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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 7 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.

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Directed and choreographed by Martha Clarke
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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

**A Christmas Carol**

Adapted by Dennis Powers and Laird Williamson
Directed by Candace Barrett in association with Raye Birk
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(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 Hilferty
Lighting by James F. Ingalls
Sound by Garth Humphill
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
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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
The Cast

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

Time and Place
Late spring, 1945
The living room of a flat in Clapham, South London

Understudies
For Robin Weigert and Heather Goldenersh—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
"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 Tchien'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.

By setting his plays against a backdrop 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.

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-
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.

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’ll 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 enthralling 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 Viv’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 grief 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
"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 appeared 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.
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._

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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. Deuzel 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.


Giueseppe 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 Sotto. 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 Glenn 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 Huoxing Chiu-i, performed at the Gascon Center Theatre. **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 *RippleEye*; 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 Willa Webber* (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 Coxe** ’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 Wieczorek** ’93 directed the one-woman show...
Driven to Distraction in Los Angeles: the documentary Making the Play was made of the show The Heningway/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 Vingoe. 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 '99 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 Ket- terer '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 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 Kaeter '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 Theatre. Brian Keith Russell '93 and Rod Gnap '87 were in A.C.T.'s Glengarry Glen Ross. Amy Hengeder '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.

THE A.C.T. INTERNSHIP PROGRAM IS NOW ACCEPTING APPLICATIONS

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The King Stag
Andrei Serban, director
Julie Taymor, puppets, costumes, masks, and movement

Thu & Fri, Mar 22 & 23, 8 pm;
and Sat, Mar 24, 2 pm (FF) & 8 pm
Zellerbach Hall $24, $36, $48

Monsters, magic, and mortals collide in a theatrical spectacle sure to delight young and old alike. Drawing on theater forms from Japanese bunraku to Italy’s commedia dell’arte, this tale of true love and transformation features a forest of fantastic creatures by Tony Award-winner Julie Taymor of Broadway’s The Lion King fame.

SL: Pre-performance talks, Mar 23, 7-7:30 pm;
& Mar 24, 1-1:30 pm
(F) Family FaRe (sponsored by Wells fargo bank):
Children 16 and under: 1/2 price!

Paco de Lucía & Septet
Fri & Sat, Apr 13 & 14, 8 pm
Zellerbach Hall $20, $30, $40

Infusing the traditional Gypsy-flavored folk music of his Andalusian homeland with jazz-inspired improvisation and Caribbean beat, Paco de Lucía is the most innovative and influential flamenco artist of the last 30 years, dazzling with sheer virtuosity, sensitivity, and flair.

CORPORATE SPONSOR: HEAR MUSIC

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 Leonora in Il Trovatore. Black is the recipient of the Fleischhacker scholarship. She received her B.F.A. in acting from the University of Southern Mississippi.


Heather Goldenhersh (Fi) 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 Or, A Devil Inside, and Stuck. Regional theater credits include Seta in Beast on the Moon at Atlanta’s Alliance Theatre Company and Duraysha 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.
"Here is the finest voice in musical theater today."

*Entertainment Weekly*

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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 Crucibles of Mrs. Schuyler*, directed by John Pepper. Regional theater credits include the title role 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), *Ams 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, Caliban's Macbeth* (Blue Light Theater Company). Regional theater credits include productions at the Berkeley Repertory 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** (Ami) has appeared in New York in *Lost Laugh, Quiet Bar*, and *Golem* at Cherry Lane Alternative: *Defusion* at the Playwrights Horizons Studio; *Cal* at the Clarke Studio Theater; and *A Midsummer Night's Dream* at Tribe Chicago. 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 *Romeo and Juliet*, *Commedia* *Gioventu* at the California Shakespeare Festival; the world premiere of the Donoghue's *Kissing the Witch* at the Magic Theatre; *Candida* at Marin Theatre Company; *Translations* at Center Rep and *The Glass Menagerie* at the Milwaukee Repertory Theatre's Repertory in 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.
DAN HIATT (Understudy) has appeared at A.C.T. in The Three Penny Opera, The Cherry Orchard, The Matchmaker, Othello, Rosenkwain and Gueldenstern 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 Arty 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 MOGGRIIDGE (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 Three Penny Opera. He spent last summer with the Utah Shakespearean Festival, where his roles included Talbot/George of Clarence in The Way of the Roses and Noodle 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 Pint of Youth and -11: An American Ma’sa). Moggriidge 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; Beatrice 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 Haiku 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 Bovary (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), Mishna’s Party (cowritten with Alexander Gelfman 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 Who’s Who

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 Tintype 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 Bovary 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, Tiniey (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 Petruccio, Chris Ashley, Max Meyer, David Warren, Tracy Brigden, Marion McClinton, Irene Lewis, Carol Rodman, James Lapine, and Emily Rathman. 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 Maebium, Pacific, and Sandpaper Ball, 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’Incroyable et Sensible ed il moderato, The Peony Pavilion, and I Was Looking at the Ceiling and Then I Saw the Sky. Recent projects include Reasurance and The Four Seasons for Boston Ballet, Carmen at Opera Pacific, El Nino 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 I.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, Bitte Spirit, New England, Lips Together, Teeth Apart, Pointblank, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal partner of GH 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 Turn of the Screw for A.C.T. and public television, as well as many other television and major film productions. He also designed 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 O'Farrell 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 premieres of Prelude to a Kiss. She has also worked in the Bay Area on Ballad of Yachiyot at Berkeley Repertory Theatre and has stage-managed at La Jolla Playhouse, including the pre-Broadway production of Big River, the Santa Fe Festival Theatre; and the Guthrie Theatre. 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, Miss Saigon, The Royal Family, Machinal, and Shekeweld the First. Last summer she stage-managed Danny Scheie’s production of Cymbeline for Shakespeare Santa Cruz, followed by The Pilgrim for the Aurora Theatre Company. She also worked on Reasurance and Mahou 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 Georgetext 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), Virgini, and Get That Number. She is a graduate of The Interlochen Arts Academy.

Special Thanks to
Tim Sanford
Gregory Mosher
Arielle Tepper
Ian Brown
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 newly 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 “Every-thing’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.
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.

HOME COMING
On May 7, 1945, as soon as the German Supreme Command surren-
dered, children began to flood back to the city; by July almost every-
one was home. Whether the evacuation experience had been positive
or negative, homecoming was an understandably difficult and emo-
tionally charged event for everyone concerned.

Children who had been abused during their absence had natu-
urally been scarred by their experiences. But even many of those who
had spent the war in relative luxury returned strangers to their fami-
lies—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 genera-
tion 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 Lon-
don 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.”

8th June, 1946

O 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.

[Signature]

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 Sunnys 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 Hanishah, (415) 205-0072.

Make It to Broadway with A.C.T.

A.C.T. invites you to join its annual springtime theater tour of New York City. Whether you are a seasoned traveler or a firsttimer, you will have a terrific time with A.C.T. staff and a great group of fellow theatergoers.

April 25-30, 2001

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Heart Sutra, 2000 (mixed media)
CAREY PELLOFF (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, Pelloff has staged for A.C.T. acclaimed productions of Euripides’ Hecuba, the American premiere of Tom Stoppard’s Invention of Love and Indian Ink, The Threepenny Opera, Mary Stuart, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditor, Uncle Vanya, Home, the world premiere of Leslie Ayvazian’s Singer’s Boy, and the Geary Theater inaugural production of Shakespeare’s Roméo et Juliette. This season she directs new translations of Molière’s Misanthrope and Pirandello’s Enrico IV.

Before joining A.C.T., Pelloff 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 Pelloff’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.

Pelloff 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 20th 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-Broadway plays, including work by Mac Wellman and Reva 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 Geogry (a musical by Carly 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.

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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."


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:

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 $5 each.

Goodnight Children Everywhere

A.C.T. Prologue

Tuesday, February 20, 2001, 5:30 p.m.
Featuring: Director Richard Nelson

Audience Exchanges

February 27, March 1 (matinees)
and March 4, 11 (matinees).

For more information, call (415) 749-2400
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To find out more about ways to give to A.C.T., please contact:

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

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

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

Restrooms 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) 749-2410 in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theatres 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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