same as those of Act I. We only know that the two tramps have been told to wait at a particular spot (but is this the right spot?) for a man called Godot, although they are not even sure of his name. When Pozzo enters, they first take him for Godot, and even when the illusion is dispelled, identities continue to be confused, especially in their second meeting, when Pozzo is revealed to be blind and Lucky mute. Or was the latter always mute, except for his totally preposterous scholastic disquisition on "divine aphasia" and the "Anthropometry of Essy-in-Possy"?

Waiting becomes, in Beckett's hands, both the cross the tramps have to bear and their greatest opportunity for amusement and entertainment. When Pozzo and Lucky finally quit the scene in Act I, Vladimir says, "That passed the time." Estragon responds, "It would have passed in any case." To which Vladimir replies drily, "Yes, but not so rapidly." This, one might say, is the audience's condition as well. What keeps us at the edge of our seats is that nothing ever turns out as we thought it would, and so we constantly have to revise our impressions. At the beginning of Act I, Didi seems to be the more aggressive of the two, Gogo more passive and emotional. But later Gogo gets lines that should by all accounts have been Didi's. Indeed, in keeping with the play's realism, the two characters have no fixed traits that they

exhibit consistently; as in life, their actions and words repeatedly surprise us. Even Pozzo, the slave-master, capitalist landlord, strongman, or bully, sometimes sounds just like Didi or Gogo.

*Waiting for Godot* provides no answers to the riddle of human existence. It merely asks the hard questions. And yet, paradoxically, this inscrutable drama is anything but formless or chaotic; it is as tightly structured as a Beethoven sonata. "I take no sides," Beckett once remarked, "I am interested in the shape of ideas even if I do not believe them. There is a wonderful sentence in Augustine . . . 'Do not despair; one of the thieves was saved. Do not presume; one of the thieves was damned.' That sentence has a wonderful shape. *It is the shape that matters.*"

It is a shape that requires extraordinary humility on the part of the artist. Over the past half century, Beckett has had countless imitators, but *Waiting for Godot* has remained unique. ■

---

*Marjorie Perloff is the author of many books on Modernism and the avant-garde, including Wittgenstein's Ladder and The Poetics of Indeterminacy, both of which include chapters on Beckett. Her émigrée memoir The Vienna Paradox is forthcoming from New Directions. She is professor emerita of English at Stanford University.*

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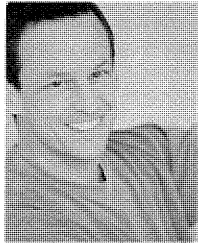
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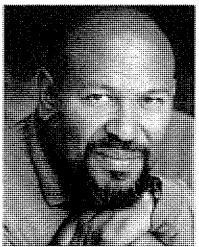
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# WHO'S WHO



**PETER FRECHETTE\*** (*Vladimir*) has performed regionally in productions at South Coast Repertory, New York Stage and

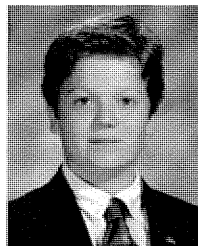
Film, the Williamstown Theatre Festival, and Mark Taper Forum. Recent New York credits include *Flesh and Blood*, *The Dazzle*, *Hurrah at Last*, *What the Butler Saw*, *The Play's the Thing*, *Raised in Captivity*, and *Night and Her Stars*. Recent television credits include "Law & Order," "Family Law," and "Law & Order: Criminal Intent," as well as four seasons on "Profiler." He has received OBIE, Drama Desk, Outer Critics' Circle, *Theatre World*, and L.A. Drama Critics' Circle awards, as well as a Lucille Lortel nomination, two Tony nominations (for *Eastern Standard* and *Our Country's Good*), and an Emmy nomination (for "thirtysomething"). He is a graduate of the University of Rhode Island.



**STEVEN ANTHONY JONES\*** (*Pozzo*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in

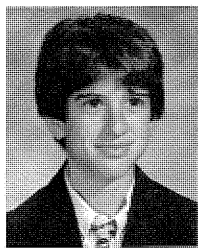
*Yöhen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge), *Celebration* and *The Room*, "Master Harold" ... and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San

Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



**LAWRENCE PAPAŁE** (*Boy*) is a freshman at Saint Ignatius College Preparatory. He has been a student in the A.C.T. Young Conservatory (YC)

for the past four years, taking classes in voice, speech, acting, and musical theater. He made his A.C.T. Geary Theater debut in 1999, at the age of 11, in *A Christmas Carol*, performing the role of Ned Cratchit. Papale has been singing and acting in community theater productions and school musicals, including *The Little Sweep*, *Bugsy Malone*, *Guys and Dolls*, and *Bye, Bye Birdie*. He recently played the role of Toyn in the YC's world premiere production of Constance Congdon's *Moontel Six*.



**JONATHAN ROSEN** (*Boy*) is 14 years old and a ninth-grade student at Marin Academy High School. He has been taking classes in the A.C.T.

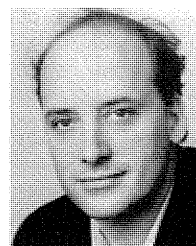
Young Conservatory (YC) for seven years. He has twice been featured in A.C.T. Geary Theater productions of *A Christmas Carol* and played Pipo in the YC production of *Eddie Mundo Edmundo*. He played an orphan in the 2001 Mountain Play production of *Oliver*. As a graduating eighth grader at

Town School for Boys in San Francisco, he was the 2003 recipient of the Ira and Lenore Gershwin Scholarship for Performing Arts.



**GREGORY WALLACE\*** (*Estragon*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *The Three*

*Sisters*, *The Dazzle*, *Night and Day*, *Blithe Spirit*, *Celebration* and *The Room*, "Master Harold" ... and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (Center Stage), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama.



**FRANK WOOD\*** (*Lucky*) won a Tony Award for best featured actor in a play and the Drama League Award for *Sideman*. He went on to play the role of

Gene in London's West End and Australia. Wood's film credits include *East of Harlem*, *People I Know*, *Thirteen Days*, *Pollock*, *Down to You*, *The Royal Tenenbaums*, and *Small Time Crooks*. On television, he has appeared on "Third Watch," "Ed," "The Sopranos," "Law &

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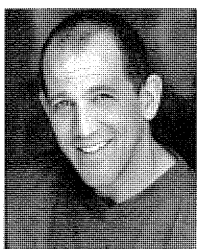
# WHO'S WHO

Order," and "Law & Order: Criminal Intent." He costarred in *Hollywood Arms* on Broadway and at the Goodman Theatre and has worked at Playwrights Horizons (*The Wax*), Long Wharf Theatre (*Rosencrantz and Guildenstern Are Dead*), the Williamstown Theatre Festival (*Light Up the Sky*), Bay Street Theatre (*Our Town*), and New York Stage and Film. Last summer he completed a leading role in an independent film, *The Undeserved*. Wood acts with the 52<sup>nd</sup> Street Project in New York whenever he gets the chance. He received his B.A. from Wesleyan University and his M.F.A. from the New York University Graduate Acting Program.



**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*, *Enrico 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 the California Shakespeare Theater and A Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School.



**ANDY MURRAY\*** (*Understudy*) has performed throughout the Bay Area as well as regionally. His credits include *Much Ado about Nothing*, *Measure for*

*Measure*, *Julius Caesar*, *The Winter's Tale*, *Macbeth*, *A Midsummer Night's Dream*, *Cymbeline*, *Pericles*, *All's Well That Ends Well*, and *Medea*, all with the California Shakespeare Theater. His regional credits include *Edward II* at A.C.T.; *Macbeth*, *Fall*, and *Much Ado about Nothing* at Berkeley Repertory Theatre; *Fall* at Baltimore's Center Stage; *Humpty Dumpty*, *The Two Gentlemen of Verona*, *Twelfth Night*, and *The Matchmaker* at San Jose Repertory Theatre; *Love's Labor's Lost*, *Cymbeline*, *Arms and the Man*, *Romeo and Juliet*, *Much Ado*, and *The Marriage of Figaro* at Shakespeare Santa Cruz; *A Child's Christmas in Wales* at the Magic Theatre; *As You Like It*, *Much Ado About Nothing*, and *The Comedy of Errors* at the San Francisco Shakespeare Festival; *God's Country* at San Jose Stage Company, and *The Hairy Ape* at Marin Theatre Company.

**J. B. WILSON** (*Scenic Designer*) has designed sets for A.C.T. productions of *The Guardsman*, *The Royal Family*, *Gaslight*, *The Play's the Thing*, and *Saturday, Sunday and Monday*. His extensive Bay Area credits include designs for American Musical Theatre of San Jose, Berkeley Repertory Theatre, San Jose Repertory Theatre, Theatreworks, Aurora Theatre, Marin Theatre Company, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, San Francisco Opera, Western Stage, California Theatre Center, the original Eureka Theatre, and others. Nationally, Wilson's credits extend to New York City, Princeton, Newark, Seattle, Buffalo, Washington, D.C., Los Angeles, Malibu, Houston, Raleigh, Louisville, and Wichita. Wilson has received numerous Bay Area Theatre Critics' Circle, Hollywood Drama-Logue, and Dean Goodman Choice awards, as well as the Theatre L.A. Ovation Award and the Barbara Bladen Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists

Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

**BEAVER BAUER** (*Costume Designer*) has designed costumes for A.C.T. productions of *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *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*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. Most recently she designed *Rhinoceros* at Berkeley Repertory Theatre and *Blue* (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory



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## WHO'S WHO

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 troupe that specializes in cabaret 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.

**RUSSELL H. CHAMPA** (*Lighting Designer*) recently designed *Berkshire Village Idiot* at the Zipper Theater in New York City and the Williamstown Theatre Festival, *Midons* at Peoples Light and Theater Company in Philadelphia, and *The Triumph of Love* in Seattle, Kansas City, and New Haven. On Broadway, he designed *Julia Sweeney's God Said "Ha!"* at the Lyceum Theatre. Other New York theaters for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage and Film, the Promenade Theatre, the Union Square Theater, and La MaMa Experimental Theatre Club. Regionally, he has designed for The Wilma Theater, Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre/Seattle, The Actors' Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theater Center, and Seattle Repertory Theatre.

**GARTH HEMPHILL** (*Sound Designer*) is in his seventh season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys,

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

*Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned *Drama-Logue Awards* for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*.

**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. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune 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 articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *Jitney* and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She

# WHO'S WHO

was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

**ELISA GUTHERTZ\*** (*Stage Manager*) was stage manager for last season's *The Three Sisters*. She has worked on numerous A.C.T. productions, including *The Misanthrope*, *Long Day's Journey into Night*, *Tartuffe*, *Mary Stuart*, *The Rose Tattoo* and *A Streetcar Named Desire*. She has also stage-managed *Suddenly Last Summer*, *Rhinoceros*, *Civil Sex*, *Let My Enemy Live Long!*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Favorite productions include *Big Love* at Brooklyn Academy of Music and *The Vagina Monologues* with Eve Ensler at the Alcazar Theatre in San Francisco.

**DICK DALEY\*** (*Assistant Stage Manager*) has worked in the Bay Area and beyond on *Visions of Kerouac* (Marin Theatre Company), *Golda's Balcony*, *Twelfth Night* (Women's Shakespeare Company, Los Angeles), *Macbeth* and *Henry V* (Commonwealth Shakespeare Company, Boston), the *Santaland Diaries* (Dance Umbrella's Boston Moves), *Pure PolyEsther* (The Theatre Offensive, Boston), *King Lear* and *Henry V* (The Company of Women), and *Romeo and Juliet*, *Duet for One*, and *Julius Caesar* (Shakespeare & Company). He has also worked on *Tongues of Fire*, a multimedia production on the life and works of Jaime Gil de Biedma, and on *The Resistible Rise of Arturo Ui*, *Ain't Misbehavin'*, *The Night Larry Kramer Kissed Me*, *A Closer Walk with Patsy Cline*, and *Nunsense*. He recently completed a seven-year stint as the production manager at Emerson College in Boston.

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**Act I**

**15-minute intermission**

**Act II**

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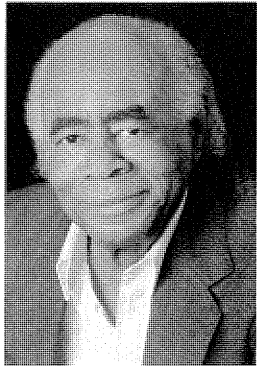
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# WHO'S WHO



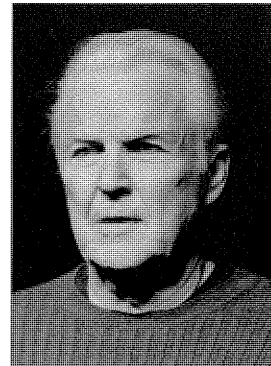
**ROSCOE LEE BROWNE**, an OBIE and Emmy Award winner, a Tony nominee, and narrator of two Oscar-nominated

films, launched his theater career with the inaugural season of the New York Shakespeare Festival in Central Park. Since then, off and on Broadway and in theater festivals throughout the United States and Europe, he has appeared in plays by a wide range of authors, from Shakespeare, Shaw, Genet, Brecht, Giraudoux, Kaufman, Lowell, Sartre, and Albee, et al., to such contemporary masters as Nobel laureate Derek Walcott, Pulitzer Prize winner August Wilson, and MacArthur Award winner Lee Breuer (*The Gospel at Colonus*). Browne has appeared in four of Walcott's works (*Dream on Monkey Mountain*, *Panto*, *Remembrance*, and *The Odyssey*). For his performance of Makak in *Dream on Monkey Mountain*, he received the Los Angeles Drama Critics Circle Award for best actor. He has appeared in two of Wilson's works, *Joe Turner's Come and Gone* and *Two Trains Running*. For his portrayal of Bynum in *Joe Turner*, he once again earned the L.A. Drama Critics Circle Award. For his Holloway in *Trains*, he earned his third L.A. Drama Critics Circle Award, a Tony nomination, and the Helen Hayes medallion for distinguished work in the theater.

While with the Shakespeare Festival (he spent seven seasons there), Browne created and directed *A Hand Is on the Gate*, a chronicle and celebration of the African-American experience in poetry

and song. The actors for the evening were Gloria Foster, James Earl Jones, Cicely Tyson, Moses Gunn, Ellen Holly, Leon Bibb, and Josephine Premice, as well as Browne himself. The true stars of the evening, however, were all the unsung African-American poets. The evening was hailed as a triumph and moved on to Broadway, garnering two Tony nominations and enduring acclaim.

Browne's extensive work in television includes the role of Frederick Douglass in "Steve Allen's Meeting of Minds," as well as guest appearances on "Barney Miller" (Emmy nomination), "A Different World," "Falcon Crest" (Emmy nomination), "The Cosby Show" (Emmy Award), "Law & Order," "Seaquest DSV," "Spider-Man" (Emmy nomination), "New York Undercover," the new "Cosby," "ER," "The Shield," and HBO's *Unchained Memories: Readings from the Slave Narratives*. Browne's films include Wyler's *The Liberation of L. B. Jones* (title role), Rydell's *The Cowboys* (Western Heritage Award), Glenville's *The Comedians*, Poitier's *Uptown Saturday Night*, Hitchcock's *Topaz*, Glimcher's *The Mambo Kings*, Noonan's Oscar-nominated *Babe* (narrator), Miller's *Babe: Pig in the City* (narrator), and Scott's *Hamlet*. He is also the narrator of Heyerdahl's Oscar-nominated documentary, *The Ra Expeditions*, and the Discovery Channel's *Galapagos: Beyond Darwin*. As a speaker in various symphonic works, he has appeared with the Boston Pops, L.A. Philharmonic, and Hollywood Bowl Orchestra and with the St. Louis, Pittsburgh, and New Orleans symphonies. He tours with Anthony Zerbe across the United States annually in *Behind the Broken Words*.



**ANTHONY ZERBE** is recognized as one of the country's most versatile actors, with extensive credits in film, television, and


theater. His major films include: *Cool Hand Luke*, *Will Penny*, *The Molly Maguires*, *They Call Me MISTER Tibbs!*, *The Liberation of L. B. Jones*, *The Omega Man*, *The Life and Times of Judge Roy Bean*, *Papillon*, *The Parallax View*, *The Laughing Policeman*, *Rooster Cogburn*, *Farewell, My Lovely*, *The Turning Point*, *Who'll Stop the Rain*, *The First Deadly Sin*, *The Dead Zone*, *Mismatch*, *See No Evil*, *Hear No Evil*, *Licence to Kill*, *The Touch*, *Star Trek: Insurrection*, *True Crime*, and *The Matrix Reloaded* (with Keanu Reeves and Laurence Fishburne). He will also be seen in the final sequence of the *Matrix* trilogy, *Matrix Revolutions*. Zerbe starred as Teaspoon Hunter in the television series "The Young Riders" and received an Emmy Award for his performance as Lt. K. C. Trench in the popular series "Harry O" (with David Janssen). Zerbe has been a guest star in countless television series, from such vintage classics as "Gunsmoke," "Mission: Impossible," "Bonanza," "Columbo," and "Murder, She Wrote" to "Tales from the Crypt" and "Frasier." He appeared twice on "Total Recall," a series for Showtime. He recently completed the television pilot "Century City." His miniseries and movie-of-the-week appearances include: *Asteroid*, *On Seventh Avenue*, *Treasure Island: The Adventure Begins*, "Once an Eagle," "North and South II," *One Police Plaza*, "Dream West," *Onassis: The Richest Man in the*

## WHO'S WHO

*World*, "How the West Was Won," and "Centennial."

Zerbe's stage work includes appearances on and off Broadway and with leading resident theaters across the country. Broadway appearances include: *The Little Foxes*, *Terra Nova*, *Solomon's Child*, and *Moon Besieged*. For five summer seasons he was in residence at The Old Globe Theatre, where his roles included Coriolanus, Iago, Richard III, and Macbeth. He also played Iago in the Mark Taper Forum production of *Othello* (with James Earl Jones). Zerbe's appearances at the Taper also included the American premieres of *The Trial of the Catonsville Nine* and Brian Friel's *Crystal and Fox*. Other residencies include two years with Arena Stage in Washington, D.C., a season at the Stratford Festival in Canada, and the Theatre of the Living Arts in Philadelphia. Other appearances in resident theaters include productions at the Milwaukee Repertory Theater, Long Wharf Theatre in New Haven, and the Huntington Theatre Company in Boston. In the latter two theaters, he played the title role in *Cyrano de Bergerac*.

Zerbe was the artistic director of REFLECTIONS: A New Plays Festival in Rochester, New York, for five years and is widely respected for his work in developing new plays. He won critical praise for his adaptation of and performance in *Prelude to Lime Creek*, taken from the prose and poetry of Joe Henry, with singer Greg Barnhill at the Denver Center Theatre. His one-man show *It's All Done with Mirrors*, an avalanche of E. E. Cummings, has played in over 100 venues, including the Library of Congress and Harvard, New York, Vassar, and Fordham universities. He appeared with Garth Brooks in the Christmas special *Lime Creek Christmas*, also taken from the works of Joe Henry.



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# 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

revivals of Tom Stoppard's *Night and Day* and 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 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 *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *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/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she directs Beckett's *Waiting for Godot*, a new translation of Ibsen's *A Doll's House*, and the world premiere of Constance Congdon's *A Mother*.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting,

direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



**HEATHER M. KITCHEN**

(*Managing Director*) 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 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 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 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 numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**JAMES HAIRE** (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

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 The William Ball Memorial Fellowship Fund

## in good company

2003-04

### les liaisons dangereuses

by CHODERLOS de LACLOS | adapted and directed by GILES HAVERGAL  
 SEP 11-OCT 12

### waiting for godot

by SAMUEL BECKETT | directed by CAREY PERLOFF  
 OCT 17-NOV 16

### a christmas carol

by CHARLES DICKENS | directed by CRAIG SLAIGHT  
 adapted by Laird Williamson and Dennis Powers  
 NOV 29-DEC 26

### a doll's house

by HENRIK IBSEN | directed by CAREY PERLOFF  
 JAN 8-FEB 8

### levee james

by S. M. SHEPARD-MASSAT | directed by ISRAEL HICKS  
 FEB 13-MAR 14

### the time of your life

by WILLIAM SAROYAN | directed by TINA LANDAU  
 in association with Seattle Repertory Theatre and Steppenwolf Theatre Company  
 MAR 25-APR 25

### a mother

by CONSTANCE CONGDON | directed by CAREY PERLOFF  
 adapted from Maxim Gorky's *Vassa Zheleznova*  
 featuring OLYMPIA DUKAKIS  
 MAY 13-JUN 13

### final play t.b.a.

JUN 24-JUL 25

## EVENINGS AT THE GEARY

PURCHASE ALL THREE AND SAVE!

Roscoe Lee Browne and  
 Anthony Zerbe perform  
*Behind the Broken Words*

WEST COAST PREMIERE  
 NOV 19-23

Sandra Reaves-Phillips  
 sings *Bold & Brassy Blues*  
 DEC 27-31

Mark Nadler in  
*Tschaikowsky (and Other  
 Russians)*

BAY AREA PREMIERE  
 FEB 29-MAR 14

Sandra Reaves-Phillips and Mark Nadler are presented by arrangement with Artrix-Streiman International, Ltd.



Carey Perloff, artistic director  
 Heather Kitchen, managing director

Geary Theater  
 San Francisco

www.act-sf.org | 415.749.2ACT

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**WINTER SESSION:** January 5–March 20, 2004  
For more information, call 415.439.2332.

**The Young Conservatory** at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area (and often other states) come to the Young Conservatory to develop their creative talent and to grow as young artists.

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The A.C.T. Young Conservatory Program presents

# War Daddy

by **Jim Grimsley**

Directed by **W. D. Keith**

*A World Premiere Cocommission  
with Theatre Royal Bath*

From the writer that brought the Young Conservatory *A Bird of Prey*, this hard-hitting drama focuses on two groups of teens struggling to survive in an unnamed war-torn country. One group is traveling with the son of a famous general, while the other is out to capture him and use him to barter for power. When the two groups finally collide, the outcome is anything but expected.

**Nov 13–22 Tickets \$10–\$15**

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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](http://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 12–8 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 415.749.2ACT 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](http://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. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. 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 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 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.

### Beepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

### Perfumes

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

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

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

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

**Rest rooms** are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

**Wheelchair seating** is available on all levels of the Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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



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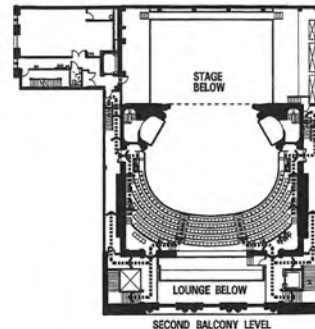
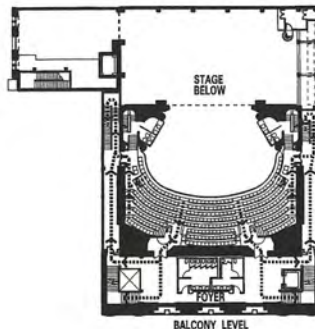
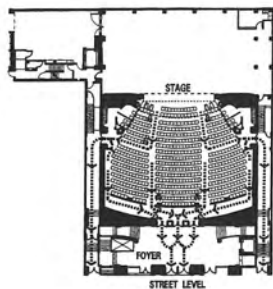


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