

...Fehlschlag nämlich und jeder lässt dem
...anderen das Seinige was er hatte was wir
...dann brauchen wir auch verteidigen können
...Nacht vordere Linie ein aus in Frieden mitten
...im Krieg sie sprachen miteinander wieviel
...sie sprachen lange miteinander und kamen zu
...einer Lösung warum habt ihr mich nicht
...gesehen? Von Mensch zu Mensch. Wer ist an
...allem schuld? Von wem kommt uns Hilfe?
...Hoffnung.

...Nachdem sie hinaus aus im
...im Krieg sie sprachen mitten
...sie sprachen lange miteinander
...einer Lösung warum habt ihr
...gesehen? Von Mensch zu Mensch
...allem schuld? Von wem kommt
...Sichtweise gegen Sicht Gesicht
...Koexistenz Argumente Gegen
...Kreis Auseinandersetzung Hand
...ausgegangen ein alter Film Szenen Abteilung
...Garten Käfig nichts passiert zuweilen
...verzerrte Sichtweise Augen lebt Gemeinsam
...Tiger jahraus jahrein sein immer dasselbe
...Appetit schlafen und nahe nun verhalten
...auspielen Behauptung zum Beispiel wozu
...wodurch Zoo denn lange Krieg gegen
...Fehlschlag nämlich und jeder lässt dem

Verzerrte Sichtweise

Koexistenz Argumente Gegen Argumente
Kreis Auseinandersetzung Handgreiflich
ausgegangen ein alter Film Szenen Abteilung
Garten Käfig nichts passiert zuweilen

Sichtw
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TZARA LENIN

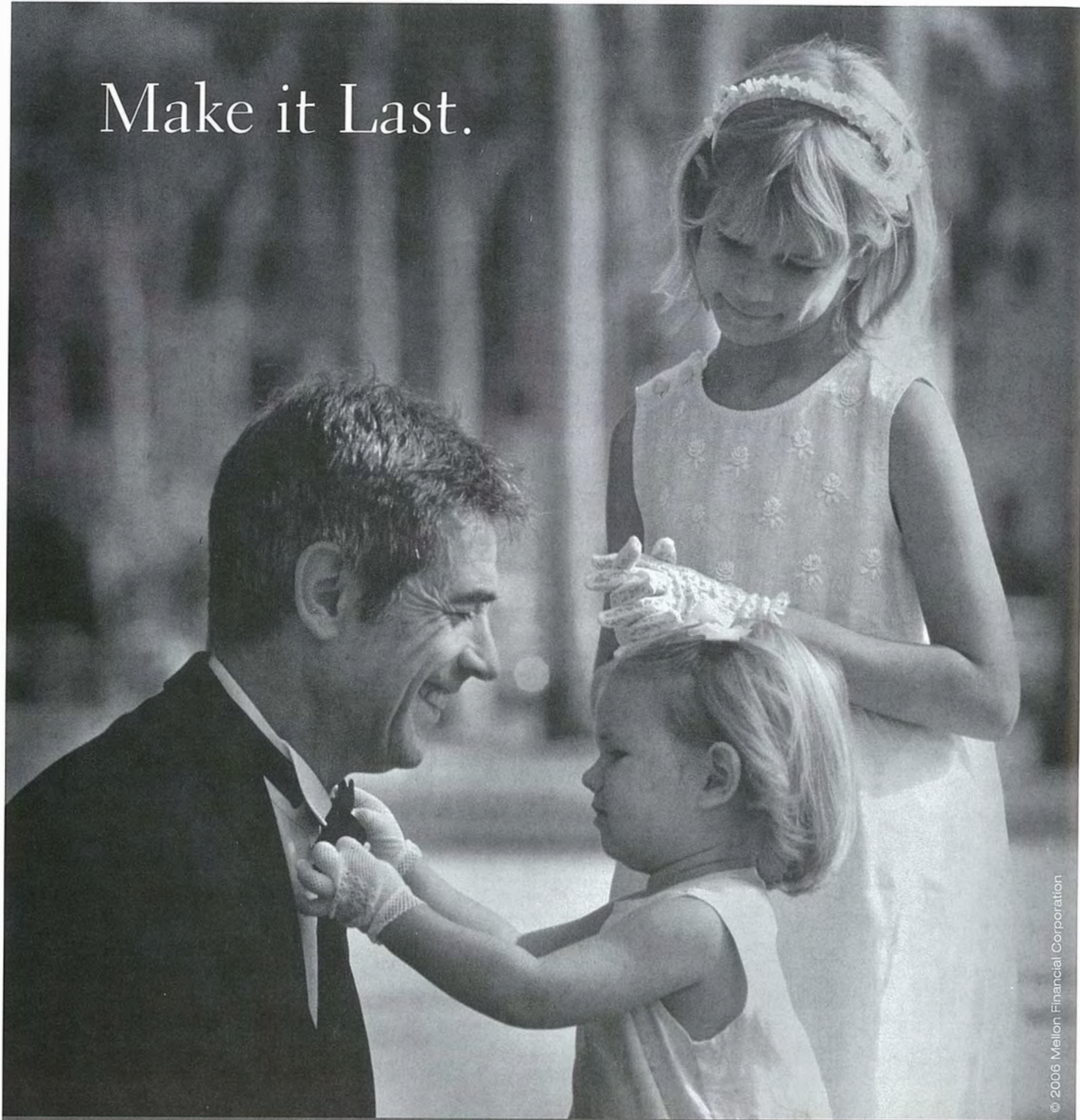
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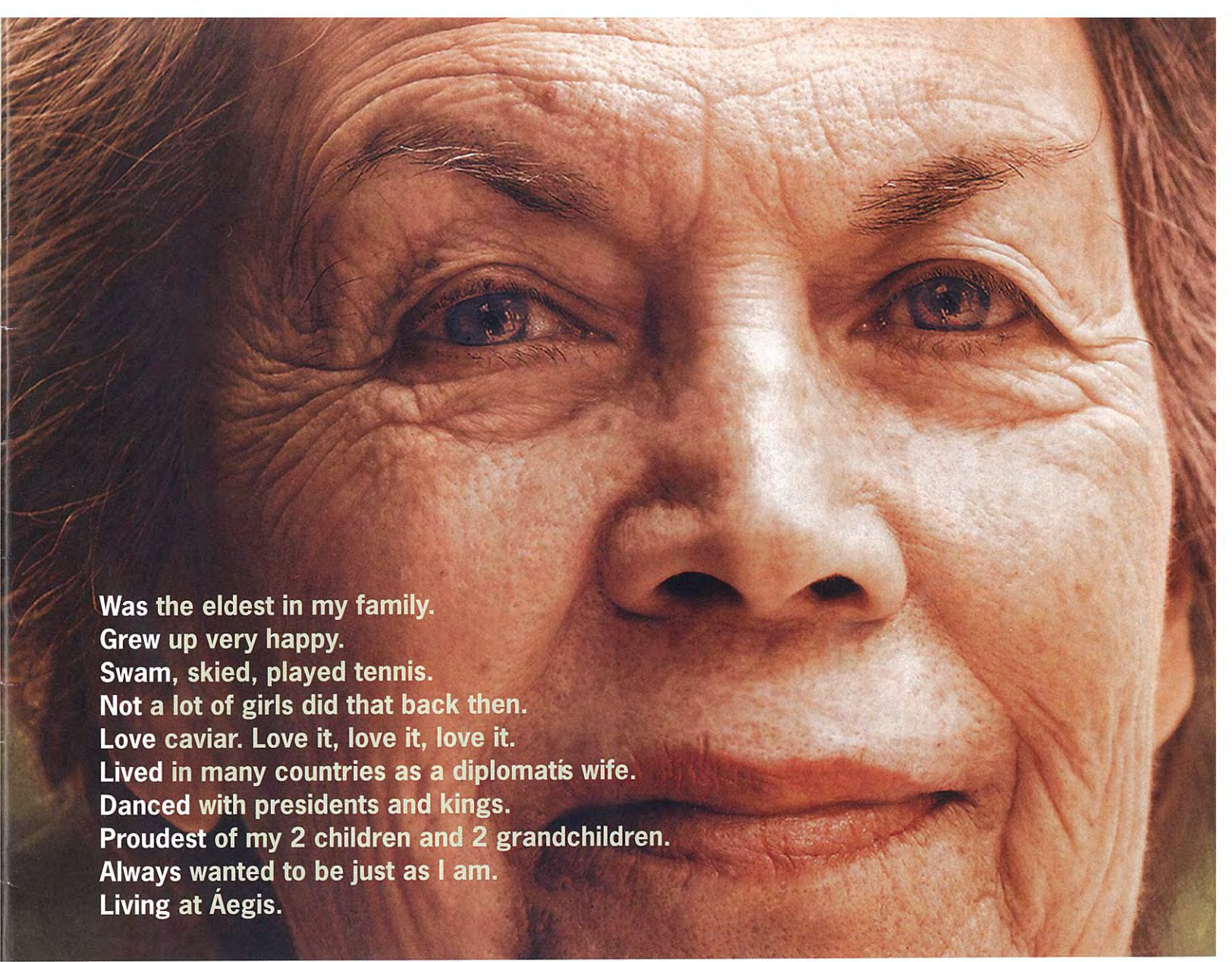
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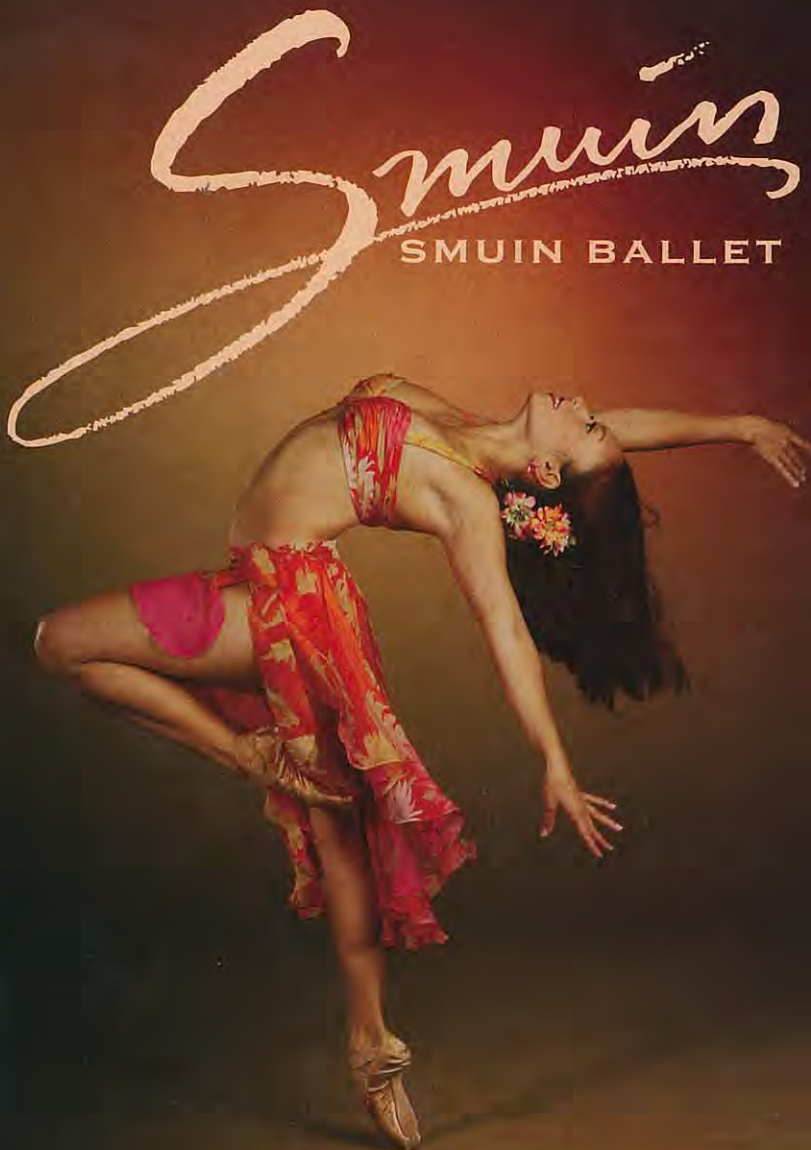
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ABOUT A.C.T.

A.C.T. 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 four 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 250,000 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 and George Thompson, 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 Elizabeth Banks 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.



A.C.T.

american conservatory theater

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

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American Conservatory Theater was founded in 1965 by William Ball.

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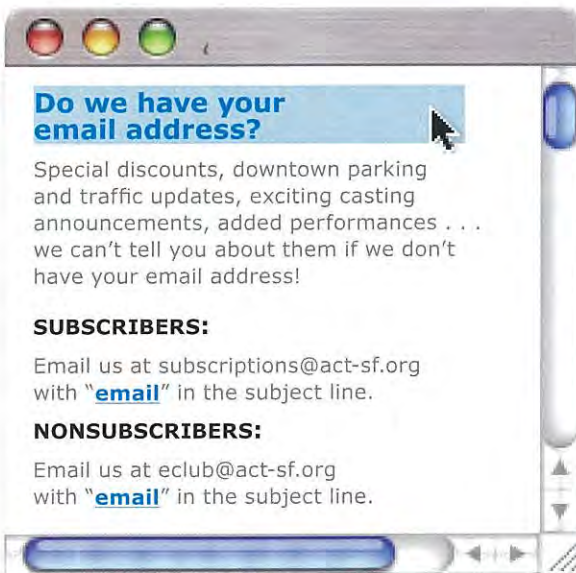
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FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

TZARA: "Man cannot live by bread alone!"

CARR: "Yes, he can! It's *art* he can't live on!"

—*Travesties*

Artists (and their detractors) have been debating the value and purpose of art since

paintings first appeared on the walls of caves. Tom Stoppard has taken particular pleasure in trying to understand, in both comic and deeply serious ways, the role that art plays in the evolution of society. His new play *Rock 'n' Roll*, which opened in London in June, reveals the way pop music exploded the stasis of Czech communism, simply by asserting its anarchic right to exist. And in *Travesties*, his madcap and astonishing riff on the coincident presence of three of the western world's major cultural players in 1917 Zürich, he throws together radically different notions of art to invite us to wrestle with the big questions of aesthetics and politics that continue to preoccupy him.

Perhaps because he has always taken such enormous pleasure in writing, Stoppard has, at times in his career, seemed almost guilty about being a successful artist, a guilt that is reflected in Henry Carr's envious comment to Tristan Tzara in *Travesties*: "For every thousand people, there's nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who's the artist." *Travesties* pits two radically different artists (James Joyce and Tristan Tzara) against Lenin, the political revolutionary, and shows us what happens when their opposing points of view collide. We discover the irony that political radicalism often seems tied to aesthetic conservatism (radical Lenin loves Beethoven and hates the avant garde), while aesthetic radicalism can be coupled with a strange indifference to political upheaval ("What did you do in the Great War?" Carr imagines asking Joyce. "I wrote *Ulysses*. What did you do?" Joyce sneers.) Or, as Tzara memorably observes, "The odd thing about revolution is that the further left you go politically the more bourgeois they like their art."

The relationship of art to politics has always been a fraught one; from his early days as a journalist, Stoppard's view has been that if you want to effect political change *in the short term*, "then you can hardly do worse than write a play about it. That's what art is bad at," he told *Theatre Quarterly* in 1974. ("A play makes people think longer and more deeply," he told A.C.T. in 2002, "but a newspaper story makes them react, in a more visceral way.") But Stoppard also continues to believe that, "without artists, the injustice will never be eradicated." In the long run, in fascinating, elusive, but incontrovertible ways, art changes consciousness. This is why it matters, why it must be fought for, and why it always threatens the status quo.

We've chosen *Travesties* as the beginning of a yearlong anniversary celebration of 40 wild and wonderful seasons of American Conservatory Theater. The beloved Stoppard has, since the early '70s, looked upon himself as the "house playwright" at A.C.T. and vividly remembers coming here in 1977 for rehearsals of *Travesties* when it was first produced in San Francisco. Stoppard exemplifies so much of what A.C.T. has striven for over these four decades: a passionate theatricality, an irrepressible love of actors and of language, a wicked sense of humor, an outrageous ambition, a joy in artistic expression, and a deep belief in an audience's appetite for encountering new worlds and surprising truths. We look back on the past 40 seasons with great pride, and we look forward to this anniversary year with great anticipation; in it we will return to work that has meant so much to us in our history, and we will also introduce major new plays that will usher in the next 40 years. We are thrilled and honored you are with us this year, and hope that as the season progresses, you will share with us your own memories and feelings about your experiences at A.C.T., and that you will join with us in introducing A.C.T. to the next generation of theater lovers.

Welcome to *Travesties*!

Yours,

Carey Perloff
Artistic Director



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american conservatory theater

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presents

Travesties

(1974)

by Tom Stoppard

Directed by Carey Perloff

<i>Scenery by</i>	Douglas W. Schmidt
<i>Costumes by</i>	Deborah Dryden
<i>Lighting by</i>	Robert Wierzel
<i>Sound by</i>	Darron L West
<i>Dance Sequences Choreographed by</i>	Julia Adam
<i>Dialect Coach</i>	Deborah Sussel
<i>Magic Consultant</i>	Marshall Magoon
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw

THE CAST

<i>Henry Carr</i>	Geordie Johnson
<i>James Joyce</i>	Anthony Fusco
<i>Tristan Tzara</i>	Gregory Wallace
<i>Lenin</i>	Geoff Hoyle
<i>Gwendolen</i>	René Augesen
<i>Cecily</i>	Allison Jean White
<i>Bennett</i>	Geoff Hoyle
<i>Nadya</i>	Joan Mankin

UNDERSTUDIES

Henry Carr, James Joyce—Mark Farrell; *Tristan Tzara, Lenin, Bennett*—Reed Martin
Gwendolen, Cecily—Mollie Stickney; *Nadya*—Joan Harris-Gelb

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PING PONG? CHESS?

Tom Stoppard's Theatrical Back-and-Forth

BY JESSICA WERNER ZACK



*T*hroughout his prolific and profoundly successful career as a playwright, Tom Stoppard has taken pride in his facility for refuting his own assertions. He has an uncanny ability, on vivid display in his plays and in his public statements and interviews about his plays, to hold both sides of an intellectual argument. As a dramatist, he is by equal turns verbal aggressor and defender, a devil's advocate of even his

own cherished views. He needles and explores both sides of a contested opinion, for the sake of entertainment, for the sake of argument itself, and for the surprising gratification (for himself and his audience) to be found in the exercise. "It's like playing chess with yourself," Stoppard has said of this trait, in response to a question about whether he allows all the characters in *Travesties* (and the same could be asked of the verbally dueling figures in so many of his plays) to speak equally without the playwright choosing sides himself. "I don't want to give any of them shallow arguments and then knock them down. No, you have to give the best possible argument for each of them.... You have to try to win just as hard with the black as you do with the white."

This ability to reason himself into and out of intellectual corners has become a hallmark of Stoppard's particular genius. "His interest is less in offering a judgment than in making light of other people's pretensions," wrote Mel Gussow in 1989 following a wide-ranging discussion with Stoppard on subjects including a New York revival that winter of *Travesties*. Gussow deemed Stoppard "ever the equilibrist, giving both sides equal time and equal weight."

No matter the particulars of the subject up for debate in a Stoppard play—modernist and figurative art (*Jumpers*), order and chaos theory (*Arcadia*), espionage and quantum mechanics (*Hapgood*), journalistic integrity and the business of newsgathering (*Night and Day*), adultery and the limits of language in the face of real emotion (*The Real Thing*), or the artist's value in a politically fraught

world (*Travesties*)—his plays are always on some level dramatic presentations of what Stoppard has called "simply stuff which I've ping-ponged between me and myself."

As has become typical of Stoppard's plays, *Travesties* was born of the playwright's discovery (through his notoriously voracious reading habits) of a bizarre historical coincidence. "It began with the historical nugget that Lenin, [Tristan] Tzara, and [James] Joyce were residents of Zürich in 1917. It seemed a fruitful situation," says Stoppard. Stoppard let his imagination run wild with the possibilities for intellectual one-upmanship inherent in the meeting of these three powerhouses of 20th-century art and thought. After throwing together Russia's great revolutionary, the experimental Dada poet, and the modernist Irish novelist, Stoppard then landed on the (real) character of Henry Carr, a minor official in the British consulate. Carr's faltering memory serves as the lens through which we experience the dramatic, humorous, and ridiculous exchanges among the play's key players.

Joyce, Tzara, and Carr question and deliberate the artist's role in society: Can an artist ever be an instigator for social change? Lenin, in counterargument, holds most art in contempt, the creative act itself presumably a paltry endeavor in the face of his zeal for reshaping Russia's fundamental social order. According to A.C.T. Dramaturg Michael Paller, a central question Stoppard raises in *Travesties* is "between those who believe that art, as it has been traditionally understood, has worth in a world torn by strife and a million different kinds of injustices; and those who believe that in such a world art is irrelevant, and that artists are no different from anyone else—except, perhaps, luckier, in that they get to play in the sandbox while the rest of us have to work for a living."

This subject has been central to Stoppard's creative endeavors, after leaving behind an early career as a journalist. In *Travesties*, he adroitly plays every angle of the issue, leaving it for us (and maybe for him, as well) to come to our own conclusions. Wrote Gussow, "Listening to the debate, one can almost sense the playwright cheering each team, trying to make up his mind as he weighs polarities."

Stoppard has spoken on this and other issues germane to *Travesties* in numerous interviews since the play's groundbreaking 1974 premiere. Below is a collection of opinions and insights, all Stoppard's own (unless otherwise indicated, the following passages are excerpted from Tom Stoppard in *Conversation*, edited by Paul Delaney [The University of Michigan Press, 1994]).

ON THE ARTIST VS. THE REVOLUTIONARY

YOU SAID THAT IN *TRAVESTIES* YOU ASKED THE QUESTION WHETHER THE TERMS “ARTIST” AND “REVOLUTIONARY” WERE CAPABLE OF BEING SYNONYMOUS—DID YOU COME TO ANY SORT OF CONCLUSION?

The play puts the question in a more extreme form. It asks whether an artist has to justify himself in political terms *at all*. For example, if Joyce were alive today, he would say, juntas may come and juntas may go, but Homer goes on forever. And when he was alive he *did* say that the history of Ireland, troubles and all, was justified because it produced *him* and *he* produced *Ulysses*. Okay. So clearly one now has to posit a political prisoner taking comfort from the thought that at least he is in the country of Joyce, or of Homer, and to ask oneself whether Joyce, in moral terms, was myopic or had better vision than lesser men. And my answer to that question is liable to depend on the moment at which you run out of tape. Of course one feels uneasy in trying to work out questions that involve *oneself*, in terms of authentic geniuses, but it helps to clarify the issue. How do you measure the legacy of a genius who believed in art for art's sake?

ON THE ARTIST'S SECRET GUILT

There's a line in *Artist Descending a Staircase* that says that in any community of 1,000 people there'll be 900 doing the work, 90 doing well, nine doing good, “and one lucky bastard writing about the other 999.” (Stoppard laughs.) “I've always felt that the artist is the lucky man. I get deeply embarrassed by statements and postures of committed theater. There is no such thing as ‘pure’ art—art is a commentary on something else in life—it might be adultery in the suburbs, or the Vietnamese war. I think that art ought to involve itself in contemporary social and political history as much as anything else, but I find it deeply embarrassing when large claims are made for such an involvement: when, because art takes notice of something important, it's claimed that the art is important. It's not. We are talking about marginalia—the tiny top fraction of the whole edifice. When Auden said his poetry didn't save one Jew from the gas chamber, he'd said it all. Basically I think that the most committed theater in the land—I suppose that might be the Royal Court—has



got about as much to do with events in the political arena as the Queen's Theatre in Shaftesbury Avenue. I've never felt this—that art is important. That's been my secret guilt. I think it's the secret guilt of most artists.

ON THE MARRIAGE OF CATEGORIES

I must make clear that, insofar as it's possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often *no* single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leap-frog.

What happens in my plays is a kind of marriage of categories. It's not my objective in the sense that I calculate it—it just seems to be what I'm doing, the way things come out. But I want to

marry the play of ideas to farce. Now that may be like eating steak tartare with chocolate sauce, but that's the way it comes out. Everyone will have to decide for himself whether the seriousness is doomed or redeemed by the frivolity. . . .

I don't think of [my plays] as being opaque (that would be a distinct failure in a play). I consider clarity essential. On the other hand, if you consider the mixing up of ideas in farce a source of confusion, well, yes, God knows why I try to do it like that—presumably because I *am* like that. Plays are the people who write them. Seriousness compromised by frivolity. . . . My plays are a lot to do with the fact that *I just don't know*.

STOPPARD, RIGHT OR LEFT?

WHERE DO YOU STAND POLITICALLY?

I try to be consistent about moral behavior. Let other people hang labels. It's a tactical distortion to label certain attitudes right or left. I'm a conservative in politics, literature, education, and theater. My main objective is to ideology and dogma—Holy Writ for adherents. My plays don't break rules. If you take the orchestra away from *Every Good Boy*, it is a series of scenes telling a coherent story. I don't write Terrence Rattigan plays, but I think I have more in common with Rattigan than with Robert Wilson. We attempt to be coherent tellers of tales. In *Travesties*, a lot of odd things happen, but the crucial thing is that the whole play is filtered through the memory of an old man—and the audience knows it. I don't want to write utterly conventional plays. Plays are events rather than texts. They're written to happen, not to be read.

—from *Conversations with Stoppard*, by Mel Gussow
(Grove Press, 1995)

A.C.T. MEMORIES

Janet Cluff moved to San Francisco in 1973 from Madison, Wisconsin. Although she was a single mother looking for a job, an apartment, and childcare for her young son, one of the first things she did upon her arrival was to sign up for a season subscription to American Conservatory Theater. "I saw an ad for A.C.T.," she said, "and I thought, oh, I can't afford that. But I was born in Chicago, so I'm from the big city, and I like the arts and I wanted to participate. I said to myself, this is one of the reasons why I moved here and I'm going to treat myself." When Janet later married Lloyd Cluff, her single subscription became a double, and over the past 33 years, the Cluffs have not missed a production. They recently deepened their financial commitment to A.C.T. by becoming producers of the upcoming production of Lillian Hellman's *The Little Foxes*.

Patrons of the arts in the truest sense of the word, the Cluffs are also subscribers of the San Francisco Opera and Symphony.

ON THE POSSIBILITY OF POLITICAL ART

ISN'T THERE THE DANGER THAT ONE JUST ENDS UP WITH THE CONCLUSION THAT ALL POLITICAL ART IS PERHAPS WELL-INTENTIONED BUT IMPOTENT, SO WHY BOTHER?

The possibility of political art having a political effect in close-up, in specific terms, certainly exists, though I can't offhand think of an example of it happening, but it is in any case marginal compared to the possible and actual effects of, say, journalism.

AND THIS IS PRESUMABLY WHY YOUR PLAYS TEND TO BEAR ON LIFE IN AN OBLIQUE, DISTANT, GENERALIZED WAY?

Well, that's what art is best at. The objective is the universal perception, isn't it? By all means realize that perception in terms of a specific event, even a specific political event, but I'm not impressed by art *because* it's political, I believe in art being good art or bad art, not relevant art or irrelevant art. The plain truth is that if you are angered or disgusted by a particular injustice or immorality, and you want to do something about it, *now, at once*, then you can hardly do worse than write a play about it. That's what art is bad at. But the less plain truth is that *without* that play and plays like it, without artists, the injustice will *never* be eradicated.

But A.C.T. feels like home. "A.C.T. is so much more personal," says Janet. "It's smaller. We actually know Carey Perloff and Heather Kitchen."

Even the 1989 Loma Prieta earthquake didn't shake the Cluffs' dedication to A.C.T. "My husband is an earthquake geologist, and he took tours through the theater while it was

CONTINUED ON PAGE 26



JANET AND LLOYD CLUFF

STOPPARD AT A.C.T.

1969

Rosencrantz and Guildenstern Are Dead,
dir. William Ball

1970

Rosencrantz and Guildenstern Are Dead,
revival

1972

Rosencrantz and Guildenstern Are Dead,
revival

1974

Jumpers, dir. William Ball

1977

Travesties, dir. Nagle Jackson

1978

Travesties, revival

1981

Night and Day, dir. Elizabeth Huddle

1987

The Real Thing, dir. Edward Hastings

1990

Hapgood, dir. Joy Carlin

1995

Rosencrantz and Guildenstern Are Dead,
dir. Richard Seyd

1995

Arcadia, dir. Carey Perloff

1999

Indian Ink, dir. Carey Perloff
(U.S. premiere)

2000

The Invention of Love, dir. Carey Perloff
(U.S. premiere)

2002

Night and Day, dir. Carey Perloff

2004

The Real Thing, dir. Carey Perloff

2006

Travesties, dir. Carey Perloff

A BRIEF BIOGRAPHY OF TOM STOPPARD



DEBORAH MAY AND SYDNEY WALKER IN THE 1977 A.C.T. PRODUCTION OF *TRAVESTIES*, DIRECTED BY NAGLE JACKSON (PHOTO BY WILLIAM DOUGLAS GANSLÉN)

Tom Stoppard worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination), *Indian Ink*, and *The Invention of Love*.

He is currently revising his trilogy, *The Coast of Utopia* (which opened at London's National Theatre in August 2002), for its American premiere at Lincoln Center this fall. His most recent play, *Rock 'n' Roll*, opened at London's Royal Court Theatre in June 2006. He is also currently working on the screenplay for Robert Ludlum's *The Bourne Ultimatum*, the third installment of the successful Jason Bourne films (starring Matt Damon).

Stoppard's translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *Play in the Castle*). He has written screenplays for *Despair*, *The Romantic Englishwoman* (coauthor), *The Human Factor*, *Brazil* (coauthor), *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for best film at the 1990 Venice Film Festival), *Shakespeare in Love* (Golden Globe and Academy awards, with coauthor Marc Norman), and *Enigma*. Stoppard received a knighthood in 1997.

By 1977, when *Travesties* opened at A.C.T., Stoppard had become a favorite with A.C.T. audiences: *Rosencrantz* had played in the company's repertory for three seasons, followed by *Jumpers*, another big success. Stoppard himself felt so at home at A.C.T. that he could joke, "I am the house playwright!"

THE *TRAVESTIES* PLAYERS

HENRY WILFRED CARR

Henry Wilfred Carr was born in Sunderland, England, 1894, one of four sons. At the age of 17 he went to Canada, where he lived until 1915 when he volunteered for military service and was sent to France. The following year he was badly wounded and—after lying in no man’s land for five days—was taken prisoner. After a partial recovery in a monastery, he was sent to Switzerland as an “exchange prisoner.”

Carr arrived in Zürich, where he was given a minor job in the British consulate. It was there he was noticed by James Joyce, then the business manager of *The English Players*, and found himself cast as a lead actor in a production of *The Importance of Being Earnest*. Carr’s performance turned out to be a small triumph. He had even, in his enthusiasm, bought some trousers, a hat, and a pair of gloves to wear as Algernon. But immediately after the performance Carr and Joyce quarreled. Joyce handed each member of the cast 10 or 30 francs, as prearranged, but succeeded in piquing Carr, who later complained that Joyce had handed over the money like a tip. He and Joyce took each other to court, Carr claiming reimbursement for the cost of the trousers, etc., or alternatively a share of the profits, and Joyce counterclaiming for the price of five tickets sold by Carr and for slander. Although Carr eventually lost his case, he was immortalized as a minor character in *Ulysses*. It is Joyce biographer Richard Ellman’s account of these events that caught Tom Stoppard’s attention and inspired the Henry Carr of *Travesties*.

In Zürich Carr met his first wife, Nora. They married in England after the war and returned to Canada, where he found a job in Montreal. He married his second wife, Noël, in 1933, and they returned to England the following year. Henry ultimately joined a foundry company and when the next war came he and his wife were living in Sheffield. They were bombed out and moved to a Warwickshire village, where Henry commanded the Home Guard, and they stayed in Warwickshire in the postwar years. In 1962, Carr died of a heart attack during a visit to London. He had no children.

VLADIMIR ILYICH LENIN

Vladimir Ilyich Ulyanov was born on April 10, 1870. His father was an official in the educational bureaucracy who had risen into the nobility. Vladimir was given a conventional education, though he renounced religion and the political system when, in 1886, his father died, and a year later his brother, Alexander, was hanged for plotting to assassinate Czar Alexander III. Lenin was accepted to Kazan University, and though he dropped out, he passed his law exam in 1891 after completing his studies on his own.



LENIN, c. 1920, ADDRESSING A MASS MEETING IN A PUBLIC SQUARE IN MOSCOW, MAKING A STIRRING APPEAL FOR THE MEN TO KEEP TOGETHER FOR THE GLORY AND SAFETY OF RUSSIA (© BETTMANN/CORBIS)

Lenin moved to St. Petersburg in 1893 already a Marxist and a revolutionary. He was arrested in 1897 and sentenced to three years in exile in Siberia for writing and distributing pamphlets and attempting to organize the workers. During his exile, he married fellow Marxist Nadezhda Krupskaya. (Krupskaya would remain his devoted companion, secretary, and fellow revolutionary until Lenin’s death in 1924; her memoir *Recollections of Lenin* [1957] was primary source material for Tom Stoppard in writing *Travesties*.) When released from exile in 1900, Lenin moved to Europe, where he spent most of the next 17 years moving from one country to another.

While in Europe, Lenin rose to a position of power in the Russian Social Democratic Workers Party, and it was partly his extreme views following the St. Petersburg Massacre of 1905 that led to the eventual split of Russian Marxism into the Bolsheviks and the Mensheviks. Though Lenin, stuck in neutral Switzerland during the early years of World War I, was isolated from the political happenings in Russia, he was still active as a theorist and a revolutionary. During the years leading up to the fall of Czar Nicholas II, Lenin wrote what many consider his most important book, *Imperialism: The Highest State of Capitalism*, among others.

The revolution of March 1917, which resulted in the deposition of the czar, found Lenin in Zürich; caught by surprise, he promptly negotiated a deal with the Germans for passage back to Russia in exchange for his influence toward ending Russia’s participation in the war. After the subsequent October Revolution, Lenin found himself not only the leader of the Bolsheviks, but also the new dictator of all of Russia. For the first several years of his rule, Russia was in the midst

of a savage civil war, which the Bolsheviks eventually won, firmly establishing Lenin's power. By that time, however, the economy was ravaged and the population bitterly opposed to his regime. Lenin began to moderate his policies, putting forth a plan of reform and cooperation with capitalist institutions and free enterprise.

Lenin was wounded by a would-be assassin in 1918. He recovered, but endured lasting damage. In 1922, he suffered two major strokes, the second incapacitating him to the extent that he was no longer able to participate in political matters. Lenin died on January 21, 1924. His body was preserved and is on view outside the walls of the Kremlin.

TRISTAN TZARA

I destroy the drawers of the brain, and those of social organization: to sow demoralization everywhere, and throw heaven's hand into hell, hell's eyes into heaven, to reinstate the fertile wheel of a universal circus in the Powers of reality, and the fantasy of every individual. . . .

What I call the I-don't-give-a-damn attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself, the two-step becoming a national anthem, a junk shop, the wireless transmitting Bach fugues, illuminated advertisements for placards for brothels, the organ broadcasting carnations for God, all this at the same time, and in real terms, replacing photography and unilateral catechism.

—Tristan Tzara, *Dada Manifesto*

As befits a Dadaist, Tristan Tzara's date of birth in Moinești, Bacău, Romania, is uncertain. His name was Samuel Rosenstock; he legally changed it to Tristan Tzara in 1925. He is remembered as a proponent and theoretician of Dadaism, an intellectual movement of the World War I era whose adherents espoused intentional irrationality and urged individuals to repudiate traditional artistic, historical, and religious values.

Tzara's first published poetry appeared in a literary review in 1912. Tzara emigrated to Switzerland from Romania in 1916. Together with Jean Arp, Hugo Ball, and others, Tzara founded the Dada movement and staged Dadaist performances at the Cabaret Voltaire in Zürich. Tzara's early Dadaist verse, written between 1916 and 1924, utilizes obscure images, nonsense syllables, outrageous juxtapositions, ellipses, and inscrutable maxims to illustrate the limitations of language. In response to the alienation and absurdity of World War I and the staid, unimaginative art forms predominant in Europe during that era, Tzara and other European artists sought to establish a new style

in which random associations would serve to evoke a vitality free from the restraints of logic and grammar. Tzara articulated the aesthetic theories of Dadaism in his 1924 seminal collection of essays, *Seven Dada Manifestoes*. Tzara left Switzerland in 1919 and settled in Paris, where he engaged in Dadaist experiments with such literary figures as André Breton and Louis Aragon.

Serious philosophical differences caused a split between Tzara and Breton in 1921. Soon after, Breton founded the Surrealist movement, and by 1922 Dadaism was dead; by 1929 Tzara was participating in the activities of the Surrealist group. Tzara's works published during this period include *L'homme approximatif* (1931), an epic poem widely considered a landmark of 20th-century French literature. This and Tzara's later surrealist volumes—*L'arbre des voyageurs* (1930), *Où boivent les loups* (1932), *L'antitête* (1933), and *Grains et issues* (1935)—reveal his obsession with language, his vision of humanity's destiny of tedium and alienation, and his concern with the struggle to achieve completeness and enlightenment.

In 1934, Tzara left the Surrealists to join France's Communist Party. As his commitment to left-wing politics increased, his poetry included greater political content and stressed revolutionary and humanistic values. Critics generally regard such later works as less vigorous and inventive but more controlled than his earlier poetry. The more important point, however, would be Tzara's politically committed stance, a far cry from the Cabaret Voltaire of Zürich in 1917.

Tzara died in Paris, December 24, 1963.



TRISTAN TZARA AT A DADA MEETING, JANUARY 1921 (© BIBLIOTHÈQUE LITTÉRAIRE JACQUES DOUCET, PARIS, FRANCE/ ARCHIVES CHARMET / THE BRIDGEMAN ART LIBRARY)

JAMES JOYCE

As an artist I am against every state. Of course I must recognize it, since indeed in all my dealings I come into contact with its institutions. The state is concentric, man is eccentric. Thence arises an eternal struggle. The monk, the bachelor, and the anarchist are in the same category. Naturally I can't approve of the act of the revolutionary who tosses a bomb in a theatre to destroy the king and his children. On the other hand, have those states behaved any better which have drowned the world in a blood-bath?

—James Joyce, quoted in *James Joyce*, by Richard Ellmann

James Augustine Aloysius Joyce was born on February 2, 1882, in a suburb of Dublin. His father, John, was an amateur actor and popular tenor and a tax collector for the city of Dublin. His mother, Mary Jane Murray, was a gifted pianist, though she spent most of her married life carrying 13 pregnancies.

Joyce entered the Royal University on a scholarship and there studied languages, mathematics, and philosophy. He began to write prose sketches in 1900 with the composition of epiphanies, short writings in the form either of dramatic vignettes or prose poems.

Joyce spent nine months of 1902 in Paris, intending to enroll in medical school, but encountered difficulties over entrance qualifications; he returned to Dublin on the news of his mother's impending death. He earned a little money writing book reviews and began a series of short stories, which eventually became *Dubliners* (first published in 1914). In June 1904, he fell in love with Nora Barnacle, a girl from Galway, and in October Joyce left Dublin with Nora for a teaching post in Trieste. They remained for ten years and had a son, Giorgio, in 1905, and a daughter, Lucia, in 1908.

In 1913 W. B. Yeats alerted Ezra Pound to Joyce's talent, and when Joyce sent him the first chapter of his autobiographical novel *Stephen Hero*, Pound found a publisher for it: *A Portrait of the Artist as a Young Man* first appeared serially in a small literary magazine in 1914, and then in book form in 1916. Improved finances and Pound's critical support gave Joyce the confidence to commence a novel that he had contemplated as a final story for *Dubliners*. Joyce began writing *Ulysses* on March 1, 1914, and had completed the first three chapters by early 1915.

World War I compelled Joyce to move, in June 1915, to Zürich (for one thing, virtually all of his male students had been conscripted), where he continued writing *Ulysses*. Joyce received



JAMES JOYCE, 1919 (© BETTMANN/CORBIS)

grants sponsored by the British government, which suggested he perform some service in Zürich in return. The government had some pro-Allied journalism in mind; instead, Joyce cofounded with Claude Sykes The English Players and embarked on their first theatrical production, Oscar Wilde's *The Importance of Being Earnest*.

Joyce returned to Trieste in 1919 before moving to Paris in 1920 on Pound's advice. There, Sylvia Beach offered to publish *Ulysses* under her Shakespeare & Company bookshop imprint. The book appeared in time for Joyce's 40th birthday in 1922 and caused great scandal. Deemed pornographic, *Ulysses* was banned in the United States until 1934, and in the United Kingdom until 1936. While in Paris, Joyce met and befriended Samuel Beckett, and the young writer sometimes took dictation for Joyce's next large project, on which Joyce toiled for 17 years, experiencing bouts of physical, mental, and emotional distress. Incorporating unused material from *Ulysses*, *Finnegans Wake* was published in 1939.

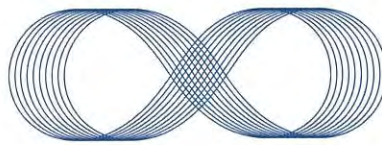
Joyce died on January 13, 1941, having returned to Zürich only a month before.

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A.C.T.'S CORE ACTING COMPANY— A CORE VALUE



FORMER A.C.T. COMPANY MEMBERS (L TO R) WILLIAM PATERSON, MARRIAN WALTERS, AND SYDNEY WALKER PERFORMING IN THE 1977 PRODUCTION OF *THE CIRCLE* (PHOTO BY WILLIAM DOUGLAS GANSLER)

A.C.T.'s founding artistic director, William Ball, was a firm believer in the idea that a vigorous and creatively daring repertory company must foremost be a "theater for actors." He dedicated A.C.T. 40 years ago to this fundamental guiding principle: that the way to ensure ongoing dynamism onstage and a rewarding long-term relationship with the San Francisco audience is by committing to a resident acting company at the heart of A.C.T. Ball said in 1979: "In the commercial theater a group of strangers come together and work very rapidly and intensely for four weeks of rehearsals. After a play opens these people separate and once again go their individual ways. A.C.T. is based on the proposition that if you put actors together for a long period of time, they can affect each other's work through the *continuity* of their work and also by knowing that they have *job security*. If actors have these things and . . . all they have to do is go to work, then these artists can concentrate on acting, they can act well without fear."

One of A.C.T.'s earliest company members, Deborah Sussel—who remains a vital part of the A.C.T. family as head of speech in the conservatory and has served as dialect coach on hundreds of A.C.T. productions, including *Travesties*—remembers the remarkably flexible and exploratory artistic culture fostered in those first seasons at the Geary Theater. "It was an incredibly exciting time," says Sussel, who joined the A.C.T. company in 1967. "Amazingly, there were some 40 actors working together, year round, in those first, creatively intense seasons—performing

multiple roles in a repertory of 16 plays onstage in two different theaters at night, taking classes and teaching during the day—we felt supported and encouraged to stretch artistically in ways we couldn't have imagined."

Although A.C.T.'s commitment to company waned throughout the 1980s (due in part to mounting financial pressures, which confronted regional theaters across the country), Artistic Director Carey Perloff arrived in San Francisco 15 seasons ago with the fundamental aspiration of returning to the core value of a resident acting company. Like Ball, Perloff believes A.C.T. is stronger—its work more powerful, its artists more nurtured, its audience more engaged—when made up of a permanent group of artists who, by collaborating repeatedly and in varied roles, achieve the cohesive strength of a

true ensemble, "larger than the sum of its parts."

In 2001, Perloff initiated a new official core company of four actors—René Augesen, Marco Barricelli, Steven Anthony Jones, and Gregory Wallace—all of whom joined the theater on yearlong, full-time contracts. As performers, teachers (in the A.C.T. Conservatory), and associate artists, the core acting company has strengthened the ties among the acting, producing, and training wings of A.C.T. and participated instrumentally in the planning of future seasons and the setting of artistic goals. (Barricelli, who appeared in 20 A.C.T. productions from 1996 to 2005, left A.C.T. last year to pursue other acting and directing opportunities.)

Many A.C.T. subscribers have shared their enthusiasm over the years for the distinct rewards of experiencing a core company of actors transform through many seasons in remarkably different roles. "We love seeing the same actors again and again," says San Francisco's Janet Cluff, who with her husband, Lloyd, has seen every A.C.T. production since they first subscribed in 1973. "[Early company members] Bill Paterson, Ruth Kobart, Sydney Walker, and Marrian Walters, when they were together, were just magical. And Barbara Dirickson had this wonderful voice—then, all of a sudden, she was gone! It never dawned on us that our actors would go anywhere else. It's like Marco leaving; we really miss him. But we appreciate getting to know Steven Anthony Jones and René Augesen and Gregory Wallace—their talent was certainly manifest in *Celebration* and *The Room*."

A.C.T.'s latest development in the evolution of core company is the addition this season of a younger actor, Allison Jean White, the first new ensemble member since 2001. White is a 2005 graduate of the A.C.T. Master of Fine Arts Program (and former Young Conservatory student), and is already appearing in her second Perloff-directed Stoppard production, following her memorable turn in *The Real Thing* in 2004. "One of the most valuable aspects of training at A.C.T. is the proximity to the core company," says White. "Their performances are inspiring and they are excellent teachers and mentors. It's an honor to now work alongside these artists, and I'm thrilled to have the opportunity to hone my craft in such good company."

In recent seasons, some of A.C.T.'s most powerful productions—including *Master Harold...and the boys*, *Glegarry Glen Ross*, *A Doll's House*, and the current production of *Travesties*—have been built around the core company actors. "The idea of an acting company is one of the reasons the Bay Area first fell in love with A.C.T.," says Perloff, "and a return to that principle has had a transformational effect on A.C.T.'s artistic work and our ongoing dialogue with our audience, which has reveled in these actors' portrayals of radically different characters from one season to the next. What continues to make our company unique is the fact that they direct, teach, and mentor the next generation, while at the same time performing as professionals on our stage. It is part of our long-term artistic plan, with resources provided by our newly launched endowment campaign, to grow A.C.T.'s core acting company and to deepen its relationship to the conservatory, for the benefit of generations to come."

—Jessica Werner Zack



A.C.T.'S NEWEST CORE ACTING COMPANY MEMBER, ALLISON JEAN WHITE, WITH MARCO BARRICELLI IN *THE REAL THING* (PHOTO BY DAVID M. ALLEN)



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Directed by Carey Perloff
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Directed by Laird Williamson
OCT 27–NOV 26

THE CIRCLE

by W. Somerset Maugham
Directed by Mark Lamos
JAN 4–FEB 4

HEDDA GABLER

by Henrik Ibsen
Directed by Richard E. T. White
FEB 9–MAR 11

WORLD PREMIERE
AFTER THE WAR

by Philip Kan Gotanda
Directed by Carey Perloff
MAR 22–APR 22

BLACKBIRD

by David Harrower
APR 27–MAY 27

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WHO'S WHO IN *TRAVESTIES*



RENÉ AUGESEN (*Gwendolen*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*;

she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, *The Gamester*, *The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof*, *The Rivals* and, most recently, *Happy End*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party . . .* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



ANTHONY FUSCO (*James Joyce*) has appeared at A.C.T. in *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons*

Dangereuses, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico*

IV, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth* for California Shakespeare Theater (where he is an associate artist); *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He is a graduate of The Juilliard School.



GEOFF HOYLE (*Lenin, Bennett*) recently returned from New York, where he played The Dog in *Brundibar*, adapted by Tony Kushner

and designed by Maurice Sendak. He has appeared at A.C.T. in *Juno and the Paycock*, Dario Fo's *The Pope and the Witch*, *Travels with My Aunt*, and *The Tempest*. He was the original Zazu in *The Lion King* on Broadway, for which he received a Drama Desk Award nomination. An accomplished mime, he has clowned with San Francisco's Pickle Family Circus, Cirque du Soleil, and Circus Flora. He wrote and performed the award-winning solo shows *Boomer!* and *Feast of Fools* and later created *The Convict's Return*, *Geni(us)*, and *The First Hundred Years*, all commissioned by Berkeley Repertory Theatre. Film appearances include *Smooth Talk*, Robert Altman's *Popeye*, and the upcoming *Valley of the Heart's Delight*. He is the recipient of a 2004 Pew/TCG National Theatre Artists Residency Fellowship.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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WHO'S WHO



GEORDIE JOHNSON (*Henry Carr*) has performed for nine seasons with the Stratford Festival of Canada, where his performances

have included roles in *Guys and Dolls* (Nathan Detroit), *Troilus and Cressida* (Hector), *Richard II* (Richard II), *Romeo and Juliet* (Mercutio), *King Lear* (Edmund), *The Winter's Tale* (Autolycus), *The Comedy of Errors* (Antipholus of Syracuse/Ephesus), *The Relapse* (Worthy), *The Cherry Orchard* (Yasha), *Pride and Prejudice* (Darcy), *Death of a Salesman* (Biff), *Sweet Bird of Youth* (Chance Wayne), *The Night of the Iguana* (Reverend Shannon), and *Cat on a Hot Tin Roof* (Brick). This season he directed the hit one-woman play *The Blonde, the Brunette, and the Vengeful Redhead*. Other theater includes *Syncopation* (Henry) at the Winter Garden Theatre (Toronto); *Hosanna* (Hosanna) and *Farther West* (Thomas Shepherd) at Tarragon Theatre (Toronto); *Holiday* (Nick Potter) at the Shaw Festival (Niagara); and, in England, *The Taming of the Shrew* (Petruccio) at the New Shakespeare Company. Film and television include "Largo Winch" (Kerensky), "Dracula: The Series" (Dracula), "Traders" (Daniel Booth), *Liszt's Rhapsody* (Liszt), and *The English Patient* (Dr. Oliver). Johnson is the recipient of a Dora Mavor Moore Award for *I Am Yours* (Toilane) at the Tarragon Theatre and a Gemini Award for "The City" (Oliver) on CTV.



JOAN MANKIN (*Nadya*) was last seen at A.C.T. in *The Gamester* and *The Three Sisters* (dir. Carey Perloff). Most recently she played Anne in the Robert

Wilson/Tom Waits collaboration *The*

Black Rider at the Ahmanson Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell'Arte Players Company. An associate artist with California Shakespeare Theater, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, Traveling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include *Bee Season*, *Made in America*, and *Desert Hearts*. She has directed for the Magic Theatre, the San Francisco Shakespeare Festival, and the Bricks and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival filmed for HBO. Mankin is on the faculty of the Clown Conservatory of the San Francisco Circus Center.



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

Gem of the Ocean, *Lilies: or, The Revival of a Romantic Drama*, *The Gamester*, *A Doll's House*, *Waiting for Godot*, *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 *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.



ALLISON JEAN WHITE (*Cecily*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard's *The Real*

Thing (dir. Carey Perloff) and A.C.T.'s 2004 production of *A Christmas Carol*. She was also seen in last spring's First Look presentations of *The Shaker Chair*, *Donna Wants*, *Warsaw*, and *Waiting for the Flood* at Zeum Theater. She appeared in *Chez Moi*, a clown cabaret, with



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WHO'S WHO

Infinite Stage at The Players Theatre in New York and recently played Christina in *Red Light Winter* at the Wellfleet Harbor Actors Theater. She performed with *Killing My Lobster* in *Gooool!!!* at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece *Whitenoise*. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.



MARK FARRELL (*Understudy*) was most recently seen at Center REPeritory Theatre in *Laughter on the 23rd Floor* (dir. Barbara Damashek).

Before that, Farrell appeared in *The Haunting of Winchester* (world premiere, San Jose Repertory Theatre); *Old, Wicked Songs*, *Splittin' the Raft* (world premiere), *Me & My Girl*, *Wonderful Town*, *Lady in the Dark*, and *The Crucible* (Marin Theatre Company); *Noel & Gertie* (Bay Area Theatre Critic's Circle Award) and *Around the World in 80 Days* (Center REP); *The Fantasticks* (SF Playhouse, Bay Area Theatre Critics' Circle Award); *Judgment at Nuremberg* (Willows Theater); and *A Map of the World* (TheatreFirst). Farrell has also worked with ArtRise, the Bay Area Playwright's Festival, Golden Thread, and Playground. Last July he appeared off Broadway at the Ars Nova as Erik Menendez in *Loaded*.



JOAN HARRIS-GELB (*Understudy*) was recently seen in the A.C.T. production of *Happy End*. Other performances at A.C.T. include *The*

Time of Your Life, *A Doll's House*, *Blithe Spirit*, and *A Christmas Carol* and First Look presentations of *Warsaw* and Carey Perloff's *Waiting for the Flood* at Zeum

Theater. Recent credits include the American premiere of Edna O'Brien's *Family Butchers* (dir. Paul Whitworth) at the Magic Theatre and *Heartbreak House* (dir. Beth Craven) at Porchlight Theater. Other stage credits include Miranda in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Her television credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, and "Law & Order."



REED MARTIN (*Understudy*) is a performer, writer, and managing partner with the Reduced Shakespeare

Company, where he cocreated and performed in the original stage productions of *The Complete History of America (abridged)*, *The Bible: The Complete Word of God (abridged)*, *All the Great Books (abridged)*, and *Completely Hollywood (abridged)* and contributed material to *The Complete Works of William Shakespeare (abridged)*. He has performed at Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, the Kennedy Center, the White House, and in London's West End. Reed has written for the BBC, NPR, RTE Ireland, the *Washington Post*, and *Vogue*. Before joining the Reduced Shakespeare Company, Reed was a clown and assistant ringmaster with Ringling Brothers' Circus. Reed earned

WHO'S WHO

a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He is a graduate of Ringling Brothers' Clown College and of the Bill Kinnamon School of Professional Baseball Umpire Training.



MOLLIE STICKNEY (*Understudy*) made her A.C.T. debut in *When We Are Married* in 1989 while a student in the Young

Conservatory. She graduated from the A.C.T. Master of Fine Arts Program in 1995, going on to perform in A.C.T. productions of *Arcadia*, *The Matchmaker*, *Gaslight*, and *Dark Rapture*. She has performed on many Bay Area stages, including the Magic Theatre and Berkeley Repertory Theatre. She was last seen in the West Coast premiere of *Roulette* at the San Francisco Playhouse.

DOUGLAS W. SCHMIDT (*Scenic Designer*) has been the scenic designer for more than 200 productions in the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters' musical *Over Here!* and Ira Levin's *Veronica's Room*; Neil Simon's *They're Playing Our Song*; Bernard Slade's *Romantic Comedy*; Howard Ashman and Marvin Hamlisch's musical *Smile*; the original production of *Grease*, which held for many years the record for the longest-running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle *Frankenstein*, which closed on opening night. Recent Broadway credits include the 2001 revival of *42nd Street* (Tony, Drama Desk, and Outer Critics' Circle nominations) and the 2002 revival of *Into the Woods* (Tony nomination, Drama Desk Award, L.A. Ovation

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Award). Other recent projects include *Princesses* at Seattle's 5th Avenue Theatre and the London revival of *42nd Street*. Upcoming projects include *Il Trittico* at the Metropolitan Opera in 2007.

DEBORAH DRYDEN (*Costume Designer*) has designed the costumes for A.C.T. productions of *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Celebration* and *The Room*, *Enrico IV*, *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, the Alliance Theatre Company, the Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theater, the Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, the Milwaukee Repertory Theater, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with the Oregon Shakespeare Festival, where she is currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costuming. She is also the author of the book *Fabric Painting and Dyeing for the Theatre*. Dryden is professor emeritus of design at UC San Diego.

ROBERT WIERZEL (*Lighting Designer*) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including



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WHO'S WHO

choreographer Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company, composer Philip Glass, and visual artists Paul Kaiser, Lesley Dill, and Robert Longo, among others. Regional theater work includes productions at Arena Stage, Chicago Shakespeare Theater, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theater, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theater, the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on and off Broadway, including productions at the New York Shakespeare Festival/Public Theater, Signature Theatre, MCC, Roundabout Theatre Company, Playwrights Horizons, INTAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Wierzel is on the faculty of NYU's Tisch School of the Arts.

DARRON L WEST (*Sound Designer*) is the sound designer and a company member of Anne Bogart's SITI Company. His work has been heard in more than 390 productions all over Manhattan, on and off Broadway, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace, the *Village Voice* OBIE Award, and the *Entertainment Design* magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include *Kid Simple* for the 2004 Humana Festival of New American Plays, *Big Love* for Austin's Rude Mechanicals (Austin Critics' Table Award for best director), and the national tour of SITI's *War of the Worlds Radio Play*.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.



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WHO'S WHO

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 *White Christmas*, *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 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.

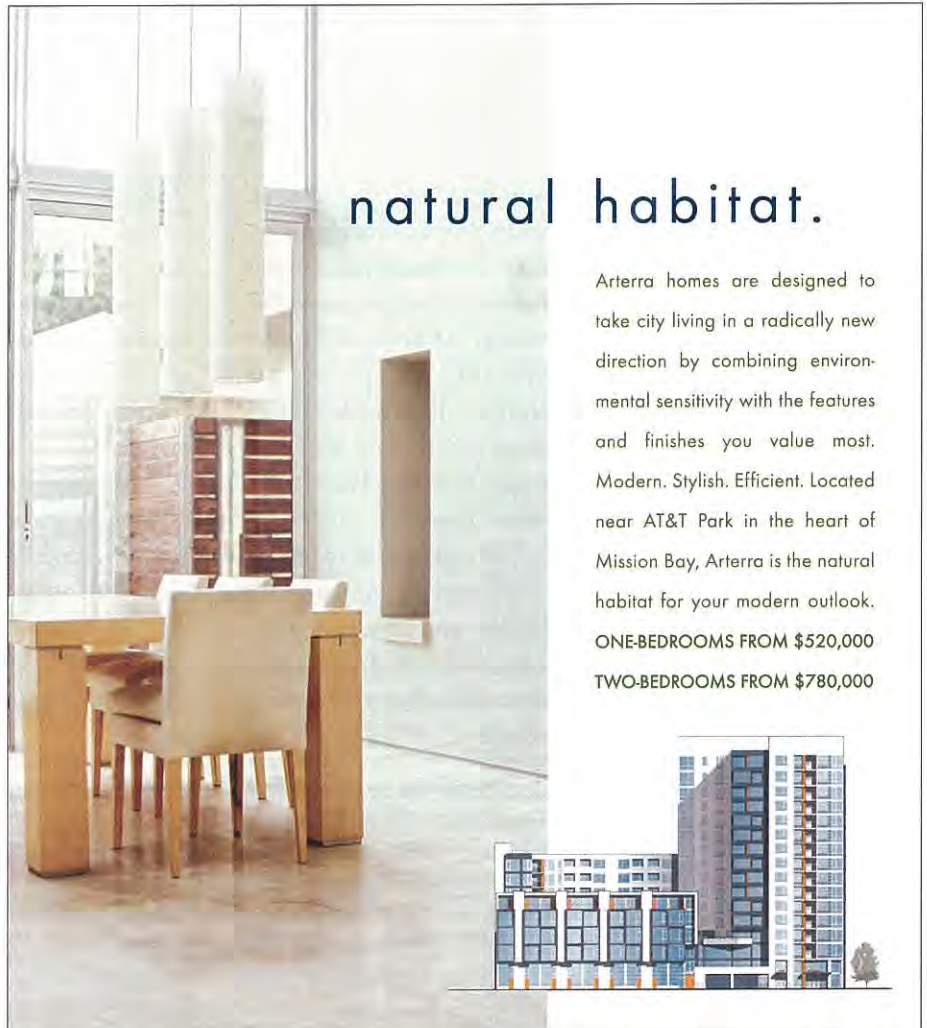
DICK DALEY's (*Stage Manager*) previous works include the world premieres of *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *Happy End*, *Gem of the Ocean*, *A Christmas Carol*, *A Moon for the Misbegotten*, and *Waiting for Godot* (A.C.T.); *River's End*, *Bus Stop*, *Communicating Doors*, *The Last Schwartz*, and *Visions of Kerouac* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Golda's Balcony* and *Twelfth Night* (L.A. Women's Shakespeare Company); *The Santaland Diaries* (The Theatre Offensive); *Tongues of Fire*, *King Lear*, and *Henry V* (The Company of Women); *Romeo and Juliet*, *Duet for One*, and *Julius Caesar* (Shakespeare & Company); and *The Resistible Rise of Arturo Ui*, *Ain't Misbehavin'*, *The Night Larry Kramer Kissed Me*, and *A Closer Walk with Patsy Cline*. He also

had a seven-year run as the production manager at Emerson College in Boston.

KATHERINE RIEMANN (*Assistant Stage Manager*) has worked on productions of *A Number*, *Gem of the Ocean*, *Hilda*, *A Christmas Carol*, *Levee James*, *The Constant Wife*, *American Buffalo*, *Frank Loesser's Hans Christian Andersen*, *Shockheaded Peter*, *The House*

of Mirth, *The Invention of Love*, and *Wrong Mountain* for A.C.T. She has also worked on productions of *Our Town*, *Cloud Nine*, *Culture Clash in AmeriCCa*, and *The Oresteia* for Berkeley Repertory Theatre and on *The Importance of Being Earnest* and *Much Ado about Nothing* for California Shakespeare Theater.

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A vibrant collection of recent multitextured abstract paintings by San Francisco artist Sharon Shepherd are on view at A.C.T. September 14–November 26. A San Francisco resident since 1985, Shepherd has shown her work at the Artists Gallery of San Francisco Museum of Modern Art, located at Fort Mason, since 1979. She has been an active studio artist for more than three decades, developing her articulate painterly vocabulary and multilayered style of contrasting surfaces, shapes, and patterns. Her mixed-media paintings are held in more than 300 public and private collections in the United States and abroad, and reproductions of her paintings have reached an even wider audience as internationally published posters and greeting cards. Her work has also been featured on film and television, in architecture and design catalogs, and as theatrical settings for ballet and modern dance companies.



SKEWED, 2006, MIXED MEDIA ON PAPER (© SHARON SHEPHERD)

"I am intrigued by the phenomenon of vanishing cultures, ancient architecture, and marks of graffiti," says Shepherd, explaining her varied and dynamic use of surface writing and visual symbols on her canvases—"sometimes literal, yet mystical."

The artist will attend an opening reception at the theater on Thursday, October 5, 5–7 p.m. Each artwork purchase benefits A.C.T. For more information about Sharon Shepherd, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.

A.C.T. MEMORIES, continued

being reconstructed. He's seen it up close and personal, hardhats and all. He said that if that earthquake had occurred at eight o'clock, instead of three hours earlier, more people would have been killed at the Geary Theater than in the whole earthquake combined. The damage was pretty extensive."

Janet lists among her favorite A.C.T. productions *Shockheaded Peter*, *Angels in America*, *Indian Ink*, and *Miss Evers' Boys*, and the Cluffs' children have grown up with *A Christmas Carol*. Her memories of *The Duchess of Malfi* are not as fond. Through the years, however, it is her subscription to the entire dramatic spectrum that A.C.T. has to offer that she and her husband have held on to and valued. "If you don't subscribe, it's very hard to go," she says. "We just sign up every year, automatically. Half the time we don't know the names of the plays, we don't recognize playwrights; we just know that we're going to enjoy a nice evening of theater. We like theater. The point is, we just go."

The historical character biographies on pages 14–16

are adapted from: Introductory notes to *Travesties*, by Tom Stoppard (Grove Press: New York, 1975). "Vladimir Ilich Lenin," *Encyclopedia of World Biography*, 2nd edition (Gale Research, 1998); *A People's Tragedy: The Russian Revolution 1891–1924*, by Orlando Figes (Pimlico, 1997); "Lenin, Vladimir Ilich," *Encyclopædia Britannica*, <http://www.britannica.com/eb/article-60990>. "Tristan Tzara," Contemporary Authors Online (Gale 2006), <http://galenet.galegroup.com/servlet/BioRC>. "Joyce, James [Augustine Aloysius]," *The Concise Oxford Companion to Irish Literature*, edited by Robert Welch (Oxford University Press, 2000), and Oxford Reference Online, <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t55.e1201>.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Bertolt Brecht/Kurt Weill's

Happy End (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), 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 Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Last year she was 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 Ayzavian'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 play *Luminescence Dating*, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, *Waiting for the Flood*, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda,

on his new play *After the War* at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), 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. Phi Beta Kappa 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*), now in her 11th season with A.C.T., 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* named Kitchen one of the most influential women in business in the Bay Area for the past three years.

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. in 1995, 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 as an actor and Stage Manager. 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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A.C.T. Homecoming Weekend	11/3–11/5, A.C.T.
A.C.T. FIRST LOOK PRESENTS <i>Luminescence Dating</i>	11/30–12/23, Magic Theatre
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in repertory with

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MFA MASTER OF FINE ARTS PROGRAM

OCT-NOV
18-3 *Baby with the Bathwater*
BY CHRISTOPHER DURANG

In repertory with

OCT-NOV
20-4 *Red Scare on Sunset*
BY CHARLES BUSCH

MAR
1-17 *The Cider House Rules*
Part One: Here in St. Cloud's

BY PETER PARNELL
ADAPTED FROM THE NOVEL BY JOHN IRVING
DIRECTED BY CRAIG SLAIGHT

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APR
25-28 *David Copperfield*
BY CHARLES DICKENS
ADAPTED IN VERSE BY GILES HAVERGAL

YC YOUNG CONSERVATORY

NOV
10-19 *Charley's Aunt*
BY BRANDON THOMAS
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JUN
1-17 *Fields of Gold:*
The Music of Sting
A COLLABORATION WITH BIRD
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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.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. 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 American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website 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. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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 A.C.T. Ticket Services 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

A.C.T. 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 merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

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 minibar 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 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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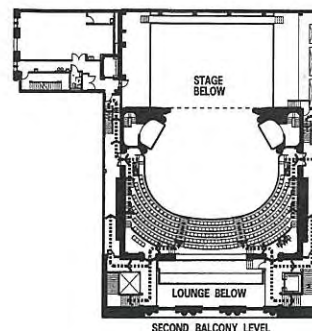
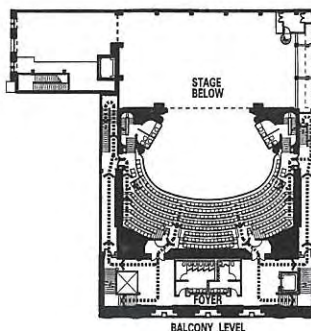
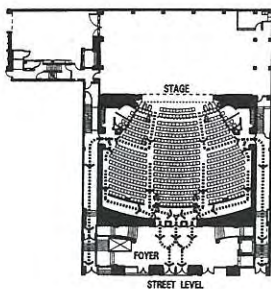


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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