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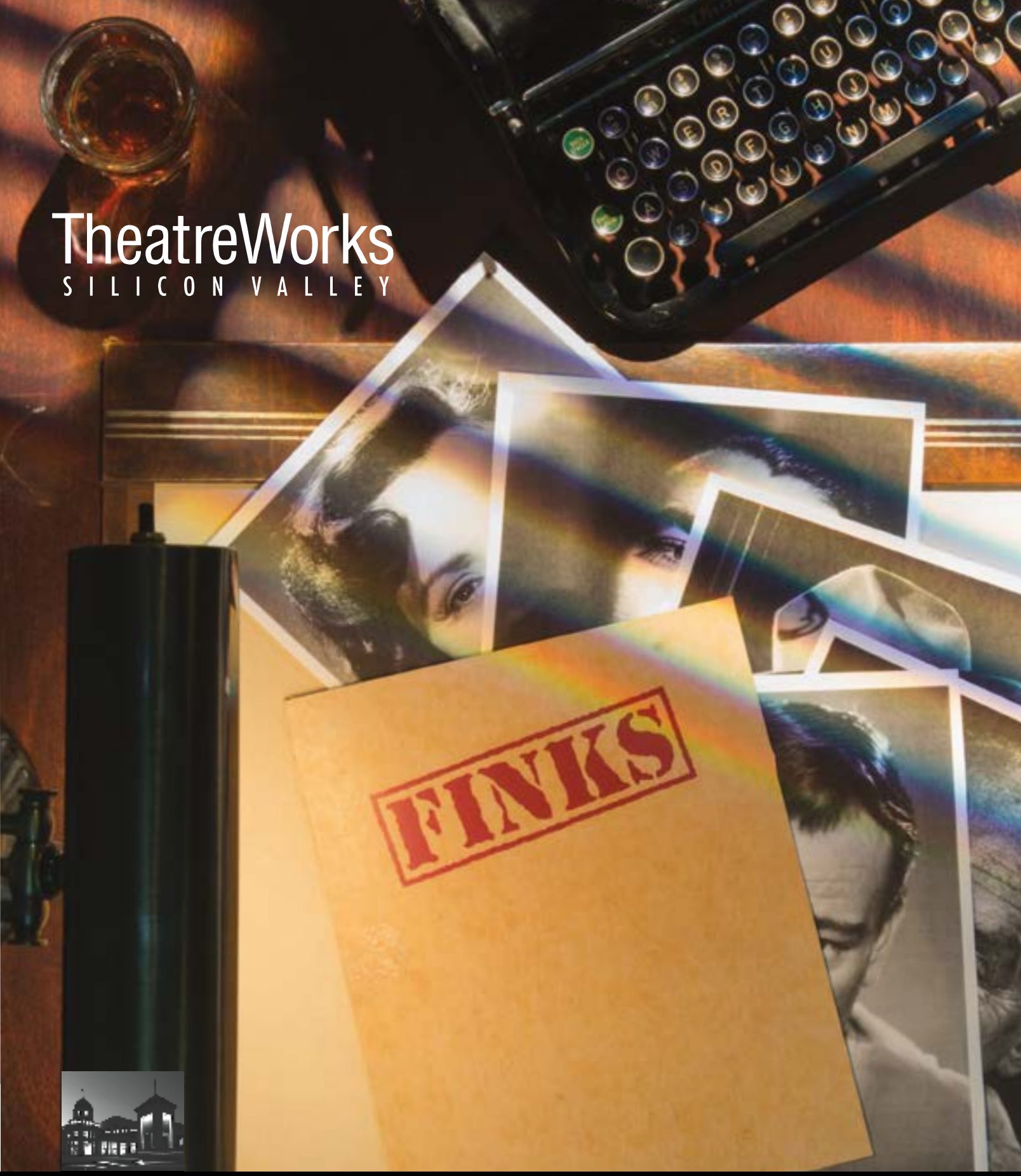

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About TheatreWorks Silicon Valley

Welcome to TheatreWorks Silicon Valley and our 48th season of award-winning theatre! Led by Founding Artistic Director Robert Kelley and Executive Director Phil Santora, TheatreWorks Silicon Valley presents a wide range of productions and programming throughout the region.

Founded in 1970, we continue to celebrate the human spirit and the diversity of our community, presenting contemporary plays and musicals, revitalizing great works of the past, championing arts education, and nurturing new works for the American theatre. TheatreWorks has produced 68 world premieres and over 160 US and regional premieres. In the 2017/18 season, we have added the world premieres of *The Four Immigrants: An American Musical Manga*, *The Prince of Egypt,* and four more regional premieres to our résumé.

TheatreWorks' 2016/17 season included the world premiere of *Confederates*, as well as regional premieres of *The Life of the Party*, *Calligraphy*, and *Hershey Felder, Beethoven*, which broke all our box office records, becoming the highest-grossing show in TheatreWorks' history. In the course of the year, shows that debuted here were produced at theatres around the world.

With an annual operating budget of $8 million, TheatreWorks Silicon Valley produces eight mainstage productions at the Lucie Stern Theatre in Palo Alto and the Mountain View Center for the Performing Arts, and a special add-on holiday production at the Lohman Theatre on the campus of Foothill College in Los Altos. Seventeen years ago, we launched the *New Works Initiative*, dedicating ourselves to the development of new plays and musicals. The *Initiative* has since supported over 160 new works through retreats, workshops, staged readings, developmental productions, and the annual New Works Festival, inspiring *The Mercury News* to call us "a premiere breeding ground for new musicals, which has put the company on the national map."

TheatreWorks Silicon Valley believes in making theatre accessible to the entire Silicon Valley community. Our Education Department reaches on average 25,000 students from 70 schools in 7 counties annually. It sponsors outreach programs that include the *Children's Healing Project* at Lucile Packard Children's Hospital, the *Young Playwrights Project*, specially-priced student matinees, extensive school tours, post-show discussions, theatre camps, and programs for youth.

For more information on our 2017/18 season, New Works Festival, and Education programs, please visit theatreworks.org or call 650.463.1960.

AFFILIATIONS—TheatreWorks Silicon Valley is a member of the League of Resident Theatres (LORT) and operates under agreement between LORT and Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States. TheatreWorks is a constituent member of Theatre Communications Group, Inc., the national organization for the nonprofit professional theatre. TheatreWorks is a member of the National Alliance for Musical Theatre, a national service organization for musical theatre. In addition, TheatreWorks is a member of Theatre Bay Area, the Palo Alto Chamber of Commerce, and the Mountain View Chamber of Commerce. TheatreWorks' 2017/18 Season is presented in cooperation with the City of Mountain View and the City of Palo Alto, Community Services Department, Division of Arts and Sciences.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting, and sound designers are members of United Scenic Artists. This season is supported in part by an award from the National Endowment for the Arts.

TheatreWorks Silicon Valley is a proud home company of the Mountain View Center for the Performing Arts.

The Mercury News is TheatreWorks' 2017/18 Season Media Sponsor.

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FRONT COVER PHOTO BY KEVIN BERNE

June 2018
Volume 49, No. 8

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Continue the conversation online!

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From the Board Chair

Welcome to *FINKS*, the final play of our 2017/18 Season. We are proud to have brought our audiences a beautiful array of characters, music, and emotions—from the incredible spirit and energy of *The Four Immigrants* to the poignant romance of *The Bridges of Madison County*, interspersed with the alternate states of *Constellations*, the brilliant spectacle of *The Prince of Egypt*, the charming journey of *Around the World in 80 Days*, the harsh reality of *Skeleton Crew*, and another of those incredible evenings with Hershey Felder.

A throughline of passion and resilience has defined our season and now challenges us in *FINKS*. I particularly love stories that are "true," so I'm intrigued by playwright Joe Gilford's willingness to share his parents' story with us. While this is history, so we know generally what happened and why, seeing it portrayed on the stage this way challenges me to consider what I might have done in similar circumstances—and what I want to do today, when we are acutely aware of our political divides and challenged to determine how we as individuals will deal with them.

I continue to learn so much about so many things from my affiliation with TheatreWorks. I now consciously admire how theatre can provoke critical thought and self-reflection without preaching or advocating—indeed, while entertaining. If you like your entertainment with a large helping of food for thought, you will thoroughly enjoy *FINKS*. I know you will find hope and inspiration in this reminder of the resilience of the human spirit.

I look forward to seeing you at the New Works Festival this August, where our New Works Director Giovanna Sardelli, director of *FINKS* both here and off-Broadway, will bring us an exceptional slate of new plays and musicals. Overflowing with wonderful music, laughter, new approaches, and fresh ideas, it's a highlight of the summer for me—and I hope it will be for you too!

Sincerely,

Judy Heyboer
Chair, Board of Trustees

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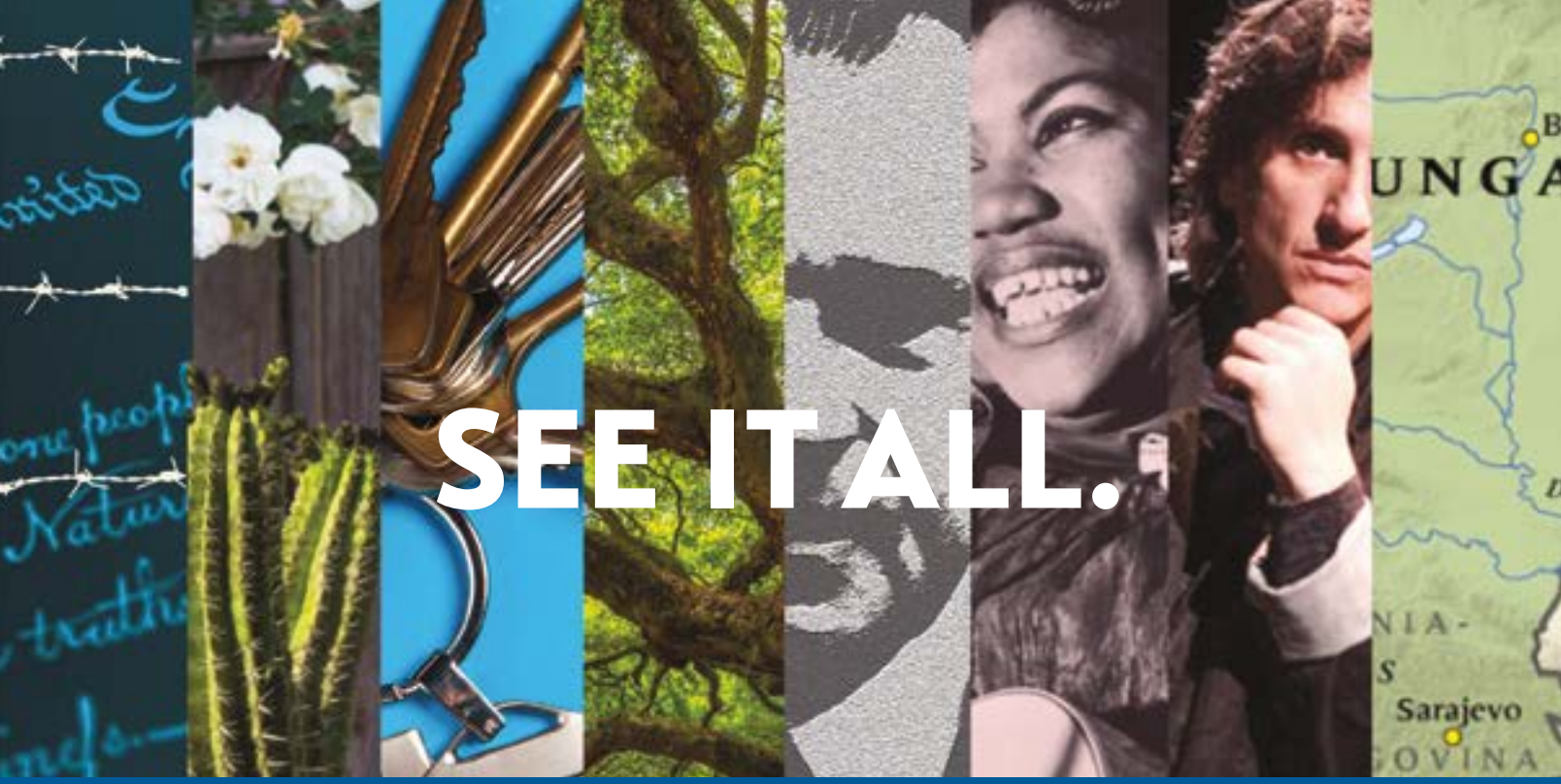

A FIGHT FOR FREEDOM

HOLD THESE TRUTHS

By Jeanne Sakata
Directed by Lisa Rothe
REGIONAL PREMIERE

An unsung American hero, Gordon Hirabayashi, fought passionately for the Constitution against an unexpected adversary: his own country. During World War II, he refused to report to a relocation camp with thousands of families of Japanese descent, launching a 50-year journey from college to courtroom and eventually to a Presidential Medal of Freedom. An inspiring true story of conscience amidst conflict, it is a one-man portrait of American character at its best.

"Stunning! A brilliant portrayal of a genuine hero." *Huffington Post*

July 11–Aug 5, 2018 Lucie Stern Theatre, Palo Alto

A GROUNDBREAKING MUSICAL MEMOIR

FUN HOME

Music by Jeanine Tesori | Book & Lyrics by Lisa Kron
Based on the graphic novel by Alison Bechdel
Directed by Robert Kelley
WINNER OF 5 TONY AWARDS, INCLUDING BEST MUSICAL

Welcome to *Fun Home*, the blazingly honest memoir of Alison, a graphic novelist exploring her youth in a loving, dysfunctional family whose secrets of sexuality echo her own. Winner of every Best Musical award of 2015, this tragicomic tale is told with enormous emotion and sensitivity, its haunting yet amusing score illuminating one of the most extraordinary and original musicals of our times.

Contains mature language and content

"A rare beauty, extraordinary and heart-gripping!" *The NY Times*

Oct 3–28, 2018 Mtn View Center for the Performing Arts

A CLEVER NEW COMEDY

NATIVE GARDENS

By Karen Zacarías
Directed by Amy Gonzalez
REGIONAL PREMIERE

In this cutting-edge suburban comedy from America's hottest new playwright, gardens and cultures clash, turning well-intentioned neighbors into ecological adversaries. When an up-and-coming Latino couple purchases a home beside the prize-winning garden of a prominent Washington DC family, conflicts over fences and flora spiral into territorial turmoil, exposing both couples' notions of race, taste, class, and privilege.

"Perceptive. Hopeful. A true breath of comic fresh air!" *DC Theatre Scene*

Aug 22–Sept 16, 2018 Mtn View Center for the Performing Arts

A MAGICAL MUSICAL FOR THE HOLIDAYS

TUCK EVERLASTING

Book by Claudia Shear & Tim Federle
Music by Chris Miller | Lyrics by Nathan Tysen
Based on the novel *Tuck Everlasting* by Natalie Babbitt
Directed by Robert Kelley
REGIONAL PREMIERE

An enchanting bestseller springs to life in this 1890s tale of Winnie Foster, a free-spirited girl whose search for adventure leads to the Tucks, a close-knit family that has discovered the secret to ever-lasting life. With a rousing score and a wealth of warm-hearted humor, this whimsical Broadway musical offers Winnie the choice of a lifetime: return to everyday life, or join the Tucks on their infinite, irreversible voyage through time. Don't miss this magical holiday treat for the entire family.

"Rapturous! Warm-spirited and touching!" *The NY Times*

Nov 28–Dec 23, 2018 Lucie Stern Theatre, Palo Alto

A THRILLING POLITICAL SHOWDOWN

FROST/NIXON

By Peter Morgan

Directed by Leslie Martinson

NOMINATED FOR 3 TONY AWARDS, INCLUDING BEST PLAY

Richard Nixon has resigned. David Frost has been canceled. With America caught in the riptides of Watergate and Vietnam, the former leader of the free world and the lightweight British talk-show host clash in a legendary series of TV interviews that will determine the President's legacy forever. In a riveting political prizefight unseen again until today, the cameras roll, the truth spins, and it becomes clear that he who controls the medium controls the message.

"Fast and fluid. A ticking-bomb thriller!" *The NY Times*

Jan 16–Feb 10, 2019 Mtn View Center for the Performing Arts

THE GOSPEL OF ROCK

MARIE AND ROSETTA

By George Brant

Directed by Robert Kelley

WEST COAST PREMIERE

Stirring churches in the morning and the Cotton Club at night, Sister Rosetta Tharpe became a musical legend. With competition growing on the 1940s Gospel Circuit, she auditions a new partner, a beauty with a voice made in heaven. Will they blend, break, or find harmony at last? Don't miss this roof-raising musical hit from our New Works Festival, the saga of the woman who inspired Elvis, Ray Charles, and more on her way to the Rock and Roll Hall of Fame.

"Roof-raising! Hip-shaking!" *The NY Times*

March 6–31, 2019 Lucie Stern Theatre, Palo Alto

THE MUSIC OF ROMANCE

Hershey Felder
A PARIS LOVE STORY

Featuring the music of Claude Debussy

Written and performed by Hershey Felder

Directed by Trevor Hay

WORLD PREMIERE

Virtuoso Hershey Felder takes us on his own personal journey as he explores the life and music of Impressionist composer Claude Debussy. For decades Felder's "Great Composer Series" has celebrated the brilliance of Beethoven, Berlin, Tchaikovsky, and more. In this glorious series finale, he brings to life a visionary who proclaimed nature his religion and romance his milieu, creating music of ravishing beauty, color, and compassion. From the sweeping *La mer* to the evocative *L'après-midi d'un faune* and the mystical *Clair de lune*, this soaring tribute will never be forgotten.

"There are no precedents, I must create anew." *Claude Debussy*

April 3-28, 2019 Mtn View Center for the Performing Arts

A DARKLY COMIC DRAMA

ARCHDUKE

By Rajiv Joseph

Directed by Giovanna Sardelli

NORTHERN CALIFORNIA PREMIERE

Can one man, one moment, derail a century? Pulitzer Prize finalist Rajiv Joseph explores the present by focusing on the past: the assassination of Archduke Franz Ferdinand in Sarajevo, 1914—the flash that ignited World War I. On a darkly comic quest for immortality, three hapless insurgents prove that little has changed from then to now. This New Works Festival sensation is from the author of Broadway's *Bengal Tiger at the Baghdad Zoo*.

"First-rate! Humor with a global conscience." *LA Times*

June 5–30, 2019 Mtn View Center for the Performing Arts

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2018/19

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AN OFFBEAT HOLIDAY COMEDY

THE SANTALAND DIARIES

By David Sedaris

Adapted by Joe Mantello

Directed by Jeffrey Lo

Returning by popular demand, this irreverent holiday hit features an unemployed slacker who signs on as a Yuletide elf at Macy's. As a gingerbread village of candy-caned kids and cynical Santas jingles into riotous life around him, this wickedly funny comedy offers a one-man cure for an overdose of holiday hype! Naughty but nice, the Elf is Back!

FOR MATURE AUDIENCES

"Wickedly funny. A raucous ho-ho-ho holiday!"
The Mercury News

Dec 5–23, 2018 Lohman Theatre, Foothill College, Los Altos Hills

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From Artistic Director Robert Kelley

THE WHIRLPOOL OF HISTORY

"We're in the whirlpool of history together, my friend… open your eyes."

– Attorney Victor Lynch in *FINKS*

We close our 2017/18 season on a comic but cautionary note. It's been 18 months since we selected Joe Gilford's *FINKS* for the TheatreWorks season. A lot has happened in America since then. The divisions among us—as individuals, as neighbors, as political parties and regions of the country—have intensified, making this era in American history one that will stand out for the discord amongst its citizens. Such cacophony is nothing new in the journey of American democracy; as we have continued to explore our values as a country, internal conflict has characterized the Civil Rights Movement, the Vietnam War years, the feminist revolution, and our current era of international terrorism. In the Cold War years of the 1950s, the Red Scare was just such a defining moment, and its relevance to our conflicted America today is both dramatic and alarming.

"This is not a witchhunt. We are entrusted here by The Internal Security Act of 1950, charged with the investigation of un-American and subversive activities."

– Representative Francis Walter, Chairman,
House UnAmerican Activities Committee, in *FINKS*

A frightened America can quickly become a repressive America. That is the lesson of many of these contentious moments in our history. Fear seems to activate an "ends justify the means" reaction in the country, often in opposition to the fundamental principles that have defined us. While such fear may be motivated by threat or attack, our reaction to it can create new threats in its wake. The Red Scare, with its accusatory investigations, vilification, and blacklisting of individuals—especially those in the arts and politics—remains a frightening example of fear overwhelming principle in the pursuit of security. Told with both humor and humanity, *FINKS* puts a human face on this troubled time, exploring both the victims of the blacklist and those who "finked" to avoid it. Most importantly, *FINKS* invites us to question the "blacklists" of today, which have grown to include the press, artists, selected politicians, immigrants in our midst from nearby and around the world, and even entire religions.

FINKS is about then, the 1950s, a Betty Crocker era many believe was far less sophisticated and tolerant than our own. But it is also about now, about lessons unlearned, about similar dangers that have engulfed us in the present. Yes, it is a loving, funny, honest tribute from a son to his heroic parents. It is also a tribute to American values well worth the saving.

Robert Kelley

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An Interview with Playwright Joe Gilford

ERIC ETHERIDGE

Acting Marketing Director Syche Phillips asks a few questions of Playwright Joe Gilford.

Syche Phillips: How much of the play is true to life, and how much is fictionalized?

Joe Gilford: The play is based on the experiences of my parents, Jack and Madeline Gilford and their friends (and enemies). All of the dramatized testimony of Berkeley, Cobb, Schulberg, and Kazan is composite but culled from their actual transcripts and/or public statements and records. Natalie's testimony is a compressed, word-for-word version of my mother's testimony mixed with a few words from Lillian Hellman's testimony.

The reason I have changed the names of the characters is because some of their actions are not factual, but are composites of real-life characters. Fred is based on a combination of Zero Mostel, Lionel Stander, and Phillip Loeb. And yes, Natalie's organizational zeal and leftist devotion is very much who my mother was. However, Mickey's conflict about what he would actually do in the end is about the furthest I went to fictionalize for dramatic purposes. In real life, there was never any doubt as to my father's intentions.

SP: You've joked that your first three words were "Mama …Papa…Fifth Amendment." Growing up, how aware were you of the circumstances you present in the play?

JG: We kids (three of us) were raised by outspoken progressive actors in a world populated with the likes of Zero Mostel and Ring Lardner Jr. (one of the Hollywood 10), both close friends of my parents. We were surrounded by left-wing entertainment people. There were no secrets about being this way and we were raised to be proud of our political beliefs—especially since so many of these people were blacklisted. I was aged 0–11 during this period and I don't remember not knowing about the blacklist. As I got older my understanding of the process —the tragic absurdity and injustice of it—gradually grew. In 1962, I was about 10 years old when John Henry Faulk won a law suit against Aware Inc, the organization that promoted blacklisting. This victory effectively brought the blacklist to an end. I also remember that this crystalized my understanding of the era and it was a celebratory moment for all of us.

SP: What did you learn from the Ensemble Studio Theatre production of the show, or from prior productions? Have you made many changes for the TW production?

JG: Working with our NY cast and [Director] Giovanna Sardelli was an intense blessing in my life. I'm a playwright who writes for actors and if something doesn't work, it gets changed or tossed out pretty quickly. I spend my hours of rehearsal in awe of the actors. For TheatreWorks I've made a few tweaks. The scene with Fred is actually a combination of the original and some new material I have created for a pilot script I've written for a TV series based on the play. I know that Tennessee Williams did revisions for dozens of productions of his work. I might be the same way if I'm given the opportunity.

SP: Are you troubled by things you see in the news these days, which echo the circumstances in the play?

JG: This is a question I get asked a lot. Yes, of course right now we're in an intense period. It feels like a divine cosmic test for our democracy. But I don't think anyone on the left is being victimized these days. If back in the 1950s we could have had as outspoken a liberal press and media as we have now, the blacklist never would have happened. In fact, back then journalists played an active role in blacklisting. Walter Winchell, Ed Sullivan, Jack O'Brian, and many other newspaper columnists were active and outspoken supporters of the blacklist. But today with CNN, MSNBC, and powerhouse papers like *The NY Times* and *Washington Post* being so strong in their positions, I actually feel like there's a real opposition to the emergence of a new type of fascism as a popular belief.

A BRIEF GLOSSARY OF TERMS

Make a mitzvah: To do a good deed (Hebrew)
To cut a rug: To dance (slang)
Beard: A woman who appears publicly with a gay man to give the impression he is heterosexual (slang)
"I save my A-material for the mountains": Until 50 years ago, many Jewish New Yorkers vacationed in the Catskill Mountains at resorts that offered live entertainment.
Dybbuk: A malevolent spirit that possesses someone so to complete unfinished business (Hebrew)
Abi gezunt!: Trans. "As long as you're healthy!" (Yiddish)
B'sher't: Pre-ordained soul mates (Yiddish)
Hudson Street Bars: Running through Greenwich Village in Manhattan, Hudson Street was an early hub of queer culture.
Dreyfus: In 1894, Jewish Frenchman Alfred Dreyfus' treason conviction divided France, fueling anti-Semitism.

About FINKS

Madeline and Jack Gilford in 1949. COURTESY GILFORD ARCHIVE

Imagine—or remember—an America swept away by fear, terrified of enemy operatives in our midst, ready to condemn anyone on whom suspicion fell. This was reality during the late 1940s and '50s, the period known as the Second Red Scare. Hundreds of Americans—especially politicians, teachers, and those in show business—were made to testify before the House Un-American Activities Committee (HUAC), to renounce (real or imagined) ties with the Communist Party, and to implicate others. Those who refused to comply faced losing their livelihood, or worse.

This is the setting for the play *FINKS*, but it is also the world into which playwright Joe Gilford was born. His parents, left-leaning entertainers Jack Gilford and Madeline Lee Gilford, were among those whose careers were derailed after refusing to cooperate with HUAC. Joe Gilford remembers it as "a dark and fearful time—a decade…spent scrambling to survive rather than acting or creating plays, television, or movies."

The Gilfords resumed their careers in the 1960s, when the stigma of the blacklist had faded. Jack Gilford earned Tony Award nominations for his roles in *A Funny Thing Happened on the Way to the Forum* and *Cabaret*. Madeline Lee Gilford became a Broadway producer and casting director, and worked as a social activist. In the midst of it all, they raised three children.

The Gilford children were educated at the Little Red Schoolhouse, one of the most progressive schools in Manhattan. Their son, Joe Gilford, went on to study at New York University, graduating in 1975. He began his career as a theatre director, then turned his attention to writing. He has penned a number of screenplays and television programs, and is a two-time recipient of Alfred P. Sloan Foundation grants for his plays *Danny's Brain* and *The Radio Boys*. He teaches at NYU's Kanbar Undergraduate Film Department, and has been a guest lecturer at several other colleges and universities. His writing runs the gamut from sci-fi to documentary, but his most notable tale thus far has been his own family's story.

Jack Gilford died in 1990, after battling stomach cancer. It was around this time that Joe was first inspired to dramatize his parents' experience with HUAC. Weaving together actual Congressional testimony with original scenes depicting fictionalized versions of real-life figures, Jack Gilford crafted a very personal tale about a very dark chapter of American history. His mother was a great resource and supporter of the work until her death in April 2008. Just three months later, *FINKS* was staged at Powerhouse Theatre, a collaboration between Vassar College and New York Stage and Film Company in Poughkeepsie, New York.

In 2013, *FINKS* premiered in New York City at the Ensemble Theatre. Directed by TheatreWorks' own Giovanna Sardelli, the production was nominated for two Drama Desk Awards as well as Off-Broadway Alliance's Best New Play award. A live performance was recorded for the Theatre and Film on Tape Archive at Lincoln Center's Library for the Performing Arts, preserving the work for future generations.

Jack and Madeline Gilford in 1963 with their children: Lisa, Sam (front), and Joe. Joe Gilford's play, *FINKS*, is inspired by his parents' blacklist experience. COURTESY GILFORD ARCHIVE

TheatreWorks' production is the third staging of *FINKS* and its West Coast Premiere. Joe Gilford once described the play as "about the struggle to be an individual, a free individual in a free society, when that society suddenly develops an anomaly that contradicts free expression and freedom of thought." In 2018, reflecting on that struggle feels enormously relevant, a timely reminder of our nation's past as we contemplate where America goes from here. –Katie Dai

Director's Notes by Giovanna Sardelli

In 2013, I sat down with Joe Gilford to begin work on the NY premiere of his play *FINKS*. I felt familiar with the subject. After all, I knew his father was famed actor Jack Gilford from *A Funny Thing Happened on the Way to the Forum*. I knew about McCarthyism from history class. I knew about the House Un-American Activities Committee (HUAC) from the notorious case of the Hollywood 10.

Talking with Joe about the tumult his family experienced in the early 1950s when the HUAC blacklisted his parents, though, I began to understand the pain inflicted on individuals and their families. Research revealed the HUAC placed a particular bullseye on entertainers and activists for social justice, and at that moment, the political became personal for me.

One of my darkest discoveries? In the mid-1940s, the HUAC considered (and then rejected) an investigation into the Ku Klux Klan. A Mississippi Democratic Committee member declared, "After all, the KKK is an old American institution." Instead, the HUAC chose to investigate the Federal Theatre Project to see if the Communist Party had infiltrated its ranks.

A McCarthy era poster read: BEWARE OF ARTISTS THEY MIX WITH ALL CLASSES OF SOCIETY AND ARE THEREFORE THE MOST DANGEROUS. It hints at why performers were targeted, a reason beyond any potential communist threat. Artists were of particular concern because of the dangerous stories they told, connecting us to the experiences of others.

Indeed, artists' stories now allow generations born after the McCarthy era to know of its sins. You can watch a movie to experience the catharsis that must have been felt when Joseph Welch posed his iconic question to Roy Cohn: "Have you no decency, sir? At long last have you left no sense of decency?"

Connection and catharsis found a home in the safe, dark space of the small Off-Broadway theatre where *FINKS* opened in 2013. After the show, the house lights turned up, often revealing a few teary older audience members, stunned that Joe had captured their painful experience as young actors under suspicion. Neighboring audience members begged to hear stories about this dark chapter in US history. Impromptu talkbacks became the norm, and, long after the show had opened, I would rush back to the theatre to experience those audience interactions.

In 2013, I felt pretty confident that America had recovered its sense of decency—that history wouldn't repeat itself. In 2018, I'm frightened that I no longer feel that way. *FINKS* reminds us of what is at stake and how ordinary people must stand for decency. It provides guidance for these uncertain times, when performers like Jack Gilford fought to do what they did best: keep us laughing.

TheatreWorks
SILICON VALLEY

presents

the WEST COAST PREMIERE of

FINKS

By **Joe Gilford**

Directed by **Giovanna Sardelli**

Scenic Designer **Andrea Bechert**
Costume Designer **Cathleen Edwards**
Lighting Designer **Steven B. Mannshardt**
Sound Designer **Jake Rodriguez**
Choreographer **Dottie Lester-White**
Casting Directors **Leslie Martinson** and **Jeffrey Lo**
New York Casting Director **Alan Filderman**
Stage Manager **Randall K. Lum**
Assistant Stage Manager **Emily Anderson Wolf**

FINKS received its New York premiere at The Ensemble Studio Theatre on March 28, 2013.
Originally presented by New York Stage and Film Company and The Powerhouse Theater at Vassar on July 23, 2008.

"Sing me a Song with Social Significance" and "The Investigator's Song" Music & Lyrics by Harold Rome
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FINKS PLAYS JUNE 6–JULY 1, 2018

THE VIDEOTAPING OR OTHER VIDEO OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

THE CAST

(in order of appearance)

Café Society Pianist/Sergeant-at-Arms	**George Psarras**
Mickey Dobbs	**Jim Stanek**
Representative Francis Walter	**Robert Sicular**
Fred Lang	**Gabriel Marin**
Martin Berkeley/Phil Larson/Lee J. Cobb/et al	**Richard Frederick**
Victor Lynch/Stanley/Elia Kazan/Budd Schulberg/et al	**Michael Barrett Austin**
Natalie Meltzer	**Donna Vivino**
Bobby Gerard	**Leo Ash Evens**

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

PLACE & TIME

New York City, 1950–1953

FINKS WILL BE PERFORMED WITH ONE 15-MINUTE INTERMISSION.

SPECIAL THANKS

Madeline & Jack Gilford • Ensemble Studio Theatre, NYC • Jessica Lynn Carroll

Who's Who

MICHAEL BARRETT AUSTIN (Lynch/Stanley/Kazan/Schulberg/others) has recently appeared in *Me and My Girl* (42nd Street Moon), *The Elephant Man* (Dr. Frederick Treves) at Hillbarn Theatre, *The Other Place* (Symmetry Theatre), *Boeing Boeing* (San Jose Stage), *Red Hot Patriot* with Kathleen Turner (Berkeley Rep), and the world premiere of *Manic Pixie Dream Girl* (New York International Fringe Festival). Mr. Austin's credits also include *Bloody Bloody Andrew Jackson* (SF Playhouse), *Dracula* (Center REP), and *The Lieutenant of Inishmore* (Berkeley Rep). He toured the country with The National Theatre for Children and Italy with Shakespeare at Stinson, worked with The Shawnee Playhouse, SF Shakespeare Festival, Cal Shakes, Aurora Theatre Company, and others, and has appeared on television, film and in countless commercials. He is a member of Just Theater and PlayGround and proud husband of Emily and father to Lucille. www.michaelbarrettaustin.com

RICHARD FREDERICK (Berkeley/Larson/Cobb/others) has been seen at TheatreWorks in *The Light in the Piazza*, *Opus*, *Emma* (2015 and 2007), and New Works Festival readings of *The Great Pretender* and *The Giver*. Other local credits: *Company*, *My Fair Lady*, and *Harper Regan* (SF Playhouse); *It Shoulda Been You* (Center REP); as well as work at American Conservatory Theater, 42nd Street Moon, CentralWorks, and TheatreFirst, among others. Regional: Ford's Theatre (DC), Hangar Theatre (NY), Casa Manana (TX), Theatre Three (TX), and Dallas Children's Theatre (TX). Mr. Frederick holds an MFA from The Shakespeare Theatre at George Washington University.

GEORGE PSARRAS (Café Society Pianist, Sgt. at Arms) was last seen at TheatreWorks in *Water By the Spoonful* (Aman, Ghost, Policeman, Elliot—2 performances). He was also seen in *Anna in the Tropics* (Ensemble, Cheche—2 performances). He was recently seen at City Lights Theater Company in *The Merchant of Venice* (Bassanio). Other City Lights credits include *Ideation* (Brock—TBA Award Finalist), *The Elephant Man* (Merrick), *Dr. Jekyll and Mr. Hyde* (Dr. Jekyll), *Amadeus* (Mozart—TBA Award Finalist). In 2013, he was a creative director and performer at El Capitan in Hollywood for The Gabby Awards, a ceremony celebrating notable Greek Americans. He was also a performer at the 2017 Gabby Awards at Carnegie Hall. Mr. Psarras works in voice over (Pixar), video games, commercials (Toyota), TV (*The Last Ship*) and film. www.georgepsarras.com

JIM STANEK (Mickey Dobbs) made his Broadway debut in 1995, when he was the standby, and went on, for Jude Law in *Indiscretions*. He followed that by playing Hero in the revival of *A Funny Thing Happened on the Way to the Forum*. Most recently, he was the standby and went on for Michael Cerveris in the Tony Award-winning *Fun Home*. Additional Broadway: *A Gentleman's Guide to Love and Murder*; *The Story Of My Life*;

Who's Who

Lestat; *Little Women*; *The Rivals*. Off-Broadway includes the current hit *Goldstein; Freud's Last Session; Frankenstein; Jacques Brel...; I Love You, You're Perfect, Now Change*. Film: *Bella, Borough of Kings*. TV: *The Good Wife, Guiding Light*. Recordings include: *...Forum, Frankenstein, 3hree Musketeers*. Education: BFA, Carnegie Mellon University. Inspiration: My wife, our 3 boys! AEA Member.

DONNA VIVINO (Natalie Meltzer) received a 2018 LA Ovation Nomination for Best Actress in a Musical as Mary Flynn in *Merrily We Roll Along* (dir. Michael Arden). Broadway: *Wicked* (Elphaba), *Les Misérables* (Original Broadway Cast), *Fame Becomes Me* (opposite Martin Short), *Hairspray,* and *Saturday Night Fever*. She appeared off-Broadway in *Stars of David* (DR2 Theatre) and *Six Passionate Women* (Theatre for a New Audience). Regional: *Grease* at the St. Louis MUNY and *The Opposite of Sex* (Magic Theatre). Film/TV: *The Sopranos, All My Children,* and the critically acclaimed webseries *Submissions Only*. Her solo show has been performed all over the world including 54 Below in NYC and The Hippodrome in London. Her solo jazz album "Beautiful Dreamer" is available on iTunes and Amazon. She is a graduate of Barnard College in NYC and proud mother to her 2-year-old son Hendrix.

LEO ASH EVENS (Bobby Gerard) has performed with TheatreWorks in *Somewhere* (Jamie), also directed by Giovanna Sardelli. He's currently on Broadway in *School of Rock*. Past Broadway shows include *Shuffle Along* and *Jesus Christ Superstar*. He originated the role of Bobby in *FINKS* off-Broadway (Ensemble Studio Theatre). He appeared as Riff in *West Side Story* on London's West End and also in the 50th Anniversary Tour. Other National Tours: *42nd Street* (Billy Lawlor) and Disney's *On The Record* (Mike). Favorite regional work appearances include The Old Globe (Jamie in *Somewhere*), Houston TUTS and The Arvada Center (Emcee in *Cabaret*), Pioneer Theater (Black Stache in *Peter and the Starcatcher*), and Westchester Broadway Theatre (Bert in *Mary Poppins*). He is the Co-Owner/ Director of MTCA: Musical Theatre College Auditions. BFA: Drama from Carnegie Mellon University. Instagram @leoashevens. www.leoashevens.com

GABRIEL MARIN (Fred Lang) is excited to return to TheatreWorks where he previously appeared in *Superior Donuts*. He most recently appeared in the World Premiere adaptation of Woody Allen's *Husbands and Wives* with Ensemble Theatre Company; in *Red Speedo* (Center REP); and in the World Premieres of *Fire in Dreamland* (Kansas City Rep); and *Birds of East Africa* (Kitchen Theatre). Mr. Marin has appeared in over 50 productions in the Bay Area with American Conservatory Theater, San Francisco Playhouse, San Jose Rep, Marin Theatre Company, Aurora Theatre Company, Magic Theatre, and Center REP, among others. He has performed on NBC, CBS, PBS, and the BBC. gabriel-marin.com

ROBERT SICULAR (Representative Walter) appeared in TheatreWorks' *Warrior Class*. Bay Area credits include Berkeley Repertory Theatre, American Conservatory Theater, Marin Theatre Company, San Jose Repertory Theatre, Center REP, the California and San Francisco Shakespeare Festivals, California Revels, and most recently San Jose Stage's *The Postman Always Rings Twice*. Regional: Denver Center Theatre Company; South Coast Repertory; Seattle Repertory Theatre; the Repertory Theatre of St. Louis; Actors Theatre of Louisville; Sacramento Theatre Company; the Colorado, Lake Tahoe, and Santa Fe Shakespeare Festivals; the Shakespeare Theatre Company in Washington, DC; and for eight seasons at the Oregon Shakespeare Festival in Ashland. TV/film: *General Hospital, The Young and the Restless*, the sci-fi comedy thriller *Never Die Twice*, the Bollywood potboiler *Dil Pardesi Ho Gayaa*, and the role of Dad in Josh Kornbluth's *Love and Taxes*. Alum: UC Berkeley, London Academy of Music and Dramatic Art. RobertSicular.com

JOE GILFORD (Playwright) wrote *FINKS,* which was nominated for a NY Drama Desk award and an Off-Broadway Alliance award for Best New Play. It is now a proposed TV series and pilot script. He is a two-time recipient of Alfred P. Sloan Foundation grants for his plays *Danny's Brain*, about football concussions, and *The Radio Boys*, the story of Edwin H. Armstrong, the inventor of FM radio. His latest screenplay is *Apalachin*, about the famous meeting of 50 Mafia leaders in upstate NY. He is the writer of the PBS documentaries *The Great American Songbook* and *Beyond Wiseguys: Italian Americans and the Movies*. He is the author of *Why Does the Screenwriter Cross the Road?...and other screenwriting secrets* (Michael Wiese Books). He has taught screenwriting at NYU's Tisch Undergraduate Film program since 1999.

GIOVANNA SARDELLI (Director) is TheatreWorks' Director of New Works, and has directed *Crimes of the Heart, The Velocity of Autumn, The North Pool, The Lake Effect,* and *Somewhere*. She recently directed the World Premiere of *Archduke* at the Mark Taper Forum and *Guards at the Taj* for the Geffen playhouse, which won the 2017 Ovation Award for Best Production of a Play. Off-Broadway World Premieres include *Little Children Dream of God* (Roundabout), *Wildflower, Animals Out of Paper*, and *All This Intimacy* (Second Stage). Her regional credits include *Describe The Night* (The Alley), *The Whipping Man* (The Old Globe), and numerous shows at Dorset Theatre Festival, Cleveland Play House, and Barrington Stage Company. Her production of *An Entomologist's Love Story,* which was part of the TW New Works Festival in 2014, is currently running at SF Playhouse.

ANDREA BECHERT (Scenic Designer) has designed 30 productions for TheatreWorks, including *Constellations, Crimes of the Heart, 33 Variations, Snow Falling on Cedars, To Kill a Mockingbird, Twentieth Century, Night of the Iguana,*

Who's Who

Floyd Collins, and *Talley's Folly*. She has designed scenery for theatres across the country including Berkeley Repertory Theatre, Colorado Shakespeare Festival, American Musical Theatre of San Jose, Chautauqua Theatre Company, The Starlight Theatre, Opera San José, and Center REPertory Theatre. Her awards include three Bay Area Theatre Critics Circle awards, a Denver Ovation Award, and her designs have been included in the 2005 World Design Expo and 1996 Prague Quadrennial. She is currently teaching design at San José State University, and has taught at several other universities across the country. Ms. Bechert is a member of United Scenic Artists Local 829.

CATHLEEN EDWARDS (Costume Design) happily returns for her 12th season at TheatreWorks where her previous shows include *Crimes of the Heart, Somewhere, Grey Gardens, Triangle, Once on This Island, Elephant Man*, and more. She is well-established in the Bay Area, having designed for many of the regional theatres. When not designing for the live stage, she works in film, television, and commercials. Among her several awards are two Drama-logue and two Bay Area Critic Awards. A member of both United Scenic Artists and Theatrical Wardrobe Unions, she strongly believes in guiding those who are learning their craft, preparing them for careers in the course of which they can then pass this knowledge on to future generations.

DOTTIE LESTER-WHITE (Choreographer) choreographed TheatreWorks' *The Four Immigrants, Rags, Peter and the Starcatcher, Marry Me a Little*, and *The Bridges of Madison County*. She choreographed *Music Man in Concert* for Showtune Productions in Arizona. She performed on Broadway in Katharine Hepburn's *Coco*, Ruby Keeler's *No, No, Nanette*, and New York City Center's production of *Carnival*. National Tours include *Hello Dolly; Cabaret;* and *No, No, Nanette*. Ms. Lester-White choreographed for AMTSJ (*Singin' in the Rain, Sound of Music, Phantom of the Opera, Fiddler on the Roof, Children of Eden*, and *The Three Musketeers*); San Jose Stage Company (*Ug The Musical, Urinetown, Beehive, Altar Boyz*, and *The Great American Trailer Park Musical*); and PEG Productions (*South Pacific, Showboat, Will Rogers Follies, Funny Girl, Hello Dolly, Miss Saigon, My Fair Lady, Oliver, Christmas Carol*, and *Guys & Dolls*).

JEFFREY LO (Casting Director) directed TheatreWorks' *The Santaland Diaries*, and wrote *Waiting For Next*, which was part of the 2017 New Works Festival. He was the assistant director for *The Four Immigrants: An American Musical Manga, Water by the Spoonful*, and *Superior Donuts*. A graduate of UC Irvine, he is the recipient of the Leigh Weimers Emerging Artist Award, Arts Council Silicon Valley's Emerging Artist Laureate, and Theatre Bay Area's TITAN Award. Additional directing credits include *Yellow Face* and *The Crucible* at Los Altos Stage, and *Peter and the Starcatcher* at Hillbarn Theatre. In addition to his work as a playwright and director, he is an alumnus of the Multicultural Arts Leadership Institute and works as an advocate and educator on issues of equity and diversity throughout the country. www.JeffreyWritesAPlay.com

RANDALL K. LUM (Stage Manager) has stage managed TheatreWorks' *Skeleton Crew, Around the World in 80 Days, The Prince of Egypt, Constellations, Rags, Outside Mullingar, Confederates, The Velocity of Autumn, Jane Austen's EMMA, The Country House, Fallen Angels, The Lake Effect, Peter and the Starcatcher, Time Stands Still, Other Desert Cities, Once on This Island*, and *Little Women*. Other credits include five years at Oregon Shakespeare Festival, Denver Center Theatre Company, La Jolla Playhouse, Center Theatre Group, The Old Global, American Conservatory Theater, Berkeley Repertory Theatre, California Shakespeare Theatre, Seattle Repertory Theatre, Laguna Playhouse, Pasadena Playhouse, and 18 seasons and over 90 productions as Resident Stage Manager at South Coast Repertory (*Wit, Intimate Apparel, Three Days of Rain, Blue Door, The Further Adventures of Hedda Gabler, Kimberly Akimbo*).

Lü Shoukun 呂壽琨 (China, 1919–1975), *Chan Painting*, 1970, Ink and color on paper, Collection of Akiko Yamazaki and Jerry Yang

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STEVEN B. MANNSHARDT (Lighting Design) has been the lighting designer for over 70 productions at TheatreWorks, having won numerous Bay Area Theatre Critics Circle, Theatre Bay Area, and Dean Goodman Choice Awards for his work. His regional design credits include Long Wharf Theatre, New Haven; A Contemporary Theatre, Seattle; American Repertory Theater, Cambridge; Studio Arena Theatre, Buffalo; Magic Theatre; and the Pasadena Playhouse. Mr. Mannshardt currently teaches lighting design and stage management at San Jose State University and previously taught lighting design at Santa Rosa Junior College. He also runs an organization dedicated to improving the education system for both children and adults in Nepal. www.nepal.wwep.org

JAKE RODRIGUEZ (Sound Design) is a sound designer and composer based out of the San Francisco Bay Area. His recent credits include *Angels in America* (Berkeley Rep) *we, the invisibles* (Actors Theatre of Louisville), *Vietgone* (American Conservatory Theater), *An Octoroon* (Berkeley Repertory Theatre), *The Events* (Shotgun Players), *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theatre), *The Christians* (Playwrights Horizons, Mark Taper Forum), *Girlfriend* (Kirk Douglas Theatre), and *Mr. Burns, a post-electric play* (A.C.T., Guthrie Theater). Mr. Rodriguez is the recipient of a 2004 Princess Grace Award.

EMILY ANDERSON WOLF (Assistant Stage Manager) has been the Assistant Stage Manager for TheatreWorks' *The Bridges of Madison County, The Prince of Egypt, Rags, Crimes of the Heart, Jane Austen's EMMA, Cyrano, Triangle, Fire on the Mountain, Peter and the Starcatcher, Sweeney Todd, The Hound of the Baskervilles, Little Women, Other Desert Cities,* and *Wild with Happy.* She was also the Assistant Stage Manager for threesixty Entertainment's First National Tour of *Peter Pan; Journey to the West* at the New York Musical Theatre Festival; and with American Musical Theatre of San Jose. Ms. Wolf also works as a stagehand throughout the San Francisco Bay Area and is a proud member of the International Alliance of Theatrical Stage Employees. She holds a BA in Theatre, Cum Laude from Mount Holyoke College.

ROBERT KELLEY (Artistic Director) is a Bay Area native and Stanford University graduate. He founded TheatreWorks in 1970 and has directed over 175 TheatreWorks productions, including many world and regional premieres. He has received the Silicon Valley Arts Council's Legacy Laureate Award; the Bay Area Theatre Critics Circle Paine Knickerbocker Award and Jerry Friedman Award for Lifetime Achievement; BATCC Awards for Outstanding Direction for *The Hound of the Baskervilles; Into the Woods; Pacific Overtures; Rags; Sweeney Todd; Another Midsummer Night; Sunday in the Park with George; Jane Eyre;* and *Caroline, or Change;* and Back Stage West Garland Awards for his direction of *Side Show* and *Sunday in the Park with George.* He recently directed *The Bridges of Madison County, Around the World in 80 Days, Constellations, Rags, Daddy Long Legs* (Theatre Bay Area Award for Outstanding Director of a Musical, 2017), *Outside Mullingar, Cyrano,* and *Jane Austen's EMMA.*

PHIL SANTORA (Executive Director) joined TheatreWorks in 2007. He has served as Managing Director of Northlight Theatre (Chicago) and Georgia Shakespeare Festival (Atlanta), as well as Development Director for Great Lakes Theatre Festival (Cleveland) and George Street Playhouse (New Brunswick). He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. He is Vice President of the National Alliance for Musical Theatre Board. Prior board service includes the League of Chicago Theatres, Atlanta Coalition of Theatres, and the executive committee of the League of Resident Theatres (LORT). He was named 2000's Best Arts Administrator by *Atlanta Magazine* and received the Atlanta Arts and Business Council's 1998 ABBY Award for Arts Administrator.

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Phone: 650.463.1950 Fax: 650.463.1963
Email: boxoffice@theatreworks.org

TICKET SERVICES
Tickets to all TheatreWorks Silicon Valley performances are sold through the TheatreWorks Silicon Valley Box Office
Hours: Monday–Friday, 11am–6pm;
Saturday-Sunday, 12pm-6pm
Phone: 650.463.1960

Tickets may also be obtained through the Mountain View Center Ticket Office
Hours: Wednesday–Saturday, noon–6pm
Phone: 650.903.6000

WALK-UP TICKET SERVICES
The walk-up ticket office will open one hour prior to each performance.

PERFORMANCE TIMES
Wed, Thur, Fri Previews 8pm
Tuesday & Wednesday Eve 7:30pm
Thursday–Saturday Eve 8pm
Sunday Eve 7pm
Wednesday, Saturday, & Sunday Matinee 2pm

INDIVIDUAL TICKET PRICES
Starting at $35 (balcony).
Discounts available for Seniors, Educators, and Patrons 35 & Under. For pricing, call 650.463.1960 or visit theatreworks.org.

GROUP SAVINGS
Savings are available for groups of 10 or more. For more information, call Andrée Beals at 650.463.7175 or email abeals@theatreworks.org.

WHEELCHAIR SEATING
Seating is available for wheelchair patrons. Please telephone the Ticket Office in advance so that special arrangements may be made.

LISTENING SYSTEMS
Both theatres are equipped with listening systems for the Deaf and Hard of Hearing. Please see the house manager for details.

AUDIO-CAPTIONING
Audio captioning for the visually impaired is available at certain performances. Please call 650.463.1960 for details.

OPEN-CAPTIONED PERFORMANCES
Open-captioned performances for
Finks: 6/24 at 2pm and 7pm, 6/27 at 2pm
Hold These Truths: 7/29 at 2pm and 7pm, 8/1 at 2pm

For more information about open captioning, please contact the box office at 650.463.1960 or boxoffice@theatreworks.org.

LATE ARRIVALS
Latecomers will not be seated until appropriate intervals, and may not be seated in their exact seat locations until intermission.

LOST AND FOUND
For Mountain View Center for the Performing Arts lost and found, please call 650.903.6568. For Lucie Stern Theatre lost and found, please call 650.463.1960.

PLEASE REMEMBER
There is no smoking in the theatres or lobbies. Audio or video recording during the show is strictly prohibited. Neither food nor drink is permitted in the theatres. Please ensure that all electronic devices are set to the "off" position while you are in the theatre.

Children 5 and under are not permitted in the theatre. Persons 14 and under must be accompanied by an adult. Every person, regardless of age, must have a ticket.

Schedules, shows, casts, and ticket prices are subject to change.

Single ticket purchases are non-refundable, but are exchangeable for $15 per ticket. Some restrictions apply.

Visit **theatreworks.org** for detailed information or to purchase tickets.

MainStage

SecondStage

Rotunda

Mountain View Center for the Performing Arts

Mailing Address

Mountain View Center for the Performing Arts
City of Mountain View
Post Office Box 7540, Mountain View, CA 94039-7540

Tickets & Information

650.903.6000 (24 hours) **mvcpa.com**
performingarts@mvcpa.com

Ticket Office Hours: Wednesday–Saturday, noon to 6 pm, and one hour prior to event curtain time. Ticket Services also features a telephone information hotline. Ticket orders may be placed 24 hours a day.
Phone: 650-903-6000 Fax: 650-965-1727

General Information

500 Castro Street, Mountain View
Administrative Office
Phone: 650-903-6565 Fax: 650-962-9900

Find Out What's Happening

To receive *Preview Magazine* by mail, call 650-903-6000. Visit **mvcpa.com** for the latest information on events at the Center and to sign up for eSpotlight to get the special offers and event updates by email.

Refunds and Exchanges

There are **no refunds** unless a performance is canceled or rescheduled. Exchange policies vary and are set by the presenter of each event. For more information, please call Ticket Services at 650-903-6000.

Late Arrivals

Latecomers are seated at the discretion of the producing organization. We recommend that patrons arrive at the Center a minimum of 20 minutes prior to curtain time. If you are purchasing or picking up tickets, please allow additional time. Our ticket office closes one half hour after curtain time.

Emergency Number

Our House Manager has a cell phone (650-740-0093) to receive emergency calls during performances.

Additional Services

The Mountain View Center for the Performing Arts is fully accessible. Patrons who require **wheelchair seating or other assistance** may make arrangements with Ticket Services at the time of ticket purchase 650-903-6000. Notifying the Center in advance will make it possible to better serve your needs. **Assistive listening system headsets** are available in the lobby for performances. You may also bring your own headphones or earbuds to plug into a receiver to utillize the system. **Audio described services** for patrons who are visually impaired are available at some performances. Patrons who are hearing impaired may request translation services (for information call 650-903-6000). **Assistive ambulatory devices** will be checked at the back of the theater unless the device fits completely beneath the seats.

Volunteer at the Center

The Center owes a great deal of its success to its dedicated volunteer staff who serve as Ushers, Art Docents and Office Volunteers. Join us, support the arts and be a part of the Center! For moreinformation, please call 650-903-6568.

Booking Information

The Mountain View Center for the Performing Arts' three theaters and support spaces may be booked for performing arts events, meetings, conferences and other events. For booking information, please call 650-903-6556.

Home Companies

The Center is proud to serve as host to two Home Companies: **TheatreWorks** and **Peninsula Youth Theatre**. These arts organizations perform a significant portion of their seasons in our theaters and contribute to the overall success of the Center.

Please Note

- All patrons, regardless of age, must have a ticket.
- Due to contract restrictions and the dangers posed to performers, cameras and recording devices are prohibited in the theaters during most events. Unauthorized cameras and recording devices will be removed and held by the Center until the close of the performance.
- Please do not bring food or drink (except bottled water) into the theaters.
- To avoid disruption of the performance, please set pagers to vibrate and disengage alarmed watches and cellular phones before entering the theater.
- Please become familiar with the exits. In an emergency, listen for instructions from Center staff. If instructed to do so, walk—do not run—to the exit. In the case of an earthquake, remain seated, or crouch below seats, then listen for instructions from Center staff.

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