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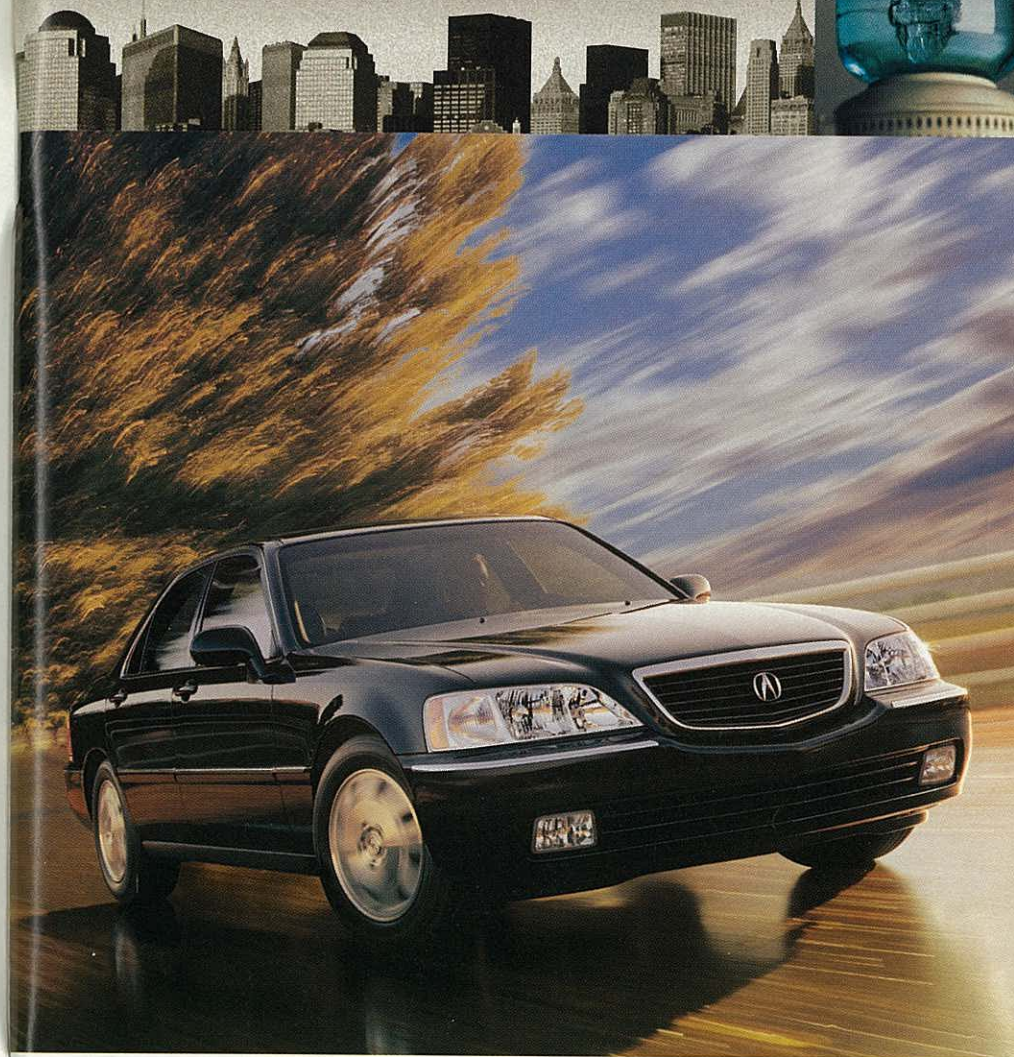
ON THE COVER
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ABOVE
Children leaving London during the Blitz (1940)

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ABOUT A.C.T.

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 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. ■

A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.



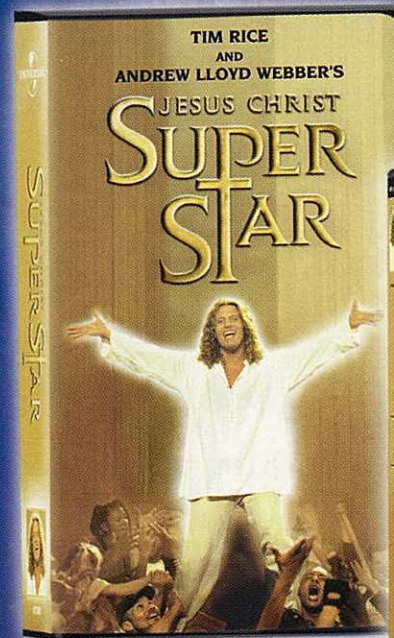
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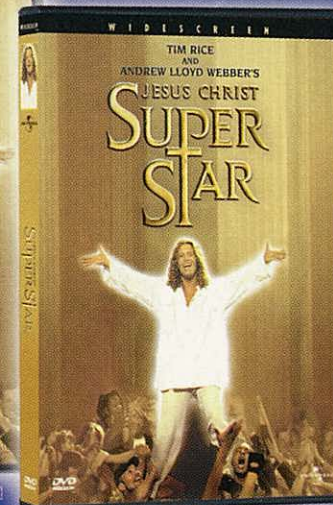
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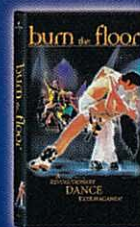
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American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings,
Artistic Director
1986-92

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FRANK LOESSER'S HANS CHRISTIAN ANDERSEN

*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*

THE MISANTHROPE

by Molière

*A new verse version by
Constance Congdon
Directed by Carey Perloff
October 19-November 19, 2000*

A CHRISTMAS CAROL

*Adapted by Dennis Powers and
Laird Williamson
Directed by Candace Barrett in
association with Raye Birk
November 27-December 26,
2000*

GLENGARRY GLEN ROSS

*by David Mamet
Directed by Les Waters
January 4-February 4, 2001*

GOODNIGHT CHILDREN EVERYWHERE

*Written and directed by
Richard Nelson
February 15-March 18, 2001*

ENRICO IV

*by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29-April 29, 2001*

"MASTER HAROLD" ...AND THE BOYS

*by Athol Fugard
Directed by Laird Williamson
May 4-June 3, 2001*

TEXTS FOR NOTHING

*by Samuel Beckett
Performed and directed
by Bill Irwin
June 14-July 15, 2001*

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Haire
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A.C.T.

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Steven Anthony Jones
Gregory Wallace

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David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
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Charles Randolph-Wright

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Martha Clarke
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Les Waters
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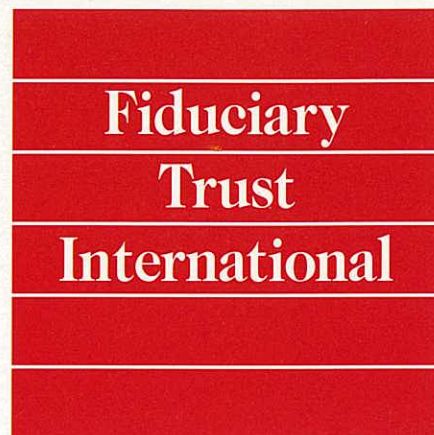
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GOODNIGHT CHILDREN EVERYWHERE

(1997)

Written and Directed by **Richard Nelson**

with

Rachel Black Jon DeVries* Heather Goldenhersh*
Jesse Pennington* Charles Shaw Robinson*
Robin Weigert* Yvonne Woods*

Scenery by Thomas Lynch

Costumes by Susan Hillferty

Lighting by James F. Ingalls

Sound by Garth Hemphill

Casting by James Calleri

San Francisco Casting by Meryl Lind Shaw

Hair and Makeup by Rick Echols

Associate Costume Designer Linda Roth

Assistant Director Claire Winters

Stage Management Staff

Julie Haber*, *Stage Manager*

Francesca Russell*, *Assistant Stage Manager*

Miesha Brodsky, *Intern*

Please silence all cellular phones and pagers.

Produced through special arrangement with
Broadway Play Publishing Inc.

The script to this play may be purchased from BPI at
www.broadwayplaypubl.com.

Originally produced by the Royal Shakespeare Company,
first produced in the United States by Playwrights Horizons.

*Member 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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adapted by **RICHARD NELSON**
directed by **CAREY PERLOFF**

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A.C.T. PREFERRED VISA

GOODNIGHT CHILDREN EVERYWHERE

The Cast

<i>Peter</i>	Jesse Pennington*
<i>Betty, his sister</i>	Robin Weigert*
<i>Vi, his sister</i>	Heather Goldenhersh*
<i>Ann, his sister</i>	Yvonne Woods*
<i>Mike, Ann's husband, a doctor</i>	Jon DeVries*
<i>Hugh, a doctor</i>	Charles Shaw Robinson*
<i>Rose, Hugh's daughter</i>	Rachel Black

Time and Place

Late spring, 1945

The living room of a flat in Clapham, South London

Understudies

For Robin Weigert and Heather Goldenhersh—Emily Ackerman*

For Yvonne Woods and Rachel Black—Sarah Overman*

For Jon DeVries and Charles Shaw Robinson—Dan Hiatt*

For Jesse Pennington—Alex Moggridge

There will be one intermission.

*Member 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

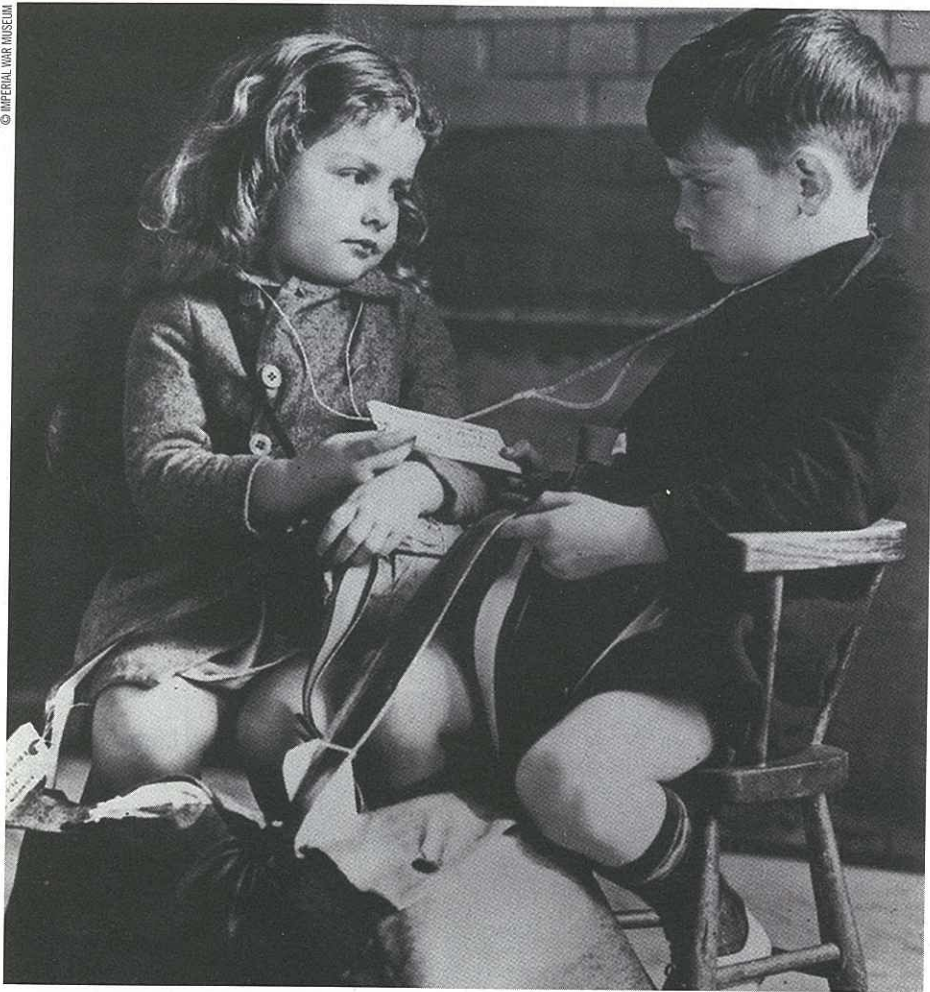
Melissa Smith
Conservatory
Director



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NEWSPAPERS



"Goodnight Children Everywhere,"
by Gaby Rogers and
Harry Phillips,
recorded
by Vera Lynn

Goodnight children, everywhere
Your Mummy thinks of you tonight.
Lay your head upon your pillow,
Don't be a kid or a weeping willow.
Close your eyes and say a prayer
And surely you can find a kiss to spare.
Though you are far away
She's with you night and day.
Goodnight children everywhere.

ABOVE
Brother and
sister evacuees,
British home front,
World War II

Goodnight children, everywhere.
Your Daddy thinks of you tonight.
And though you're far away
You'll go home one day.
Goodnight children everywhere.

"LIFE, ABOVE ALL ELSE"

The idea of displacement is never far from Richard Nelson's mind when he discusses his plays. "I've always been interested in the theme of exile," he says. "It resonates certainly through all of my work." In *Between East and West* (1985), a Czech couple refashion their immigrant lives in New York; in *Misha's Party* (1993), an American woman finds herself trapped in a Russian hotel when a military coup erupts; in *Some Americans Abroad* (1989, Nelson's imaginative sequel to Mark Twain's *Innocents Abroad*), a group of American professors adrift in England search in vain for "authentic" Old World culture; in *Principia Scriptoriae* (1986), an American journalist suffers under the repressive measures of a Latin American dictatorship; and in *Goodnight Children Everywhere* (1997), a teenage brother rejoins his three sisters in their flat in bombed-out London after five years of war.



Richard Nelson

By setting his plays against a background of political tumult and cultural alienation, Nelson is able to powerfully dramatize the precise moments in individual lives when cultural contradictions and identity crises are brought into sharp relief. Nelson's affinity for issues raised by historical change reflects his own bicultural existence as a playwright who has worked consistently in both the United States and Europe, developing over three decades of writing plays a dramatic sensibility that is very much the product of both American and British culture.

Nelson's interest in things British began right after college during a year spent in Manchester on a travel grant. After working for several years as literary manager at the BAM Theater Company in Brooklyn and as dramaturg at the Guthrie Theater in Minneapolis to pursue a growing interest in classical theater, Nelson returned to Britain in 1987 to begin a long and productive relationship (he is now an honorary associate artist) with Britain's Royal Shakespeare Company. *Goodnight Children Everywhere*, Nelson's ninth RSC commission, premiered at Stratford-on-Avon in 1997 and won the 2000 Olivier Award for best play before traveling to New York for an acclaimed off-Broadway run at *Playwrights Horizons*, directed by Nelson.

The following interview took place between Nelson and Tim Sanford, artistic director of *Playwrights Horizons*, in May 1999, just before the U.S. premiere of *Goodnight Children Everywhere* in New York.

I always get a very strong impression of the cultural and social contexts that surround your work. How do you think you came to have such a broad perspective?

I don't know. But I will say I've always been interested in the theme of exile. I think the idea of exile is one of the great 20th-

century motifs that winds its way throughout the world. The notion of being apart, not necessarily physically, but psychologically or emotionally, an exile from one's place of birth or one's place of residence, trying to somehow find one's place or one's home, is something that resonates certainly throughout all my work. Almost all of my plays for the past 15 years I could call "Home," if David Storey had not already written a very good play with that title, as I've written about people who have been stripped away from their home, coming home to find out what home is, redefining home, who they are in relationship to home. And what greater example is there of the feeling of being an outsider who is out of sync with one's place than adolescence? Adolescence almost by definition places us on the terrain of the exile or outsider. So *Goodnight Children Everywhere* is in a way an expansion of these various themes of exile and loss of home.

And what greater example is there of the feeling of being an outsider who is out of sync with one's place than adolescence? Adolescence almost by definition places us on the terrain of the exile or outsider. So *Goodnight Children Everywhere* is in a way an expansion of these various themes of exile and loss of home.

Goodnight Children Everywhere surprised me when I first read it. I had come to expect the more overt cultural perspective [of your earlier work], as well as a more explicitly ironic tone. But Goodnight Children Everywhere is a more measured and subtextual play. What was the impetus for it?

Well, I'm always trying to evolve as a writer. I always take on new influences to have more craft. And one thing that influenced me was I had just recently done a translation/adaptation of Strindberg's *The Father* for the Roundabout. And that opened up the world of Strindberg to me, a world I hadn't appreciated before and came to appreciate tremendously. So that was a

new influence on me stylistically. But also, I very much wanted to write a play about children. The idea of childhood is linked as I've said to the themes of being an outsider and trying to find one's home, but perhaps also led to a somewhat different approach stylistically.

What is Strindberg's influence on the play?

Strindberg writes in the introduction to *Miss Julie* that every action, everything that someone does, has many different motivations. And I find that to be absolutely true in life. If you try to give one reason or motivation to a specific action, it's untrue. Sometimes those motivations can even be contradictory. That's one of the essential elements of life, the confluence of motivation for our actions. So in *Goodnight Children Everywhere*, there are a lot of reasons for almost everything that happens, some of which fight against each other.

I was also struck very strongly when I first read the play by the clear echoes of [Chekhov's] Three Sisters. The first beats of both plays, for example, are almost directly parallel. How deliberate are these echoes? Do people notice them very often?

No, they don't and that's fine. There are references to all sorts of plays in this play, other Chekhov plays, as well as Strindberg. And there's also a great myth behind it, the story of the prodigal son who comes home and is going to help save everyone. But he fails. So, yes, I guess in all my plays I don't hide from the culture that I write in, which is the culture of theater. I use it and I mine it and I'm not interested in people saying, "Oh, that's *that*." That's not the point. The point is that it's something that gives me strength and helps me write. Chekhov has been a profound influence on me and a very profound influence on this play.

What drew you to the historical context of the play?

I was in London working on another play of mine and I saw a poster in the tube of a black and white picture of a young girl with a nametag around her neck sitting with obviously her brother on luggage, pulling his nametag. It was an extraordinary photograph that I found very moving and I saw it was a poster for a show at the British War Museum about the evacuation of two million people in September 1939 at the beginning of England's war with Germany. And of those two million, eight hundred thousand were children unaccompanied by parents. I went to the exhibition and it was fantastic. You could feel all the emotions of the parents, the confusion and complexities of letting your child leave home for his own safety but not knowing when you're going to see him again. It was a world I knew very little about, and when I began to explore it, I found it a perfect vessel for dealing with themes I was interested in trying to explore, most particularly about childhood and adolescence.

It's interesting that with such a dramatic historical event to inspire you that you did not choose to dramatize children in the midst of their exile. How did the scenario of the play come to you?

In the theater, it's very difficult to write about children, for the simple fact that it's quite difficult to get children to act eight performances a week con-



ABOVE
Jesse Pennington
as Peter

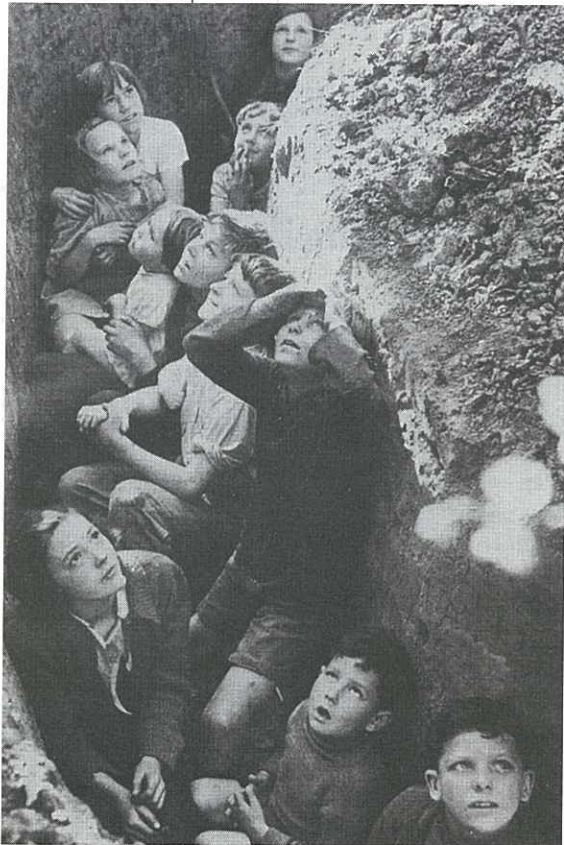
OPPOSITE
The three sisters
(top to bottom):
Robin Weigert (Betty),
Yvonne Woods (Anne),
and Heather
Goldenhersh (Vi)

Rehearsal photos
by Kevin Berne



sistently over a period of time. The situation in this play provides an opportunity to have this gap, this gulf in the childhood of these characters. You have an actual 17-year-old boy who at times seems like he's still 10. So the issues of the play are issues of childhood, but it doesn't need to be performed by children.

Dramatically, this gap in their childhood means they have a lot of catching up to do, and not just with each other, but within themselves.



Taking cover

Photo taken from *Goodnight Children Everywhere*, a book of memories and photos, by kind permission of the publishers, Age Exchange, c/o The Reminiscence Centre, Blackheath Village, London SE3 9LA, U.K.

It's adolescence. In many ways these characters, especially Peter, have their entire adolescence packed into two and a half to three days. And that's why you see the range of moments in the play in which the roles keep shifting. Take Peter, for example: at times he's a brother, he's a child, he's a man, he's a friend, he's a lover, he's a father, and his sisters also all take on different roles. The stripping off, the taking on and taking off of roles is something that is almost a definition of adolescence.

When you think about how confusing and tumultuous adolescence is, you realize what an explosive, difficult, alienating time it is for children, even under normal circumstances. Then place it in a world that's literally been blown apart. On the surface, everything looks fine in this play. But in the little details, you hear that it's not. Like Ann says, "You

don't even want to go outside anymore," because of all the appalling things you encounter. What we see seems like a normal flat, except their bathroom's been taken away from them and they have to have baths by the fireplace. But outside it's a totally different matter. I think that's a very apt metaphor for adolescence.

I agree. I think that one of the exciting things of doing the play in America, is that I think Americans are more able to see this theme in the play. In England I found that because I am an American writing about English people at the end of World War II, which is the defining moment for England in the 20th century, a lot of people looked at the play as if my goal was to write about Englishness in England. I think here people are more able to see it as a play about children and family, which is how I meant it.

Some people have found Peter a mysterious character. He's so quiet and watchful. He doesn't show that much.

Well, what do we know about Peter? We know that he used to not be able to stand still before he left home. He was a busy boy, always running around, always doing things. But by being taken off to Canada to a culture that he didn't understand, a world he didn't understand, accents that were different and having certain things happen to him that generated confusion in him, he grew a bit silent.

He'd be laughed at if he even talked.

That's right. So one protection was to say nothing.

One of the first things he talks about is being enthralled by a litter of kittens in his new home in Canada and being faced with his own horrifying little "Sophie's Choice" to save just one of these kittens from death. And he can't do it. It tears him up.

Yes. And there is choice everywhere. That's what Ann talks about, how were they chosen? Why were some kids chosen to go where they went and how were they chosen once they got there? Ann had soot on her face the day they were being picked by the families and she wonders if she got a bad family because they thought she was a dirty girl.

It's amazing, when they're all sharing their experiences of being evacuated, that they can barely even talk about what happened. After Peter talks about the cats, he tells another story about his "uncle" hitting him in the fields, and he can't even elaborate. Obviously, the emotions are too full or are not connected enough yet.

Yes.

I found Vi's journey, in some ways, the most surprising of all. Of all of them, she seems like the real survivor. She's the one ultimately who feels the accumulated jolts of the play the most. Her two refrains, "We're not the sisters you left," and "the scars we leave," about sum it up. Then she has that amazing memory, the story of putting Peter off on the boat then hearing a boat was torpedoed and not knowing if he was alive or not for a week. It puts the entire play into such perspective, the desperation they must have felt and the elation of seeing him again. I just gasped when I first read that. Then Peter is left alone onstage, we hear a baby crying, and we go into the coda. How did that scene come to be?

It was always in my head that this play would be about a pregnancy and a birth. That's the very central structure of the play. We see a pregnant woman and we end with a birth. Nothing could be more natural in life. So that was a given, that the baby would be born. So life, normal life, becomes another context of the play, to make the play not about freaks or aberrations but about us.

Tell me about Ann's dream about her baby. Where did that come from?

There are times when I write shorter plays in preparation for other plays. To prepare for writing *Goodnight Children Everywhere*, I

**"ADOLESCENCE
ALMOST
BY DEFINITION
PLACES US
ON THE
TERRAIN
OF THE EXILE
OR THE
OUTSIDER."
—RICHARD
NELSON**

continued on page 44

"YOU MUST BE BRAVE"

by Elizabeth Brodersen

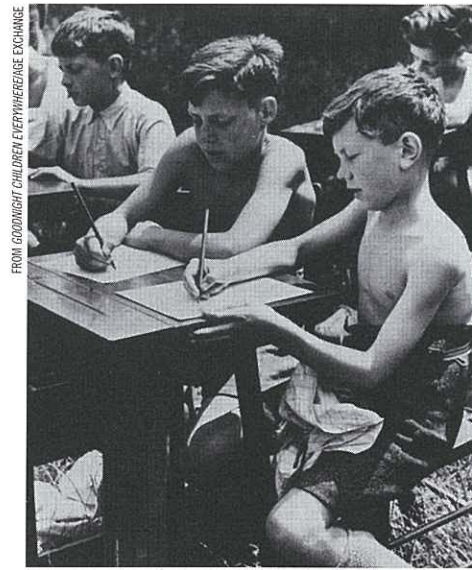
The story of *Goodnight Children Everywhere's* young siblings is part of a remarkable, yet surprisingly little-discussed aspect of 20th-century British history. Over the course of one long, chaotic weekend in September 1939, anticipating the immediate arrival of German bombers over the English Channel, more than two and a half million Britons were evacuated from the country's urban centers for hoped-for safety in the countryside. An astounding 800,000 of those evacuees were children unaccompanied by parents. Transported by train, boat, and coach to far-flung destinations, many of those children would spend the most critical years of their childhoods living with strangers, while their own families faced the daily nightmare that was the London Blitz. By the time they returned to their homes in 1945, these children and the families they left behind would be irrevocably altered by the war.

LEAVING HOME

Plans for evacuating civilians from vulnerable areas of Britain had already been discussed as early as 1924 by government officials shocked by photos of the devastation wrought by aerial bombardment in World War I. With characteristic efficiency, British officials began to canvass the country, searching for accommodations for displaced individuals, organizing evacuation drills, and mounting a fervent propaganda campaign to persuade parents to register their children for evacuation. Posters featuring pictures of forlorn children looking up in bewilderment went up all over the city, advertising "Mothers, send them out of London."

By the time Hitler's forces marched into Poland on September 1, 1939, a massive evacuation scheme was already in place. At 5:30 that morning, after less than 24 hours notice, hundreds of thousands of evacuees, or "Vackies," as they were called, assembled in schoolyards all over the greater London area. Waving goodbye to weeping mothers and white-faced fathers, they marched off obediently to entraining stations in squads of 30 children each. Each child had been instructed to come equipped with a large nametag, a bag with clothes, food for a day, and a government-issue gas mask that was to be carried at all times. Despite the potential for disaster amid the chaos, there appear to have been few mishaps, with teachers and older children acting as group leaders to oversee the venture.

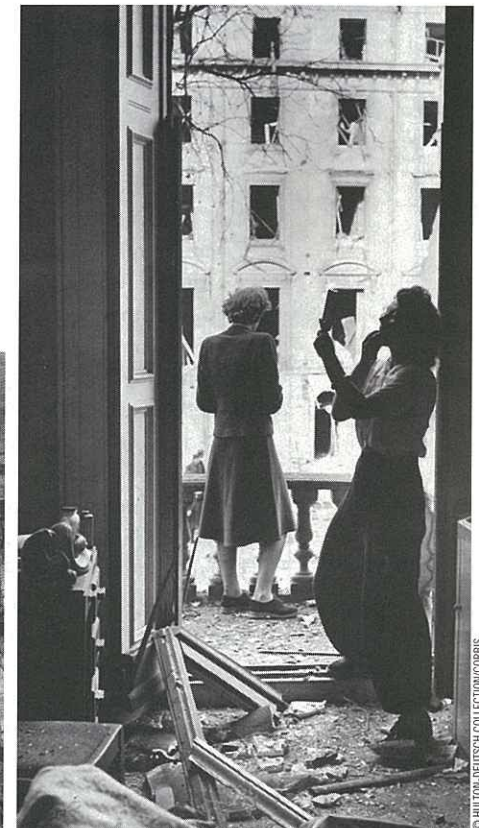
Neither the children nor their parents knew where or with whom the children would end up by nightfall. Most were disbursed to private homes in rural villages and seaside towns in Britain; many went to hostels, residential schools, and holiday camps in the countryside.



FROM GOODNIGHT CHILDREN EVERYWHERE EXCHANGE

Dear Daddy
I hope you are alright
and I hope you got my last
letter. Mam
has had some letters from
you and thank for your letter
to me I have got
a real school girls hat made
a felt with
a rim that turns up I hope it
won't be long before you are
home again with Mam and me
Bye-bye Love Pat
Love Pat

XXXXXX XXX XXX



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OPPOSITE
Scenes from
the home front,
London, 1940

Images © Imperial
War Museum, unless
otherwise indicated



© IMPERIAL WAR MUSEUM

Evacuees wave goodbye

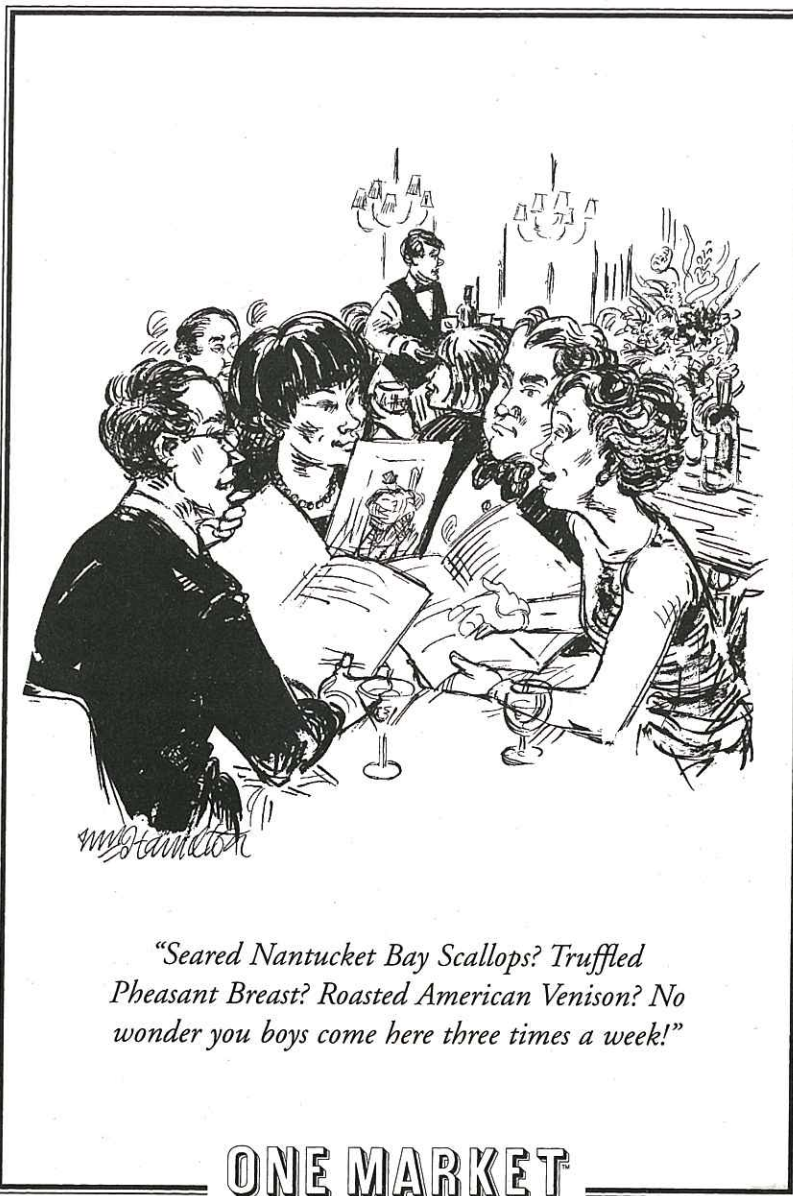
Others with friends or relatives abroad embarked on the treacherous sea journey to Canada, Australia, New Zealand, and South Africa, dodging torpedoes and gunboats along the way. Parents would have to wait weeks to find out whether their children had arrived safely and where and with whom they would spend the rest of the war. (The oceanic evacuation plan was suspended a year later, after the *City of Benares* was torpedoed, killing 256 passengers, including 77 children.)

After traveling across Britain for most of the day, the children arrived at their myriad destinations. Tired, hungry, and messy from hours spent in crowded buses and trains, most without toilets, they huddled together while villagers looked them over. Shirley Temple look-alikes and strong-looking boys were snapped up to cries of “I’ll have that one!”; unattractive children “with glasses or with spots” and scruffy waifs from the poorest and dirtiest parts of London waited for hours to be offered a home. Finally, as dusk fell, desperate billeting officers dragged the exhausted leftovers from door to door, begging and bullying local residents and separating terrified, screaming siblings when necessary to find everyone a bed for the night. Many foster parents had no idea that one night’s hospitality would extend to years of responsibility.

One evacuee who was seven when she said goodbye to her parents remembers her father’s advice:

He said, “You mustn’t cry. You must be very brave.” And of course that stayed with me, so I just didn’t allow myself to cry.

continued on page 45



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“Seared Nantucket Bay Scallops? Truffled Pheasant Breast? Roasted American Venison? No wonder you boys come here three times a week!”

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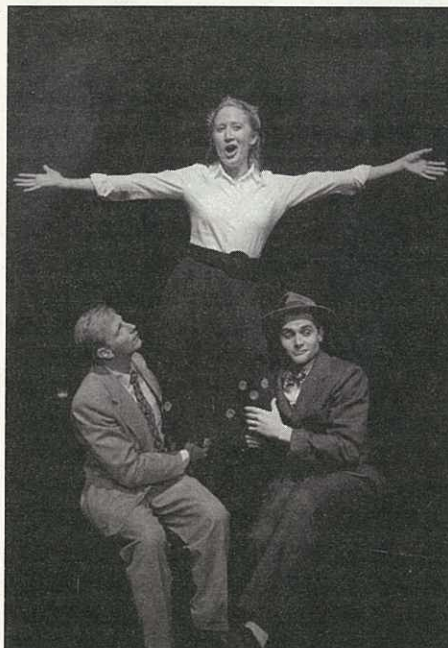
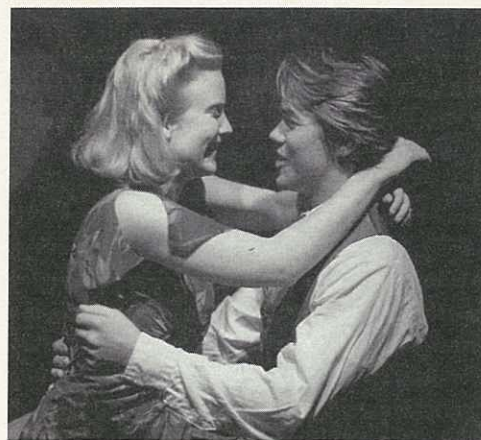
Second-year M.F.A. students Heidi Armbruster and Jed Orlemann in a studio production of Marc Blitzstein's 1941 musical *No for an Answer*, directed by Carey Perloff; third-year students Kerry Sullivan and Claire Winters in George Farquhar's *Beaux' Stratagem* at the Magic Theatre; third-years Greg Harr and Stafford Clark-Price in Oscar Wilde's *Importance of Being Earnest* at the Magic; Chan Casey as Earnest's Lady Augusta Bracknell; Naomi Peters and Atosa Babaoiff in *Earnest*; (l to r) second-years Ryan Farley, Jessica Turner, and Neil Hopkins in *No for an Answer*.

Photos by Ken Friedman, unless otherwise indicated.

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*; **Robynn 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, *Haiku 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, 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 Georgia 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**. **Guieseppe 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 Glenna Headley 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 Hwang Chin-i*, performed at the Gascon 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 *RappleEye*; 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* and took over the hit one-man show *Fully Committed* off Broadway in January. **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/LA, 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 Wilm Shkspr (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 Steindler '94**. Steindler also performed in the new play *I Think I Like Girls* at Encore Theatre Company in San Francisco. **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 Millers" 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 Cox** '97 received rave reviews for her work in *Betty'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 *Trials and Fibrillations* at the Soho Playhouse. **Amy Wiczorek '93** directed the one-woman show



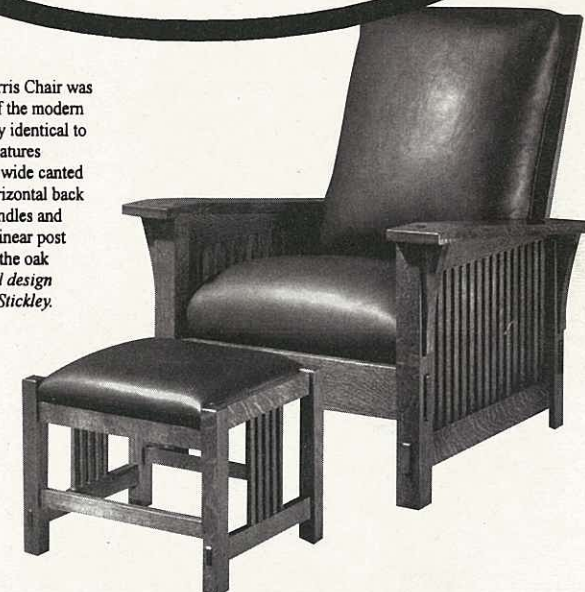
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M.F.A. 2000 grads Patrick McNulty (l) and Chris Ferry (r) with René Augesen in the A.C.T. production of *The Misanthrope*, at the Geary Theater in October



KEVIN GERNE

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** 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 Vinvoc. 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 Zugmeyer '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-Cray '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 Imamu Amiri Baraka's *Dutchman* at San Francisco's Phoenix Theater. **John Sugden '95**'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 Ketterer '97**, **Omar Metwally '97**, **Tessa Zugmeyer '98**, **Jessica Claire '00**, **Melanie Flood '00**, **Zachary Knower '00**, and **Natasha Yanacañedo '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 Moggridge '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 alums **Larry Hecht '74** and **Amelia (Rosenberg) Matthews '96**. **Kathy Kaefer '00**, **Chris Ferry '00**, **Patrick McNulty '00**, and **David Mendelsohn '00** were in the A.C.T. production of *The Misanthrope*; Mendelsohn was also in Tony Kushner's *Illusion* at the Gurdjieff 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*. **LilliAnn Foreman '78** runs the theater program at Central Oregon Community College; last summer she directed her own adaptation of Gilbert and Sullivan's *Mikado* for the Alaska Theatre for Youth in Anchorage. **Debbie Carriger '95** is one of two business reps for Actors' Equity Association in San Francisco. **W. Allen Taylor '89** directed a production of *The Diary of Anne Frank* for the College of Marin.

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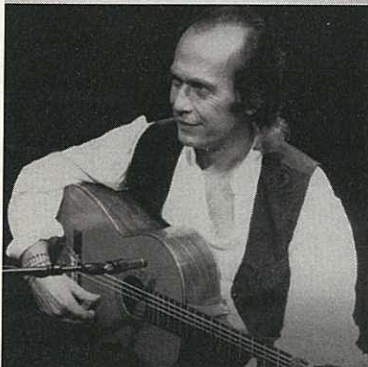
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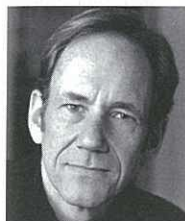
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RACHEL BLACK (*Rose*) makes her Geary Theater debut in *Goodnight Children Everywhere*. Last year she performed as Miss Prism in the A.C.T. Master of Fine Arts Program production of *The Importance of Being Earnest* at the Magic Theatre. Her favorite roles to date include Paulina in *The Winter's Tale*, Isabella in *The Son of Arlecchino*, Lucy in *The Threepenny Opera*, Cordelia in *King Lear*, and Leontine in *13 Rue de l'amour*. Black is the recipient of the Fleishhacker scholarship. She received her B.F.A. in acting from the University of Southern Mississippi.



JON DeVRIES (*Mike*) appeared in the American premiere of *Goodnight Children Everywhere* in New York. DeVries has appeared in Broadway productions of *Devour the Snow*, *Execution of Justice*, *Major Barbara*, *The Cherry Orchard*, *Agamemnon*, *The Inspector General*, and *Loose Ends*. Off-Broadway credits include *Kit Marlowe* at the Public Theater, *One Flea Spare*, *Oedipus*, *Sight Unseen*, *The Scarlet Letter*, *Titus Andronicus*, and La MaMa Repertory Company's *Medea*, *Electra*, *Trojan Women*, and *Good Woman of Setzchuan*. Film credits include *Fat Man and Little Boy*, *The First Deadly Sin*, *Lianna*, *City of Hope*, *The Joy Luck Club*, and the soon-to-be-released *End of the Day*. He has appeared on television in *Sarah: Plain and Tall*, *Skylark*, *Lincoln*, *Separate But Equal*, *Zelda*, *Grand Isle*, and the series "Star Trek: The Next Generation," "Law & Order," "Heat of the Night," and "The Equalizer," among many others.



HEATHER GOLDENHERSH (*Vi*) appeared in the 1999 production of *Goodnight Children Everywhere* in New York at Playwrights Horizons, where she also performed in *Freedomland*. Other off-Broadway credits include *Oy*, *A Devil Inside*, and *Stuck*. Regional theater credits include Seta in *Beast on the Moon* at Atlanta's Alliance Theatre Company and Dunyasha in *The Cherry Orchard* and Kathleen in *Long Day's Journey into Night* at the Pittsburgh Public Theater. On television she has appeared in "Sex and the City" and A&E's *Great Gatsby*. In April she can be seen in *Unconditional Love*.



JESSE PENNINGTON (*Peter*) has been seen in New York in *A Place at the Table* at MCC Theater and *The Winter's Tale* and *The Taming of the Shrew* at the New York Shakespeare Festival. Theater credits also include *A Christmas Carol* at the Guthrie Theater and *Richard II*, *Guys and Dolls*, and *The Merry Wives of Windsor* at the Texas Shakespeare Festival. He can also be seen this year in the film *American Gun* (starring James Coburn) and heard as a guest lead on MTV's "Daria." Pennington received his M.F.A. from the NYU Graduate School of Acting.

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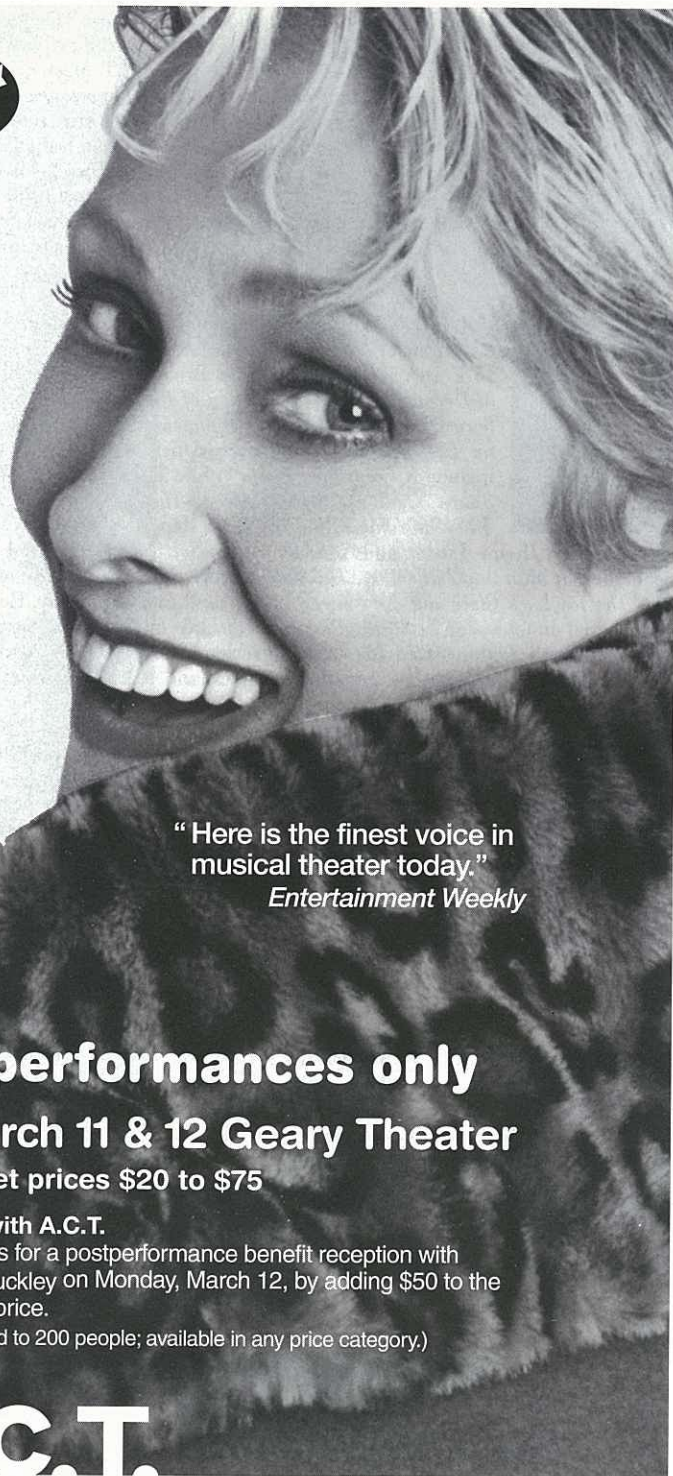
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CHARLES SHAW ROBINSON (*Hugh*) has appeared in New York in *The Common Pursuit*, written and directed by Simon Gray; John Houseman's production of *The Cradle Will Rock*; and *The Cruelties of Mrs. Schnayd*, directed by John Pepper. Regional theater credits include the title roles of *Hamlet* (Cincinnati Playhouse in the Park), *Pericles* (Center Stage, Baltimore), and *Scaramouche* (The Empty Space Theatre, Seattle). More recently, he appeared in *The Magic Fire*, a coproduction between the Old Globe Theatre and Berkeley Repertory Theatre, and *The Seagull* at Dallas Theater Center. Additional Bay Area credits include performances with San Jose Repertory Theatre, the Aurora Theatre Company, the Magic Theatre, and the San Francisco, Berkeley, and Santa Cruz Shakespeare festivals. Film work includes *No One Sleeps* and *Send Word, Bear Mother*.



ROBIN WEIGERT (*Betty*) has appeared on Broadway in *Twelfth Night* (Lincoln Center Theater) and off Broadway in *A Place at the Table* (MCC Theater), *Arms and the Man* (Roundabout Theatre Company), *Hamlet* (Public Theater), *Goodnight Children Everywhere* (Playwrights Horizons), *Pride's Crossing* (Lincoln Center Theater), *The Three Sisters* (La MaMa E.T.C.), and *Dogg's Hamlet, Cahoot's Macbeth* (Blue Light Theater Company). Regional theater credits include productions at the McCarter Theatre, Arena Stage, the Long Wharf Theatre, and the Berkshire Theatre Festival. Screen credits include "Law & Order," *Mary and Rhoda*, and *The Sleepytime Gal*. Weigert received her M.F.A. from the NYU Graduate School of Acting.



YVONNE WOODS (*Ann*) has appeared in New York in *Last Laugh, Quiet Bar*, and *Golem* at Cherry Lane Alternative; *Defusion* at the Playwrights Horizons Studio; *Cake* at the Clarke Studio Theater; and *A Midsummer Night's Dream* at Tribeca Performing Arts. Regionally she has appeared in *Life's a Dream* at the Court Theatre in Chicago and performed in the Act I company at the Williamstown Theatre Festival. She can be seen in the film *Perfume*. Woods is a recent graduate of the Juilliard School.



EMILY ACKERMAN (*Understudy*) was seen most recently in *The Weir* at Aurora Theatre Company. Other Bay Area credits include *Rosencrantz and Guildenstern Are Dead* and *Love's Labour's Lost* at the California Shakespeare Festival; the world premiere of Emma Donoghue's *Kissing the Witch* at the Magic Theatre; *Candida* at Marin Theatre Company; *Translations* at Center Rep; and *The Glace Bay Miner's Museum* at Phoenix II, for which she received a Bay Area Theatre Critics' Circle Award. She has also worked with Marin Theatre Company, the California Shakespeare Festival, and Redwood High School as a Shakespeare instructor and director.

WHO'S WHO

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by bill irwin

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June 14-july 15



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DAN HIATT (*Understudy*) has appeared at A.C.T. in *The Threepenny Opera*, *The Cherry Orchard*, *The Matchmaker*, *Othello*, *Rosencrantz and Guildenstern Are Dead*, and *The Play's the Thing*. Other theater credits include the role of Einstein in *Picasso at the Lapin Agile* at Theatre on the Square, *Two Gentlemen of Verona* at Arizona Theatre Company, and most recently, the role of Artty in the Eureka Theatre Company's production of *Trust*, by Gary Mitchell. He has also appeared in many productions at the California Shakespeare Festival.



ALEX MOGGRIDGE (*Understudy*) has been seen at the Geary Theater as Young Scrooge in A.C.T.'s *A Christmas Carol* and as a member of the ensemble in the 1999 production of *The Threepenny Opera*. He spent last summer with the Utah Shakespearean Festival, where his roles included Talbot/George of Clarence in *The War of the Roses* and Noodler in *Peter Pan*. Other San Francisco theater credits include *The History of Things That Never Happened* at Bootstrap Foundation and *Observe the Sons of Ulster Marching towards the Somme* at Viaduct Theatre. He graduated in the class of 2000 from the A.C.T. Master of Fine Arts Program, where he performed at the Magic Theatre in *Pains of Youth* and *-14: An American Ma(u)l*. Moggridge can be seen in April in *Silence* at the Magic Theatre.



SARAH OVERMAN (*Understudy*) was last seen in *A Christmas Carol* at A.C.T. and in the extension run of *Summertime* at the Magic Theatre. Other Bay Area credits include Helen in *The Cripple of Inishmaan* at TheatreWorks; *Brontë* at the Magic Theatre; *Trust* at the Eureka Theatre Company; *King Lear*, *Two Gentlemen of Verona*, and *The Merchant of Venice* at the California Shakespeare Festival; and *A View from the Bridge* at San Jose Stage Company. Regional theater credits also include the title role of *Cinderella* at the Minneapolis Children's Theatre Company and *The Revenger's Tragedy* at Park Square Theatre in St. Paul. She will appear in the Sony Pictures Classics film *Haiiku Tunnel*, which will be released in August. She holds an M.F.A. in acting from the University of Minnesota/Guthrie Theater.

RICHARD NELSON (*Playwright, Director*) has written the plays *Madame Melville* (West End), *Goodnight Children Everywhere* (Playwrights Horizons, Royal Shakespeare Company [RSC]; Olivier Award for best play), *The General from America* (RSC, Milwaukee Repertory Theater), *New England* (RSC, Manhattan Theatre Club), *Misha's Party* (cowritten with Alexander Gelman for the RSC and the Moscow Art Theatre), *Columbus and the Discovery of Japan* (RSC), *Two Shakespearean Actors* (RSC, Lincoln Center), *Some Americans Abroad* (RSC, Lincoln Center), *Sensibility and Sense* (American Playhouse), *Principia Scriptoriae* (RSC, Manhattan Theatre Club; London Time Out Award), and *The Vienna Notes* (Playwrights Horizons; OBIE Award), among others. He has written numerous adaptations, including Pirandello's *Enrico IV* (premiering at A.C.T. in April), Strindberg's *The Father* (Roundabout Theatre Company), Chekhov's *Three Sisters* (Guthrie Theater, Goodman Theatre), Beaumarchais's *The Marriage of Figaro* (Guthrie, Circle in the Square), Brecht's *Jungle of Cities* (BAM), and Fo's *Accidental Death of an Anarchist* (Broadway). He has also written a screenplay, *Ethan Frome*; a book on playwriting, *Making Plays* (with David Jones); and books for the musicals *Chess* (Broadway), and *James Joyce's*

The Dead (with Shaun Davey; Playwrights Horizons, Broadway; Tony Award for best book of a musical). He is an honorary associate artist of the RSC.

THOMAS LYNCH (*Scenic Designer*) has designed Broadway productions of *Contact*, *Swing!*, *Having Our Say*, *The Heidi Chronicles* (Tony nomination), *The Young Man from Atlanta*, and *Tintypes*. Off-Broadway credits include *Old Money*, *Betty's Summer Vacation* (OBIE Award for sustained excellence), *Driving Miss Daisy*, *The Food Chain*, *Far East*, and *Goodnight Children Everywhere*. He has created designs for most of this country's major regional theaters, working with directors including Robert Falls, Stephen Wadsworth, Richard Nelson, Daniel Sullivan, John Malkovich, Emily Mann, George C. Scott, and Garland Wright. Opera credits include productions at the Vienna State Opera, Netherlands National Opera, Scottish Opera, Covent Garden (Royal Opera House), and New York City, San Francisco, Houston, and Santa Fe operas. Lynch has earned a Tony nomination for *The Music Man*, two Joseph Jefferson Awards, and the Elliott Norton Award and has shared twice in the Prix d'Or of the Quadrennial Exhibition of Scenography in Prague. Upcoming projects include the *Ring* for Seattle Opera and Richard Nelson's *Madame Melville* in New York.

SUSAN HILFERTY (*Costume Designer*) designed the costumes for the world premiere of Leslie Ayvazian's *Singer's Boy* at A.C.T. in 1997. Recent designs include Laurie Anderson's *Moby Dick*, *Jitney* (off Broadway), *Dirty Blonde* (Broadway), and Philip Glass's *In the Penal Colony*. She has designed more than 200 productions for theater across the United States and internationally, working with such well-known directors as Athol Fugard (with whom she has codirected and/or designed sets and costumes since 1980), Richard Nelson, Robert Falls, Robert Woodruff, the late Garland Wright, Mark Lamos, Frank Galati, Des McAnuff, Sharon Ott, David Petrarca, Chris Ashley, Max Meyer, David Warren, Tracy Brigdon, Marion McClinton, Irene Lewis, Carole Rothman, James Lapine, and Emily Mann. Hilferty also designs for film, television, and dance and is chair of the department of design for stage and film at NYU's Tisch School of the Arts. She recently received an OBIE Award for sustained excellence.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. He designed John Adams's *The Death of Klinghoffer* at the San Francisco Opera, and *Silver Ladders*, choreographed by Helgi Tomasson; *El Grito*, by Lila York; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris for the San Francisco Ballet. For Berkeley Repertory Theatre he designed *How I Learned to Drive*, *McTeague*, and *The Revenger*, and, at Cal Performances/Zellerbach, *Platée*, *The Hard Nut*, *L'Allegro il penseroso ed il moderato*, *The Peony Pavilion*, and *I Was Looking at the Ceiling and Then I Saw the Sky*. Recent projects include *Resurrection* and *The Four Seasons* for Boston Ballet, *Carmen* at Opera Pacific, *El Niño* by John Adams at Théâtre du Châtelet, and *House and Garden* at the Goodman Theatre in Chicago. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

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., *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 (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

RICK ECHOLS (*Hair & Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hairstyling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

JULIE HABER (*Stage Manager*) comes to A.C.T. from Southern California, where she has been the company stage manager at South Coast Repertory for the past 20 seasons, managing more than 70 productions, including the premiere of *Prelude to a Kiss*. She last worked in the Bay Area on *Ballad of Yachiyo* at Berkeley Repertory Theatre and has also stage-managed at La Jolla Playhouse, including the pre-Broadway production of *Big River*; the Santa Fe Festival Theatre; and the Guthrie Theater. A graduate of the Yale School of Drama, she was a lecturer at Yale and a resident stage manager for Yale Repertory Theatre. Haber also taught at Cal Arts and has been on the faculty of UC Irvine since 1990.

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 *2 Pianos, 4 Hands*, *High Society*, *Mrs. Warren's Profession*, *The Royal Family*, *Machinal*, and *Shlemiel the First*. Last summer she stage-managed Danny Scheie'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. Her next project is A.C.T.'s upcoming *"Master Harold"...and the boys*.

CLAIRE WINTERS (*Assistant Director*) is a third-year student in the A.C.T. Master of Fine Arts Program, where she most recently appeared in *The Beaux' Stratagem* at the Magic Theatre. Regionally, she has acted with Shakespeare Sedona (*Much Ado about Nothing* and *A Midsummer Night's Dream*), The Georgetreest Playhouse (*And Then They Came for Me*), and The Guthrie Lab (*I Keep Walking on Sinking Sand...*). Film Credits include *Slings & Arrows* (Best Feature Award, Avignon Film Festival), *Virginity*, and *Get That Number*. She is a graduate of The Interlochen Arts Academy.

Special Thanks to

Tim Sanford
Gregory Mosher
Arielle Tepper
Ian Brown

"Life, Above All Else," continued from page 25

wrote a radio play called *An American Wife* for the actress Zoë Wanamaker. It was about a pregnant woman in London whose husband is cheating on her and she speaks to us during a party. There was a similar story about a woman trying to hang onto her dreams and her life in that. That was my preparation for trying to figure out the emotional range of this pregnant Ann and what she was going to do. Her dream is of survival. Survival, above all else. Life, above all else, even above love or passion.

It's a very powerful dream, I think, because the last scene ends with the image of Peter in his lost postadolescence, juxtaposed by the fearful memory of having maybe lost him, and you go right into a new scene with the reality of a needy crying baby whose mother is so hurt and confused and obviously just torn apart. And she tells Peter about how this visceral maternal instinct just came over her, to save her baby, to love and bond with that baby, and it's really to save herself as well. So the play ends with this note of the preciousness of life.

How life saves us. How life and birth saves us. It's important. It doesn't end in "Everything's fine," but it ends in life. ■

Tim Sanford began interviewing each author produced at Playwrights Horizons about ten years ago while he was the literary manager there. A longer version of this interview is reprinted in its entirety in *Words on Plays*, the A.C.T. study guide, for *Goodnight Children Everywhere*, available in the A.C.T. Box Office and at the Geary Theater merchandise stand.

"You Must Be Brave," continued from page 28

You wanted to throw your arms around somebody's neck and tell them how you felt but you couldn't because you weren't to be weak.

For many young Londoners, life in the country was a happy adventure. Children who had never before ventured beyond the city block on which they were born discovered the existence of such alien items as live chickens, cows, sheep, and fruit growing on trees, and experienced in-door plumbing and regular bathing for the first time. Government reports of the evacuation were filled with praise for the effect of clean, healthy country living on the nation's urban youth. But complaints flooded back to Whitehall that England's rural citizens were being forced to feed, clothe, and house the diseased, lice-ridden, impoverished miscreants of East London slums.

For some, separation from home and family was an exciting, if sometimes nerve-wracking experience, and many children were taken in by sympathetic, generous "Aunties" and "Uncles." For others, however, evacuation was a nightmare. Children transported to Wales were essentially foreign refugees, unable to speak the language of their host families and teachers. Bedwetting became a national problem (rubber sheets became standard-issue evacuation gear) and a source of agonizing humiliation to a generation of anxious children for whom psychotherapy was not an option. Tales of physical, sexual, and emotional abuse of evacuees by their hosts, forced labor, and starvation have also come to light in recent years.

CITY LIFE

As the 1939 Christmas holidays came and went, and the expected German invasion failed to materialize, evacuees (some 6,000 a week) began to drift back to London. But as the Germans overran Denmark, Norway, and the Low Countries, the "Phoney War" became frighteningly real. When France fell in June 1940, efforts to evacuate children remaining in the cities redoubled, and children who had been placed in eastern and southern coastal areas—beneath the flight path between London and Germany's newly acquired bases in France and Belgium—were transferred north.

In the summer of 1940, the Battle of Britain began in the skies over England as the Germans tried to soften the country's defenses for a planned sea invasion. On September 7, the first wave of German aircraft appeared over London proper: 348 bombers and 617 escorting fighters flew up the River Thames to the heart of the city, low enough for children who had remained in the city to see bomb racks opening as the weapons were released. Bombers returned for 57 consecutive nights, leaving thousands of residents homeless and sending hundreds of thousands into overcrowded, dank subways and underground shelters each evening. By May 1941, already five

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times as many civilian Londoners had perished than had died in all of World War I.

For the thousands of children still in London, air raids became a familiar and frequent interruption of daily life for the next four years. Schools remained closed, and teachers who remained in or returned to the city tutored small groups privately. Yet inactivity, uncertainty, and grief slowly took their toll.

MEETING

On May 7, 1945, as soon as the German Supreme Command surrendered, children began to flood back to the city; by July almost everyone was home. Whether the evacuation experience had been positive or negative, homecoming was an understandably difficult and emotionally charged event for everyone concerned.

Children who had been abused during their absence had naturally been scarred by their experiences. But even many of those who had spent the war in relative luxury returned strangers to their families—particularly those who returned from abroad with unfamiliar accents and ideas. Others who had found safety in the countryside from more than bombs, escaping abusive families to find loving care, were forced to return to intolerable situations.

In his book *No Time to Wave Goodbye*, author Ben Wicks writes that he received 8,000 replies to his call for reminiscences from evacuees in Britain and beyond. Most respondents told him they had never before spoken of their experiences, not even to spouses to whom they had been married more than 30 years. An entire generation of people trained in the maintenance of the “stiff upper lip” had suppressed memories barely imaginable to contemporary Americans all too familiar with milk carton photographs of missing children and the required fingerprinting of kindergarten teachers.

In assessing the impact of the plan shortly after the war, the London County Council looked forward to a bright future:

The true measure of the success achieved by the evacuation schemes is yet to be gauged in the number of children who have returned to the great cities with better health and unimpaired nerves to face, in due course, the great task in which it will be their privilege and duty to take a part in the building of a new Britain in a new world.

Yet, despite the obvious dangers they would have faced had they remained in London, an overwhelming majority of evacuees willing to talk about their experiences say they would never send their own children away. “Life was not the same any more,” wrote one woman about her attempt to pick up the pieces of her childhood after the war. “Five very important years had been taken from my life that could not in any way be replaced.” ■

OPPOSITE
Message from
King George VI to
every schoolchild in
Britain for the victory
celebrations of
June 1946



© IMPERIAL WAR MUSEUM

8th June, 1946

TO-DAY, AS WE CELEBRATE VICTORY, I send this personal message to you and all other boys and girls at school. For you have shared in the hardships and dangers of a total war and you have shared no less in the triumph of the Allied Nations.

I know you will always feel proud to belong to a country which was capable of such supreme effort; proud, too, of parents and elder brothers and sisters who by their courage, endurance and enterprise brought victory. May these qualities be yours as you grow up and join in the common effort to establish among the nations of the world unity and peace.

George R.I.

THE NEW GALLERY AT GEARY

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to San Francisco's 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 the work of Bay Area artists in a series of rotating exhibits throughout the 2000-01 season.

Currently on view are oil paintings and mixed-media works by celebrated San Francisco artist Sandra Sunnyo Lee. A native of Korea

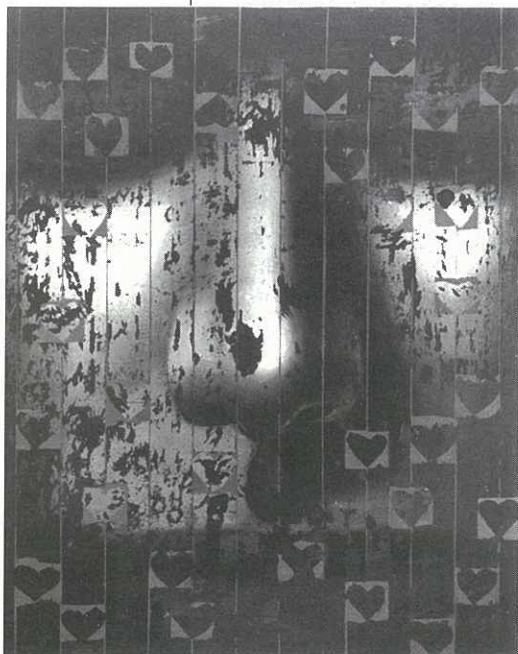
who has exhibited throughout the United States and Europe, Lee creates deeply affecting large-scale works inspired by the metaphysical iconography of her personal belief system. Described as "a highly personal intertwining of art and spirituality," Lee's work mines her memories of growing up in Korea and her immersion as an adult in the exploration of Buddhist beliefs.

After graduating from the San Francisco Art Institute in the early '90s, Lee became increasingly interested in understanding Buddhist practice, with which she had had little firsthand experience in Korea. She spent five months in residence at the San Francisco Zen Center, devoting her energies to spiritual inquiry. During a seven-day meditation retreat,

Lee confronted the need to choose between living as a monk or an artist; her personal imperative to paint took precedence, and she returned to secular life with a renewed commitment to explore in her creative process the themes and symbols central to Buddhist practice. "I finally found the truth of my life through my art," says Lee.

The majority of the works on display are drawn from "Self-No Self," one of three series of paintings on which she has worked over the last seven years. Lee drew particular inspiration for "Self-No Self" from the Buddhist tenet of nonduality, as expressed in the Heart Sutra: "that form and non-form are two sides of the same coin, that there cannot be one without the other."

Each artwork purchase benefits A.C.T. Lee is represented locally by Kourosh Ghadishah, (415) 205-0072. ■



Heart Sutra, 2000
(mixed media)

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A.C.T.

american conservatory theater

carey perloff, artistic director heather kitchen, managing director

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 the

Geary Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* and Pirandello's *Henrico 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 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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A.C.T.'s historic home, the Geary Theater, is available for hire. Rent the theater, its exquisite lobbies—or both—for receptions, seminars, weddings, or whatever suits your fancy. The landmark building makes a beautiful and dramatic backdrop for any special occasion.

Call **415 439-2392** for rates and more information.



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Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the Hilton San Francisco ranks as the largest hotel on the West Coast and a premier meeting destination. Its Cityscape Bar & Restaurant, located on the 46th floor of the landmark Hilton tower—and available for private parties—offers premium cuts of beef hand selected by chef Tad Franbuch (formerly of Masa's and Fleur de Lys), a sumptuous Sunday champagne brunch buffet, and a 360-degree view of San Francisco and the Bay Area. Perfect for pre- and posttheater dining, Cityscape offers its diners eight hours of complimentary parking. A.C.T. patrons also enjoy discounted parking privileges at the Hilton during performances. For reservations, please call (415) 923-5002.

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Contra Costa Newspapers has a longstanding commitment to the arts and is delighted to continue its support of A.C.T. as media sponsor of *Goodnight Children Everywhere*. Its award-winning coverage of Bay Area arts and entertainment is just one of the reasons Contra Costa Newspapers and Hills Publications have become the leading source of news in the East Bay. The *Times* publishes a popular "Friday Time Out" entertainment guide, as well as "A&E," a comprehensive Sunday arts section.

The paper's involvement with the Bay Area arts scene extends well beyond the work of its expert critics and feature writers, and of the reporters who cover the business and politics of the arts. Contra Costa Newspapers has sponsored and supported many of the area's leading arts institutions. "We are dedicated to supporting and furthering the arts," says Contra Costa Newspapers publisher George Riggs. "Cultural activities are vital to the quality of life in the communities we serve."

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The *Times* and its sister newspapers won 31 awards, including recognition for general excellence, in the 2000 statewide competition

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:

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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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GOODNIGHT CHILDREN EVERYWHERE
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Featuring Director Richard Nelson

AUDIENCE EXCHANGES
February 27, March 4 (matinee)
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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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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

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:

G. David Anderson	Barbara Gerber	Susanna Kohn	Joe Rosenthal
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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.

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

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.

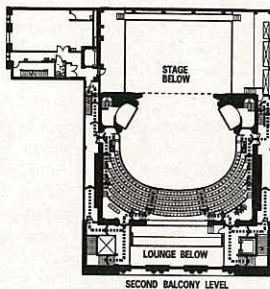
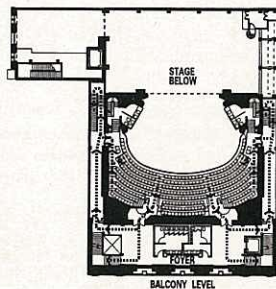
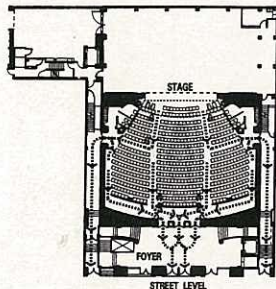


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GEARY THEATER EXITS



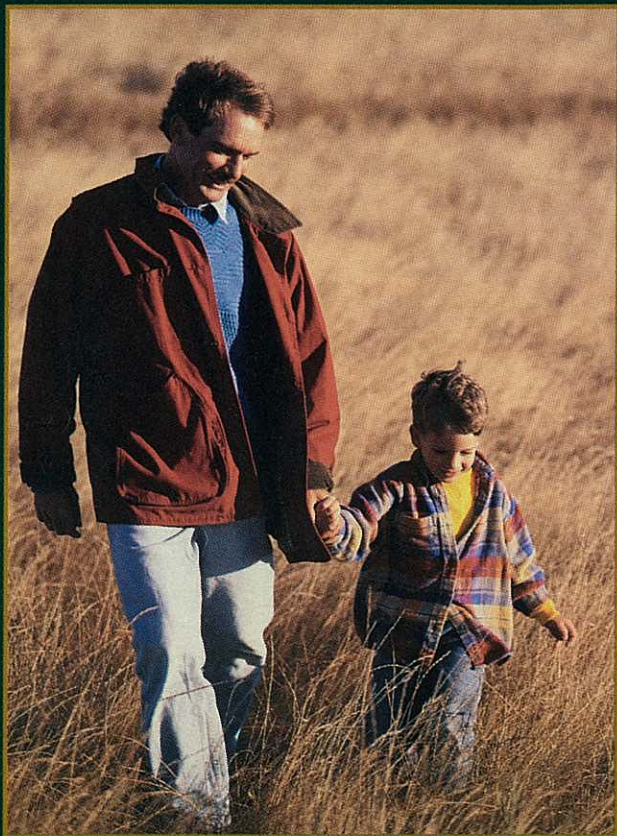
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