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Vol. 7, No. 5, February 2001

A.C.T. STAGEBILL 3

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ON THE COVER
Cover design by Stearn

ABOUT

Children leaving London during the Blitz (1940).
Richard Nelson's Goodnight Children Everywhere begins performances at the Geary Theater February 15.

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H ANS  C H R I S T I A N  
A N D E R S E N
Music and lyrics by
Frank Loesser
Book by Sebastian Barry
Based on the Samuel Goldwyn motion picture
Directed and choreographed by
Martha Clarke
August 31–October 8, 2000

G L E N G A R R Y  G L E N  R O S S
by David Mamet
Directed by Les Waters
January 4–February 4, 2001

G O O D N I G H T  C H I L D R E N  
E V E R Y W H E R E
Written and directed by
Richard Nelson
February 15–March 18, 2001

E N R I C O  I V
by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29–April 29, 2001

“M A S T E R  H A R O L D”  
... A N D  T H E  B O Y S
by Athol Fugard
Directed by Laird Williamson
May 4–June 3, 2001

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continued on page 10
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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 Ju`umeyn Theatres 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 2,000 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.
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season’s productions and to express your views on the issues they raise.

**A.C.T. PROLOGUES**

These lively half-hour presentations are conducted by each show’s director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

**AUDIENCE EXCHANGES**

These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

**WORDS ON PLAYS**

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for $42; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for $8 each.

---

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GLENGARRY GLEN ROSS

(1983)

by David Mamet

Directed by Les Waters

with
Tony Amendola
Marco Barricelli
Rod Gnapp
Brian Keith Russell

John Apicella
James Carpenter
Matt Gottlieb

Scenery by Loy Arcenas
Costumes by Ann Bruice Aling
Lighting by James F. Ingalls
Sound by Garth Hemphill
Dialect Consultant Deborah Sussel
Casting by Meryl Lind Shaw
Hair and Makeup by Rick Echols
Assistant Director Tony Castellano

Stage Management Staff
Kimberly Mark Webb, Stage Manager
Lynne M. Harris, Assistant Stage Manager
Elizabeth Murray, Intern

Please silence all cellular phones and pagers.

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

The Cast
(in order of appearance)

Levee: Tony Amendola
Williamson: Rod Gnapp
Moss: John Apicella
Aaronow: Matt Gottlieb
Roma: Marco Barricelli
Lingk: James Carpenter
Baylen: Brian Keith Russell

Understudies
For Tony Amendola and Matt Gottlieb—Will Huddleston
For Rod Gnapp, Brian Keith Russell, and James Carpenter—Chris Ferry
For John Apicella and Marco Barricelli—Anthony Fusco

Time and Place
Chicago—the early 1980s
Act I: A Chinese restaurant
Act II: A real estate office

There will be one intermission.

Special Thanks to
Casting Consultant Ellen Novack
Liveco Heating

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

Thanks in part to the blistering, almost painfully humorous dialogue for which David Mamet is famous, Pulitzer Prize-winning Glengarry Glen Ross has proved one of its playwright's most enduringly popular works. Since Glengarry caused a sensation with its first productions in the 1980s, the play has become a modern American classic.

Over the last two decades, the Internet revolution has radically changed the way business is done, replacing the salesman who sits at your kitchen table with a mouse and a desktop, and the success of young “dot-commers”—with their seemingly infinite real-estate-buying capacity—has become a cliché. Yet startups are failing at an alarming rate, and the pursuit of the “close” still consumes the most desperate dealmakers. The themes addressed by Mamet in much of his work remain universal. Below the playwright speaks about the Darwinian economic struggle to survive, the drama and comedy of the con, and the demystification of the American Dream.

REALISM VERSUS TRUTH

Q: Are there certain themes that you’re trying to get across in your plays?

Mamet: Well, one is drawn to certain things, you know. A fellow goes to a party and his eye is drawn by a certain type of girl. It doesn’t do any good to point out that there are other women there perhaps equally or more attractive. His predilections are not subject to his own intellectual recall or understanding. There’s something much deeper. And it’s the same thing in playwriting. The things which one is drawn to write about don’t stem from intellectual prejudice or even affection, but rather from something much deeper.

I’m interested in some of the things that you’re drawn to, because they’re not directly out of your own background, are they? I know you worked in a real estate office, but the real estate salesmen in Glengarry Glen Ross are examples of the kind of people whom you feel a particular interest in and compassion for.

Right. What they are is the lumpen proletariat. Sure. America’s increasingly becoming a corporate society, a bureaucratic society, a rigidly stratified, and very, very unhappy society. And those people who are involved in the aboveboard aspects of that society are uninteresting to me.

I must tell you that during the intermission of the English production of Glengarry Glen Ross I heard an American woman say, “He certainly has a good ear for street language.” An English woman next to her said, “Do Americans really speak that way in the street?” and the American woman thought for a minute, then said thoughtfully, “Yes.” (Laughs) I don’t know if the language as you present it is accurate, but it sounds true.
If it sounds true, it is true. I mean, would it increase your enjoyment if I told you that I actually grew up in a house where they sold real estate, or would it decrease your enjoyment if I told you that I had never been in a real estate office in my life? See, the important thing is that it's a play. The important thing in a play is that it be internally consistent, because finally there's no such thing as objective truth. If you really look at people who are called realistic writers over the course of 50, 60 years of American dramaturgy, retrospectively they don't seem so very realistic. What they seem is true. What they do seem is dramatically and internally consistent. . . .

Does it irritate you when people talk about your uncanny ear for American speech?

Well, the truth is I do have an uncanny ear for American speech, and it's certainly served me in good stead and saved me from the ravages of many professions in which I might not be as happy as the one in which I find myself. There's also nothing I can do about it.

Is it just that you have this uncanny ear or do you also dissect the language? It seems to me that you use certain constructions that I would never have thought of as being parts of speech, and then when I heard them, sort of laughed with recognition. Do you analyze . . .

I just make it up. I just absolutely make it up as I go along. It's just a gift. You don't have to have a gift for dialogue to write plays, as Mr. O'Neill proved conclusively.


THE PLAYWRIGHT AS CON MAN

The con game is one of the fixtures in your work. What's behind your fascination with the con?

Well, I have spent some time around con men, and they are fascinating people. I've always been interested in the continuum that starts with charm and ends with psychopathy. Con artists deal in human nature, and what they do is all in the realm of suggestion. It is like hypnosis or, to a certain extent, like playwriting.

How?

Part of the art of the play is to introduce information in such a way, and at such a time, that the people in the audience don't realize they have been given information. They accept it as a matter of course, but they aren't really aware of it so that later on, the information pays off. It has been consciously planted by the author.

And he is working a con?

Right. Now, in a bad play, the author will introduce the information frontally. You actually tell the audience that you are about to give them some information and that it is important to what happens later in the play. In a good play, the information is delivered almost as an aside. The same mechanism holds true in the con game.
If you're giving the mark information that he—or she, in the case of a film of mine called *House of Games*—is going to need in order to be taken advantage of, and you don't want him to know that he has been given the information, then you would bring it in through the back door. Let's say my partner and I are taking you to the cleaners. The three of us are talking and my partner and I get into an argument. We start saying things that you aren't supposed to hear. I say to you, “Excuse me for a second, I'm sorry about this, and blah, blah, blah.” Then I take my partner aside and we start screaming at each other, really out of control. You have not only been given information, you've been told to please look the other way. Well, that is going to put your mind on afterburner. Later you use that information, which you think you got accidentally, to put together what you think are the pieces.

* A useful skill, then?

Sure. The con game is what people do, most of the time, with few exceptions. After we reach a certain economic level, we try to say that we're no longer trying to talk you out of your money. We're doing “investment banking” or we've got a film “in development.”


**CONTENDING IMPULSES IN THE INDIVIDUAL**

Glengarry Glen Ross was a watershed in terms of your work. Do you see it as an artistic breakthrough as well? Or more as a continuation?

Well, it's kind of... a bastard play. It's formally a gang comedy in the tradition of *The Front Page* or *Men in White*. And the first act is episodic, although like a detective story, almost gothic. The second act is a very traditional formal last act of a comedy drama.

What makes it different though? Why did it get the response it did?

I don't know... But I guess it speaks to something that is current in the collective unconscious of the country at this time: the idea of the difference between business and fraud, what's permissible in the name of getting a living and what isn't.

In that sense, do you see it as a continuation of the themes of *American Buffalo*? I mean, “business” of course is a key word in *American Buffalo* as well...

Yes, I think in many ways it is... But seen in terms of the plot, *Glengarry Glen Ross* could be perceived as a fairly mundane exercise, a “whodunit.” Well, so is *Hamlet* a “whodunit.” But *Glengarry* really isn't a “whodunit,” it is a gang comedy which is a play about revealing the specific natures of a bunch of people who happen to be involved in one enterprise.

* Did you want us to be sympathetic to the figure of Roma, the slickest salesman?

[continued on page 23/24]
M.F.A. Alumni Highlights

Graduates of the A.C.T. Master of Fine Arts (M.F.A.) Program grace stages and screens across the country. Here's what some of our illustrious alumni have been up to recently:

Oregon Shakespeare Festival productions this season have showcased: Julie Oda '91 in Stop Kiss and The Taming of the Shrew; Robyn Rodriguez '82 in The Man Who Came to Dinner and Shrew; Robin Goodrin Nordli '85 in Force of Nature; and Michael Hume '73 in Henry V and Dinner. Denzel Washington '78 starred in the movie Remember the Titans. Kate Brickley '77 is director of off-campus education for the A.C.T. Young Conservatory. Nancy Carlin '83 appeared in Love's Labour's Lost at the California Shakespeare Festival (where she is also an associate artist); she is also producing a feature film, Haku Tunnel (written by, directed by, and starring Josh Kornbluth), and will direct The Winter's Tale for Solano College Theatre, Proposals at Center Rep in Walnut Creek, and A Life in the Theatre for the Aurora Theatre in Berkeley. Douglas Sills '85 performed in Mack and Mabel as part of UCLA's "Broadway's Best in Concert" series and in the A.C.T. Conservatory's benefit gala Starry Night. Shari Simpson '89's new musical Adventures in Love was performed at the Ordway Center for the Performing Arts in Minneapolis. Peter Novak '85 directed an ASL translation of Twelfth Night at the Prince Music Theater in Philadelphia; he is also finishing his doctorate at the Yale School of Drama and will move back to San Francisco in June to begin as assistant professor at the University of San Francisco in their new Performing Arts and Social Justice Program. Benjamin Bratt '86 can be seen in the movies The Next Best Thing, Red Planet, Miss Congeniality, and The Acting Class. Carol Halstead '83 covered and performed on Broadway in Gore Vidal's Best Man. Richard Garner '82 directed A Midsummer Night's Dream at the Virginia Shakespeare Festival and will direct The Winter's Tale for Georgia Shakespeare's summer 2001 rep. John Costellanos '82 is in his 11th season on "The Young and the Restless." Scott Freeman '84 is the head of the new Guthrie Theater/University of Minnesota B.F.A. Program. Chi Muoi Lo '88 produced, wrote, directed, and acted in the film Catfish in Black Bean Sauce with Paul Winfield and fellow alums Mark Daniel Cade '88 and Kevin Darcy '91. Guisepappe Jones '93 and Nick Phelps '89 were both in Down the Drain: Retelling a Drowning of 2 Boys Down South at the Ohio Theater in Soho. Elizabeth Sampson '90 produced, directed, and performed in a production of A Midsummer Night's Dream last summer with fellow A.C.T. alumni Adam Paul '91, Mark Manske '91, Gillian Marloth '91, Carol (Hicks) Avery '91, Dave Barry '89, and Scott Smith '91; Sampson also produced and performed in a new play, The Whole Banana, written by fellow classmate Deb Norton '90 and produced at the Road.
Theatre, and completed a run in the new play *Detachments* at the Tiffany Theatre, produced by Beth Henley, Amy Madigan, and Holly Hunter and starring Glenne Headly and Lorraine Newman. Scott Smith '91 is in the feature film *Bounce* (with Ben Affleck and Gwyneth Paltrow), as well as in *Detachments*. The L.A. Weekly, Los Angeles Times, and Hollywood Reporter all gave Jenny Woo '93 rave reviews for her performance in the one-woman play *29 Views of Hoang Chinh-i*, performed at the Gageon Center Theater. Cynthia Bruckman '95 received grants from the Brooklyn Arts Council/New York City Dept. of Cultural Affairs to do a staged reading of her play *RapplerEye*; she also received a grant from the Bossak/Heilbron Charitable Foundation to develop her solo piece *Sweet Air* and wrote and directed her first video, *Mary and the Pizza Man*, televised on MNN.

Christopher Fitzgerald '97 was nominated for a Drama Desk Award for his work in *Sondheim's Saturday Night*; he also performed in the Williamstown Theatre Festival productions of *Tonight at 8:30* and *Star Chamber*. Darby Stanchfield '98 had a major role as the murderer in the “Hot House” episode of “Diagnosis Murder” in November; she also played Ursula in *Much Ado about Nothing* with the Shakespeare Festival/L.A., which was a “pick of the week” in the L.A. Weekly.

Michael DeGood '96 can be seen in the new film *The Pornographer: A Love Story*. Mark Silence '91 recently finished *The Complete Works of William Shakespr* (abridged) at Maine's Public Theatre. Damon Seawell '98 started shooting the AFI feature film *Tower of Babel*; he was in San Francisco last summer performing in Encore Theatre's *Hidden Parts*, directed by Lisa Steinidler '94. Andy Alabran '98 has been working with the Shotgun Players, a Berkeley-based theater company. Paul Noble '97 is in *The Duchess of Malfi* with Shakespeare's Motley Crew in Chicago. Adam Paul '91 is a regular on icebox.com's “Meet the Killers” and Nickelodeon's “Invader Zim.” Shirley Roeca '96 and Gregory Ivan Smith '96 are performing in a New York production of *King Lear*. Roeca also costarred on an episode of “Becker” and on Lifetime's “Strong Medicine.” Anika Noni Rose '97 performed Leonard Bernstein's *Mass at the Vatican* for Jubilee 2000 and in A.C.T.'s *Starry, Starry Night*. Liz Sherman '96 is in *The Westbeth*, written by Chris Hickman '94 and directed by Dan Cantor '95, in New York. Helen Cote '97 received rave reviews for her work in *Bette's Summer Vacation* at the Pittsburgh Public Theater. Andrew DeAngelo '92's short film *The Big Day* Off has been licensed to the Sci-Fi Channel for distribution on their “Exposures” program; he recently completed another short, *Children of the Sun*, which he directed, wrote, produced, and acted in. L. J. Mitchell '94 is in the new off-Broadway comedy *Trails and Fibrillations* at the Soho Playhouse. Amy Wieczorek '93 directed the one-woman show *Driven to Distraction* in Los Angeles; the documentary *Making the Play* was made of the show *The Hemingway/Dos Passos Wars*, which Wieczorek also directed and in which Jamison Jones '94 and Al Dinneen '94

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performed. Zachary Barton '93 and Michael Oosterom (who met playing the roles of the young lovers in A.C.T.'s Scapin) were married in Hollywood on Valentine's Day, 2000; their wedding was officiated by Valerie O'Riordan '94 and included performances by David Rasner '93, Ellen Buckley '93, and Tom Lenoci '93, with Louahn Lowe '93 on piano and Vinnie DeRamus '93 as the Vulcan Vindicator. O'Riordan is now the full-time drama director at Archbishop Riordan High School in San Francisco. Elizabeth Imboden '94 sings with the band Teen Machine. Ryan Montgomery '97 has joined the A.C.T. staff as marketing associate. Jamison Jones '93 directed the play Eruptions at the Century City Playhouse. Tessa Zutgey '98 was Lennox in an all-female Macbeth in New York. Tracey Huffman '92 is a resident professional teaching associate for Cornell University's 2000-01 season. Sue Turner-Gray '94 wrote, directed, produced, and acted in Through Riley's Eyes—a beautiful film that has screened at 13 film festivals around the country and won second prize for best dramatic short at Film Fest New Haven (sponsored by Yale) and second prize at the Nashville Independent Film Festival. Manon Banta '94 performed in Imanu Amiri Baraka's Dutchman at San Francisco's Phoenix Theater. John Sugden '93's Improv Comedy group performs on Monday nights at the Buchanan Grill in San Francisco. The Rude Mechanicals' production of Samuel Beckett's Company opened in October with Sara Bakker '97, Kristen Ketzer '97, Omar Metwallly '97, Tessa Nughey '98, Jessica Claire '00, Melanie Flood '00, Zachary Knowler '00, and Natasha Yanacahido '00. Josh (Farrell) Hutchinson '95 and Christina Ross '00 spent last summer at Shakespeare Santa Fe performing in A Midsummer Night's Dream, directed by Ed Hastings, and Measure for Measure with Nagel Jackson. Alex Mogridge '00 and Mary Dolson '00 spent the summer at the Utah Shakespearean Festival; they recently performed in A.C.T.'s Christmas Carol, joined by alumni Larry Hecht '74 and Amelia (Rosenberg) Matthews '96. Kathy Kacler '00, Chris Ferry '00, Patrick McNulty '00, and David Mendelson '00 were in the A.C.T. production of The Misanthrope; Mendelson was also in Tony Kushner's Slant at the Gurdjeff Theater. Brian Keith Russell '93 and Rod Gnapp '87 were in A.C.T.'s Glengarry Glen Ross. Amy Hengerer '00 has been at Geva Theater in Rochester, performing in This Is Not a Pipe Dream. Wayne Kasserman '00 is in The Riceboy at Yale Repertory Theatre; he was also in the Public Theater's production of The Winter's Tale and, with Lloyd Porter '00, in the Public's Julius Caesar.

ANNOUNCING THE 2001 M.F.A. AUDITION TOUR

This month A.C.T. holds auditions around the country for the conservatory's celebrated Master of Fine Arts Program, an acclaimed three-year course of professional actor training. Conservatory Director Melissa Smith, accompanied by M.F.A. Program 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 interview and audition for the opportunity to become part of the 18-member class that will enter the M.F.A. Program in September 2001 and graduate in 2004 with master of fine arts degrees or certificates in acting.

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TONY AMENDOLA (Lennie) has appeared at A.C.T. in Othello, Uncle Vanya, The Learned Ladies, and The Doctor's Dilemma. Other stage work includes the off-Broadway production of Eduardo de Filippo's Fluminen with Maria Tucci and The Lion in Winter opposite Marilette Hazey. He has also acted with regional theaters throughout the country, including Berkeley Repertory Theatre (as an actor, director, and associate artist, including productions of American Buffalo, A View from the Bridge, and Twelfth Night), La Jolla Playhouse (Life during Wartime, Triumph of Love), the Old Globe Theatre (Cymbeline, Timon of Athens), Seattle Repertory Theatre, Center Stage, and the Williamstown Theatre Festival. In Los Angeles, he has appeared at the Mark Taper Forum in Our Country's Good and The Wandering Of Odysseus, in the long-running production of Tannhauser, and at the Matrix Theatre Company in Waiting for Godot and Mad Forest. Film and television credits include The Musk of Zorro, John Sayles's Lone Star, Blue, Follow the River, Cackle Will Rock, "Family Law," "Judging Amy," "The Practice," "Ally McBeal," "Seinfeld," and a recurring role on "Stargate S.G-1." Amendola is a member of the Los Angeles-based Antaeus and Matrix Theatre companies.

JOHN APICELLA (Ness) returns to A.C.T., where he portrayed Carl Lindner and four other characters in the world premiere of The First Picture Show in 1999. He just closed the Group at Strasberg Center production of Molly's Delicious and was part of the Antaeus Company's acclaimed revival of Arthur Miller's first Broadway show, The Man Who Had All the Luck. Other Antaeus credits include Alarcon's Liar, Gilbert & Sullivan's Patience, and Chekhov's Wood Demon at the Mark Taper Forum. Los Angeles audiences also saw him in Taper productions of Vaclav Havel's plays Temptation and Largo Desolato. Apicella is a creator and majordomo of the absurdist comedy troupe The Bubalaires (a San Francisco Fringe Festival favorite). Recent film credits include Disney's The Kid and the upcoming The Zeros and High Crimes. Notable television appearances include "The X-Files," "NYPD Blue," "Gideon's Crossing," "The Drew Carey Show," "Friends," and many others. Apicella is a founding member and co-manager of the Los Angeles-based classical ensemble The Antaeus Company.

MARCO BARRICELLI (Romeo), an associate artist at A.C.T. since 1997, has appeared in The Invention of Love, Long Day's Journey into Night, Hecuba, Mary Stuart, Insurrection: Holding History, A Streetcar Named Desire, and The Rose Tattoo (Drama-Logue Award). Theater credits include Tannhauser on Broadway, Magic Fire at the Guthrie Theater, Silence with the Japanese theater company Subaru, A Moon for the Misedogenet at Milwaukee Repertory Theater, The Tuning of the Shrew at South Coast Repertory (Drama-Logue Award), and Hamlet, Henry V, Richard III, and many other plays at the Oregon Shakespeare Festival. He has also worked with Missouri Repertory Theatre, the Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," "Romeo and Juliet," and 11th Hour. A graduate of the Juilliard School, Barricelli has taught and directed in the A.C.T. Master of Fine Arts Program.
James Carpenter (Lingk) appeared most recently at A.C.T. in the title role of The Guardsman, as Sir Amias Paulet in Mary Stuart, and as Agamemnon in Hecuba, among others. Theater credits also include As You Like It at the Old Globe Theatre, Romeo and Juliet at the Oregon Shakespeare Festival, The Lady from the Sea at the Huntington Theatre Company, and Love! Love! Love! Compassion! at the Intiman Theatre. He has appeared in more than 30 productions at Berkeley Repertory Theatre, in such roles as Jack in The Importance of Being Earnest, the Vampire in Mad Forest, Zac in Serious Money, and Lt. Ralph Clark in Our Country's Good. He has played the title roles of Henry V, Timon of Athens, and Richard III for the Berkeley/California Shakespeare Festival and the title role of Macbeth for Shakespeare Santa Cruz. Film and television credits include The Rainbow, Metro, Singing, The Sunflower Boy, and the series "Nash Bridges."

Rod Gnapp (Williamson) has been acting in theaters around the Bay Area and throughout the country for the last 15 years. He has been seen at A.C.T. in June and the Pyrococh, The Royal Family, and Dark Rapture and in numerous productions at Berkeley Repertory Theatre. He has worked on many new plays with leading American playwrights, including Tony Kushner and Paula Vogel. He has played a wide range of characters, from angels and innocents, clowns and idiots savants to vicious murderers and master manipulators. He also does voice-over work, as well as film and television. He recently completed filming the feature Final Fantasy in Hawaii.

Matt Gottlieb (Aaronus) was seen recently as the Rev. James Morell in Shaw's Candida and in the title role of The Puppetmaster of Lodz at Marin Theatre Company. Locally, he has also played Merv in The Sisters Rosensweig at San Jose Repertory Theatre. In Los Angeles he has performed at the Mark Taper Forum, Odyssey Theatre Ensemble, and the Pacific Resident Theatre, where this year he directed the Los Angeles premiere of David Rabe's Question of Mercy. He has also performed on the East Coast on Broadway, at the New York Shakespeare Festival, Circle Rep, Studio Rep, and the Long Wharf Theatre. His television credits include "The Practice," "ER," "The West Wing," "Nash Bridges," "Wings," "I,AG," and others.

Brian Keith Russell (Baylen) has performed at A.C.T. in Edward II, The Invention of Love, The Threepenny Opera, Indian Ink, Light Up the Sky, Pygmalion, The Duchess of Malfi, and A Christmas Carol. Other Bay Area appearances include Picasso at the Lapin Agile at Theatre on the Square; Desire under the Elysian Fields at the E kneat Theatre; and The Elephant Man at San Jose Repertory Theatre; Hellequin on My Trail, Affirmative! Action! Adventure! and Santas & Santas with Campo Santo; Mascaras for the Shotgun Players; The Bunchgrass End of the World, The Halfway Diner, Mrs. Dilloway's Party, and The Love Nest for Word for Word; Stephen Sondheim's Putting It Together at TheatreWorks; The Pharmacist's Daughter at the Magic Theatre; The Boys' Stragglers at Berkeley Repertory Theatre; The Two Precious Maudens Ridiculed and The

Forced Marriage at Centralworks; Wilder, Wilder, Wilder at Marin Theatre Company; and Down the Road at Encores! Theatre Company. Russell is a 1993 graduate of A.C.T.

Chris Ferry (Understudy) graduated from the A.C.T. Master of Fine Art Program in the class of 2000. He has performed on the Geary stage as Clitandre in The Misanthrope earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Macheath in The Threepenny Opera earlier this season and as Matrevis in Edward II and Fitz in The Threepenny Opera last season. A.C.T. credits also include Touchstone in As You Like It, Mace...
Who's Who

ANN BRUCIE ALING (Costume Designer) returns to A.C.T., where she previously designed the costumes for the San Francisco Opera's production of "The Magic Flute." She also designed the costumes for the San Francisco Ballet's production of "Cinderella."

DOUGLAS KLEIN (Production Manager) returns to A.C.T., where he previously managed the production of "The Cherry Orchard." He also managed the production of "The Glass Menagerie."

TONY CASTELLO (Lighting Designer) returns to A.C.T., where he previously designed the lighting for the San Francisco Opera's production of "La Traviata." He also designed the lighting for the San Francisco Ballet's production of "The Nutcracker."

DEBORAH SISSEL (Dialect Consultant) trained at Carnegie Mellon University with Edith Skinner and was awarded a Fulbright Scholarship. She has been featured in "The Importance of Being Earnest" and "The Importance of Being Earnest." She is also a principal of FJH Design Inc., a design firm.
I think so. I always want everyone to be sympathetic to all the characters. Because when you aren't, what you are doing is writing a melodrama with good guys and bad guys. Drama is really about conflicting impulses in the individual. That is what all drama is about. And with the birth of the antagonist you get two people on the stage. What you are doing, just as in a dream, is taking one individual and splitting him into two parts. And with the further elaboration of drama into more characters, always what is happening is the splitting of the nature of one individual into many more parts.

So all the characters in that play are aspects of a single person?

Sure. Just as they are in a dream or in a myth. The difference between a comedy and a drama is that in the drama or the tragedy the two major aspects would be two vehemently opposed aspects of one individual. In the comedy, what they are is many, somewhat dissimilar renditions of the same attitude, which I think is true in all gang comedies, and it is certainly true of Glengarry.

Some of your plays, notably Glengarry, in their attitude towards big business have been compared with Arthur Miller's Death of a Salesman.

Yes, but Death of a Salesman is really not concerned with big business. That is the difference: Death of a Salesman is a tragedy. The gang comedy is really concerned with the effects of the specific environment, which in a gang comedy is almost always the workplace, on the people engaged—whereas in Death of a Salesman Miller is concerned with the family. It is a tragedy about a man who happens to be a salesman.

—Henry I. Schvey, New Theatre Quarterly (February 1988)

THE MYTH OF THE AMERICAN DREAM

The myth of the American Dream seems central to your artistic vision. In American Buffalo, The Water Engine, Lakeout, Mr. Happiness, A Life in the Theatre, and Glengarry Glen Ross, a whole cultural as well as spiritual dimension of the American Dream myth is present. Could you comment on why this myth engages you so much?

It interests me because the national culture is founded very much on the idea of strive and succeed. Instead of rising with the masses one should rise from the masses. Your extremity is my opportunity. That's what forms the basis of our economic life, and this is what forms the rest of our lives. That American myth: the idea of something out of nothing. And this also affects the spirit of the individual. It's very divisive. One feels one can only succeed at the cost of someone else. Economic life in America is a lottery. Everyone's got an equal chance, but only one guy is going to get to the top. "The more I have the less you have." So one can only succeed at the cost of, the failure of another, which is what a lot of my plays—American Buffalo and Glengarry Glen Ross—are about. . . . In Glengarry Glen Ross it's the Cadillac, the steak knives, or nothing. In this play it's obvious that these fellows are put in fear for their lives and livelihood; for them it's the same thing. They have to succeed at the cost of each other. As Thorstein Veblen in Theory of the Leisure Class says, sharp practice inevitably shades over into fraud. Once someone has no vested interest in behaving in an ethical manner and the only bounds on his behavior are supposedly his innate sense of fair play, then fair play becomes an outdated concept: "But wait a second! Why should I control my sense of fair play when the other person may not control his sense of fair play? So hurray for me and to hell with you."

What are your thematic concerns in Glengarry Glen Ross?

If there are any thematic concerns, they must be blatant. The play concerns how business corrupts, how the hierarchical business system tends to corrupt. It becomes legitimate for those in power in the business world to act unethically. The effect on the little guy is that he turns to crime. And petty crime goes unpunished; major crimes go unpunished. . . .

In Glengarry Glen Ross, it's interesting to watch Aaronow. He's the one who comes closest to being the character of a raisonneur, for throughout the whole play he's saying, "I don't understand what's going on." "I'm no good." "I can't fit in here." "I'm incapable of either grasping those things I should or doing those things which I've grasped." Or his closing lines, "Oh, God I hate this job." It's a kind of monody throughout the play. Aaronow has some degree of conscience, some awareness; he's troubled. Corruption troubles him. The question he's troubled by is whether his inability to succeed in the society in which he's placed is a defect—that is, is he manly or sharp enough—or if it's, in effect, a positive attribute, which is to say that his conscience prohibits him. So Aaronow is left between these two things and he's incapable of choosing. This dilemma is, I think, what many of us are facing in this country right now. As Veblen, who's had a big influence on me, says, a lot of business in this coun-
try is founded on the idea that if you don’t exploit the possible opportunity, not only are you being silly, but in many cases you’re being negligent, even legally negligent.

ON VIOLENCE
Do you consider your work to be violent?
Violent? No.
As an artist, do you find it more challenging to deal with the evil and violent side of human nature?
Drama can’t be about nice things happening to nice people. Anyone who has ever been around gangsters knows that they are extremely charming. They speak colorfully, they’re sentimental. Generous. They are interesting to write about, interesting to create. . . .
It’s just dead wrong to suggest that my work incites—or supports—violence. My job is exactly to the contrary. My job is to show human interactions in such a way that the synthesis an audience takes away will perhaps lead to a greater humanity, a greater understanding of human motives. I don’t know how successful I am at it, but that absolutely is my job. If the net effect is otherwise, which I don’t think that it is, then they should throw me in jail.
—Mary Cantwell, Vogue (July 1984)

TELEVISION AND CAPITALISM
You’ve done some work for television. Didn’t it change your opinion of the medium?
What is television’s agenda? It is a tool to sell you products. What are the tools it uses? Guilt. Shame. Envy. . . . I grew up in the first television generation and I spent a lot of time wondering why my life was so inferior to—and unlike—the lives I saw depicted on television.
Which brings to mind the British reviewer who called you “one of our chief critics of capitalism.”
I don’t think I was ever a critic of capitalism. I’m a dramatist. The drama is not a prescriptive medium. Part of what drama can offer—because it should work on the subconscious level—is the relief that comes with addressing a subject previously thought unaddressable. . . . Anything I might know about American capitalism is not going to be found in a play.
Just the same, your play—and film—Glengarry Glen Ross could be called an indictment of the kill-or-be-killed nature of business.
Yeah. Well, Robert Service said it best. He said there isn’t a law of God or man that goes north of ten thousand bucks. You know, money makes people cruel. Or has the capacity to do so. Human interactions—that’s what I hope my plays are about. The rest of it is just a way to get somewhere.
—Mary Cantwell, Vogue (July 1984)
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’spervious to Love and Indian Ink, The Threepenny Opera, Mary Stuart, Old Times, Arendoir, The Rose Tattoo, Antigone, Creditors, Uncle Vanya, Home, the world premiere of Leslie Ayvazian’s Singer’s Boy, and the Geary Theater inaugural production of Shakespeare’s Tempest. This season she directs new translations of Molière’s Le Misanthrope and Pirandello’s Enrico IV.

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 the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fullbright 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 Theaters (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 over 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 A. 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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Each month's issue of San Francisco features the CULTURE section, exploring the finest talent in theater, music, dance, art, and sports. The place to come for “the buzz” of the Bay Area, CULTURE is where you'll find A.C.T. performance schedules, critics' reviews, and personality profiles.

For more information about San Francisco, please call (415) 398-2800 or visit www.sanfran.com on the Web. San Francisco's Web site provides the most current CULTURE happenings in the Bay Area. San Francisco is available by subscription and at your local newsstand.

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State Street Bank and Trust
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Texas Instruments Foundation
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Transamerica Foundation
TRW Foundation
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Washington Mutual Foundation
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1999-2000
NATIONAL CORPORATE THEATRE FUND
The National Corporate Theatre Fund is a nonprofit corporation created to increase ongoing support from the business community for the nation's most distinguished professional theaters. A.C.T. receives the support of the following foundations, individuals, and corporations through their contributions of $10,000 or more to the National Corporate Theatre Fund:

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Metropolitan Life Foundation
Newsweek
LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

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

- American Express
- AT&T Foundation
- The BF/Broadway Foundation
- Bristol-Myers Squibb Foundation
- Eccentric Medical Foundation
- GTE Foundation
- IBM Foundation
- Mobil Foundation, Inc.
- Peabody Media, Inc.
- Texas Commerce
- The Xerox Corporation

For information about the Friends of A.C.T., call (415) 439-2301. For information about ushering, call (415) 439-2349.

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108; (415) 863-2200. On the Web: nctf-aact-sfay.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. on Tuesday–Saturday and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily.

Online
Tickets are also available 24 hours a day on our Web site at www.nctf-aact-sfay.org. Seating availability 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.

Change by Phone or Fax
Call (415) 749-2427 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit information to (415) 749-2291.

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

Purchase Policy
All sales are final, and there are no refunds. Only current subscribers enjoy performance reservation privileges and lost-ticket insurance. If you are unable to attend to 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) 749-2427 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 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 an On Time by 6 p.m. special and a $10 Rush for $10 offer. Call (415) 749-2250 for details.

Group Discounts
For groups of 10 or more, call Linda Graham, Group Services, at (415) 394-7805.

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 for subscribers and seniors, $4 for students) of the Geary Theater on selected Wednesdays and Saturdays. For information, call (415) 749-2427 or visit A.C.T. online.

Student Matinées
Matinées are offered at 1 p.m. to elementary, secondary, and college school groups; 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 more information dates and times, visit www.nctf-aact-sfay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to A.C.T. Deaf community e-mail list. Deaf patrons may purchase tickets by calling (415) 749-2427 or via TTY at (415) 749-2476.

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 6–19. Call (415) 439-2250 for a free brochure.

Costume Rental
More than 10,000 costumes, from handmade period garments to modern sports wear, are available for rental. For information call (415) 439-2319.

Packing
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 Tickets on Plans 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.

Beepers!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. If 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 performances. 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) 549-2ACT 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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