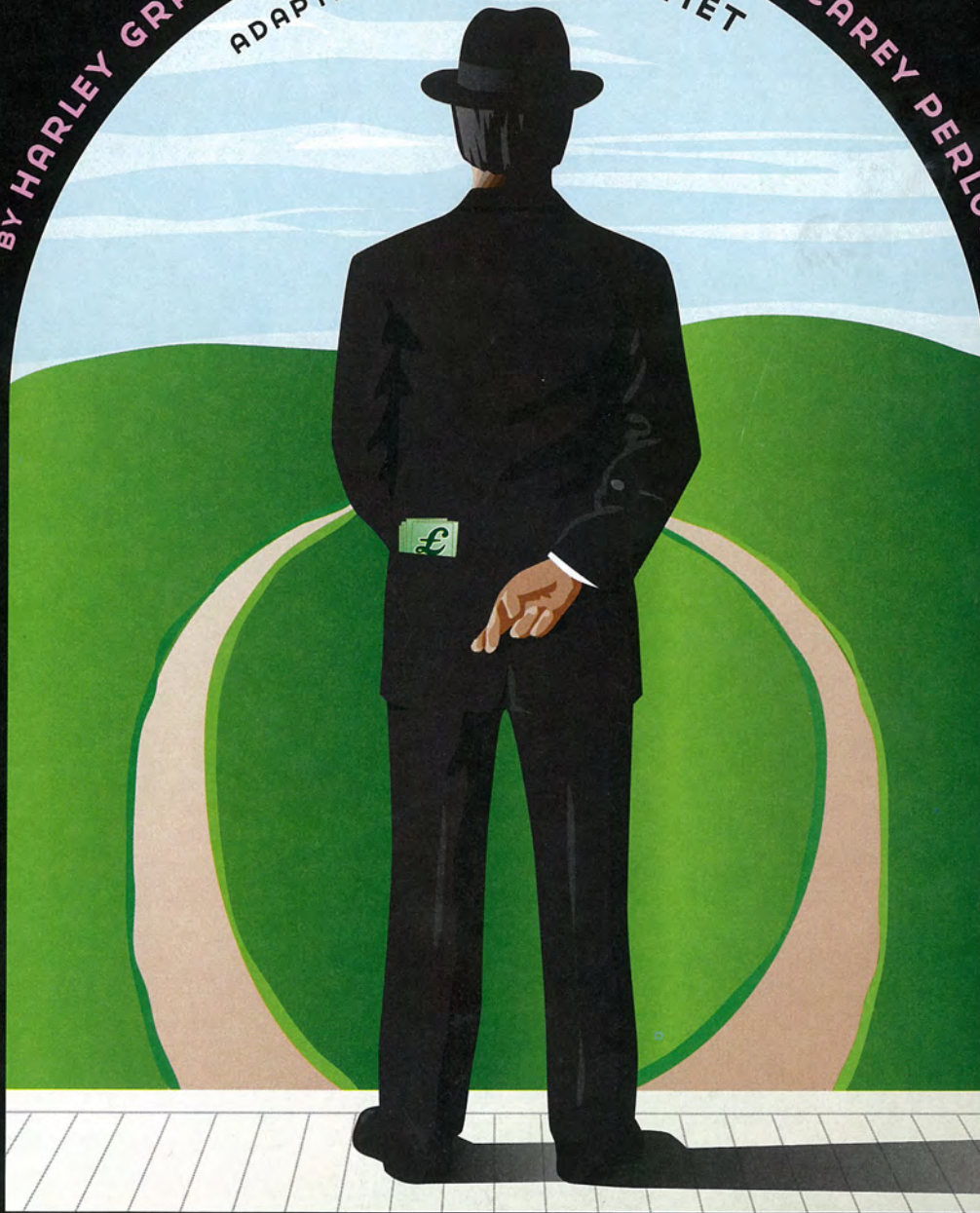


THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

THE VOYSEY INHERITANCE

BY HARLEY GRANVILLE-BARKER • DIRECTED BY CAREY PERLOFF
ADAPTED BY DAVID MAMET



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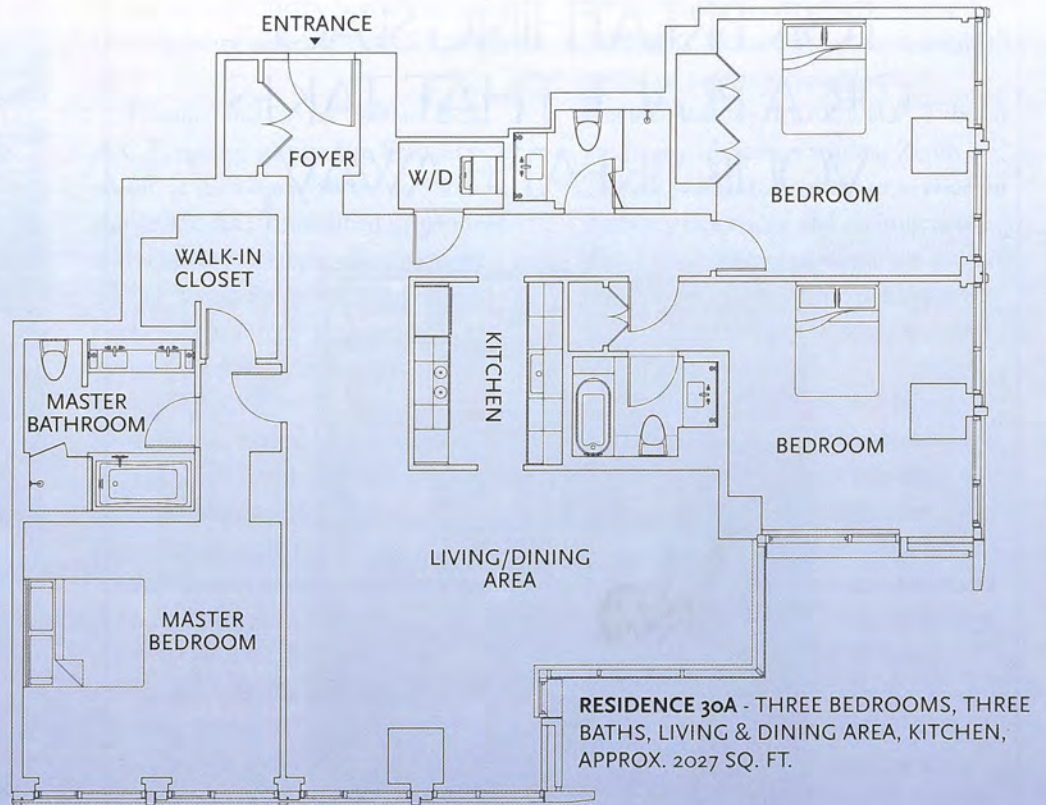
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ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations

of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.



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

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WHAT IT TAKES.

FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



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 mordantly amused to discover that the 1988 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,

Carey Perloff
A.C.T. Artistic Director

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

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Costumes by Deborah Dryden
Lighting by Russell H. Champa
Sound by Garth Hemphill
Dramaturg Paul Walsh
Casting by Meryl Lind Shaw

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Mrs. Voysey Barbara Marsh Oliver

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Trenchard Voysey Mark Robbins
Honor Voysey Cheryl Weaver
Major Booth Voysey Andy Murray
Edward Voysey Anthony Fusco
Hugh Voysey Stephen Caffrey
Ethel Voysey Lauren Grace
Alice Maitland René Augesen
Peacey Mark Robbins
Mr. George Booth Gary Neal Johnson
Reverend Evan Colpus Julian López-Morillas

UNDERSTUDIES

Mr. Voysey—Julian López-Morillas; *Mrs. Voysey*—Coralie Persse
Edward Voysey, Trenchard Voysey, Major Booth Voysey, Hugh Voysey—Jud Williford
Peacey, Mr. George Booth, Reverend Evan Colpus—Tom Blair
Honor Voysey, Ethel Voysey—Celia Shuman; *Alice Maitland*—Lauren Grace

STAGE MANAGEMENT STAFF

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

TIME AND PLACE

The Voysey house in Chislehurst, 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

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HE MEANS BUSINESS

David Mamet on *The Voysey Inheritance*

BY JESSICA WERNER



“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 Uses of the Knife*

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 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. Tastes and fashions have changed since the Victorian [theatergoing] 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 artichoke, 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 (*Vint*, *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 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

ABOVE: PHOTO OF DAVID MAMET BY BRIGITTE LACOMBE.

RIGHT: THE ARREST OF BANK EMBEZZLER GOUDI (CRIME RECONSTRUCTION, 1901), PHOTO COURTESY OF THE BRITISH FILM INSTITUTE

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 [reactions], and always thinking in terms of the actors. They have to speak the language, so if 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.'"

COMPLICIT 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 coarser desire to get ahead at all costs. His Pulitzer 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 unassailable 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 wrestling 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 Perloff, in preparing for *The Voysey Inheritance's* premiere at A.C.T., 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 posited, 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 *not* succumb to seizing more than one's share. And, is it possible to imagine an economic system, in fact a world, that doesn't reward mendacity? The Voyseys' 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 paterfamilias 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 flatly of the universal tendency to transgress. "The oddity 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 Voyseys' 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 'corporatocracy,' antagonism, and greed, which is what this particular play is about. This is always in society because we are basically raptors. 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 fashion, it's 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] Kozlowski 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 conniver 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 devolves into comical 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." ■

**"WHY IS IT SO HARD FOR A MAN TO SEE
CLEARLY BEYOND THE LETTER OF THE LAW?"**

—Mr. Voysey

**"IT'S STRANGE THE NUMBER OF PEOPLE
WHO BELIEVE YOU CAN DO RIGHT BY MEANS
WHICH THEY KNOW TO BE WRONG."**

—Edward Voysey

HARLEY GRANVILLE-BARKER

AN UNKNOWN PIONEER

BY PETER ALTMAN



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 by only 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 censor 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's 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 rarely.

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 onstage included acting at the Spa Room in Harrogate, Yorkshire, at 13, his London debut in *The Poet and the Puppets* 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 *Cusins* 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.”

Shaw and drama critic William Archer were among the leading forces campaigning around 1900 for new theaters committed to plays and productions different from those that catered to middlebrow Victorian taste. Perhaps the most important initiative of this kind was the series of presentations made during 1904–07 at the Royal Court Theatre in Sloane Square, Chelsea, a couple of miles away from the West End, where most major London playhouses are still

congregated. Granville-Barker, with J. E. Vedrenne, produced about a thousand performances of an astonishing variety of plays, including work ranging from Euripides to Maeterlinck to Galsworthy, scraping together the necessary money, recruiting the artists, and ultimately securing the beachhead for Shaw's eventual triumph as the most published and performed British dramatist in 300 years. 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 Française, where a company of artists could play classic literature and substantial 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 Thames's South Bank.

No definitive edition of Granville-Barker's plays exists, 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 1905, and a rather different one that Granville-Barker rewrote 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 Marrying of Ann Leete* (1975) and *Waste* (1985, with Judi Dench), and National Theatre productions have included *The Madras House* in 1976 and *Voysey*, 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 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 must elicit believable performances from all the actors in a cast, Granville-Barker followed a strong instinct to give his characters good reasons for being unabashedly 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 immature poet Marchbanks in Shaw's *Candida* and Anatol, Schnitzler's serial seducer.

Granville-Barker had keen 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 continuing 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 pageantry 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 production 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 prefaces 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 a figure out of context 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 Marrying of Ann Leete (1899)

The Voysey Inheritance (1905)

Waste (1907)

The Madras House (1910)

Rococo (1911)

Vote by Ballot (1914)

Farewell to the Theatre (1916)

The Secret Life (1922)

His Majesty (1928)

Who's Who



RENÉ AUGESSEN (*Alice Maitland*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*;

she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, 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 *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



STEPHEN CAFFREY (*Hugh Voysey*) has been seen at A.C.T. in *The Real Thing*, *A Doll's House*, and *Singer's Boy* (all directed by Carey Perloff).

Some other theater credits include *36 Views* (Laguna Playhouse), *Homewrecker*

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

(*The Evidence Room*), *Bingo with the Indians* (Greenwich Theater, New York), *The Body of Bourne* (Mark Taper Forum), *The Cost of Doing Business* (MET Theatre, Los Angeles), *What You Get and What You Expect* (New York Theatre Workshop), *The Miser* (Hartford Stage Company), *The Scarlet Letter* (Classic Stage Company, New York), *Bargains* (The Old Globe Theatre, San Diego), *The Real Inspector Hound* (Immediate Theater, Chicago), *I Hate Hamlet* (Royal George Theatre, Chicago), *Jeffrey* (Theatre on the Square, San Francisco), *The Fox* (Westbeth Theater, New York), and *Apocalyptic Butterflies* (Zephyr Theater, Los Angeles). Some film and television: "Tour of Duty" (series regular, CBS), *Longtime Companion*, *For Richer, For Poorer*, *Young Indiana Jones*, *Blowback*, *The Babe*, *Hard Knox*, *Virus*, *Murder of Innocence*, *The House on Sycamore Street*, "Nothing Lasts Forever," *Columbo Goes to College*, "All My Children" (Emmy nom.). Episodic: "Seinfeld" (*Yada Yada*), "Judging Amy," "Profiler," "Chicago Hope," "The Practice," "The Big Easy," and "L.A. Law," among many others.



ANTHONY FUSCO (*Edward Voysey*) has appeared at A.C.T. in *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night*

and *Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *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); *My Old Lady* at Marin Theatre Company (Dean Goodman Choice Award); and Traveling Jewish Theatre's production

of *The Chosen*. 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*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He is a graduate of The Juilliard School.



LAUREN GRACE (*Ethel Voysey*) was seen most recently in A.C.T.'s production of *Hilda* at Zeum Theater and appeared in *A Mother* and

Les Liaisons Dangereuses at the Geary Theater last season. Other Bay Area credits include *Emma* with the Aurora Theatre Company; *The Inkwell Communiqués* and *The Lysistrata Project* for Upon These Boards at Berkeley Repertory Theatre; *The Colour of Justice* and *The Great Celestial Cow* at TheatreFIRST; *The Incurruptible* at San Jose Stage Company; and *Cooking with Elvis*, *A Tale of a Handkerchief*, *Unhindered by Sanity*, and *Othello* 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: *Pisarro* in *Royal Hunt of the Sun*, the Professor in *Oleanna*, Oberon in *A Midsummer Night's Dream*, Gallimard in *M. Butterfly*, Creon in *Antigone*, Scrooge in *A Christmas Carol* (annually), Long John Silver in *Treasure Island*, George

WHO'S WHO

in *Of Mice and Men*, Caesar in *Julius Caesar*, Squeers in *Nicholas Nickleby*, and Arvide in *Guys and Dolls*. For the Heat of America Shakespeare Festival, he has performed in *King Lear* (title role), *Richard III*, *Romeo and Juliet*, *Love's Labor's Lost*, *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 *Baa Baa Black Sheep*, *Friendly Persuasion*, *Spirit of the Season*, "Cross of Fire", and "Murder Ordained".



JULIAN LÓPEZ-MORILLAS

(Reverend Evan Colpus) has lived in the Bay Area since 1973. This is his first appearance at A.C.T.



ANDY MURRAY
(Major Booth Voysey) 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*, *Fall*, and *Much Ado about Nothing* at Berkeley Repertory Theatre; *Fall* at Baltimore's Center Stage; *Humpty Dumpty*, *The Two Gentlemen of Verona*, *Twelfth Night*, and *The Matchmaker* at San Jose Repertory Theatre; many productions with the California Shakespeare Theater, including Leontes in *The Winter's Tale*, Mark Antony in *Julius Caesar*, Puck in *A Midsummer Night's Dream*, and Algernon in *The Importance of Being Earnest*, and productions with Shakespeare

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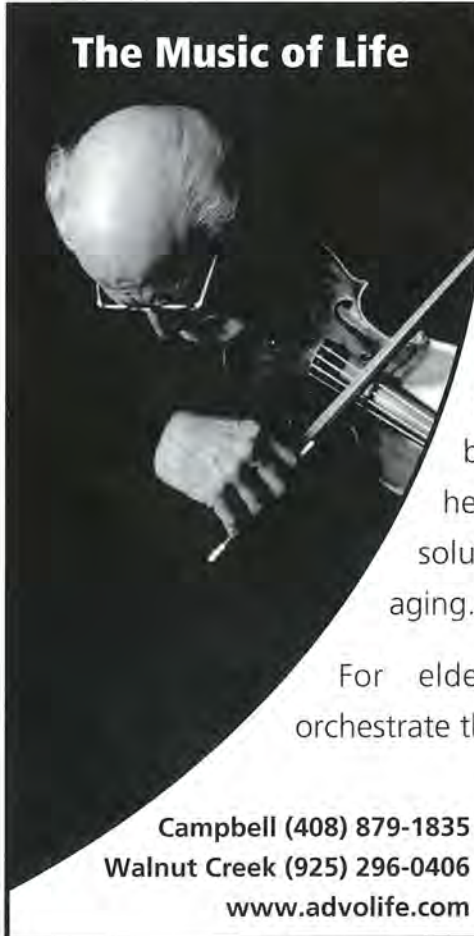
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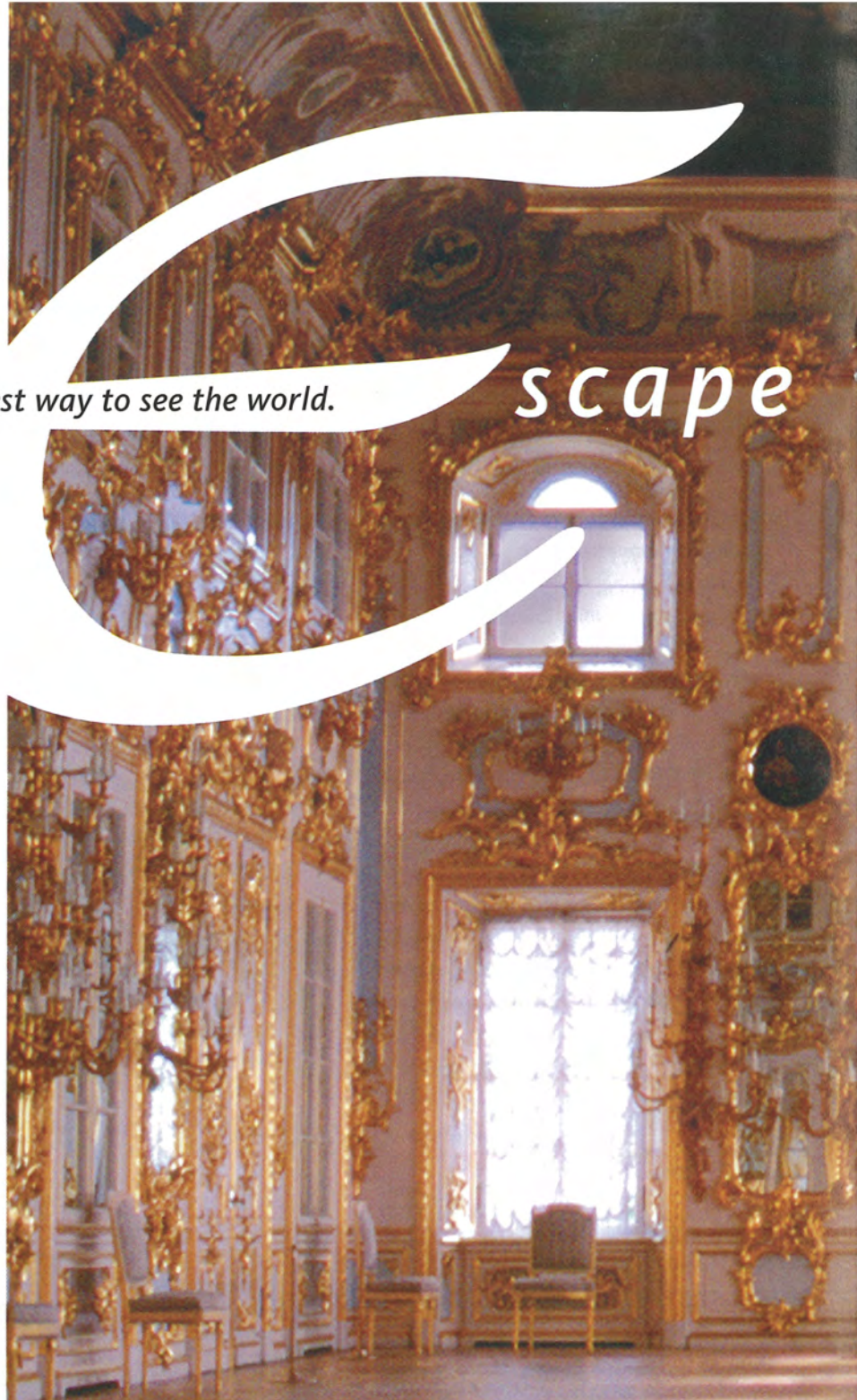
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Santa Cruz, the Magic Theatre, Marin Theatre Company, the San Francisco Shakespeare Festival, and San Jose Stage. He teaches at the Berkeley Rep School of Theatre and the California Shakespeare Theater.



BARBARA MARSH OLIVER

(Mrs. *Voysey*) 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 26 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. Favorite roles include The Woman in Ionesco's *The Chairs*, The Nurse in Aeschylus' *The Oresteia*, Lady Markby in Wilde's *An Ideal Husband*, Clara in *Magic Fire*, 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

(*Trenchard Voysey/Peacey*) makes his A.C.T. and San Francisco debut in *The Voysey Inheritance*. 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 Brutus in *Julius Caesar* 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 *Liliom* 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 *Topdog/Underdog* for the Unicorn Theatre.



KEN RUTA

(Mr. *Voysey*) 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, Lynn Nottage, Stephen Dietz, Victor Lodato, Steve Martin, Tom Stoppard, and Jon Robin Baitz. Ruta 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 Tanta 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. Ruta has received the Dean Goodman Life Achievement Award in the theater and Bay Area Theatre Critics' Circle and *Stolichnaya/San Francisco* magazine awards. For Carolyn, Bill, Ruth, and Peter.



CHERYL WEAVER

(*Honor Voysey*) makes her A.C.T. and San Francisco debut in *The Voysey Inheritance*. A leading Kansas

City actor, 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 Mineola Twins*, *The Memory of Water*, *Spinning into Butter*, *Closer*, *Sideman*, and *As Bees in Honey Drown* at the Unicorn Theatre and *Love's Labor's Lost* 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 Theatre. 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 *Pitch 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, *Blythe Spirit*, *Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*,

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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and *Othello*; *Holiday* and *Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilder/Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Revenger's Tragedy* and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theater. 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 Voysey Inheritance*. 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.



CELIA SHUMAN

(*Understudy*) was recently seen as Gertrude Lawrence in Center REP's *Noel & Gertie*, directed by Barbara Damashek. She

also appeared in Damashek's *Code Blue at the Genome Zoo* at the Exploratorium and at Berkeley Rep's Theatre for Young



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Warren Knapp

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Audiences. Other credits include *Me and My Girl* at Marin Theatre Company and Joe Goode's *Body Familiar* and Michelle Carter's *Ted Kaczynski Killed People with Bombs* at the Magic Theatre. Past performances include *Apertura Modotti* at Brava and the Magic Theatre's premiere productions of Charles Mee's *Summertime* and Wendy MacLeod's *The House of Yes*, for which Shuman received a Bay Area Theatre Critics' Circle 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 PIXAR's Academy Award-winning *The Incredibles*. Shuman holds a B.F.A. with high honors from Pennsylvania State University.



JUD WILLIFORD (*Understudy*) has been seen at the Geary Theater in *The Time 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*, Snug in *A Midsummer Night's Dream*, and Mercutio in *Romeo and Juliet* at Zeum Theater. Other theater credits include *All's Well That Ends Well* at California Shakespeare Theater, Sergius in *Arms and the Man* at Chautauqua Theatre, and Rufus Oakwood in *Saturn: The Musical*. He received his B.F.A. in theater from the University of Evansville.

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

DAVID MAMET (*Adaptor*), Pulitzer Prize-winning playwright and two-time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theater 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 theater. 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 *Edmond* and *The Cryptogram* (both OBIE Award winners), as well as *The Water Engine*, *A Life in the Theatre*, *Lakeboat*, *The Woods*, *Speed-the-Plow*, *Oleanna*, *The Old Neighborhood*, *Boston Marriage*, *Faustus*, and *Romance* (which had its world premiere at the Atlantic Theater Company in February). He has adapted four works by Chekhov (*Vint*, *The Cherry Orchard*, *Three Sisters*, and *Uncle Vanya*), and Harley Granville-Barker's *The Voysey Inheritance*. *Spartan* marked 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 films were *Things Change*, cowritten with Shel 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 Winslow Boy*, adapted from the Terrence 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 Untouchables*, *We're No Angels*, *Hoffa*, and *The Edge*. He also has written children's plays and books; three volumes of essays: *Writing in Restaurants*, *Some Freaks*, and *Make-Believe Town*; *The Hero Pony*, a book of poems; *On Directing Film*, *The Cabin*, *The Village*, *The Old Religion*, and *True & False*. Mamet 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 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 1989-90; he most recently designed the sets of *A Mother*, *The Three Sisters*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater 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 Theater, Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and

WHO'S WHO

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

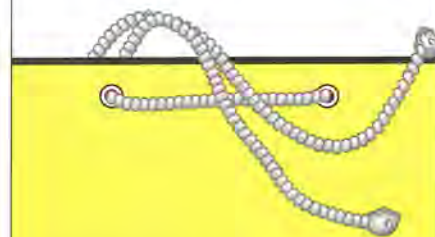
DEBORAH DRYDEN (*Costume Designer*) has designed the costumes for A.C.T. productions of *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Celebration* and *The Room*, *Enrico IV*, *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has 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 Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theater, the Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, the Milwaukee Repertory Theater, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with 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 costuming. 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 *Waiting for Godot* at A.C.T. last season. Recent designs also include *Raw 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 Sweeney's God Said "Ha!"* at the Lyceum Theatre. Other New York theaters for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Promenade Theatre,

the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre/Seattle, California Shakespeare Theater, The Actors' Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theater Center, and Seattle Repertory Theatre.

GARTH HEMPHILL (*Sound Designer*) is in his eighth season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, for A.C.T., *Well*, *The Gamester*, *The Real Thing*, *A Mother*, *A Doll's House*, *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *Edward II*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned *Drama-Logue* Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*.

PAUL WALSH (*Dramaturg*) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including his own translation of Ibsen's *A Doll's House*, which Carey Perloff directed last season. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he co-authored and dramaturged



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WHO'S WHO

such productions as *Children of Paradise: Shooting a Dream*, *Germinal*, and *The Hunchback of Notre Dame*. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

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

KIMBERLY MARK WEBB (*Stage Manager*) is in his 11th season at A.C.T., where he worked most recently on *The Gamester*, *The Real Thing*, *A Mother*, *A Doll's House*, *The Dazzle*, *Night and Day*, *Buried Child*, *The Glass Menagerie*, *The Beard of Avon*, and *James Joyce's The Dead*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for

Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

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

KANSAS CITY REPERTORY THEATRE (*Coproducer*), now in its 41st year, is one of the Midwest region's premier professional theater companies. Under the leadership of Producing Artistic Director Peter Altman 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 work and large-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 *Two Trains Running*, *Little Women*, the American premiere of *I 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.

A.C.T. PROFILES



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

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

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

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

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

LISA KOHLER



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

overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax.

As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California and the League of Resident Theatres as well as the board of the National Corporate Theatre Fund

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

MELISSA SMITH (*Conservatory Director*) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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



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GALLERY AT THE GEARY

Gary Bukovnik: *20 Years of Monotypes (1983–2003)*

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



FEBRUARY IRIS III, MONOPRINT, 1992.

acclaimed watercolor, monotype, and lithograph artist Gary Bukovnik. A San Francisco resident for 30 years, Bukovnik has created a radiantly 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 fuses sensual vitality with fluid, yet powerful colorations, creating images of great depth, translucence, 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 "[he] approaches the monotype medium with the same philosophy as he does watercolor—precisely executed sketch, simple composition. ... [C]olors are vivid, sometimes clashing, 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 Elins 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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ON THE FRONT LINES OF THE CREATIVE PROCESS



DIRECTOR ANNE KAUFFMAN (FAR RIGHT) ADDRESSES THIRD-YEAR M.F.A. PROGRAM STUDENTS IN A READING OF STEVE GOOCH'S *FEMALE TRANSPORT* (PHOTO BY RYAN MONTGOMERY), M.F.A. PROGRAM PRODUCTIONS OF *FEMALE TRANSPORT* AND *LILIES; OR THE REVIVAL OF A ROMANTIC DRAMA* PERFORM IN REPERTORY AT ZEUM THEATER THROUGH APRIL 3.

A.C.T. has long championed the development of new playwriting and new adaptations and translations of classics. Last season A.C.T. launched the highly successful "First Look" program with a series of workshops, semistaged readings, and fully staged productions, including several produced at A.C.T.'s alternate performance space in Zeum Theater.

The A.C.T. Conservatory plays an integral role in this development process, providing a supportive and adventurous environment for writers, translators and adaptors, directors, and dramaturgs to explore and hone dramatic projects—ranging from draft plays-in-progress to more finished and previously produced scripts and translations. In new-play development, the benefits to A.C.T. of being simultaneously a professional theater company and a nationally esteemed actor training program are manifold: students benefit from being on the front lines of new-play development, exploring the creative process with young writers sharpening their craft as well as established playwrights, and A.C.T. is sustained and inspired artistically and professionally by the opportunity to tap student and faculty talent. The plays themselves come to theatrical life as they begin the critical journey from page to stage, involving both actor and audience in the discovery of textual clarity and dramatic success.

Harley Granville-Barker's *The Voyage Inheritance*, for example, found its way to the Geary Theater as the result of an A.C.T. Master of Fine Arts Program production of the play in 1995. "I was introduced to *Voysey* by the late, great director Albert Takazauckas, who directed a studio production with our second-year M.F.A. students," said Carey Perloff on the first day of *Voysey* rehearsal. "This was the original version, and it was about three and a half hours long, yet it was totally fascinating to me. This is the wonderful thing about having an M.F.A. program, that they do these things and you think, Oh, my God! How come I didn't know that play?"

This season the A.C.T. Conservatory has been busy as ever encouraging the development of work by some of today's great writers. In January alone, Sharon Ott (former artistic director of Seattle Rep and Berkeley Rep) directed a workshop with A.C.T.'s third-year M.F.A. students of a new conflation and adaptation by Bay Area playwright and A.C.T. alumna Amy Freed of two Restoration plays, Colley Cibber's *Love's Last Shift* (1696) and John Vanbrugh's *The Relapse* (1697), while Sheryl Kaller directed a workshop of Dick Beebe's powerful new drama *Androscoggin Fugue* and Pam MacKinnon worked with the class on *Astrea*, Scottish author Stuart Thomas's new play about Aphra Behn.

Only time will tell what seeds of inspiration these recent workshops may have sown. "Creating brand-new work, especially in this difficult economic climate, is an unpredictable proposition," said Perloff, "but it is also a deeply exhilarating, gratifying, and eye-opening one for all involved. It is critical for the next generation of artists to see us making a commitment to new work and to the unique writers of our time." ■

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Timothy Mason
Resident Playwrights

Accompanists

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Patricia Diaz
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HONORING A.C.T.'S NEW FACES OF 2005

April 22, 2005

Annette Bening, Benjamin Bratt, 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 audition showcase performed for invited audiences of casting directors, film agents, theater 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 postperformance reception. Join us for this once-in-a-career 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 collaboration with 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 GEARY

May 22, 2005

Join us for *Comedy Night at the Geary*—ACT One's annual evening of irreverence and laughter featuring nationally recognized comedians. Previous surprise guests have included Robin Williams, Jake Johannsen, and Rob Becker.

Sunday, 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 Gaboriau
Directed by Serge Denoncourt
Produced in association with Theatre Rhinoceros

mar 8–
apr 3 ***Female Transport***
by Steve Gooch
Directed by Anne Kauffman

young conservatory presents

WORLD PREMIERE
jun 3–12 ***Broken Hallelujah***
by Sharman Macdonald
Directed by Craig Slight

WORLD PREMIERE
jun 17–
jul 3 ***Shed a Little Light:
The Music of James Taylor***
Directed by Kate Brickley and Christine Mattison
Musical Direction by Krista Wigle
Musical Arrangements by Naomi Sanchez

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



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PURSUE YOUR PASSION AT A.C.T. ENROLL TODAY!

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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.actactortraining.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-sf.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

Discounts

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

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Beeper!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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


Listening Systems

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

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

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

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

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

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

AFFILIATIONS

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



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

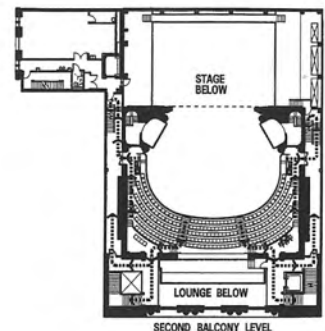
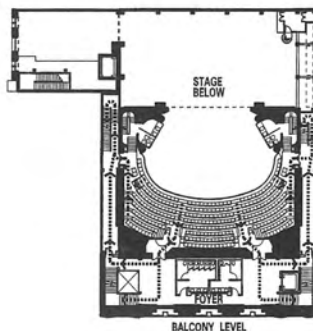
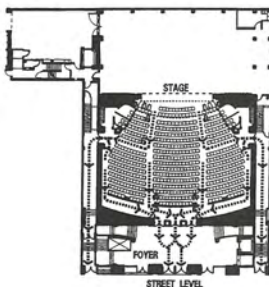


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

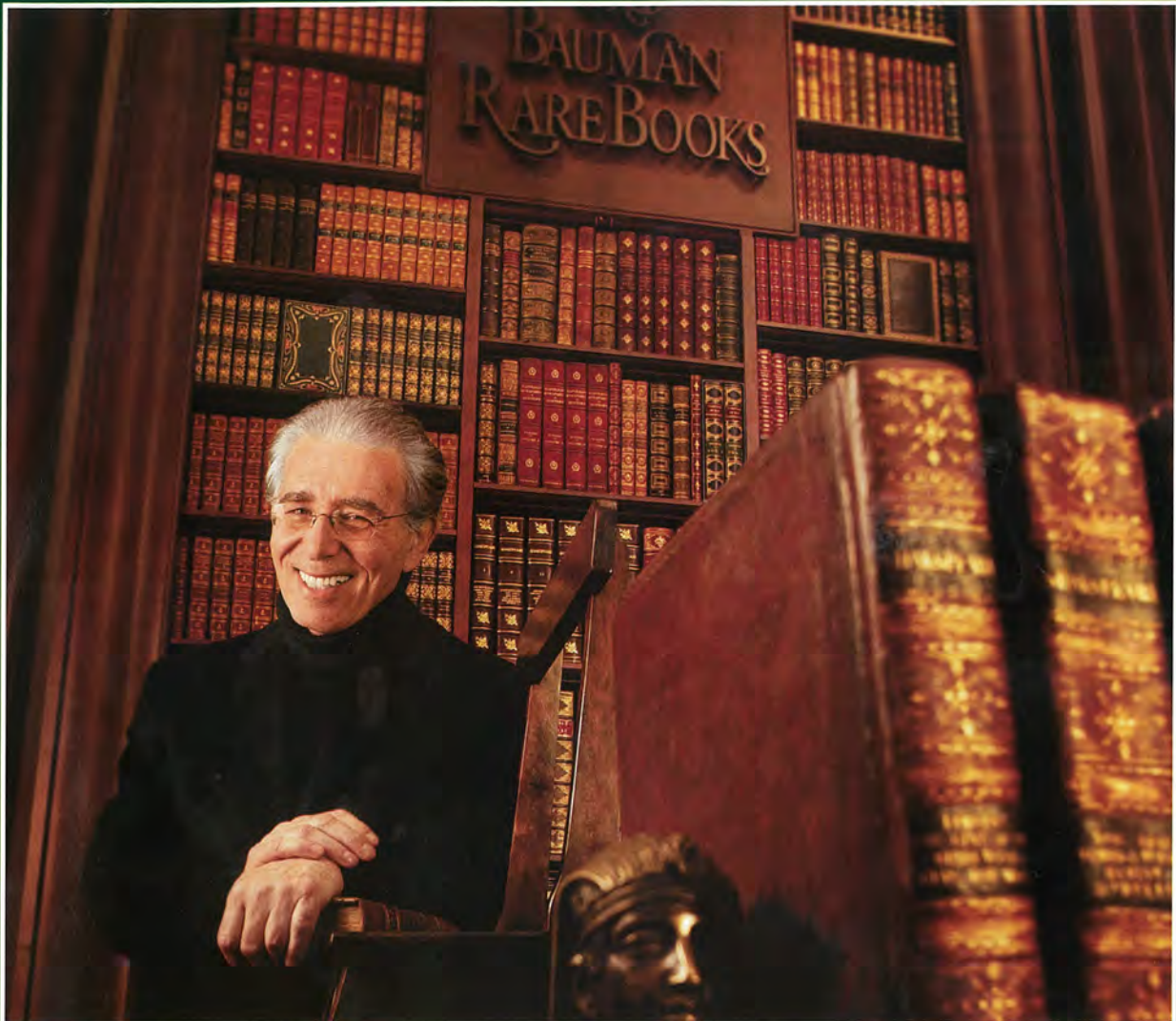
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