

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

Edward Albee's

THE GOAT
or, Who is Sylvia?



Directed by

Richard E. T. White



A.C.T.

american conservatory theater

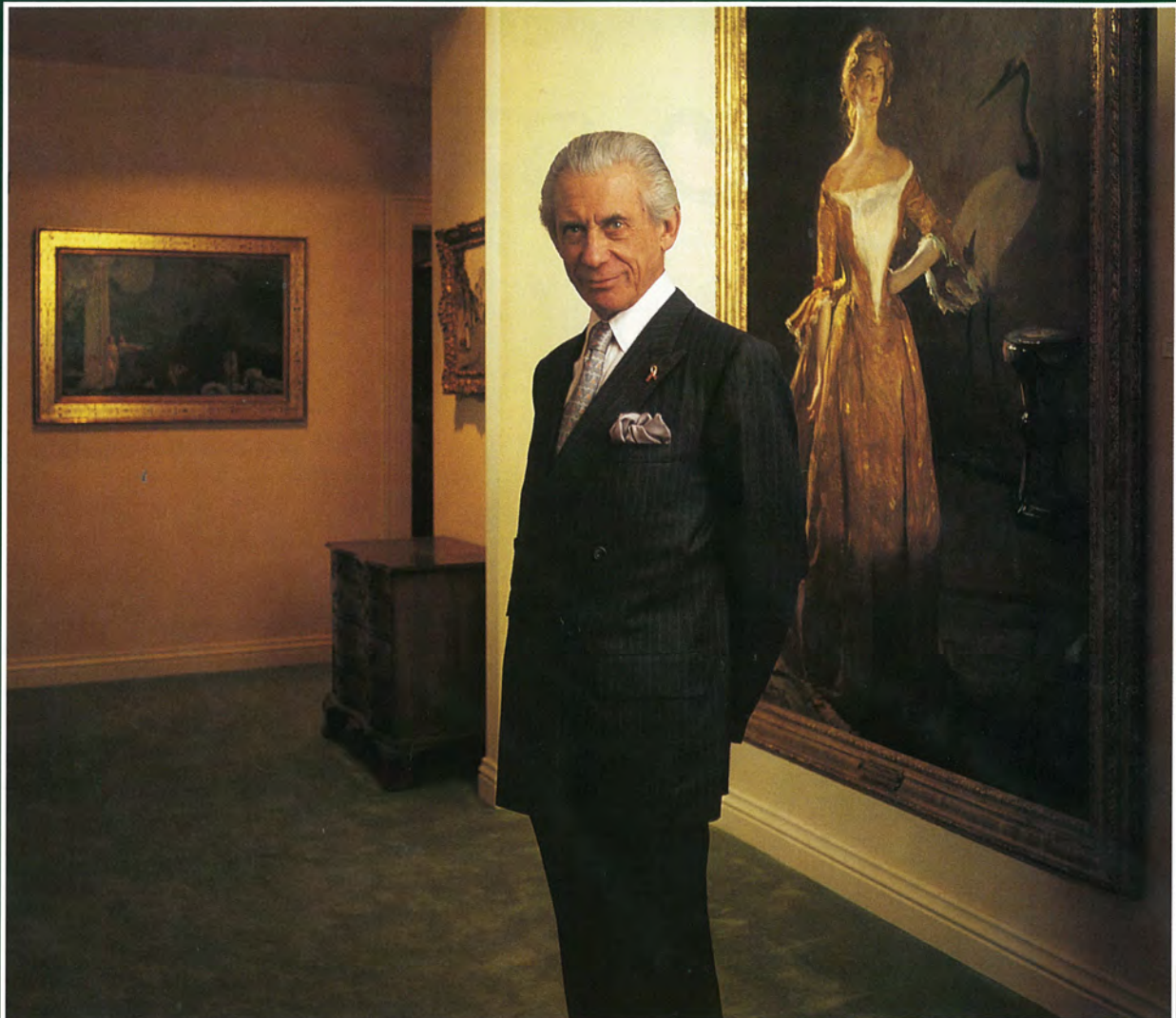
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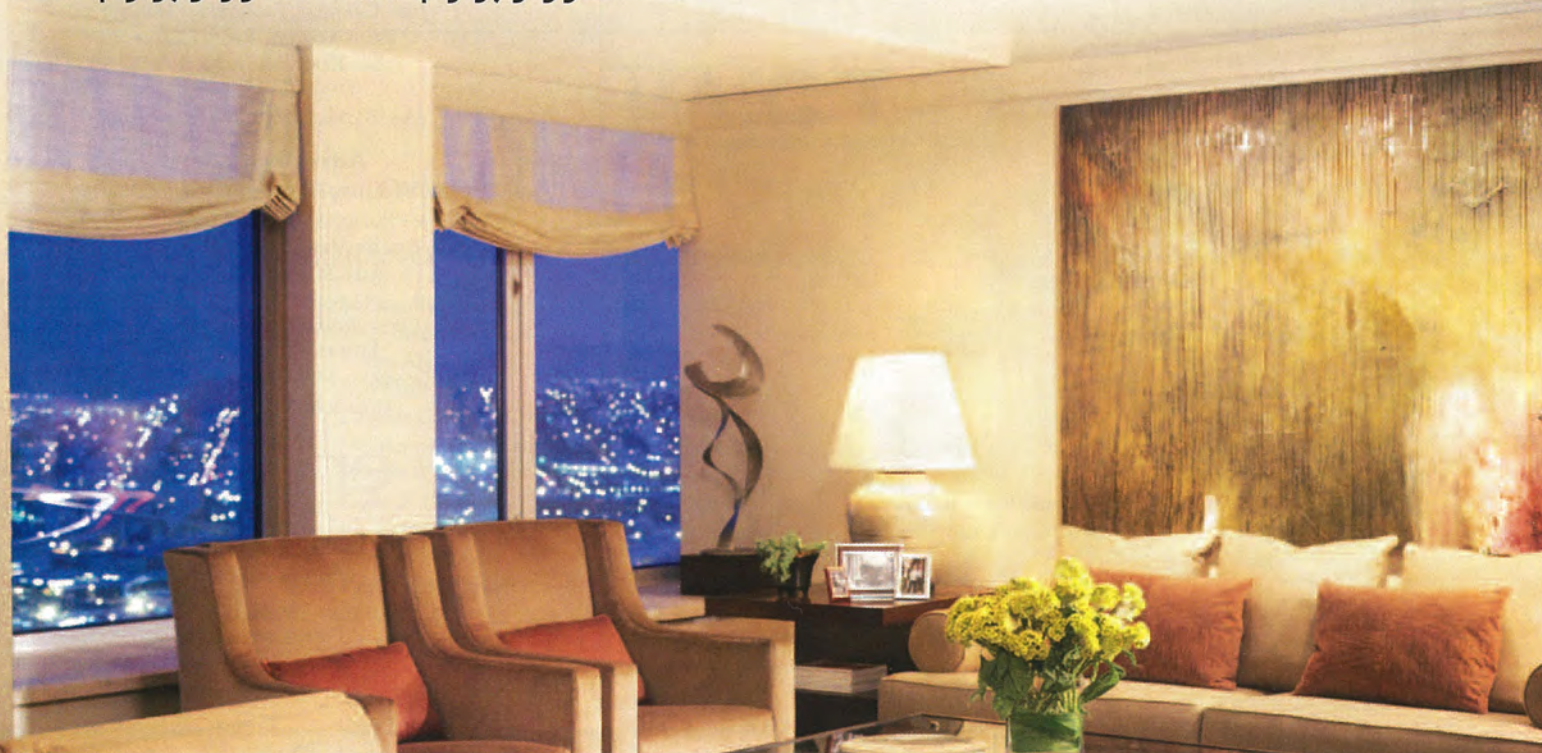
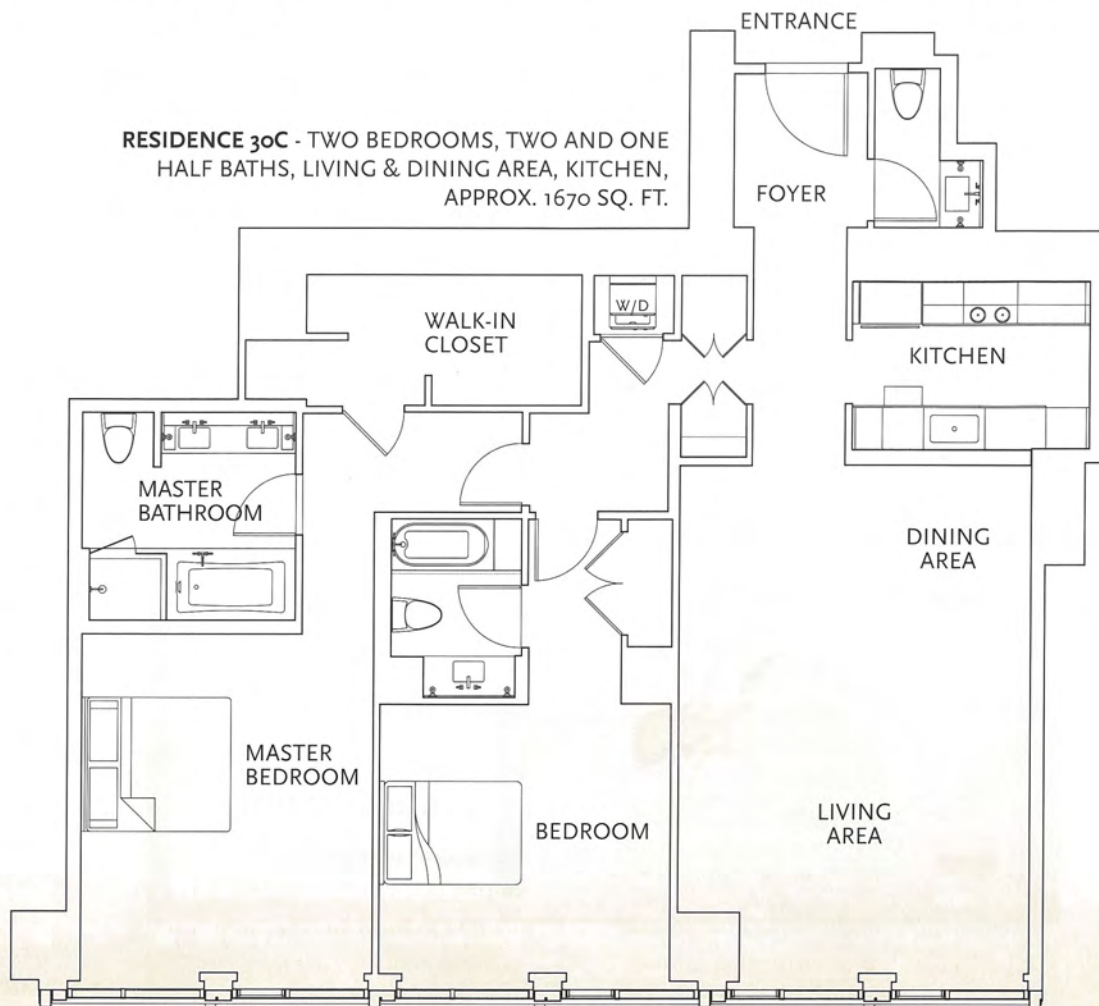
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ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



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 Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 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. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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 financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first actor 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.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

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American Conservatory
Theater was founded in
1965 by William Ball.

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Peter Anderson in the original CanStage production of *The Overcoat* (photo by David Cooper)

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNÉ



Dear Friends,

We are thrilled to welcome you to the grand finale of what we believe has been one of A.C.T.'s most wonderful seasons ever. And we're concluding with a play that is sure to have you buzzing long after the curtain comes down.

Over the past decade, A.C.T. has often celebrated the work of the great modernists Pinter, Beckett, and Mamet. These writers have filled the Geary

with pungent, minimalist language rife with menace, energy, surprise, and uneasy laughter. Edward Albee certainly belongs in their company. His work was last seen at the Geary nearly 30 years ago, when Bill Ball directed *Tiny Alice*. Ball infamously re-ordered some scenes and re-imagined the ending of the play, much to Albee's chagrin, sparking a dramatic controversy (which played out in the press) over the scope of a director's artistic license to interpret a playwright's vision. That was the last time Albee's work has appeared at A.C.T., so this production is truly a historic occasion.

The Goat or, Who is Sylvia? is a masterpiece about marriage and betrayal, as only the author of *Who's Afraid of Virginia Woolf?* could pen. It explores what happens when a successful and happy life is irrevocably shattered by the unthinkable, the unimaginable, the intolerable—and, in doing so, cracks open all that we take for granted about love, loyalty, and long-term

relationships. A surprising piece of writing that is as hilarious as it is deeply painful, *The Goat* represents a major writer at the top of his game.

The American theater community recently lost one of the critics most responsible for bringing the work of Albee, Pinter, and Beckett to wider recognition: Mel Gussow. Over decades of writing, as a daily theater critic for the *New York Times* and as the author of a series of extraordinary books (*Conversations with . . .*) that engaged these writers in fascinating dialogue about their work, Gussow relished the absurdist yet emotionally charged terrain of Albee and his great contemporaries, and introduced that work to eager new generations of theater lovers. He understood that one of Albee's great gifts is the power of suggestion, the *room* he leaves for both audiences and actors to fill in the blanks with their own imaginations.

This is, perhaps, the most important legacy of the great modernist playwrights: their insistence that theater is a place of active engagement, not a literal representation of a predigested reality, and that great theatrical language wakes us up to the strangeness and wonder of our daily experiences in ways we could never have imagined. We hope you will find *The Goat* stimulating, thought provoking, and invigorating enough to keep your theatrical appetites charged throughout the summer, until we see you again this fall for a new season at A.C.T.!

Many thanks for joining us.

Yours,

Carey Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS AT THE GEARY THEATER:

A.C.T. PROLOGUE

a conversation with Director Richard E. T. White

Tuesday, June 14, 5:30–6 p.m.

AUDIENCE EXCHANGES

free postperformance discussions with the cast

Tuesday, June 21 (after the 7 p.m. performance)

Sunday, June 26 (after the 2 p.m. performance)

Wednesday, June 29 (after the 2 p.m. performance)

and following these Tuesday and Thursday performances:

June 21 (7 p.m.), June 23 (8 p.m.), June 28 (8 p.m.),

June 30 (8 p.m.), July 5 (8 p.m.), July 7 (8 p.m.)

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a gathering of gay and lesbian theatergoers

following the 8 p.m. performance, Wednesday, June 22

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Friday, June 17 (after the 8 p.m. performance)

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SITUATION TRAGEDY

BY JESSICA WERNER



DETAIL OF FERNANDO BOTERO'S SCULPTURE *LEDA AND THE SWAN* (BRONZE, 1996) ON EXHIBIT IN SINGAPORE (PHOTO BY JIMMY LIEW)

“In *The Goat or, Who is Sylvia?*: Notes Toward a Definition of Tragedy, to use the full title, [Albee] is attempting to reshape the themes of classical tragedy for a modern audience—seeking out a situation that parallels powerful mythological stories, to attempt to put in a modern context that moment when humans are shaken by desires that redefine their very humanity.”

—Director Richard E. T. White

“The world’s a mess; it’s in my kiss.”

—EXENE CERVENKA/JOHN DOE

A stage direction from scene two of *The Goat or, Who is Sylvia?* serves as an apt distillation of the themes of domestic discord and illusory ideals that Edward Albee has dramatized in many of his plays: “*There is chaos behind the civility, of course.*”

Ever since his career-making theatrical debut with the explosive one-act *The Zoo Story* (1959)—about a violent encounter between a complacent book editor and a desperate, truth-telling loner—Albee has been attuned to the emotional, moral, and linguistic forces that perpetually threaten to rend the calm surface of middle-class life. Marriage itself was recast by Albee as an epic battlefield in *Who’s Afraid of Virginia Woolf?* (1962), his extravagant verbal duel between a husband and wife fighting to the death of their illusions. Albee has explored this conflict between fantasy and truth in many subsequent plays, emphasizing repeatedly the importance of living an open, passionate, and courageous existence, in defiance of the dangers inherent in fully embracing life.

Albee has always been outspoken in his belief that theater should employ imagination in the service of challenging assumptions, rather than confirming an audience’s prejudices and beliefs. He described his play *The American Dream* (1960) as “an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen.” In two of his Pulitzer Prize-winning dramas—*A Delicate Balance* (1966) and *Seascape* (1974)—a couple’s uneasy peace is again disrupted by unexpected visitors (in the case of *Seascape*, by two giant sea lizards). In *Three Tall Women* (1990), for which Albee received his third Pulitzer, the unsettling intruder is memory itself, dragging with it reminders of a life’s wounds and mistakes.

“If there is a single theme that runs through Albee’s work,” wrote Larissa MacFarquhar in the *New Yorker* this spring (on the occasion of *Virginia Woolf?*’s Broadway revival), “it is the importance of being open to a full consciousness of life, with all the social and emotional risk that entails. ‘Dangerous’ is one of his highest terms of praise, and ‘restful’ is one of his worst insults.”

After 19 years without a new play on Broadway, during which time Albee’s work met with mixed critical reception, he returned in 2002 with *The Goat or, Who is Sylvia?* The play earned Albee his second Tony Award for best new play, while generating controversy among critics and audiences with its frank and humorous depiction of a man tormented by a love of “an unimaginable kind.”

continued on page 11



Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

presents

EDWARD ALBEE'S
THE GOAT
OR, WHO IS SYLVIA?
NOTES TOWARD A DEFINITION OF TRAGEDY
(2002)

Directed by Richard E. T. White

Scenery by Kent Dorsey
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Sound by Garth Hemphill
Casting by Meryl Lind Shaw

THE CAST

Stevie Pamela Reed
Martin Don R. McManus
Ross Charles Shaw Robinson
Billy Joseph Parks

UNDERSTUDIES

Stevie—René Augesen; *Martin*—Charles Shaw Robinson
Ross—Steve Irish; *Billy*—Andy Butterfield

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Kimberly Mark Webb, *Stage Manager*
Vinly Eng, *Assistant Stage Manager*
Anna Capp, *Intern*

TIME AND PLACE

A living room. The present.

The Goat or, Who is Sylvia? is performed without an intermission.

ADDITIONAL CREDITS

Music from “Double Ikat” by Paul Dresher
Dylan Russell, *Assistant Director*; Jessica Werner, *Associate Dramaturg*
Dave Maier, *Fight Director*; Deborah Sussel, *Speech & Text Consultant*
Jeff Crockett, *Voice Consultant*

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Edward Albee's *The Goat or, Who is Sylvia?* is presented by arrangement with Dramatists Play Service, Inc., in New York. Originally produced on Broadway by Elizabeth Ireland McCann, Daryl Roth, Carole Shorenstein Hays, Terry Allen Kramer, Scott Rudin, Bob Boyett, Scott Nederlander, Sine/ZPI.

ABOUT THIS GOAT

BY EDWARD ALBEE

How *The Goat or, Who is Sylvia?* got to be written is both simple and complex. It is a story of how one play didn't get written and how—in its stead—another did.

Several years ago I discovered that I was thinking about writing a play about intertwined matters—the limits of our tolerance of the behavior of others than ourselves, especially when such behavior ran counter to what we believed to be acceptable social and moral boundaries, and our unwillingness to imagine ourselves behaving in such an unacceptable fashion—in other words our refusal to imagine ourselves subject to circumstances outside our own comfort zones.

I came to the awareness that I was involved in such an adventure not by deciding that's what I wanted to do, but by discovering that that's what I had begun to do—by my awareness of a play constructing itself as an idea, informing me that that's what I intended to write about.

That's the way I work—a kind of unconscious didacticism.

The play forming in my mind dealt with this: a renowned doctor of medicine—happily married, middle aged, at the top of his career—has come to the conclusion that he has reached his limits, is doing nothing but good and is a valued and deeply useful member of society, but that this zenith leaves him feeling incomplete. He feels the need to experience life as many of his patients do—his subjects, if you will—and so (this play was planned during the height of the AIDS epidemic, when even partial solutions were not available) he injects himself with the HIV virus, to suffer as his patients do, thereby to “understand” better the suffering all around him.

The play—had I written it—would have examined the hostility and condemnation this action would have produced, and would have raised questions about tolerable behavior—the effect of his actions on family and friends and—indirectly—the matter of suicide, which is illegal in the United States, and which is what the doctor was, indeed, committing, however slowly.

I mentioned the idea to a number of people whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

I was surprised, for I thought I was “pushing the envelope” in a way playwrights are supposed to do.

I was completing a play about the sculptor Louise Nevelson, so I put this new idea aside for a while, planning to move it into reality right after. Imagine my surprise, then, when a play opened in a tiny New York City theater with exactly the premise and characters I had been considering.

While the coincidence was staggering, the playwright was someone whose work I knew a little of and he was, as well, a reputable actor. I dismissed anything but coincidence from my mind, and decided to see the damned doppelgänger. Alas—

perhaps—it had immediately closed, having received deploring reviews. Naturally, I quickly decided that it was not the premise that had been at fault, but the execution.

Still—it was a concept I wanted to explore and I put my mind to work. Within a year (all dates approximate here as I do not keep a journal, having decided that since all writers' journals are really intended for publication no matter how private they pretend to be, and since I had not begun one at the age of 14 or so, when all really revelatory journals begin, there would be no point in beginning later), within a year I had evolved the structure and manner of *The Goat or, Who is Sylvia?*

I mentioned the idea of the goat play to a number of people (though fewer this time) whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

Clearly, I was on to something!—either the collapse of my mind or a set of propositions perplexing enough to demand examination. And on I went. I showed the completed play to my United States producer, a lady wise to the ways of theater, who decided to produce it on Broadway (of all places!) in spite of the hostility and condemnation she received from quite a few of her confreres (or, possibly, because of it).

The play opened on Broadway in the spring of 2002 and received some very odd reviews, indeed. Aside from hardy and rational souls who were engaged and disturbed, and happy about that, a number of critics behaved as though the author had personally slapped them in the face. (This is, of course, a fantasy most playwrights have enjoyed more than once.) The Victorianism of these responses was amusing but not particularly helpful at the box office.

A few of the more influential daily critics of New York City newspapers “hedged their bets” or—equally hackneyed—“did not want to go out on a limb” and wrote reviews making it clear they were hedging their bets, not wanting to go out on a limb. Two of these powerful critics re-reviewed the play four months into the run—when the public response had proven to be strong and enthusiastic. One of them discovered that the play had somehow changed and was now far more tolerable, and the other—bless her!—admitted that she'd screwed up royally the first time around and did an honest about face.

Of course, some members of the audience were deeply offended by the play and walked out during the performance. It's kind of thrilling when that happens (and in the United States it's usually with older white couples) but we authors do not intentionally provoke it. We desire to engage, to upset, to trouble, but we want people to stay around till the end—to see if they were right in wanting to leave. ■

This time it is Eros's turn to wreak havoc, upending a family's happy life, as tragedy always has, with an unthinkable betrayal. Like Oedipus and Orestes before him, Martin Gray (the architect in *The Goat*) is confronted by the unsettling power of his own desires and "the throes of his fate, like any of the classic Greek heroes," says director Richard E. T. White. White spoke with us as he began rehearsals of Albee's "classical tragedy for a modern audience."

JESSICA WERNER: WHAT INTERESTS YOU MOST ABOUT *THE GOAT* OR, *WHO IS SYLVIA*? ARE THERE PARTICULAR CHALLENGES WHEN DIRECTING A PLAY WITH A CONTROVERSIAL REPUTATION?

RICHARD E. T. WHITE: When I first read the play, I was immediately struck with Albee's bravery in pursuit of a rich and evocative dramatic metaphor. I've been an Albee fan for many years, ever since my senior year in high school. Remember when legend had it that music fans were writing, "Clapton is God"? I felt like writing, "Albee is God." As a teenager who was falling in love with theater, I found Albee absolutely transporting and terribly exciting and dangerous. And his work still feels that way to me.

ALBEE HAS SAID HE ABHORS "PURPOSEFUL SHOCK," YET HE OBVIOUSLY RELISHES SHAKING OUR NOTIONS OF CONVENTIONALITY BY CONFRONTING OUR BOUNDARIES AND TABOOS.

I think his best work has always challenged accepted notions of taste and appropriateness of style and subject matter in theater to ends that are unexpected and revelatory—consider the ecstatic conflation of violence and tenderness in *The Zoo Story*, and how extremes of drunkenness and obscenity in *Who's Afraid of Virginia Woolf?* reveal the aching heart of a childless American family. In *The Goat or, Who is Sylvia?: Notes Toward a Definition of Tragedy*, to use the full title, he is attempting to reshape the themes of classical tragedy for a modern audience—seeking out a situation that parallels powerful mythological stories like Leda and the swan or Pasiphaë and the bull, to attempt to put in a modern context that moment when humans are shaken by desires that redefine their very humanity.

Once again, he is working in extremes: What would happen if the happiest and most successful family in America, a family who truly, deeply loves each other—who, like Oedipus and Jocasta, are at the pinnacle of their lives—is completely and irrevocably shattered by the infidelity of the father? And it's not just an affair with, as the wife puts it at one point, "some chippie," but with an almost unthinkable object of ardor and attraction?

I guess you could call *The Goat* a "situation tragedy," because it is based on a very clear plot point, which Albee basically lays out for the audience in the first five minutes of the play, making it clear that this play isn't *about* plot. Albee doesn't want [*The Goat*] to be about the shocking revelation that a man is having a love affair with a goat—and I really don't think it is meant to be taken literally, as a defense of man/animal love. He wants the play to be about the consequences to relationships when something happens that crosses personal boundaries in a profound and shocking way. And that is the value of the metaphor of the play to me. I've been struck with the courage of a writer taking the most powerful metaphor he possibly can for the kind of obsession that shatters expectations and the consequences of such a catastrophic act.

THIS PLAY HIGHLIGHTS THE DEGREE TO WHICH ALBEE'S PLAYS HAVE ALWAYS BEEN SEEN AS BOTH REALISTIC AND ABSURDIST.

What I love about *The Goat* is how Albee, ever the master of contradictory impulses, manages to make the people in this play accessible, honest, engaging, funny, and deeply human, even as all of them make choices that go terribly awry from accepted modes of behavior. I think he has expertly set it up so the play shares with you the point of view of everybody in that situation: the transgressor, the spouse, the child, and also the friend. Throughout, the play shifts its perspective, taking the central event of the revelation of Martin's affair and turning the viewfinder from one character to another, so the audience is constantly questioning: If I were Martin, what would I do? If I were Stevie? Billy? Ross? I think [Albee] aims to create a complicated response.

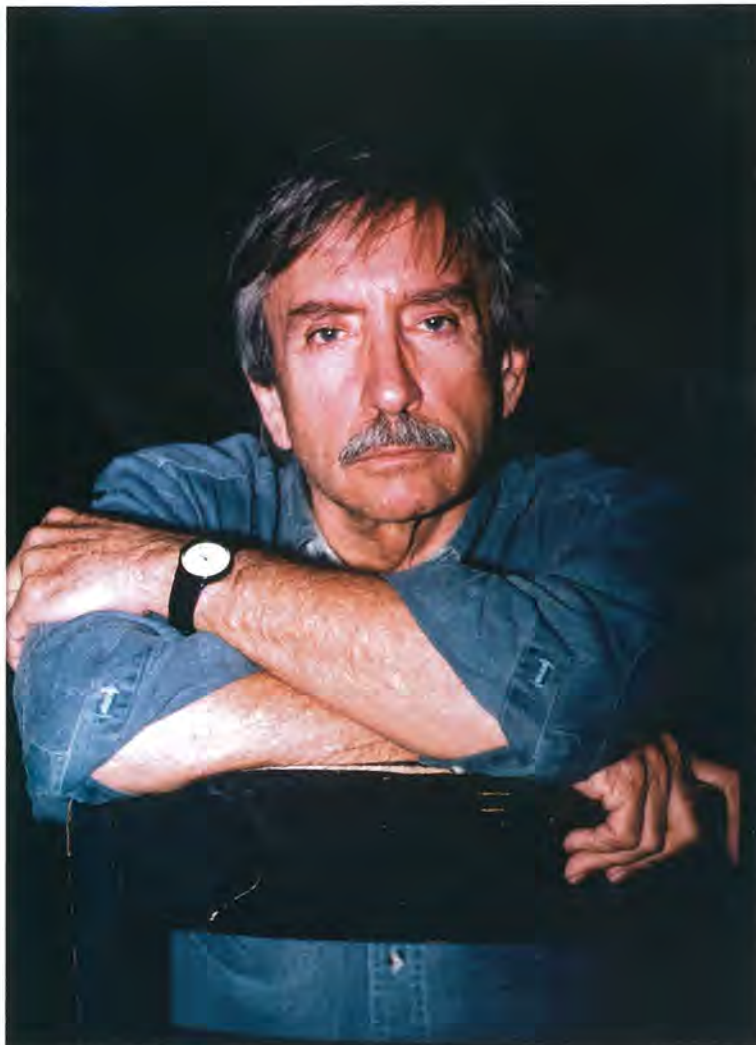


PHOTO OF EDWARD ALBEE BY ALLAN GILMORE

DO YOU EXPECT PEOPLE WILL HAVE ANY TROUBLE FEELING EMPATHY FOR MARTIN, IN TERMS OF UNDERSTANDING WHY HE WOULD RISK EVERYTHING, AND BE WILLING TO DESTROY THE BEAUTIFUL CALM OF HIS LIFE?

Part of that is solved by the brilliance of the writing, in portraying Martin as a man who has not made up his mind, who has that quality of *living in the question*. When we first see him, he's forgetting things because his mind is swirling with the question of, How can he live his life like this? How can he love both his wife, Stevie, and Sylvia? Who was he for the previous 50 years of his life, that he could be so changed now? He is living continuously in a state of questioning, and I think that makes him empathetic to the audience, because he is not doing something blindly. He is on a quest, and in the throes of his fate, like any of the classic Greek heroes.

I think some people will judge Martin harshly, and some people will judge the play harshly, if they can't see beyond dismissing it as "disgusting," and something they don't want to "deal with." I think Albee has intentionally structured the play so it is very friendly and seductive in the beginning, so the audience will engage. That's why he ordered the play as he did: the first scene is really a comedy, the second scene is a drama, and the third is a tragedy. He's very canny about that [progression]. I think if he made these very sober, serious, judgmental people right at the beginning, and attempted to delve into their predicament with great psychological acuity, it would be a very different play. It would be a sociological play about zoophilia.

AND WHO WOULD WANT TO SEE THAT?

Right [*laugh*]. So, instead Albee asks, What, in our modern, self-conscious lives, would be a tragedy? And how would we respond to it? How do we live with unimaginable catastrophe? Albee has tried to find something that is still a secret in our society and build on that thing that is undiscussed, that you're not going to see even on "The Jerry Springer Show."

The play achieves the level of tragedy partly because, like Oedipus, Martin is a great man, surrounded by other great people, the kind of people who in theory we would want to be—admirable, loving, intelligent, compassionate people. He gives us a person at the pinnacle of his success, who seemingly has everything one would want: a mate who loves him in a profound and intimate way; a son who's just ambitious and rebellious enough to be really proud of. He even gives Martin a kingdom—a "World City" he's going to build on the American prairie—because tragedy requires a fall from an enormous height.

That fall propels the "hero," and everyone one around him, from a state of order to one of great chaos.

People behave differently when profound things happen to them, but everybody can sympathize with that sense of being shattered by the intrusion of the unexpected. We have all experienced catastrophe, or we've seen our friends or parents experience it. Living with an awareness of the catastrophic makes you aware that you do have choice and power in those circumstances. You might not think you do, but you are presented with choices all along. Exploring this play is about looking for those moments of choice, where the characters either surrender or meet the responsibility of the catastrophe head on.

OUR SOCIETY SEEMS TO VALUE THE IDEA THAT WE ARE IN CONTROL OF OUR OWN DESTINIES, SO MARTIN'S ACCOUNT OF THE MOMENT HE

FIRST SAW SYLVIA IS EVEN MORE SHOCKING. HE DESCRIBES IT AS IF A ROMANTIC POSSESSION TOOK PLACE—A MOMENT BEYOND CHOICE.

We need to keep in mind the scope of what Albee is going for. He is harkening back to moments like those when Oedipus is confronted with a profound and horrifying revelation, and yet he *must* go forward. Albee has captured that instant when you feel the breath of the gods on you. There are times in people's lives when

they feel like something larger is in control of them, something over which they have no control. The Greeks called them the "Mysteries," to capture that sense of what is mysterious in life, that there are still some things that can come to you that are not explainable in a rational way.

THERE ARE PLENTY OF ALBEE-ISMS AND PUNS THROUGHOUT THE PLAY, SOMETHING HIS WORK HAS BEEN KNOWN FOR, EVER SINCE *WHO'S AFRAID OF VIRGINIA WOOLF?* CHARACTERS IN *THE GOAT* STILL USE LANGUAGE TO PLAY AND SPAR WITH EACH OTHER, EVEN DURING AN EMOTIONAL CRISIS, WHEN THEY'RE TALKING ABOUT THE MOST DISTURBING THINGS.

Albee is canny in making sure some of the play's appeal is its very playfulness. He has created playful characters who are constantly self-aware of the metatheatrical nature of their lives. In the middle of an argument Martin or Stevie will still say, "That was great, very clever." They play little word games and literacy games with each other, and this kind of obsessive-compulsive love of words is a sort of signifier throughout Albee's work. It is also a way that some people cope, which is not that far from real life. As conscious beings, we do listen as the tapes run in our heads, interrupting

continued on page 20

New love can look for all the world like mental illness, a blend of mania, dementia, and obsession that cuts people off from friends and family and prompts out-of-character behavior...that could almost be mistaken for psychosis.

—"Watching New Love As It Searns the Brain,"
by Benedict Carey, reporting on new brain scan imagery in
the *New York Times*, Tuesday, May 31, 2005

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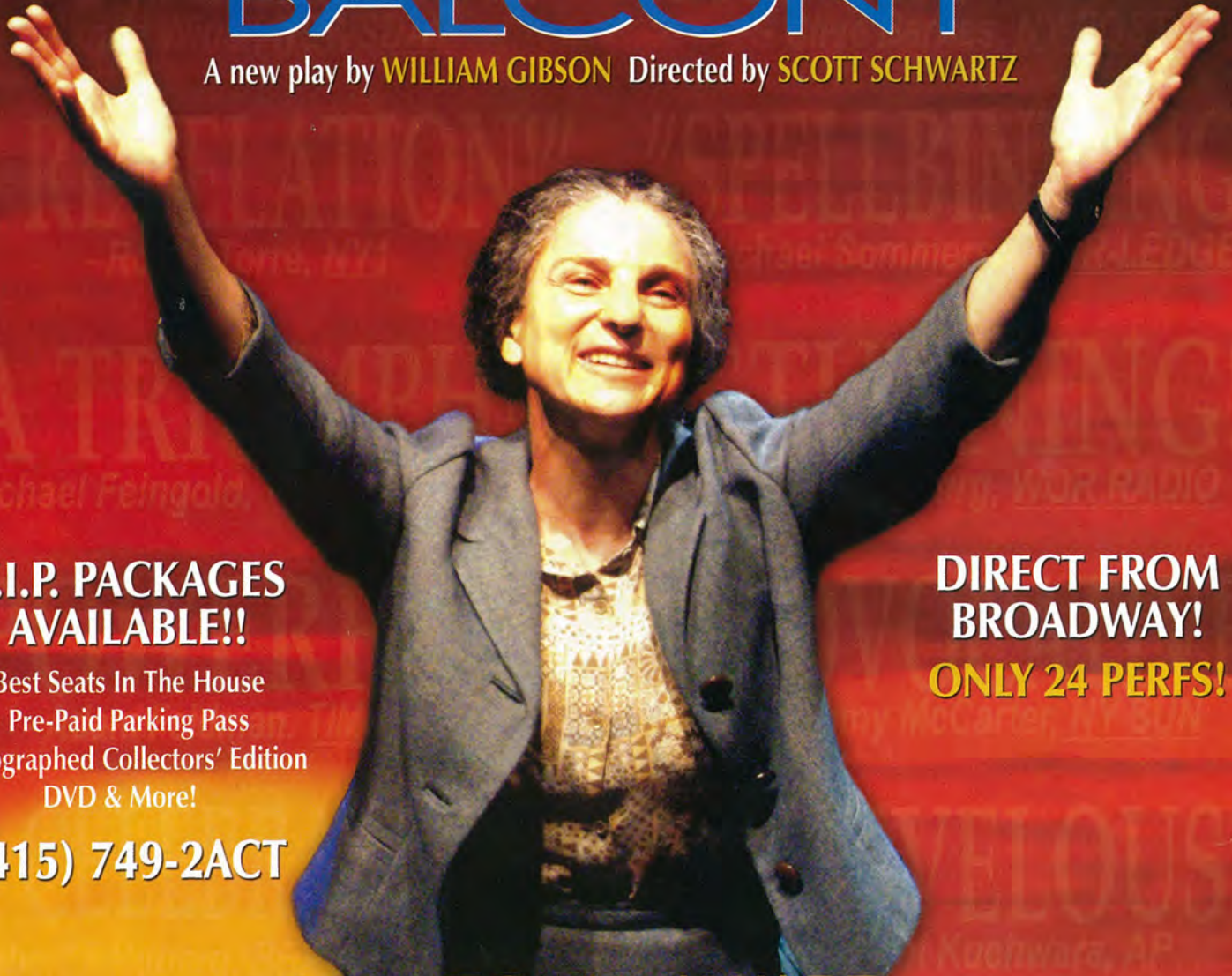
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WHO'S WHO



DON R. McMANUS*

(*Martin*) recently completed filming the television series "Tilt." Theater credits include the world premiere of

Shelagh Stevenson's *Ancient Lights* at the Hampstead Theatre in London. In New York, he has been seen at the Public Theater in *Pericles*, *Titus Andronicus*, *One of the Guys*, and Steve Martin's *WASP and Other Plays* and at the Manhattan Theatre Club in *The Art of Success*. In Los Angeles, he has appeared in *The Water Children* and *Mad Forest* at the Matrix Theater and as Lee Harvey Oswald in Stephen Sondheim's *Assassins*. After graduating from Yale University, he appeared in numerous productions at The Old Globe Theater and San Diego Repertory Theatre, including *Holy Ghosts*, which also had a successful New York run. Film credits include *Magnolia*, *The Shawshank Redemption*, *Auto Focus*, *Air Force One*, *Under the Tuscan Sun*, *I'm Losing You*, *National Treasure*, and the upcoming *Underclassman* and *The Bad News Bears*, among other projects. His extensive television credits include several years on "Northern Exposure," recurring roles on "NYPD Blue," "Murder One," "Any Day Now," and "Party of Five," and featured roles on "Seinfeld," "Mad about You," "Nip/Tuck," "Frasier," "CSI," "Cold Case," "The Shield," "Malcolm in the Middle," "The West Wing," "Ally McBeal," and, most recently, "Gray's Anatomy," "The Closer," and "Joan of Arcadia."



JOSEPH PARKS

(*Billy*) was seen at the Magic Theatre earlier this season in Rebecca Gilman's *The Sweetest Swing in Baseball*. Other theater credits

include: performing 18 different roles in Terrance McNally's *A Perfect Ganesb* and Miles in *The Drawer Boy* at Pacific Alliance Stage Company, Jimmy in *Slay the Dragon* for A.C.T.'s "First Look" series at Zeum Theater, Jonathan in *Wintertime* at San Jose Repertory Theatre, and Neil in *Mysterious Skin* at New Conservatory Theatre. He began acting at the A.C.T. Young Conservatory, where he played the roles of Asa Potter in *When They Speak of Rita* and Galen Gray in *Gray's Anatomy*. He recently graduated from San Francisco State University with a B.A. in creative writing and a minor in theater theory and will begin Yale School of Drama this fall.



PAMELA REED*

(*Stevie*) made her A.C.T. debut in Pinter's *Old Times* (dir. Carey Perloff) in 1998. She has performed on Broadway in

Fools and *The November People* and off Broadway in *Elektra* at Classic Stage Company (dir. Carey Perloff); *Getting Out* at the Lucille Lortel Theatre (Drama Desk Award); *Curse of the Starving Class*, *Aunt Dan & Lemon*, *Fen*, *All's Well That Ends Well*, and *The Sorrows of Stephen* at The Public Theater; *Mrs. Warren's Profession* at the Roundabout Theatre; *Standing on My Knees* at Manhattan Theatre Club; and *Horse Heavens* at the Williamstown Theatre Festival; among

others. Her extensive film credits include *Proof of Life*, *Standing on Fishes*, *Why Do Fools Fall in Love?*, *Bean*, *Santa Fe, Junior*, *Passed Away*, *Kindergarten Cop*, *Cadillac Man*, *Chattahoochie*, *Rachel River*, *The Best of Times*, *Melvin and Howard*, *The Goodbye People*, and *The Right Stuff*. She has appeared in the made-for-television movies *Carriers*, *Deadly Whispers*, *Critical Choices*, *Born Too Soon*, *A Woman with a Past*, and *The Man Next Door*. Other television credits include the network series "The Kennedys," "Grand," and "The Home Court"; the Hallmark Hall of Fame special *Caroline*; the miniseries *Hemingway*; and Robert Altman's series "Tanner '88" (Ace Award for best actress) and "Tanner on Tanner." Reed received the OBIE Award for sustained excellence of performance in theater. She can be seen in the upcoming film *Glory Days* and the new ABC series "Pepper Dennis."

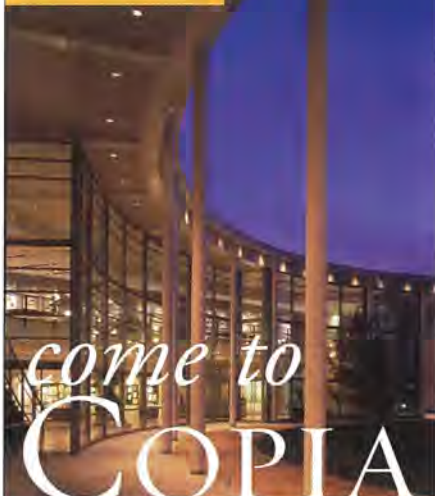


CHARLES SHAW ROBINSON*

(*Ross*) was last seen at A.C.T. in Richard Nelson's *Goodnight Children Everywhere*. He has appeared in New York in *The*

Common Pursuit, written and directed by Simon Gray; John Houseman's production of *The Cradle Will Rock*; and *The Cruelties of Mrs. Schnayd*, directed by John Pepper. Regional theater credits include the title roles of *Hamlet* (Cincinnati Playhouse in the Park), *Pericles* (Center Stage, Baltimore), and *Scaramouche* (The Empty Space Theatre, Seattle). Some favorite Bay Area roles include Milton in Berkeley Repertory Theatre's long-running production of Tony Kushner's *Homebody/Kabul*, Iago in *Othello* (California Shakespeare Theater), and Henri in *Magic Fire* (Berkeley Repertory Theatre/Old Globe). Most

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WHO'S WHO

recently, he played Robert in *Betrayal* (Aurora Theatre Company) and Father in *Eurydice*, by Sara Ruhl (Berkeley Repertory Theatre). Film work includes *No One Sleeps*, *Send Word*, *Bear Mother*, and the forthcoming *Mammoth Falls*.



ANDY BUTTERFIELD*

(*Understudy*) was recently seen at the Geary Theater as Mike Hogan in *A Moon for the Misbegotten*, Billy

in Tom Stoppard's *The Real Thing* (dir. Carey Perloff), and in the 2004 production of *A Christmas Carol*. His A.C.T. Master of Fine Arts Program credits include Jean Bilodeau in a coproduction with Theatre Rhinoceros of Michel Marc Bouchard's *Lilies*, or *The Revival of a Romantic Drama*, directed by Serge Denoncourt, at Zeum Theater; Brick in *Cat on a Hot Tin Roof*; the title role of *Pericles*, *Prince of Tyre*, Babyface in *Happy End*; and Joe Mitchell in *Waiting for Lefty*. Other theater credits include leading roles in *Hay Fever*, *The Importance of Being Earnest*, and *The Foreigner* with the Brown Ledge Stock Company in Burlington, Vermont. He holds a B.A. in English and theater from Wittenberg University in Springfield, Ohio. Butterfield can be seen as Romeo in *Romeo and Juliet* at the Marin Shakespeare Festival later this summer.



RENÉ AUGESEN*

(*Understudy*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The*

Misanthrope; she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, *The Gamester*, and, most recently, *The Voyage Inheritance* (also at Kansas City Repertory Theatre). New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



STEVE IRISH*

(*Understudy*) was last seen at A.C.T. as the father, Thomas, in *The Gamester* at the Geary Theater and in *Lilies* at Zeum Theater (dir. Serge

Denoncourt). Last fall he played roles in two feature films due for September release: Dreamworks's *Just Like Heaven* and Finn Taylor's *The Darwin Awards*. Other stage credits include *Henry IV* at The Shakespeare Theatre; *The Show-Off* and *Twelfth Night* at Baltimore's

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Center Stage; *Cat on a Hot Tin Roof* and *Oleanna* at Capital Repertory Theater; *The Bacchae* at Great Lakes Theater Festival; *The Resistible Rise of Arturo Ui* (dir. Carey Perloff) at Classic Stage Company; *Murdering Marlowe* at Malibu Stage Company; *A Man's a Man* at La Jolla Playhouse; *Hamlet, Richard III*, and *The Greeks* at Odyssey Theater Ensemble; *The Scarecrow* at Pacific Resident Theater; and *Evita, Sweeney Todd*, and *Betrayal* at PCPA TheaterFest.

EDWARD ALBEE (*Playwright*) was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961-62, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize; 1996, Tony Award), *All Over* (1971), *Seascape* (1974, Pulitzer Prize), *The Lady from Dubuque* (1977-78), *The Man Who Had Three Arms* (1981), *Finding the Sun* (1982), *Marriage Play* (1986-87), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Lorca Plays* (1995), *The Play About the Baby* (1997), *The Goat or, Who is Sylvia?* (2002, Tony Award), *Occupant* (2001), and *Peter and Jerry: Act I, Homelife; Act II, The Zoo Story* (2004). He is a member of the Dramatists Guild Council and president of The Edward F. Albee Foundation. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980 and was a recipient of the 1996 Kennedy Center Honors and the National Medal of Arts, and on June 5, 2005, he was honored with a special Tony Award for lifetime achievement in the theater.

RICHARD E. T. WHITE (*Director*) is chair of the theater department at Seattle's Cornish College of the Arts,

where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Tooin and Gakushuin universities and was resident director at Tokyo's Theatre Company Subaru. In addition to serving as artistic director of San Francisco's Eureka Theatre and the Wisdom Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (*American Buffalo, The Marriage of Figaro, Taking Steps*), Berkeley Repertory Theatre, the Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theater, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Intiman Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/performer Rinde Eckert and composer Paul Dresher, he developed and directed the electronic opera *Slow Fire*, which has been performed at venues throughout the United States and Europe. White has received nine Bay Area Theatre Critics' Circle Awards and eight Drama-Logue Awards for outstanding direction. Recent directing credits include Dael Orlandersmith's *Monster* at ACT Theatre and *The Beauty Queen of Leenane, Spinning into Butter*, and *Copenhagen* at Seattle Rep.

KENT DORSEY (*Scenic Designer*)'s scenic design has been seen at A.C.T. in *American Buffalo, Light Up the Sky, Pygmalion, The Pope and the Witch*, and *The Marriage of Figaro*. Lighting designs at A.C.T. include *The Pope and the Witch, Bon Appétit!*, and *The Late Great Ladies of Blues and Jazz*. He has designed scenery

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and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), the La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, the Milwaukee Repertory Theater, and the Cleveland Play House. His New York theater productions include *About Time*, *Alligator Tales*, *Another Antigone*, *The Cocktail Hour*, *Silence*, *Suds*, and *Yankee Darg You Die*. Dorsey designed the scenery and lighting for *Silence/Chinmoku*, a world premiere in Tokyo by The Subaru Acting Company and the Milwaukee Repertory Theater.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Gamester*, *A Mother*, *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good*, *Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. Most recently she designed *Rhinoceros* at Berkeley Repertory Theatre and *Blue* at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret

and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for more than 45 A.C.T. productions, including *Night and Day*, *American Buffalo*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 300 productions for such companies as The Guthrie Theater, The Kennedy Center, Seattle Rep, South Coast Rep, The Old Globe, Dallas Theatre Center, Berkeley Rep, Mark Taper Forum, La Jolla Playhouse, Pasadena Playhouse, and the Denver Center Theatre Company. Maradudin is a principal designer for Visual Terrain, Inc., a lighting design consultancy for architecture and themed entertainment based in Los Angeles.

GARTH HEMPHILL (*Sound Designer*) is in his eighth season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, for A.C.T., *A Moon for the Misbegotten*, *The Voyage Inheritance*, *Well*, *The Gamester*, *The Real Thing*, *A Mother*, *A Doll's House*, *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*,

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MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his 11th season at A.C.T., where he worked most recently on *The Voyage Inheritance*, *The Gamester*, *The Real Thing*, *A Mother*, *A Doll's House*, *The Dazzle*, *Night and Day*, *Buried Child*, *The Glass Menagerie*, *The*

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Beard of Avon, and James Joyce's *The Dead*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

VINLY ENG* (*Assistant Stage Manager*) most recently assistant stage-managed *The Voyage Inheritance*, *The Gamester*, and *The Real Thing* at the Geary Theater and stage-managed *One, No One...* at Zeum Theater, all for A.C.T. He has also worked on the A.C.T. stage-management teams for Geary Theater productions of *Waiting for Godot*, *A Doll's House*, and *The Time of Your Life*. Additional credits include three seasons at the Williamstown Theatre Festival, most recently as assistant production manager (2003 and 2004). Eng studied at Duke University, where he received a B.A. in economics.

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SITUATION TRAGEDY, *continued from page 12*

ourselves to comment on and rearrange our thoughts. In a heated moment *how* you say something can have as much impact as the content of what you're saying.

IT RAISES THE QUESTION OF WHETHER WORDS CAN EVER BE ADEQUATE TO THE TASK OF DESCRIBING AND RECKONING WITH THE TRULY OUTRAGEOUS. CAN YOU EVER COMPASS SOMETHING YOU CAN'T ARTICULATE?

This play is very much about how we cope, and language itself plays a role in how [the family's] coping mechanisms fall apart, the challenges to the things that held them together—their jokes, their affection, their love of words. It's a very interesting psychological gesture that Albee gives the characters the sense that, as soon as a word leaves their mouths, they're immediately aware of it. That's an interesting trait to play.

I'm really struck by the play's triple title: *The Goat or, Who is Sylvia?: Notes Toward a Definition of Tragedy*. Since it's Albee, there is wordplay under each of these elements: There is a literal goat; there is the goat in the sense of the sacrificial goat, and the scapegoat who is [blamed as] the cause of everybody's problems. I think there is also the sense that these are people who are taking "notes" on their own lives with a level of awareness and intelligence that is both a blessing and a curse to them. And, because Albee is such a musical writer, there are also musical "notes" in the play, and we have to respect the musical rhythms of the language.

HAS WORKING ON AN ALBEE PLAY LED YOU TO REFLECT ON YOUR EXPERIENCE WORKING ON MAMET? [WHITE DIRECTED *AMERICAN BUFFALO* AT A.C.T. IN 2003.] BOTH MAMET AND ALBEE ARE KNOWN FOR THE SPECIFICITY OF SPEECH THEY REQUIRE OF ACTORS, INCLUDING STRESSES AND PAUSES.

I think doing *American Buffalo* was a great jumping-off point to come to Albee, and Mamet doesn't even give you the degree of stage directions that Albee does. Shaw is the only other playwright I can think of offhand who makes so many tonal demands in his stage directions. My view is that it's like receiving a score from a composer that tells you, this passage is slow, and this passage is fast, and so on. You do your best to find the emotional justification for each of those gradations.

FITTING, SINCE ALBEE WANTED TO BE A COMPOSER BEFORE HE BECAME A WRITER.

There you go. He composes with words. And his silences and pauses are also important. I have [directed] a considerable amount of Shakespeare, and I think it's been great training for Albee because it tunes you into verbal conceits, as well as working on Mamet and Martin McDonagh. I love their kind of [textual] precision. I know actors can find it constraining at times, if they feel they're on a train of emotion and want to steam forward, and are called on to stop and hold for three counts before saying the next line, it can be frustrating. That's one of those things that requires careful negotiation, because you don't want the actors to feel they're in straitjackets or rein in their impulses. On the other hand, you want to explore those truths that exist where the thing that is unsaid is more powerful even than the thing that is said. With Albee, I think those little silences and beats are part of the key to the humor, as well as to the terror of the play, and to those absolutely ripe, wonderful moments you hope to attain where terror and humor go hand in hand, and the audience has no choice but to laugh because the characters are feeling a kind of terror. ■

A.C.T. ON THE ROAD



(L TO R) KANSAS CITY-BASED ACTORS GARY NEAL JOHNSON AND MARK ROBBINS WITH A.C.T. VETERAN KEN RUTA IN *THE VOYSEY INHERITANCE* (PHOTO BY KEVIN BERNE)

An honored leader in the rich artistic community of San Francisco, A.C.T. also endeavors to extend the company's creative reach far beyond the Bay Area. "At A.C.T. we find ourselves in an extraordinary international city with many cultural influences, and as such we strive to be part of the larger dialogue that connects us to colleagues and audiences across the country and around the globe," explains A.C.T. Artistic Director Carey Perloff. An integral part of that dialogue, as well as a vital aspect of A.C.T.'s mission to explore and renew American theatrical traditions, is finding ways to give productions that originate at A.C.T. a continuing life by seeking out national and international production partners and opportunities—taking A.C.T. on the road.

Working with other arts organizations in professional coproductions, combining artistic talent and financial resources, also enables A.C.T. to find and develop large-scale, innovative material that San Francisco audiences might not otherwise get to see, while establishing A.C.T. as a member of the international producing community. A recent notable example is last fall's huge success, *The Black Rider*, a groundbreaking coproduction among A.C.T., London's BITE:04/Barbican, Cultural Industry, and the Sydney Festival; after leaving San Francisco, *The Black Rider* went on to sold-out performances in Australia and is making its way to the Ahmanson Theatre in Los Angeles for production next spring.

Examples of traveling productions that bring A.C.T. artists to a wider national audience include Kyle Donnelly's sparkling take on *The Constant Wife*, the classic Somerset Maugham comedy that originated at A.C.T. as part of the 2002–03 season, which just completed a successful run at Seattle Repertory Theatre. David

Mamet's landmark adaptation of Harley Granville-Barker's *The Voysey Inheritance*, commissioned by A.C.T. for its premiere at the Geary Theater in March, moved directly to coproducer Kansas City Repertory Theatre in April, where the production again met with enthusiastic reviews. Directed by Carey Perloff (in both cities), with a cast of seven Bay Area favorites and a trio of well-known Kansas City-based actors, the *Voysey* coproduction successfully spanned two distinct artistic communities.

"It was fascinating to watch our production of *The Voysey Inheritance* play in Missouri to an entirely different kind of audience than our own in San Francisco," says Perloff. "Every time this happens, the unusual aesthetic of A.C.T. finds wider currency, and our artists have the chance to share our discoveries with new audiences."

In addition to commissioning new works, new translations, and new adaptations by prominent playwrights for full-scale production at the 1,000-seat Geary Theater, A.C.T. has developed a program to nurture the work of local, national, and international playwrights in a more intimate environment. Launched nearly three years ago, A.C.T.'s "First Look" program features staged readings and workshop presentations at San Francisco's 140-seat Zeum Theater, which brings audiences more directly into the process of new play development.

Hilda, a remarkable new play by young French-Senegalese writer Marie Ndiaye, had its American premiere at Zeum in January 2005 as part of the "First Look" series. Originally produced at the Théâtre de l'Atelier in Paris (led by international producer Laura Pels), the play generated broader interest while at A.C.T. and as a result will open at the Studio Theatre in Washington, D.C., in October, en route to New York's 59E59 Street Theater for presentation in November. The Washington and New York productions again feature the extraordinary Ellen Karas, directed by Perloff. "It was a thrill to introduce Ndiaye's potent and beautiful language to American audiences here in San Francisco," says Perloff, "and now to have the opportunity to share our production with audiences on the other side of the country." Another graduate of the "First Look" program, *Luminescence Dating*, presented as one of three script-in-hand readings of new works at Zeum in May 2004, received its first full production in New York in April. With Perloff this time in the role of playwright, *Luminescence Dating* was the main event of the annual First Light Festival at New York's Ensemble Studio Theatre, in collaboration with the Alfred P. Sloan Foundation.

When a production leaves A.C.T. for a future beyond San Francisco, our artistic legacy becomes part of the greater cultural exchange of ideas across the country and around the world.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed productions of David

Mamet's adaptation of Granville-Barker's *The Voyage Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (adapted from Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April at Ensemble Studio Theatre. This season she also directed Marie Ndiaye's *Hilda* at Zeum Theater, A.C.T.'s alternative stage.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting,

direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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

LISA KOHLER



HEATHER KITCHEN (*Executive Director*), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and

overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California and the League of Resident Theatres as well as the board of the National Corporate Theatre Fund in

New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 20 most influential women in the Bay Area public arena.

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 for six years. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

WHAT'S UP AT THE A.C.T. CONSERVATORY

As San Francisco residents don their parkas and woollens to enjoy a summer of fog and fun, the A.C.T. Conservatory is as busy as ever in the classroom and on the stage:

STUDIO A.C.T. recently finished its spring session with cabaret performances of *In the Still of the Night: A Musical Tribute to the Late, Great Cole Porter*, directed by Frances Epsen Devlin, and a production of William Shakespeare's *Twelfth Night*, directed by Bruce Williams. The Studio A.C.T. summer session and **Summer Training Congress** begin in June, with classes and performances open to the public in the first week of August.

Having just finished a successful run of the world premiere production of Sharman Macdonald's *Broken Hallelujah*, directed by A.C.T. Associate Artist and Young Conservatory Director Craig Slight, the **YOUNG CONSERVATORY** follows with yet another world premiere at Zeum Theater: *Shed a Little Light: The Music of James Taylor*, directed by Slight and Christine Mattison, which opens June 18. The YC summer production season continues at Zeum in August with the world premiere of *Mullen's Alley*, written by Timothy Mason and directed by Slight. In the fall, the YC will present the classic American comedy *The Butter and Egg Man*, by George S. Kaufman, directed by W. D. Keith. This summer the YC offers a number of new intensive courses along with its traditional five-week session.

Looking forward to the fall, the **MASTER OF FINE ARTS PROGRAM** class of 2006 will start the new season with a production at Zeum of Bertolt Brecht's politically savvy and wickedly funny *Caucasian Chalk Circle*, directed by Mark Jackson (former A.C.T. Conservatory Associate and acclaimed writer/director of *The Death of Meyerhold*). The class of 2006 will also be busy this fall rehearsing A.C.T.'s eagerly awaited new production of *A Christmas Carol*, adapted by A.C.T. Artistic Director Carey Perloff and Resident Dramaturg/Director of Humanities Paul Walsh and directed by Perloff, which will receive its world premiere at the Geary Theater in December.

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master of fine arts program presents

sept 29- **THE CAUCASIAN CHALK CIRCLE**
oct 16 by Bertolt Brecht
2005 Directed by Mark Jackson

young conservatory presents

WORLD PREMIERE

aug **MULLEN'S ALLEY**
19-28 by Timothy Mason
2005 Directed by Craig Slight

In 1990, with the birth of the Young Conservatory's New Plays Program, A.C.T. began a long range collaboration with Timothy Mason to commission a proposed five-play cycle concerning young people during troubled periods in American history. To date three plays have been written and produced by the Young Conservatory: *Ascension Day* (set in 1947), *The Less Than Human Club* (set in 1968) and *Time on Fire* (set in 1776). Now, in the fourth play, *Mullen's Alley*, Mason brings a story about the abandoned and orphaned children of New York City's notorious Five Points neighborhood in the early 1870s.

nov **THE BUTTER AND EGG MAN**
11-20 by George S. Kaufman
2005 Directed by W. D. Keith

WORLD PREMIERE

mar 24- Collaboration with Theatre Royal Bath
apr 2 **WORLD WAR II CADET NURSE PLAY**
2006 by Constance Congdon
Directed by Dominique Lozano

WORLD PREMIERE

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ARTS EDUCATION PROGRAMS THRIVE THANKS TO SUPPORT FROM PG&E CORPORATION



STUDENTS ENJOYING AN A.C.T. STUDENT MATINEE PERFORMANCE (PHOTO BY KEN FRIEDMAN)

A.C.T. and PG&E Corporation have for many years enjoyed a fruitful partnership that has helped bring the thrill of live theater to tens of thousands of young people throughout the San Francisco Bay Area. The affiliation continues to flourish, as PG&E has generously provided a lead sponsorship of A.C.T.'s Student Matinee and ArtReach programs.

Each year, A.C.T. presents special student matinees throughout the subscription season for nearly 15,000 middle- and high-school students. The A.C.T. Student Matinee Program offers subsidized tickets to young people of all economic backgrounds, provides teachers with in-depth study guides, and invites students and teachers to participate in conversation with cast members following every student matinee performance.

As part of A.C.T.'s popular ArtReach Program, approximately 1,000 additional students benefit from exposure to professional theater productions, in addition to intensive theater-based workshops led by A.C.T. actors at the school site. Because the ArtReach program targets public middle schools and high schools with large numbers of disadvantaged youth, teachers and schools pay nothing to participate.

Both A.C.T. programs help to ensure that young people in the Bay Area have access to arts and cultural opportunities that enable our neighborhoods and communities to prosper. Both student outreach programs are also an important supplement to the drama and English curricula of schools in the greater San Francisco area. By supporting A.C.T.'s arts education programs, PG&E demonstrates its ongoing commitment to finding ways to meet the challenges faced by underserved members of our community.

The majority of students who visit the Geary Theater report that they had never before seen a live theatrical performance before attending A.C.T. "PG&E is pleased to be able to contribute to a program that is clearly filling an important need for young people," says Dan Quigley, PG&E director of corporate contributions. "We strongly believe that, by providing these kids with access to high-quality arts education programs such as those at A.C.T., we are helping them to develop as individuals and become positive contributors to our society."

PG&E's previous involvement with A.C.T. includes playing a significant role in the rebuilding of the Geary Theater, as well as sponsoring our annual production of *A Christmas Carol* and our signature annual fundraising gala, *Starry Starry Night*, which supports actor training programs in A.C.T.'s renowned conservatory. A.C.T. is grateful to PG&E for its collaboration in bringing our arts education programs to disadvantaged students in the Bay Area, particularly since funding for arts education has decreased in recent years due to the state's budget crisis. While A.C.T. remains committed to maintaining the Student Matinee and ArtReach programs, we rely on community partners such as PG&E to ensure that the high level of artistic quality that our young audiences deserve and expect is preserved.

"A.C.T. has done a great job of articulating how their programs tie in with PG&E's priorities to provide young people in the Bay Area with every possible advantage," says Quigley. "We believe our investment in their work has really paid off for this vulnerable population."



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Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeper!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission *only* if there is an appropriate interval.


Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an

A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

 **Wheelchair seating** is available on all levels of the Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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

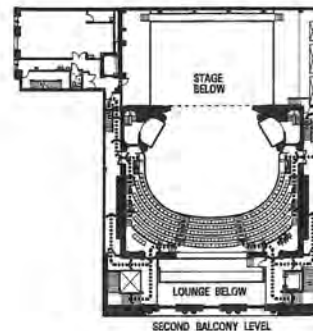
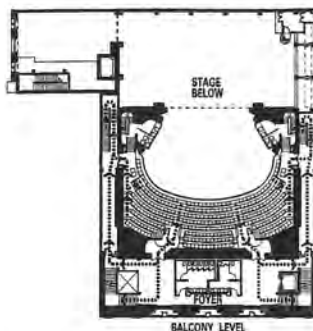
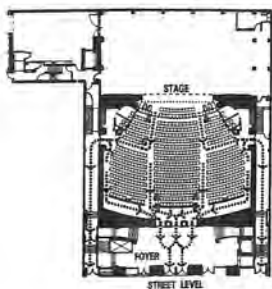


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GEARY THEATER EXITS



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