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AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 220,000 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.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,900 students every year, was the first training program not affiliated with a college or university accredited to award a master

of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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ABOVE
Dublin, November 22, 1920:
Residents view ruined home after riots.

ON THE COVER
Background photograph by Tom Kumpf

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JUNO AND THE PAYCOCK

(1922)

by Sean O'Casey

Directed by Giles Havergal

with

Bryan Close Charles Dean Robert Ernst
Rod Gnapp Geoff Hoyle Kathleen Kaefer
Sharon Lockwood Allen McKelvey Robin Pearson Rose
Christopher Rydman Margaret Schenck Gregory Ivan Smith

| | |
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Illustration by Cynthia Warren

JUNO AND THE PAYCOCK

Cast

| | |
|----------------------|--|
| "Captain" Jack Boyle | Charles Dean |
| Juno Boyle | Robin Pearson Rose |
| Johnny Boyle | Bryan Close |
| Mary Boyle | Kathleen Kaefer |
| "Joxer" Daly | Geoff Hoyle |
| Mrs. Maisie Madigan | Margaret Schenck |
| "Needle" Nugent | Robert Ernst |
| Mrs. Tancred | Sharon Lockwood |
| Jerry Devine | Rod Gnapp |
| Charles Bentham | Gregory Ivan Smith |
| The Mobilizer | Allen McKelvey |
| Furniture Mover | Christopher Rydman |
| with | Markus Potter, Tim Redmond, Danny Wolohan |

Understudies

"Captain" Jack Boyle, "Needle" Nugent, Ensemble—Tom Blair
Juno Boyle, Mrs. Maisie Madigan, Mrs. Tancred—Elizabeth Benedict
Johnny Boyle, Jerry Devine, Charles Bentham—
Christopher Rydman
Mary Boyle—Susan-Jane Harrison
"Joxer" Daly, The Mobilizer—Dan Hiatt

Time
1922
Place
Dublin

There will be one intermission.

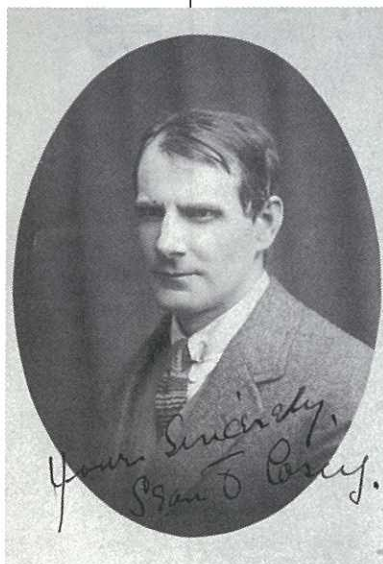
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THE WORKING MAN'S PLAYWRIGHT

by Paul Walsh

"Born in a tenement house, I write about people in tenement houses," Sean O'Casey told the London *Observer* in November 1925.



Sean O'Casey in 1924

Juno and the Paycock had just opened at London's Royalty Theatre after its successful premiere the previous year at the Abbey Theatre in Dublin, and O'Casey was being heralded as a new voice on the world stage: the voice of the urban Irish working class. The success of *Juno* in Dublin and London allowed the 44-year-old O'Casey to give up his job as a day laborer laying brick and devote himself to his writing. "Three weeks before *Juno and the Paycock* was produced," O'Casey told the London *Daily Sketch* the following year, "I pawned my trousers for five shillings and earned wages insufficient for the nourishment of a dog."

Born in Dublin in 1880, Sean O'Casey was the youngest of 13 children (eight of whom died in infancy). He was six when his father died. Shortly thereafter, his two eldest brothers joined the British army and his sister married and moved out to start

her own home. Faced by sudden and severe poverty, O'Casey's mother moved with her two remaining sons into a two-room flat near the notorious North Dublin tenement quarter that would remain O'Casey's home until he emigrated to London in 1926.

O'Casey suffered as a child from a chronic eye condition that hampered his education and plagued him throughout his life. This, and the fact that his family were Protestants in an almost exclusively Catholic neighborhood, kept him somewhat isolated as a child. At the age of 14 he started work as an errand boy to an ironmonger. He also began to teach himself to read. O'Casey told the London *Evening Standard* in 1926:

In my life I regret nothing, not even the hardship of manual work by day and the endeavor to keep awake to teach myself to read and write at night. In Dublin there is a blessed institution—a book barrow. When I was young I used to save my twopences and three-pences, and go down to buy school books....The first serious book I ever bought was a shilling copy of the Globe edition of Shakespeare, and I learnt Hamlet, Macbeth, and Julius Caesar by heart.

His favorite authors included Shakespeare and Dickens, as well as Boucicault, Balzac, Walter Scott, Victor Hugo, and the English Romantics: Byron, Keats, and Shelley.

VISIONS OF A SOCIALIST IRELAND

As he grew older, O'Casey moved through a series of menial jobs until at the age of 19 he secured relatively steady work as a general laborer with the Great Northern Railway of Ireland. As he told Constance Vaughan of the London *Daily Sketch* in 1926, he spent his time "working, sleeping, eating, drinking, cursing, starving, fighting, courting, going on strike, reading, educating myself in my leisure moments, and learning the Irish language." In 1903 O'Casey joined the nationalist Gaelic League and the St. Laurence O'Toole Hurling and Football Club and Pipers' Band. Two years later he joined the Irish Republican Brotherhood, forerunner of the Irish Republican Army. But O'Casey's nationalist allegiances gave way in 1911 when he met Jim Larkin, the volatile labor leader and founder of the Irish Transport and General Workers' Union. O'Casey became a staunch Larkinite and by the end of the year was out of work, apparently for praising Larkin and his union to his fellow railway workers.

Soon O'Casey was a regular contributor to Larkin's *Irish Worker*. In August 1913 Larkin organized a strike of Dublin tram workers that led to a six-month lockout that affected nearly a third of Dublin's working people. As the lockout dragged on, O'Casey threw himself into relief activities. He served as secretary of the Union's Citizen Army, formed to protect locked-out workers from violence at the hands of the British authorities and of private armies raised by various Dublin capitalists. A perceived lack of response to the plight

continued on page 42



"BORN IN A
TENEMENT
HOUSE, I WRITE
ABOUT PEOPLE
IN TENEMENT
HOUSES."

Swift's Alley in the
Liberties district of
Dublin

O'CASEY'S IRELAND

by Paul Walsh

"A dramatist, I think, can make a single spot symbolical of the whole world," Sean O'Casey told the London *Daily Graphic* in March 1926. "Hardy does it, Chekhov does it, Balzac does it." And, one can argue, O'Casey does it, as well. It is O'Casey's ability to bring symbolic universality to his characters and environments that tempts us to forget, 70 years later, the extent to which contemporary political events shaped *Juno and the Paycock*, just as they shaped the other plays of O'Casey's Dublin trilogy.

The characters of the trilogy watch as the course of Irish history is rewritten all around them. While, as Seamus Deane has noted, "Politics as [O'Casey] knew it was the occasion of his plays; morality was their subject," the contemporary events that shaped the modern Irish state are integral to these plays—from the Easter Rising of 1916 (*The Plough and the Stars*, written in 1926) through the 1920–21 War of Independence (*The Shadow of a Gunman*, 1923) and the Civil War of 1922–23 (*Juno and the Paycock*) that followed. The history of O'Casey's Ireland is a vital part of his dramatic work and of our understanding of the Ireland for whom and of which O'Casey wrote.

THE EASTER RISING

On Easter Monday, 24 April 1916, Dublin woke to the sound of gunfire. One hundred fifty members of the Irish Citizen Army and the Irish Volunteers had marched on and captured the Government Post Office (GPO) in Sackville Street, quickly disarming the minimal military guard on duty on account of the bank holiday. Padraig Pearse, the father of Irish nationalism in the early years of this century, stood in front of the building and read a proclamation declaring the founding of the provisional government of the Republic of Ireland:

Irishmen and Irishwomen: in the name of God and of the dead generations from which she receives her old tradition of nationhood. Ireland, through us, summons her children to her flag and strikes for her freedom.

The brief and bloody Easter Rising and the proclamation of a "sovereign independent Irish state" established by "Irishmen in arms" was the first and most decisive blow of the 20th century for Irish independence from almost 700 years of British colonial rule. The colonial government retaliated forcefully with troops and artillery: hundreds of civilians were killed as downtown Dublin was shelled from the River Liffy by a British gunboat. Throughout the long week, the citizens of Dublin watched the city burn as rebel strongholds fell, one by one, and rebel leaders were arrested and executed.

"A DRAMATIST,
I THINK, CAN
MAKE A
SINGLE SPOT
SYMBOLICAL OF
THE WHOLE
WORLD."



Dublin's General Post Office after the Easter Rising of 1916

The Easter Rising was short lived, but its results were profound. The bloody response of the British colonial authorities to the rising galvanized public opinion throughout Ireland around the cause of Irish freedom from British domination. Support for Arthur Griffith's Irish nationalist party, *Sinn Féin* (Ourselves Alone), grew enormously. In December 1918, *Sinn Féin* candidates swept the Irish general elections to the British parliament, but refused to take their seats in



Members of Inghinidhe na hÉireann (Daughters of Erin) mourn the death of Kevin Barry, an Irish lad hanged for killing English troops in 1920.

the House of Commons in Westminster. (Thirty-six of the seventy-three newly elected Members of Parliament were in jail for anticolonial activities.) Instead, they established the *Dáil Éireann* (Irish Parliament), which declared itself the “government of the Republic established in Easter Week.” Early the following year, *Sinn Féin* and the *Dáil* were banned by the British authorities, its meetings raided and its leading members arrested.

THE IRISH WAR OF INDEPENDENCE

Meanwhile, small-scale guerrilla skirmishes against the British colonial presence in Ireland escalated. The Irish Volunteers and Citizen Army that had staged the rising in 1916 had by this time been reorganized as the Irish Republican Army (IRA). Michael Collins, minister for home affairs of the outlawed *Dáil Éireann* and director of organization of the Volunteers, organized a campaign of ambushes, assassinations, and raids on government arms depots—on one Bloody Sunday, Collins and his hand-picked squad of “12 Apostles” shot between 14 and 19 British secret agents, effectively shutting down the British intelligence network that had been the bane of Irish revolutionaries for centuries. A warning to Irish citizens that collaboration with the British colonial government would be considered an act of treason punishable by death hampered British efforts to enforce the Crown’s rule in Ireland through local recruits to the Royal Irish Constabulary (RIC) and the civil service.

Britain responded by declaring martial law in three southern Irish counties and recruiting a new paramilitary police force of 100,000 heavily armed British exservicemen (and, some say, paroled criminals), who were sent in to make “Ireland a hell for rebels to live in.” The infamous “Black and Tans,” so called because their uniforms were a mix of army khaki and the black of the RIC, wreaked havoc in the countryside. As one historian has written, the Black and Tans

roamed through the country by night in their armoured cars bellying with drunken fury in search of vengeance for some successful ambush or captured barrack; set fire to defenceless villages or blew them up with bombs; flogged, tortured, and murdered without ceremony the men whenever they could find them, under conditions too loathsome to be particularized; whenever the men were missing they extorted their last penny from the terror of the women, outraged them with drunken obscenities more hateful than their flourished revolvers, and left with a whole generation of Irish children memories of their midnight devilries more horrible than any Dante could imagine for his *Inferno* (William O’Brien, *Irish Revolution*).

Between 1917 and 1919 the Black and Tans carried out more than 12,500 raids on private homes. They opened fire at a soccer game in Dublin, killing 12, and, in retaliation for an IRA ambush, burned the town center of the city of Cork.

Such ruthless acts of violence steeled the resolve of the Irish population to press forward against all odds in their fight for independence from Britain, even as their military strength was waning. Then, suddenly and to everyone’s surprise, the British government relented. A cease fire was ordered and treaty negotiations were opened.

THE TREATY OF 1921

Eamon de Valera, president of the outlawed *Dáil Éireann*, sent *Sinn Féin* founder Arthur Griffith and Collins to London to negotiate the treaty that would bring the Irish War of Independence to a close. The issues were made more complex by the long-standing resolve of the partitioned six northern counties of Ireland to maintain their union with the British empire.

The resulting treaty named Ireland a “free state” with the same constitutional status as the Dominions of Canada and New Zealand, the Commonwealth of Australia, and the Union of South Africa, including British military access to Irish ports. Members of the Free State government would have to take an oath of “faith and allegiance” to the English king as members of the British commonwealth. The issue of the six northern counties was left undecided. After three months of intense negotiation and British bullying, Collins finally agreed to sign the treaty, noting: “Think—what have I got for Ireland, something which she has wanted for the last 700 years? Will anyone be satisfied at the bargain? I tell you this—early this morning I signed my own death warrant.”

CIVIL WAR

Conflict over acceptance of the treaty, both inside the *Dáil* and out, tore Ireland apart. Supporters of the treaty saw it as a judicious first step toward full independence. Opponents saw it as a betrayal of the republican ambitions that had fuelled opposition to British rule in

“IRISHMEN AND
IRISHWOMEN . . .
IRELAND,
THROUGH US,
SUMMONS HER
FLAG AND
STRIKES FOR
FREEDOM.”

Ireland since the 18th-century rebellion of Wolfe Tone. When the *Dáil* voted narrowly to accept the treaty, de Valera and his supporters rejected “free state” status and walked out of the assembly, vowing to fight the coming treaty election on the basis of “a call for the Republic and the Republic alone.” Griffith and Collins took over as president and chairman of the provisional government, with the difficult task of maintaining order in the country until a constitution could be written and ratified and a full government put in place. Meanwhile, de Valera and his antitreaty followers declared themselves the true government of Ireland, dutifully elected in 1918. Collins, who had also been elected in 1918, was a member of both governments. The split cut deeply across Irish society, dividing even the volunteers of the IRA, which had grown from 3,000 men armed with hurley sticks to 72,000 armored and trained members by November 1921.

As the old garrisons of the British occupying forces were handed over to the Irish government, skirmishes broke out between factions of the army loyal to Collins and the provisional government (“Free Staters”) and those members of the IRA loyal to de Valera (called “Irregulars” by the government and “Die-hards” in the press).

In April 1922, antitreaty republican troops occupied Dublin’s Four Courts, declaring it the headquarters of the IRA. The British warned Collins that, if he could not control the situation in Ireland, they would have to intervene. After the general elections of June 1922 gave overwhelming support to acceptance of the treaty, the provisional government moved against the republican headquarters at the Four Courts, demanding surrender. When the republicans refused, Collins ordered government troops to bombard the garrison, igniting a civil war that lasted until May of the following year.

In the end, the Free State government was victorious, but many of the greatest leaders of the fight for Irish independence were dead, including Griffith, Collins, and Liam Lynch, commander of the antitreaty faction of the IRA. Partition of the northern counties was confirmed, leaving a gnawing legacy of bitterness and violence that continues to haunt Irish life and politics today. In 1927, Eamon de Valera finally relented and took the “Oath of Allegiance” as a member of the Free State *Dáil*. In 1932, he won a majority in the *Dáil* and immediately abolished the “Oath,” leading eventually to international acceptance of the Irish Republic. ■

UNKNOWN SOLDIERS

Outraged by the tragic failure of the Easter Rising of 1916, many young Irishmen—like Juno and the Paycock’s Johnny Boyle—joined republican forces fighting to free Ireland from British domination. Patrick Cooney of the London Observer/Guardian recently interviewed a few of the some 150 surviving veterans of the Irish Civil War. Below are excerpts from their first-hand account of the turbulent times in which O’Casey’s play is set.

SEAN CLANCY (97, Free Stater)

“The idea was to go out and attack the troops in the streets. We’d have a grenade and a .45, and we’d have a go at them. A .38 wouldn’t put them down beyond ten yards, so a .45 had to be used. They were a heavier weapon and more difficult to conceal in your jacket. Shoot them? Oh, yes, and then disappear around a corner, or into a crowd. The guns would be passed to a look-out, so you could get away swiftly. They didn’t know what hit them.

“Of course, I didn’t like the idea of firing on my old comrades, but we couldn’t allow them to challenge the democratically elected government of the people. The country was bankrupt, there was agricultural and economic depression, and we had to start building for the future. There were a lot of hard-bitten men on the other side, and they just didn’t want to seem to let go of the fight. I did.”

DAN KEATING (97, Die-hard)

“The Staters chained the [republican] prisoners to a felled tree that had been mined, and blew them up. Back to back, the lads were, and when the mine went off there were still some alive, so the Staters finished them off by throwing grenades and shooting at them. . . . There were bits of bodies all over the place; the birds were eating human flesh out of the trees for days afterwards. The Staters shovelled up what was left and threw it into coffins. I knew every one of them. . . . Christ, we all knew each other’s safe houses and arms dumps, the lot. We’d been brothers in arms, and now we turned in on ourselves and did exactly what the British wanted.”

JOHN SNEE (97, Die-hard)

“It’s not easy to go out and die like that when you’re only 18. . . . I’d rather have been shooting the British. It gave me no pleasure to be shooting my own countrymen.”

JACK O’RIORDAN (95, Die-hard)

“It was sickening. To see your own countrymen getting guns from the British to shell the Four Courts and kill the men they fought side by side with. There was no heart in the fight by the Republicans, but the venom was there from the Free State army. . . . I’m 95 and the feeling is still there. I don’t like the people that helped found the Free State, none of them. And that will be there until I go down.”

Excerpted from the Guardian Weekend, October 24, 1998.

UPICORBUS-BETTMANN



A sniper at his post during the battle between Free State troops and Die-hard republicans at the Four Courts building in Dublin in 1922

JUNO IN CONTEXT

WHILE THE
BANNERS WAVE
AND THE
BULLETS FLY,
STARVATION
HOVERS.

RUINS OF GRANDEUR

"I found the poor," wrote an English visitor to Dublin in the years before Sean O'Casey wrote *Juno and the Paycock*, "among the ruins of grandeur. In one erstwhile drawing room, four families lived, one to each corner, without even sometimes a curtain for partition, under a ceiling of wonderfully modelled and painted figures. . . . No sanitary arrangements, water from a single tap in the backyard or a dark unventilated basement for the use of everybody. Starvation always hovering." Far from exaggerating the desperate poverty of the Dubliners of his day, O'Casey, in *Juno and the Paycock*, if anything, underplays it. The Boyles are by no means at the bottom of the barrel.

In its more fanciful moments, Dublin in the early years of this century liked to think of itself as the Second City of the Empire, but it was in fact the Empire's festering sore. In the north of the city where O'Casey and his creations lived, the death rate from disease, at 28%, was higher than Calcutta's, due mainly to rampant tuberculosis. The housing conditions were, without exaggeration, the worst in Europe: 20,000 families lived in one-room apartments, and a large proportion of the tenements had been condemned officially as unfit for human habitation. They were damp, overcrowded and often

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Stirling Street

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HECUBA

*by Euripides
translated and adapted by Timberlake Wertenbaker
directed by Carey Perloff
original music by David Lang
October 16-November 22, 1998*

A CHRISTMAS CAROL

*adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
directed by Candace Barrett and Raye Birk
November 28-December 27, 1998*

MORNING, NOON AND NIGHT

*written and performed by Spalding Gray
December 29, 1998-January 3, 1999*

JUNO AND THE PAYCOCK

*by Sean O'Casey
directed by Giles Havergal
January 8-February 7, 1999*

INDIAN INK

*by Tom Stoppard
directed by Carey Perloff
February 18-March 21, 1999*

LONG DAY'S JOURNEY INTO NIGHT

*by Eugene O'Neill
directed by Laird Williamson
April 1-May 2, 1999*

THE FIRST PICTURE SHOW

*book and lyrics by Ain Gordon and David Gordon
music by Jeanine Tesori
directed by David Gordon
May 6-June 6, 1999*

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Charles Dean and Geoff Hoyle in Travels with My Aunt (photo by Ken Friedman)

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Heather Kitchen
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Conservatory Director

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A.C.T.

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Caresa Capaz, *Casting and Company Management Assistant*

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Marco Barricelli
Larry Biederman
Kate Edmunds
David Lang
Margo Lion
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Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Albert Takazackas

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Charles Dean
Robert Ernst
Rod Gnapp
Geoff Hoyle
Kathleen Kafer*
Sharon Lockwood
Allen McKelvey
Robin Pearson Rose
Margaret Schenck
Gregory Ivan Smith
**Second-year student in the A.C.T. Advanced Training Program*

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Raye Birk
David Gordon
Giles Havergal
Carey Perloff
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David Lang
Michael Roth
Jeanine Tesori

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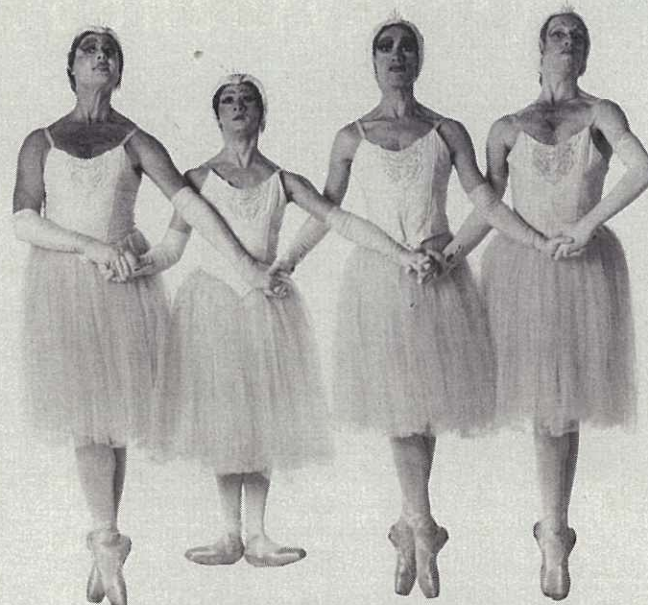
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A.C.T. STAFF

continued from page 24

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Len Lucas, Assistant Facilities Manager/30 Grant
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Timothy Douglas, Acting
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Priscilla Regalado, Modern Dance
Melissa Smith, Acting
Deborah Sussel, Speech, Verbal Action
Paul Walsh, Director of Humanities

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Greg Hoffman, Tai Chi/Combat
Arina Isaacson, Clown
Kevin Jackson, Acting
Christina Lewis, Clown
Peter Maleitzke, Singing
Mimi McGill, Humanities
Jared Sakren, Acting
Gregory Wallace, Acting

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Letitia Bartlett, Dynamic Movement
Michael Carroll, Acting
Paul Finnochiaro, Acting
Amy Freed, Playwriting
Marvin Greene, Acting
Christianne Hauber, Acting
Chris Herold, Acting
Andrew Hurteau, Acting
Kendra Keller, Acting
Rose Adams Kelly, Alexander Technique
Drew Khalouf, Speech/Acting
Barry Lloyd, Musical

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Domenique Lozano, Acting
Kimberly Mohne, Dialects
Audree Norton, Acting
Trina Oliver, Acting
Tim Orr, Improvisation
Ken Prestinini, Playwriting
Victoria Rue, Acting
Barbara Scott, Improvisation
Brent St. Clair, Acting
Rachel Steinberg, Acting
Ava Victoria, Singing
Bruce Williams, Audition Techniques

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Cynthia Bassham, Acting
Kate Brickley, Junior Voice and Speech
Joshua Costello, Improvisation
Reid Davis, Audition
Jeffrey Draper, Acting
Danny Duncan, Musical Theater
Stephanie Hoover, Intermediate Acting
Stephanie Leverage, Creative Drama
Domenique Lozano, Performance Workshop
Jaime Lujan, Outreach Instructor
Kimberly Mohne, Voice and Speech, Dialects, Junior Acting
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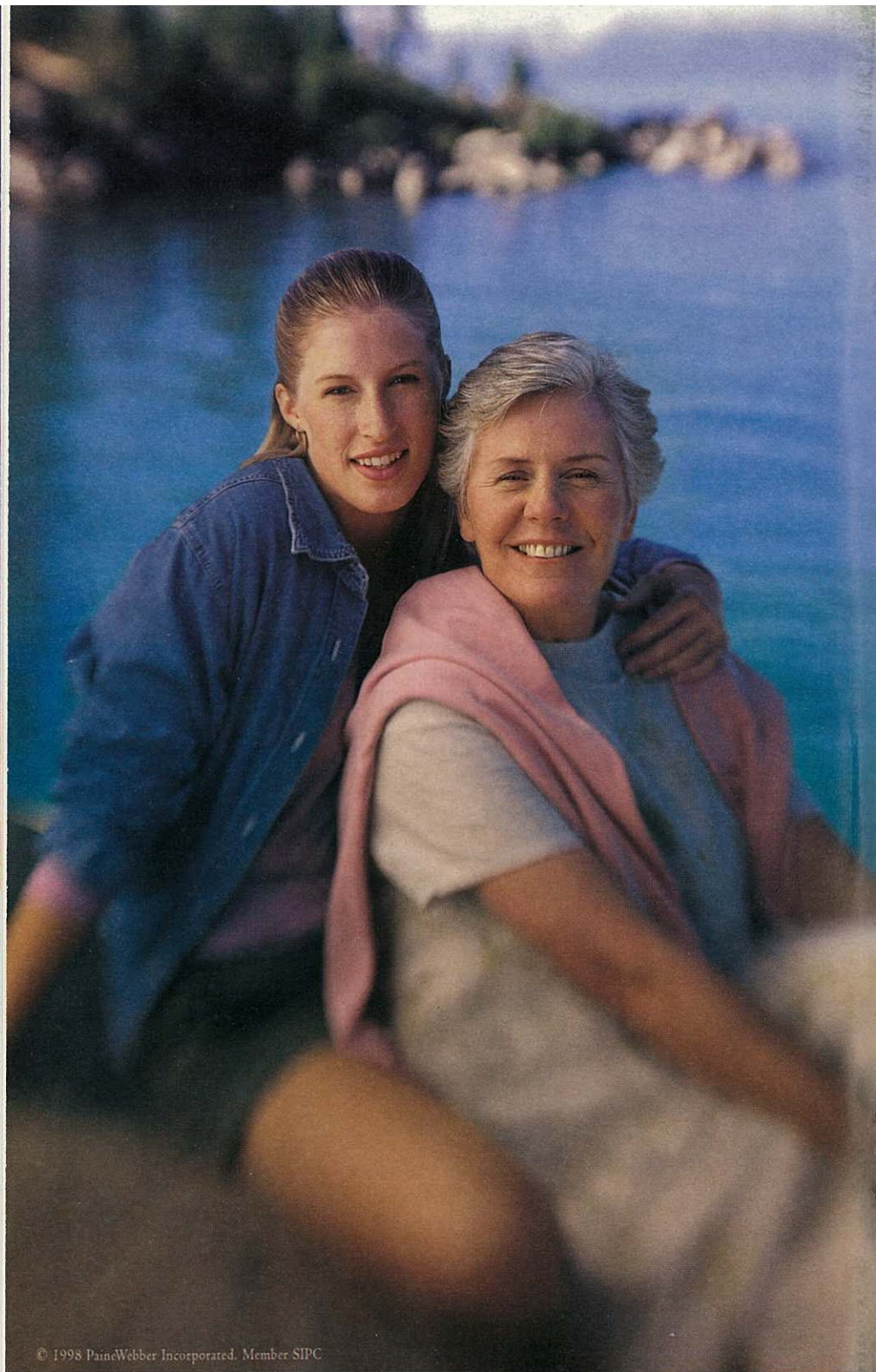
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Background ATP students Ryan Rilette, Sara Bakker, and Dawn-Elin Fraser in Henry V (photo by Ken Friedman)



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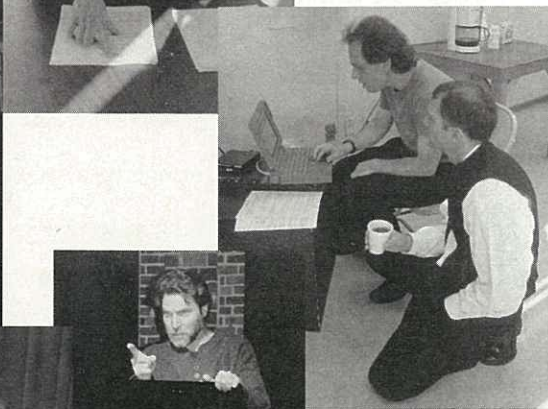
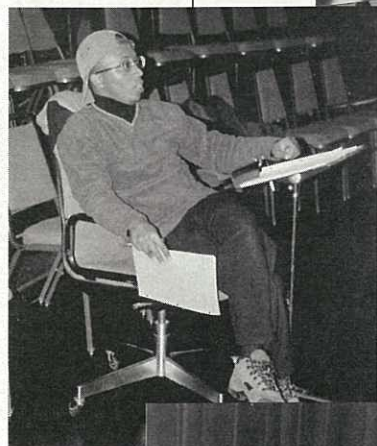
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THEATER IN PROGRESS AT A.C.T.

This winter is a busy time for the artistic department at A.C.T., as the company hosts playwrights, directors, and actors developing projects under consideration for upcoming A.C.T. seasons.

Playwright Robert O'Hara spent two weeks at A.C.T. in November working with members of the *Hecuba* cast and A.C.T. Advanced Training Program students on *-14: An American Maul*, the third installment in the trilogy that includes last season's *Insurrection: Holding History*. O'Hara was selected last year by the NEA/TCG Theatre Residency Program for Playwrights to receive funding for a year-long residency at A.C.T. A similar grant awarded to A.C.T. in



PHOTOS BY JENNIFER CALESNI

1994 supported a two-year residency for Obie Award-winning playwright Mac Wellman. Wellman and composer David Lang (*Hecuba*, *Mary Stuart*, *The Tempest*) are currently collaborating on a music/theater adaptation of an Ambrose Bierce story, *The Difficulty of Crossing a Field*, which was also workshopped at A.C.T. in November. (A public workshop presentation with the renowned Kronos Quartet is planned for April 1999 in the Forum space of the Center for the Arts at Yerba Buena Gardens.)

On November 20, Academy Award-winning actress Olympia Dukakis and *Hecuba* costar Michele Shay led an in-house reading of Tennessee Williams's 1963 drama *The Milk Train Doesn't Stop Here Any More*. During the week of December 7, Advanced Training Program students presented in-house cabaret performances of selections from Michael Feingold's translation/adaptation of Kurt Weill and Bertolt Brecht's masterpiece, *The Threepenny Opera* (Feingold also translated last season's *Mary Stuart*).

January is an even busier time for theatrical invention and reinvention at A.C.T., with workshops and readings scheduled throughout the month, including: a new adaptation by Larry Carpenter of Karl Zuckmayer's *Captain of Koepenick* with professional actors and students; Giles Havergal's adaptation of Edith Wharton's classic novel *The House of Mirth*; A.C.T. Resident Dramaturg Paul Walsh, visiting director David Esbjornsen, and National Public Radio commentator and playwright Kevin Kling's coadaptation of Ibsen's *Peer Gynt*; and Bay Area playwright Octavio Solis's powerful new play *Bethlehem*, which was recently selected by the prestigious Rockefeller Foundation for a generous development grant.

In February, students in the A.C.T. Young Conservatory's Performance Workshop will develop a newly commissioned play by Constance Congdon, who will be in residence in the YC's acclaimed New Plays Program.

New plays and new translations and/or adaptations of classics make up an increasing number of the works produced at A.C.T. each season. Workshops and readings give A.C.T. artists, staff, and students invaluable opportunities to explore works at various stages of the development process.

THE YOUNG CONSERVATORY'S WINTER/SPRING SESSION IS JUST AROUND THE CORNER

Young people who want to explore their creative spirit should consider enrolling in the Young Conservatory's winter/spring session (February 22–May 22, 1999), which offers more than 30 classes in acting technique, musical theater, improvisation, physical comedy, voice and speech, dialect, and much more. New courses just added for the winter/spring session include **Acting Shakespeare** for young actors aged 11–14, **Classic Scene Study** for ages 15–18, and

Opposite

Faces of Creativity (clockwise from top): A.C.T. Artistic Director Carey Perloff helms a recent workshop of *The Difficulty of Crossing a Field*, a new music/theater piece by playwright Mac Wellman and composer David Lang; Lang (at the keyboard) with *Difficulty* musical director/A.C.T. Associate Artist Peter Maleitzke; A.C.T. Associate Artist Marco Barricelli in the November workshop of Robert O'Hara's *-14: An American Maul*; Baomi Butts (left) and Advanced Training Program alumna Anika Noni Rose in *-14*; O'Hara observes the theatrical proceedings.

Contemporary Scene Study for ages 15–18. The YC's **Performance Workshop**, part of the renowned New Plays Program, offers a unique opportunity to act in a world-premiere studio production of a newly commissioned work by celebrated playwright Constance Congdon. Applications for the winter/spring session are now available—call (415) 439-2444.

ANNOUNCING THE 1999 ADVANCED TRAINING PROGRAM AUDITION TOUR

A.C.T. will hold auditions around the country for the conservatory's celebrated Advanced Training Program (ATP) throughout the month of February. Conservatory Director Melissa Smith, accompanied by ATP voice teacher Jeffrey Crockett, leads this year's three-city tour. In New York, Chicago, and San Francisco, hundreds of young actors from all over the country and around the world will interview and audition for the opportunity to become part of the 18–20-member class that will enter the ATP in September 1999 and graduate in the year 2002 with master of fine art degrees or certificates in acting.

Second-year A.C.T. Advanced Training Program students Alex Moggridge and Mary Dolson in a recent studio production of Alfred de Musset's *Don't Trifle with Love*

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Chicago
San Francisco

Audition Dates

February 5–7
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February 13–15 for non-Bay Area residents
February 19–22 for Bay Area residents

For details and application materials, please call the conservatory at (415) 439-2350, or check out A.C.T.'s Web site at www.act-sfbay.org.

M.F.A. candidates Andrew Alabran and Karen Hallock in the A.C.T. Master of Fine Arts Program production of Nicky Silver's *Raised in Captivity* at the Magic Theatre



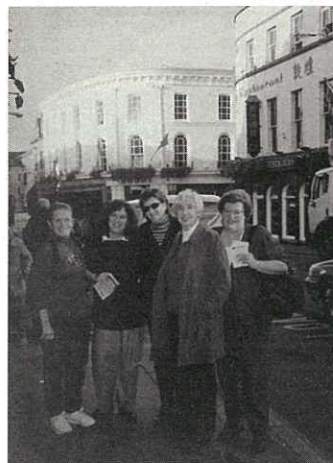
KEN FRIEDMAN

VIEWS OF IRELAND

In October, A.C.T. subscribers and theater enthusiasts explored the beauty and literary lore of the Fair Isle during A.C.T.'s popular ten-day Ireland Theater Tour. The group of 45, led by A.C.T. Manager of Individual Giving Michele Casau and Resident Dramaturg Paul Walsh, travelled along Ireland's west coast and across the midlands to Dublin—a city that has nurtured playwrights and poets for centuries—for three performances at the world-renowned Dublin Theatre Festival. Casau shares with us her photos and memories of this enchanting journey to the heart of the Irish theater:



"Here we are near Sligo, in Yeats country, at an old pagan spring that had been converted into a Christian shrine. Fran Goldman is reading Yeats's poetry to us . . . a highlight of the trip."



"We gathered in front of the Arlington Hotel in Dublin before setting out for an exciting day touring the city's sights and taking in a performance of Marina Carr's *By the Bog o' Cats* at the Abbey Theatre (where *Juno and the Paycock* premiered in 1924)." (pictured, l to r: Judy Brown, Fran Goldman, Michele Casau, Eva Schaffer, Sharon Anderson)



"The final night: We dined at one of Dublin's oldest restaurants, then went on to a performance of the new play *Native City* by Paul Mercier. We hated to leave!"

A.C.T. AND THE ASIAN ART MUSEUM JOIN FORCES

A.C.T. Artistic Director Carey Perloff and other A.C.T. artists are working closely with the Asian Art Museum of San Francisco—which boasts an extensive collection of miniatures and other exquisite artwork from India—to prepare for the American premiere of Tom Stoppard's *Indian Ink* at the Geary Theater in February. The museum and A.C.T. are also collaborating in ongoing efforts to attract members of the Bay Area theatrical and visual arts communities to upcoming offerings at both organizations.

On January 13, as *Indian Ink* begins rehearsals at A.C.T., the exhibition "Chinese Jade from the Permanent Collection" will go on view at the Asian Art Museum. The museum's comprehensive exhibition will explore the technical aspects of jade production and the Chinese love for the material from the Neolithic period through the 20th century. Approximately 200 jades—selected from more than 1,500 pieces in the Avery Brundage Collection—will be displayed.

On the fundraising front, thanks to the success of last season's benefit cohosted by the Asian Art Museum and A.C.T. for *Golden Child*, plans are currently underway for another "Jade Circle" event during the run of *Indian Ink*. Look for updates in next month's issue of *Stagebill* and in *Preview*, A.C.T.'s subscriber newsletter.

The Asian Art Museum of San Francisco is located in Golden Gate Park. Please call (415) 379-8800 for hours and exhibition information, or check out the museum's Web site at <http://www.asianart.org>.



Sakyamuni, early 1900s, from the Avery Brundage Collection of the Asian Art Museum of San Francisco

HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

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For information about the Friends of A.C.T., call (415) 439-2301.

For information about ushering, call (415) 439-2349.



CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes last season's highly acclaimed productions of Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; Timberlake Wertenbaker's new version of Euripides' *Hecuba* with Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes and Marco Barricelli; Sophocles' *Antigone*; August Strindberg's *Creditors*; Paul Schmidt's new translation of Anton Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music. She recently staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound's *Elektra* with Pamela Reed and Nancy Marchand; the American premiere of Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, Strathairn, and Peter Riegert; Bertolt Brecht's *Resistible Rise of Arturo Ui* with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season Perloff directs *Hecuba* at the Williamstown Theatre Festival and at A.C.T., and the American premiere of Stoppard's *Indian Ink* at A.C.T.



HEATHER KITCHEN (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was production manager at Theatre New Brunswick for three years. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also company manager for the Stratford Festival while on tour. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and

dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. 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.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slaight the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 23-year working relationship with A.C.T., where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administers), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theater Symposium*, and *Essays in Theater*.

MERYL LIND SHAW (*Artistic Manager/Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.



BRYAN CLOSE* (*Johnny Boyle*) returns to A.C.T., where he has appeared in *Mary Stuart*, *The Royal Family*, and *Travels with My Aunt* (Bay Area Theatre Critics' Circle Award for best ensemble). Local theater credits also include *The Heiress* at Berkeley Repertory Theatre, *The Lady's Not for Burning* at San Jose Repertory Theatre, and *Cowboys #2* as part of the Magic Theatre's Samfest. He has also performed at theaters across the country, including Arizona Theatre Company, Charlotte Repertory Theater, Tennessee Stage Company, the Colorado Shakespeare Festival, and, most recently, the Looking Glass Theatre in New York. His film work includes the soon-to-be-released Lawrence Kasdan movie *Mumford*. Close received his M.F.A. from the A.C.T. Advanced Training Program.



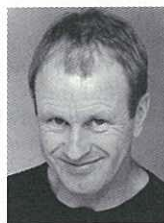
CHARLES DEAN* (*"Captain" Jack Boyle*) appeared at A.C.T. most recently in *Travels with My Aunt*, directed by Giles Havergal. He was also seen in *The Rose Tattoo*, directed by Carey Perloff. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and, most recently, in Tony Kushner's *Hydriotaphia*. He has also performed in productions at the Alley Theatre, Alliance Theatre Company, Dallas Theater Center, Guthrie Theater, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, Eureka Theatre Company, and Aurora Theatre Company. Dean's film and television credits include *Eye on the Sparrow*, *True Believer*, *Spirit of '76*, and *Getting Even with Dad*.



ROBERT ERNST* (*"Needle" Nugent*) is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His stage credits include *Endgame*, *Mimzabim*, *Playland*, *Audience*, *Road*, *Kingfish*, *The Joy of Going Somewhere Definite*, and *Speed of Darkness*, among others. He has also written and performed a dozen solo works and two plays, *Nautilus* and *Smokin'*, and has directed David Schein's musical *Tokens*. His film and television credits include Jon Jost's *Surefire*, *Jumpin' Jack Flash*, *Escape from Alcatraz*, and "Hill Street Blues." In 1987 Ernst broke the *Guinness Book* world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.



ROD GNAPP* (*Jerry Devine*) last appeared at the Geary Theater in *The Royal Family* and as Vegas in *Dark Rapture*. A 1987 graduate of the A.C.T. Advanced Training Program, he has worked in theaters throughout the Bay Area for several years. Most recently he performed in *Blood Knot* at Marin Theatre Company, as Macabee in Tony Kushner's *Hydriotaphia* at Berkeley Repertory Theatre, and in Thick Description's production of Octavio Solis's *El Otro*.



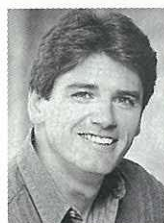
GEOFF HOYLE* (*"Joxer" Daly*) recently completed a year-long run as Zazu in *The Lion King* on Broadway (for which he received a Drama Desk nomination). He first appeared at A.C.T. in Dario Fo's *Pope and the Witch* and has appeared at the Geary Theater in *Travels with My Aunt* (directed by Giles Havergal) and *The Tempest*. An accomplished mime, he clowning with San Francisco's Pickle Family Circus for seven seasons as Mr. Sniff, with Cirque du Soleil in Canada and the United States, and with Circus Flora in the Midwest. He has also written and performed the award-winning solo productions *Feast of Fools*, *Boomer!* and *The Convict's Return*. Hoyle's recent Bay Area credits include *Geni(Us)*, commissioned by Berkeley Repertory Theatre, and the role of the burglar in Berkeley Rep's production of *Heartbreak House*. His new show, also commissioned by Berkeley Rep, premieres this May.



KATHLEEN KAEFER† (*Mary Boyle*) makes her Geary Theater debut in *Juno and the Paycock*. She is a second-year student in the A.C.T. Advanced Program, where her studio roles have included Jenny Diver in *The Threepenny Opera* (directed by Carey Perloff), Maria Josepha in *The House of Bernalda Alba*, and Arkadina in *The Seagull*. She is a founding member of The Hunger Artists Theatre in Southern California.



SHARON LOCKWOOD* (*Mrs. Tancred*) has appeared at A.C.T. in *The Royal Family*, *The Rose Tattoo*, *The Cherry Orchard*, *Gaslight*, *The Pope and the Witch*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. Most recently she performed in the Berkeley Repertory Theatre/Alley Theatre coproduction of Tony Kushner's *Hydriotaphia*. Other Berkeley Rep appearances include *Pentecost*, *Volpone*, *The Caucasian Chalk Circle*, *The Triumph of Love*, *Reckless*, *The Importance of Being Earnest*, *The Servant of Two Masters*, *The Convict's Return*, and *Geni(Us)*. As a core member of the San Francisco Mime Troupe for almost 20 years, she acted in more than 30 productions, including tours throughout the U.S., Mexico, Canada, and Europe. Lockwood has also performed with Shakespeare Santa Cruz, Marin Theatre Company, San Jose Repertory Theatre, in Dario Fo's *About Face* off Broadway, and in the feature film *Mrs. Doubtfire*.



ALLEN MCKELVEY* (*The Mobilizer*) is a graduate of the Royal Scottish Academy of Music & Drama and is the founding artistic director of the Bay Area-based American Citizens' Theatre, where he has directed and designed *Not about Heroes*, *Arms and the Man*, *Faith Healer*, *A Doctor in Spite of Himself*, *Scotch Broth!* and *The Gods of the Mountain* and has acted in *Exit the King*. Acting credits also include roles in *Macbeth*, *Translations*, *Normal Heart*, *Elephant Man*, *Marat/Sade*, *The Plough and the Stars*, *Hamlet*, *Play Desdemona*, *Orestes*, *Anna Christie*, and *Laughter on the 23rd Floor*. Upcoming projects include the American Citizens' Theatre production of *A Cabal of Hypocrites* and directing *Summit Conference* in Walnut Creek.



ROBIN PEARSON ROSE* (*Juno Boyle*) has appeared on Broadway in *Holiday* and *The Visit* (directed by Hal Prince) and off Broadway in *Summer and Smoke* with the Roundabout Theatre Company. Regional theater credits include *Voir Dire*, *Dancing at Lughnasa*, *Wonderful Tennessee*, and *Remembrance* at the Old Globe Theatre; *Dancing at Lughnasa* at La Mirada; *Sylvia* at Stage West, Toronto; *Joined at the Head* at Pasadena Playhouse; *Inadmissible Evidence* at Matrix Theatre; *Dragon Lady* at South Coast Repertory Theatre; *The Little Foxes* at Indiana Repertory Theatre; *Measure for Measure* and *The Drunkard* at the Williamstown Theatre Festival; and *The Bourgeois Gentleman* and *Baal* at Yale Repertory Theatre. Film credits include *Speechless*, *Fearless*, *Last Resort*, and *Enemy of the People*. Television credits include "ER," "Party of Five," "Murder One," "L.A. Law," "Days and Nights of Molly Dodd," *A Place for Annie* (Hallmark Hall of Fame), and *The Pack* (HBO), among others. Rose received her M.F.A. from the Yale School of Drama.



CHRISTOPHER RYDMAN* (*Furniture Mover*) performed most recently in *A Christmas Carol* at A.C.T. and in Nicky Silver's *Raised in Captivity*, produced by the A.C.T. Master of Fine Arts Program. A 1998 graduate of the A.C.T. Advanced Training Program and recipient of the Burt and Deedee McMurtry Professional Theater Intern Fellowship, he has appeared in A.C.T. studio productions of *Some-Kind-of-A Wind-in-the-Willows*; *A Midsummer Night's Dream*, *Purple Dust*, *Three Sisters*, *A Woman of No Importance*, and *Hurlyburly*. Rydman has also performed in *Blood Dues* and *The Iceman Cometh* in New York; at the Edinburgh Fringe Festival; and in various roles in *Pasta with Chopsticks*.



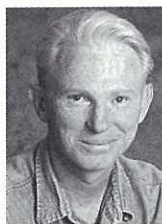
MARGARET SCHENCK* (*Mrs. Maisie Madigan*) has appeared in *Saint Joan* and *The Winter's Tale* at the Rhode Island Shakespeare Theatre; *Cat on a Hot Tin Roof* and *The Importance of Being Earnest* at the Newport Festival Theatre; and *Little Women*, *A Wrinkle in Time*, and *The Wind in the Willows* with Stage One in Louisville. Her numerous performances in Chamber Theater productions include the roles of Judith Bliss in *Hay Fever*, Artie in *Eleemosynary*, Virginia in *The Golden Age*, and Felicity in *Relative Values* (Drama-Logue Award). Schenck appeared recently on "Nash Bridges" as the "psychologist-next-door" Dr. Shulman.



GREGORY IVAN SMITH* (*Charles Bentham*) performed last year in the West Coast premiere of Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* (directed by Kaufman) at Theatre on the Square. Theater credits also include *A Flea in Her Ear* at Warehouse Repertory Theatre in Ft. Bragg; originating the role of Jimmy in the A.C.T. Master of Fine Arts Program production of *The Reincarnation of Jaimie Brown* at New College; *Romeo and Juliet*, *Cymbeline*, and *A Midsummer Night's Dream* at the Idaho Shakespeare Festival; and *Henry V*, *The Mikado*, *Twelfth Night*, and *The Boyfriend* at the Utah Shakespearean Festival. Smith received his M.F.A. from A.C.T.



ELIZABETH BENEDICT* (*Understudy*) performed in A.C.T.'s production of *A Streetcar Named Desire* last season. She began her career at Arena Stage and has appeared off Broadway in *The Trojan Women*, *Uncle Vanya*, *Clerambard*, and *The Song of the Lusitanian Bogey*. Her theater credits also include *A Five-Person Cymbeline*, *Hamlet*, *Picnic*, and *Steel Magnolias* in New York's Hudson Valley; Sarah Bernhardt in *The Lady of the Camellias*, Heather in *Racing Demon*, and Madame Dupont in *Anything to Declare?* at Theatre First; and the title role of *Shirley Valentine* at the Mason Street Theatre. She has appeared on television on "Law and Order."



TOM BLAIR* (*Understudy*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. He has performed in Tadashi Suzuki's *Tales of Icar* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



SUSAN-JANE HARRISON* (*Understudy*) trained at the Royal Academy of Dramatic Art (RADA) in London. She was last seen as Kyra in *Skylight* at Berkeley Repertory Theatre. Her extensive credits in the United Kingdom include Celia in *As You Like It*, Viola in *Twelfth Night*, Verity in *Find Me*, Juliet in *Romeo and Juliet*, and Anne Eliot in the national tour of *Persuasion*. She is also a playwright, and her first play, *Alaska*, was broadcast on BBC's Radio 4.



DAN HIATT* (*Understudy*) has appeared at A.C.T. in *The Cherry Orchard*, *The Matchmaker*, *Othello*, *Rosencrantz and Guildenstern Are Dead*, and *The Play's the Thing*. Other theater credits include the role of Einstein in *Picasso at the Lapin Agile* at Theatre on the Square, *Two Gentlemen of Verona* at Arizona Theatre Company, and *Sylvia* at San Jose Repertory Theatre, the Marines Memorial Theatre, and Stage West in Toronto. He has also appeared in many productions at the California Shakespeare Festival.

GILES HAVERGAL (*Director*) has been, since 1969, the director of The Citizens' Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. He has directed more than 70 Citizens' productions and also acts with the Citizens' company. He has adapted numerous literary works for the stage, including Graham Greene's *Travels with My Aunt*, which he directed at A.C.T. in 1997. His work in opera includes productions for the Welsh National Opera, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

KATE EDMUNDS (*Scenic Designer*) has designed many productions for A.C.T., including *Hecuba*, *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Arcadia*, and *Othello*. Locally, she has also designed many shows for Berkeley Repertory Theatre, including

Twelfth Night, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slavs!* and, most recently, *The Heiress* and *How I Learned to Drive*. She has also designed extensively throughout the U.S. at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

LEWIS BROWN (*Costume Designer*) designed the costumes for some of A.C.T.'s earliest productions, including *Thieves' Carnival*, *Twelfth Night*, and *The Crucible* in 1967 and *A Flea in Her Ear* in 1968. He has designed for a wide range of directors, including Tyrone Guthrie (*Richard III*, *Henry V*), Garson Kanin (*Idiot's Delight*), John Hirsch (*Coriolanus*), Jack O'Brien (*Hamlet*, *An Enemy of the People*), Joseph Hardy (*Cyrano de Bergerac*, *Paramour*), Gordon Davidson (*Candide*, *She Stoops to Conquer*), Ken Ruta (*La Ronde*), Brian Bedford (*Much Ado about Nothing*), Michael Kahn (*Measure for Measure*), Craig Noel (*Rashomon*), Edward Payson Call (*The Caucasian Chalk Circle*), John Houseman (*Richard III*), and Frank Dunlop (*The Last of Mrs. Cheyney*). He has also designed for operas directed by Frank Corsaro, Giles Havergal, and David Poutney, and films directed by John Frankenheimer, Nicholas Ray, and John Cassavetes.

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for more than 30 A.C.T. productions, including *Hecuba*, *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Royal Family*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at the Public Theater. Regional theater designs include more than 200 productions for companies across the U.S.; recent productions include *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Rep. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, thirty Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light and Truth, a San Francisco lighting-design firm, and is on the faculty of the California Institute of the Arts.

GARTH HEMPHILL (*Sound Designer*) is currently in his second season as A.C.T.'s resident sound designer. He has designed more than 70 productions in the past eight years, including *Hecuba*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (for which he received a Bay Area Theatre Critics' Circle Award) at A.C.T. He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. During the past seven years, Hemphill has also served as technical director and sound designer for nine productions of *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS charities.

RICK ECHOLS (*Hair and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as for many other television and film productions. He designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life* for the Citadel Theatre in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

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

†Student in the A.C.T. Advanced Training Program

KIMBERLY MARK WEBB* (*Stage Manager*) returned this year for his fifth season at A.C.T., where he has worked most recently on *Hecuba* (at A.C.T. and the Williamstown Theatre Festival), *A Streetcar Named Desire*, *Insurrection: Holding History*, *Mary Stuart*, and *Old Times*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theatre), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

JULIET N. POKORNY* (*Assistant Stage Manager*) returns for her 10th production at A.C.T., where she stage-managed *The Guardsman* and assistant stage-managed *Old Times* last season. She has worked on more than 60 productions in theaters throughout the Bay Area and beyond, including Marin Theatre Company, the Magic Theatre, California Shakespeare Company, Seattle Children's Theatre, and Duplin Outdoor Drama Society in North Carolina, and commercial productions of *Tony 'n' Tina's Wedding* and *Pageant*. Most recently she stage-managed Tony Kushner's *Hydriotaphia* at Berkeley Repertory Theatre. She has also produced several benefits, including the UCSF AIDS Health Project in 1995.

TOM KUMPF (*Cover Background Photographer*) is an internationally recognized, award-winning photographer whose work has appeared in numerous publications and exhibitions throughout the United States, Europe, and Russia. He teaches photography classes, leads photo safaris in Africa, Costa Rica, and other exotic locales, and is currently working on a book of photographs of children in Belfast.

The Working Man's Playwright, continued from page 13

of the locked-out workers from Irish nationalist organizations precipitated O'Casey's break with the nationalist movement, whose goals he began to see as incompatible with his own vision of a socialist Ireland.

When the strike was finally lost, the situation became more complex. Larkin went to America to raise support for the Irish Trades Union and was imprisoned for subversive activities. The Scottish socialist republican James Connolly took his place as head of the Trades Union movement in Ireland, forging a link between Irish nationalists and workers. O'Casey pointed out that employers who had locked out workers during the tram strike were now being recruited into the Citizen Army and resigned from the labor organization in protest over what he saw as the union's betrayal of the laboring class in favor of what O'Casey called a middle-class platform of cultural and political nationalism.

Two years later Connolly joined the leaders of the Easter Rising as military commander of the republican forces in Dublin and was one of those executed by the government for his part in the rebellion. O'Casey took no part in the Easter Rising or the events that followed. Disenchanted with nationalist politics, he turned to writing in his spare time while continuing to work as a general laborer.

"LIFE IS THE PRIMARY FACT"

O'Casey wrote his first play in 1911 for the Drama Club attached to the National Movement, but it was after 1916 that he became passionately involved in writing for the stage. "I started [playwriting] by accident," he said. "We used to act and produce plays. Awful plays. So one day I said: 'I'll write you a play worth acting.'"

In 1919, O'Casey submitted two of these "accidental" works for consideration to the Abbey Theatre. The plays were rejected, albeit with kind and encouraging words (and O'Casey promptly burned the manuscripts). After two further rejections, O'Casey submitted a play about the Anglo-Irish War (1919-21) entitled *On the Run*. It was immediately accepted and produced at the Abbey in 1923 with the title *The Shadow of a Gunman*. *Juno and the Paycock*, which takes place during the Irish Civil War (1921-23), opened at the Abbey in March 1924 and became the first play ever to run at that theater for more than a week.

O'Casey's third great Dublin play, *The Plough and the Stars*, which takes place during the Easter Rising of 1916, opened at the Abbey in February 1926. Three days later the play was met by organized demonstrations of Irish nationalists who felt that the play was insufficiently reverential toward the revolutionary leaders of 1916 who had fought for freedom for Ireland from British rule. The stage was stormed, speeches of protest made, and the crowd harangued (by poet/theater manager W. B. Yeats, who had founded the Abbey in 1899 with the noted Irish author Lady Gregory). Thereafter the play was performed with policemen lining the walls of the auditorium.

With some bitterness, O'Casey left Dublin for London in March 1926, where *Juno* was due to transfer from the Royalty to the Fortune Theatre. In London he married a young Dublin actress, Eileen Carey, in September 1927, and from there he submitted his next play, *The Silver Tassie* (1928), to the Abbey, which refused to produce it.

The Abbey's rejection of *The Silver Tassie* led to a bitter dispute and a breach between O'Casey and Lady Gregory, whom he was never to see again. From his self-imposed exile in London, O'Casey continued to write, experimenting with new themes and new forms. He wrote 17 plays in all, six volumes of autobiography (1939-54), and two books of criticism, and engaged in a voluminous and often heated correspondence.

O'Casey, the often venomous critic of capitalist society and organized religion, the revolutionary communist whose failing eyesight blinded him even to the worst excesses of Stalin, is remembered today as a man of great compassion: "There must be blood in all things that are written, in all pictures that are painted, in all songs that are sung," O'Casey said in a *Daily Sketch* interview in 1926. "There must be the cry of humanity; it may be a ferocious cry, a bitter cry; but if it isn't a human cry it isn't Art. For life is the primary fact." ■

"THERE MUST BE
BLOOD IN ALL
THINGS THAT
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SUNG."

Juno in Context, continued from page 20

needed to be buttressed against collapse. Because they were also the high-ceilinged, grandiose town houses of an aristocracy which had now fled to London, they were too expensive for the poor to heat properly, and so, in winter, they were bitterly cold. Above the second floor of the tenements, the Gas Company refused to fit pipes, so the fireplace was also used for cooking—meat perhaps once a week, the rest of the time “bread and tea for breakfast, potatoes sometimes with cabbage for lunch, bread and tea for supper.” . . .

Juno and the Paycock is sometimes seen as a pacifist play, but in fact it is more a condemnation of the wrong kind of violence in the wrong cause, setting the sufferings inflicted in the name of peripheral change against the dreadful continuity of poverty. O’Casey’s people, far from being passive, are engaged in a frantic and relentless struggle with economic necessity. The guiding spirit of this play is Joxer, alert, constantly weaving and dodging in his efforts to ingratiate himself and get some food or drink, watchful for every opportunity and owing no loyalty other than to his stomach. While the banners wave and the bullets fly, starvation hovers.

—from “O’Casey in Context,” by Fintan O’Toole; excerpted with permission from the program of the Gate Theatre, Dublin’s 1986 production of *Juno and the Paycock*.

O’CASEY ON *JUNO AND THE PAYCOCK*

In the play the impact of the calamitous Civil War in Ireland is shown on two worker families, on two mothers each of whom has lost a son; and, if there be a message in the play, I imagine it to be that a Civil War should be waged only for a deep and great cause, like the overthrow of tax paid without representation that evoked the American War of Independence, the overthrow of feudalism as in the French Revolution, and the establishment of political and economic rule and

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ownership by the people as in the October Revolution of the Soviets. We should, however, be careful of well-meaning idealism; good as it may be and well-meaning, its flame in a few hearts may not give new life and new hope to the many, but dwindle into ghastly and futile funeral pyres in which many are uselessly destroyed and enormous damage done to all.

—Sean O'Casey

THE FIRST JUNO

The dress-rehearsal of *Juno and the Paycock* would be held at 5 p.m. on the Sunday.

I arrived at the theatre at 4:30 p.m. and found the author there before me looking rather glum and wondering if a rehearsal would take place since so far as he could find out there was no one else in the theatre. I assured him that everything would be all right even though I privately thought otherwise. Sara Allgood, who had spent the night feasting us with song and story, had left the theatre around 3 a.m. a very tired woman. I tried to persuade Sean that dress-rehearsals were always like this but he was only half-convinced. Although I did not know it at the time he was suffering much pain with his eyes and was attending the Royal Eye and Ear Hospital where he was a patient of the senior surgeon, the sensitive and perceptive Mr. Joe Cummins, who took a particular interest in the dramatist and in the theatre.

Gradually the players filed in and quietly went to their dressing rooms. . . . Yeats, Lady Gregory, and Robinson took seats in the stalls. The author sat a few seats away from them. The curtain rose about 5:36 p.m. So far as I could see and hear while waiting for my cue in the wings the rehearsal seemed to be proceeding smoothly. As soon as I had finished my part of Bentham at the end of the second act I went down into the stalls and sat two seats behind the author. Here for the first time I had the opportunity of seeing something of the play from an objective point of view. I was stunned by the tragic quality of the third act which the magnificent playing of Sara Allgood made almost unbearable. But it was the blistering irony of the final scene which convinced me that this man sitting two seats in front of me was a dramatist of genius, one destined to be spoken of far beyond the confines of the Abbey Theatre.

Afterwards, I sat there stunned. So, indeed, so far as I could see, did Robinson, Yeats, and Lady Gregory. Then Yeats ventured an opinion. He said that the play, particularly in its final scene, reminded him of a Dostoevsky novel. Lady Gregory turned to him and said: "You know, Willie, you never read a novel by Dostoevsky." And she promised to amend this deficiency by sending him a copy of *The Idiot*. I turned to O'Casey and found I could only say to him: "Magnificent, Sean, Magnificent." Then we all went quietly home.

—from *Sean O'Casey, The Man I Knew*, by Gabriel Fallon

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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-sfbay.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 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12 to 6 p.m. daily.

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Tickets are also available at BASS centers, including The Wherehouse and Tower Records/Video.

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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 Geary Theater Box Office 90 minutes 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 subscriptions are also available at half price. Senior citizen discounts are available for full-season and sampler series subscriptions. A.C.T. also offers one Pay What You Wish performance during the regular run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food for Project Open Hand.

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For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

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Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are specially priced at \$10. For information call (415) 439-2383.

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A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The **Advanced Training Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including new Corporate Education Services, to theater enthusiasts at every level of background and training. The **Young Conservatory** is a broad-based program for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

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More than 10,000 costumes, ranging from handmade period garments to modern sportswear, are available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

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A.C.T. patrons can park for just \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

A.C.T./FYI.

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AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and *Words on Plays* are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

Beeper!

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

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.

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.

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

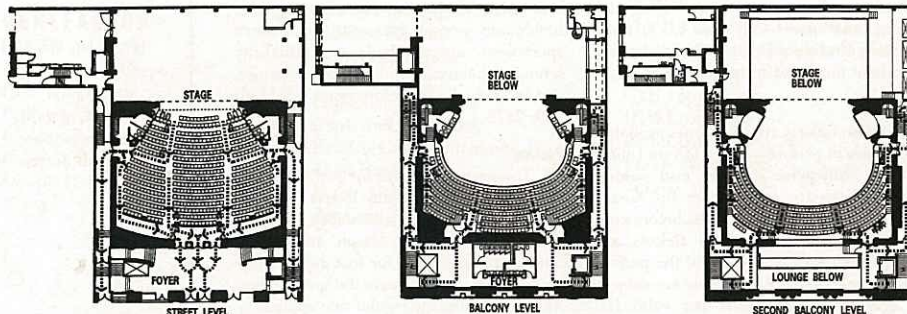


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GEARY THEATER EXITS



The steak.



The sizzle.

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