

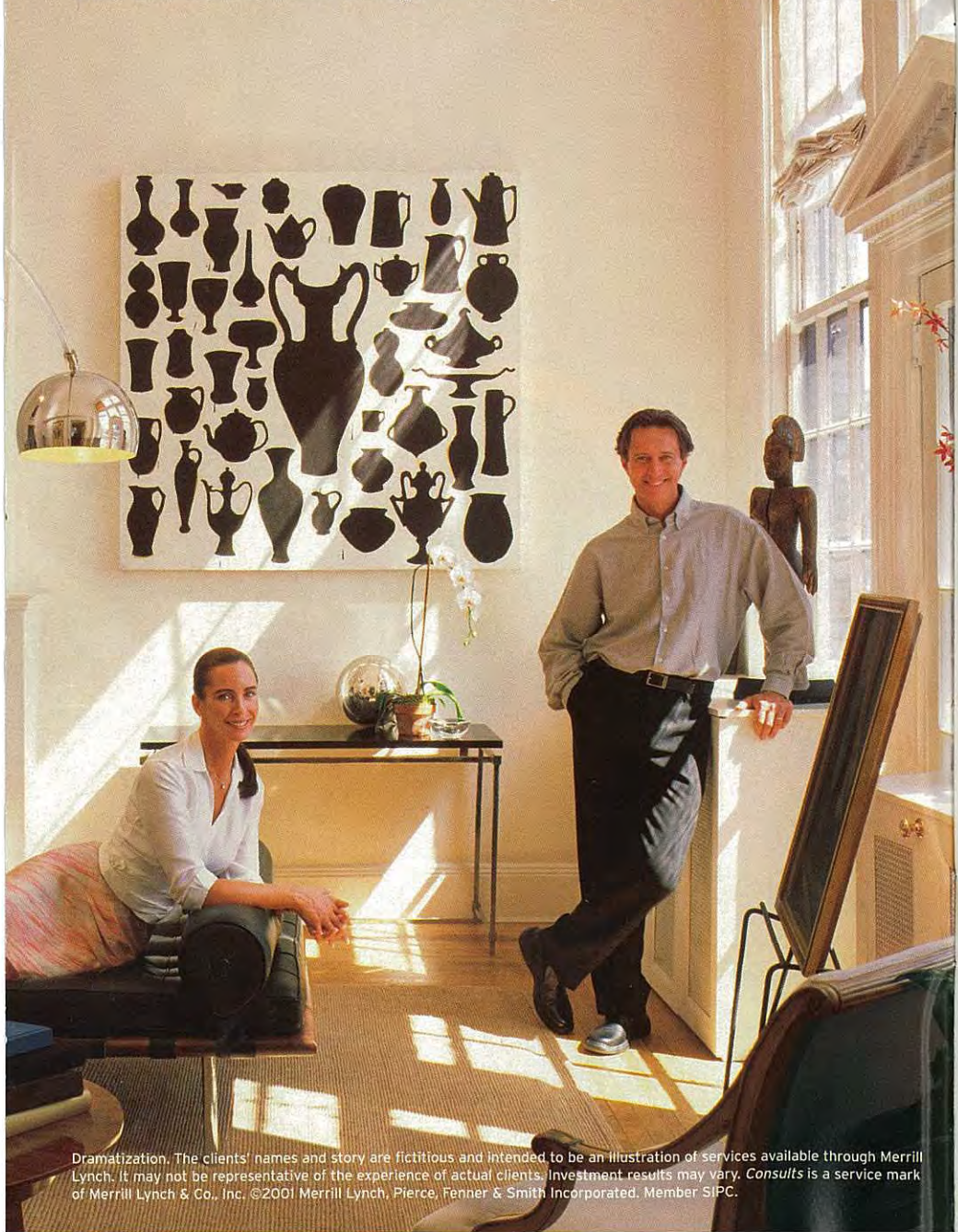
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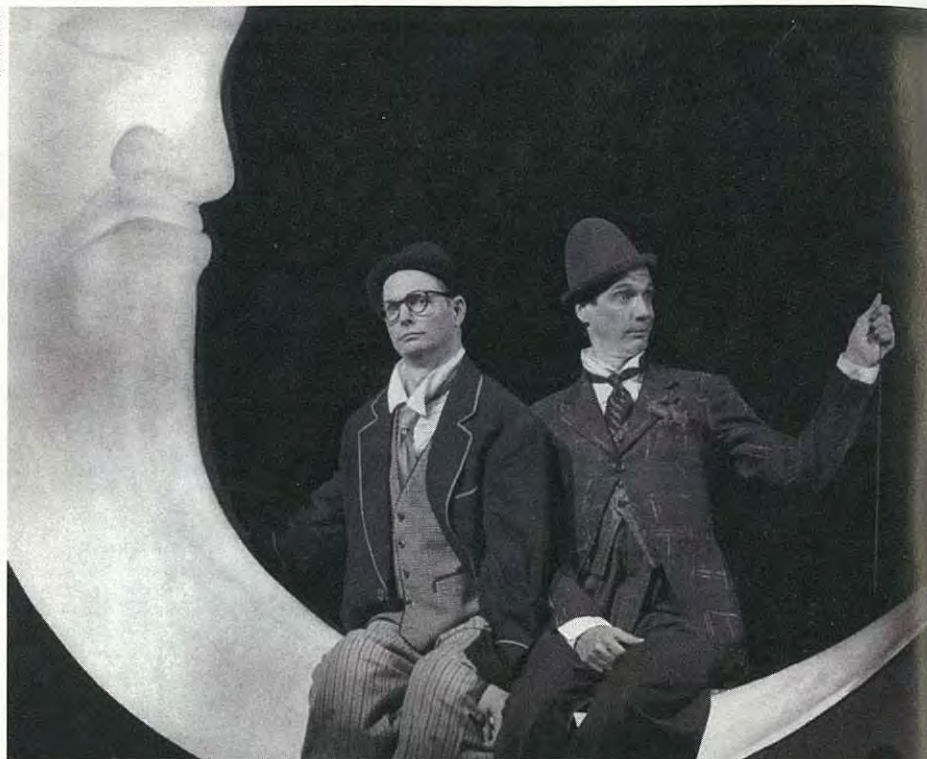
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Vol. 7, No. 8/9, July 2001

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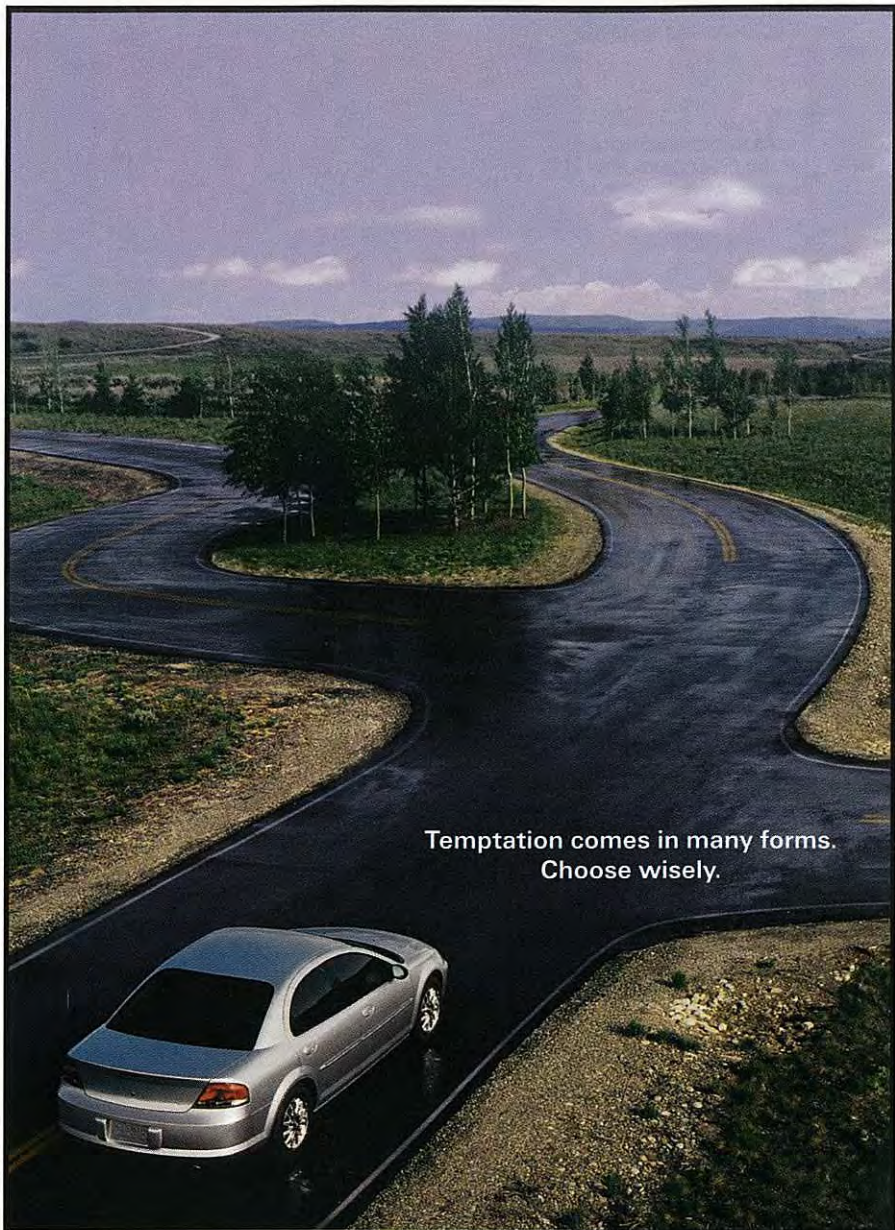
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A.C.T.

ABOVE
Bill Irwin and David Shiner in *Fool Moon*

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AMERICAN CONSERVATORY THEATER

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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 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.

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 renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny

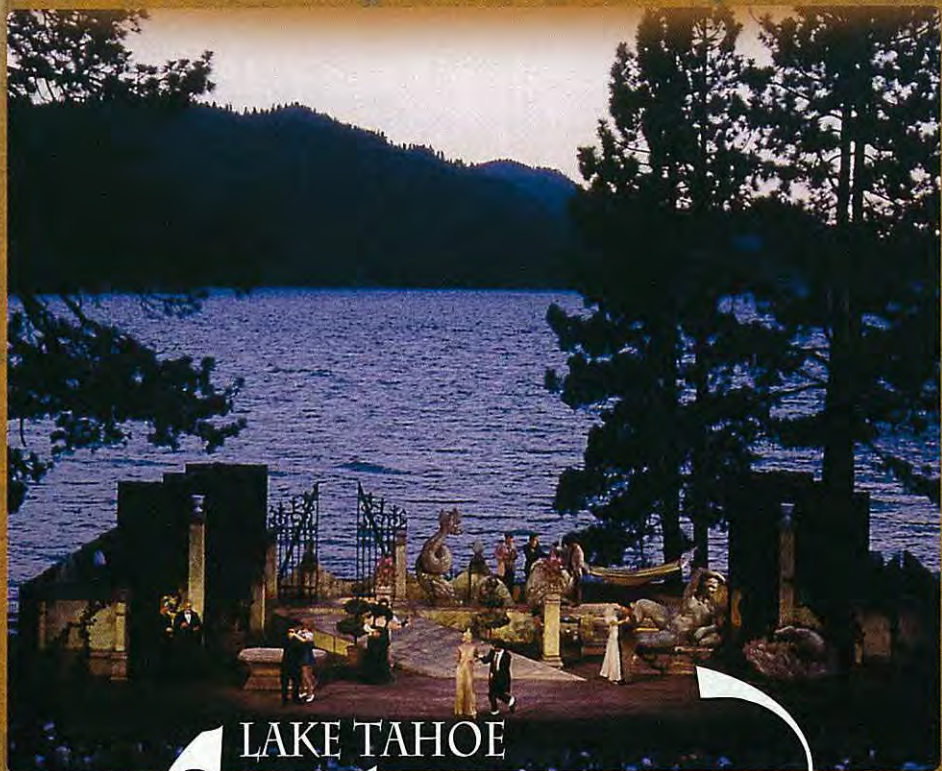
Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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(l to r) Chris Ferry, Douglas Nolan, Tommy A. Gomez, Marco Barricelli, and Benton Greene in *Enrico IV*. Photo: Kevin Berne

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Directed by Laird Williamson

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By Maxim Gorky

Adapted by Constance Congdon

Directed by Carey Perloff

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Directed by Les Waters

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A.C.T.

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Bill Irwin David Shiner

in



with

The Red Clay Ramblers

Created by
David Shiner and Bill Irwin
with the Red Clay Ramblers
and Nancy Harrington

A James B. Freyberg Production

<i>Scenery by</i>	Douglas Stein
<i>Costumes by</i>	Bill Kellard
<i>Lighting by</i>	Nancy Schertler
<i>Sound by</i>	Tom Morse
<i>Resident Sound Designer</i>	Garth Hemphill
<i>Flying Effects Designer</i>	Flying by Foy
<i>Production Coordinator</i>	Nancy Harrington

Stage Management Staff

Donna Rose Fletcher*, *Stage Manager*
Francesca Russell*, *Assistant Stage Manager*
Katherine Riemann, *Production Assistant*

Originally produced on Broadway by James B. Freyberg,
Kenneth Feld, Jeffrey Ash, and Dori Berinstein

The stage managers employed in this production
are members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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 **UNITED**

Carey Perloff with Harold Pinter

photo: Tom Chappin



Cast

(in order of appearance)

David Shiner

Bill Irwin

The Red Clay Ramblers

Clay Buckner—*fiddle*

Chris Frank—*piano, accordion, trombone, ukulele*

Jack Herrick—*bass, trumpet, mellophone, banjolin, tin whistle*

Mark Roberts—*banjo, flute, oboe, tin whistle, keyboard*

Rob Ladd—*drums, ukulele*



There will be one intermission.



Additional Credits

David Hale, *Flying Director*

Steve Shelley, *Lighting and Scenery Coordinator*

Piano provided by Piedmont Piano Company.

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"Hiawatha's Lullaby," by Joe Young and Walter Donaldson,
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Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



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PARTNERS IN MIME

by Jessica Werner

"Foolery, sir, does walk about the orb like the sun; it shines everywhere."

—*Twelfth Night*

The pantheon of comic partnerships—which includes Laurel and Hardy, Abbott and Costello, and Burns and Allen—has had to make room for another couple of comedy masters, Bill Irwin and David Shiner. Experimental theatrical innovators as well as popular entertainers, Irwin and Shiner wreak havoc with traditional definitions of theater, honoring the silent-comedy traditions of the past while putting their own ironic spin on the future of comedy performance.

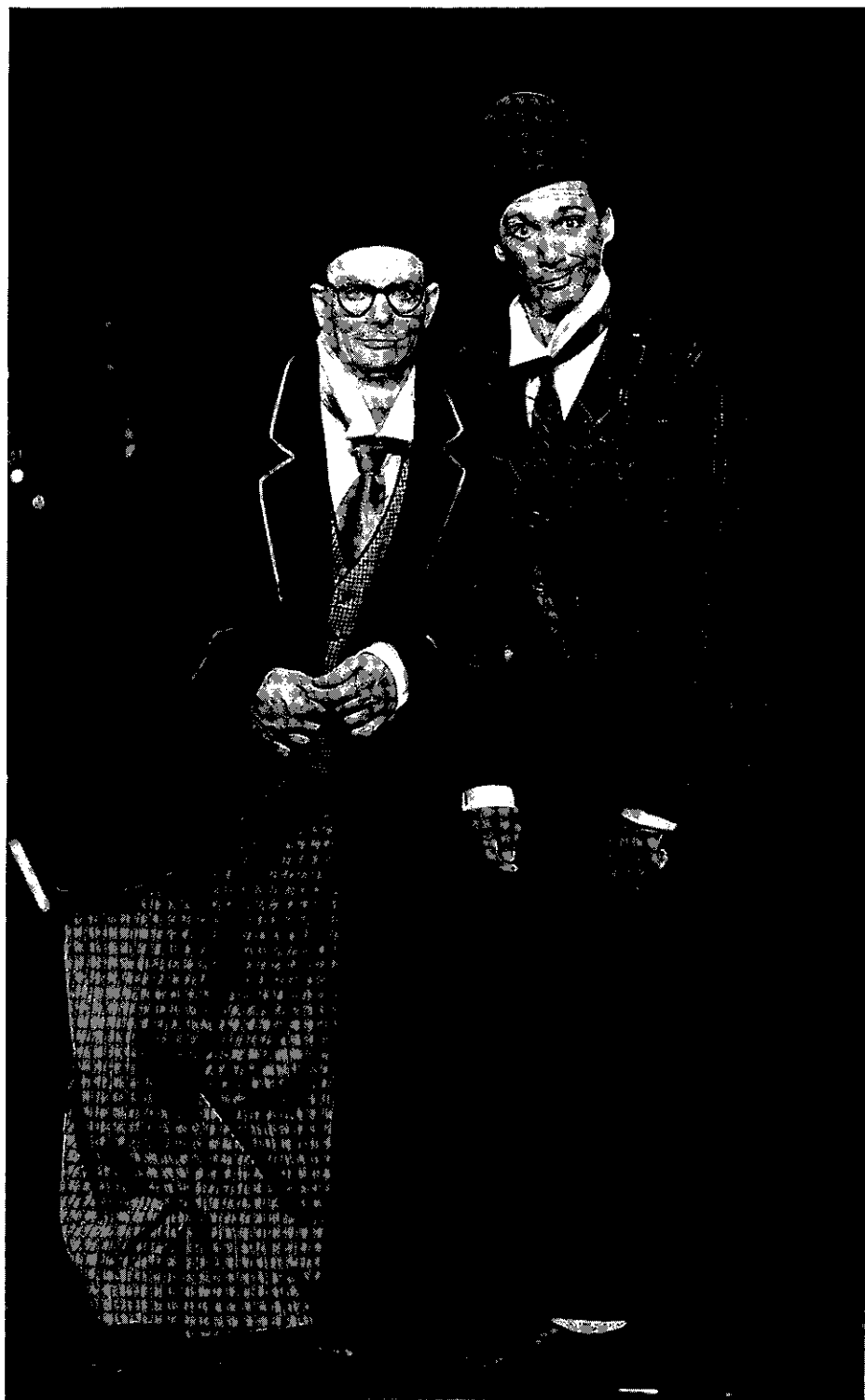
Shiner and Irwin share a nostalgic reverence for slapstick and the vaudevillian arts and exemplify the clown's ability to triumph over stage dilemmas great and small that mirror our own human aspirations and shared imperfections. By breaking down the barrier between themselves as performers and the audience as spectators, they demystify their own outrageous skill, as if to suggest that their small victories are achievable by all of us, if only we could suspend reality long enough to join in the fun.

NO FINER FOOLS

Irwin has been variously described by awed critics as "America's clown prince," "this generation's most purely physical comic," and "a clown by whom future clowning will be benchmarked." His diverse performing background is reflected in the amalgam of styles and references at play in his work, which simultaneously pokes fun at the conventions of traditional theater while triggering a cultural memory of clowns from the golden era of American vaudeville.

Irwin acquired a lifelong love for making people laugh with physical comedy as a child, avidly watching his earliest role models—Charlie Chaplin, Buster Keaton, and Danny Kaye—on television. "I remember early television having lots of physical language, much more than it does now," Irwin remembers. "The language of the body was primary—in my memory, at least—and it really attracted me." In the early 1970s he immersed himself in avant-garde theater as a member of Herbert Blau's experimental KRAKEN ensemble, and developed his wondrous soft-shoe dance skills with San Francisco's Oberlin Dance Company (ODC). Torn between the refined art of the stage and the libertarian spirit of the circus, Irwin took to San Francisco's streets, entertaining sidewalk audiences around town with fire eating, pantomime, and comedy monologues.

OPPOSITE
(l to r) Bill Irwin
and David Shiner
in *Fool Moon*
at A.C.T. in 1998



In 1974, after an eight-week course with the Ringling Brothers Clown College, Irwin answered an ad for performers in a local newspaper and found himself at the door of Larry Pisoni and Peggy Snider, cofounders of San Francisco's now-celebrated Pickle Family Circus. Short on circus experience but long on talent, Irwin became the Pickles' first white-faced clown and toured with the one-ring show for the next five years, his Willy the Clown fooling around alongside Pisoni's alter ego Lorenzo Pickle and Geoff Hoyle's mischievous Mr. Sniff. The Pickle Family's chaotic blend of vaudeville, theater, modern dance, and silent-screen slapstick comedy was the perfect environment for Irwin's own budding eclecticism.

When he left the circus in 1979 and began creating original work for the stage, Irwin's experimental impulses and love of popular entertainment united in surrealistic pieces of physical and verbal comedy like *The Regard of Flight*, in which his graceful clown battles a pretentious critic and, in his signature comic dilemma, the forces of an invisible vacuum that threatens to suck him offstage. Critics lauded Irwin's physical grace and uncanny ability to perform old-fashioned routines with a modern sense of irony. In 1984 he was awarded a five-year MacArthur "genius grant," the first to go to a performing artist.

Boston-born Shiner meanwhile honed his comedy skills as a street performer in cities throughout Europe during the 1980s, climbing over cars and people and stirring up general mayhem among his gathered crowds. A German resident for the last 15 years, Shiner has perfected his art in the tradition of Europe's famed clowns, in prestigious festivals and national circuses in France, Germany, and Switzerland. After a successful tour of his original two-man show with colleague Rene Bazinet, Shiner joined the Canadian Cirque du Soleil as their featured performer in 1990 and toured for a year and a half with the New Age circus spectacle. His old-school slapstick methods were highlighted against the blaring background of Cirque du Soleil's sophisticated juxtaposition of music, high-tech imagery, and dreamlike narratives. Shiner's love of audience interaction was given free rein in sketches like the one that remains central to *Fool Moon*: as a domineering silent-film director, he casts four people from the audience and orchestrates their involvement in a five-minute tale of love, betrayal, and revenge.

Irwin and Shiner were already mutual admirers when serendipity threw them together for the first time on the set of Sam Shepard's 1992 film *Silent Tongue*. "It was a real blessing to be cast together," remembers Irwin. "We were on location, in the middle of nowhere in New Mexico, on a dusty medicine-show stage. The Red Clay Ramblers would play, and David and



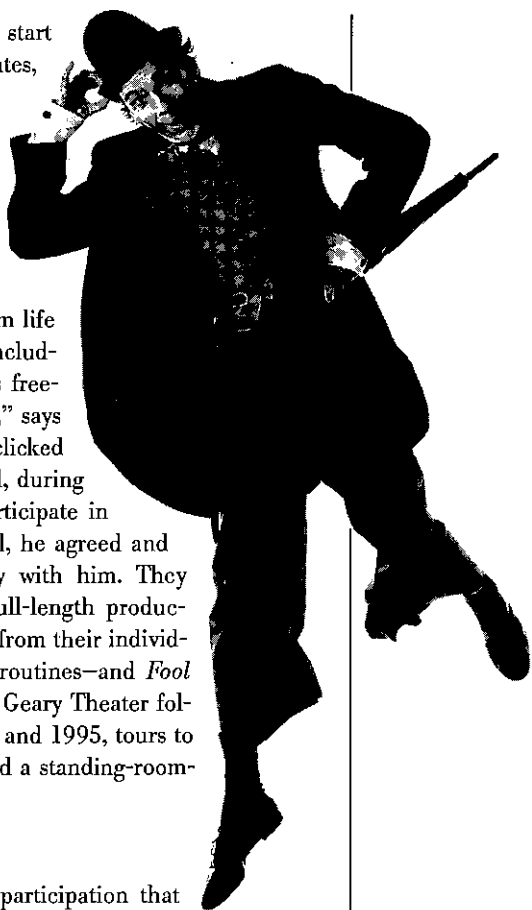
I would improvise. Shepard told us to start fooling around. They gave us two minutes, and we did nine."

The comics immediately discovered their natural affinities for each other's distinct clown personalities. Shiner's quick-witted humor and more aggressively urban style proved the perfect foil for Irwin's more benign clown, the hapless everyman for whom life is a constant struggle against forces, including gravity, that threaten to limit his freedom. "Working with Bill was so fluid," says Shiner. "With other clowns it never clicked that quickly." When Shiner was asked, during the shooting of *Silent Tongue*, to participate in Lincoln Center's Serious Fun! festival, he agreed and brought his new cohorts in comedy with him. They crafted their improvisations into a full-length production—a fusion of tried-and-true tricks from their individual repertoires and newly imagined routines—and *Fool Moon* was born. Their reunion at the Geary Theater follows sold-out Broadway runs in 1993 and 1995, tours to Los Angeles, Vienna, and Munich, and a standing-room-only A.C.T. run in 1998.

THE AUDIENCE GETS IN THE ACT

The spontaneous spirit of audience participation that invigorates *Fool Moon* has always been central to Shiner and Irwin's individual work, and it is one of the secrets to the show's success—bringing audience members into the act keeps every performance unpredictable, and therefore unique, and taps, as all successful clowning does, theatergoers' desire to escape from everyday reality into the world of fantasy they see onstage. Clowning has always recognized people's need to puncture the reverence surrounding life's formalities and to join in the merrymaking, and Irwin's attraction to the work of Bertolt Brecht (he performed *A Man's a Man* at the La Jolla Playhouse in 1985) and his earlier work with KRAKEN are rooted in a desire to make a direct and meaningful connection with the audience. Yet it is Shiner, says Irwin, who "has a sort of mystical ability" to choose audience members who become real partners in the comedy onstage, often confounding critics and other audience members who can't believe Shiner's picks aren't plants.

Shiner believes this uncanny ability to select the right people out of an audience of strangers was learned very early in life. "When there are a lot of unspoken things happening within a family, a child



**A SINGLE ACT
OF PHYSICAL
VIRTUOSITY
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OUR
INDIVIDUAL
POTENTIAL TO
SOAR IN
UNIMAGINED
WAYS.**

*Photos on pages 22,
23, and 25
by Joan Marcus*

starts to develop a very sensitive awareness to the unspoken dialogue between people. I didn't even know that was what I was doing, and then it appeared spontaneously in my work. I realized I can read people very quickly.

"When I go out into the audience, I'm looking at how people are sitting, how they are talking to their neighbors, how they are dressed, all of which tells me more or less what kind of person they are in general terms. Once they come onstage, and I shake their hands, look into their eyes, and feel their energy, all kinds of information emerges to which I have become sensitive over the last 20 years. The more an artist studies himself, the more aware he or she becomes of the psychology of other people."

A TIMELESS ART

The art of the clown has been central to the theatrical experience since audiences first laughed together. Clownish figures appear in the rituals and mythologies of early cultures worldwide, and pantomime is known to have existed in ancient China, Persia, and Egypt. Clowns also figured prominently in the farces of ancient Greece and Rome as foils to more serious characters, their actions often explained by accompanying songs. The acrobatic harlequin and other familiar clown characters grew out of the parodies, pantomimes, and burlesque routines of 16th-century Italy's *commedia dell'arte* tradition, which deeply influenced Shakespeare and Molière. The modern clown, with fanciful, exaggerated costumes and gestures—the model for work like Shiner and Irwin's—developed in 18th-century Europe and was exemplified by Joey Grimaldi, a comically self-serving clown who alternated between arrogant gloating and cringing cowardice in his fantastically popular London pantomime routines.

Twentieth-century foolery took on a more global critique of human affairs in the postwar work of master satirists like Samuel Beckett and Dario Fo (both of whom have influenced Irwin's work). Beckett's archetypal Didi and Gogo, the tramp clowns who wait for Godot—like the unnamed hero of Beckett's *Texts for Nothing*, Irwin's one-man show that recently completed a successful run at A.C.T.—express the absurdity of the human condition by commenting on the impossibility of existence in a world over which we have no control. Irwin and Shiner's fools are likewise caught in a world that, while more optimistic than Beckett's, remains riddled with potential pitfalls, and their struggle for survival is refreshingly transcendent.

The thrill of watching a stage performer transcend the ordinary limits of realism has continued to generate an exhilaration that other media rarely evoke. Clowns confront obstacles and dilemmas with which we can all relate; the simple act of falling down and getting up is a perfect metaphor for our own vulnerability and daily battles with imposed limitations. Especially in today's information-saturated,

high-tech society, a single act of physical virtuosity can affirm our individual potential to soar in unimagined ways without the aid of machines, or—as Shiner and Irwin remind us—even without spoken language.

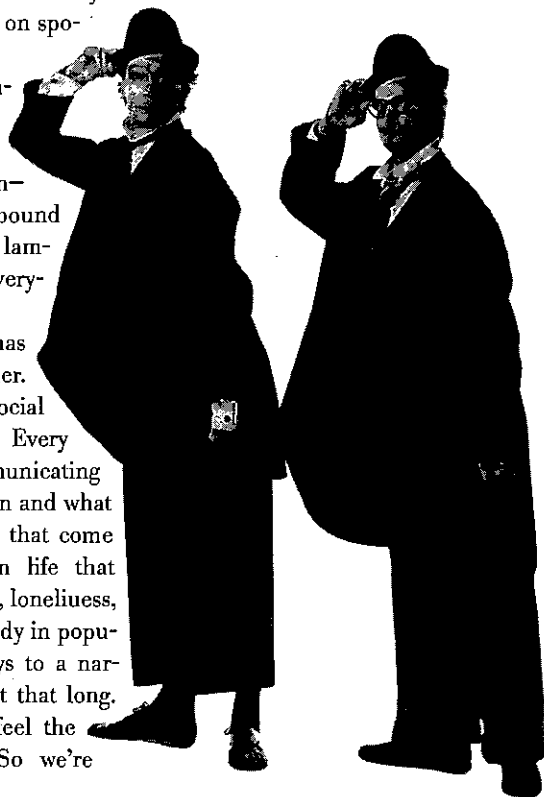
Both men are fluent in the universal language of physical comedy, which at its best transcends generational and cultural boundaries, as Shiner knows from his work in Europe, where language barriers are dissolved by the humane truth of his silent physical antics. Although the first version of *Fool Moon* incorporated some dialogue, both comics soon realized that words were superfluous. “After the first preview on Broadway we took out the dialogue, and we haven’t spoken a word since,” Irwin explains.

“For this particular show, dialogue just didn’t work,” adds Shiner. “It killed the magic of the show because the characters were already funny without saying anything. There was no reason to talk. Silent, physical comedy is actually the hardest comedy you can do, but the laughter somehow feels deeper.”

“*Fool Moon* is actually full of language,” Irwin points out, “but it’s the language of the body, which in many ways is older—and, some people say, richer and more powerful—than spoken language. Spoken language, after all, is actually the second language we learn, and our first language is the language of the body. It often gets lost as we grow to depend on spoken language.”

The comedy in *Fool Moon* continues the tradition of master vaudevillians by exuberantly expressing the universality of the human condition—the ways in which we are all bound together by struggles that, when lampooned onstage, can be funny to everyone.

“Red Skeltou, for example, has always made me laugh,” says Shiner. “His comedy is not based on social issues, or politics, or pop culture. Every generation has its own way of communicating what is hip and what is not, what is in and what is out. Those are all passing things that come and go. It’s the reality of human life that endures: our experience of fear, love, loneliness, death. Pop culture, the kind of comedy in popular magazines or on television, plays to a narrower audience and just doesn’t last that long. Clowns go beyond that, make us feel the depth of the human condition. So we’re always funny.” ■



WHO'S WHO

BILL IRWIN was an original member of **KRAKEN**, a theater company directed by Herbert Blau, and spent five years as an original member of San Francisco's Pickle Family Circus. He has also appeared locally in *Texts for Nothing* and *Fool Moon* at A.C.T., and as a guest with the Oberlin Dance Company (ODC), which first produced his original work. He has developed original theater works with David Shiner, Doug Skinner, Michael O'Connor, Nancy Harrington, Margaret Eginton, Leon Chesney, Steve Clemente, Jeff Gordon, and other collaborators. He is an associate artist with the Roundabout Theatre Company; Broadway credits include *Fool Moon*, *Largely New York* (which received five Tony Award nominations and won Drama Desk, Outer Critics' Circle, and New York Dance and Performance awards), *Accidental Death of an Anarchist*; and *5-6-7-8 Dance!* Off-Broadway work includes *Not Quite/New York*, *The Courtroom*, *The Regard of Flight* (seen on PBS's Great Performances), his own adaptation of Molière's *Scapin*, *Waiting for Godot* with Steve Martin, Robin Williams, and F. Murray Abraham at Lincoln Center (directed by Mike Nichols), *The Tempest* in Central Park (directed by George Wolfe), *The Garden of Earthly Delights* (directed and choreographed by Martha Clarke), *Texts for Nothing* (adapted and directed by Joseph Chaikin), and his own direction of *A Flea in Her Ear* for the Roundabout Theatre Company. Regional theater credits include *The Seagull* (directed by Dcs McAnuff), *A Man's a Man* (directed by Robert Woodruff), and *Three Cuckolds* (codirected with Michael Grief) at the La Jolla Playhouse. He has also had a longstanding relationship with Seattle Repertory Theatre. Irwin's numerous television appearances include: "Third Rock from the Sun," "Northern Exposure," "Sesame Street," "Elmo's World," "Saturday Night Live," "The Tonight Show," "Late Night with David Letterman," "Bette Midler: Mondo Beyondo," "The Closing Ceremony of the 1996 Olympic Games," PBS's "Great Performances 20th-Anniversary Special," and "The Cosby Show." Music video performances include Bobby McFerrin's "Don't Worry, Be Happy" and Mary Chapin Carpenter's "Let Me into Your Heart." Feature film credits include *Popeye*, *Eight Men Out*, *Silent Tongue*, *Illuminata*, *My Blue Heaven*, *A New Life*, *Hot Shots*, *Scenes from a Mall*, *Stepping Out*, and *Dr. Seuss' How the Grinch Stole Christmas*. Irwin has received NEA and Guggenheim fellowships, and in 1984 he became the first performing artist to receive a five-year MacArthur fellowship.

DAVID SHINER made his American debut starring in Canada's renowned Cirque du Soleil and toured North America in Cirque de Soleil's Nonvelle Experience from 1990 through spring 1991. He and Bill Irwin first performed together at Lincoln Center's Serious Fun! festival; out of that collaboration grew *Fool Moon* (which they performed at A.C.T. in 1998 and which received a special Tony Award in 1999). American born, Shiner began his career 22 years ago on the streets of Paris, Rome, and London. He was soon starring in Europe's most prestigious circuses, including the German National and Swiss National circuses. Between circus engagements, he and his partner Rene Bazinet toured Europe in a two-man stage show. He has appeared in the feature films *Lorenzo's Oil*, *Silent Tongue*, and *Man of the House* and has made several appearances on "The Tonight Show" with Johnny Carson and Jay Leno. Last year he performed on Broadway as the Cat in the Hat in *Seussical: The Musical*.

THE RED CLAY RAMBLERS from Chapel Hill, North Carolina, have brought original and traditional string band music to concert and theatrical stages for the past 20 years. The band has appeared in more than 25 countries, recently representing the U.S. State Department on a tour of Syria, Jordan, Tunisia, Algeria, and Morocco. The group has 14 albums to its credit, including their latest release, *Yonder*. The band has also performed and/or recorded with Shawn Colvin, Ralph Stanley and the Clinch Mountain Boys, Ireland's Boys of the Lough, Randy Newman, Michele Shocked, Alanis

Morisette, EmmyLou Harris, Engene Chadbourn, and Don Henley. The Ramblers' music has been heard on television in "Northern Exposure," "Ryan's Hope," "The Woodright Shop," "Golden Eins," "The Tonight Show," CBS's "This Morning," and ABC's "AM America." They are also frequent guests on Garrison Keillor's "Prairie Home Companion." The Ramblers created and performed the music for Sam Shepard's 1985 New York production of *A Lie of the Mind* and his feature films *Far North* and *Silent Tongue* (in which they appear with Bill Irwin and David Shiner), and perform on the soundtracks of John Sayles's *The Secret of Roan Inish* and Nick Searcy's *Paradise Falls* (winner at the 1999 L.A. Film Festival). Works created for the theater include Jack Herrick and Tom Ziegler's *Glory Bound; Ear Rings* with Lee Smith; *Munci Meg* with Robin Mullins; Herrick and Bland Simpson's *Cool Spring; Tar Heel Voices; Kudzu*, written with Pulitzer Prize-winning cartoonist Doug Marlette; and three children's musicals commissioned and produced by the Repertory Theatre of St. Louis. The Ramblers' newest show, *Lone Star Love*, will open in October at the Great Lakes Theater Festival in Cleveland and then travel to Dallas. Since opening *Fool Moon* on Broadway (earning the band's second Drama Desk Award nomination for outstanding music in a play), the Ramblers have travelled with Irwin and Shiner to Los Angeles, Vienna, Munich, and back to New York, where the show received a 1999 Tony Award.

DOUGLAS STEIN (*Scenic Designer*) has designed Broadway productions of *Dirty Blonde*, *Falsettos*, *Our Town*, *Largely New York*, *Fool Moon*, *Timon of Athens*, *The Government Inspector*, *The Molière Comedies*, and John Leguizamo's *Freak*. Off-Broadway credits include *Texts for Nothing* (OBIE Award) and *Arturo Ui* (with John Turturro; directed by Carey Perloff) at Classic Stage Company, *The Regard of Flight*, Bill Irwin and Mark O'Donnell's adaptation of *Scapin*, *March of the Falsettos*, *Through the Leaves* (OBIE Award), *The Devils*, *Dirty Blonde*, and *Saved* (OBIE Award). Recent regional theater work includes *Texts for Nothing* at A.C.T., and *The Darker Face of the Earth* by Rita Dove (a Penumbra and Guthrie Theater coproduction) and *Blood Wedding* at La Jolla Playhouse. Opera and dance designs include Philip Glass and Susan Marshall's adaptation of *Les Enfants Terribles* at Brooklyn Academy of Music and *The Most Dangerous Room in the House* and *The Descent Beckons*, both choreographed by Susan Marshall.

BILL KELLARD (*Costume Designer*) is currently working with partner Terry Roberson on the 33rd season of "Sesame Street." He has also designed for the daytime dramas "Ryan's Hope" and "Search for Tomorrow." He collaborated with Bill Irwin on his production of *A Flea in Her Ear* for the Roundabout Theatre Company. His theater credits include musical touring productions of *Show Boat*, *Guys and Dolls*, *Oklahoma!* and *Shenandoah*. For his work on *Fool Moon*, he was nominated for an L.A. Ovation Award in 1994. For his efforts in television, he has received six Daytime Emmy Awards.

NANCY SCHERTLER (*Lighting Designer*) designed the Broadway productions of *Abbey's Song* and Bill Irwin's *Fool Moon* and *Largely/New York* (for which she earned a Tony Award nomination). Off-Broadway credits include *Texts for Nothing* at Classic Stage Company, *The Brides of the Moon* at New York Theatre Workshop, and *Falsettoland* at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including the Huntington Theatre Company, McCarter Theatre Center, Milwaukee Repertory Theater, Roundabout Theatre Company, Seattle Repertory Theatre, The Shakespeare Theatre, and Arena Stage, where she is an associate artist. Her opera work includes *Don Giovanni* and *The Daughter of the Regiment* for Boston Lyric Opera and *Così fan tutte*, *La Cenerentola*, and *Julius Caesar*, among others, at Wolf Trap Opera Com-

WHO'S WHO

pany. Schertler has received numerous Helen Hayes Award nominations and an American Theatre Wing Design Award nomination.

TOM MORSE (*Sound Designer*) has designed the sound for more than 50 Broadway productions, including *Grease*, *Fool Moon*, *Me and My Girl*, *Artist Descending a Staircase*, *Ain't Misbehavin'*, *The Mystery of Edwin Drood*, *Sunday in the Park with George*, *Joseph and the Amazing Technicolor Dreamcoat*, *Death of a Salesman*, *Safe Sex*, *Mail*, *The Most Happy Fella*, *Duet for One*, *Doonesbury*, *Human Comedy*, *The Iceman Cometh*, *Precious Sons*, *Execution of Justice*, *Children of a Lesser God*, *Long Day's Journey into Night*, and *Peter Allen: Up in One*, as well as Neil Simon's *Jake's Women*, *Lost in Yonkers*, *Rumors*, *Broadway Bound*, *Biloxi Blues*, *Brighton Beach Memoirs*, *The Odd Couple*, *They're Playing Our Song*, *Little Me*, and *Fools*. In 1994 Morse won an L.A. Ovation Award for his sound design for *Fool Moon*.

GARTH HEMPHILL (*Sound Designer*) is in his fourth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Texts for Nothing*, "Master Harold"...and the boys, *Enrico IV*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos, 4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Bliethe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

FLYING BY FOY (*Flying Effects Designer*) is the world's largest flying effects company. Peter Foy sailed from London's West End to stage flying for the 1950 Broadway production of *Peter Pan*, starring Jean Arthur and Boris Karloff. His innovative techniques sent Mary Martin soaring in Jerome Robbins's 1954 musical version and subsequent innovations established Foy as the standard of the industry. He invented the floating pulley in 1958 and revolutionized the art of theatrical flight with the patented Track on Track system in 1962, later improved with his patented Inter-Reacting Compensator system, developed for touring productions of the *Ice Capades*. The company has provided flying effects for thousands of stage productions, musicals, operas, ballets, rock concerts, films, and television shows, including three Broadway productions of *Peter Pan*, *Angels in America*, *Tommy*, *The Lion King*, and A.C.T.'s production of *Frank Loesser's Hans Christian Andersen*. Recent projects include *Aida*, *Seussical the Musical*, and the feature film *Death to Smoochy* with Robin Williams and Edward Norton.

DONNA ROSE FLETCHER (*Stage Manager*) returns to A.C.T. after a four-month run of *Dirty Blonde* at Theatre on the Square, where she has also stage-managed *The Vagina Monologues* and *Fully Committed*. Other A.C.T. credits include five consecutive productions of *A Christmas Carol*, *The House of Mirth*, *Machinal*, *The Matchmaker*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*, as well as the 1994-95 production of *Angels in America*. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of *Little Shop of Horrors* and codirected the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris.

FRANCESCA RUSSELL (*Assistant Stage Manager*) has worked at A.C.T. on the 1996, 1999, and 2000 productions of *A Christmas Carol*, as well as

Texts for Nothing, "Master Harold"...and the boys, Goodnight Children Everywhere, 2 Pianos, 4 Hands, High Society, Mrs. Warren's Profession, The Royal Family, Machinal, and Shlemiel the First. Last summer she stage-managed Danny Schic's production of *Cymbeline* for Shakespeare Santa Cruz, followed by *The Philanderer* at the Aurora Theatre Company. She also worked on Ravenshead and Mabou Mines' *Peter and Wendy* at Berkeley Repertory Theatre and has spent seasons with San Jose Repertory Theatre, Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse. Russell is a graduate of UC San Diego.

JAMES B. FREYDBERG (Coproducer)'s Broadway productions have received more than 45 Tony nominations and include: *Burn This*, *Bill Irwin and Friends in Largely New York*, *Song & Dance*, *I Hate Hamlet*, *Blood Knot*, "Master Harold"...and the boys, *Baby, A Life*, *Big*, *Julia Sweeney's God Said, "Ha!"*, and the third Broadway run of *Fool Moon* in 1999 (which received a special Tony Award). He produced *The Road to Mecca*, which won a New York Drama Critics' Circle Award, and coproduced the off-Broadway musical *Hedwig and the Angry Inch*, which received OBIE and Outer Critics' Circle awards. Other off-Broadway productions include *Reno in Rage and Rehab*, *Blown Sideways through Life*, *Wrong Turn at Lungfish*, *Those the River Keeps*, *Kathy & Mo—Parallel Lives*, *Chesapeake*, *Shyster*, and *Hundreds of Sisters and One BIG Brother*. Freydborg produced the films *Zooman* by Pulitzer Prize winner Charles Fuller for Showtime and *The Trial of Bernhard Goetz* for PBS's American Playhouse. He has served as an advisor to the NEA's Opera/Musical Theater Development Program, is on the board of governors of the League of American Theatres and Producers, and is a member of the Tony Awards Administration Committee. He is currently producing *The Vagina Monologues* and *Fully Committed* in Los Angeles.

NANCY HARRINGTON (Cocreator/Production Coordinator) has been associated with *Fool Moon* since its original Broadway production. She has worked extensively with Irwin over the past 19 years as collaborator and production stage manager on a variety of theater, video, and film projects, including *The Regard of Flight*, *Largely New York*, *Hip Hop Wonderland*, *Scapin*, *Mr. Bigscreen* for IMAX, and the closing ceremony of the Olympic Games in Atlanta. She has also been production stage manager for more than 150 productions throughout the world. She is currently the production stage manager of *The Full Monty* on Broadway.

BVLGARI CORPORATE SPONSOR

Italian jeweler Bvlgari renews its support of A.C.T. by sponsoring its second production this season at the Geary Theater. In March Bvlgari made its A.C.T. debut as exclusive corporate sponsor of *Enrico IV*. For more than 100 years, Bvlgari has been synonymous with Italian style in fine jewelry, a style that inspires and dazzles with its perfect blend of classical beauty and contemporary design. Today Bvlgari's collections of jewelry and timepieces have been joined by perfumes, leather and silk accessories, eyewear, and pieces from the Home Designs collection. Every one of these creations is available at over 100 Bvlgari stores worldwide and through a network of exclusive retailers. Visit Bvlgari at its Union Square store, just blocks from the Geary Theater at 237 Post Street; (415) 399-9141.



WHO'S WHO

HELLOS AND GOODBYES

A.C.T. bid bon voyage to the Master of Fine Arts Program class of 2001 at graduation ceremonies held May 12 in the Geary Theater. Honorary M.F.A. degrees were conferred on consummate clown/actor Bill Irwin and director Laird Williamson.

Before graduation, the third-year class traveled to New York and Los Angeles to perform their audition showcase for invited audiences of agents and casting directors. The class also performed an impressive cabaret to an invited audience of A.C.T. donors who contributed funds specifically to support actor training at A.C.T.

To the class of 2001: Hearty congratulations, a tearful farewell, and a joyful welcome to the A.C.T. family of professional artists.

THE GALLERY AT THE GEARY

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

Currently on view are paintings and mixed-media works by Boston painter Deborah Barlow, whose work has been influenced by her frequent travels to the coasts of Wales, Scotland, and Ireland and the American Southwest.

Each artwork purchase benefits A.C.T. Barlow is represented locally by Kevin Simmers, (415) 474-1066. Her work can also be viewed online at www.deborahbarlow.com.

A.C.T. WELCOMES NEW TRUSTEES

A.C.T. is thrilled to announce that five prominent Bay Area professionals have recently dedicated their expertise and enthusiastic support for A.C.T. by joining the company's board of trustees. As the governing body of A.C.T., the board is responsible for the overall artistic, educational, and financial integrity of the institution. Each trustee's enthusiasm for theater and unique professional and personal perspective on the complicated process of nonprofit-theater production prove incalculable assets to the company and help ensure A.C.T.'s ongoing fiscal stability and success. Introducing the newest members of The American Conservatory Theatre Foundation:

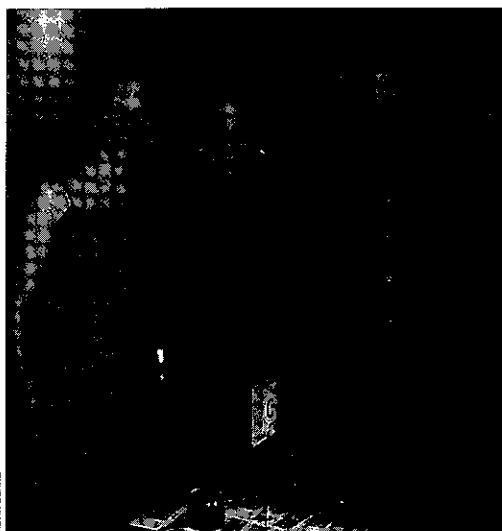
Teveia R. Barnes is the executive director and general counsel of Lawyers for One America, a Bay Area-based collaboration of lawyers and organizations in the legal profession that works to ensure that the legal profession reflects the diversity of the society at large and to provide service to communities in need so they can

OPPOSITE

(clockwise,
from top left)

Kerry Sullivan '01
with Toby and Sally
Rosenblatt (parents of
James Rosenblatt '01);
Atosa Babaoff '01;
Managing Director
Heather Kitchen (far
left) and Conservatory
Director Melissa Smith
with honorary M.F.A.
recipients Bill Irwin
and Laird Williamson;
the M.F.A. Program
graduating class
of 2001;
Kenneth Lee '01

KEVIN BERNIE



KEVIN BERNIE



KEVIN BERNIE



KEN FRIEDMAN



KEN FRIEDMAN

A.C.T. NEWS

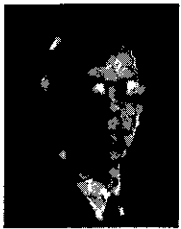
enjoy equal access to justice. Barnes's professional commitment to inclusiveness also informs her eagerness to attract ever broader audiences to A.C.T. "I have always loved theater and attended plays," says Barnes, "but A.C.T. really got my attention when I went to the reading of Robert O'Hara's *Insurrection: Holding History* [at San Francisco's First Congregational Church] a few years ago. I definitely felt that A.C.T. reached out to me with that event. A.C.T. in fact reached out to the community, and I am part of that community. So I began to think of A.C.T. as a place to go, not just to be entertained, but to grow. I decided then that I want to help A.C.T. continue to do that with everyone. Theater can speak to all of us."



Teveia R. Barnes



Janet Lamkin



Thomas A. Larsen

Janet Lamkin is senior vice president for public policy at Bank of America, which includes state-government relations and the development and analysis of public policy issues affecting the company. She has also served on the boards of several state-level organizations, including the California Bankers Association, California Foundation on the Environment and the Economy, Professional Businesswomen of California, and State Government Affairs Council. Lamkin was appointed by former Governor Wilson to the California Advisory Council on Economic Development. "I have long been a fan of live theater," says Lamkin. "My involvement with A.C.T. dates back to my junior high school days in the Central Valley. Our school participated in A.C.T.'s wonderful Student Matinee Program, which

brings children from all over Northern California to A.C.T. I've been a fan ever since!"

Thomas A. Larsen heads the real estate practice of law firm Howard, Rice, Nemerovski, Canady, Falk & Rabkin. In addition to serving as an A.C.T. trustee, Larsen also serves on the board of the Presidio Heights Association of Neighbors. He has served on the faculty of the Practicing Law Institute and was president of the board of trustees of the Bay Area Discovery Museum. Currently, he is leading an effort to develop affordable housing in San Francisco for a coalition of nonprofit groups. "My 14-year-old daughter and my wife have taken many terrific classes at A.C.T., and my 11-year-old son has acted in plays due to A.C.T.'s inspiration," says Larsen. "A.C.T. is a unique and significant educational force in the community, and I am pleased to have the opportunity to be more involved in its mission."

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CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of those contributions. A.C.T. extends its gratitude to these companies and invites all their employees to join in supporting theater in the San Francisco Bay Area.

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The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for 11 of this country's most distinguished professional theaters. A.C.T. receives the support of the following foundations, individuals, and corporations through their contributions of \$1,000 or more to the National Corporate Theatre Fund:

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LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre, a challenge program launched in 1991 and spearheaded for NCTF by John D. Ong, chairman emeritus of the BFGoodrich Company, required member theaters to raise new local corporate support to claim their shares of the proceeds. The campaign wound to a close, with all pledged grants received. The following corporations have donated over \$600,000 to the Leadership Campaign:

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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.



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A.C.T.

american conservatory theater

carey perloff, artistic director **heather kitchen, managing director**

melissa smith, conservatory director **craig slaight, young conservatory director**



YOUNG CONSERVATORY IN PERFORMANCE

This month the A.C.T. Young Conservatory (YC) embarks on its first-ever touring production to London, marking a significant milestone in the ongoing expansion of the YC's acclaimed New Plays Program. YC Director Craig Slaughter initiated the program's first transatlantic commission and production in 1999, in association with London's distinguished Royal National Theatre (RNT), by commissioning British playwright Bryony Lavery to write a new play, *Illyria*, for A.C.T.'s teenage students. With Lavery in residence and Suzi Graham-Adriani (director of the RNT's youth theater projects) directing, *Illyria* premiered at A.C.T. last August.

As the next step in this unique transnational collaboration, the cast of the YC's production of Timothy Mason's *Time on Fire* (which was commissioned by and premiered at A.C.T. in 1999) will reprise the popular production—which features “*Master Harold*”...and the boys’s Jonathan Sanders—at the RNT July 7–14, under Slaughter’s direction. The cast (composed mostly of A.C.T. students, with one role set aside for British student Tom Mison) will be the first American theater company of young people ever to play the RNT.

Following the London debut, the YC will present public performances in San Francisco of *Time on Fire* July 26–August 5, followed by *Eddie Mundo Edmundo*, by Lynne Alvarez (originally commissioned by the New Plays Program in 1993), directed by Dominique Lozano, August 16–August 26.

For detailed performance information, please visit the A.C.T. Web site at act-sfbay.org or call the box office at 415 749-2ACT.

(l to r) Zach Kenney,
Chris Ahlman, and
David Jacobs
in Timothy Mason's
Time on Fire

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Threepenny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayvazian's *Singer's Boy*, and Shakespeare's *Tempest*. This season she directed new translations of Molière's *Misanthrope* and Pirandello's *Enrico IV*; she will open the 2001-02 season with the first American production of Pinter's *Celebration* and *The Room*.

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, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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



HEATHER M. KITCHEN (*Managing Director*), now in her 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

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There are many creative ways to give to A.C.T. All are tax deductible and offer A.C.T. donors a tremendous opportunity to:

Avoid capital gains taxes on the sale of appreciated stock;

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Many people who could not otherwise contribute to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

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To find out more about ways to give to A.C.T., please contact:

A.C.T. Manager of Individual Giving Michele Casau
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2451

A.C.T./F.Y.I.

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: www.act-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 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at www.act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular E-mail Club (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

BASS

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

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$61.

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 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 and senior citizen subscriptions are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

Group Discounts

For groups of 15 or more, call Linda Graham, Group Services, at (415) 346-7805.

Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

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

A.C.T. Extras

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

ASL

American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit www.act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts 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 Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the Hilton SF 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.

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 at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the lower lobby and 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 that time. 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.

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 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 the lower lobby, the balcony lobby, and the uppermost lobby.



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. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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



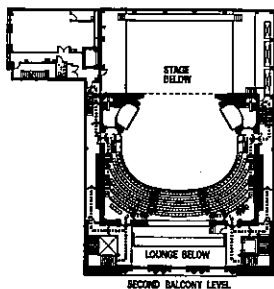
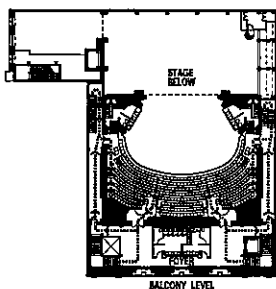
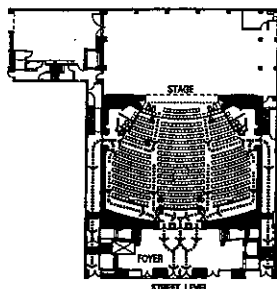
A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



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