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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 reinvest in 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 more than 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 2003, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of artists 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 Zav's 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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March 2013
Volume 11, Issue 6

Encore arts programs

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A.C.T. American conservatory theater

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Elizabeth Beaulieu, Publisher

Josie Wrenn, Associate Publisher
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Money (the making of it, the absence of it, the mystery of it, the yen for it) is surely one of the most potentially dramatic subjects of our lives, so it is all the more surprising that it rarely emerges as the subject of drama. Why is that? Is it because we are raised to believe that public discussions of money are distasteful? Is it because those of us who make theater are generally too remote from the inner workings of money to dramatize it successfully? I found myself asking these questions over a year ago as the Tyco, WorldCom, and Adelphia corporate scandals were erupting—now there was drama! I began searching for plays that wrestle with the ethics of restitution, that ask what happens when an entire community becomes complicit in the transgressions of a corporate titan. Suddenly, Harley Granville-Barker's The Voysey Inheritance sprang into my mind, with its tale of a beloved lawyer whose business practices turn out to be anything but ethical. It is a shockingly apropos story for our time, and we were immediately amused to discover that the 1908 London production of this play at the National Theatre was sponsored by none other than Arthur Andersen!

Enter David Mamet. If there is anyone who knows how to dramatize greed and corruption, it is Mamet. His Glengarry Glen Ross (a hit of A.C.T.'s 2000-01 season) exposed the lengths to which human beings will travel to compete with each other in the shark-infested world of the real estate business. It was therefore no surprise to me when I discovered by chance that the highly literate Mr. Mamet esteems The Voysey Inheritance as much as I do. Last May, during a visit to San Francisco, Mamet offered to adapt the play for us, and I leapt at the chance. Why, one might ask, does this beautifully written play need adapting? Like many 19th-century dramatists, Granville-Barker wrote discursive plays that unfold over the course of three-plus hours and assume an audience that arrives late and values intermissions as much as the drama at hand. What Mamet has done, then, is to create a beautifully streamlined and muscular text that preserves the heartbeat of Granville-Barker's financial thriller while stripping away extraneous characters and locations that interrupt the potent unfolding of the plot. Mamet has an uncanny ability to sculpt scenes of competition and tension within a group, and by eliminating subplots and highlighting certain moral and emotional conflicts, he has rendered the original text even more gripping, while preserving its setting and language.

One of the sobering things one discovers when exploring The Voysey Inheritance is that, once theft has occurred, reparation is an impossibly ambiguous proposition. The question of who should be "made whole" and to what extent is, as Mamet reminded us at a recent reading of his script, a Biblical one, and it has been our task in rehearsing this play to ensure that no one character is ever granted the moral high ground, in what is truly an endlessly shifting moral landscape. It has been a thrilling experience to watch these two great dramatists in dialogue with one another, and we hope you find their results as prescient and fascinating as we have. Many thanks for joining us.

Yours,
[Signature]
Carlye Perloff
A.C.T. Artistic Director

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A.C.T. PROLOGUE
a conversation with Director Carlye Perloff
Tuesday, March 22, 5:30-6 p.m.
Geary Theater

AUDIENCE EXCHANGES
at the Geary Theater, directly following
The Voysey Inheritance
Tuesday, March 29 (after the 7 p.m. performance)
Sunday, April 3 (after the 2 p.m. performance)
Wednesday, April 5 (after the 2 p.m. matinee)

OUT WITH A.C.T.
a gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance, Wednesday, March 30 at the Geary Theater

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From the Artistic Director

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A.C.T. Artistic Director

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The Voysey Inheritance
by Harley Granville-Barker (1905)
Adapted by David Mamet (2005)
Directed by Carey Perloff

Produced in association with Kansas City Repertory Theatre, Kansas City, Missouri
Peter Altman, Producing Artistic Director, William Freewest, Managing Director

Scenery by Ralph Funicello
Costumes by Deborah Dryden
Lighting by Russell H. Champa
Sound by Garth Hempfill
Dramaturgy by Paul Walsh
Casting by Meryl Lind Shaw

THE CAST
Mr. Voysey
Ken Rota
Mrs. Voysey
Barbara Marsh Oliver
Their Children
Trenchard Voysey
Mark Robbins
Honor Voysey
Cheryl Weaver
Major Booth Voysey
Andy Murray
Edward Voysey
Anthony Fusco
Hugh Voysey
Stephen Caffrey
Evel Voysey
Lauren Grace
Alice Mainland
Rene Auguste
Mrs. George Booth
Mark Robbins
Mr. George Booth
Gary Neal Johnson
Reverend Evans Colpus
Julian Lopez-Morillas

UNDERSTUDIES
Mr. Voysey—Julian Lopez-Morillas, Mrs. Voysey—Coralie Perree
Edward Voysey, Trenchard Voysey, Major Booth Voysey, Hugh Voysey—Jud Williford
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STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Vindy Eing, Assistant Stage Manager
Anna Capp, Intern

TIME AND PLACE
The Voysey house in Chichester, England, 1905
Act I: An evening in autumn
Act II: The following August
Act III: Sixteen months later, Christmas Eve morning
Act IV: That evening
There will be one intermission.

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HE MEANS BUSINESS
David Mamet on The Voysey Inheritance

BY JESSICA WERNER

During a recent phone call from his writing office in Los Angeles, reached shortly after he had completed the final script revisions to his new adaptation of The Voysey Inheritance, David Mamet was notoriously cagey about interpreting his own plays, insisting as he has in prior interviews that “good playwriting should leave you with questions.” Yet, in talking about the process of adapting Harley Granville-Barker’s 1905 drama for contemporary audiences, he expressed an ardent fascination with the timelessness of the ethical quandaries at the heart of this Edwardian drama. Mamet spoke revealingly about greed, malfeasance, and moral imperatives, and about living in a world hostile by both personal and corporate corruption—the very same themes that run through many of his best-known plays and screenplays, and which he has expressed in the unmistakably sharp, blisteringly articulate language that solidified his reputation as one of the finest linguistic craftsmen in American drama more than 25 years ago.

FINDING WHAT IS TRUE

Mamet has admired Granville-Barker’s work ever since he saw a production of The Voysey Inheritance in 1989 at London’s National Theatre. “I was struck by what a very good play it is,” Mamet said, “but I found there was a kernel inside the play that could be made much stronger.” Tastes and fashions have changed since the Victorian [theater-going] public and their four-hour plays. Carey [Perloff] completely agreed with me that perhaps one could cut Voysey down and find the center of the arctico, so in a moment of wild abandon I said I’d adapt it.”

Mamet’s career as an adaptor of classical drama includes four works by Chekhov (First, The Cherry Orchard, Three Sisters, and Uncle Vanya [the basis for Louis Malle’s Vanya on 42nd Street]), as well as an acclaimed screen adaptation of Terence Rattigan’s 1946 play, The Winslow Boy, based on the 1910 trial of a teenage cadet wrongfully accused of stealing. Mamet’s 2002 play, Boston Marriage, a refined drawing-room comedy of manners, was also set in the same era (1900). “I don’t know why, but I’ve always loved the Edwardian period,” said Mamet. “I’ve been a fan of Kipling all my life, and of Victorian and Edwardian codes of gentility and honor.”

In interviews and in many of his own essays, Mamet has extolled the virtue of a writer’s ruthlessness in excising from a script any dialogue that isn’t precise and doesn’t serve a dramatic purpose. He believes that “a good writer is one who throws out what most people keep,” and likens the challenges of updating a vintage script like The Voysey Inheritance to those he faces while honing the language in his own original work. “The essence of

“…the art of being a playwright is being able to cut. That is the thing which, above anything else, separates someone who is serious about writing drama and someone who is a hobbyist. A hobbyist falls in love with his own creation, and a dramatist actually understands the relationship between the play and the audience, and it doesn’t matter how abstractly good a line or a scene is. If the audience goes to sleep, what have you gained? You’ve gained nothing.

“That’s how you write a play: You do a lot of writing to figure out what the hell the play’s about and throw out three-quarters of it and write it again and look at it and find out what that play’s about and throw out three-quarters of it and write it again. It doesn’t matter if you’re trying to rewrite your own work, or [adapt] William Shakespeare or Granville-Barker. The question is always: What is the scene actually about? What is true? One is constantly learning to anticipate the audience’s reactions, and always thinking in terms of the actors. They have to speak the language, so if it’s not rhythmical and beautiful and fun, they’re going to have trouble saying it. As Lewis Carroll wrote, ‘Take care of the sounds and the sense will take care of itself.’”

COMPPLICIT IN THE TAKE

Ever since the 29-year-old Mamet’s American Buffalo—about three crooks in a Chicago junk shop scheming to rip off a rare-coin collection—opened on Broadway in 1977, he has trained his unerring eye on the inherent dramatic potential in situations where an individual’s sense of propriety and fidelity to a higher purpose are at cross purposes with the counter desire to get ahead at all costs. His Palatine Prize-winning Glengarry Glen Ross (1983) has become a true American classic, portraying with scathing hyperrealism the plight of middle-aged salesmen struggling to survive against cruelly steep odds by peddling undesirable real estate. Mamet has described American culture as grounded in the idea of “strive and succeed … that one feels one can only get ahead at the cost of someone else,” and this nexus of conflicting impulses in economic life has proved a source of ongoing theatrical inspiration. “The purpose of the theater, to me,” Mamet said, “is to examine the paradox between the fact that everyone tries to do well, but that few, if any, succeed.”

Reflecting on the genesis of American Buffalo many years after writing the watershed play, Mamet said he “was interested in the idea of honor among thieves; of what is an unsavourable moral position and what isn’t. What should cause a man to abdicate a moral position he’d espoused?”

Edward Voysey, the hardworking son in The Voysey Inheritance, can be seen warring with the same questions after realizing that dismantling the family firm’s criminal legacy won’t necessarily guarantee his relatives or their clients’ freedom from grim consequences. It is hardly surprising that Mamet would be

“We live in an extraordinarily debauched, interesting, savage world, where things really don’t come out even. The purpose of true drama is to help remind us of that. Perhaps this does have an accidental, a cumulative social effect—to remind us to be a little more humble or a little more grateful or a little more ruminative.”

—David Mamet, Three Acts of the Knife

American Conservatory Theater

ABOVE: PHOTO OF DAVID MAMET BY BRIAN LEHMIRE
RIGHT: THE HOUST OF BANK CHEQUESGOLD COIN RECONSTRUCTION. ALL PHOTO: COURTESY OF THE BRITISH MUSEUM INSTITUTE
HE MEANS BUSINESS
David Mamet on The Voysey Inheritance

BY JESSICA WERNER

During a recent phone call from his writing office in Los Angeles, reached shortly after he had completed the final script revisions to his new adaptation of The Voysey Inheritance, David Mamet was notoriously cagey about interpreting his own plays, insisting as he has in prior interviews that "good playwrighting should leave you with questions." Yet, in talking about the process of adapting Harley Granville-Barker's 1905 drama for contemporary audiences, he expressed an ardent fascination with the timelessness of the ethical quandaries at the heart of this Edwardian drama. Mamet spoke revealingly about greed, malfeasance, and moral imperatives, and about living in a world beset by both personal and corporate corruption—"the very same themes that run through many of his best-known plays and screenplays, and which he has expressed in the unmistakably sharp, blisteringly articulate language that solidified his reputation as one of the finest linguistic craftsmen in American drama more than 25 years ago.

FINDING WHAT IS TRUE
Mamet has admired Granville-Barker's work ever since he saw a production of The Voysey Inheritance in 1989 at London's National Theatre. "I was struck by what a very good play it is," Mamet said, "but I found there was a kernel inside the play that could be made much stronger. Times and fashions have changed since the Victorian [theatergoing] public and their four-hour plays, Carey [Peralta] completely agreed with me that perhaps one could cut Voysey down and find the center of the article, so in a moment of wild abandon I said I'd adapt it." Mamet's career as an adapter of classical drama includes four works by Chekhov (First, The Cherry Orchard, Three Sisters, and Uncle Vanya [the basis for Louis Malle's Vanya on 42nd Street]), as well as an acclaimed screen adaptation of Terrence Rattigan's 1946 play, The Winslow Boy, based on the 1910 trial of a teenage cadet wrongly accused of theft. Mamet's 2002 play, Boston Marriage, a revised drawing-room comedy of manners, was also set in the same era (1900). "I don't know why, but I've always loved the Edwardian period," said Mamet. "I've been a fan of Kipling all my life, and of Victorian and Edwardian codes of gentility and honor.

In interviews and in many of his own essays, Mamet has extolled the virtue of a writer's ruthlessness in excising from a script any dialogue that isn't precise and doesn't serve a dramatic purpose. He believes that "a good writer is one who throws out what most people keep," and likens the challenges of updating a vintage script like The Voysey Inheritance to those he faces while honing the language in his original work. "The essence of the art of being a playwright is being able to cut. That is the thing which, above anything else, separates someone who is serious about writing drama and someone who is a hobbyist. A hobbyist falls in love with his own creation, and a dramatist actually understands the relationship between the play and the audience, and it doesn't matter how abstractly good a line or a scene is. If the audience goes to sleep, what have you gained? You've gained nothing.

"That's how you write a play: You do a lot of writing to figure out what the hell the play's about and throw out three-quarters of it and write it again and look at it and find out what that play's about and throw out three-quarters of it and write it again. It doesn't matter if you're trying to rewrite your own work, or [adapt] William Shakespeare or Granville-Barker. The question is: What is the scene actually about? What is true? One is constantly learning to anticipate the audience's reactions, and always thinking in terms of the actors. They have to speak the language, so it's not rhythmic and beautiful and fun, they're going to have trouble saying it. As Lewis Carroll wrote, 'Take care of the sounds and the sense will take care of itself.'"

COMPETITIVE IN THE TAKE
Ever since the 29-year-old Mamet's American Buffalo—about three crooks in a Chicago junk shop scheming to rip off a rare-coin collection—opened on Broadway in 1977, he has trained his unsparing eye on the inherent dramatic potential in situations where an individual's sense of propriety and fidelity to a higher purpose are at cross purposes with the counter desire to get ahead at all costs. His Palme d'Or-winning Glengarry Glen Ross (1983) has become a true American classic, portraying with scathing hyperrealism the plight of middle-aged salesmen struggling to survive against cruelly steep odds by peddling undesirable real estate. Mamet has described American culture as grounded in the idea of "triumph and succeed . . . that one feels one can only get ahead at the cost of someone else," and this nexus of conflicting impulses in economic life has proved a source of ongoing theatrical inspiration. "The purpose of the theater, to me," Mamet said, "is to examine the paradox between the fact that everyone tries to do well, but that few, if any, succeed." Reflecting on the genesis of American Buffalo many years after writing the watershed play, Mamet said he was interested in the idea of honor among thieves; of what is an unsavory moral position and what isn't. What should cause a man to abdicate a moral position he's espoused?"

Edward Voysey, the hardworking son in The Voysey Inheritance, can be seen wincing with the same questions after realizing that dismantling the family firm's criminal legacy won't necessarily guarantee his relatives or their clients' freedom from grim consequences. It is hardly surprising that Mamet would be
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captivated by Granville-Barker's dramatic inquiry into whether or not it's possible to live an ethical life within a society that accepts corruption as its status quo.

Mamet and Perhoff, in preparing for "The Voysey Inheritance," agreed that the play's early-20th-century setting has a startling correspondence to our current cultural climate of epidemic corporate scandals and ethics investigations. The Voysey family's crimes may in fact reveal an "inheritance" of dubious commercial practice that is as much our own as it is Edward's. Mamet's plays, especially "Glengarry Glen Ross," have repeatedly explored, he has said, "something that is current in the collective unconscious of the country: the idea of the difference between business and fraud, what's permissible in the name of getting a living and what isn't." He has posted, over the course of more than two decades writing about the iniquities and hypocrisies he euphemistically calls "business," that, in a capitalist economy, all relations are to some degree commercial and thus everyone becomes complicit in the take. Mamet asks whether it's ever possible to buy into the materialistic dream of success and our success to storing more than one's share. And, is it possible to imagine an economic system, in fact a world, that doesn't reward mediocrity? The Voysey's overstuffed lifestyle, ensconced at the family estate in Chislehurst, is based on a generations-old tradition of deception. "Drama is basically about lies," Mamet has said, "Somebody lying to somebody."

Far from being surprised that characters like Mr. Voysey—the patriarchal who has defrauded his clients, just as his father did before him—really exist in our world, Mamet remains resolute that it is human nature, in a society thirsting for material gain, to be corrupted by wealth. "I think we are corrupt by nature," he says freely of the universal tendency to transgress. "The odds is not that people act in a corrupt, immoral fashion, but that people have the capacity once in a while to actually do good." When asked about the historical particulars of the Voysey's crime, set against the height of the British Empire, Mamet said, "I don't know if the [root of the problem] is imperialist. I think it's more basically just rapacious. Sometimes it expresses itself as imperialist, and sometimes it expresses itself as 'corporate culture,' antagonism, and greed, which is what this particular play is about. This is always in society because we are basically rapacious. Even when we want to do good, we often end up doing evil. And when people do have the capacity to act as exemplars, we call them heroes."

"What makes Voysey such a good play is that it is about something essential rather than something which is superficial. A lot of drama is heralded as 'yummy' because it touches a superficial nerve, and it's fashionable, but a better play is not talking about morality and ethics and human interactions. And what's happening here, in "The Voysey Inheritance," is the same thing that's happening with Adelphia and [Dennis] Koslowski and the South Sea Bubble [the first great stock market crash in England, in 1720]. Every generation rediscovers its own excesses and its own degradations, and they always turn out in retrospect to be the same ones that the previous generation had, just under a different name. So, what's the difference between Enron and Teapot Dome? It's the same thing."

The prosperous investment lawyers bilking their clients in Granville-Barker's world of Edwardian decorum might not be so different from the scheming salesmen in Glengarry Glen Ross, themselves the middle-class blood brothers of the small-time thugs in American Buffalo. "I think it was Thorstein Veblen who said that behavior at the very, very bottom of the social ladder and the behavior at the top is exactly the same," said Mamet. "What's the difference between the guy with a gun in the alley and the Adelphia guys? The guy with the gun might cause physical violence, and the Adelphia people might bankrupt the families."

AVOIDING EASY ANSWERS

One of Mamet's singular strengths as a writer is his ability to develop characters who, regardless of their errant behavior or ethical plight, still elicit some crucial degree of understanding from audiences. He was drawn to the drama of the Voysey family in part because each character has his or her own well-founded reasons for promoting a particular course of action once the family's fortunes are revealed to be hanging in the balance. "You have to be sure every single character has a defensible position," said Mamet. "Because it would be easy for us to laugh at the evil coniver or the buffoonish son, or the terrible behavior of these people, but then what you are doing is writing a melodrama with good guys and bad guys and it involves into cornical farce. We have to be able to put ourselves into the shoes of every character and say, What would I do? Drama is really about conflicting impulses within the individual. That is what all drama is about."
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**The Voysey Inheritance**
Harley Granville-Barker (1877–1946), at the centenary of the premiere of The Voysey Inheritance, stands as one of the most intriguing and influential pioneers of British theater still remaining in its shadows.

Granville-Barker’s impressive career included prominent success in five branches of theatrical life: as an actor, director, producer-manager, critic, and playwright. Virtually everyone of theatrical note in the age of Shaw knew him. Yet his profile is known today only by a fraction of those who are familiar with such other theater authors of his period as Wilde and Barrie.

The causes of this unfamiliarity are many. The play some consider Granville-Barker’s greatest, Waste, was banned by Britain’s censors when new and took years to reach public production. Other works too progressive or too controversial for commercial producers were introduced only in short runs to small (if enthusiastic) audiences in new-writing repertory seasons. While there are many books about aspects of Granville-Barker’s life and art, no comprehensive modern biography (like Michael Holroyd of Shaw) has yet been written. But perhaps the main explanation for Granville-Barker’s limited recognition may be his divorce from a much-admired leading actress and his following marriage (to a wealthy American), after which he left the country where he had become a leader to live primarily in North America and France. Sources disagree about whether Granville-Barker left London because of the preference of his second wife, Helen Huntington, or because he wished to avoid hostility generated by his abandonment of his first wife, Lillah McCarthy, or simply because he craved change, but during his last three decades he visited or worked in England’s metropole only provisionally and yielded new drama in repertory.

Granville-Barker’s life in the theater began with a sequence of roles as a child actor. He apparently was sent to school very little and never attended university. His first appearances on stage included acting at the Spa Room in Harrogate, Yorkshire, at 13, his London debut in The Poet and the Puppet at 14, and the title role of Richard II at 21. By his mid 20s he was acknowledged as a gifted leading man, and he was the first to play a range of now-famous star parts in some of the most important plays by his contemporary and mentor, George Bernard Shaw, including Cesario in Major Barbara and Jack Tanner in Man and Superman.

In his 20s Granville-Barker also became established as a leader of the movement to reform British theater, to make it less about spectacle and escapism and transform it into the cradle of a New Drama that explored social issues, was inspired by Ibsen, and featured naturalistic staging and realistic psychology.

Granville-Barker can be viewed as one of the artists who invented the idea of the modern theater director, successor to the earlier British figure of the star actor-manager—like Henry Irving and Herbert Beerbohm Tree—a model of strong interpretive leadership comparable to Stanislavsky of the Moscow Art Theatre and the founder of the 20th-century succession of powerful British directors including Guthrie, Brook, Hall, Nunn, and now Hytner. Historian Samuel L. Leiter judges Granville-Barker to have been "without any question England’s first great modern director. His presence was a crucial one in the evolution of the modern British theater."

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In this line, Granville-Barker also became the leading advocate of the idea of a noncommercial British national theater, a sort of peer of the 17th-century Comédie Frangaise, where a company of artists could develop the highest new drama in repertory. The essay Scheme and Estimates for a National Theatre, by Granville-Barker and Archer (1904), has been widely acknowledged as the bible of the campaign, which after a long struggle finally led to the establishment of the present National Theatre and construction of its three-stage home on the Thame’s South Bank.

If Granville-Barker’s plays exist, so it is difficult to state with authority exactly what he wrote. We do know that certain plays were rewritten more than once, to include variances. For example, we have a text of The Voysey Inheritance published in 1906, and a rather different one that Granville-Barker wrote for the play’s 1933 London production. Whatever the textual issues, advocates of Granville-Barker have promoted his plays vigorously in recent years—though he may not be known to most Americans, the Royal Shakespeare Company has produced The Marriage of Ann Leste (1975) and Waste (1985, with Judi Dench), and National Theatre productions have included The Manuscript (1977) adapted and directed by Richard Eyre. Voysey has also been produced for British television, and the Shaw Festival in Niagara-on-the-Lake, Ontario, staged seven Granville-Barker productions between 1988 and 2002.

These plays reveal a perceptive and vivid writer who often shared Shaw’s Fabian socialist politics but took a more intuitive, at times oblique approach. Granville-Barker clearly and greatly admired Shaw, but his own plays leave much suggested rather than said; the action tends to veer in surprising directions, characters seem to feel more than they can express. Moral and social judgments are ambiguous. Granville-Barker was definitely a critic of conservative platitudes, profoundly sympathetic to inner impulses, and indeed he gave one of his most personal plays the title The Secret Life. On the other hand, he was very like Shaw at his best in his fairness to characters who are not heroes. Like a director who most elicited believable performances from all the actors in a cast, Granville-Barker followed a strong instinct to give his characters good enough material to be unashamedly who they are, whether he wanted us ultimately to approve of them or not.

Some of Granville-Barker’s excellence in creating character probably was fostered by his experience as an actor. A strikingly handsome man, he must have had great range to be able to triumph in parts as different as the immobile poet Marlowe in Shaw’s Cymbeline and Anatol, Schiller’s sedate seducer.

Granville-Barker had been perception of the inner life of women living in a society where they were mostly expected to behave conventionally and put propriety first. The representation of Amy O’Connell in Waste, swept up by passion at a country house party, then compelled to present herself pregnant and in need of aid to her lover, a prominent politician, is startlingly modern. In another category entirely, the frankness of Peacey in Voysey, declaring he has known of his boss’s financial machinations for years and with no qualms about seeking confirming payment as the price of cover-up, is also exceptional portraiture, framed in a world gradually revealed to be based on concealment and denial of fiscal realities.

Realities of money in real life led to the end of the Barker-Vedrenne Royal Court seasons. A few years afterwards, Granville-Barker redirected himself and focused on a now almost legendary series of Shakespeare productions at London’s Savoy Theatre. Avoiding pedantry and romantic acting, Granville-Barker strove in these interpretations for realism in behavior and a stripped-down modern look in design favoring a thrust stage; it’s probably not an overstatement to say that these productions foreshadowed the emphasis of British and American Shakespearean productions for the next hundred years.

During World War I, as many aspects of British life were shell-shocked, Granville-Barker accepted directing jobs in the United States, lectured, and ended his marriage to McCarthy. He and Huntington (who apparently had no love for either Shaw or Bloomsbury politics) took up a life new to him. Thereafter he still did some directing, but critical writing became a major concentration, especially his now famous preface to Shakespeare; he also wrote a series of translations of Spanish and other plays. Compelled to abandon his home in Paris by the approach of World War II, he was at first in New York and Canada during that war, when he was in his 60s. His reputation has gradually grown in our era, however, and it is likely that his renown will continue to grow in the new millennium.

Peter Altman is producing artistic director of Kansas City Repertory Theatre.

**Plays by Harley Granville-Barker**

**The Voysey Inheritance**

**The Marriage of Ann Leste**

**Waste**

**The Madison House**

**Kreon**

**Vote by Ballot**

**Farwell to the Theatre**

**The Secret Life**

**His Majesty**

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14 American Conservatory Theater

The Voysey Inheritance
HARLEY GRANVILLE-BARKER
AN UNKNOWN PIONEER

BY PETER ALTMAN

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Play by Harley Granville-Barker
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The Voysey Inheritance (1905)
Waste (1905)
The Madison House (1910)
Roeson (1911)
Vote by Ballot (1914)
Forcasul to the Theatre (1916)
The Secret Life (1922)
His Majesty (1928)

American Conservatory Theater
RENÉ AUGESEN (Atilla Maiendorf), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in
The Minotaur, she has appeared in recent seasons in
Celebrations and The Room, The Beard of Avon, Little Spirit, Buried Child, Night and Day, Tha Dazzle, The Three Sisters, A Doll's House, A Mother, The Real Thing, and, most recently, The Gamester. 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 Overheard (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Houston Theater Company); several productions, including the world premieres of The Beard of Avon and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's Saint Maye. Augesten is a graduate of the Yale School of Drama.


ANTHONY FUSCO (Edvard Fyfe) has appeared at A.C.T. in The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, Tha Dazzle and Celebrations, Ennion IV, The Minotaur, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Importance of Being Earnest, Arms and the Man (Bay Area Theatre Critics' Circle Award), A Midsummer Night's Dream, Cymbeline, and The Skin of Our Teeth for the California Shakespeare Theater (where he is an associate artist); his Old Lady at Martin Theatre Company (Dean Goodman Choice Award); and Travelling Jewish Theater's production of The Gleam. On Broadway, he was in Tom Stoppard's The Real Thing and The Real Inspector Hound. Fusco's many off-Broadway credits include The Holy Terror, Against Darwin, Death of a Salesman, and Life in the Theatre. He is a graduate of The Juilliard School.

LAUREN GRACE (Evelyn Fyfe) was seen most recently in A.C.T.'s production of Hilda at Zeum Theater and appeared in A Mother and Lo Lusiems Dangereuses at the Getty Theater last season. Other Bay Area credits include Emma with the Aurora Theatre Company; The Inhuman Communicants and The Epitaph Project for Upon These Boards at Berkeley Repertory Theatre; The Colour of Justice and The Great Celestial Cane at Theatre FIRST; The Incorruptible at San Jose Stage Company; and Cooking with Ethel, A Tale of a Handkerchief, Unhamppered by Sanity, and Oedipus at the Phoenix Theatre. Grace has studied at A.C.T. and with Richard Seyd and is a graduate of London Studio Centre.

GARY NEAL JOHNSON (Mr. George Booth) has appeared in more than 130 productions on Kansas City's professional stages, more than half of those with Kansas City Repertory Theatre (KCRT), where he is an artistic associate. Noteworthy KCRT roles include Pizarro in Royal Hunt of the Sun, the Professor in Oklahoma, Oberon in A Midsummer Night's Dream, Gallimand in M. Butterfly, Como in Antigone, Serjoo in A Christmas Carol (annually); Long John Silver in Treasure Island, George

WHO'S WHO

in Of Mice and Men, Caesar in Julius Caesar, Squares in Nicholas Nickleby, and Arvidus in Guy's Dolls. For the Heat of America Shakespeare Festival, he has performed in King Lear (title role), Richard III, Romeo and Juliet, Lear's (Lear's) Last, Measure for Measure, and A Midsummer Night's Dream. Elsewhere he has appeared in The Little Foxes, Driving Miss Daisy, Molly Sweeney, Same Time Next Year, and Die Fledermaus. Johnson's film and television credits include Bob Bane Black Shop, Friendly Persuasion, Spirit of the Season, "Cross of Fire," and "Murder Ordained."

JULIAN LOPEZ-MORILLAS (Revilson Events Calgirl) has lived in the Bay Area since 1973. This is his first appearance at A.C.T.

ANDY MURRAY (Mayer Booth Fyfe) has been seen at A.C.T. in The Gamester this season and in The Time of Your Life at A.C.T. and Seattle Repertory Theatre last season. His regional theater credits also include Edward II at A.C.T.; Macbeth, Ferrl, and Much Ado about Nothing at Berkeley Repertory Theatre; and a number of California Shakespeare Theater productions, including Launcelot in The Winter's Tale, Mark Anthony in Julius Caesar, Pack in A Midsummer Night's Dream, and Algernon in The Importance of Being Earnest, and productions with Shakespeare in

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RENÉ AUGESEN (Altis Mealtainn), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misbegotten, she has appeared in recent seasons in Celebrations and The Room, The Bead of Aven, Little Spirit, Buried Child, Night and Day, The Dutchman, The Three Sisters, A Doll's House, A Mother, The Real Thing, and, most recently, The Gaieste. New York credits include spinning into Buttr (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 Theater Company); several productions, including the world premieres of The Bead of Aven and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's Center Stage, los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studios, "Law & Order," "Gilding Light," "Another World," and Hallmark Hall of Fame's Saint Maye. Augesen is a graduate of the Yale School of Drama.

STEPHEN CAFFREY (Hugh Fryer) has been seen at A.C.T. in The Real Thing, A Doll's House, and Stinger! (all directed by Carey Perloff). Some other theater credits include 36 Ways (Laguna Playhouse), Homecoming (The Evidence Room), Songs with the Indians (Greenwich Theater, New York), The Body of the Beast (Tempe Forum), The Cost of Doing Business (MET Theatre, Los Angeles), What You Get and What You Expect (New York Theatre Workshop), The Miasar (Hartford Stage Company), The Scarlet Letter (Classic Stage Company, New York), Banshee (The Old Globe Theatre, San Diego), The Real Inspector Hound (Roundabout Theatre, Chicago), I Hate Hamlet (Royal George Theatre, Chicago), Jeffrey (Theatre on the Square, San Francisco), The Fox (Westerth Theater, New York), and Apocalyptic Butterflies (Cayley). Los Angeles credits include The Great Danger at the Geary Theatre last season. Other Bay Area credits include Emma with the Aurora Theatre Company, The Inexhaustible Commissary and The Epitaph for Project for Upon These Boards at Berkeley Repertory Theatre; The Colour of Justice and The Great Celestial Gaze at Theatre FIRST; The Inscrutable at San Jose Stage Company; and Cooking with Ethio, A Tale of a Handkerchief, Unharnessed by Sandee, and Oedipus at the Phoenix Theatre. Grace has studied at A.C.T. and with Richard Seyd and is a graduate of London Studio Centre.

LAUREN GRACE (Evel Fryher) was seen most recently in A.C.T.'s production of Hilda at Zeeum Theater and appeared in A Mother and Los Liosianos Dangerously at the Geary Theater last season. Other Bay Area credits include Emma with the Aurora Theatre Company, The Inexhaustible Commissary and The Epitaph for Project for Upon These Boards at Berkeley Repertory Theatre; The Colour of Justice and The Great Celestial Gaze at Theatre FIRST; The Inscrutable at San Jose Stage Company; and Cooking with Ethio, A Tale of a Handkerchief, Unharnessed by Sandee, and Oedipus at the Phoenix Theatre. Grace has studied at A.C.T. and with Richard Seyd and is a graduate of London Studio Centre.

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WHO'S WHO

When Who continued from page 17
Santa Cruz, the Magic Theatre, Marin Theatre Company, the San Francisco Shakespeare Festival, and San Jose Stage. He teaches at the Berkeley Rep School of Theatre and the California Shakespeare Theatre.

BARRBARA MARSH OLIVER (Mrs. Floyd) a resident of Berkeley since 1958, has been a mainstay of Bay Area theater for nearly five decades. As an actor, she has appeared in numerous productions at Berkeley Repertory Theatre (beginning in 1969), she has also performed on the stages of Seattle Repertory Theatre, the Old Globe Theatre, Berkeley Stage Company, and the One-Act Theatre. Her roles include The Woman in Ionesco’s The Chairs, The Nurse in Aeschylus’ The Oresteia, Lady Macbeth in Shakespeare’s Macbeth, Dr. Schiller in Clair’s Magic Flute, and Miss Helen in The Road to Mecca. She has received two Drama-Logue and four Bay Area Theatre Critics’ Circle Awards for performance. Also a director, she staged more than a dozen plays during her tenure (1992-2004) as founding artistic director of Berkeley’s Aurora Theatre Company. Oliver is a graduate of Carnegie Institute of Technology.

MARK ROBBINS (Trombone Fred/Playboy) makes his A.C.T. and San Francisco debut in The Importance of Being Earnest. He has been a professional actor for nearly 30 years. The lion’s share of his work has been in the Kansas City area, with numerous performances at Kansas City Repertory Theatre. He has also appeared in Chicago at Steppenwolf Theatre Company, the Court Theatre, and the Oak Park Shakespeare Festival; in Boston at the Boston Shakespeare Company; and in Tucson and Phoenix with the Arizona Theatre Company. Within the last year he played Brer Rabbit in Juniper Green for the Heart of America Shakespeare Company, Martin in The Goat for the Unicorn Theatre, and Charles Dickens (his fifth annual) in A Christmas Carol, as well as several roles in Lithium for Kansas City Rep’s predecessor, Missouri Repertory Theatre. A nascent director, Robbins has staged, also within the last year, Fully Committed for the American Heartland Theatre, Burn This for the University of Missouri, Kansas City M.F.A. Program, and ‘Tidogue’ Underdog for the Unicorn Theatre.

KEN RUTH (Ms. Fisher) was seen most recently in the premiere of Charles Grodin’s The Right Kind of People at the Magic Theatre. Although his half-century career has been largely devoted to the classics, his stage time has also been spent with new playwrights, including Lillian Groag, Lyn Nottage, Stephen Dietz, Victor Lodato, Steve Martin, Tom Stoppard, and Jon Robin Baitz. Ruth is an original company member of Cincinnati Playhouse in the Park, the Guthrie Theater in Minneapolis (associate director), and A.C.T. and an associate artist of San Diego’s Old Globe Theatre and Arizona Theatre Company. His Broadway credits include Inherit the Wind, Separate Tables, Duel of Angels, Ross, Three Sisters, and Elephant Man. Favorite roles include Oscar Wilde for Tianta Productions (San Francisco) and Falstaff in the Henry IV plays with the San Francisco Shakespeare Festival, and most recently, King Lear for the Southwest Shakespeare Company. Ruth has received the Dean Goodman Life Achievement Award in the theater and Bay Area Theatre Critics’ Circle and Stochastics/San Francisco magazine awards. For Carolyn, Bill, Ruth, and Peter.

CHERYL WEAVER (Honor Playdry) makes her A.C.T. and San Francisco debut in The Importance of Being Earnest. A leading lady, she has performed recently in Living Out at Kansas City Repertory Theatre and A Christmas Carol at Missouri Rep. Other Kansas City credits include The Miracle Twins, The Memory of Water, Spinning into Butter, Chaser, Slumdog, and A Bee in Honey Dream at the Unicorn Theatre and East’s Lover’s Last and Measure for Measure at the Heart of America Shakespeare Festival, as well as productions at American Heartland Theatre, New Theatre Restaurant, and the Coterie Theatre. She has also appeared in numerous productions at Fort Worth Shakespeare in the Park and Stage West. Film credits include Ride with the Devil, Kansas City, Gone in the Night, and Truman. She has received a Kansas City Drama Desk Award for best actress and two acting awards from Pink Weekly.

TOM BLAIR (Understudy) has worked extensively in Bay Area theater, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Billy Elliot, Enrico IV, The Three Penny Opera, Tartuffe, Tartuffe, The Threepenny Opera, Tartuffe, and the Guardsman, The Royal Family.

CELIA SHUMAN (Understudy) was recently seen as Gertrude Lawrence in Center ReP’s Noel & Gertie, directed by Barbara Damashek. She also appeared in Damshek’s Cabot Blue at the Arena Stage at the Exploratorium and at Berkeley Rep’s Theatre for Young

WHO’S WHO
and Otelia, Holiday and Caine Mutiny Court Martial at San Jose Repertory Theatre; Wilder/Wilder/Wilder and Molly Sweeney at Marin Theatre Company; Reverend’s Tragedy and The Tale of Earl at Berkeley Repertory Theatre; and Mr. Ricky Call a Meeting at Sacramento Theatre Company. Other regional theatre credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theatre. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He recently appeared in The Right Kind of People at the Magic Theatre and Major Barbara at San Jose Repertory Theatre.

Coralie Persse (Understudy) was born in the U.K. and has been active in the theater on both sides of the Atlantic. She makes her A.C.T. debut in The Importance of Being Earnest. Her favorite roles, thus far, include Moxie in Noel Coward’s Relative Values at the San Francisco Chamber Theatre, Kate in The Cripple of Inishmaan for the Actors Theatre, and Gabrielle in Dear World at San Francisco’s 42nd St. Moon. She divides her time between San Francisco and the Sierra foothills.

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BARBARA MARSH OLIVER
(Mrs. Vogue) a resident of Berkeley since 1955, has been a mainstay of Bay Area theater for nearly five decades. As an actor, she has appeared in 26 productions at Berkeley Repertory Theatre and many more. She has also performed in the roles of Lady Bracknell in The Importance of Being Earnest and a variety of Shakespearean roles. She is a member of the American Conservatory Theater and has been a member of the Berkeley Stage Company since 1962. She is the founder and director of the Berkeley Repertory Theatre. She is married to Marc Oliver, a noted Bay Area theater director. She is the mother of three children, including a son who is a noted Bay Area theater director. She is the author of several books on theater and has been a member of the San Francisco Shakespeare Festival since 1970.

CHERYL WEAVER (Honor Vogue) makes her A.C.T. and San Francisco debut in The Vogue Inheritance. A leading lady in the theatre, she has performed in productions of The Importance of Being Earnest and A Christmas Carol. She is a member of the American Conservatory Theater and has been a member of the San Francisco Shakespeare Festival since 1970.

KEN RUTA (Mr. Vogue) was seen most recently in the premiere of Charles Green's The Right Kind of People at the San Francisco Shakes...
Audiences. Other credits include Me and My Girl at Martin Theatre Company and Joe Goodie's Body Familiar and Michelle Carter's Tol Kacynski Killed People with Bombs at the New York Theatre. Past performances include Apertures Modetti at Brava and the Magic Theatre's premiere productions of Charles Moe's Summertime and Wendy MacLeod's The House of You, for which Shuman received a Bay Area Theatre Critics' Award. Other credits include work with the Goldie Award–winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of PDXArts Academy Award–winning The Incredible Shuman holds a B.F.A. with high honors from Pennsylvania State University.

JUD WILLFORD (Understudy) has been a member of the Geary Theatre in The Time of Your Life and in the last two seasons of A Christmas Carol. A graduate of the A.C.T.'s Master of Fine Arts Program, he has also performed in M.F.A. productions as The Master in The Master and Margarita, Snug in A Midsummer Night's Dream, and Mercutio in Romeo and Juliet at A.C.T. Other theatre credits include All's Well That Ends Well at California Shakespeare Theatre, Sergius in Arts and the Man at Chautauqua Theatre, and Rufus Oakwood in Saturn: The Musical. He received his B.F.A. in theatre from the University of Evansville.

David Mameet (Adaptor), Pulitzer Prize–winning playwright and two–time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theatre since 1976. When his first staged plays, Sexual Perversity in Chicago and American Buffalo (later filmed with Dustin Hoffman and Dennis Franz), both opened in New York in 1978, Mameet won the OBIE Award for distinguished playwriting and American Buffalo was voted best play by the New York Drama Critics Circle. In 1978, he received the Outer Critics Circle Award for his contribution to American theatre. In 1984, Glenroy Glenn Rous won Mameet another New York Drama Critics Circle Award for best play, four Tony Awards, and the Pulitzer Prize; it was made into a major motion picture in 1992. Other plays include Eden and the Cryptogram (both OBIE Award winners, as well as The Water Engine, A Life in the Theatre, Larkbeard, The Woods, Speed–the–Plow, Oldtown, The Old Neighborhood, Boston Marriage, Fiasco, and Romances (which spawned Mameet's ninth film as writer–director). His critically acclaimed debut feature film, House of Games, was selected to close the New York Film Festival in 1987. His next films, Things change, co-written with Shel Silverstein; Homocide, which opened the 1991 Cannes Film Festival; Oldtown, the only film Mameet has adapted and directed from one of his plays; The Spanish Prisoner, which became one of the most popular independent films of 1998; The Wireline Boy, adapted from the Terence Rattigan play; and State and Main. Mameet has also won acclaim for numerous screenplays, including The Waterboy and Big Dog the Dog (which were both nominated for Academy Awards for best screenplay), and The Postman Always Rings Twice, The Unbearables, Who's No Angel, Hellboy, and The Edge. He also has written children's plays and books; three volumes of essays: Writing in Restaurants, Some Fears, and Make–Believe Town; The Hero Poem, a book of poems; On Directing Film, The Cabin, The Villages, The Old Religion, and True of False. Mameet also acted in the TV adaptation of his play, The Water Engine, and played a gambler in Bob Rafelson's movie Black Widow. He taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama and New York University's Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theatre Company in 1985.

RALPH FUNICELLO (Scene Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1993–94. He most recently served on the sets of A Midsummer Night's Dream, and the Old Globe Theatre, For the Pleasure of Seeing Her Again, The Glass Menagerie, Enron IV, Mary Stuart, and Macbeth. He has designed the scenery for more than 200 theatre productions throughout the United States and Canada. An artist associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Centre Theatre Company, the Gotham Theatre, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His design has been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and Drama–Logue magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

DEBORAH DRYDEN (Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Collezione and The Room, Enron IV, The Invention of Love, Long Day's Journey into Night, Mary Stuart, The Rose Tattoo, and The Tango. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, the Old Globe Theatre, Seattle Repertory Theatre, the Alliance Theatre Company, the Humana Festival in Louisville, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, the Huntington Theatre Company, Aalto Theatre Company, Portland Center Stage, the Milwaukee Repertory Theatre, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with A.C.T. at the Oregon Shakespeare Festival, where she is currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costume design. She is also the author of the book Fabric Painting and Dyeing for the Theatre. Dreydon is professor emeritus of design at UC San Diego.

RUSSELL H. CHAMPA (Lighting Designer) designed Heaving for God at A.C.T. last season. Recent designs also include Rosn Macbeth at the Wilma Theatre in Philadelphia, Eurydice at Berkeley Repertory Theatre, and The Right Kind of People at the Magic Theatre. On Broadway, he designed Julia Stampen's God Said "Hi" at the Lyceum Theatre. Other New York theatres for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Pronomare Theatre, the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre and Seattle, California Shakespeare Theatre, The Actors' Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theatre Center, and Seattle Repertory Theatre.


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 theatre companies across the country as dramaturg and translator, including Theatre de la Jeunesse Lune in Minneapolis, where he co-authored and dramaturged.
Who's Who

Audiences. Other credits include Mr and My Girl at Marin Theatre Company and Joe Goodes's Body Familiar and Michelle Carter's Ted Kaczynski Killed People with Bombs at the Bay Area Playwrights Theatre. Past performances include Aperito Modelli at Brava and the Magic Theatre's premier productions of Charles Mee's Summertime and Wendy MacLeod's The House of Yv, for which Shuman received a Bay Area Theatre Critics' Award. Other credits include work with the Goldie Award–winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM Toy Gun: Fire at Will. She can be heard in the DVD of PIXAR's Academy Award–winning The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

JUD WILLFORD (Understudy) has been a company member of the Geary Theatre in The Tone of Your Life and in the last two seasons of A Christmas Carol. A graduate of the A.C.T. Master of Fine Arts Program, he has also performed in M.F.A. productions as The Master in The Master and Margarita, Smug in A Midsummer Night's Dream at San Francisco Shakespeare Festival, and Mercutio in Romeo and Juliet at Zuma Theatre. Other theatre credits include All's Well That Ends Well at California Shakespeare Theatre, Seros in Arnie and the Man at Chautauqua Theatre, and Ruffo Oakwood in Saturn: The Musical. He received his B.F.A. in theatre from the University of Evansville.

DAVID MAMET (Adaptor), Pulitzer Prize–winning playwright and two–time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theatre since 1976. When his first staged plays, Sexual Perversity in Chicago and American Buffalo (later filmed with Dustin Hoffman and Dennis Franz), both opened in New York in 1976, Mamet won the OBIE Award for distinguished playwriting and American Buffalo was voted best play by the New York Drama Critics' Circle. In 1978, he received the Outer Critics Circle Award for his contribution to American theatre. In 1984, Glengarry Glen Ross won Mamet another New York Drama Critics Circle Award for best play, four Tony Awards, and the Pulitzer Prize; it was made into a major motion picture in 1992. Other plays include Edward and the City (both OBIE Award winners, as well as The Water Engine, A Life in the Theaters, Lakewood, The Woods, Speed–the–Plow, Oleanna, The Old Neighborhood, Boston Marriage, State's Rights, andROMEO and JULIET (which starred Mamet's ninth film as writer–director). His critically acclaimed debut feature film, House of Games, was selected to close the New York Film Festival in 1987. His next film was Things Change, cowritten with Shiel Silverstein; Homicide, which opened the 1991 Cannes Film Festival; Oleanna, the only film Mamet has adapted and directed from one of his plays; The Spanish Prisoner, which became one of the most popular independent films of 1998; The Wincen Bay, adapted from the Terence Rattigan play; and State and Main. Mamet has also won acclaim for numerous screenplays, including The Verdict and Wag the Dog (which were both nominated for Academy Awards for best screenplay), and The Postman Always Rings Twice, The Unbearables, White No Angels, Hsigi, and The Edge. He also has written children's plays and books; three volumes of essays: Writing in Restaurants, Some Frenemies, and Make–Believe Town; The Hero Pawn, a book of poems; On Directing Film, The Cabin, The Village, The Old Religion, and True and False. Mamet also acted in the TV adaptation of his play, The Water Engine, and played a gambler in Rob Reiner's movie Black Hole. He taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama and New York University's Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theater Company in 1985.

RALPH FUNICELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design in 1990 and is most recently scenic designer for the sets of A Midsummer, The Three Sisters, For the Pleasure of Seeing Her Again, The Glass Menagerie, Enron IV, Mary Stuart, and Macbeth. He has designed the scenery for more than 200 theatre productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway at Lincoln Center Theatre, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theatre, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His design have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and

Who's Who

Drama–Logic magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

DEBORAH DRYDEN (Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Collezione and The Room, Enron IV, The Innovation of Love, Long Days Journey into Night, Mary Stuart, The Rose Tattoo, and The Touquet. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, the Old Globe Theatre, Seattle Repertory Theatre, the Alliance Theatre Company, the Audio Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, the Huntington Theatre Company, Atooi Theatre Company, Fordham Center Stage, the Milwaukee Repertory Theatre, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with A.C.T. at the Oregon Shakespeare Festival, where she is currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USTTT Distinguished Achievement Award in costume. She is also the author of the book Fabric Painting and Dyeing for the Theatre. Dryden is professor emeritus of design at UC San Diego.

RUSSELL H. CHAMPA (Lighting Designer) designed Wearing for Godot at A.C.T. last season. Recent designs also include Rina Boys at the Wilma Theater in Philadelphia, Eurydice at Berkeley Repertory Theatre, and The Right Kind of People at the Magic Theatre. On Broadway, he designed Julia Streener's God Said "All's" at the Lyceum Theatre. Other New York theatres for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Actors Theatre, the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, Mc-Carter Theatre, Long Wharf Theatre, ACT Theatre, Seattle, California Shakespeare Theatre, The Actors' Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theater Center, and Seattle Repertory Theatre.


PAUL WALSH (Drummer) 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 Beckett's Dull House, which Cary Perloff directed last season. Before joining A.C.T., Walsh worked with theatre companies across the country as dramaturg and translator, including Theatre de la Jeunesse Lune in Minneapolis, where he co-authored and dramaturged
Who's Who

such productions as Children of Paradise: Shooting a Dream, Gargantuan, 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 Notes, Re-viewing Brecht, Serendipity, Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Nihilistica.

MERY LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey Boys, and Piaf at the LAPIN AIGRE, as well as the first West Coast production of Moon over Miami, and the CD-ROM game Othello.

Before joining A.C.T as a casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creditors and Ron de Salvo's Director's Follies. Shaw is currently an associate producer and 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 for Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB (Stage Manager) is in his 11th season at A.C.T., where he worked most recently on The Gamesteat, The Real Thing, A Murder, A Doll's House, The Dazde, Night and Day, David Childs' The Glass Menagerie, The Board of Avon, and James Joyce's The Dead. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Piaf at the LAPIN AIGRE 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, Hearts at the Williamstown Theatre Festival, and The Philosopher at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

VINLY ENG (Assistant Stage Manager) most recently assistant stage-managed The Gamssteat and The Real Thing at the Geary Theatre and stage-managed One, No One... at Zeum Theatre, all for A.C.T. He has also worked on the A.C.T. stage-management of the Geary Theatre 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.

KANSAS CITY REPERTORY THEATRE (Producer), now in its 41st year, is one of the Midwest region's premier professional theater companies. Under the leadership of Producing Artistic Director Peter Allenman and the company's board of directors, the Rep continues to expand the range and diversity of its programs, and extend its repertoire to include more new work and larger-scale classics of literature. This season, in addition to the coproduction of The Vagabond Inheritance with A.C.T., the Rep will present The Pirates of Penzance, August Wilson's Two Trains Running, Little Women, the American premieres of 1 Have Before Me a Remarkable Document Given to Me by a Young Lady from Rwanda, and the world premiere of the Rep-commissioned play Carter's Way, set at the peak of Kansas City's legendary jazz era.

CARY PERLOFF (Artistic Director), who is celebrating her 10th year as artistic director of A.C.T., most recently directed the acclaimed productions of Steppenwolf's The Real Thing, Constellation's A Mother (adapted from Godfrey's Stone Zalambessis), A Doll's House, Beckett's Waiting for Godot, Steppenwolf's Night and Day, and Chekhov's The Three Sisters. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Steppenwolf's The Invention of Loste Ingolfason, Young and Harold Pinter's The Red Mill and The Room; A.C.T.-commissioned translations of Heute, The Misbehavings, Esrom in, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian's Singer's Roy and acclaimed productions of The Time of Your Life, A Doll's House, The Rose Tattoo, Antigone, Credibility, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Bitterman's The Good Son and David Lang/Mac Wellman's The Difficulty of Creating a Field, and the West Coast premiere of her own play The Collected Rhazes (a finalist for the Susan Smith Blackwell Award). Her new play, Luminance Dousing, was developed under a grant from The Ensemble Studio Theatre, Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and was presented at New York Lab and April at Ensemble Studio Theatre. She spent July at the Sundance Institute developing Philip Kan Gotanda's new play, Shanty. This season at A.C.T. Perloff will also direct a new adaptation by David Mamet of Harley Granville-Barker's The Voysey Inheritance, which was produced at the Gate Theatre in Dublin.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where he directed the world premieres of Harold Pinter's The Old executed, the American premieres 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 1998 OBIE for artistic excellence. In 1993, he directed the world premiere of Steve Reich and Beryl Rorer's opera The Cave at the Venice 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 the University of Oxford. He 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. He is the proud mother of Leilie 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 international arts complex and school that annually produced 25 productions; an International Children's Festival; and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Council, Kitchen authored the benchmark study Economic Impact of the Nonprofits Arts in Edmonton. An active community member, Kitchen served as president of the Council of the Commonwealth Club of California and the League of Resident Theatres as well as 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 of 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 (Concertmaster Director) oversees the administration of the A.C.T. ConcertMaster's Master of Fine Arts Program, a concert performance-based Professional Masters degree in music. Prior to joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught for six years. Also a professional actress, she has performed in numerous off-off Broadway plays and in regional theater, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of A View From the Bridge, and holds a B.A. in English and theater from Yale College and a 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 A Little Night Music (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 Pinter’s A Little Night Music (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 the TFP’s first and successive awards for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
Who's Who

such productions as Children of Paradise: Stroking a Dream, Dreamt, and The Hatchback 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 Notebook, Re-Narrating Brecht, Scenography: Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Philologica.

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KIMBERLY MARK WEBB (Stage Manager) is in his 11th season at A.C.T., where he worked most recently on The Gamester, The Real Thing, A Master, A Doll's House, The Baseball, Dead, River, and The Glass Menagerie. Webb is the Board of A.C.T., and Kevin Jones' The Dead. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Fiasco at the laptop.Ago in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Star at Boston's Huntington Theatre Company, Headless at the Williamstown Theatre Festival, and The Philosopher at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

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KANSAS CITY REPETRORY THEATRE (Producer), now in its 41st year, is one of the Midwest region's premier professional theatre companies. Under the leadership of Producing Artist Director Peter Allen and the theater's trustees, a major redesign and reconstruction of the Rep's performance space has recently been achieved and the Rep has significantly increased its audience and fundraising, expanded the range and diversity of its artists, and extended its repertoire to include more new and larger-scale classics of literature. This season, in addition to the coproduction of The Voysey Inheritance with A.C.T., the Rep will present The Pirates of Penzance, August Wilson's Free Will, and The Glass Menagerie.

Before joining A.C.T., Perlkoff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Soldier's Love, the American premiere of Pinter's Mountain LANGUAGE: The Birthday Party, and many classic works. Under Perlkoff'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 BerylRoe's opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perlkoff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow in Antwerp, Belgium and Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leila and Nicholas.

MELISSA SMITH (Concertative Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Summer Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the program's student advisor. In 2004 she received an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario. Since 1996, Smith has been the A.C.T. B.A. degree in English and theater from Yale College and the M.F.A., acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne at the National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little (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 the Off-Broadway production of The Glass Menagerie, which was directed by Marshall W. Mason and Shaw's Men and the Moon. Haire joined A.C.T. in 1971, and he and his department were awarded the Critics' and executive'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.
GALLERY AT THE GEARY

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 April 28) are vibrant floral monotypes spanning two decades in the career of acclaimed watercolor, monotype, and lithograph artist Gary Bukovnik. A San Francisco resident for 30 years, Bukovnik has created a radiant colorful body of work—mainly large-format, close-ups of flowers—and has garnered a reputation as one of this country’s foremost watercolor artists. Bukovnik infuses sensual vitality with fluid, yet powerful colors, creating images of great depth, transulence, and intensity.

“To look at a painting by Gary Bukovnik is to refresh the eyes and to nourish the soul,” wrote Robert McDonald in the catalog essay accompanying Bukovnik’s solo 1999 show in Luxembourg. And Judith Gordon wrote, in Bukovnik’s 1990 monograph, that “[B] he approaches the monotype medium with the same philosophy as he does watercolor—precisely executed sketch, simple composition...[C]olors are vivid, sometimes idiosyncratic. And Bukovnik’s signature use of smooth, brilliantly or dramatically colored backgrounds, and swiftly applied, aggressive brushstrokes creates a work of bold immediacy.”

Born and raised in Cleveland, Bukovnik moved to the West Coast in 1974. His work is represented in many public and private collections, including the Fine Arts Museums of San Francisco, the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, and the Art Institute of Chicago. He also donates his art to benefit community and civic organizations and has created commissioned artwork for Lincoln Center and the San Francisco Symphony. Last year Bukovnik was selected as one of the 130 artists to participate in San Francisco’s citywide public art project, “Hearts in San Francisco.” His heart sculpture can still be viewed in the lobby of San Francisco General Hospital.

Bukovnik is represented by Elisia Eagles-Smith Gallery (49 Geary Street, 5th floor, San Francisco; 415.981.1080, where his watercolors are also on view this month. Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Gary Bukovnik, please contact Kevin Simmers at 415.474.1066 or visit www.garybukovnik.com.
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HONORING A.C.T.'S NEW FACES OF 2005
April 22, 2005

Annette Bening, Benjamin Bratt, and Anzika Novi Rose were all once actors in training at A.C.T. Wouldn't you like to get a sneak peek at tomorrow's rising stars?

Every year before they graduate, the talented third-year students of the A.C.T. Master of Fine Arts Program launch their professional careers with an auditions showcase performed for invited audiences of casting directors, film agents, theatre directors, and other industry representatives in New York and Los Angeles. But first they have a trial run in San Francisco. Be among the first to see the performance that will launch their careers. Mingle with the cast at a post-performance reception. Join us for this once-in-a-lifetime opportunity so you too will be able to say, "I knew them when..."

Friday, April 22, 2005
Zeum Theater, Yerba Buena Gardens
8 p.m. performance / 9 p.m. reception
Tickets $100

SAVE THE DATE! NEW DIRECTIONS!
May 22, 2005

This annual event celebrates the accomplishments of the talented students in the A.C.T. Young Conservatory and raises funds for future activities. Some of this year’s endeavors included the ongoing international competition among the Theatre Royal, Bath in England, a successful fall season at Zeum, and the inauguration of a partnership with the San Francisco sister city of Zurich, Switzerland.

Sunday, May 22, 2005

SAVE THE DATE! COMEDY NIGHT AT THE GARDEN
May 22, 2005

Join us for Comedy Night at the Garden—A.C.T.’s One’s annual evening of irreverence and laughter featuring nationally recognized comedians. Previous surprise guests have included Robin Williams, John L. Johannessen, and Rob Reiner.

Saturday, May 22, 2005

For information call 415.439.2308.

A.C.T. CONSERVATORY PERFORMANCES
master of fine arts program presents

mar 10 - apr 2
Lilies, or The Revival of a Romantic Drama
by Michel Marc Bouchard
Translation by Linda Gabor
Directed by Diane Dononc<br>Produced in association with Theatre Rhinoceros

merc 3 - apr 26
Female Transport
by Steve Goss
Directed by Anne Kaufman

young conservatory presents

WORLD PREMIERE
feb 8 - mar 13
Brubek Halalnulah
by Sharmeen Moinuddin
Directed by Craig Sligh

WORLD PREMIERE
july 3
Shed a Little Light: The Music of James Taylor
Directed by Kate Buckley and Christian Mattson
Music Direction by Krista Uebber
Musical Arrangements by Naseem Shabaz
All performances at Zeum Theater, unless otherwise noted. Tiem $10 - $45
A.C.T. STAFF

Carey Perloff
Article Director
Heather Kitchen
Executive Director
Melissa Smith
Producing Director
James Haise
Producing Director
Jeffery P. Malloy
General Manager

ARTISTIC
Dorothy Walker, Associate Artistic Director
Mary Lee Bird, Costume Director
Paula Warden, Dance
Peter Moniz, Music Director
Gregg Hauck, Piano Director
Nathan Brown, Production designer

Associate Artists
Ben Argentina
Sue Arthur Jones
Peter Malizia
Greg Scott
Gregory Walter

Directors
Sue Lepp
Carey Perloff
Melissa Smith
Greg Scott
Ralph L. White
Lindsey Williams

Companions
Nick Foster
David Lang
Brian Maddocks

PRODUCTION
Caryn Copeland, Production Manager
Jeff Raffings, Production Supervisor
Wendi Gibson, Production Department Administrator

Designers
Christopher Atterfield, Lighting
Baron Bratt, Costume
Darwin Backlund, Costume
Carrie Acquaviva, Costumes
Chad Canfield, Sound
Russell Chapman, Lighting
Dan Danis, Lighting
Travel Barry, Costume
David Kurz, Costume
Deborah Decker, Costume
Benjamin Rapoport, Costume
Kim Edmund, Costume
Ryan Dyer, Costume
Missy Drgan, Costume
Kendra Maddocks, Costume
Bob Mascia, Costume
Deanna Merrier, Costume
Brian Bertelsen, Costume

Projection
Ben Argentia, Lighting
Baron Bratt, Costume
Darwin Backlund, Costume
Carrie Acquaviva, Costumes
Chad Canfield, Sound
Russell Chapman, Lighting
Dan Danis, Lighting
Travel Barry, Costume
David Kurz, Costume
Deborah Decker, Costume
Benjamin Rapoport, Costume
Kim Edmund, Costume
Ryan Dyer, Costume
Missy Drgan, Costume
Kendra Maddocks, Costume
Bob Mascia, Costume
Deanna Merrier, Costume
Brian Bertelsen, Costume

Choreography
Gregory Walter, Fight Director
Francis Lumbung, Choreography
Christine Matson, Choreography

Stage Manager
Davide Slauf

Stage Management
Carlo Caporaso, Caroline Cubbage, Venus and Adonis, Splinter Group, Stages, Stages Theatricals

ASSISTING ARTISTIC DIRECTOR
David A. Devaraju, Assistant Artistic Director
Fairfield Boehm, Associate Artistic Director
Gregg Hauck, Piano Director
Nathan Brown, Production designer

ASSISTING PRODUCTION MANAGER
Caryn Copeland, Production Manager
Jeff Raffings, Production Supervisor
Wendi Gibson, Production Department Administrator

MARKETING & PUBLIC RELATIONS
Assisting Director
Sara Donaldson, Development Manager
Jennifer Miller, Business Development Manager
Properties
Tara Freeman, Properties
Peggi McGowan, Assistant Properties

Gardening Shop
David A. Devaraju, Director
Jenna Reynolds, Associate Director
Jenifer Luce, Design Assistant
Theresa Ma, Taylor
Amirah Agha, Stage Manager
Mary Inman, Stage Manager
Jim Beguin, Associate Gardener

Gardening Tours
Christine A. Reilly, Tour Guide
Michele Beschetty, Tour Guide

Lab Tours
Vivian L. H. White, Tour Guide

PUBLICATIONS
Elizabeth Bullock, Editor
Sue Arthur Jones, Associate Editor
William H. Lott, Managing Editor
Publications: Almanac

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David Englisheim, Press Officer
Laura Miller, Managing Director
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Marcia McLaughlin, Assistant General Manager
Mary Ernisse, Box Office Manager

Subscriptions
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Daniel Nagel, Box Office Director
Debra McDowell, Assistant Box Office Director

Hair and Make-up
Jeannie Duong, Hair and Make-up
Michele Beschetty, Make-up

Hair and Makeup
Rita Dela, Makeup
Sandra Rachael, Hair and Makeup

ADMINISTRATION
Debra Matlock, Office Manager
Carmen Capilla, Company Manager
Vivian M. Rastelli, Executive Assistant
Catherine Cullinan, Administrative Assistant

Development
Tina J. Bassett, Development Manager
Anna Best, Development Manager
Courtney Hines, Assistant Development
Jenel Nykom, Manager of Special Events
Caroline Warr, Manager of Donor Stewardship
Gregory Walter, Manager of Donor Stewardship
Karen Davison, Database Manager
Kirsten Mckay, Development Coordinator
Sara Kato, Development Coordinator
Rick Farrell, Development Coordinator
Alicia Salcedo, Development Coordinator
Natalie Siegel, Development Coordinator

FINANCE
Jon Janes, Controller
Carrie Acquaviva, Assistant Controller
Vivian M. Rastelli, Human Resources Manager
Chad Canfield, Assistant Controller

INFORMATION TECHNOLOGY
Thomas N. Wood, IT Director
Jason Shannon, Database Application Manager
Bruce Waddell, Web Administrator
Kevin Pick, IT Assistant

CAREERS
Perloff, Farewell, 2002
David G. A. Robertson, Chief Executive Officer
Jennifer Miller, Business Development Manager
Tara Freeman, Properties
Peggi McGowan, Assistant Properties

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Tara Freeman, Properties
Peggi McGowan, Assistant Properties

A.C.T. CONSERVATORY PERFORMANCES
master of fine arts program presents
mar 10 - apr 2
Liles, or The Revival of a Romantic Drama
by Michel Marc Boherch
Translation by Linda Gabor
Directed by Diane Hecnard
Produced in association with Theater Rhinoceros

Female Transport
by Steve Good
Directed by Anne Kaufmann
young conservatory presents
WORLD PREMIERE
feb 13
Brother Hallelujah
by Sharron MacDonald
Directed by Craig Sligh

WORLD PREMIERE
feb 17
Shed a Little Light:
The Music of James Taylor
Directed by Kate Buckley and Christine Mattson
Musical Direction by Krista Wigle
Music Arrangements by Naomi Sandul
All performances at Zuma Theater, sales otherwise usual.
Tickets $45 - $55

HONORING A.C.T.'S NEW FACES OF 2005
April 22, 2005

Annette Bening, Benjamin Beatt, and Anika Noni Rose were all once actors in training at A.C.T. Wouldn't you like to get a sneak peek at tomorrow's rising stars? Every year before they graduate, the talented third-year students of the A.C.T. Master of Fine Arts Program launch their professional careers with an audience showcase performed for invited audiences of casting directors, film agents, theatre directors, and other industry representatives in New York and Los Angeles. But first they have a trial run in San Francisco. Be among the first to see the performance that will launch their careers. Mingle with the cast at a post-performance reception. Join us for this once-in-a-lifetime opportunity so you will be able to say, "I know them when . . ."

Friday, April 22, 2005
Zuma Theater, Yerba Buena Gardens
8 p.m. performance / 9 p.m. reception
Tickets $100

SAVE THE DATE! NEW DIRECTIONS!
May 22, 2005

This annual event celebrates the accomplishments of the talented students in the A.C.T. Young Conservatory and raises funds for future activities. Some of this year's endeavors included the ongoing international partnerships with the Theatre Royal, Bath in England, a successful full season at Zeum, and the inauguration of a partnership with the San Francisco sister city of Zurich, Switzerland.

Sunday, May 22, 2005

SAVE THE DATE!
COMEDY NIGHT AT THE GAYTHEATRE
May 22, 2005

Join us for Comedy Night at the GayTheatre—A.C.T. One’s annual evening of irreverence and laughter featuring nationally recognized comedians. Previous surprise guests have included Robin Williams, Jane Jacobsen, and Rob Becker.

Sunday, May 22, 2005

For information call 415.439.2308.

PURSUE YOUR PASSION AT A.C.T.
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Application Deadline May 2

STUDIO A.C.T.
Summer Session: June 13-August 22
Enrollment begins: May 2

YOUNG CONSERVATORY
Summer Session: June 13-August 27

Information: 415.439.2350 / www.acctorntaining.org
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
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.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are: 12-6 p.m. - Tuesday through Saturday, and 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. Seniors and senior citizens 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 cd's 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 Freds' 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 pre-ordering 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 and your seat number with the house manager, so you can be notified if you are called.

Perfumes
The chemicals found in 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 415.439.2396 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 in the auditoriums 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.

Restrooms 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 to arrange 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 theatre. 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.

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

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