Edward Albee's
The Goat
or, Who is Sylvia?

Directed by
Richard E. T. White
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About A.C.T.

American Conservatory Theater

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 Juicycyn Theater 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 playwrighting. 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 Zeller 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 Benning, Denzel Washington, and Winona Ryder are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.
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Music by Dmitri Shostakovich
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by Tennessee Williams
Directed by Daniel Hicks
OCT 13–NOV 13

Sexual Perversity in Chicago

by David Mamet
Directed by Peter Roget
JAN 11–FEB 28

Gem of the Ocean

by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12

The Rivals

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The Globe and Mail (Canada)

FROM THE ARTISTIC DIRECTOR

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 rich 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 infused the role of Talking Man with a terrifying presence (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 irreversibly 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...), Mel Gussow has been a tireless advocate for theater. Gussow's passing has been felt throughout the theater community.

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 preordained 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 inspiring 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 post-performance discussion 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 25 (8 p.m.), June 28 (8 p.m.),
June 30 (8 p.m.), July 5 (8 p.m.), July 7 (8 p.m.)

OUT WITH A.C.T.
a gathering of gay and lesbian theatergoers
following the 8 p.m. performance, Wednesday, June 22

THEATER ON THE COUCH
Theater on the Couch is an exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Friday, June 17 (after the 8 p.m. performance)
Friday, July 8 (after the 8 p.m. performance)

For more information, call 415.749.2ACT or visit www.act-sf.org.
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Feb 10 - Mar 12

The Rivals
by Richard Brinsley Sheridan
Directed by Sydney Lavin Goreg
Mar 23 - Apr 25

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With a new script, new songs, sets, and costumes—and sparking new holiday memories—A.C.T.'s new production of a Christmas Carol reintroduces the Bay Area's favorite holiday tradition.

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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 irreversibly 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 deadly painful, The Goat represents a major writer at the top of his game.

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The Goat, or Who is Sylvia?

7
SITUATION TRAGEDY

BY JESSICA WERNER

"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 illogical 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 battlefront 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 artifice for real values in our society, a condemnation of complacency, cruelty and emasculation and vanity, a stand against the fiction that everything in this slipping land of ours is peachy keen."

In two of his Pulitzer Prize-winning plays—"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 turtles). 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 'naive' 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."
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continued on page 11

By 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 Dorsev

Costume by Beaver Bauer

Lighting by Peter Maradudin

Sound by Garth Hempell

Casting by Meryl Lind Shaw

THE CAST

Stevie—Pamela Reed

Martin—Don R. McManus

Ross—Charles Shaw Robinson

Billy—Joseph Paris

UNDERSTUDIES

Stevie—René Augesen; Martin—Charles Shaw Robinson

Ross—Steve Irish; Billy—Andy Butterfield

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, Stage Manager

Vandy 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 Take” by Paul Dresher

Dylan Russell, Associate Director; Jessica Werner, Associate Dramaturg

Dave Maier, Fight Director; Deborah Susan, Speech and Text Consultant

Jeff Crockett, Voice Consultant

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American Conservatory Theater

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ABOUT THIS GOAT

BY EDWARD ALBEE

H

ow The Goat or, Who is Sylvia? got to be written is both simple and complex. It's a story of how our play didn't get written and how—it still didn't.

Several years ago I discovered that I was thinking about writing a play about intervened matters—the limits of our tolerance of the behavior of others—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 to do what I wanted to do, but by discovering that that's what I had been doing—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 dictation.

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 stultifies him leaving 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 this on families and friends—and indirectly—it would have raised questions about tolerable behavior the effect of this on families 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 I respected, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter. I was surprised, because a past I wanted was "pushing the envelope" in a way playouts are supposed to.

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 damn doodleopinger. Alas—

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

Still—I 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 play to a number of people (though fewer this time) whose opinions I respected, 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 half wise to the ways of theater, who decided to produce it on Broadway (at all places!) in spite of the hostility and condemnation; I received from quite a few of her contacts (or, possibly, because of it).

The play opened on Broadway in the spring of 2002 and received some mediocre reviews. Indeed, aside from hardly 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, of course, a fantasy most playwrights have enjoyed more than once.) The Victorianism of these responses was amazing but not particularly helpful at this initiative.

A few of the more influential daily critics of New York City newspapers "hededged 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 going out on a limb. Two of those 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 scrubbed 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 Enos's turn to wreak havoc, spending 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 courtesy of old attitudes is the central element of the whole play. The play is a sort of a Greek hero's play, 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 bravura 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's in God." I felt like writing, "Albee's 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.

ALBEES SHARED THE SERVICES "FOUR ENGLISH SHAKES" YET HE OBLIGATORY REBUIRE MAKING OUR NOTIONS OF CONVENTIONALITY BY CONFRONTING OUR BOUNDARIES AND TABOOUS.

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 revolutionary—consider the ecstatic celebration of violence and tenderness in Who's Afraid of Georgia Woff? to reveal the loving 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 Paris 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 inconceivably shaken 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 adoration 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 of 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 away from accepted modes of behavior. I think he has expertly set up 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 viewer 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.

The Goat, or Who is Sylvia? 11
ABOUT THIS GOAT

BY EDWARD ALBEE

How The Goat or, Who is Sylvia? got to be written is both simple and complex. It's a story of how our 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 interrelated matters—the limits of our tolerance of the behavior of others as a group, the way in which we ourselves are able to accept or reject behavior—without being able to find a way to express it. I knew what I wanted to express, but I didn't know how to do it. I had begun to do it as part of 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—out of unconscious dictation. The play forming in my mind dealt with this: a renowned physician of medicine—happy, married, middle-aged, at the top of his career—has a problem: he has reached the limits of his ability to do as I now do. I know what I want 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.

Clearly, I was on to something—either the collapse of my mind or a set of prepositions perplexing enough to demand examination. And I went on. I showed the completed play to my United States producer, a man wise to the ways of the theater, who decided to produce it on Broadway (at all places!) in spite of the hostility and condemnation I received for even considering writing about such a matter.

This time it is Ero's turn to wreak havoc, spending a family's happy life, as tragedy always has, with an unthinking betrayal. Like Oedipus and Creon, he is the architect in The Play of an unthinking conflagration. Lyrically, his words are not without power; his voice is the voice of some ancient, indestructible words: "the bearers of my 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.
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 zoophilias.

AND WHO WOULD WANT TO SEE THAT?

Right [laughs]. No, instead Albee asks, What, in our modern, self-aware 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 misunderstood, 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 hardening 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-SMALS 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 SPAW 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 in its very playfulness. He has created playful characters who are constantly self-aware of the metaphysical nature of their lives. In the middle of an argument Martin or Stevie will say, “That was great, very clever.” They play little word games and literary games with each other, and this kind of obsessive-compulsive love of words fits 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
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TOVAH FELDSHUH
GOLDA'S BALCONY
A new play by WILLIAM GIBSON  Directed by SCOTT SCHWARTZ

DON R. McMANUS* (Martin) recently completed filming the television series "Titik." Theater credits include the world premiere of Shelagh Stevenson’s Ancient Light 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 Wash 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 Mud 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 Theater, including Holy Ghost, which also had a successful New York run. Film credits include Magnolia, The Starcrossed Redemption, Auto Focus, Air Force One, Under the Tuscan Sun, I’m Losing You, National Treasure, and the upcoming Underneathman and The Bad News Bears, among other projects. His extensive television credits include several years on “Northern Exposure,” recurring roles on “NYFSD Blue,” “Muder One,” “Any Day Now,” and “Puffy of Five,” and featured roles on “Scinfeld,” “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.”

JOSPEPH PARKS (Billy) was seen at the Magic Theatre earlier this season in Rebecca Gilman’s The Scenic Route starring in Baseball. Other theater credits include performing 18 different roles in Terrance McNally’s A Perfect Ganesh and Miles in The Drunk 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 Aru Potter in When They Speak of Rita and Galen Grey 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.

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PAMELA REED* (Steva) made her A.C.T. debut in Fiddler’s Old Time (dir. Carey Perloff) in 1998. She has performed on Broadway in Fiddler 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); Come of the Rising 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 Theater; Standing on My Noses at Manhattan Theatre Club and Here Heavens at the Williamstown Theatre Festival, among others. Her extensive film credits include Proof of Life; Finding Nemo, Why Do Fools Fall in Love, Bean, Santa Fe, Junior, Dream 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 Kenneys,” “Grand,” and “The Home Court”; the Hallmark Hall of Fame special Gospels; the mini-series Homeward: 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 NBC series “Penelope.”

CHARLES SHAW ROBINSON* (Rosa) was last seen at A.C.T. in Richard Nelson’s Goodnight Children Everywhere. He has appeared in New York in The Common Portrait, written and directed by Simon Gray; John Houseman’s production of The Cricket Will Sing; and The Crucidaud of Mrs. Schuyt, directed by John Pepper. Regional theater credits include the title roles of Hamlet (Cincinnati Playhouse in the Park), Pericles (Center Stage, Baltimore), and Sammamish (The Empty Space Theatre, Seattle). Some favorite Bay Area roles include Milton in Berkeley Repertory Theatre’s long-running production of Tony Kushner’s A Month By the Head of Ugly Dog in Cotati (California Shakespeare Theater), and Henri in Magic Fire (Berkeley Repertory Theatre/Old Globe). Most others.

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RENE AUGEN*  
(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 Board of Aveo, 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 Heiress 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 Gracepoint (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aveo 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. Augen is a graduate of the Yale School of Drama.

ANDY BUTTERFIELD*  
(understudy)* was recently seen at the Geary Theater in Mike Morgan 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 Bideaux in a coproduction with Theatre Rhinoceros of Michel Marc Bouchard's L'Esclavage, and 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 Peer Gynt; Prince of Iyler; Babyface in Happy End; and Joe Mitchell in Waiting for Lefty. Other theater credits include leading roles in Hap Perry's The Education of 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 on Romeos in Romeo and Juliet at the Marin Shakespeare Festival later this summer.

STEVE IRISH* (understudy) was last seen at A.C.T. as the father, Thomas, in The Gamester at the Geary Theater and in Zeum 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 Dorcas Awards. Other stage credits include Henry VIII at The Shakespeare Theatre; The Stove-Off and Twelfth Night at Baltimore's Center Stage; Cat on a Hot Tin Roof and Gloriana at Capital Repertory Theater; The Banchee at Great Lakes Theatre Festival; The Restless Rise of Arteo Oo (dir. Carey Perloff) at Classic Stage Company; Murdering Marianne at Malibu Stage Company; A Man a Man at La Jolla Playhouse; Hamlet, Richard III, and The Gods at Odyssey Theatre Ensemble; The Scarecrow at Pacific Resident Theater; and Erina, Susanne Tudd, 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), Whom Afraid of Virginia Woolf? (1962-63, Tony Award), Tiny Alice (1964), A Delicate Balance (1966, Pulitzer Prize, 1966), All Over (1971), Seascape (1975), 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 Lotus Flower (1995), The Play about the Baby (1997), The Goat or Who is Sylvia? (2002, Tony Award, Oskar, 2001), and Peter and Jerry; Art; I and You; The Grass (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. 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 Toin and Gakushuin universities and was resident director at Tokyo's Theatre Company Sahara. 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 Buffalos, 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 Theatre, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Jetstream Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/composer Paul Dresher, he developed and directed the electronic opera Swo, 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 The Alchemist, The Duchess of Malfi, and Titus Andronicus at ACT Theatre; and The Beauty Queen of New Dinero, Spinning into Butter, and Copenhagen at Seattle Rep.

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ANDY BUTTERFIELD

(undated) was recently seen at the Geary Theater in ‘A Gentleman’s Guide to Love and Murder’ and in ‘A Funny Thing Happened on the Way to the Forum’ at the Mark Taper Forum. He is also the recipient of the 2015 Los Angeles Drama Critics Circle Award for ‘Best Actor.’

EDWARD ALBEE

(playswright) 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?’ (1964), and ‘A Delicate Balance’ (1966). His play ‘Who’s Afraid of Virginia Woolf?’ was performed on Broadway in 1964 and won the Tony Award for Best Play. He is a member of the American Academy of Arts and Letters and the American Academy of Dramatic Arts.

STEVE IRISH

(undated) was last seen at A.C.T. as the father, Thomas, in ‘The Gamester’ at the Geary Theater and in ‘The Tempest’ at the Mark Taper Forum. He is also a member of the A.C.T. board of directors.

RICHARD 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 Toin and Gakushuin universities and was assistant director at Tobi’s Theatre Company. He is a member of the A.C.T. board of directors.

Who's Who

TIBURON MENDOCINO

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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. Her New York theater productions include About Time, Alligator Tales, Another Antigone, The Cocktail Hour, Silence, Suda, and Yankee Duse You Do. Disney designed the scenery and lighting for Silhouette Cirkus, 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 Gemeter, A Mother, Weaving for Gedot, Blitzo Spirits, The Board of Avon, The Mountebank, 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, Follies, A Lie of the Mind, and The Flooding Light Bulb. Most recently she designed Riddimers 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 Lampsighen, 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 troop 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, Blitzo Spirits, The Board of Avon, Celebration and The Room, Master Harold… and the boys, Edward 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 Harroah at Last, Ballad of Yenta, and Bouncers on Broadway. Regional theater designs include more than 300 productions for such companies as The Guthrie Theatre, The Kennedy Center, Seattle Rep, South Coast Rep, The Old Globe, Dallas Theatre Centre, 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.


“Master Harold…, and the boys, Edward IV, Glengarry Glen Ross, Edward II, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Loge Awards for his work on for the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Blitzo Spirits, New England, Life Together, Youth Awaits, Pericles, and the world premiere of Richard Greenberg’s Three Days of Rain.

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, Jeeves, and Pumice at the Lirin Amy, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oblivion. Before joining A.C.T. as casting director, the stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creations and Ban Applepie! 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 Vinegar Inheritance, The Gemeter, The Real Thing, A Mother, A Doll’s House, The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The
WHO'S WHO

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WHO'S WHO

SITUATION TRAGEDY, continued from page 12

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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 convey 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 fail apart, the challenges to the things held together—their jokes, their affection, their love of words. It’s a very interesting psychological gesture that Albee gives the characters the same thing that, as soon as 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? [WRITE DIRECTED AMERICAN BUFFALO AT A.C.T. IN 2001.] BOTH MAMET AND ALBEE ARE KNOWN FOR THE SPECIFICITY OF SPEECH THEY REQUIRE OF ACTORS, INCLUDING STRESSSES 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 direction 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 Shakespearean, and I think it’s been great training for Albee because it turns you into verbal concrections, 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 stainpipes or rails 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 where 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.

WANT TO KNOW MORE ABOUT THE GOAT OR WHO IS SYLVIA? WORDS ON PLAY AT A.C.T.'S POPULAR PERFORMANCE GUIDES, AVAILABLE IN THE LOBBY AND ONLINE AT WWW.ACT-SF.ORG.

A.C.T. ON THE ROAD

Mamet’s landmark adaptation of Harley Granville-Barker’s The Voyeur’s Inheritance, commissioned by A.C.T. for its premiere at the Geary Theater in March, moved directly to coproduce 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 Voyeur coproduction successfully spanned two distinct artistic communities.

"It was fascinating to watch our production of The Voyeur 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 existing 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 innovative 24-seat Zellerbach, a theater which brings audiences more directly into the process of new play development.

Hills, a remarkable new play by young French-Senegalese writer Marie Ndiaye, had its American premiere at Zeeam in January 2005 as part of the "First Look" series. Originally produced at the Théâtre de l'Archipel in Paris (led by international producer Daniel Osta in Paris, the play garnered strong 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 Zeeam 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.

As 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.
BOARD 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, Nevada at the Williamsstown Theatre Festival, and The Philanderer at Aurora Theatre Company. Web was production stage manager at Theatre Three in Dallas for six years.

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

* Members of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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SITUATION TRAGEDY, continued from page 12

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Hav working on an alibi play led you to reflect on your experience working on Marat? [White directed American Buffalo at A.C.T. in 1980.] Both Marat and Albee share a 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 Marat 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’s, and I think it’s been great training for Albee because it turns you into verbal con; scus, as well as working on Marat 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 strictures or reins 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 pauses 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

A n 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 BITE04/Bardican, Cultural Industry, and the Sydney Festival; after leaving San Francisco, The Black Rider went on to sell-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 Voyers Inheritance, commissioned by A.C.T. for its premiere at the Geary Theatre in March, moved directly to coproduce 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 Voyers coproduction successfully spanned two distinct artistic communities.

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In addition to commissioning new works, new translations, and coproductions by national playwrights for full-scale production at the 1,000-seat Geary Theatre, 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 State University’s Se; Zen Theatre, 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 Théatre de l’Archet in Paris (founded by international producer Jean-Claude Carrière), the play garnered considerable 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 Theatre 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."

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As 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. President

CAREY PERLOFF (Artistic Director), who is celebrating her third season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed production of Vaudrex's adaptation of Granville-Barker's The Voysey Inheritance, Toon Stoppard's The Real Thing, Constellation's A Mother (adapted from Gorky's The House of Bernarda Alba), Oskar's Doll 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 Hesiod, The Missandei, Cicero's First and Second Brutus, and Uncle Vanya, the world premiere of Leslie Ayvazian's Singer's Boy, and acclaimed productions of The Threepenny Opera, Old Times, Dracula, The White Guard, and Great Expectations.

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. 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 Steffen Festival, Charlottetown Festival, Theatre New Brunswick, No Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Cinemas, Kitchen managed five-theater performing arts complexes and school that annually produced 15 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 Community Club of Calgary and the League of Resident Theatres as well as the board of the National Corporate Theatre Fund in Canada. Kitchen is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters San Francisco, the San Francisco Opera, the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Canada, the 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 most influential women in the Bay Area public arena.

MELISSA SMITH (Consortium 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 productions and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of Jean-Claude Carrière's The Mystery of Time. 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 Evie Le Gallienne's National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and George (a musical by Cauley Beardsley), as well as the national tour of Woody Allen's Don't Drink the Water. Off Broadway he produced Evie Le Gallienne'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 Theatre Crafts International's award for their production of The Great Gatsby 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 resident don their parkas and cuddle to enjoy a summer of fog and fun, the A.C.T. Conservatory is as busy as ever on 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 Cabaret Performer, directed by Frances Rypie; Devil's Lane; a production of William Shakespeare's Twelfth Night, directed by Bruce William; 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 Sherman Macdonald's Broken Halftone, directed by A.C.T. Associate Artist and Young Conservatory Director Craig Slaight, the Young Conservatory follows with yet another world premiere at Zeum Theater: Shad A Little Light: The Music of James Taylor, directed by Slaight and Christine Mattison, which opens June 38. The YC summer production season continues at Zeum in August with the world premiere of Mullin's Alley, written by Timothy Mason and directed by Slaight. In the fall, the YC will present the classic American comedy The Butter and Egg Man, directed by George S. Kaufman (director of The Daily Scene). The summer of 2006 also brings 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 Bertol Brecht's politically savvy and wickedly funny Caucasian Chalk Circle, directed by Mark Jakubow (former A.C.T. Conservatory Associate and acclaimed writer/director of The Death of Mebelshok). 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.

STUDIO A.C.T. Staging through professional-level training for adults. Summer Session: June 13-August 27. For information: call 415.441.4352.


2005-06 A.C.T. CONSERVATORY PERFORMANCES

master of fine arts program presents

SEP 29 - OCT 16
The CAUCASIAN CHALK CIRCLE
by Bertolt Brecht
Directed by Mark Jackson
young conservatory presents

WORLD PREMIERE
MULLIN'S ALLEY
by Timothy Mason
Directed by Craig Slaight

In 1998, 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, including the premiere of Assassination Day (set in 1947), The Last Thus Human (set in 1968) and Time on Fire (set in 1776). Now, in the fourth play, Mullin'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.

THE BUTTER AND EGG MAN
by George S. Kaufman
Directed by W.D. Keith

In June, A.C.T. will present the classic American comedy The Butter and Egg Man, directed by George S. Kaufman (director of The Daily Scene). The summer of 2006 also brings a number of new intensive courses along with its traditional five-week session.

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The Goat, or Who is Sylvia? 23
WHAT'S UP AT THE A.C.T. CONSERVATORY

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

STUDIO A.C.T. recently finished its spring sessions with cabinet performances of In the Still of the Night: A Musical Tribute to the Lute, Great Gable Portrait, directed by Frances Ryrie; Wintertide, 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 Shamus Macdonald's Broken Helix, directed by A.C.T. Associate Artist and Young Conservatory Director Craig Slaughter, the YOUNG CONSERVATORY follows with yet another world premiere at Zeum Theater: Shog a Little Light: The Story of James Taylor, directed by Slaughter 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 Slaughter. In the fall, the YC will present the classic American comedy The Butter and Egg Man, directed by George S. Kaufman, and at regional theaters, including A.C.T. in 2004.

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 Bertolucci's deeply sorrowful and wickedly funny Caucasian Chalk Circle, directed by Mark Jacobson (former A.C.T. Conservatory Associate and acclaimed writer/director The Death of Meubels).

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.

STUDIO A.C.T.

Beginning through professional-level training for adults, Summer Session June 13-August 27

For information call 415.449.2352

YOUNG CONSERVATORY (teaching training for young people 8-19)

Five Summer Sessions: June 13-July 31; July 8-August 13

For information call 415.449.2344

VISIT US AT OUR WEBSITE: www.aact.org/training
ARTS EDUCATION PROGRAMS THRIVE THANKS TO SUPPORT FROM PG&E CORPORATION

Both A.C.T. programs help to ensure that young people in the Bay Area have access to arts and cultural opportunities that can fuel our neighborhoods and communities to prosper. Each student outreach program is 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*, as well as our signature annual fundraising gala, *Starry Starry Night*, which supports student theatre 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 our 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.”

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 5,000 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 3,000 additional students benefit from exposure to professional theater productions, in addition to interest in theater-related 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.
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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, Starr's Night, which supports seed 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 Matinees 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.

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