The Real Thing

by Tom Stoppard

Directed by Carey Perloff
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FROM THE ARTISTIC DIRECTOR

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 "cheater people," Stoppard gives himself—and us—"infinite perils 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 theatrical between an older woman and a younger man, becomes as authentic an expression of love-making 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 solitary," 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 Baratta from a yearlong sabbatical. Joining Baratta 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!

Cary Perloff
Artistic Director
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Cary Perloff
Artistic Director

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at the Geary Theater, directly following The Real Thing
Tuesday, November 2 (after the 7 p.m. performance)
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.

A.C.T. 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 literature 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 Hjunacyen 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 Zuman 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.

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CRIME DOESN'T PAY—OR DOES IT?

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 reproduction with Kansas City Repertory Theatre, directed by A.C.T. Artistic Director Carey Perloff—will be the world premiere of a new 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 revivify 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.

Mamet’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 game’ 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.

The Voysey Inheritance

by Harley Granville-Barker

Adapted by David Mamet

Directed by Carey Perloff

March 18–April 17, 2005

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LIVE IN A PLACE SO RESORT-LIKE, THE ONLY THINGS MISSING ARE THOSE DRINKS WITH THE LITTLE UMBRELLAS.

The Real Thing
by Tom Stoppard (1982)
Directed by Carey Perloff

THE CAST
(in order of appearance)
Max       Stephen Cuffrey
Charlotte  Diana LaMar
Henry      Marro Barriellli
Annie     René Augesen
Billy      Andy Barnett
Debbie    Allison Jean White
Brodie    Clayton B. Hodges

UNDERSTUDIES
Max, Henry—Anthony Fusco
Charlotte, Annie—Celia Shuman
Billy, Brodie—Alex Mogridge
Debbie—Marielle Heller

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Theater: American Conservatory Theater
Carey Perloff, Artistic Director  Heather Kitchen, Executive Director

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LIVE IN A PLACE SO RESORT-LIKE, THE ONLY THINGS MISSING ARE THOSE DRINKS WITH THE LITTLE UMBRELLAS.
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 “brilliant heartlessness,” now seems surprising, even ludicrous. In such intellectually rigorous and emotionally intricate dramas as Aroused (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 harbinger of a newly politicized Stoppard, following the abundant 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 headliners as “Stoppard As We Never Knew He Could Be,” and “Kind Heart and Pricky 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 “definitely 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 besotted in conjugal, 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 shiiming “reverence for whatever language can do to keep us human.”

WILLIAM H. CRITZMAN: WHAT DO YOU THINK ABOUT THE OFF-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 Aroused, 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 clichés 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 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, last 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—so 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.


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 them, and what makes them real? Is it their lagosity, is it their inaudibility? 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 thing between Max and Charlotte in the scene from Henry’s play House of Cards. Stoppard is brilliant at weaving together layers of meta theatrical and waking us up to those blurred lines. Henry 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 A.C.T. one- acting company members Marco [Barcelloni] and René [Augensen]‘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
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-1990s criticism often lobbed at Stoppard’s early work, that his plays displayed “brilliant heartlessness,” now seems surprising, even ludicrous. In such intellectually rigorous and emotionally intricate dramas as Arendt (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-fung subjects. Yet, just as his plays of the late seventies were seen as harbinger of a newly politicized Stoppard, following the abundant structures of Jumpers (1972) and Travesties (1974), and the very early maudlin and Goldfishmen Are Dead (1986), 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 his author’s most autobiographical, as “definitely 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 boundless in conjugal infidelity, and theater. Because the protagonist is a playwright, a great deal of the commentary deals with the use and 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 holding “reverence for what language can do to keep us human.”

WILLIAM H. CRITZMAN: WHAT DO YOU THINK ABOUT THE OFF-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 Arendt, 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 laments 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 Minres, his first wife and mother of two of his sons, and to whom he’s still very close, but whom he 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—to see 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.


—Henry in The Real Thing

SPEAKING OF BLURRED LINES, WHAT ABOUT THE LINES BETWEEN THE “REALITY” OF THE REAL THING AND THE PLAYS WITHIN THE PLAY, "IT PITY SHE’S A WHOPE 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 between those 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 liveliness, is it their intractability? 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.

Two 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 Two’s Play scene together, their own feelings combine with the feelings of Giovanni and Anastella. 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 Two’s Play, or if in fact Billy and Annie’s own emotions have taken over. It’s the same thing between Max and Charlotte in the scene from Henry’s play House of Cards. Stoppard is brilliant at weaving together layers of metaphysical 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 A.C.T. company acting company members Marco [Barcelloni] and René [Augensen’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—it's the 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 on where you've figured something out,
everything turns on its head. I think this is particularly true for
actors, because an actor is always searching for the next experience,
so nothing is ever settled. Actors 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. 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
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.
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eventually change night to night how these relationships evolve. The tipping
point is different all the time. It’s a fascinating journey.
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 Farceur Le Jeu des Amants, which will play at the Geary Theater from January 6 to February 6. In the spirit of playwright Feydeau’s fast and freewheeling farces, A.C.T. is rolling out some slightly lesser-known action. There’s no limit and no minimum—to 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’d think you’re at the 16th 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 (Directing MacDuff’s “Juno of Arcadia,” “Enchanting”) has in store for you with his first A.C.T. production.

6. By January 6, you’ll need something decent and sensual to distract you from thinking about what you gave up for New Year’s resolutions.

5. You haven’t seen this many long-haired women since the last time you got a perm.

4. Everyone loves a good, old-fashioned “lovers in disguise” scene, and here’s a new one—the roulette-wheel-spins-amidst-the-dancers-and-gillies-of-a-crowded-casino’s-play.

The Gamester’s sassy translation gives new meaning to the French phrase “oh la la.”

Two words: powdered wigs.

And the number one reason to see The Gamester is: Roulette. And Rhyming couplets... Do you really need another reason?

A.C.T. 2004–05 Season Word Search

Locate 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 in blue.)

1. 1999 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-founder, 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 Yogic Intemperance ________ Granville-Barker)
8. Eugene ________ winner of the 1956 Nobel Prize for literature
9. Who’s Sylvia?
10. The only way to guarantee your seats for the entirety of A.C.T.’s exciting season!

L-O-N-G “Fun Gamester” Fact:

In 17th-century France, marriage was considered more a matter of love 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.
Top 10 Reasons to See The Gamester

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2. The dresses are so extravagant, you'll think you're at the 16th Academy Awards.

3. You won't believe what those women do in casinos.

4. You can't wait to see what award-winning director Steven Spielberg has in store for you with his first A.C.T. production.

5. By January 6, you'll need something decent and sensual to distract you from thinking about what you gave up for the New Year's resolutions.

6. You haven't seen this many high rollers since the last time you got to Vegas.

7. Everyone loves a good, old-fashioned "baccarat" scene, followed by a crowd-casino play.

8. Frieda Thomas's sassy translation gives new meaning to the French phrase "bou la la!".

9. Two words: powdered wigs.

10. And the number one reason to see The Gamester is... "I love you, my love."

A.C.T. 2004-05 Season Word Search

M A N S E L L, the correct word from the clue below to the phrase that describes it. Then circle the answers on the word-search grid. Words may run diagonally or horizontally. (Answers on next page)

1. 1989 event that temporarily rendered A.C.T. boxoffice

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. theatrical magic happens"

4. Toni___, co-creator, with Robert Wilson and William S. Burroughs, of The Black Riders

5. Toni___, Academy Award-winning British playwright whose "American home" is in A.C.T.

6. Grammatically correct response to the question: "How are you doing?" (And title of Lisa Kobs' upcoming A.C.T. production)

7. Preferred motorcycle brand of many American riders (And British author of The Voyages of the Hopeful)___

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For more about The Gamester, visit www.act-sf.org.
Under Perlff'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 production of Steve Reich and Beryl Korot's opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perlff received a B.A. in classics and comparative literature from Stanford University and was a Fullbright Fellow at the University of California, San Diego. She was the faculty advisor at the Tisch School of the Arts at New York University for seven years and teaches and directs at the Classic Stage of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

MELISSA SMITH (Consortium Director) oversees the administration of the Classic Stage of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T. in addition to serving as the master teacher of the m fa Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University. She has also served as an associate director for six productions. Additionally, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. in 2004. Before that, London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of Crossing and was the only non-white actress in the role. She has also performed in theater in Boston and as a member of the Yale School of Drama and as M.A. in F.M.A. in acting from the Yale School of Drama.

JAMES HAIRED (Producing Director) began his career on Broadway with Fox & Lease, and the National Repertory Theatre. He also managed the Broadway production of Amidu and his first endeavor, the New York City, A.C.T. As a member of the executive committee of the Edmonton Performing Arts Consortium, Smith has authored the benchmark studies Economic Impact of the Nonprofit Arts in Edmonton. An active community member, she 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 past member of the San Francisco Leadership Board of the Red Cross, the board of Big Brothers/Big Sisters San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edinburg. She has also participated on peer review panels for Theatre Bay Area, the California Council on the Arts, and Faris magazine's Business and the Arts Awards. The San Francisco Cultural Commission recently named Kitchen one of the most influential women in the Bay Area public arena.

CAREY PERLFF (Artistic Director), who recently celebrated her 10th anniversary as artistic director of A.C.T., most recently directed acclaimed productions of Constance Congdon's A Matter (adapted from Grisly's Yana Zilberbraz), Beuys's Art History in American Art, Giorgio de Goh's Production, and Sarah'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, Perlff has directed for A.C.T. the American premieres of Stopps's The Invention of Love and Indian Ink and Harold Pinter’s The Home and The Room. A.C.T.'s commissioned translations of Hesek, The Mosquito, Ennio IV, Mary Stuart, and Uncle Vanya, the world premieres of Lev Levitan's Singer's Song; and acclaimed productions of The Trial of Weary, Old Times, Ares, The Rose Tattoo, Antigone, Crouching, Hidden, and The Tempest. Her work at A.C.T. has earned her the attention of the world premieres ofоо. Brillantes's No for an Artist, David Lang/Mac Weinman's The Death of Genghis Khan, and the West Coast premiere of her own play Play of the Bishops (a finalist for the Susan Smith Blackburn Award). Her new play, Luminescence, is being developed under a grant from the Ensemble Studio Theatre/Afro P. Sloan Foundation Science & Technology Project and was workshopped in the summer at New York Stage and Film. She spent July at the Sundance Institute developing her play After the War. This season at A.C.T., she directs Stopps's The Real Thing, Halford Granville-Barker's The Price Inheritance, and Ivanov, a new translation by A.C.T. Before joining A.C.T., Perlff was artistic director of Classic Stage Company in New York, where she directed the annual evening of music, poetry, and dance from Pound's Atezhou, the American premiere of Pierrot's Mountain Language and The Birthday Party, and many classic works.
A.C.T. STAFF

MELISSA SMITH (Consortial Director) oversees the administration of the A.C.T. Conservatory's Center for Fine Arts Programs, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master teacher and master of the F.A.P. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University. Under her administration, the program has enjoyed ten years and more than 200 seniors, including A.C.T. graduates, have gone on to careers in theater and dance. Smith joined A.C.T. in 1999, following a more than 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 managing director of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced more than 60 professional productions, including International Children's Festival, and Teen Festival. As a member of the executive committee of the Edmonton Artists' Co-op, Kitchen authored the benchmark studies 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 the Capital and the League of Resident Theaters as well as the board of the National Corporate Theater 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 Edith. She has also participated as peer reviewer for Awards in Design, Education, and Professional Relations, the San Francisco’s Magic for Kids, and American Academy’s Performing Arts.

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RENE AUGENSTien (Amos), 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 Acorn, Billet Spirit, Burnt Child, Night and Day, The Danish Deluge, The Three Stooges, and A Doll's House, and, most recently, A Mother. New York credits include Spinning into Butter (Lincoln Center Theater), Machbeth (with Alec Baldwin and Angela Bassett, Public Theater), It's My Party... (with F. Murray Abraham and Joyce Van Patten, Ars Light Theater), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theater Company; several productions, including the world premiere of The Bridal Veil and The Hollows Land, 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 Myself. Augenstein is a graduate of the Yale School of Drama.

MARC0 BARRICELLI (Henry), an A.C.T. associate artist and core company member, has appeared at A.C.T. in, among others, Le Liasions Dangereuses, The Three Sisters, American Buffalo (Bay Area Theatre Critics' Circle Award), Burnt Child, For the Pleasure of Seeing Her Again, *Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.*

The Board of Acorn, Celebration and The Room, Enrico IV (Dean Goodman Award), Genghinyi Glen Ross (Dean Goodman Award), The Invention of Love (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), Long Journey into Night, Mary Stuart, A Streetcar Named Desire, The Rose Tattoo (Drama-Logue Award), The Difficulty of Crossing a Field, and a workshop production of Pirandello's One, No One... Other credits: Tanaka 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, Williamsport 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," Roman and Juliet, and 11th Hour. Barricelli is a Fox Fellow, a recipient of a Spencer Cheshire grant, and a graduate of the Julliard School.

STEPHEN CAFFREY (Mac) was last seen at A.C.T. as Torvald Helmer in A Doll's House and in the title role of Siberian Song, A Streetcar Named Desire, The Rose Tattoo (Drama-Logue Award), The Difficulty of Crossing a Field, and a workshop production of Pirandello's One, No One... Other credits: Tanaka 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, Williamsport 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," Roman and Juliet, and 11th Hour. Barricelli is a Fox Fellow, a recipient of a Spencer Cheshire grant, and a graduate of the Julliard School.

CLAYTON B. HODGES (Brind) 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 Portico, Babysay in Happy End, and Joe Mitchell in Waiting for Lefly. Other theater credits include Hay Fever, The Importance of Being Earnest, and The Proctor with the Brown Lodge Stock Company in Burlington, Vermont. He holds a B.A. in English and theater from Wittenberg University in Springfield, Ohio.

HAPPY END (featuring Betty Buckley), Portico; Prints of Dre, and Caught with His Traine Down. He appeared in many productions with the theatrical production company he cofounded, Elite Fighting Crew, including the...
Who's Who

MARIELLE HELLER* *(Understudy)* recently finished a long run as Aquarius in *Continental Drift* by David Edgar, which toured from Berkeley Rep to Birmingham Rep and the Barbirolli 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, Henri in *Much Ado about Nothing* at the Threeterian 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 MOGRIDGE* *(Understudy)* A.C.T. credits include The Board of Aces (Henry Wriothesley), *A Christmas Carol* (Young Scrooge), and *The Threepenny Opera* (Beggar/Eggman). Regional credits include Copenhagen (Heinsohn) at the B Street Theatre; Twelfth Night (Andrew Apscheek), Romeo and Juliet (Romeo) and A Winter's Tale (Camillo) at the San Francisco Shakespeare Festival; The War of the Roses (Clarence), The Merchant of Venice (Magnetic), and Peter Pan (Noodler) at the Utah Shakespearean Festival; Silence (Rogel) at the Magic Theatre; The Entertainer (Frank) at the Aurora Theatre Company; and By the Bag of Coin (Young Dunstan) at San Jose Repertory Theatre. He recently returned from England, where he played

RAF in a national tour of *Las Train* in Nice. Mogridge is a graduate of the A.C.T. Master of Fine Arts Program.

CELLA SHUMAN* *(Understudy)* was recently seen in Barbara Damaschke's *Code Blue* at the Genome Zoo at the Exploratorium and in Me and My Girl at Marin Theatre Company and Berkshire 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* (for which she received a Bay Area Theatre Critics Circle Award for community theater). In *Pacific Overtures* at the San Francisco State University. She is 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 actor. Her recent work includes *Hedda*, *All My Sons*, *A Little Night Music*, and *Ragtime* for TheatreWorks, where she has directed more than 40 plays and musicals. Theatre credits also include two world premieres at the Magic Theatre (David Mamet's *Dr. Faustus* and Stephen Belfer's *Drifting Elegantly*) and *The Diviners* at the Aurora Theatre Company. Her designs have appeared throughout the Bay Area at California Shakespeare Theatre, Berkeley Repertory Theatre, Marin Theatre Company, Theatre of Yugen, and elsewhere. Her current design is for the world premiere of *Miss Myra* at the Infinite Body Theatre. She has won the Bay Area Theatre Critics Circle Award for her design of *The Music of the Moon* at the Magic Theatre and *The Music of the Moon* at the Berkeley Rep. Her designs have included numerous awards for both music and stage, including the Bay Area Theatre Critics Circle, Drama-Logue, and Goodman Choice, and Backstage Garland awards.

Who's Who

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's *Paul Moon* and *Largely/New York* (Tony Award nomination) and off-Broadway productions of *Theatre for Nothing*, *A Fool in Her Ear*, *Sapins*, and *Fiscaleitto*. Regional theater credits include *Love James, The Constant Wife*, Carrie Perlff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field at A.C.T.* The Sisters *Maternam* 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 Moon, A Doll's House*, *Waiting for Godot*, *Las Llamadas Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dancer*, *American Buffalo*, *Lacassawna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Bible Stories*, *The Board of Aces*, *Celebration and the Room*, *Master Harold...* and the boys, *Enrico IV*, *Glengarry Glen Ross*, *Edvard II*, *The Invention of Love*, *The Threepenny Opera*, *Invictrix*, *Miss Myra*, and *A Street Named Desire* (Bay Area Theatre Critics Circle Award). He has earned Drama-Logue Awards for his work on *The Fire* at the Arkansas Festival, *A Christmas Carol* (South Coast Repertory), *The Thing You Don't Know*, *Bible Stories*, *Next New England*, *Lips Together, Teeth Apart*, *Forbindes*, 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*, *Germania*, and *The Hibiscus of Noise*. Walsh earned his Ph.D. from the Graduate Center for the Humanities of Drama at the University of Toronto. Publications include articles in The Production Notebooks, *Re-Interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposiums. Essays in Theatre*, and *Studie Neophilologie*.

DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie Mellon University with Edith Shiner and was awarded a Fulbright scholarship for her 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 script supervisor and dialect coach for more than 100 productions. Her most recent work includes Night and Day, *The Colossus of Rhodes*, *American Buffalo*, and Las Llamadas. *Dangereuses* for A.C.T., as well as *In the Bag of Coin* for San Jose Repertory Theatre and *Woof*. *That Will End Well* for the California Shakespeare Festival. Susel 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 *Willette*.
MARIELLE HELLER* (Understudy) recently finished a long run as Aquarius in 7 Continental Tours of Hair, directed 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, Henri in Much ado about Nothing at the Théâtre Botanique, 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 MOGGREGDE* (Understudy) A.C.T. credits include The Board of Agents (Henry Wroth), A Christmas Carol (Young Scrooge), and The Threepenny Opera (Beggar/Eggschelling). Regional credits include Copenhaghen (Heinssenberg) at the B Street Theatre; Twelfth Night (Andrew Aspochek), Romeo and Julietta (Romeo) and A Winter’s Tale (Camillo) at the San Francisco Shakespeare Festival; The War of the Roses (Clarence); The Merchant of Venice (Maginot), and Peter Pan (Nool) at the Utah Shakespearean Festival; Silent (Roger) at the Magic Theatre; The Entertainer (Frank) at the Aurora Theatre Company; and By the Way of Cain (Young Damien) at San Jose Repertory Theatre. He recently returned from England, where he played

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States

CELLA 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 Macle’s Summerzine, and Wendy MacLeod’s The House of Yes (for which she received a Bay Area Theatre Critics Circle Award). She has also appeared in Brava’s premiere of Autopista, and in productions with A.C.T., Berkeley Repertory Theatre, the Golden Gate 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 villainous Lady Lightning 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.’s productions of Waiting for Godot, The Golden Boy, The Royal Family, Catlight, The Play’s the Thing, and Sunday, Saturday, 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, Newport, 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 League, and Dean Goodman Choice awards, as well as the Theatre LA, 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 Theatre design debut with The Real Thing at A.C.T., where she trained as an intern. Her recent work includes Arindal, 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 Bellers’ Drifting Elgans) and The Fixer 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 for the Montana Repertory Theatre, Tokyo Shitamachi Theatre Festival, where she designed for Akaji Maro, renowned but dancer with the Dui Robins Kan Company. Bielefeldt has received many honors for her designs, including Bay Area Theatre Critics Circle, Drama-League, Dean Goodman Choice, and Backstage Garland awards.

NANCY SHERCOTT (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Large/Small/New York (Tony Award nomination) and off-Broadway productions of Texts for Nothing, A Flux in Her Ear, Satanic, and Fatalellatoni. Regional theater credits include Lero James, The Constant Wife, Carey Perloff’s The Colours of Rhine, and The Difficulty of Crossing a Field at A.C.T., The Sisters Mactannan 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 Month, A Doll’s House, Waiting for Godot, La L统统t of Danger, The Three Sisters, The Constan Wife, The Dunsce, American Buffalo, Lackawanna Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Blitz Spiriti, The Board of Aces, Celebration and The Room, “Master Harold...” and the Boys, Enrivo IV, Glengarry Glen Ross, Edward II, The Invention of Love, The Threepenny Opera, Insurrection, Lumber Country, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-League for his work on Dog for the Floor, A Christmas Carol (South Coast Repertory), The Thing You Don’t Know, Mistletoe Murder Mystery, Lips Together, Teeth Apart, Forword, and the world premier of Richard Greenberg’s Phillip’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, Germinat, and The Hehebride of Nieue Dose. 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: Dramaturgy, Theatre Symposia, Essays in Theatre, and Studio Naphillographia.

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 50th 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 Colours of Rhine, American Buffalo, and La L统统t of Danger, for A.C.T., as well as In the Bag of Cain for San Jose Repertory Theatre and Will That End Well for the California Shakespeare Festival. Susel is also a lecturer at UC Berkeley.

MARYL 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 Wintere.
Who's Who

Christmas, Jimmy, and Piazza at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiwan. 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 Cudler and Ron Appino! 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 Board of Aton, and James.

*Member of Actors Equity Association, the union of professional actors and stage managers in the United States

Vini Eng* (Assistant Stage Manager) most recently stage-managed One, No One... at Ecunu 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 Williamsbow 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 30 years ago, but as you get older, you think, who cares?

—Tom Stoppard (to Mel Gussow), 1983

Ron Casassa Helps A.C.T.

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 rose on A.C.T.'s Geary Theatre. 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 the company, which is now one of his favorite arts organizations.

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 resolution allowed 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.

The 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 stay away from dotcom investments. Glowing 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 market 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, but he has also been known to support the company's conservation efforts of the Geary stage, as well as A.C.T.'s return to the idea of a core acting company. "I like to see these marvellously talented people performing 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 Penetaha 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 more information about the Prospero Society and the benefits of charitable remainder trusts, please call A.C.T.'s Associate Director of Development Courtney Enzer at 415.439.2553.
Who’s Who

Christmas, Jimmy, and Paws at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obihan. 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 Codetrist and Ron Appino! 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.

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Vinyl Eng (Assistant Stage Manager) most recently stage-managed One, No One... at Ecstasy 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 Williamsstown Theatre Festival, most recently as assistant production manager (2003 and 2004). Eng studied at Duke University, where he received a B.A. in economics.

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 rose at A.C.T.’s Geary Theatre. 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 art organization.

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By setting up a charitable remainder trust and naming A.C.T. and other art 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.

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Casassa selected A.C.T. as a beneficiary of his trust because of the company’s willingness to take economic 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 Renee Auberjonois, Joy Carlin, Ruth Kubert, and William Paterson and the productions Tiny Alice, Tooms, and Charlie’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 Penjualan and then to San Rafael, where the family bought Marin Cleaners in the mid-fifties. Casassa retired from the business in the 1990s 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.

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Ron Casassa

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FABM:WOBWOB

For reservations and sponsorship information, contact Susan Strebel at 415.439.2308 or sstrebel@act-sf.org

The Fairmont Hotel November 7, 2004 6–10 p.m.

For reservations and sponsorship information, contact Susan Strebel at 415.439.2308 or sstrebel@act-sf.org

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The Real Thing 25
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94118, 415.884.3200. On the Web: www.aact.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theatre, one block south 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 415.749.2267 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2251. Tickets are also available 24 hours/day on our Web site at www.aact.org. All sales are final, and there are no refunds. Only subscribers enjoy performance mood scheduling 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. Marine's 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 discount 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 Winn at 415.439.2473.

AT THE THEATER
The Geary Theatre 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 Play, are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Referrals
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in the Geary'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.

Beepers!
If you carry a pager, beeper, cellular phone, or watch with alarms, 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. performance begins on time. Latecomers will be seated after the first intermission only if there is an appropriate interval.

Listening Systems
Heads-phones designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, or it will roar 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 Garland on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2267 in advance to notify the house of your 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 Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatres. A.C.T. is a member of the League of Resident Theatres, 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.

Young Conservatory Presents

STUDIO A.C.T.

STUDIO A.C.T. is designed to provide the finest professional training in the Bay Area at affordable prices. Most classes meet once a week for ten weeks 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 enthusiastic, energetic, 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 Carol, Acting Studio A.C.T. brings together a diverse community of people, all of whom are devoted to honing 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 Hensel, Acting"

Winter Sessions: January 3 - March 20. For more information about Studio A.C.T., please visit www.aact.org or call 415.439.2332.

WEST COAST PREMIERE

Schoolgirl Figure
By Wendy MacLeod
Directed by Dominique Lorenz
November 12 - December 20
Zeum Theatre
"Pervy is the worst thing that ever happened to me. I looked like a bunny in 10th grade, it was a great time in my life," says schoolgirl figure in Pervy. In this deliciously black comedy, image-obsessed high school girls strike for superficial success, doing— and losing—whatever it takes to get the boy and the world. Expert production to follow November 20 premier performance.

The Young Conservatory at A.C.T. is an internationally recognized professional theatre-training program for young people aged 11-19.

Winter Sessions: February 7 - May 16
For an application, visit www.aact.org or call 415.439.2444.

2004-05 A.C.T. CONSERVATORY PERFORMANCES

master of fine arts program presents

Pippin
By Stephen Schwartz
Book by Roger O. Hirson
Music Direction by Peter Matz
Staged by Nathan Barash
In Fred's Columbia Room, Geary Theatre
October 12 - November 20

Once in a Lifetime
By Moss Hart and George S. Kaufman
Directed by Margaret Booker
In Fred's Columbia Room, Geary Theatre
November 23 - December 19

Lilies
By Michel MacBouchard
Translation by Linda Gaborik
Directed by Serge Demoment
Produced in association with Theatre Rhinoceros
In Frey's Columbia Room, Geary Theatre
February 7 - March 19

Female Transport
By Steve Gough
Directed by Anne Kaufman
In Geary Theatre
May 5 - June 5

young conservatory presents

Our Town
By Thornton Wilder
Directed by W. D. Keith
In Geary Theatre
August 20 - September 12

WEST COAST PREMIERE

Schoolgirl Figure
By Wendy MacLeod
Directed by Dominique Lorenz
In Geary Theatre
November 12 - December 20

WORLD PREMIERE

Broken Halleviah
By Shoshon MacMild
Directed by Craig Nattie
In Geary Theatre
February 14 - April 3

WORLD PREMIERE

Shed a Little Light: The Music of James Taylor
Directed by Kate Bielek and Christine Mattsson
Musical Direction by Janet Wight
Produced in Association with Naomi Stretcher
In Zeum Theatre
All performances at Zeum Theatre, unless otherwise noted. Tickets $10-45.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94118, 415.884.3200. On the Web: www.aact.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12-8 p.m. Monday through Saturday, and 12-6 p.m. Sunday and Monday during nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2424 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.aact.org. All sales are final and there are no refunds. Only subscribers enjoy performance rebooking privileges and box-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. Maritime Society rush tickets are available at room on the day of the performance for $10. All rush tickets are subject to availability, one ticket per ID. Student and senior citizens subscriptions are also available, A.C.T. offers our Per What Your 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 Theatre is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available 45 minutes prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel map and other novelty items—as well as books, scripts, and Women On Wheels, are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Referrals
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.

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

Perfumes
The chemists found perfumes, cologne, 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 415.439.2936 in an emergency.

Latecomers
A.C.T. performance begins 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 may affect 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 Theatre. Please call 415.749.2424 in advance to notify the house staff of any special needs.

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

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

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

STUDIO A.C.T.

STUDIO A.C.T. is designed to provide the finest professional training in the Bay Area at affordable prices. Most classes meet once a week for four weeks during the evening or on weekends. Four 15-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. Instruction at Studio A.C.T. is experienced and dedicated working professionals. Here is what they have to say about teaching at Studio A.C.T.:

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

—Mike Carol, Acting Director

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

—Christopher Herald, Acting Director

Winter Sessions January 3–March 20
For more information about Studio A.C.T., please visit www.aact.org or call 415.439.2332.

YOUNG CONSERVATORY PRESENTS

WEST COAST PREMIERE
Schoolgirl Figure
by Wendy MacLeod
Directed by Dominique Lounsbury
November 12–20
Zeum Theatre
"Poverty is the worst thing that ever happened to me. I looked through the eyes of a teen. It's a teenage girl in sulphur Springs, Texas. In this hilarious black comedy, image-obsessed high school girls strive for superfluous damage—doing—saying—whatever it takes to get the boy and win the competition. Expert point of view to follow November 2 review performance. The Young Conservatory at A.C.T. is an internationally recognized professional theatre-training program for young people aged 14-19.

Winter Sessions: February 7–May 16
For an application, visit www.aact.org or call 415.439.2444.

2004–05 A.C.T. CONSERVATORY PERFORMANCES

master of fine arts program presents

Pippin
By Stephen Schwartz
Musical Direction by Peter Melnik
Staged by Nether Bayard
In Fred's Columbia Room, Geary Theatre

Once in a Lifetime
By Moss Hart and George S. Kaufman
Directed by Margaret Booker

The 39 Steps
By Michel Macchi Boucheau
Translation by Linda Glucksman
Directed by Serge Demerson
Produced in association with Théâtre Rhinocéros

Female Transport
By Stevie Gross
Directed by Anne Kaufman
young conservatory presents

Our Town
By Thornton Wilder
Directed by W. D. Keith

WEST COAST PREMIERE
Schoolgirl Figure
by Wendy MacLeod
Directed by Dominique Lounsbury

WORLD PREMIERE
Broken Halleschajah
By Shoham Mac młod
Directed by Craig Sligh

WORLD PREMIERE
Shed a Little Light: The Music of James Taylor
Directed by Kate Buckley and Christine Mattinson
Musical Direction by Kristen Wigg
Arranged by Naomi Stracher
All performances at Zeum Theatre, unless otherwise noted. Tickets $10-$45.

A.C.T. Zum 411 and Howard Streets
American Conservatory Theatre
Gray hair, Asian/Asian American, Native American/Indigenous

www.aact.org | 415.749.2ACT

For more information about A.C.T.'s production, classes, directions, and parking, visit www.aact.org.

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The Essex brings new levels of luxury to the shores of Oakland’s Lake Merritt. With stunning, panoramic views of the lake, city skyline and East Bay hills. Plus features and finishes found in the finest condominium homes. Conveniently close to BART and the Bay Bridge. Junior one-bedroom, one-bedroom and two-bedroom residences from the $300,000s to over $1 million. Visit our decorator model homes. Open daily from 10 a.m. to 6 p.m.

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