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The *Real* Thing

by Tom Stoppard

Directed by Carey Perloff



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Recently described by *The New York Times* as "the most important theater in Europe," London's Royal Court Theatre is legendary for its championing of new playwrights, from maverick George Bernard Shaw to the provocative Sarah Kane, who premiered six acclaimed and controversial works there before she committed suicide in 1998. Hauntingly prescient about her own attempts to quell her inner demons, Kane's final play is "an astonishing coup de theatre," says the *Daily Telegraph* (London).

Laurie Anderson

Thu & Fri, Nov 11 & 12, 8 pm, Zellerbach Hall \$24, \$36, \$46

"In a voice that falls somewhere between speech and song, Anderson says what needs now to be said in exactly the way it can best be heard." — Los Angeles Times

Premier performance artist Laurie Anderson returns to Zellerbach Hall with *The End of the Moon*, the second in a planned trilogy of solo performances examining the relationships between war, esthetics, spirituality, and consumerism. Part travelogue, part concert, and part personal theories, NASA's first artist-in-residence blends moments of wit, charm, fear, and hope as she proves herself once again a master storyteller.

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNIE



Dear Friends,
Welcome to A.C.T.'s most recent collaborative exploration of the unique and wonderful work of Tom Stoppard.

One of the strangest things about being a theater artist is that the line between reality and theater is often blurred. An actor ends up making love to another actor on stage: Is the emotion that passes between them "real"? A writer attempts to write a

drama that stems from real passion and it ends up sounding utterly false. So he considers the possibility of making his play deliberately artificial in order to approximate the "real" feeling: "I don't know how to write about love," says Henry, *The Real Thing's* romantically embattled playwright. "I try to write it properly and it just comes out embarrassing." When it comes to love and the authentic expression of love, how does one ever know when it's "the real thing"?

Stoppard poses this question to dazzling and often heartbreaking effect in this breakthrough play, which was first performed in 1982. By making all of the characters in this play "theater people," Stoppard gives himself—and us—infinite prisms through which to view their amorous successes and disasters. Indeed, as audience members watching *The Real Thing*, we can never be absolutely sure whether the people we're watching are the characters themselves, or the theatrical roles they may be playing at any given moment. The language of John Ford's 17th-century classic *'Tis Pity She's a Whore*,

spoken in the context of a rehearsal between an older woman and a younger man, becomes as authentic an expression of lovemaking as the "genuine" dialogue between husband and wife. Stoppard's work grabs our hearts and minds in visceral ways at exactly the same time, which is why this play has as much resonance today as when it was first produced more than 20 years ago. In the context of love, we will always long to say things in ways they have never been said before, and we will always come up against the limits of our own language and our own imaginations. "Loving and being loved is unliterary," Henry exclaims. "It's happiness expressed in banality and lust." And yet when one experiences "the real thing," the urge to express it continues to drive artists forward. That delicious paradox lies at the heart of this play.

With this production, we welcome back our beloved core acting company member Marco Barricelli from a yearlong sabbatical. Joining Barricelli is his fellow core acting company member René Augesen; we are also thrilled to welcome back Stephen Caffrey after his triumphant Torvald in last season's *A Doll's House* and to introduce Diana LaMar to the Geary stage. It also gives me enormous pleasure to have collaborated on *The Real Thing* with three of the finest talents of A.C.T.'s acclaimed Master of Fine Arts Program, who make their Geary Theater debuts in this production. Finally, I should say that being in the company of Tom Stoppard is a gift that cannot be overestimated—in a world of compromise and falsity, he is truly *The Real Thing*.

Enjoy!

Carey Perloff
Artistic Director

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Sunday, November 7 (after the 2 p.m. matinee)

Wednesday, November 17 (after the 2 p.m. performance)

OUT WITH A.C.T.

a gathering of gay and lesbian theatergoers,

immediately following the 8 p.m. performance,

Wednesday, November 10

at the Geary Theater

ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNER



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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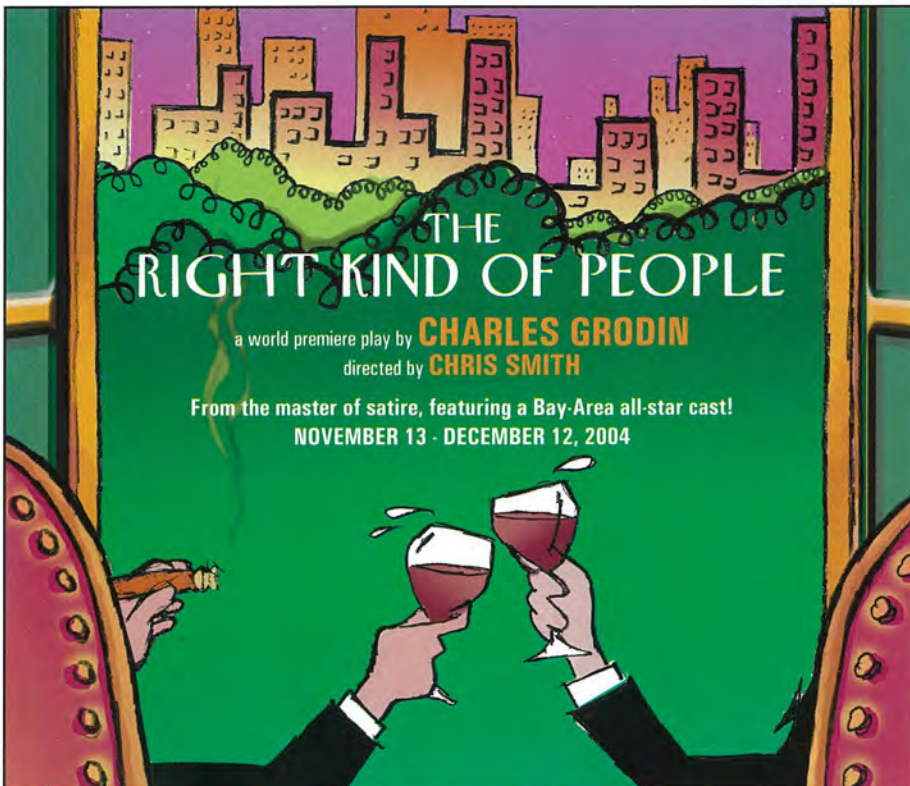
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A.C.T. COMMISSIONS NEW ADAPTATION OF *THE VOYSEY INHERITANCE* BY DAVID MAMET

A.C.T. is thrilled to announce that this spring's planned production of Harley Granville-Barker's classic 1905 drama, *The Voysey Inheritance*—a coproduction with Kansas City Repertory Theatre, directed by A.C.T. Artistic Director Carey Perloff—will be the world premiere of a newly commissioned adaptation of the play by Pulitzer Prize-winning playwright David Mamet. Best known for his plays *Glengarry Glen Ross* and *American Buffalo* (both of which were produced to great acclaim in recent seasons at A.C.T.), Mamet has explored the darker side of business ethics and financial greed throughout his career—and thus Perloff found in him the perfect dramatic voice to retell *Voysey* for contemporary audiences.

It was while visiting A.C.T. last spring, during the San Francisco run of his latest play, *Dr. Faustus*, that Mamet, in conversation with Perloff, discovered that they share a deep appreciation for Granville-Barker's writing, particularly his trenchant father-son drama about the ethics and pitfalls of financial speculation and familial loyalty. "*The Voysey Inheritance*? That's *the* great play of the 19th century," Perloff remembers Mamet exclaiming in her office. "I'll adapt it for you!" So began a fascinating collaboration between Granville-Barker, Mamet, and A.C.T.

Voysey's story of a generations-old family business that has been secretly cheating its clients has surprising relevance to today's headlines of corporate scandal and white-collar crime. "A playwright with an uncanny sense of the theatrical power of 'money games' immersed himself in the original script's Victorian world of Christian piety, family values, and financial impropriety," says Perloff. "The result is a powerful, streamlined interpretation of this surprisingly modern play, a wonderful meeting of two theatrical minds divided by a century but united in a quest to understand what makes seemingly good men cheat."

Following A.C.T.'s run, the production will play Kansas City Rep April 29 through May 22.

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Adapted by David Mamet
Directed by Carey Perloff
March 18–April 17, 2005

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TOP: MATT DECARO (LEFT) AND A.C.T. CORE ACTING COMPANY MEMBER MARCO BARRICELLI IN *AMERICAN BUFFALO* AT A.C.T., 2003 (PHOTO BY KEVIN BERNE)

BOTTOM: DAVID MAMET (PHOTO BY BRIGITTE LACOMBE)

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presents

The *Real* Thing

by Tom Stoppard
(1982)

Directed by Carey Perloff

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(in order of appearance)

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Charlotte	Diana LaMar
Henry	Marco Barricelli
Annie	René Augesen
Billy	Andy Butterfield
Debbie	Allison Jean White
Brodie	Clayton B. Hodges

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THE LANGUAGE OF LOVE

AN INTERVIEW WITH DIRECTOR CAREY PERLOFF

BY WILLIAM H. CRITZMAN

For theater audiences today, familiar with the trajectory of Tom Stoppard's playwriting career over the last two decades, the pre-1980s criticism often lobbed at Stoppard's early work, that his plays displayed a "brilliant heartlessness," now seems surprising, even ludicrous. In such intellectually rigorous and emotionally intricate dramas as *Arcadia* (1993), *Indian Ink* (1995), and *The Invention of Love* (1997)—all directed at A.C.T. by Artistic Director Carey Perloff in close collaboration with the playwright—as well as the Academy Award-winning film *Shakespeare in Love* (1998), Stoppard has ventured headlong into the thorny terrain of love (requited or otherwise), marriage, and betrayal, among many other far-flung subjects. Yet, just as his plays of the late seventies were seen as harbingers of a newly politicized Stoppard, following the absurdist structures of *Jumpers* (1972) and *Travesties* (1974), and the very early *Rosencrantz and Guildenstern Are Dead* (1966), the 1982 premiere of *The Real Thing* in London prompted such headlines as "Stoppard As We Never Knew He Could Be," and "Kind Heart and Prickly Mind," with the unavoidable (and overdue) admission that Stoppard could in fact write, movingly, about love.

When Mel Gussow interviewed Stoppard for the *New York Times* about *The Real Thing* in 1983, Gussow described the play, considered its author's most autobiographical, as "definably Stoppardian in its shifting patterns of truth and illusion, past and present . . . the opening sets the tone for an evening in which life imitates art. The characters are bonded in conjugality, infidelity, and theater. Because the protagonist is a playwright, a great deal of the commentary deals with the use and the abuse of words. It was [also Stoppard's] first romantic comedy and an answer to all those critics who thought his previous plays were several steps removed from life as we know it."

As Perloff prepared to stage her fifth Stoppard production for A.C.T., she spoke to us about her own love affair with the playwright's work and his abiding "reverence for what language can do to keep us human."



TOM STOPPARD AND CAREY PERLOFF OUTSIDE THE GEARY THEATER IN 2003 (PHOTO BY KEVIN BERNER)

WILLIAM H. CRITZMAN: WHAT DO YOU THINK ABOUT THE OFT-CITED CLAIM THAT *THE REAL THING* IS THE FIRST PLAY IN WHICH STOPPARD DISPLAYS REAL EMOTION?

Carey Perloff: Many people considered this play a wild left turn for him. I find this rather annoying, because each time he displays "heart" in his writing, people respond as if it were the first time they've seen it. This happened with *Arcadia*, and *Indian Ink*, and *The Invention of Love*, and again when *Shakespeare in Love* came out. If you've ever met this man, you realize very quickly that there is nobody who has more heart, more romance, more nostalgia, more emotion than Tom Stoppard. It also happens that he marries those qualities to great intellect and wit, and therefore we believe those qualities are predominant in his work. But don't believe it.

The Real Thing was an attempt after his structurally wild, linguistically dexterous early plays to write a play about love. After he wrote it, Stoppard said, "Okay, that's it. I'm never doing that again." He said you only ever have one of those plays in you. Like Henry, the playwright in *The Real Thing*, Stoppard is a writer who has incredible reverence for the spoken word, for what language can do to keep us human. He loathes cliché and easy solutions to complicated feelings. For him, love is an unbelievably complicated set of emotions. It doesn't render itself well in language.

And Stoppard himself would say that in his early years, he hid his heart behind his wit. I think, however, if you actually go back and look at the early plays—like *Jumpers*, for example, which I recently saw revived in London—his emotional range is undeniable, although it's less exposed than in his more recent work.

I think what can happen as one grows older, and Stoppard has in fact said this about himself, is that one becomes less interested in spending energy on masking one's interior landscape. That process [of unmasking] may have actually begun with *The Real Thing*.

DO YOU THINK *THE REAL THING* IS AUTOBIOGRAPHICAL?

Although Stoppard always says that his plays aren't about himself, of course they're very autobiographical. *The Real Thing* was written for actress Felicity Kendal [for whom Stoppard created the role of Annie], with whom he was living when he wrote it, and from whom he split not long after the original production. Interestingly, the play is dedicated to Miriam, his first wife and the mother of two of his sons, and to whom he's still very close, but whom he'd left by the time the play was produced. Stoppard has clearly experienced his share of tumultuous breakups and regret. So I do think he has profound questions about what the "real thing" is in terms of love—is there such a thing, and is it sustainable, particularly among artists? So yes, I think to some degree, I'm sure this is a very autobiographical play.

ONE HAS THE SENSE IN THIS PLAY THAT EXTRAMARITAL AFFAIRS ARE EXTREMELY COMMON AND THERE'S NOTHING WE CAN DO TO STOP THEM. DOES THE PLAY SUGGEST THAT AFFAIRS ARE INEVITABLE IN THIS WORLD?

Well, probably yes, but I think this is a play particularly about artists and their relationships, which is why it's so interesting. One of the great challenges of being involved with artists is that they are by definition solipsistic people, particularly writers. The life of a writer is a very solitary and self-involved life, and the world revolves around one's own imagination, which is somewhat true for actors, as well. Actors have to protect that part of themselves that is always available for the next deeply felt emotional experience, so it's no wonder that the line between real romance and stage romance frequently blurs. The theater is your family, and it's sometimes difficult to have another one.

SPEAKING OF BLURRED LINES, WHAT ABOUT THE LINES BETWEEN THE "REALITY" OF *THE REAL THING* AND THE PLAYS WITHIN THE PLAY, *'TIS PITY SHE'S A WHORE* AND *HOUSE OF CARDS*?

I think of *The Real Thing* as very much like a set of Chinese boxes. It's filled with plays within plays within plays and doubling of every

kind. The reason that it isn't just about clever structure, however, is that it is threaded by the deep emotions of this group of characters who are profoundly entwined in each other's lives. Because they are theater people—and you know how over the top we are—it's very hard to tell where theatrical emotion turns into real emotion. The theater is a field of continual emotional exposure, and that line is often a blurry one; scenes that look like rehearsed scenes in the frame of a play become real love scenes. The question this play keeps asking, which goes back to its title, is, How do you know what is emotionally real? And how do you express it, when it's so difficult to render in language? How do you talk about the things that are emotionally real, how do you hold onto them, and what makes them real? Is it their longevity, is it their inarticulateness? Sometimes I think the least articulate moments in this play are the moments when something "real" is actually happening. In any relationship it's often in the silences that things really happen.

'Tis Pity is a stunningly beautiful play, and one I'd love to do at A.C.T. Whatever you might think about the Jacobean, there is never any question whether the characters are experiencing the "real thing," which is probably why we're so drawn to the drama of that period. So when Billy and Annie are performing their *'Tis Pity* scene together, their own feelings combine with the feelings of Giovanni and Annabella. It's very difficult for us watching the scene, and for Henry listening to or imagining them performing it, to know whether they are just rehearsing *'Tis Pity*, or if in fact Billy and Annie's own emotions have taken over. It's the same

CARNAL KNOWLEDGE. IT'S WHAT
LOVERS TRUST EACH OTHER WITH.
KNOWLEDGE OF EACH OTHER, NOT
OF THE FLESH BUT THROUGH THE
FLESH, KNOWLEDGE OF SELF, THE
REAL HIM, THE REAL HER,
IN EXTREMIS, THE MASK
SLIPPED FROM THE FACE.

—Henry in *The Real Thing*

thing between Max and Charlotte in the scene from Henry's play *House of Cards*. Stoppard is brilliant at weaving together layers of metatheatricity and waking us up to those blurred lines. He never lets us get comfortable with any particular point of view but constantly forces us to question what we're seeing.

WHY STAGE *THE REAL THING* NOW?

I've done so much of Stoppard's work, and recently I've gone back to some of his earlier plays [including *Night and Day*, a hit at A.C.T. in 2002]. I went back to *The Real Thing* for a couple of reasons. One is that it's one of his most glorious plays and one of the few I haven't directed. And it was at the top of A.C.T. core acting company members Marco [Barricelli] and René [Augesen]'s lists. Marco and René have worked with Stoppard through his involvement in our prior productions, and he adores them and their work. You get such a fantastic head start when you have a

company of actors who have a relationship with the playwright: they know how the language works, they know the world of it.

I was also interested in exploring a love story about older people—not a 20-something love story, but a 40-something love story—about how difficult that is. And why it's so hard to write about love today. I just couldn't think of a kind of grown-up, contemporary play that was also this romantic. I don't know why that is. Maybe we're just feeling very cynical these days. Among our major writers today, it's very difficult to find somebody writing about adults wrestling with love and why it's so hard. I also wanted to do this play because it has great roles for young actors and this class [the A.C.T. Master of Fine Arts Program class of 2005, which graduates in May] is spectacular. I knew we had the young actors to do those three roles [Debbie, Billy, and Brodie].

IS THERE REGRET IN *THE REAL THING*? IF SO, WHERE IS IT, AND FOR WHOM DO WE FEEL IT?

For me, this play is about the fact that life is a very complex ongoing journey that never ends. That's why there's no way to tell whether an experience is the "real thing" or whether you've actually achieved anything—be it success in your love life or success in your creative life. The river keeps moving; things keep revealing themselves. Just when you think you've landed or you've figured something out, everything turns on its head. I think this is particularly true for artists, because an artist is always searching for the next experience, so nothing is ever settled. Artists don't accept reality in any given way; there's always a kind of reevaluation going on.

When you get to the end of this play, and the characters have all come through the crisis, I don't think you get the sense that it's the last crisis this relationship will survive. Annie doesn't apologize for what's happened with Billy and Brodie; it's probably going to happen again. And Henry's in a creative crisis—he can't write the play that Stoppard succeeded in writing; he can't write about love. The worst thing a writer can face is the blank page. And so one hopes that coming through this crisis will unleash something in Henry.

THIS PLAY IS REALLY ABOUT BEGINNINGS, ISN'T IT?

I think the end of the play is a beginning, which is kind of wonderful. But the beginning of what? We don't really know. In fact, every scene in this play is to some degree a new beginning.

EVEN THE REPRISALS?

Yes. This play keeps waking you up with each turn of the puzzle. You can't pass judgment or feel confident that you've solved it. I think the gift of Stoppard's work is that you experience it in the moment, which is exhilarating for an audience. It's very present tense and feels like something that's being reinvented as you go.

That is true about real relationships, as well. I think one of the things that Stoppard has figured out, which is so moving, is that



TOM STOPPARD (*Playwright*) worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His

subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination; directed by Carey Perloff at A.C.T. in 1995), *Indian Ink* (directed in its American premiere by Perloff at A.C.T. in 1999), *The Invention of Love* (directed in its American premiere by Perloff at A.C.T. in 2000), and his most recent plays, the trilogy *The Coast of Utopia*, which opened at London's National Theatre in August 2002.

His translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *Play in the Castle*). He has written screenplays for *Despair*, *The Romantic Englishwoman* (coauthor), *The Human Factor*, *Brazil* (coauthor), *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for best film at the 1990 Venice Film Festival), *Shakespeare in Love* (Golden Globe and Academy awards with coauthor Marc Norman), and *Enigma*. Stoppard received a knighthood in 1997.

any relationship is in a constant state of flux. It's a contract that has to be remade each day.

You never quite see where this play is going, you just can't predict where these relationships are going to come out. I think that's why this play is such a gift for actors, because it will even change night to night how these relationships evolve. The tipping point is different all the time. It's a fascinating journey. ■

ABOVE: PHOTO OF TOM STOPPARD IN 1978 (© HULTON-DEUTSCH COLLECTION/CORBIS)



GALLERY AT THE GEARY

WENDY GOLDBERG:

PASTEL LANDSCAPES ON PAPER

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2004–05 season.

Currently on view (through November 21) are pastels on paper by Marin-based artist Wendy Goldberg, whose delicate landscapes capture the shifting, unpredictable play of light and shadow in nature. "I create portraits of a particular place or time of day when the shadows are deep or the light is intense, peculiar, or limited," she says. Goldberg has received numerous awards over the last 20 years, and her work—ranging from small, intimate pastels to larger drawings and paintings—is held in many private, public, and corporate collections in the United States and Europe, including the Achenbach Foundation of Prints and Drawings at the Legion of Honor and The Haas Family Foundation. The recipient of a Marin Arts Council grant, she is currently represented by the San Francisco Museum of Modern Art Artists' Gallery, The Oakland Museum Collector's Gallery, the SKH Gallery in Great Barrington, Massachusetts, the Drawing Center in New York City, and the Gallatin River Gallery in Big Sky, Montana.

Each artwork purchase benefits A.C.T. For more information about Wendy Goldberg, please contact Kevin Simmers at 415.474.1066.

ABOVE: "HORSE POND ON A COLD DAY IN VERMONT," CHALK PASTEL BY WENDY GOLDBERG, 2000

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Season

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The Black Rider:
The Casting of the Magic Bullets

with Marianne Faithfull and Matt McGrath

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The Real Thing

by Tom Stoppard • Directed by Carey Perloff

OCT 21–NOV 21

The Gamester

by Freyda Thomas • Directed by Ron Lagomarsino

Based on *Le Joueur*, by Jean-François Regnard

JAN 6–FEB 6

Well

by Lisa Kron • Directed by Leigh Silverman

featuring Lisa Kron and Jayne Houdyshell

FEB 11–MAR 13

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The Voyage Inheritance

by Harley Granville-Barker • Directed by Carey Perloff

Adapted by David Mamet

MAR 18–APR 17

A Moon for the Misbegotten

by Eugene O'Neill • Directed by Laird Williamson

APR 28–MAY 29

The Goat, or Who is Sylvia?

by Edward Albee • Directed by Richard E. T. White

JUN 10–JUL 10

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GET IN THE GAME WITH *THE GAMESTER*!

Next up at A.C.T. is *The Gamester*, a saucy and sexy new translation of the 17th-century French casino caper *Le Joueur*, which will play at the Geary Theater from January 6 to February 6. In the spirit of playwright Freyda Thomas's fun and freewheeling farce, A.C.T. is rolling out some slightly lower-stakes action. There's no limit and no minimum—try your luck and have a few laughs!

TOP 10 REASONS TO SEE *THE GAMESTER*

- 10 It's cheaper than a weekend trip to Vegas. Or Monte Carlo.
- 9 The dresses are so extravagant, you'll think you're at the 1696 Academy Awards.
- 8 You won't believe what those women can do in corsets.
- 7 You can't wait to see what award-winning director Ron Lagomarsino (*Driving Miss Daisy*, "Joan of Arcadia," "thirtysomething") has in store for you with his first A.C.T. production.
- 6 By January 6, you'll need something decadent and sensual to distract you from thinking about what you gave up for your New Year's resolutions.
- 5 You haven't seen this many high-rollers since the last time you got a perm.
- 4 Everyone loves a good, old-fashioned "lovers-in-disguise-search-for-each-other-as-the-roulette-wheel-spins-amidst-the-glamour-and-glitz-of-a-crowded-casino" play.
- 3 Freyda Thomas's sassy translation gives new meaning to the French phrase "ooh la la."
- 2 Two words: powdered wigs.
- 1 And the number one reason to see *The Gamester* is: Roulette! Sex! Rhyming couplets! . . . Do you really need another reason?!

A.C.T. 2004-05 SEASON WORD SEARCH

MATCH THE CORRECT WORD FROM THE LIST BELOW TO THE PHRASE THAT DESCRIBES IT. THEN CIRCLE THE ANSWERS ON THE WORD-SEARCH GRID. WORDS MAY RUN DIAGONALLY OR HORIZONTALLY. (ANSWERS ON PAGE 31.)

- 1) 1989 event that temporarily rendered A.C.T. homeless
- 2) Carey _____, acclaimed director of such hits as *A Doll's House* and *The Real Thing*
- 3) The theater—and street—where A.C.T.'s theatrical magic happens
- 4) Tom _____, co-creator, with Robert Wilson and William S. Burroughs, of *The Black Rider*
- 5) Tom _____, Academy Award-winning British playwright whose "American home" is A.C.T.
- 6) Grammatically correct response to the question "How are you doing?" (and title of Lisa Kron's upcoming A.C.T. production)
- 7) Preferred motorcycle brand of many American riders (and British author of *The Voysey Inheritance* _____ Granville-Barker)
- 8) Eugene _____, winner of the 1936 Nobel Prize for literature
- 9) Who is Sylvia?
- 10) The only way to guarantee your seats for the entirety of A.C.T.'s exciting season!

A) THE GOAT	M R S U B S C R I B E N
B) SUBSCRIBE	O E T P A N R Y L I A O
C) O'NEILL	N G A E L S E D D Y F N
D) WAIT'S	J A H R E A F F S N W E
E) WELL	T S A L T W A I T S E I
F) GEARY	H A G O L H R L O I L L
G) PERLOFF	E I R F U R Q O P E L L
H) EARTHQUAKE	G N I F E E R U P R O W
I) STOPPARD	O E H A R L E Y A E M I
J) HARLEY	A V A S O N A S R K U K
	T A N R I B P E D O E R
	T N O W Y E L L I N D S

FUN GAMESTER FACT:

In 17th-century France, marriage was considered more a matter of money than love. A 1629 ordinance declared all offspring, regardless of age, to be minors, in order to give parents full control over marital decisions.

For more about *The Gamester*, visit www.act-sf.org.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her twelfth season as artistic director of A.C.T., most recently directed

acclaimed productions of 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* with A.C.T.'s core acting company. 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*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and was workshopped last summer at New York Stage and Film. She spent July at the Sundance Institute developing Philip Kan Gotanda's new play *After the War*. This season at A.C.T. she directs Stoppard's *The Real Thing*, Harley Granville-Barker's *The Voysey Inheritance*, and Marie Ndiaye's *Hilda*.

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.



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.

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Naomi Sanchez
Jennifer Snyder

Who's Who



REN  AUGESSEN*

(Annie), 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*, and, *A Doll's House*, and, most recently, *A Mother*. 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 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.



MARCO BARRICELLI*

(Henry), an A.C.T. associate artist and core company member, has appeared at A.C.T. in, among others, *les*

Liaisons Dangereuses, *The Three Sisters*, *American Buffalo* (Bay Area Theatre Critics' Circle Award), *Buried Child*, *For the Pleasure of Seeing Her Again*,

The Beard of Avon, *Celebration* and *The Room*, *Enrico IV* (Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Mary Stuart*, *A Streetcar Named Desire*, *The Rose Tattoo* (Drama-Logue Award), *The Difficulty of Crossings a Field*, and a workshop production of Pirandello's *One, No One...* Other credits: *Tamara* on Broadway; *Silence* in Japan; title roles of *Hamlet*, *Henry V*, *Richard III*, and other plays at the Oregon Shakespeare Festival; productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. Barricelli is a Fox Fellow, a recipient of a Spencer Cherashore grant, and a graduate of The Juilliard School.



ANDY BUTTERFIELD

(Billy) is a member of the A.C.T.

Master of Fine Arts Program class of 2005. A.C.T.

M.F.A. Program

credits include Brick in *Cat on a Hot Tin Roof*, the title role of *Pericles*, Babyface in *Happy End*, and Joe Mitchell in *Waiting for Lefty*. Other theater credits include *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.



STEPHEN CAFFREY* (Max)

was last seen at A.C.T. as Torvald Helmer in *A Doll's House* and in the title role of *Singer's Boy* (both directed

by Carey Perloff). Other theater credits include *The Body of Bourne* at the Mark Taper Forum and *The Cost of Doing Business* at the MET Theatre, Los Angeles; *What You Get and What You Expect* at New York Theatre Workshop; *The Scarlet Letter* at Classic Stage Company; *The Fox* at Wesbeth; *Bargains* at The Old Globe Theatre; *I Hate Hamlet* at the Royal George Theatre Center and *The Real Inspector Hound* at Chicago's Immediate Theater (founding member); *The Miser* at Hartford Stage Company; *Homewrecker* at The Evidence Room, Los Angeles; *Bingo with the Indians* at Greenwich Theater, New York; and *Jeffrey* at Theatre on the Square, San Francisco. Film and television credits include: "Tour of Duty" (series regular), *Longtime Companion*, *The Babe*, *Buried Alive*, *Blowback*, *Columbo*, *For Richer, For Poorer*, *Virus*, *Young Indiana Jones*, *Murder of Innocence*, *The House on Sycamore Street*, "Nothing Lasts Forever," *Hard Knox*, "Seinfeld," "Profiler," "The Practice," "Chicago Hope," and "Judging Amy."



CLAYTON B. HODGES (Brodie)

is a member of the A.C.T. Master of Fine Arts Program class of 2005. A.C.T. M.F.A. Program credits include

Happy End (featuring Betty Buckley), *Pericles: Prince of Tyre*, and *Caught with His Trance Down*. He appeared in many productions with the theatrical production company he cofounded, Elite Fighting Crew, including the

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Who's Who

U.K. premieres (Finborough Theatre, London) of *Survivors* and *Call It Peace*. New York credits include *A Midsummer Night's Dream* and *Story of an Unknown Man* with Gorilla Rep; *Are You Four Eighty-Sixed?*, *Lysistrata*, and *W*nka! A New Interpretation* with Elite Fighting Crew, and *On the Edge* at the American Globe Theatre. Regional credits include *Rosencrantz and Guildenstern Are Dead*, *A Thousand Cranes*, *The Ruffian on the Stair*, *The Fool of the World and the Flying Ship* at the Hangar Theatre in Ithaca, NY, and a national school tour of *The Barber of Seville*. Hodges received his B.F.A. with honors from NYU's Tisch School of the Arts.



DIANA LAMAR* (*Charlotte*) returns to the Bay Area, where she was last seen in Berkeley Repertory Theatre's *The Beaux' Stratagem*. She has appeared

on Broadway in *Wait until Dark*. LaMar is a member of New York's Ensemble Studio Theatre, where she has performed in several productions, including *The Observatory*. As a member of The Acting Company, she played Juliet in *Romeo and Juliet* and Julia in *The Two Gentlemen of Verona*. Her regional theater credits include leading roles in *Richard III* at The Shakespeare Theatre; *As You Like It*, *Othello*, and *The Servant of Two Masters* at Center Stage; *Meshugah* at Trinity Repertory Company; *Escape from Happiness*, *Problem Child*, and *Angels in America* at the Milwaukee Repertory Theater; *The Misanthrope* at Long Wharf Theatre; *A Streetcar Named Desire* at the Alliance Theatre Company; *Aunt Dan and Lemon* at The Empty Space; and *The Seagull* at Dallas Theater Center. Film and television credits include *Ten Hundred Kings*, "Law & Order," "All My Children," "One Life to Live," and the CBS miniseries *American Tragedy*.



ALLISON JEAN WHITE (*Debbie*) is a member of the A.C.T. Master of Fine Arts Program class of 2005. A.C.T. M.F.A. Program credits

include Dionyza in *Pericles*, Francine in *Caught with Her Trance Down*, Lillian Holiday in *Happy End*, and Varvara Makhailovna in *The Summer People*. She performed with *Killing My Lobster in Gooool!!!* at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece *Whitenoise*. She holds a degree in theater from Brown University, where her favorite roles were Meg in *Crimes of the Heart* and Maire in *Translations*.



ANTHONY FUSCO* (*Understudy*) was last seen at A.C.T. in *Les Liaisons Dangereuses* and *The Three Sisters*. Previous A.C.T.

productions are *Night and Day*, *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, *A Christmas Carol*, and *Edward II*. Other Bay Area credits include leading roles in *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth* for California Shakespeare Theater and A Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School. This spring he will appear in Israel Horovitz's *My Old Lady* with Marin Theatre Company.

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Who's Who



**MARIELLE
HELLER***

(Understudy)

recently finished a long run as Aquarius in *Continental Divide*, by David Edgar, which toured

from Berkeley Rep to Birmingham Rep and the Barbican Theatre in London and concluded at the La Jolla Playhouse. She is a graduate of UCLA's school of theater and has studied at the Royal Academy of Dramatic Art in London. Other theater credits include Ophelia in *Hamlet* at 2100 Square Feet in Los Angeles, Hero in *Much Ado about Nothing* at the Theatricum Botanicum, and multiple roles at UCLA. She has also done workshops with Francis Ford Coppola and the American Zoetrope family. This is her first production with A.C.T.



**ALEX
MOGGRIDGE***

(Understudy)'s

A.C.T. credits include *The Beard of Avon* (Henry Wriothsesly), *A Christmas Carol*

(Young Scrooge), and *The Threepenny Opera* (Beggars/Ensemble). Regional credits include *Copenhagen* (Heisenberg) at the B Street Theatre; *Twelfth Night* (Andrew Aguecheek), *Romeo and Juliet* (Romeo) and *A Winter's Tale* (Camillo) at the San Francisco Shakespeare Festival; *The War of the Roses* (Talbot/Clarence), *The Merchant of Venice* (Magnifico), and *Peter Pan* (Noodler) at the Utah Shakespearean Festival; *Silence* (Roger) at the Magic Theatre; *The Entertainer* (Frank) at the Aurora Theatre Company; and *By the Bog of Cats* (Young Dunne) at San Jose Repertory Theatre. He recently returned from England, where he played

Raleigh in a national tour of *Last Train to Nibroc*. Moggridge is a graduate of the A.C.T. Master of Fine Arts Program.



**CELIA
SHUMAN***

(Understudy) was

recently seen in Barbara Damashek's *Code Blue* at the Genome Zoo at the Exploratorium

and in *Me and My Girl* at Marin Theatre Company and Berkeley Rep's Theatre for Young Audiences. She has appeared in several [world] premiere productions at the Magic Theatre: Joe Goode's *Body Familiar*, Michelle Carter's *Ted Kaczynski Killed People with Bombs*, Charles Mee's *Summertime*, and Wendy MacLeod's *The House of Yes* (for which she received a Bay Area Theatre Critics' Circle Award for originating the role of Jackie-O). She has also appeared in Brava's premiere of *Apertura Modotti*, and in productions with A.C.T., Berkeley Repertory Theatre, the Goldie Award-winning Fifth Floor Productions, and San Jose Repertory Theatre. Her on-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM *Top Gun: Fire at Will*. She will be heard as the villainess Lady Lightbug in PIXAR's *The Incredibles*. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

J. B. WILSON (Scenic Designer) has designed sets for A.C.T. productions of *Waiting for Godot*, *The Guardsman*, *The Royal Family*, *Gaslight*, *The Play's the Thing*, and *Saturday, Sunday and Monday*. His extensive Bay Area credits include designs for American Musical Theatre of San Jose, Berkeley Repertory Theatre, San Jose Repertory Theatre, Theatreworks, Aurora Theatre, Marin Theatre Company, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists

Confronting AIDS, San Francisco Opera, Western Stage, California Theatre Center, the original Eureka Theatre, and others. Nationally, Wilson's credits extend to New York City, Princeton, Newark, Seattle, Buffalo, Washington, D.C., Los Angeles, Malibu, Houston, Las Vegas, Raleigh, Louisville, and Wichita. Wilson has received numerous Bay Area Theatre Critics' Circle, Hollywood *Drama-Logue*, and Dean Goodman Choice awards, as well as the Theatre L.A. Ovation Award and the Barbara Bladen Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

FUMIKO BIELEFELDT (Costume Designer) makes her Geary Theater design debut with *The Real Thing* at A.C.T., where she trained as an intern. Her recent work includes *Arcadia*, *All My Sons*, *A Little Night Music*, and *Ragtime* for TheatreWorks, where she has designed more than 40 plays and musicals. Theater credits also include two world premieres at the Magic Theatre (David Mamet's *Dr. Faustus* and Stephen Belber's *Drifting Elegant*) and *The Persians* at the Aurora Theatre Company. Her designs have also appeared throughout the Bay Area at California Shakespeare Theater, Berkeley Repertory Theatre, Marin Theatre Company, Theatre of Yugen, and elsewhere. Her credits also include productions at Missouri Repertory Theatre, Tokyo Theatre for Children, and Tokyo Shitamachi Theatre Festival, where she designed for Akaji Maro, renowned butô dancer with the Dai Rakuda Kan Company. Bielefeldt has received many honors for her designs, including Bay Area Theatre Critics' Circle, *Drama-Logue*, Dean Goodman Choice, and *Backstage* Garland awards.

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Who's Who

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/New York* (Tony Award nomination) and off-Broadway productions of *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *Levee James*, *The Constant Wife*, Carey Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T., *The Sisters Matsumoto* at Seattle Repertory Theatre, *Moby Dick* at Milwaukee Repertory Theater, and Ken Ludwig's *Shakespeare in Hollywood* at Arena Stage, where she is an associate artist. Opera credits include *Don Giovanni* and *The Barber of Seville* for Boston Lyric Opera, *Il Trovatore* for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

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, most recently for A.C.T., *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*, "Master Harold"...and the boys, *Enrico 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-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*.

PAUL WALSH (*Dramaturg*) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including his own translation of Ibsen's *A Doll's House*, which Carey Perloff directed last season. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he co-authored and dramaturged such productions as *Children of Paradise: Shooting a Dream*, *Germinal*, and *The Hunchback of Notre Dame*. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie Mellon University with Edith Skinner and was awarded a Fulbright scholarship for study at the London Academy of Music and Dramatic Art. She is currently in her 30th season with A.C.T., where she has been featured in numerous plays and has served as speech and dialect coach for more than 100 productions. Her most recent work includes *Night and Day*, *The Colossus of Rhodes*, *American Buffalo*, and *Les Liaisons Dangereuses* for A.C.T., as well as *In the Bog of Cats* for San Jose Repertory Theatre and *All's Well That Ends Well* for the California Shakespeare Festival. Sussel is also a lecturer at UC Berkeley.

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*

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Who's Who

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 *A Mother*, *A Doll's House*, *The Dazzle*, *Night and Day*, *Buried Child*, *The Glass Menagerie*, *The Beard of Avon*, and *James*

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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 stage-managed *One, No One...* at Zeum Theater 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.

I love love. I love having a lover and being one. The insularity of passion. I love it. I love the way it blurs the distinction between everyone who isn't one's lover. Only two kinds of presence in the world. There's you and there's them.

—Henry in *The Real Thing*

Love is a very interesting subject to write about. I've been aware of the process that's lasted 25 years, of shedding inhibition about self-revelation. I wouldn't have dreamed of writing about it 10 years ago, but as you get older, you think, who cares?

—Tom Stoppard (to Mel Gussow), 1983

RON CASASSA HELPS A.C.T. RAISE THE CURTAIN

Ron Casassa made his first investment in San Francisco real estate 35 years ago when he purchased a single-family rental unit on 14th Avenue at Ortega Street, about the same time the curtain first rose at A.C.T.'s Geary Theater. A lover of live theater, Casassa became one of A.C.T.'s first season ticket holders, and his family and business grew up alongside what quickly became his favorite arts organization.

Enjoying success in the real estate industry, Casassa traded up to larger properties over the years, deferring the capital gains tax with each trade. His one-unit rental soon became a three-unit, then six-unit rental, until he was the owner of a 12-unit apartment building.

By 1991 Casassa was ready to leave the real estate industry, and his 12-unit apartment building sold for more than \$1 million. Unfortunately, he was then faced with a huge capital gains tax. Luckily, his love for the theater soon proved to be beneficial in more ways than one.

By setting up a charitable remainder trust and naming A.C.T. and other arts organizations as the ultimate beneficiaries, Casassa was able to transfer his building to the trust and then sell the property tax free. The results gave him an immediate \$300,000 income-tax deduction, paid him an annual income of eight percent, and allowed him to provide a future gift to A.C.T.

While a law firm does the trust accounting and an investment firm handles the trust assets, Casassa maintains full control as trustee. "I don't want anyone else determining my income. I stayed away from dotcom investments. Growing up during the Great Depression makes you cautious," he says.

Casassa selected A.C.T. as a beneficiary of his trust because of the company's willingness to take artistic risks. "A.C.T. is special to me because it experiments," he says, "and doesn't just present the best of Broadway." He admits certain productions have had



him disappearing from his row G seat at intermission, but that's a price he's willing to pay for the thrill of participating in the development of cutting-edge theater.

Casassa has not only been impressed by several recent A.C.T. productions, in particular *Angels in America* and *The Black Rider*, he also treasures memories of past performances of Rene Auberjonois, Joy Carlin, Ruth Kobart, and William Paterson and the productions *Tiny Alice*, *Tartuffe*, and *Charley's Aunt*. He enjoys the variety of theatrical offerings on the Geary stage, as well as A.C.T.'s return to the idea of a core acting company. "I like to see these marvelously talented people performing many different roles."

The grandson of Sonoma winemakers, Casassa served in the U.S. army infantry in World War II before joining his stepfather, mother, and brother in a San Francisco-based dry cleaning business in 1946. The business soon moved to Petaluma and then to San Rafael, where the family bought Marin Cleaners in the mid fifties. Casassa retired from the business in 1996 and the third generation of his family is now running the daily operations, with the fourth generation stepping into the wings. He now views his charitable remainder trust as a backup retirement plan.

We are delighted to have Ron Casassa as a member of our Prospero Society, which honors those who have included A.C.T. in their estate plans. For information about the Prospero Society and the benefits of charitable remainder trusts, please call A.C.T. Associate Director of Development Courtney Ebner at 415.439.2353.

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday 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.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

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.

 ssdc

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

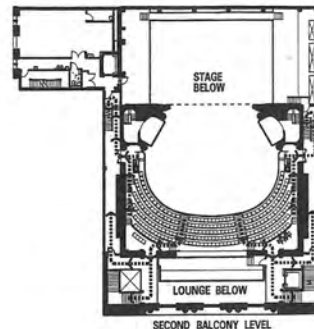
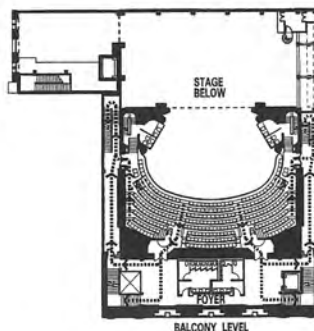
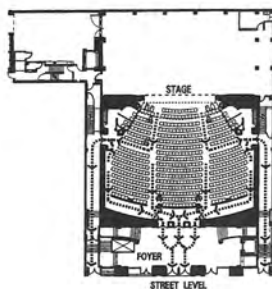
 NATIONAL
ENDOWMENT
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ARTS

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

 GRANTS
for the
ARTS

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

GEARY THEATER EXITS



STUDIO A.C.T.



Studio A.C.T. is designed to provide the finest professional actor training in the Bay Area at affordable prices. Most classes meet once a week for three hours during the evening or on weekends. Four 10-week sessions are offered each

year beginning in January, March, June, and September. Classes are held in spacious modern studios located on Grant Avenue in downtown San Francisco. Course offerings include acting, improvisation, audition techniques, voice, singing, and movement.

Instructors at Studio A.C.T. are experienced and dedicated working professionals. Here is what they have to say about teaching at Studio A.C.T.:

"Students are extremely motivated, enthusiastic, professional, and open. The program is clearly structured to suit individual skill levels, and there is a clear progression, which combines to give the actor an array of skills and a professional edge."

—Mike Carroll, *Acting*

"Studio A.C.T. brings together a diverse community of people, all of whom are devoted to learning the craft of acting. This diversity and devotion to excellence make the classroom a place for vibrant interactions on both artistic and human levels."

—Christopher Herold, *Acting*

Winter Session: January 1–March 20

For more information about Studio A.C.T., please visit www.act-sf.org or call 415.439.2332.

YOUNG CONSERVATORY PRESENTS

WEST COAST PREMIERE

Schoolgirl Figure

by Wendy MacLeod

Directed by Dominique Lozano

November 12–20

Zeum Theater

"Puberty is the worst thing that ever happened to me. I looked fabulous at age 10!" declares a teenage girl in *Schoolgirl Figure*. In this viciously black comedy, image-obsessed high school girls strive for superlative slimness, doing—and losing—whatever it takes to get the boy and rule the school.

Expert panel discussion to follow November 2 matinee performance.

The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people aged 8–19.

Winter Session: February 7–May 16

For an application, visit www.act-sf.org or call 415.439.2444.

2004–05 A.C.T. CONSERVATORY PERFORMANCES

master of fine arts program presents

sep

10–19

Pippin

Music and Lyrics by Stephen Schwartz

Book by Roger O. Hirson

Musical Direction by Peter Maleitzke

Staged by Nathan Baynard

in Fred's Columbia Room, Geary Theater

oct

14–31

Once in a Lifetime

By Moss Hart and George S. Kaufman

Directed by Margaret Booker

mar 10–

apr 2

Lilies

by Michel Marc Bouchard

Translation by Linda Gaboriau

Directed by Serge Denoncourt

Produced in association with Theatre Rhinoceros

mar 8–

apr 3

Female Transport

by Steve Gooch

Directed by Anne Kauffman

young conservatory presents

aug

19–29

Our Town

by Thornton Wilder

Directed by W. D. Keith

WEST COAST PREMIERE

nov

12–20

Schoolgirl Figure

by Wendy MacLeod

Directed by Dominique Lozano

WORLD PREMIERE

jun

3–12

Broken Hallelujah

by Sharman Macdonald

Directed by Craig Slaight

WORLD PREMIERE

jun 17–

jul 3

Shed a Little Light:

The Music of James Taylor

Directed by Kate Brickley and Christine Mattison

Musical Direction by Krista Wigle

Musical Arrangements by Naomi Sanchez

All performances at Zeum Theater, unless otherwise noted.
Tickets \$10–\$15.



A.C.T.

american conservatory theater

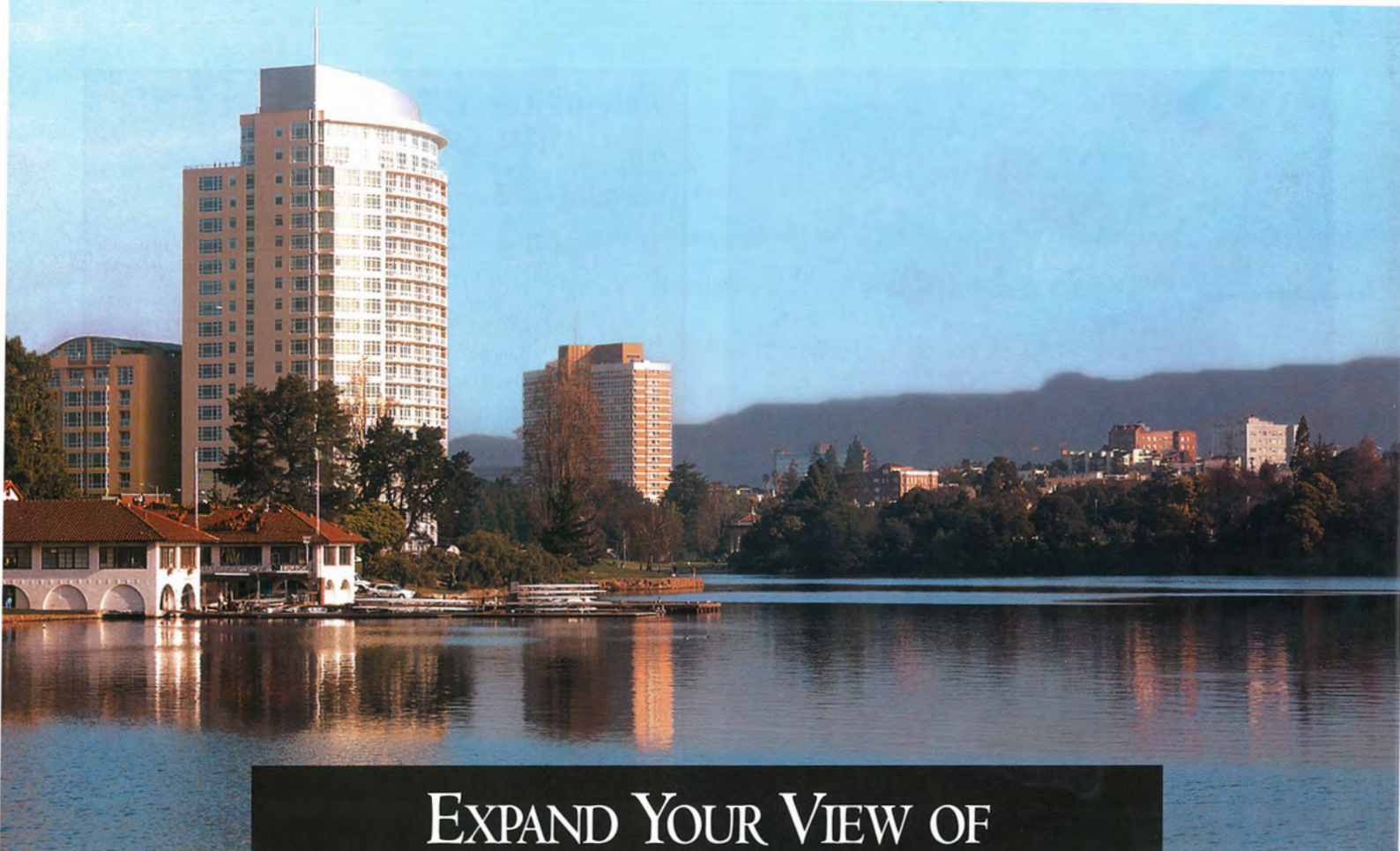
Carey Perloff, artistic director

Heather Kitchen, executive director

ZEUM YERBA BUENA GARDENS
At 4th and Howard Streets

Groups of 15+, call 415.439.2473. For more information about A.C.T.'s productions, classes, directions, and parking, visit www.act-sf.org.

www.act-sf.org | 415.749.2ACT



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