

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

The Overcoat

CREATED BY Morris Panych AND Wendy Gorling

ADAPTED FROM "THE OVERCOAT," BY Nikolai Gogol

MUSIC BY Dmitri Shostakovich

Produced by the Canadian Stage Company (CanStage),
Glynis Henderson Productions Ltd., and
The Bushnell Center for the Performing Arts

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american conservatory theater

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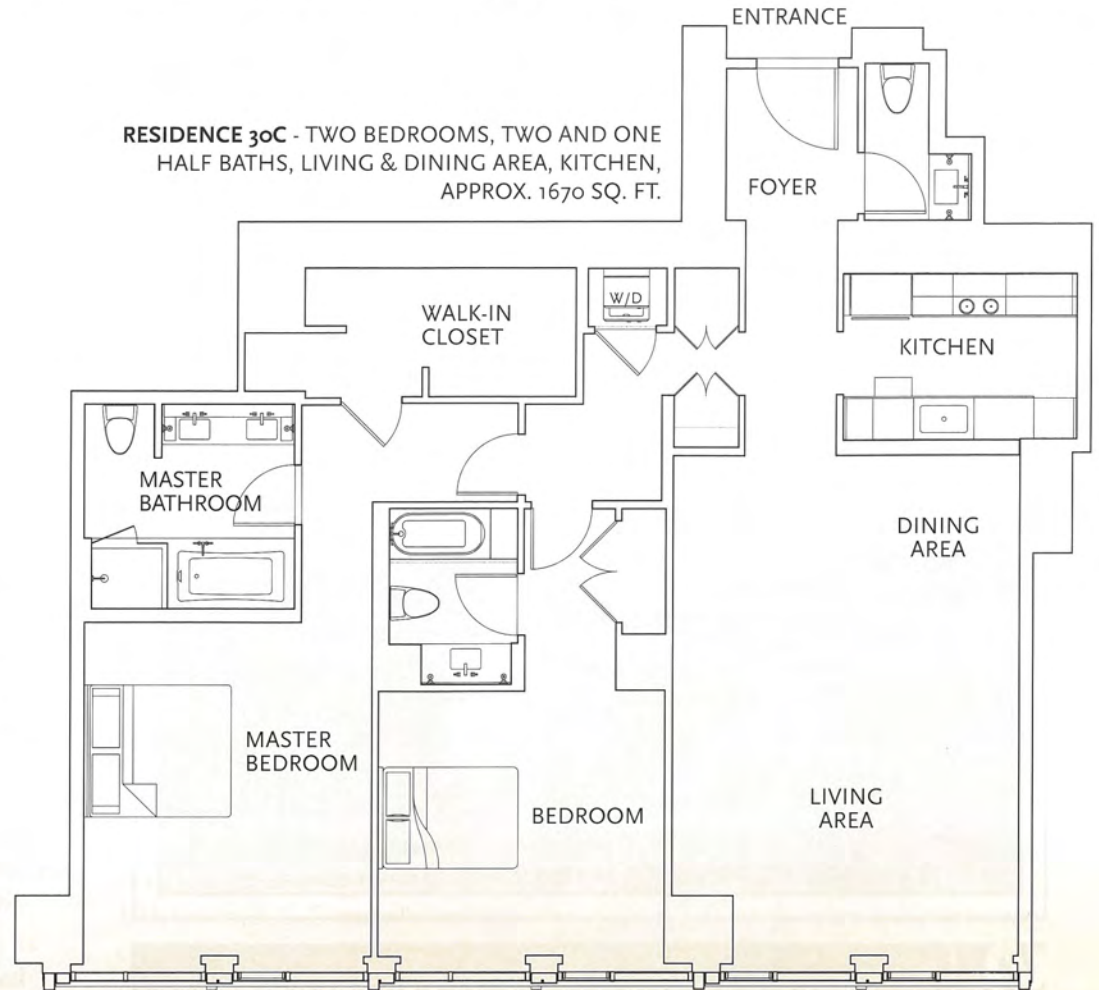
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ABOUT A.C.T.



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 Executive 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 Teri Hatcher 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, *Executive Director*

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FROM THE ARTISTIC DIRECTOR

PHOTO BY JOCK McDONALD



Dear Friends,

A huge and heartfelt welcome to A.C.T.'s 2005–06 season!

It is always energizing and somewhat terrifying to think about new beginnings, and one of the fascinating things about making theater is that, no matter how experienced you are, each

step in the process of creating a new production always feels as if it is taking place for the very first time. Each first day of rehearsal, each opening night, indeed each live performance is unique unto itself and can never be repeated. The alchemy that happens when a group of artists comes together to tell a story in a new way is always unpredictable, mysterious, and subject to the variabilities of life itself. So each beginning is a touchstone—a marker of where we are at this precise moment.

At A.C.T. we are always searching for theater that is truly *theatrical*, theater that doesn't try to be film or television but that makes up its own rules and celebrates the fact that it occurs in real time in front of an ever-changing live audience. We have chosen to open this season with a piece that truly pushes the boundaries and rejoices in the magical possibilities of telling a story in purely theatrical terms. *The Overcoat* is a remarkable creation based on Gogol's short story about a man and his most prized possession: a gorgeous new overcoat made expressly for him. The man's pride in his miraculous new attire is destroyed by the petty jealousy of those around

him, in this classic fable about the plight of the individual in a mechanized world. The magic of this production lies in the fact that it tells Gogol's tale without a single spoken word. And yet its language is totally clear: it is the language of movement, gesture, expression, rhythm, music, lighting, scenery . . . and surprise.

For a theater as devoted to the spoken word as A.C.T. is, *The Overcoat* may seem a surprising departure. Yet, like last season's visionary production of *The Black Rider*, *The Overcoat* reminds us how many ways there are to express passion, betrayal, joy, and the human need to overcome repression. A blood-red scrim, an enormous, slowly turning wheel, a completely still face with huge unblinking eyes . . . we read these clues in a visceral way and we understand emotionally exactly where we are going. This remarkable Canadian ensemble's work on *The Overcoat* echoes something we are always trying to teach our acting students at A.C.T.: that the human body is a map that can articulate an infinite number of journeys, and that acting is about more than speaking lines; it is about complete physical transformation and engagement.

We hope this dazzling production will delight and energize you, as it has audiences around the world, and usher in a rich and provocative season of theatergoing for you at A.C.T.

Thank you for joining us.

Sincerely,

A handwritten signature in black ink, appearing to read 'C Perloff'.

Carey Perloff
Artistic Director

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A.C.T. PROLOGUE

a conversation with A.C.T. Artistic Director Carey Perloff and CanStage Artistic Producer Martin Bragg

Tuesday, August 30, 5:30–6 p.m.

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free postperformance discussions with actors and members of the production team, directly following The Overcoat

Tuesday, September 6 (after the 7 p.m. performance)

Sunday, September 11 (after the 2 p.m. performance)

Wednesday, September 14 (after the 2 p.m. performance)

OUT WITH A.C.T.

a gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

Wednesday, September 14

For more information, call 415.749.2ACT or visit www.act-sf.org.



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

presents

The Overcoat

Co-Creator/Director Morris Panych
Co-Creator/Director Wendy Gorling
Scenery by Ken MacDonald
Costumes by Nancy Bryant
Lighting by Alan Brodie

THE CAST

<i>The Man</i>	Peter Anderson
<i>Office Worker, Whore, Fabric Worker</i>	Victoria Adilman
<i>Landlady's Old Mom, Tailor's Assistant, Inmate, Office Worker</i>	Manon Beaudoin
<i>Inmate, Sweatshop Runner, Office Boy</i>	Matt Bois
<i>Tailor, Bartender, Doctor</i>	Mark Christmann
<i>New Girl</i>	Judi Closkey
<i>Office Worker, Whore, Fabric Worker, Nurse, Boss's Wife</i>	Diana Coatsworth
<i>Office Worker, Fabric Worker, Whore</i>	Monica Dotted
<i>Landlady</i>	Tracey Ferencz
<i>Architect, Sweatshop Worker, Police Constable</i>	Peter Grier
<i>Office Manager, Tailor's Assistant, Inmate</i>	Colin Heath
<i>Architect, Sailor, Sweatshop Worker, Inmate</i>	Ryan Hollyman
<i>Sweatshop Worker, Waiter, Bike Guy</i>	Matthew Hunt
<i>Tenant, Orderly, Butler, Sweatshop Worker</i>	Darren Hynes
<i>Secretary to the Head of the Firm</i>	Cyndi Mason
<i>Head of the Firm, Police Chief, Inmate</i>	Allan Morgan
<i>Architect, Thug, Fabric Worker</i>	Graham Percy
<i>Inmate, Office Boy, Sweatshop Runner, Waiter</i>	Avi Phillips
<i>Office Janitor, Orderly, Fabric Customer</i>	Derek Scott
<i>Thug, Sweatshop Foreman, Waiter, Party Guest</i>	Sal Scozzari
<i>Architect, Sweatshop Worker, Sailor, Inmate</i>	Courtenay Stevens
<i>Inmate, Fabric Worker</i>	Brahm Taylor

There will be one 20-minute intermission.

PRODUCERS

David Abel, *Executive Producer* Paul Shaw, *Producer*

ADDITIONAL CREDITS

Jan Hodgson, *Stage Manager*
Peter Jotkus, *Assistant Stage Manager*
Cindy Shaw, *Assistant Stage Manager*
Eric Goldstein, *Company Manager*
Jim Brett, *Production Coordinator/Advance Electrician*
Kim Cunik, *Head of Wardrobe*
Michael McGibbon, *Head Carpenter*
Douglas Parker, *Head Property Master*

MUSIC

- by Composer Dmitri Shostakovich
- Waltz from Jazz Suite no. 1
- Allegretto from Piano Concerto no. 1 (1st mvt.)
- Lento from Piano Concerto no. 1 (2nd mvt.)
- Allegro con brio from Piano Concerto no. 1 (4th mvt.)
- Lyric Waltz from Jazz Suite no. 2
- Allegro from Piano Concerto no. 2 (3rd mvt.)
- Dance from Jazz Suite no. 2
- Waltz from Ballet Suite no. 3
- Romance from Ballet Suite no. 1
- Waltz from Ballet Suite no. 2
- Allegro from Piano Concerto no. 2 (1st mvt.)
- Waltz from Ballet Suite no. 1 (1st mvt.)
- Romance from Ballet Suite no. 2
- Allegretto from Symphony for Strings, op. 118a
- Allegro from Symphony no. 10
- Andante from Piano Concerto no. 2 (2nd mvt.)
- Waltz from Jazz Suite no. 2

Music composed by Dmitri Shostakovich is used by permission of G. Schirmer Inc.

SPECIAL THANKS TO

Andrew Bennett, Gary Corrin, Loie Fallis, the Toronto Symphony Orchestra, and Beverly D. Mac Keen

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Martin Bragg, Artistic Producer • Chip Vallis, Chair

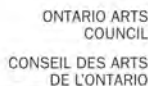


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CanStage gratefully acknowledges Canadian Actors' Equity Association and *The Overcoat* company for their generous support of the development of *The Overcoat* international tour. CanStage is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.

The Overcoat was originally produced by The Vancouver Playhouse Theatre Company in association with Studio 58/Langara College and by special arrangement with Canadian Actors Equity Association.

This production at A.C.T. is made possible in part by

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A PLAY BEYOND WORDS

Interviews with the Creators of *The Overcoat*

BY JESSICA WERNER

Morris Panych has never been a fan of naturalism onstage—of theatrical attempts to create a perfectly controlled illusion of reality—preferring instead to approach dramatic storytelling with a reverence for live theater’s unique abilities to engage and challenge our senses and imaginations. Throughout his more than 20 years as a playwright and director (following a successful stretch as an actor), Panych—easily the most prolific Canadian theater artist of his generation—has created an invigorating and thoroughly adventurous body of work. Described by the Shaw Festival as “the golden bad boy of Vancouver theater for whom nothing theatrical has ever been sacred,” Panych has developed since the 1990s an increasingly recognizable aesthetic, as well as a higher international profile, with 18 of his own plays produced across Canada, the United States, and Britain. Many of his original works, like *The Overcoat*—co-created with Wendy Gorling—are rich in allusion, blur the borders between artistic genres, and are wickedly playful expressions of Panych’s enthusiasm for what he calls “the grotesquely wonderful and relentlessly fantastic” aspects of human dynamics. “I like surrealism and hypernaturalism onstage,” says Panych, “with music and humor and larger-than-life details. I think I am good at taking people outside the reality of the world they live in.”

In *The Overcoat*, Panych and Gorling, a fellow Vancouver actor and movement and mime specialist, have brought to life what many critics and audiences have hailed as both Panych’s most theatrically adventurous vision to date, as well as the impressive culmination of this creative duo’s pioneering efforts in wordless theater. Together, Gorling and Panych have explored in four successive projects the concept of telling a story theatrically without the use of spoken language—using choreographed movement and music, rather than text. Their first such collaboration was in 1989, when Panych was commissioned to write a new play by Studio 58, the acting school at Vancouver’s Langara College. Gorling, the school’s mask and mime teacher, joined the project, and together they created their first movement-based production: *Nocturne*, a physical exploration of the ways people move, and behave, after dark, set to Chopin’s music. The show was a great success, and the school then commissioned three more Panych/Gorling ventures: *Scenes from a Courtroom*, a (wordless) courtroom drama set to the music of Frederic Poulenc; followed by *The Company*, about workers in a small-town box

factory, set to Prokofiev’s piano concertos, and closest in style and theme to their next endeavor, *The Overcoat*, an inventive adaptation of Nikolai Gogol’s 1842 short story of the same name, set to Shostakovich’s music.

Panych and Gorling have joyfully wreaked havoc with theatrical conventions yet again, creating in *The Overcoat* an expressionistic, poetic nightmare of one man’s yearning for acceptance. As in Gogol’s masterful satire, *The Overcoat* exposes a lonely clerk’s foiled attempt to overcome the restraints of a crushing bureaucracy and his own lowly status with the purchase of a beautifully tailored new overcoat. Without relying on words, Peter Anderson—who plays the central character [The Man] in *The Overcoat*—vividly expresses Panych’s abiding artistic preoccupation with the absurd, even ridiculous, aspects of our shared struggles and imperfections. “Words are wonderful, but, paradoxically, they can be used to cover up and intellectualize things,” says Anderson. “Wordlessness can be universal, and can force you to find the most basic emotions.”

The Overcoat premiered in Vancouver in 1997 with a cast of 12 students and 10 professional actors, many of whom (including Anderson) have remained with the show as it has since played to audiences across Canada, Europe, Australia, New Zealand, and now the United States. Morris Panych and Wendy Gorling spoke with us this summer, as they prepared to mount *The Overcoat* in San Francisco to open A.C.T.’s 2005–06 season.

AN INTERVIEW WITH MORRIS PANYCH

JESSICA WERNER: *NOCTURNE*, IN 1989, WAS YOUR FIRST COLLABORATION WITH WENDY GORLING ON A PROJECT WITHOUT SPOKEN LANGUAGE. WHAT INTERESTED YOU IN EXPLORING THEATER WITHOUT WORDS?

MORRIS PANYCH: It was actually a kind of fortuitous accident. I had agreed to do a project with the [acting] students at Langara College and I had intended to write a play. But the deadline sort of came and went and I still didn’t have anything, really, so I made up this idea that I would just do a movement piece to music. Finally I hit on this idea that I would do a [wordless] piece with them in which we would do some cohesive and really clear storytelling with just their bodies, to music. Wendy happened to be working at the school, and she’s great with movement and she’s a great resource. It was a terrific partnership from the beginning.

YOU'VE SPOKEN BEFORE IN INTERVIEWS ABOUT THE LIMITATIONS OF WORDS THEMSELVES, AND THAT'S AN INTRIGUING CONTRADICTION COMING FROM A WRITER. BEFORE EMBARKING ON THESE MOVEMENT PIECES, WERE YOU ALREADY FEELING LIKE YOU WANTED TO PUSH BEYOND TEXT-BASED PLAYS?

Not just that, but I also already had plays in which some characters don't speak. I have one play [*Vigil*] in which one character doesn't speak for the entire play. So I was already interested in this notion that one could be on a stage and not say anything. *The Overcoat* was a little bit different. This was truly an experiment. I was reading Gogol and listening to Shostakovich a lot. I had just finished cutting up his music for another show I'd done, and I was completely crazy about his work. So when it came to putting the piece together, I found that I really wanted to work with Shostakovich music. But this wasn't anything I ever seriously considered would be a legitimate theatrical thing. From the onset, I thought of it as something new I was just exploring with the students. But it became so popular, and so interesting and intriguing to watch, that we just fell deeper into it and finally we weren't experimenting anymore. It had become something that actually worked.

IS THE TRAINING AT STUDIO 58 [THE THEATER SCHOOL AT LANGARA COLLEGE] PARTICULARLY MOVEMENT BASED, OR IS IT JUST PART OF THE CURRICULUM AS IT IS IN A.C.T.'S MASTER OF FINE ARTS PROGRAM?

It's just part of the program. I think I was lucky that [the school] had the vision, or the wherewithal, to let us pursue these [wordless plays] with the students and not insist that I use text. That would have compromised the idea completely. Even when we were working on *The Overcoat*, we still had people in the company say, "Can't we use a few words?" And we'd say, "No, that's not part of the exercise." I mean, of course you could use words, but then the whole thing would become silly. It would have taken away from the meaning of the project, and the audience would think, Why only a few words?

I SUPPOSE THAT WOULD BE LIKE ADDING SOUND TO A SILENT FILM.

Yes, exactly. To me, where silent film fails is when they put all that stuff at the bottom, the spoken words, and then you think, Well, I'd like to figure that out for myself. Part of the fun of watching [*The Overcoat*] should be that you're making up the dialogue in your head. It's like when you're reading a novel and you make up the look of a place or the sound of people's voices. It's part of what makes it so personal to you, because it's like a dream.

SO YOU DO THINK IT ASKS AN AUDIENCE TO ENGAGE IN A SLIGHTLY DIFFERENT WAY?

In a very different way. I've noticed them leaning forward and really paying attention in a very engaged way. You can't sit back and close your eyes, as you could in some plays.

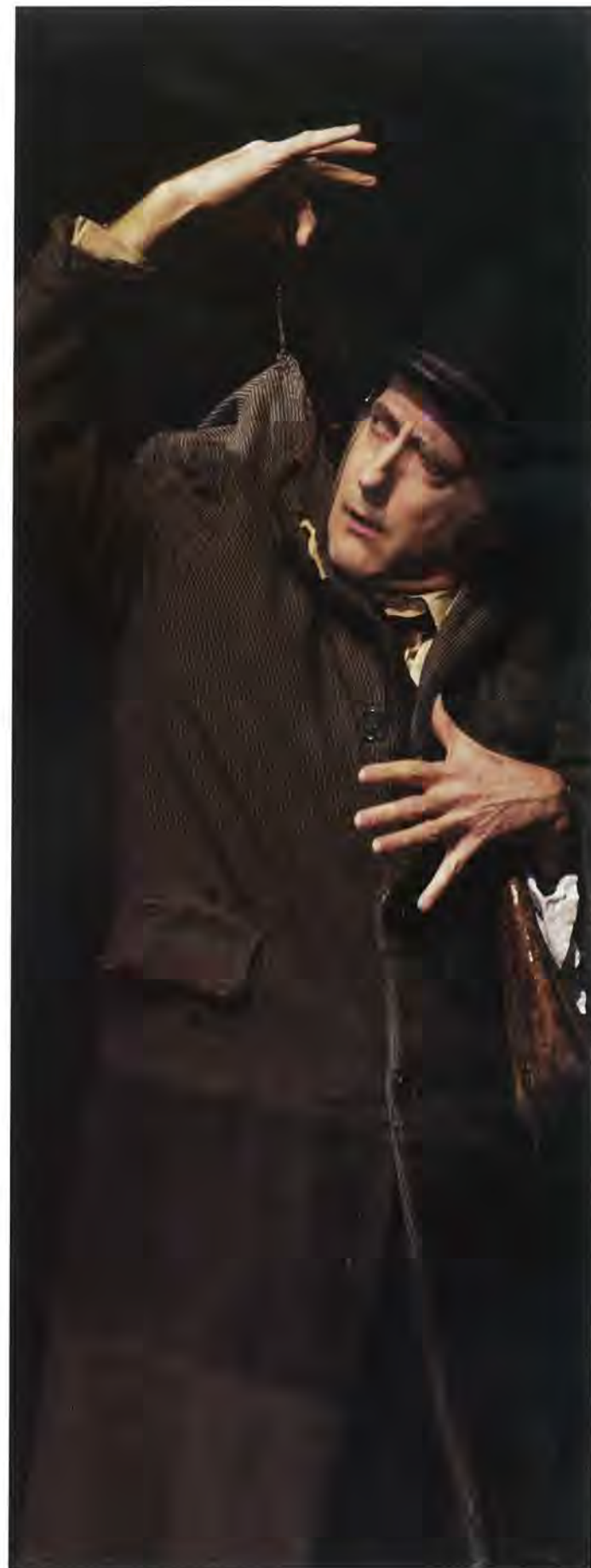


PHOTO OF PETER ANDERSON BY DAVID COOPER



PHOTO BY DAVID COOPER

MORRIS PANYCH ON CREATING *THE OVERCOAT*

This is the fourth movement piece that Wendy and I have choreographed together. What began as a student exercise to find dramatic expression in the body has continued to develop into this theatrical hybrid. Once the main idea is set, we allow, as much as possible, for the music to tell us the direction the story will take. In the past, we have worked without a set story, but here, working with an existing text made it much more difficult, while at the same time, a little easier. With *The Overcoat*, I was inspired by the Gogol story, which I happened to be reading at the time of the Vancouver Playhouse Theatre commission. The tale is packed with dramatic potential as well as great visual and stylistic possibilities.

The choice of music was easy, and aside from my familiarity with, and love of, Shostakovich, obvious. First, the dramatic Slavic character of the music really fits, but as importantly, the many layers of the orchestration allow for lots of movement interpretation, and there is generally a good strong beat, which means the actors can count it.

Wendy and I enjoy collaborating together because I like the large choreographic picture and Wendy loves detail. We cross back and forth together quite freely, while trying to allow the actors full participation in the process. In this regard, Peter Anderson and Colin Heath, particularly, have contributed a great deal to the piece, detailing much of their own movement.

We are thrilled at the opportunity to tour this work and showcase the considerable talents of Canadian designers and actors internationally.

**“THE MUSIC MOVES THE STORY, AND
THE STILLNESS FINDS THE HEART.”**

—Wendy Gorling

I’M CURIOUS ABOUT SOMETHING IN YOUR DIRECTOR’S NOTE: “WORKING WITH AN EXISTING TEXT MADE IT MUCH MORE DIFFICULT, WHILE AT THE SAME TIME A LITTLE EASIER.”

Normally with these things—if you can say “normally” since Wendy and I have only done three other projects like this together—the idea was that I wanted to take a piece of music and pull out of it a story, and pull out of it action. I wanted to find a way to feel my way through the music and create a physical score that was a story that could be followed. And having entirely to do with the music, so you would be responding to the music in a way that you would if you were dancing. That was a difficult thing to do, but in the end whatever we created came completely and fully out of that music. And the Shostakovich music wasn’t written to underscore anything, so we had to allow ourselves some interpretive quality to the pieces that we did—for instance, if there was a dream sequence, or if something would happen that wasn’t necessarily part of the narrative, but more a kind of thematic element.

WHAT WAS IT ABOUT GOGOL, OR ABOUT THIS STORY IN PARTICULAR, THAT ATTRACTED YOU—AS A READER, AND ALSO AS A DIRECTOR?

Its absurd nature. This is wonderful material, and it has my favorite combination of pathos and humor. And there is a sad, clownlike figure at the center of it, which is something I love. And a lot of really dark ideas. I love Gogol’s writing because it is uncompromisingly bleak—and funny. Gogol skewers reality, but highlights something very uncompromising about the twisted nature of life itself. And yet it all seems so true and so human. At the center of it there is this tragic-comic figure. He’s pompous and silly and pathetic. And we had this natural fit with the actor Peter Anderson, whom I had known from the [Vancouver theater] community and directed in several plays. Peter is one of my favorite actors, and I knew about his physical background, and I knew from the beginning that he’d be the perfect Man.

GOGOL’S STORY ISN’T NATURALISTIC, YET THE CENTRAL CHARACTER IS A VERY ORDINARY, VERY REAL GUY, IN A HUMAN DILEMMA THAT FEELS ALTOGETHER REAL.

That’s why we liked the idea of doing this particular story so much. It fits in with a pattern of almost circuslike unnaturalism. One of the hardest things we had to do, looking back, was auditioning, because we didn’t even know what we were looking for. From the very beginning, with this show, you had to be a believer. The first time we rehearsed this play, when we were just creating it, we had a lot of days when people would just scratch their heads and say, “This isn’t going to work.” To which the response was, “Well, actually, you’re just going to have to have more faith than that.” As with a Robert Wilson piece, if you get hung up on thinking, It’s so slow, well, then you’ve lost the point of it. And with this, if you go in thinking, They don’t

speak, well, that's exactly what it is, so if you're not going to get your head around that, no amount of dazzling choreography is going to change your mind. And there isn't really any dazzling choreography. I think what's dazzling about it is the sweeping nature of the storytelling, and the way that it moves. It just goes. It's like a machine itself.

AN INTERVIEW

WITH WENDY GORLING

JESSICA WERNER: DO YOU THINK OF THIS PIECE AS A PLAY?

WENDY GORLING: Oh, yes. It's a play without words. Or, more importantly, it's a play beyond words. If you think of heightened experiences in your life, sometimes words don't really capture them, but the movement and the breath and the visual are all that is necessary.



HOW DO YOU THINK THAT ELIMINATING SPOKEN DIALOGUE FROM THE STORYTELLING PROCESS AFFECTS THE ACTORS AND THE AUDIENCE?

I think it encourages them both, because they have to go inside the actor's story much more, and it also means the audience can't look away from the stage. And, because we have added very haunting music and been very specific about which piece of music goes with a particular part of the play, the music is really the third author. Shostakovich's music is very adept at telling stories, and there are many different layers within the orchestration. We built the play, moment by moment, with the music. So we have built in literally when the lead, Peter Anderson, breathes in and when he breathes out. Or I could say in another way, the music has told us when he breathes in. The music breathes in and breathes out.

WHAT IS IT LIKE TO WORK FROM THE MUSIC FIRST, WHICH IS QUITE DIFFERENT FROM THE CONVENTIONAL PROCESS OF ADDING, LATER IN THE PROCESS, A MUSICAL SCORE TO A THEATER PRODUCTION?

It's a wonderful challenge. All of this started by us taking on the challenge: Let's do a play without words. Once we had the basic scenario of our adaptation of the short story "The Overcoat," we sat down in Morris's kitchen and listened to all our Shostakovich CDs. We listened to the Piano Concerto no. 1 with a solo trumpet, and we thought, Ah, the vastness of this music is perfect for the office. Then, we listened to slower music and found that the Jazz Suite no. 1 was perfect for an introduction. That's when Shostakovich became part of the playwriting team. The music offered us the nuances of the plot.

PETER ANDERSON HAS SAID THAT, "THE IMPULSE TO COMMUNICATE COMES BEFORE WORDS." I IMAGINE YOU'RE ALSO INTRIGUED BY THIS IDEA OF US BEING HUMAN BEFORE TEXT AND LANGUAGE IS OVERLAID ON US.

I think movement is the language of the soul, because it comes from an impulse deep inside, underneath any conscious process of figuring out, What is the best word? What is the best adjective to describe this? It's done impulsively [in movement]. If I'm at the hospital waiting to find out whether my husband has pulled through a heart operation, I look at the doctor as he's coming down the corridor, and I look for his movement, for his breath, for physical indicators of his emotional state. And I'm willing to bet I would know the answer before he could say anything because he would move at a different pace if he were coming to tell me that my husband was OK, or that he was in a coma or that he'd died.

ARE THERE ANY SPECIFIC INFLUENCES ON YOUR WORK, OR ON THIS PIECE SPECIFICALLY?

Morris and I really influenced each other. We both love larger-than-life reality onstage. We like finding the physicality of theater, as opposed to having people sit in chairs and argue and contemplate and philosophize. And my training [at l'École Jacques Lecoq in Paris]—I hate to use that four-letter word, but I guess I have to—is as a mime. But it's not the North American version of mimes from the '60s and '70s, like Marcel Marceau. It's instead the physical theater of many styles of theater in our history. My vision of mime is basically anything that imitates life, so my own studies have included mask work, commedia dell'arte, pantomime, clowning, all of which use the body to tell a dramatic story, instead of relying on the voice. For [*The Overcoat*], we acknowledged the shared interest we had with silent films in the fact that words aren't always necessary. It's not that we're trying to create a whole new language of theater. It's that we felt words were not needed for an audience to understand exactly what was going on. We always made sure that the story was clear.

ONE THING PEOPLE LIKE TO SAY ABOUT WORK LIKE THIS, WITHOUT SPOKEN LANGUAGE, IS HOW ACCESSIBLE IT IS TO INTERNATIONAL AUDIENCES, SINCE THERE'S NO NEED FOR TRANSLATION.

Not only is there no language barrier, but this piece is all about human emotion and themes that can be universally understood. It's about someone trying to do the best he can, someone ridiculed by other people, who is then given hope that he could finally be accepted, and then his world is tragically obliterated. No matter what nationality you are, or what culture you are in, you understand the human condition. We have all been ridiculed. And if all of a sudden we're accepted, we've had a good night, a good hair day, whatever, magnificent or trite, whatever it is, we've all experienced that too. Peter is in everyone's character; Peter's playing us. ■

A BRIEF BIOGRAPHY OF NIKOLAI GOGOL

Russian novelist, dramatist, and satirist Nikolai Gogol revolutionized the Russian literary tradition, establishing the prose form as an artistic medium on par with poetry. A master of colorful characterization and champion of the little man, Gogol influenced with his “realism of indictment” generations of Russian writers, including Fyodor Dostoevsky, who is credited with saying, “We have all come out from under Gogol’s ‘Overcoat.’”

Born April 1, 1809, in the Mirgorod district of Ukraine, Gogol spent his childhood on his parents’ modest country estate. His father was an educated man and a writer of plays and poems in Ukrainian. Educated at a boarding school, Gogol moved to St. Petersburg in 1828, hoping to enter the civil service. He held positions in various government ministries and even tried his hand at acting. At his own expense, he published a poem he had written in school, *Hans Küchelgarten*; he was so embarrassed by its disastrous failure, however, that he bought back all the copies and burned them and considered emigrating to the United States.

Instead Gogol fled to Germany. When he ran out of money he returned to St. Petersburg, where he took a poorly paid government post. He continued to pursue his writing career, this time finding greater success publishing short stories replete with the folk and folklore of Ukraine. *Evenings on a Farm near Dikanka*, published in two volumes in 1831 and 1832, was a breakthrough work, demonstrating Gogol’s skill at mixing the fantastic and the macabre while distilling something essential about the Russian character. He became famous overnight, admired by such members of the Russian literary elite as Aleksandr Pushkin, Vaily Zhukovsky, Sergey Aksakov, and Vissarion Belinsky.

Gogol briefly took a post teaching history at the university in St. Petersburg, but left the position in 1834 to become a full-time writer. In 1835, he published two new books: *Mirgorod*, four stories based on provincial Ukrainian life, and *Arabesques*, Petersburg essays and stories, including “Nevsky Prospect” and “The Diary of a Madman.” In 1836 he published a satirical story (“The Coach”) in Pushkin’s periodical *The Contemporary*, which featured Gogol’s story “The Nose” in its third issue. In April 1836 his play *The Inspector*

General, a satirical comedy that dramatizes the tale of a young civil servant who finds himself stranded in a small town and mistaken for an influential government inspector, was produced by special order of Czar Nicholas I.

Despite the czar’s endorsement, the reactionary press and officialdom condemned the play for its indictment of the corrupt Russian bureaucracy. Gogol again fled to Europe, exiling himself from his home and complaining that his work was universally misunderstood. After traveling through much of western Europe, he settled in Rome, where he wrote most of his major work,

Dead Souls. The comic novel, a striking illustration of Russian society and human wiles, charts the progress of a smooth-talking newcomer as he inserts himself into a small Russian town, intent on purchasing the souls of the recently departed.

Throughout the 1840s, Gogol became more and more conservative in his outlook, experiencing a religious awakening that drew him further into Orthodox theology. In 1842 he published *Dead Souls* and a four-volume edition of collected writings, in which previously unpublished stories, including “The Overcoat,” appeared. *Dead Souls* was hailed by democratic intellectuals as a masterpiece permeated with the spirit of their own liberal aspirations, and, after Pushkin’s death, Gogol became

the leading figure of Russian literature. Believing his God-given writing talent obligated him to dedicate his life to revealing to Russia the righteous way of living in an evil world, Gogol decided to continue *Dead Souls* as a *Divine Comedy*-like trilogy.

Gogol remained abroad almost continuously for 12 years, returning to Russia in 1849, two years after publishing *Selected Passages from Correspondence with Friends*. Radicals who had viewed Gogol’s work as shining examples of social criticism were deeply disappointed by this last book, in which he eulogized the autocratic czarist regime, the conservative official church, and the patriarchal Russian way of life.

In his later life, Gogol came under the influence of a fanatical priest who convinced him that his fictional writings were unholy and sinful. Gogol thereupon burned several of his unpublished manuscripts, including the remaining parts of *Dead Souls*, just ten days before his death on March 4, 1852. ■



NIKOLAI GOGOL, 1841

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A BRIEF BIOGRAPHY OF DMITRI SHOSTAKOVICH

Dmitri Shostakovich, a Russian of the Soviet period, maintains a significant position in 20th-century music history as a symphonist and as a composer of chamber music. His writing style was sometimes spare in texture but always accessible, couched in an extension of traditional tonal musical language. His success varied with the political climate in Russia, and, since his death in 1975, his works and his life have been the subject of much political and musical controversy.

Shostakovich was born in 1906 in St. Petersburg, Russia, to an affluent and cultured musical family. His father worked for a chemist, and his mother introduced him to the piano at the age of nine. Young Dmitri excelled quickly in his music. He continued his studies from 1922 to his graduation in 1925 at the St. Petersburg Conservatory, where he became a skilled pianist and composer. His first major musical achievement, the First Symphony, was written as his graduation piece.

Shostakovich performed as a concert pianist for several years. Finding greater success in writing music, however, he began to limit performances primarily to his own works, and soon concentrated exclusively on composition. He developed an eclectic style that was rooted in tonality, yet incorporated abrasive and avant-garde tendencies. In the years following his graduation, he continued his cycle of symphonies and wrote his first opera, *The Nose*, based on a short story by Gogol, which garnered generally poor reviews. In addition, he scored several silent films and composed for the ballet.

First performed in 1934, his opera *Lady Macbeth of the Mtsensk District* was immediately successful. In 1936, however, Shostakovich suffered political censorship in an attack on *Lady Macbeth*, rumored to have been instigated by Stalin. In an infamous article in *Pravda* entitled "Chaos Instead of Music," the opera was denounced for both style and content, putting the young composer's career on hold.

That same year, he set aside his Fourth Symphony, fearing it would spur further criticism. Shostakovich instead began work on his Fifth Symphony (1937), which was considered more conventional and accessible in form and tunefulness. The Fifth Symphony was received so favorably by the Russian state, as well as by his international admirers, that Shostakovich turned from composing for the theater, ballet, and opera to concentrate on symphonies, concertos, and quartets.

From 1938 to 1955, Shostakovich devoted himself to symphonic music and began his vast cycle of string quartets. The *Leningrad Symphony* (his Symphony no.

7), which he began in 1941 in St. Petersburg at the outbreak of the war with Germany, was adopted as a symbol of Russian resistance. In 1943, the Russian government evacuated his family to Moscow, where he was appointed professor of composition at the conservatory. In 1948 he was denounced by the state yet again for composing a Ninth Symphony considered frivolous by the official musical establishment. Most of his works were banned; he was forced to repent publicly; and he lost his position at the conservatory. He took to writing little other than patriotic cantatas, private music (mainly his outstanding preludes and fugues for piano), and film scores.

The death of Stalin in 1953 opened the Russian music world to a less rigid aesthetic. Shostakovich once again began composing symphonies and quartets and joined the Communist Party in 1960. Later in life, his work reflected the darkness and introspection of ill health and old age. He died of lung cancer on August 9, 1975.

Although he outwardly appeared to conform to official policy, posthumously released information suggests that Shostakovich may have in fact been critical of Stalinist dictates, particularly with regard to music and the arts. The debate continues over many of his most popular works, including the Fifth and Tenth symphonies, as to whether their dissonant quotations and motifs are meant to be interpreted as coded antigovernment messages. Many scholars argue that the significance of Shostakovich is to be found in his music, rather than in his life and opinions, and that to seek political messages in the music detracts from, rather than enhances, its artistic value. ■



DMITRI SHOSTAKOVICH, C. 1930

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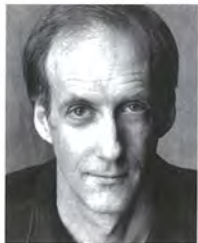
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WHO'S WHO

CAST



PETER ANDERSON

(*The Man*) originated the role of the Man in *The Overcoat*.

He has received six Jessie Awards for his work as an actor

and playwright in Vancouver, as well as Leo & Gemini nominations for his role in the film version of *The Overcoat*. He is the author of more than a dozen plays for the Caravan Farm Theatre, including *The Coyotes*, which toured to San Francisco in 1985, and cocreator of *The Number 14* (Axis Theatre), *Flying Blind* (Arts Club/Axis/Legs on the Wall), and *Bones* (with Jeff Raz). Recent acting credits include *Bonobo* (Leaky Heaven Circus) and *The Drawer Boy* (Western Canada Theatre). His next appearance will be in *Waiting for Godot* at Western Canada Theatre. Television and film credits include "Leaving Normal," "The X-Files," and "Da Vinci's Inquest." Anderson is a graduate of the Dell'Arte International School of Physical Theatre and the University of Michigan.



VICTORIA ADILMAN

(*Office Worker, Whore, Fabric Worker*)

has performed in theaters across Canada, including two seasons with the

Stratford Festival, The Grand Theatre, Manitoba Theatre Centre, Persephone Theatre, CanStage, and Alberta Theatre Projects, as well as at City Center in New York City. Selected film and television credits include "Kevin Hill," "Connecting Flights," "Missing," "This Is Wonderland," "Train 48," "Blue

Murder," *Prom Queen*, "Sue Thomas: F.B.Eye," and "Puppets Who Kill." Adilman is a graduate of Toronto's George Brown Theatre School.



MANON BEAUDOIN

(*Landlady's Old Mom, Tailor's Assistant, Inmate, Office Worker*) has performed in the national tour and

the film version of *The Overcoat*. She is a cofounder of and performer in *Cirque Poule* (Victoria, Vancouver, Paris), as well as a core member of the *Leaky Heaven Circus*, for which she was nominated for two Jessie Awards. She is a co-creator of the Australian/Canadian coproduction of *Flying Blind* (Victoria, Vancouver, Calgary, Australia) and has performed in *Cowboy King*, *The Man from the Capital*, and *A Night in the Woods* (Caravan Farm Theatre). Other credits include *A Midsummer Night's Dream* (Bard in the Vineyard) and, most recently, *Bonobo* (the Leaky Heaven Circus) in Vancouver with her husband, Colin Heath. Her first play, *The Bloody Clean Up or The Lamentable Tale of Marie-Antoinette*, opens at the Vancouver East Cultural Centre in March 2006.



MATT BOIS

(*Inmate, Sweatshop Runner, Office Boy*) was most recently seen in the Georgian Theatre production of *That Summer*. He also toured Canada

and Alaska in the title role of *Danny, King of the Basement* (Roseneath Theatre). Favorite roles include Colin in *The Secret Garden* (Theatre New Brunswick), Flute/Thisbe in *A Midsummer Night's*

Dream (CanStage), Laertes in *Hamlet* and Longaville in *Love's Labor's Lost* (Driftwood Theatre), Jimmy in *The Rainmaker* (Drayton Entertainment), and the title role in *Aladdin* (Waterloo Stage). Upcoming: U.S. tour of *Danny, King of the Basement*. Bois is a graduate of the University of Windsor Acting program.



MARK CHRISTMANN

(*Tailor, Bartender, Doctor*) last appeared at CanStage as the Unicorn in *Not Wanted on the Voyage* (workshop). For

CanStage he also choreographed *The Tempest* (Dream in High Park) and *Tabu* for young audiences. He has won two Dora Awards: for outstanding direction of *The Erotic Irony of Old Glory* and for outstanding performance in *The Martha Stewart Project*. Christmann is a graduate of l'École Jacques Lecoq in Paris.



JUDI CLOSKEY

(*New Girl*) has performed in numerous theaters across Canada, as well as on film, television, and radio. She has received two

Jessie Awards for her work as an actor in Vancouver. Closkey is an original cast member of *The Overcoat* and a graduate of Vancouver's Studio 58 Theatre School.



DIANA COATSWORTH

(*Office Worker, Whore, Fabric Worker, Nurse, Boss's Wife*) includes among her selected credits four

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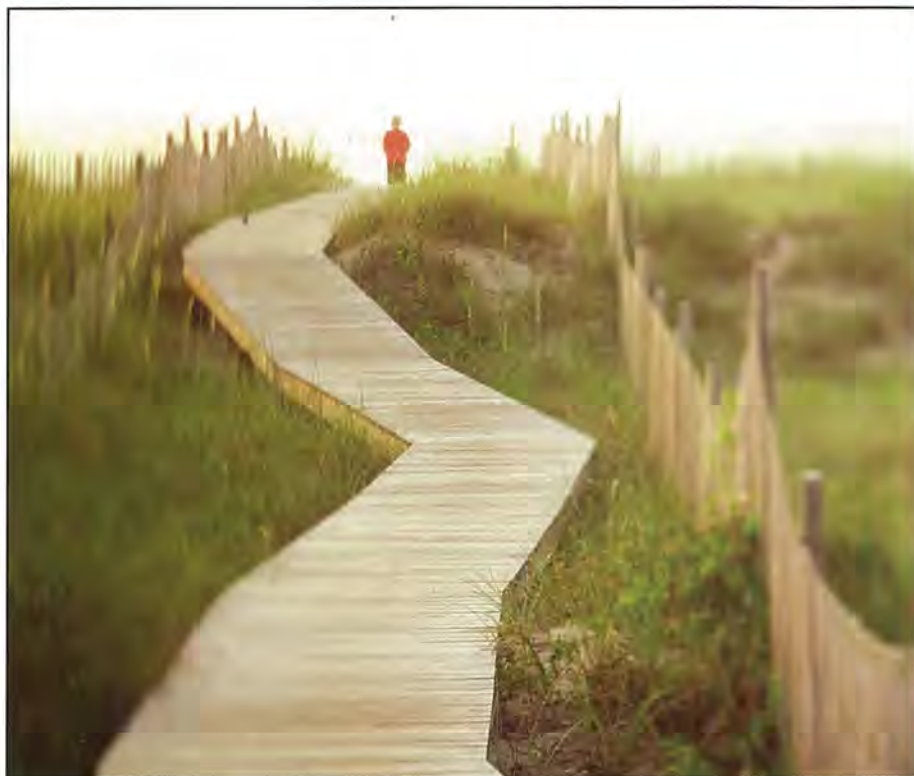
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seasons at the Stratford Festival; Second City National Touring Company; lead roles in *The Threepenny Opera*, *I Love You, You're Perfect, Now Change*, *Sylvia*, *A Chorus Line*, *Side by Side* by Sondheim, *Beauty and the Beast*, and *Rocky Horror Picture Show*; featured singer with the Canadian Pops Orchestra; and principal in the upcoming CBC film *The Score*. Coatsworth has been a dance captain, choreographer, and assistant director for several productions throughout Canada.



**MONICA
DOTTOR** (*Office
Worker, Fabric
Worker, Whore*) is
an actor, dancer,
and choreographer
and is co-artistic
director of

Company Blonde. Recent theater credits include *Chekhov's Heartache* and *Chekhov's Shorts* (Theatre Smith-Gilmour/Factory Theatre), *Hedda Gabler* (Saidye Bronfman Centre for the Arts), and *The Paris of America* (Centaur Theatre). Recent dance credits include *Dusk Dances* (Julia Aplin) and *Ruby Bastard* (Company Blonde). Recent choreography includes *Swimming in the Shallows* (Theatrefront), *The Paris of America* (Centaur Theatre), *Cannibal: The Musical* (Toolkit), The Guelph Contemporary Dance Festival, and *Jesus Christ Superstar*. Her film and television credits include "Strum" (Bravo!) and "G-Spot" (TMN/Movie Central).



**TRACEY
FERENCZ** (*Landlady*) includes among her selected theater credits *Much Ado about Nothing* (Shakespeare in the Rough/Dora

WHO'S WHO

Award nomination), *A Streetcar Named Desire* (Theatre Calgary/Betty Award nomination), and *Arms and the Man* (Shaw Festival; The Power Center, Ann Arbor). Ferencz spent ten seasons as a member of the Shaw Festival acting company. Selected television and film credits include *The Virgin Suicides*, *Widow on the Hill*, *Murder in the Hamptons*, "Sue Thomas: F.B. Eye," "Missing," and "Kojak."



PETER GRIER

(*Architect, Sweatshop Worker, Police Constable*) is an original member of *The Overcoat*. Favorite stage credits include *The*

Imaginary Invalid, *The Visit*, *Two Ships Passing*, and *Amadeus* (Arts Club Theatre), *Waiting for Godot*, *The Beckett Birthday Bash*, *Molière's Shorts* (University of British Columbia), *Midlife* (Gateway Theatre), and *The Lonely Ranger Family* (Vancouver Fringe Festival). Television appearances include "Stargate: Atlantis," "Jeremiah," "The Outer Limits," "Tru Calling," and "The Chris Isaak Show." Grier is a two-time Jessie Award winner and a University of British Columbia graduate.



COLIN HEATH

(*Office Manager, Tailor's Assistant, Inmate*) has been with *The Overcoat* since its creation. He last appeared

in San Francisco with le Cirque du Soleil in 1989. He has enjoyed performing alongside his wife, Manon, and their daughters in the Leaky Heaven Circus (most recently in *Bonobo*), at Caravan Farm Theatre (for whom he has written two musicals: *The*

Man from the Capital and *The Apple Orchard*), and in *A Midsummer Night's Dream* (Bard in the Vineyard). Heath is a co-creator of *Flying Blind* (Axis Theatre, Belfry Theatre, Arts Club Theatre, Australia's Legs on the Wall), and *The Number 14* (Axis Theatre), which has been touring the world for more than 13 years. Television appearances include "Stargate: SG-1," "Kung Fu: The Legend Continues," and the role of Malachi in "Voyage of the Unicorn." He will soon be appearing in the stage version of *The Lord of the Rings* in Toronto.



RYAN HOLLYMAN

(*Architect, Sailor, Sweatshop Worker, Inmate*) has worked extensively with the Centaur Theatre, including three Les

Masques Award-winning productions: *Blue/Orange*, *A Moon for the Misbegotten*, and *The Winter's Tale*. Selected theater credits include *The Mousetrap* (Saidye Bronfman Centre for the Arts), *As You Like It* (Resurgence Theatre), and *Romeo and Juliet* (Minack Theatre). Selected film and television credits include *Four Minutes* (ESPN), "Missing" (Lifetime), "Sue Thomas: F.B. Eye" (PAX), and "The Winning Season" (TNT). Upcoming: *The Rochdale Project* (Theatre Passe Muraille). Hollyman is a graduate of Concordia University's Performance program.



MATTHEW HUNT

(*Sweatshop Worker, Waiter, Bike Guy*) recently finished producing and starring in the soon-to-be-released

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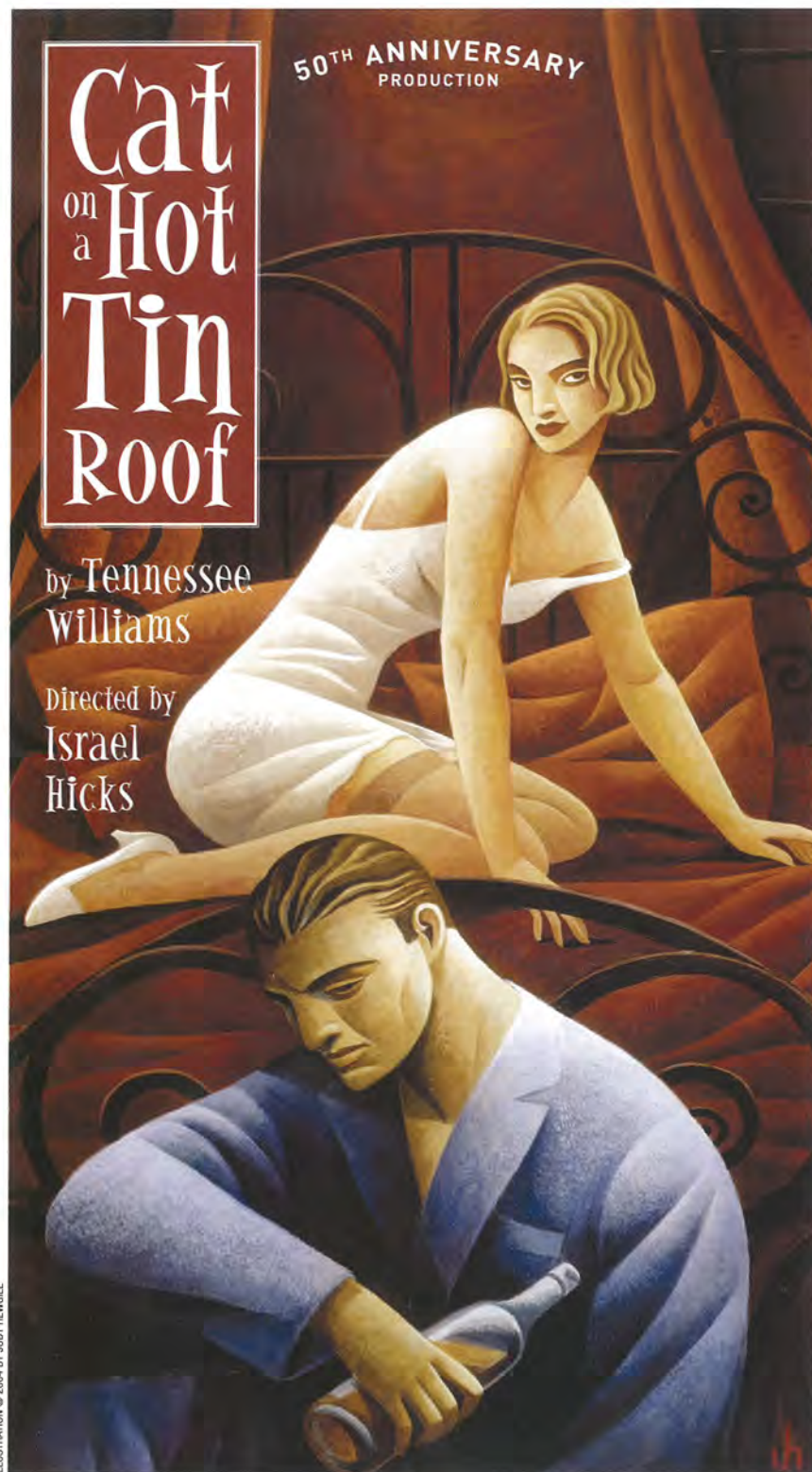


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The Overcoat

Created by Morris Panych and Wendy Gorling
Adapted from "The Overcoat," by Nikolai Gogol
Music by Dmitri Shostakovich
AUG 25-SEP 25

Cat on a Hot Tin Roof

by Tennessee Williams
Directed by Israel Hicks
OCT 13-NOV 13

Sexual Perversity in Chicago

by David Mamet
Directed by Peter Riegert
JAN 5-FEB 5

Gem of the Ocean

by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10-MAR 12

The Rivals

by Richard Brinsley Sheridan
Directed by Lillian Groag
MAR 23-APR 23

A Number

by Caryl Churchill
Directed by Anna D. Shapiro
APR 28-MAY 28

Happy End

by Bertolt Brecht
Music by Kurt Weill
Book and Lyrics adapted by Michael Feingold
Directed by Carey Perloff
JUN 8-JUL 9

A Christmas Carol

by Charles Dickens
World Premiere Adaptation
by Carey Perloff and Paul Walsh
Directed by Carey Perloff
NOV 26-DEC 24

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movie *Fall, Hot Rain*. Selected theater credits include *Scary Stories* (Skinny Jo Productions) and *Blueprints for Disaster* (Rumble Productions). Selected writing credits include *One Good Thing* (Rumble Productions) and *Whimper* (Studio 58). Hunt directed the sold-out SummerWorks Festival 2003 show *A Modest Proposal* (Mayhem Productions). He is a graduate of Studio 58.



DARREN HYNES (*Tenant, Orderly, Butler, Sweatshop Worker*) has appeared at Canada's National Arts Centre/The Citadel Theatre, the Atlantic

Theatre Festival, the Banff Centre for the Arts, the Stratford Festival Conservatory for Classical Theatre Training, Theatre Aquarius, the Great Canadian Theatre Company, the RBC Festival of Classics, Actors Repertory Company, Rising Tide Theatre, and Theatre Direct, among others.



CYNDI MASON (*Secretary to the Head of the Firm*) has been a part of *The Overcoat* in all of its incarnations since the first production in 1997. During that

time she has also codirected, coproduced, cowritten, and acted in three short films and is currently completing her first feature-length screenplay. Mason directed and co-wrote the children's play *Bird's Eye View* for the 2003 Hamilton and Toronto Fringe Festivals and directed *Josie with the Toes* for this year's Toronto Fringe Festival.



ALLAN MORGAN (*Head of the Firm, Police Chief, Inmate*) returns to the company of *The Overcoat* in the roles he

originated. A resident of Vancouver, he includes among his favorite credits *An Ideal Husband*, *The Coronation Voyage* (National Arts Centre/The Vancouver Playhouse), *The Crucible*, *The History of Things to Come*, *Romeo and Juliet* (The Vancouver Playhouse), *The Weir*, *Picasso at the Lapin Agile*, *The Drawer Boy*, *Sexy Laundry* (The Belfry Theatre), *A Comedy of Errors*, *Dirty Blonde* (Arts Club Theatre), *Cymbeline*, *Richard III*, *As You Like It* (Bard on the Beach), *Hosanna*, *Toronto Mississippi*, *Sled* (Touchstone Theatre), *The Tempest*, and *King Lear* (Studio 58). Morgan has received three Jessie Awards (and seven nominations) for his work in Vancouver. He is a graduate of Studio 58.



GRAHAM PERCY (*Architect, Thug, Fabric Worker*) has been a member of the Touchstone ensemble of Bethlehem, Pennsylvania, and

a frequent performer with Mermaid Theatre of Nova Scotia (seven tours) and the Atlantic Theatre Festival (four seasons). He is currently an associate director of Mermaid Theatre's Institute of Puppetry Arts. Percy has studied movement and clown with Philippe Gaulier and Avner Eisenberg and is a graduate of Queen's University and l'École Jacques Lecoq in Paris. A native of New Brunswick, he makes his home in Halls Harbour, Nova Scotia.



AVI PHILLIPS (*Inmate, Office Boy, Sweatshop Runner, Waiter*) first joined *The Overcoat* ensemble at the World Stage Festival in Toronto,

where he also appeared in the title role of *Kafka in Love*. He has performed on film, television, and stage, most recently in "The Eleventh Hour" and in Sky Gilbert's *The Secret Life of Haddon Mackenzie*. Phillips is currently writing and producing an album of original music.



DEREK SCOTT (*Office Janitor, Orderly, Fabric Customer*) is taking a break from performing in the title role of the off-Broadway

production of *Slava's Snow Show* (winner of the 2005 Drama Desk Award for unique theatrical experience) to reunite with *The Overcoat* team. Some theater highlights include performances at le Cirque du Soleil, The Stratford Shakespearean Festival, The Neil Simon Theatre (Broadway), the Mayakovsky Theatre (Moscow), Her Majesty's Theatre (London's West End), L'Olympia (Paris), and The Just for Laughs Festival (Montreal). Television highlights include appearances on The Comedy Channel, HBO, and a pilot for The Disney Channel, as well as the recurring role of Dr. Qu in the television series "Earth: Final Conflict." Scott has also been the subject of two one-hour television documentaries (Canada/Australia).

WHO'S WHO



SAL SCOZZARI

(*Thug, Sweatshop Foreman, Waiter, Party Guest*) was last seen in San Francisco in 2000 with the original cast of

Mamma Mia!, in the role of Pepper. Other theater credits include the U.S. national tour of *Joseph and the Amazing Technicolor Dreamcoat* and two seasons at the Stratford Festival of Canada. Film credits include the "Saturday Night Live" movies *Superstar* and *The Ladies Man*.



COURTENAY STEVENS

(*Architect, Sweatshop Worker, Sailor, Inmate*) has been with *The Overcoat* since its inception. Between *Overcoat*

assignments he has been busy working across Canada in all forms of theater and media projects. Some theater highlights include *Romeo and Juliet*, *Richard III* (The Stratford Festival of Canada), *High Life* (Arts Club Theatre), *The Number 14* (Axis Theatre), *Mary's Wedding*, *The Game of Love and Chance* (Sudbury Theatre Centre), and *You Are Here* (Equity Co-op), as well as *A Midsummer Night's Dream* and *Macbeth* (Bard on the Beach). Film and television

highlights include guest-starring roles on "72 Hours," "Big Sound," "So Weird," "Stargate: Atlantis," the slasher flick *Ripper*, a recurring role on "Stargate: SG-1," and the upcoming feature *The Ghostwoods*. Stevens teaches film and theater in Vancouver and is a graduate of Studio 58.



BRAHM TAYLOR

(*Inmate, Fabric Worker*) has been a part of *The Overcoat* since its creation. Past theater credits include *Trouble at the Pork* and *Strike*

(Vancouver Fringe Festival), *Joan Henry* (Caravan Farm Theatre), *Unity, 1918* (Western Canada Theatre), *Ice: Beyond Cool* (Dance Arts), *Bewildered* (Radix Theatre). Television and film credits include "Jeremiah," "Andromeda," "Mysterious Ways," "The Chris Isaak Show," "Cold Squad," and, most recently, the Hallmark movie *The Colt*. Taylor is a graduate of Studio 58 in Vancouver.

CREATIVE TEAM

MORRIS PANYCH (*Co-Creator/ Director*) is probably best known for his work on *The Overcoat*, which he co-created and -directed with Wendy Gorling. He adapted the play and directed it for film. The production has now toured to Britain, Norway, Australia, New Zealand, and the United States. Other work includes several productions for Tarragon Theatre (notably his own plays, including *Girl in the Goldfish Bowl*, winner of Canada's prestigious Dora Mavor Moore Awards for outstanding production and direction, as well as a Governor General's Award for playwriting). Directing credits for CanStage also



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WHO'S WHO

include *Hysteria*, *Amadeus*, *Sweeney Todd*, *Vigil*, and, most recently, *Take Me Out*. In Vancouver, he has directed more than 50 plays, including a celebrated adaptation of *The Imaginary Invalid* and an award-winning production of *She Loves Me* for the Arts Club Theatre. When Panych is not directing plays, he is writing them. So far he has penned more than 20 plays, many of which have gone on past their initial productions to national and international success—most notably *Vigil*, which to date has been translated into ten languages and received highly praised productions in London's West End (Wyndham's Theatre) and in Paris at Théâtre La Bruyère. He has also directed television ("Da Vinci's Inquest") and opera (*Susannah* and *The Threepenny Opera*, both at Vancouver Opera).

WENDY GORLING (*Co-Creator/Director*), as a director/choreographer, has created physical theater pieces with Morris Panych, as well as movement for such plays as *Equus*, *The Taming of the Shrew*, and *Greeks* (Jessie Award). As an actress, some of her favorite shows have included *Blithe Spirit*, *The Visit*, *Ends of the Earth*, *7 Stories* (Jessie Award), and *The Imaginary Invalid*. In the film of *The Overcoat*, she played the landlady. Gorling is a well-known teacher and graduate of l'École Jacques Lecoq in Paris. She teaches at Studio 58, where she has trained young professionals for 26 years. She is married to David Cooper, renowned theater and dance photographer, and has a teenage daughter, Emily, who keeps her young and sometimes frantic.

KEN MACDONALD (*Scenic Designer*) has designed *Art*, *The Imaginary Invalid*, *7 Stories*, *Hamlet*, *The Overcoat*, *Vigil*, and *Arsenic and Old Lace*, as well as CanStage productions of *Take Me Out*,

Vigil, *Sweeney Todd*, *Hysteria*, and *The Overcoat*. Recent credits include *Girl in the Goldfish Bowl* and *Earshot* at the Tarragon Theatre and Toronto's *World Leaders: A Festival of Creative Genius*. He is the recipient of two Dora Awards, fifteen Jessie Awards, and a Gemini Award for outstanding production design for *The Overcoat*.

NANCY BRYANT (*Costume Designer*) began designing 25 years ago for dance companies in Vancouver, which led to work with The National Ballet of Canada, Dance Theatre of Harlem, and Les Ballets de Monte Carlo. Costume designs for theater include *The Imaginary Invalid*, *Hamlet*, and *Arsenic and Old Lace*, *Amadeus*, *Sweeney Todd*, and *The Overcoat* for CanStage; and, most recently, *The Threepenny Opera* for Vancouver Opera. Costume design credits for film include *Snow White* and *The Snow Queen* for Hallmark, *The Overcoat* for CBC, and, most recently, *Earthsea* for the Sci-Fi Network. Bryant has received ten Jessie Awards for her costume designs.

ALAN BRODIE (*Lighting Designer*) includes among his lighting design credits productions for regional theaters across Canada, Vancouver Opera, the Canadian Opera Company, and the Shaw Festival (five seasons), as well as associate lighting design on the Canadian international tour of *The Phantom of the Opera*. He has won awards for *The Overcoat*, *Art*, and *Mary's Wedding*. Brodie is a member of the Associated Designers of Canada and an instructor at the University of British Columbia.

JAN HODGSON (*Stage Manager*) includes among her credits *Brilliant!* (The Electric Company, San Jose), *IOU Land* and *Cyrano of the Northwest*



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WHO'S WHO

(Caravan Farm Theatre), *Trying and Noises Off* (Vancouver Playhouse Theatre), *Enter/Exit* (Hard Rubber Orchestra), and the international tour of *The Overcoat*. She lives in Vancouver with her 16-year-old daughter.

PETER JOTKUS (*Assistant Stage Manager*) has been touring internationally with *The Overcoat* for the past three years. Throughout his lengthy career he has worked extensively in regional theaters across Canada, including the Banff Centre, Stratford Festival, National Arts Centre, and Shaw Festival. Most recently, he was the assistant stage manager for *Noises Off* at the Vancouver Playhouse and *Jacques Brel Is Alive and Well and Living in Paris* for The Arts Club. Jotkus lives in Vancouver and is a graduate of the National Theatre School of Canada.

CINDY SHAW (*Assistant Stage Manager*) includes among her most recent credits *The Music Man*, *Guys & Dolls* (The Vancouver Playhouse), *Hello, Dolly!* (Royal City Community Theatre), and *Necropolis* (Yorick Theatre). The highlight has been the international tour of *The Overcoat*. Shaw is a graduate of Studio 58.

ERIC GOLDSTEIN (*Company Manager*), when he's not touring with *The Overcoat*, manages the Al Green Theatre (Miles Nadal Jewish Community Centre) in Toronto. He is also a writer and producer and spent six years with Mirvish Productions (company manager for *Les Misérables* and *Crazy for You*). Goldstein coproduced the highly acclaimed fundraiser *Chess in Concert*, was the associate producer for the Canadian national tour of the *Sing-A-Long Sound of Music*, and has worked as a consultant with many arts venues in Toronto.

PRODUCERS

THE CANADIAN STAGE COMPANY (CANSTAGE), located in Toronto, is Canada's largest not-for-profit contemporary theater company. Led by Artistic Producer Martin Bragg, CanStage is committed to creating and producing the best in Canadian and international contemporary theater, attracting and developing the best artists and plays in Canada, and promoting its Canadian productions in international markets. The CanStage Play Development Department initiates and develops new work through commissions, workshops, one-on-one dramaturgy, and the Play Creation Group. Operating year-round, CanStage produces a ten-play season on four stages in downtown Toronto. At CanStage's 876-seat Bluma Appel Theatre, the company has produced more than 300 productions, including *Ain't Misbehavin'*, *Urinetown: The Musical*, *Cookin' at the Cookery*, *The Overcoat*, *Larry's Party*, *Sweeney Todd*, *Picasso at the Lapin Agile*, and *Into the Woods*. The company's intimate 245-seat Berkeley Street Downstairs Theatre and 165-seat Berkeley Upstairs Theatre offer six-week subscription engagements and extended runs that have included a 44-week run of Tony Kushner's *Angels in America*, an 18-week run of David Mamet's *Oleanna*, and the record-breaking world premiere of Adam Pettle's *Sunday Father*. CanStage produces the annual Dream in High Park, a 23-year tradition of open-air Shakespeare, at its 1,200-seat amphitheatre in Toronto's High Park.

Martin Bragg, *Artistic Producer*
David Abel, *Executive Producer*
Celia Smith, *General Manager*
Paul Shaw, *Producer*

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(www.ghmp.co.uk) produces, general manages, and represents a variety of theater, music, and dance productions. The company specializes in introducing unique and exciting new work to an international audience. GHP is the original coproducer of *Stomp* with the show's creators Yes/No Productions and has coproduced *Stomp* worldwide (with the exception of North America) for 13 years. *Stomp* has toured to more than 40 countries; in 2004 GHP presented the show on a major tour throughout Europe, Eastern Europe, and China and in 2005 will continue touring in Europe and to Japan in association with Yes/No Productions. *Stomp* has also been playing at The Vaudeville Theatre in London's West End since September 2002. Among other awards, *Stomp* has won a Laurence Olivier Award for best choreography and was nominated for a Laurence Olivier Award for best entertainment.

GHP has managed and produced Ennio Marchetto for more than 14 years. Ennio, "the living cartoon," continues to tour worldwide and has performed in more than 50 countries, including seasons in New York, San Francisco, Los Angeles, Barcelona, and Japan and on tour throughout the United Kingdom. This year, Ennio will

perform in Germany, the United States, Hong Kong, Singapore, and Paris. He has been nominated for the Drama Desk Award for unique entertainment and the Laurence Olivier Award for best entertainment.

GHP has managed and produced Theatre O since 2000, when *3 dark tales* caused a sensation at the Edinburgh Festival. The show toured to Australia, New Zealand, Brazil, Sweden, and China, and GHP coproduced a New York off-Broadway season. Theatre O's *The Argument* premiered in 2002 and toured the United Kingdom, including the Edinburgh Festival and the Barbican Theatre, and toured to Mexico and the United States. Theatre O toured the United Kingdom with their new play, *Astronaut*, which opened at the Barbican in April 2005. In the next two years, Theatre O will create two new shows for the Barbican.

GHP coproduced *Some Girls Are Bigger Than Others* in July with The Lyric Hammersmith (London) and the Dublin Theatre Festival. *Some Girls Are Bigger Than Others* is a new piece of music theater created by Anonymous Society, based on the songs of Morrissey and Marr and originally performed by The Smiths. The show will play the Dublin Theatre Festival and tour the United Kingdom in October and November.

Glynis Henderson, *Director/Producer*
Michael Brazier, *Associate Producer*
Bradley Stauffer, *General Manager*
Rosie Hills, *Assistant Producer*
Sarah-Jane Jones, *Assistant Producer*
Kash Bennett, *Production Administrator*
Katie Paton, *Assistant General Manager*
and PA to Glynis Henderson

This production of *The Overcoat* is represented outside of North America by Glynis Henderson Productions Ltd. Please direct all enquiries to:
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GALLERY AT THE GEARY

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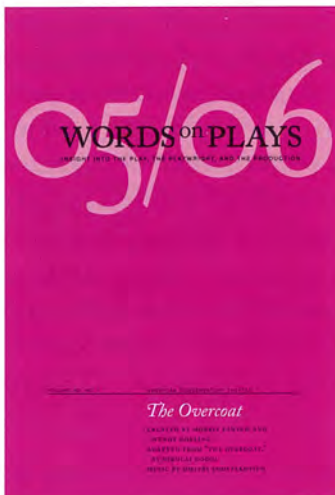
Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

Currently on view (through November 13) are mixed-media paintings by Boston artist Deborah Barlow, whose work over the last 25 years has displayed her ongoing fascination with earthly terrains and vistas. Her work is inspired by and closely aligned with natural forms—from the expanse of an open landscape to the miniaturist intricacies of a single cell—but her approach is nonrepresentational. She creates a complex dimensionality through layers that are built up with a variety of materials such as acrylic, oil, wax, minerals, metal foil, rice paper, ink, pastels, and powdered pigments. Eventually images emerge that float in the zone between what can be seen and what cannot, between the explicit and the implicit.

Raised in Utah and the Bay Area, Barlow graduated from UC Santa Cruz and then headed east, yet she returns frequently to the deserts of her childhood. She has also developed a deep connection with other evocative landscapes such as the Celtic coastline of Wales, Scotland, and Ireland, the Andes, and the Himalayas.

This is Barlow's third show at Gallery at the Geary and features her latest works on canvas and panel. Barlow shows her work regularly in California, Oregon, New York, Massachusetts, and Rhode Island. In 2003 she represented the United States in the International Biennial of Contemporary Art in Florence, Italy. She was artist-in-residence at Anam Cara in County Cork, Ireland, and her work has been seen in exhibitions in Ireland and Belgium. Upcoming shows are planned in Massachusetts and New York in 2006.

The artist will be in San Francisco for an opening reception at the Geary on Saturday, October 1, 4:30–7 p.m. Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Deborah Barlow, please visit www.deborahbarlow.com or contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com / www.galleryatthegeary.com.



WANT TO KNOW MORE ABOUT *THE OVERCOAT*?

Words on Plays, A.C.T.'s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of *Words on Plays* for each production are available in the lobby and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available for the entire 2005–06 season. For more information call 415.749.2250.

PROPPING UP THE SHOW

One prop needs to look like it was made in the 1940s and fit inside a jacket pocket. Another must have flashing lights built into it. A third is torn and then re-upholstered after every performance. Props—including any and all stage objects seen onstage during a production—are central to scenic design, and are in fact the tangible details that help the world of a play come to believable life onstage. The right prop, from a pen or lamp to a cane or loveseat, may even help an actor find his or her character—yet the artistry, creative decision-making, and technical skills of A.C.T.'s props (properties) staff are little understood by most audience members. The distinction between props and scenery can itself be a mystery to even veteran theatergoers.

"Here's the way I like to explain what props are, and how they are different from scenery," says Tom Fortier, A.C.T.'s props master for the last three seasons. "If you moved out of your house and packed up your belongings, every single thing you took with you would be considered a prop—from small things in your drawers and cabinets and closets to big things like furniture, appliances, draperies, artwork, all of it. What would be left, the house itself, would be considered (in theatrical terms) the set."

The A.C.T. props process begins shortly before rehearsals, when a scenic designer has finalized detailed drawings and models of the set for a given production. It's up to the A.C.T. props department (three staff members, and an intern) at the scene shop to fabricate, or find, every single object that will be onstage. "Props people need to have a huge range of abilities," explains Fortier, "including decorating, painting and faux finishing, woodworking, furniture making and refinishing, metalworking, molding and casting, sewing, graphic design, electrical wiring—and you might need to draw on a surprising number of those skills on a single job."

The props department's diverse skills are drawn upon in unexpected ways throughout the course of an A.C.T. season: one

month it's creating fake period radios (which can withstand being thrown without shattering) for Tom Stoppard's *The Real Thing*; the next it's molding and casting life-sized male torsos (which *will* smash on impact) for Edward Albee's *The Goat*, which presented unusual props challenges. In one heated argument between Martin and his wife, Stevie, the script required Stevie to intentionally break one sculpted torso, two large vases, and a Mayan fresco, impaling a (seemingly) valuable painting on an upturned table leg. The A.C.T. Props Department fabricated more than 50 identical torsos, each one cast in plaster from a rubber mold, then painted to look like the sort of objet d'art a successful couple like Martin and Stevie might collect.

"You have to be resourceful, and good at learning new things, to do this kind of work," says A.C.T. Properties Assistant Pegeen McGhan. "Someone's always going to ask you to do something you've never done before—make a replica vintage newspaper with a specific headline, reinforce a wooden chair, wire a lamp. It's an exercise in invention." To bring to life *The Gamester's* outrageous gambling scenes, for example, McGhan helped create curved plexiglas gaming tables covered in fuchsia felt and lit with perimeter rope, as well as a large standing roulette "wheel of fortune."

The Overcoat showcases a remarkably extensive range of props—more than 250 are used throughout the 90-minute performance—with the added feature that every single scenic prop in the show has been mounted on wheels, so that actors (rather than prop or stage hands) can move items on and offstage themselves, keeping the play's action moving fluidly. "Once the show starts, it's all about nonstop movement," says Douglas Parker, head property master for the touring production of *The Overcoat*. "We didn't want props to slow down that rhythm, and we knew there was no way the sewing machines and drafting tables could be moved on and off easily, so everything slides on wheels."

Something of a rapid-response team for the actors and director, props running crew members at the theater (led by Geary Theater Properties Head Jane Henderson-Shea) then take over, working backstage and in the wings during performances to ensure that every item an actor needs is handed on and off efficiently, then repaired if necessary, and reset before the next performance. "Every single one of *The Overcoat's* 250 props has to be prepped and on deck backstage every night before the curtain comes up," says Parker. "The surprises and solutions along the way can be endless." ■



A.C.T. SCENIC ARTIST JENNIFER BENNES SPRAY-PAINTING BREAKABLE VASES FOR *THE GOAT* (SAN FRANCISCO CHRONICLE PHOTO BY LEA SUZUKI)

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed productions of David Mamet's new

adaptation of Granville-Barker's *The Voyage Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Maria Ndiaye's visionary new work *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, will travel to Washington D.C.'s Studio Theater this October and to New York's 59 E 59th Street Theater in November. Perloff is currently collaborating with dramaturg Paul Walsh on a new adaptation and production of *A Christmas Carol* to premiere at the Geary Theater in December 2005. She was recently awarded France's Chevalier de l'Ordre des Arts et des Lettres.

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 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*, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play *After the War* (an A.C.T. commission) at the

Sundance Institute in July 2004 and Robert O'Hara on *Antebellum* for the 2005 O'Neill Playwrights Conference.

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.

LISA KOHLER



HEATHER KITCHEN (*Executive Director*), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's

expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active

community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

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 for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. 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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For more information, call 415.439.2332.

FALL SESSION: September 12–November 20

The A.C.T. **YOUNG CONSERVATORY** is an internationally recognized professional theater-training program for young people between the ages of 8 and 19.

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THE MASTER OF FINE ARTS PROGRAM PRESENTS

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht
Directed by Mark Jackson

SEP 29–OCT 15

ZEUM THEATER

Brecht's play uses sharp comedy, riveting drama, and song to illustrate the lasting effects of revolution and greed. After a prolonged war, a Russian maid and a noblewoman vie for custody of an abandoned infant in a test that invokes the legend of King Solomon. Mark Jackson, whose last Bay Area production was the critical and commercial hit *The Death of Meyerhold*, directs the A.C.T. M.F.A. Program's class of 2006.

A.C.T. CONSERVATORY PERFORMANCES

MASTER OF FINE ARTS PROGRAM PRESENTS

The Caucasian Chalk Circle

by Bertolt Brecht
Directed by Mark Jackson

SEP 29–OCT 15

Hair

Book and Lyrics by
Gerome Ragni and James Rado
Music by Galt MacDermot
Directed by Craig Slight
in Fred's Columbia Room, Geary Theater

JAN 27–29

Spring Performance (TBA)

MAR 2–18

YOUNG CONSERVATORY PRESENTS

WORLD PREMIERE

Mullen's Alley

by Timothy Mason
Directed by Craig Slight

AUG 19–28

The Butter and Egg Man

by George S. Kaufman
Directed by W. D. Keith

NOV 11–20

WORLD PREMIERE

A COLLABORATION WITH THEATRE ROYAL BATH

Nightingales

by Constance Congdon
Directed by Dominique Lozano

MAR 24–APR 2

WORLD PREMIERE

A COLLABORATION WITH
THE BIRD SCHOOL OF ROCK

Come Together: The Music of Lennon and McCartney

Created and Directed by
Craig Slight and
Christine Mattison
Musical Direction
by Krista Wigle

JUN 2–25

All performances at Zeum Theater, unless otherwise noted.



A.C.T.

american conservatory theater

Carey Perloff, artistic director | Heather Kitchen, executive director

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At 4th and Howard streets

Groups of 15+, call 415.439.2473. Tickets, parking, directions, classes: www.act-sf.org.

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Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Jeffrey P. Malloy
General Manager

ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Paller, *Dramaturg*
Peter Maleitzke, *Music Director*
Greg Hubbard, *Casting Associate*
Vinly Eng, *Producing Associate*

Associate Artists

René Augesen
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Peter Maleitzke
Craig Slight
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Directors

Wendy Gorling
Lillian Groag
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Peter Riegert
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Karl Lundeberg
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Designers

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Ralph Funicello, *Scenery*
Ken MacDonald, *Scenery*
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Callie Floor, *Costumes*
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Scenic Artists

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Tramaine de Senne, *Costumes*
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Claudia Martinez, Colleen Rosby, *Assistant Home Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

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Debra Selman, *Assistant Theater Manager*
Eva Ramos, *Home Manager*
Claudia Martinez, Colleen Rosby, *Assistant Home Managers*
Colleen Rosby, *Door Person*
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Jack Shurrat, *Director of Academic Affairs*
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Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
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Deborah Sussell, *Speech, Verbal Action*
Gregory Wallace, *Acting*

Adjunct Faculty

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Glen Canin, *Alexander Technique*
Leslie Felbain, *Mask*
Dawn-Elin Fraser, *Speech*
Gregory Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
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Karl Ramsey, *Tai Chi/Combat*

Studio A.C.T.

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Cynthia Basham, *Voice & Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice & Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalout, *Voice & Speech/Acting*
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Trina Oliver, *Acting*
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Young Conservatory

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Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater*
Michele Leavy, *Acting*
Christine Mattison, *Dance*
Lily Oglesby, *Acting*
Pamela Ricard, *Acting*
Craig Slight, *Director, Acting*
Gemma Whelan, *Acting, Improvisation*
Krista Wigle, *Musical Theater*
Jud Williford, *Acting*

New Plays Program

Sharan Macdonald, Wendy MacLeod,
Timothy Mason, *Resident Playwrights*

Accompanists

Monica Ashton
Patricia Diaz
Ken Tang

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 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 www.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. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, 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, sweets, and 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.

Beeipers!

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. Text messaging during the performance is very disruptive and not allowed.

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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.



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

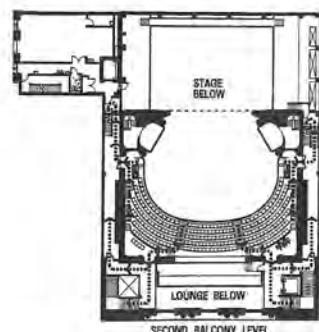
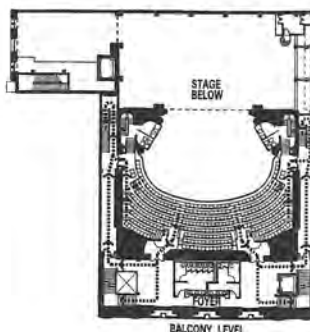
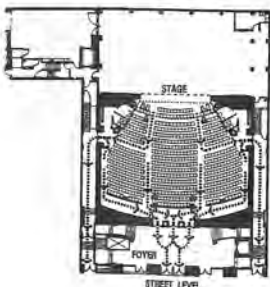


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