Edward Albee's

The Goat or, Who is Sylvia?

Directed by
Richard E. T. White

A.C.T.
American Conservatory Theater

Encore Arts Programs
First Republic made an instant impression on us. They actually perform when other banks just talk.”

IRA SPANIEMAN
MANAGING DIRECTOR, SPANIEMAN GALLERY, LLC

THE HEIGHT OF SAN FRANCISCO LIVING

St. Regis
Residences
San Francisco

RESIDENCE 30C - TWO BEDROOMS, TWO AND ONE
HALF BATHS, LIVING & DINING AREA, KITCHEN,
APPROX. 1,670 SQ. FT.

24-Hour Concierge Service
Spa Laboratoire Remede
Exclusive Fitness Center
St. Regis Butler Service

Expansive two and three
bedroom luxury residences
and three duplex penthouses

FOR THE PLEASURES OF OWNERSHIP, PLEASE CONTACT
STREGISRESIDENCES.COM/SANFRANCISCO
TEL: 415.979.9966  FAX: 415.979.9922

This is not an offer to sell, but is intended for information only. The developer reserves the right to make modifications in
materials, specifications, plans, pricing, various fees, designs, scheduling, and delivery of the homes without prior notice.
Exclusively represented by the Mark Company, Starwood Hotels & Resorts Worldwide, Inc.
First Republic Bank
It's a privilege to serve you®

"First Republic made an instant impression on us. They actually perform when other banks just talk."

IRA SPANIERMAN
MANAGING DIRECTOR, SPANIERMAN GALLERY, LLC

THE HEIGHT OF SAN FRANCISCO LIVING

A distinguished neighbor to the San Francisco Museum of Modern Art. Rising from the 22nd to the 40th floor of the new St. Regis Hotel, the luxurious residences are a stunning convergence of world-class architecture and design with impeccable hospitality.

24-Hour Concierge Service
Spa Laboratoire Remède
Exclusive Fitness Center
St. Regis Butler Service

Expansive two and three bedroom luxury residences and three duplex penthouses

RESIDENCE 30C - TWO BEDROOMS, TWO AND ONE HALF BATHS, LIVING & DINING AREA, KITCHEN, APPROX. 1670 SQ. FT.

FOR THE PLEASURES OF OWNERSHIP, PLEASE CONTACT
STREGISRESIDENCES.COM/SANFRANCISCO
TEL: 415.979.9966  FAX: 415.979.9922

THIS IS NOT AN OFFER TO SELL, BUT IS INTENDED FOR INFORMATION ONLY. THE DEVELOPER RESERVES THE RIGHT TO MAKE MODIFICATIONS IN MATERIALS, SPECIFICATIONS, PLANS, PRICING, VARIOUS FEES, DESIGNS, SCHEDULING, AND DELIVERY OF THE HOMES WITHOUT PRIOR NOTICE, EXCLUSIVELY REPRESENTED BY THE MARK COMPANY, BASSWOOD HOTELS & RESORTS WORLDWIDE, INC.
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 reinvigorate in relationships 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 Jeujmeyn Theatres 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 Zuma 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 Americas actor training programs, while serving as the creative engine of the company at large.
American Conservatory Theater

Theater, 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 30 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performances, 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 Perlroth’s 10th season, A.C.T. created a new company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zetro 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.
ANNOUNCING THE 2005–06 SEASON

SUBSCRIBE NOW!

The Overcoat
Created by Morris Paneth and Wendy Gerling
Adapted from "The Overcoat," by Nikolai Gogol
Music by Dmitri Shostakovich
AUG 26–SEP 15

Cat on a Hot Tin Roof
by Tennessee Williams
Directed by Israel Hicks
OCT 13–NOV 13

Sexual Perversity in Chicago
by David Mamet
Directed by Peter Riegert
JAN 26–FEB 5

Gem of the Ocean
by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12

The Rivals
by Richard Brinsley Sheridan
Directed by Lynne Wilmott
MAR 23–APR 23

A Number
by Caryl Churchill
Directed by Anna D. Shapiro
APR 28–MAY 25

Final Play to Be Announced!

A Christmas Carol
by Charles Dickens
World Premiere Adaptation by Carey Perloff and Paul Walsh
Directed by Carey Perloff
NOV 26–DEC 24

Learn more.

From the Artistic Director

Dear Friends,

We are thrilled to welcome you to the grand finale of what we believe has been one of A.C.T.'s most wonderful seasons ever.

And we're concluding with a play that is sure to have you buzzing long after the curtain comes down.

Over the past decade, A.C.T. has often celebrated the work of the great modernist Pinter, Beckett, and Marker. These writers have filled the Geary with pungent, minimalist language rife with menace, energy, surprise, and uneasy laughter. Edward Albee certainly belongs in their company. His work was last seen at the Geary nearly 30 years ago, when Bill Ball directed Tiny Alice. Ball famously re-ordered some scenes and re-imagined the ending of the play, much to Albee's chagrin, sparking a dramatic controversy (which played out in the press) over the scope of a director's artistic license to interpret a playwright's vision. That was the last time Albee's work has appeared at A.C.T., so this production is truly a historic occasion.

The Goat or, Who's Afraid of Virginia Woolf? is a masterpiece about marriage and betrayal, as only the author of Who's Afraid of Virginia Woolf? could pen. It explores what happens when a successful and happy life is irrevocably shattered by the unhinkable, the unimaginable, the intolerable—and, in doing so, cracks open all that we take for granted about love, loyalty, and long-term relationships. A surprising piece of writing that is as hilarious as it is deeply painful, The Goat represents a major writer at the top of his game.

The American theater community recently lost one of the critics most responsible for bringing the work of Albee, Plater, and Beckett to wider recognition: Mel Gusso. Over decades of writing, as a daily theater critic for the New York Times and as an author of a series of extraordinary books (Conversations with . . .) that engaged these writers in fascinating dialogue about their work, Gusso relished the absurdly yet emotionally charged terrain of Albee and his great contemporaries, and introduced that work to eager new generations of theater lovers. He understood that one of Albee's great gifts is the power of suggestion, the room he leaves for both audiences and actors to fill in the blanks with their own imaginations.

This is, perhaps, the most important legacy of the great modernist playwrights: their insistence that theater is a place of active engagement, not a literal representation of a predestined reality, and that great theatrical language wakes us up to the strangeness and wonder of our daily experiences in ways we could never have imagined. We hope you will find The Goat stimulating, thought provoking, and invigorating enough to keep your theatrical appetites charged throughout the summer, until we see you again this fall for a new season at A.C.T.!

Many thanks for joining us.

Yours,

Carey Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS AT THE GEARY THEATER:

A.C.T. PROLOGUE
a conversation with Director Richard E. T. White
Tuesday, June 14, 5:30–6 p.m.

AUDIENCE EXCHANGES
free postperformance discussions with the cast
Tuesday, June 21 (after the 7 p.m. performance)
Sunday, June 26 (after the 2 p.m. performance)
Wednesday, June 29 (after the 2 p.m. performance) and following these Tuesdays and Thursday performances:
June 21 (7 p.m.), June 23 (6 p.m.), June 28 (8 p.m.),
June 30 (8 p.m.), July 5 (8 p.m.), July 7 (8 p.m.)

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

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

For more information, call 415.749.2ACT or visit www.act-sf.org.

The Goat, or Who's Afraid of Virginia Woolf?
ANNOUNCING THE 2005–06 SEASON

SUBSCRIBE NOW!

The Overcoat
Created by Morris Panych and Wendy Gerling
Adapted from “The Overcoat,” by Nikolai Gogol
Music by Dmitri Shostakovich
AUG 26–SEP 15

Cat on a Hot Tin Roof
by Tennessee Williams
Directed by Israel Hicks
OCT 13–NOV 13

Sexual Perversity in Chicago
by David Mamet
Directed by Peter Riegert
JAN 25–Feb 5

Gem of the Ocean
by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12

The Rivals
by Richard Brinsley Sheridan
Directed by Alonzo Bell
MAR 23–APR 23

A Number
by Caryl Churchill
Directed by Anna D. Shapiro
APR 28–May 28

Final Play to Be Announced!

A Christmas Carol
by Charles Dickens
World Premiere Adaptation
by Carey Perloff and Paul Walsh
Directed by Carey Perloff
NOV 26–DEC 24

With a new script, new songs, sets, and costumes—and sprinkled with new holiday memories—A.C.T.’s new production of A Christmas Carol evokes the Bay Area’s favorite holiday tradition.

“Dazzling, hilarious, beautiful, and haunting...it is, in a word, spectacular.”
The Globe and Mail (Canada)

FROM THE ARTISTIC DIRECTOR

Dear Friends,
We are thrilled to welcome you to the grand finale of what we believe has been one of A.C.T.’s most wonderful seasons ever. We’re concluding with a play that is sure to have you buzzing long after the curtain comes down.

Over the past decade, A.C.T. has often celebrated the work of the great modernists Pinter, Beckett, and Mamet. These writers have filled the Geary with pungent, minimalist language rife with menace, energry, surprise, and uneasy laughter. Edward Albee certainly belongs in their company. His work was last seen at the Geary nearly 30 years ago, when Bill Ball directed Tiny Alice. Ball infamously re-ordered some scenes and re-imagined the ending of the play, much to Albee’s chagrin, sparking a dramatic controversy (which played out in the press) over the scope of a director’s artistic license to interpret a playwright’s vision. That was the last time Albee’s work has appeared at A.C.T., so his production is truly a historic occasion.

The Goat or, Who is Sylvia? is a masterpiece about marriage and betrayal, as only the author of Who’s Afraid of Virginia Woolf? could pen. It explores what happens when a successful and happy life is irrevocably shattered by the unthinksable, the unimaginable, the intolerable—and, in doing so, cracks open all that we take for granted about love, loyalty, and long-term relationships. A surprising piece of writing that is as hilarious as it is deeply painful, The Goat represents a major writer at the top of his game.

The American theater community recently lost one of the critics most responsible for bringing the work of Albee, Pinter, and Beckett to wider recognition: Mel Gussow. Over decades of writing, as a daily theater critic for The New York Times and as the author of a series of extraordinary books (Conversations with... ) that engaged these writers in fascinating dialogue about their work, Gussow relished the absurdly yet emotionally charged terrain of Albee and his great contemporaries, and introduced that work to eager new generations of theater lovers. He understood that one of Albee’s great gifts is the power of suggestion, the room he leaves for both audiences and actors to fill in the blanks with their own imaginations.

This is, perhaps, the most important legacy of the great modernist playwrights: their insistence that theater is a place of active engagement, not a literal representation of a predigested reality, and that great theatrical language wakes us up to the strangeness and wonder of our daily experiences in ways we could never have imagined. We hope you will find The Goat stimulating, thought provoking, and intriguing enough to keep your theatrical appetites charged throughout the summer, until we see you again this fall for a new season at A.C.T.!

Many thanks for joining us.

Yours,

Carey Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS AT THE GEARY THEATER:

A.C.T. PROLOGUE
a conversation with Director Richard E.T. White
Tuesday, June 14, 5:30–6 p.m.

AUDIENCE EXCHANGES
free postperformance discussions with the cast
Tuesday, June 21 (after the 7 p.m. performance)
Sunday, June 26 (after the 2 p.m. performance)
Wednesday, June 29 (after the 2 p.m. performance)
and following these Tuesday and Thursday performances:
June 21 (7 p.m.), June 23 (8 p.m.), June 28 (8 p.m.),
June 30 (8 p.m.), July 5 (8 p.m.), July 7 (8 p.m.).

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

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

For more information, call 415.749.2ACT or visit www.act-sf.org.

A.C.T.
American Conservatory Theater
San Francisco

Subscribe Now! www.act-sf.org | 415.749.2250

The Goat, or Who is Sylvia?

7
SITUATION TRAGEDY

BY JESSICA WERNER

“The world’s a mess; it’s in my kiss.”

—EXENE CERVENKA/JOHN DOE

A stage direction from scene two of The Goat or, Who is Sylvia? serves as an apt distillation of the themes of domestic discord and illusionary ideals that Edward Albee has dramatized in many of his plays: “There is chaos behind the civility, of course.” Ever since his career-making theatrical debut with the explosive one-act The Zoo Story (1959)—about a violent encounter between a complacent book editor and a desperate, truth-telling loner—Albee has been attuned to the emotional, moral, and linguistic forces that perpetually threaten to rend the calm surface of middle-class life. Marriage itself was recast by Albee as an epic battlefront in Who’s Afraid of Virginia Woolf? (1962), his extravagant verbal duel between a husband and wife fighting to the death of their illusions. Albee has explored this conflict between fantasy and truth in many subsequent plays, emphasizing repeatedly the importance of living an open, passionate, and courageous existence, in defiance of the dangers inherent in fully embracing life.

Albee has always been outspoken in his belief that theater should employ imagination in the service of challenging assumptions, rather than confirming an audience’s prejudices and beliefs. He described his play The American Dream (1960) as “an attack on the substitution of artifice for real values in our society; a condemnation of complacency, cruelty and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peaches-and-cream.” In two of his Pulitzer Prize-winning dramas—A Delicate Balance (1966) and Seescape (1974)—a couple’s uneasy peace is again disrupted by unexpected visitors (in the case of Seescape, by two giant sea urchins). In Three Tall Women (1990), for which Albee received his third Pulitzer, the unsettling intruder is memory itself, dragging with it reminders of a life’s wounds and mistakes.

“If there is a single theme that runs through Albee’s work,” wrote Larissa MacFarquhar in The New Yorker this spring (on the occasion of Virginia Woolf’s Broadway revival), “it is the importance of being open to a full consciousness of life, with all the social and emotional risk that entails. Dangerous’ is one of his highest terms of praise, and ‘restful’ is one of his worst insults.”

After 19 years without a new play on Broadway, during which time Albee’s work met with mixed critical reception, he returned in 2002 with The Goat or, Who is Sylvia? The play earned Albee his second Tony Award for best new play, while generating controversy among critics and audiences with its frank and humorous depiction of a man tormented by a love of “an unimaginable kind.”

continued on page 11

EDWARD ALBEE’S

THE GOAT

OR, WHO IS SYLVIA?

NOTES TOWARD A DEFINITION OF TRAGEDY

(2002)

Directed by Richard E. T. White

Scenery by Kent Dorsey
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Sound by Garth Henshill
Casting by Meryl Lind Shaw

THE CAST
Stevie—Pamela Reed
Martin—Don R. McManus
Ross—Charles Shaw Robinson
Billy—Joseph Parks

UNDERSTUDIES
Stevie—René Augesen; Martin—Charles Shaw Robinson
Ross—Steve Irish; Billy—Andy Butterfield

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Vindy Eng, Assistant Stage Manager
Anna Capp, Intern

TIME AND PLACE
A living room. The present.

The Goat or, Who is Sylvia? is performed without an intermission.

ADDITIONAL CREDITS
Music from “Double Ilk” by Paul Draxler
Dylan Russell, Assistant Director; Jessica Werner, Associate Dramaturg
Dave Maier, Fight Director; Deborah Sussel, Speech & Text Consultant
Jeff Crockett, Voice Consultant

SPECIAL THANKS TO
A Contemporary Theatre (Seattle), Cornish College of the Arts, Christine Sumption
SITUATION TRAGEDY

BY JESSICA WERNER

“The world’s a mess; it’s in my kiss.”

—EXENE CERVERNA/JOHN DOE

A stage direction from scene two of *The Goat or, Who is Sylvia?* serves as an apt distillation of the themes of domestic discord and illusory ideals that Edward Albee has dramatized in many of his plays: “There is chaos behind the civility, of course.”

Ever since his career-making theatrical debut with the explosive one-act *The Zoo Story* (1959)—about a violent encounter between a complacent book editor and a desperate, truth-telling loner—Albee has been attuned to the emotional, moral, and linguistic forces that perpetually threaten to rend the calm surface of middle-class life. Marriage itself was recast by Albee as an epic battlefield in *Who’s Afraid of Virginia Woolf?* (1962), his extravagant verbal duel between a husband and wife fighting to the death of their illusions. Albee has explored this conflict between fantasy and truth in many subsequent plays, emphasizing repeatedly the importance of living an open, passionate, and courageous existence, in defiance of the dangers inherent in fully embracing life.

Albee has always been outspoken in his belief that theater should employ imagination in the service of challenging assumptions, rather than confirming an audience’s prejudices and beliefs. He described his play *The American Dream* (1960) as “an attack on the substitution of artifice for real values in our society; a condensation of complacency, cruelty and emancipation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy keen.” In two of his Pulitzer Prize-winning dramas—*A Delicate Balance* (1966) and *Seascape* (1974)—a couple’s uneasy peace is again disrupted by unexpected visitors (in the case of Seascape, by two giant sea horses). In *Three Tall Women* (1990), for which Albee received his third Pulitzer, the unseating intruder is memory itself, dragging with it reminders of a life’s wounds and mistakes.

“If there is a single theme that runs through Albee’s work,” wrote Larissa MacFarquhar in the *New Yorker* this spring (on the occasion of Virginia Woolf’s *Broadway revival*), “it is the importance of being open to a full consciousness of life, with all the social and emotional risk that entails. ‘Dangerous’ is one of his highest terms of praise, and ‘restful’ is one of his worst insults.”

After 19 years without a new play on Broadway, during which time Albee’s work met with mixed critical reception, he returned in 2002 with *The Goat or, Who is Sylvia?* The play earned Albee his second Tony Award for best new play, while generating controversy among critics and audiences with its frank and humorous depiction of a man tormented by a love of “an unimaginable kind.”

continued on page 11

EDWARD ALBEE’S

THE GOAT

OR, WHO IS SYLVIA?

NOTES TOWARD A DEFINITION OF TRAGEDY

(2002)

Directed by Richard E. T. White

Scenery by Kent Dorse
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Sound by Garth Henshall
Casting by Meryl Lind Shaw

THE CAST

Stevie: Pamela Reed
Martin: Don R. McManus
Ross: Charles Shaw Robinson
Billy: Joseph Parks

UNDERSTUDIES

Stevie—René Augesen; Martin—Charles Shaw Robinson; Ross—Steve Irish; Billy—Andy Butterfield

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Vindy Eng, Assistant Stage Manager
Anna Capp, Intern

TIME AND PLACE

A living room. The present.

The Goat or, Who is Sylvia? is performed without an intermission.

ADDITIONAL CREDITS

Music from “Double Ikat” by Paul Desher
Dylan Russell, Assistant Director; Jessica Werner, Associate Dramaturg
Dave Maier, Fight Director; Deborah Sussel, Speech & Text Consultant
Jeff Crockett, Voice Consultant

SPECIAL THANKS TO

A Contemporary Theatre (Seattle), Cornish College of the Arts, Christine Sumption

This production is sponsored in part by

EXECUTIVE PRODUCER
Sylvia Corp Tulak

PRODUCERS
Marieke Gardner
Nancy Livingston & Fred M. Levin, The Shensen Foundation
Ross Selinger

ABOUT THIS GOAT

BY EDWARD ALBEE

How The Goat or, Who Is Sylvia? got to be written is both simple and complex. It is a story that the playwright didn’t want to write, but had to. Several years ago I discovered that I was thinking about writing a play about interwoven matters—the limits of our tolerance of the behavior of others and, especially, when such behavior ran counter to what we believed to be acceptable social and moral boundaries, and our unwillingness to imagine ourselves behaving in such an unacceptable fashion—in other words, our refusal to imagine ourselves subject to circumstances outside our own comfort zones.

I came to the awareness that I was involved in such an adventure not by deciding that’s what I wanted to do, but by discovering that that’s what I had begun to do—by my awareness of a play constructing itself as an idea, informing me that that’s what I intended to write about.

That’s the way I work—a kind of unconscious didacticism. The play forming in my mind dealt with this: a renowned doctor of medicine—happily married, middle aged, at the top of his career—has come to the conclusion that he has reached his limits, is doing nothing but good and is a valued and deeply useful member of society, but that this zenith leaves him feeling incomplete. He feels the need to experience life as many of his patients do—his subjects, if you will—and so (this play was planned during the height of the AIDS epidemic, when even partial solutions were not available) he injects himself with the HIV virus, to suffer as his patients do, thereby to “understand” better the suffering all around him.

The play—had I written it—would have examined the hostility and condemnation this action would have produced, and would have raised questions about tolerable behavior—the effect of his actions on family and friends and—indirectly—the matter of suicide, which is illegal in the United States, and which is what the doctor was, indeed, committing, however slowly.

I mention this idea to a number of people whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter. I was surprised, for I thought I was “pushing the envelope” in a way playwrights are supposed to do.

I was completing a play about the sculptor Louise Nevelson, so I put this new idea aside for a while, planning to move to it, but it remained in my mind, and decided to see the damned doppelpiegel. Alas—perhaps—it had immediately closed, having received delaying reviews. Naturally, I quickly decided that it was not the premise that had been at fault, but the execution.

Still—this was a concept I wanted to explore and I put my mind to work. Within a year (all dates approximate here as I do not keep a journal, having decided that since all writers’ journals are really intended for publication no matter how private they pretent to be, and since I had not begun one at the age of 14 or so, when all really revelatory journals begin, there would be no point in beginning later), within a year I had evolved the structure and manner of The Goat or, Who is Sylvia? I mentioned the idea of the play to a number of people (though fewer this time) whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

Clearly, I was on to something—either the collapse of my mind or a set of propositions perplexing enough to demand examination. And on I went. I allowed the completed play to my United States producers, a lady wise to the ways of theater, who decided to produce it on Broadway (of all places!) in spite of the hostility and condemnation she received from quite a few of her cronies (or, possibly, because of it).

The play opened on Broadway in the spring of 2002 and received some very odd reviews, indeed. Aside from hardy and rational souls who were engaged and disturbed, and happy about that, a number of critics behated as though the author had personally slapped them in the face. (This is, of course, a fantasy most playwrights have enjoyed more than once.) The Victoriamness of these responses was amazing but not particularly helpful at the box office.

A few of the more influential daily critics of New York City newspapers “hired their bets” or—equally huckstered—“did not want to go out on a limb” and wrote reviews making it clear they were hedging their bets, not wanting to go out on a limb. Two of these powerful critics re-reviewed the play four months into the run—when the public response had proven to be strong and enthusiastic. One of them discovered that the play had somehow changed and was now far more tolerable, and the other—bless her!—admitted that she had screwed up royally the first time around and did an honest about face.

Of course, some members of the audience were deeply offended by the play and walked out during the performance. It’s kind of thrilling when that happens (and in the United States it’s usually with older white couples) but we authors do not intentionally provoke it. We desire to engage, to upset, to trouble, but we want people to stay around till the end—to see if they were right in wanting to leave.

Once again, he is working in extremes: What would happen if the happiest and most successful family in America, a family who truly, deeply loves each other—who, like Oedipus and Jocasta, are at the pinnacle of their lives—loses its ability to love? What would happen if the family’s constituent parts—mother, father, children—are unaffected by this irrevocable shift? And if it is not just a family affair, as the wife puts it at one point, “some chippin’,” but with an almost unhittable object of adoration and attraction?

I guess you could call The Goat a “situation tragedy,” because it is based on a very clear plot point, which Albee basically lays out for the audience in the first five minutes of the play, making it clear that this play isn’t about plot. Albee doesn’t want [The Goat] to be about the shocking revelation that a man is having a love affair with a goat—and I really don’t think it is meant to be taken literally, as a defense of man/animal love. He wants the play to be about the consequences to relationships when something happens that crosses personal boundaries in a profound and shocking way. And that is the value of the metaphor of the play to me. I’ve been struck with the courage of a writer taking the most powerful metaphor he possibly can for the kind of obsession that shatters expectations and the consequences of such a catastrophic act.

ALBEE HAS SAID HE AVOIDS "PURPOSEFUL SHOCK," YET HE OBVIOUSLY REFUSES SHAKING OUR NOTIONS OF CONVENTIONALITY BY CONFRONTING OUR BOUNDARIES AND TABOOS.

I think his best work has always challenged accepted notions of taste and appropriateness of style and subject matter in theater to ends that are unexpected and revelatory—consider the ecstatic coalescence of violence and tenderness in The Zoo Story, and how extremes of drunkenness and obscenity in Who’s Afraid of Virginia Woolf reveal the aching heart of a childless American family. In The Goat or, Who is Sylvia?: Notes Toward a Definition of Tragedy, to use the full title, he is attempting to reshape the themes of classical tragedy for a modern audience—seeking out a situation that parallels powerful mythological stories like Leda and the swan or Pasiphae and the bull, to attempt to put in a modern context that moment when humans are shaken by desires that redefine their very humanity.

PHOTO OF EDWARD ALBEE BY ALAN GUDER

American Conservatory Theater

10

11

The Goat, or Who is Sylvia?
ABOUD THIS GOAT
BY EDWARD ALBEE

H ow The Goat or, Who is Sylvia? got to be written is both simple and complex. It is a story of a play, which didn’t get written and how—in its stead—another did.

Several years ago I discovered that I was thinking about writing a play about interwoven matters—the limits of our tolerance of the behavior of others than us, especially when such behavior ran counter to what we believed to be acceptable social and moral boundaries, and our unwillingness to imagine ourselves behaving in such an unacceptable fashion—in other words, our refusal to imagine ourselves subject to circumstances outside our own comfort zones.

I came to the awareness that I was involved in such an adventure not by deciding that’s what I wanted to do, but by discovering that’s what I had begun to do—by my awareness of a play constructing itself as an idea, informing me that that’s what I intended to write about.

That’s the way I work—a kind of unconscious didacticism. The play forming in my mind dealt with this: a recovery doctor of medicine—happily married, middle aged, at the top of his career—has come to the conclusion that he has reached his limits, is doing nothing but good and is a valued and deeply useful member of society, but that this zenith leaves him feeling incomplete. He feels the need to experience life as many of his patients do—his subjects, if you will—and so (this play was planned during the height of the AIDS epidemic, when even partial solutions were not available) he injects himself with the HIV virus, to suffer as his patients do, thereby to “understand” better the suffering all around him.

The play—had I written it—would have examined the hostility and condemnation this action would have produced, and would have raised questions about tolerable behavior—the effect of his actions on family and friends—and indirectly—the matter of suicide, which is illegal in the United States, and which is what the doctor was, indeed, committing, however slowly. I mentioned the idea to a number of people whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

I was surprised, for I thought I was “pushing the envelope” in a way playwrights are supposed to do.

I was completing a play about the sculptor Louise Nevelson, so I put this new idea aside for a while, planning to move to it deeply into reality right after. Imagine my surprise, then, when a play opened in a tiny New York City theater with exactly the premise and characters I had been considering.

While the coincidence was staggering, the playwright was someone whose work I knew a little of and he was, as well, a reputable actor. I dismissed anything but coincidence from my mind, and decided to see the damned doppelganger. Alas—perhaps—it had immediately closed, having receiving deploying reviews. Naturally, I quickly decided that it was not the premise that had been at fault, but the execution.

Still—it was a concept I wanted to explore and I put my mind to work. Within a year (all dates approximate here as I do not keep a journal, having decided that since all writers’ journals are really intended for publication no matter how private they pretend to be, and since I had not begun one at the age of 14 or so, when all really revelatory journals begin, there would be no point in beginning later), within a year I had evolved the structure and manner of The Goat or, Who is Sylvia?

I mentioned the idea of the play to a number of people (though fewer this time) whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

Clearly, I was on to something—either the collapse of my mind or a set of propositions perplexing enough to demand examination. And on I went. I allowed the completed play to my United States producer, a lady wise to the ways of theater, who decided to produce it on Broadway (of all places!) in spite of the hostility and condemnation she received from quite a few of her contacts (or, possibly, because of it).

The play opened on Broadway in the spring of 2002 and received overwhelmingly positive reviews. Indeed. Aside from hardly just any rational souls who were engaged and disturbed, and happy about that, a number of critics bashed as though the author had personally slammed them in the face. (This is, of course, a fantasy most playwrights have enjoyed more than once.) The Victorianism of those responses was amusing but not particularly helpful at the box office.

A few of the more influential daily critics of New York City newspapers “heded their bets” or—equally buck-eyed—“did not want to go out on a limb” and wrote reviews making it clear they were hedging their bets, not wanting to go out on a limb. Two of those powerful critics reviewed the play four months into the run—when the public response had proven to be strong and enthusiastic. One of them discovered that the play had somehow changed and was now far more tolerable, and the other—bless her!—admitted that she screwed up royally the first time around and did an honest about face.

Of course, some members of the audience were deeply offended by the play and walked out during the performance. It’s kind of thrilling when that happens (and in the United States it’s usually with older white couples) but we authors do not intentionally provoke it. We desire to engage, to upset, to trouble, but we want people to stay around till the end—to see if they were right in wanting to leave.

This time it is Eero’s turn to wreak havoc, spending a family’s happy life, as tragedy always has, with an unthinkable betrayal. Like Oedipus and Orestes before him, Martin Gray (the architect in The Goat) is undone by a lustful power of his own desires and “seizes the throat of his fate, like any of the classic Greek heroes,” says director Richard E. T. White. White spoke with us as he began rehearsals of Albee’s classic tragedy for a modern audience.

JESSICA WERNER: WHAT INTERESTS YOU MOST ABOUT THE GOAT OR, WHO IS SYLVIA? ARE THERE PARTICULAR CHALLENGES WHEN DIRECTING A PLAY WITH A CONTROVERSIAL REPUTATION?

RICHARD E. T. WHITE: When I first read the play, I was immediately struck with Albee’s bravery in pursuit of a rich and evocative dramatic metaphor. I’ve been an Albee fan for many years, ever since my senior year in high school. Remember when legend had it that music fans were critical, “Clapton is God”? I felt like writing, “Albee is God.” As a teenager who was falling in love with theater, I found Albee absolutely transporting and terribly exciting and dangerous. And his work still feels that way to me.

ALBEE HAS SAID HE AIBORS “PURPOSEFUL SHOCK,” YET HE OBEVIOUSLY RELISHES MAKING OUR NOTIONS OF CONVENTIONALITY BY CONFRONTING OUR BOUNDARIES AND TABOOS.

I think his best work has always challenged accepted notions of taste and appropriateness of style and subject matter in theater to ends that are unexpected and revelatory—consider the ecstatic conflation of violence and tenderness in The Zoo Story, and how extremes of drunkenness and obscenity in Who’s Afraid of Virginia Woolf reveal the aching heart of a childless American family. In The Goat or, Who is Sylvia?: Notes Toward a Definition of Tragedy, to use the full title, he is attempting to reshape the themes of classical tragedy for a modern audience—seeking out a situation that parallels powerful mythological stories like Leda and the swan or Pasiphae and the bull, to attempt to put in a modern context that moment when humans are shaken by desires that redefine their very humanity.

PHOTO BY EDWARD ALBEE BY ALAN GORECKE

Once again, he is working in extremes: What would happen if the happiest and most successful family in America, a family who truly, deeply loves each other—who, like Oedipus and Jocasta, are at the pinnacle of their lives—is completely and irrevocably shattered by the infidelity of the father? And it’s not just an affair with, as the wife puts it at one point, “some chippie,” but with an almost unthinkable object of adoration and attraction?

I guess you could call The Goat a “situation tragedy,” because it is based on a very clear plot point, which Albee basically lays out for the audience in the first five minutes of the play, making it clear that this play isn’t about plot. Albee doesn’t [Want The Goat] to be about the shocking revelation that a man is having a love affair with a goat—and I really don’t think it is meant to be taken literally, as a defense of man/animal love. He wants the play to be about the consequences to relationships when something happens that crosses personal boundaries in a profound and shocking way. And that is the value of the metaphor of the play to me. I’ve been struck with the courage of a writer taking the most powerful metaphor he possibly can for the kind of obsession that shatters expectations and the consequences of such a catastrophic act.

THIS PLAY HIGHLIGHTS THE DEGREE TO WHICH ALBEE’S PLAYS HAVE ALWAYS BEEN SEEN AS BOTH REALISTIC AND ABSTRACT.

What I love about The Goat is how Albee, ever the master of contradictory impulses, manages to make the people in this play accessible, honest, engaging, funny, and deeply human, even as all of them make choices that go terribly away from accepted modes of behavior. I think he has expertly set up its story—allowing the play to share with you the point of view of everybody in that situation: the transgressor, the spouse, the child, and also the friend. Throughout, the play shifts its perspective, taking the central event of the revelation of Martin’s affair and turning the viewpoint from one character to another, so the audience is constantly questioning: What if we were Martin, what would I do? If I were Stevie? Billy? Ross? I think [Albee] aims to create a complicated response.

The Goat, or Who is Sylvia? 
DO YOU EXPECT PEOPLE WILL HAVE ANY TROUBLE FEELING EMPATHY FOR MARTIN, IN TERMS OF UNDERSTANDING WHY HE WOULD RISK EVERYTHING, AND BE WILLING TO DESTROY THE BEAUTIFUL CALM OF HIS LIFE? Part of that is solved by the brilliance of the writing, in portraying Martin as a man who has not made up his mind, who has that quality of living in the question. When we first see him, he's forgetting things because his mind is swirling with the question of, How can he live his life like this? How can he love both his wife, Stevie, and Sylvia? Who was he for the previous 50 years of his life, that he could be so changed now? He is living continuously in a state of questioning, and I think that makes him empathetic to the audience, because he is not doing something blindly. He is on a quest, and in the throes of his fate, like any of the classic Greek heroes.

I think some people will judge Martin harshly, and some people will judge the play harshly, if they can't see beyond dismissing it as "disgusting," and something they don't want to "deal with." I think Albee has intentionally structured the play so it is very friendly and seductive in the beginning, so the audience will engage: That's why he ordered the play as he did: the first scene is really a comedy, the second scene is a drama, and the third is a tragedy. He's very canny about that [progression]. I think if he made those very sober, serious, judgmental people right at the beginning, and attempted to delve into their predicament with great psychological acuity, it would be a very different play. It would be a sociological play about zoolithia.

AND WHO WOULD WANT TO SEE THAT? Right [laugh]. No, instead Albee asks, What, in our modern, self-conscious lives, would be a tragedy? And how would we respond to it? How do we live with unimaginable catastrophe? Albee has tried to find something that is still a secret in our society and build on that thing that is undiscussed, that you're not going to see even on "The Jerry Springer Show."

The play achieves the level of tragedy partly because, like Oedipus, Martin is a great man, surrounded by other great people, the kind of people who in theory we would want to be—admirable, loving, intelligent, compassionate people. He gives us a person at the pinnacle of his success, who seemingly has everything one would want; a mate who loves him in a profound and intimate way; a son who's just ambitious and rebellious enough to be really proud of. He even gives Martin a kingdom—a "World City" he's going to build on the American prairie—because tragedy requires a fall from an enormous height.

That fall propels the "hero," and everyone one around him, from a state of order to one of great chaos.

People behave differently when profound things happen to them, but everybody can sympathize with that sense of being shattered by the intrusion of the unanticipated. We have all experienced catastrophe, or we've seen our friends or parents experience it. Living with an awareness of the catastrophe makes you aware that you do have choice and power in those circumstances. You might not think you do, but you are presented with choices all along. Exploring this play is about looking for those moments of choice, where the characters either surrender or meet the responsibility of the catastrophe head on.

OUR SOCIETY SEEMS TO VALUE THE IDEA THAT WE ARE IN CONTROL OF OUR OWN DESTINIES, SO MARTIN'S ACCOUNT OF THE MOMENT WHEN FIRST SAW STEVIA IS EVEN MORE SHOCKING. HE DESCRIBES IT AS IF A ROMANTIC POSSESSION TOOK PLACE—A MOMENT BEYOND CHOICE.

We need to keep in mind the scope of what Albee is going for. He is hardening back to moments like those when Oedipus is confronted with a profound and horrifying revelation, and yet he must go forward. Albee has captured that instant when you feel the breath of the gods on you. There are times in people's lives when they feel like something larger is in control of them, something over which they have no control. The Greeks called them the "Mysteries," to capture that sense of what is mysterious in life, that there are still some things that can come to you that are not explainable in a rational way.

THERE ARE PLENTY OF ALBEE-SIMS AND PUNS THROUGHOUT THE PLAY, SOMETHING HIS WORK HAS BEEN KNOWN FOR, EVER SINCE "WHO'S AFRAID OF VIRGINIA WOOLF?" CHARACTERS IN THE GOAT STILL USE LANGUAGE TO PLAY AND SPEAK WITH EACH OTHER, EVEN DURING AN EMOTIONAL CRISIS, WHEN THEY'RE TALKING ABOUT THE MOST DISTURBING THINGS.

Albee is canny in making sure some of the play's appeal is in its very playfulness. He has created playful characters who are constantly self-aware of the metaphorical nature of their lives. In the middle of an argument Martin or Stevie will still say, "That was great, very clever." They play little word games and literacy games with each other, and this kind of obsessive-compulsive love of word play is a sort of significator throughout Albee's work. It is also a way that some people cope, which is not that far from real life. As conscious beings, we do listen as the tapes run in our heads, interrupting continued on page 20

What Does It Take to Provide the Best Agents, Service and Best Buyer and Seller Experience of Any Real Estate Company in the Bay Area?

Success doesn’t happen overnight. It doesn’t happen in a week or even a month. It takes years of proving that you have what it takes to be the best real estate company in the San Francisco Bay area. It takes Premier Service that will always exceed any level of our competitors’ service. It takes agents who pride themselves on having more local knowledge than anyone else in the Bay Area. It takes a company that is dedicated to redefining the real estate business. What does it take? It takes trust. Trust earned from 35 years of providing our clients the best buying and selling experience possible. It takes a company with the character, the experience and the vision of Pacific Union.

WWWW.PACUNION.COM
Union Trust Mortgage
888-776-8867 www.sfrsa.com

Pacific Union
OMAC Real Estate
Premier Service
Service you deserve. People you trust.

What It Takes.

Montecito/Piedmont, Danville, Walnut Creek, Orinda, San Francisco, Napa Valley, Sonoma, Marin, Oakland, Berkeley. Relocation Services 800.303.7868
DO YOU EXPECT PEOPLE WILL HAVE ANY TROUBLE FEELING EMPATHY FOR MARTIN, IN TERMS OF UNDERSTANDING WHY HE WOULD RISK EVERYTHING, AND BE WILLING TO DESTROY THE BEAUTIFUL CALM OF HIS LIFE? 

Part of that is solved by the brilliance of the writing, in portraying Martin as a man who has not made up his mind, who has that quality of living in the question. When we first see him, he's forgetting things because his mind is swirling with the question of, How can he live his life like this? How can he love both his wife, Stevie, and Sylvia? Who was he for the previous 50 years of his life, that he could be so changed now? He is living continuously in a state of questioning, and I think that makes him empathetic to the audience, because he is not doing something blindly. He is on a quest, and in the throes of his fate, like any of the classic Greek heroes.

I think some people will judge Martin harshly, and some people will judge the play harshly, if they can't see beyond dismissing it as "disgusting," and something they don't want to "deal with." I think Albee has intentionally structured the play so it is very friendly and seductive in the beginning, so the audience will engage: That's why he ordered the play as he did: the first scene is really a comedy, the second scene is a drama, and the third is a tragedy. He's very canny about that [progression]. I think if he made these very sober, serious, judgmental people right at the beginning, and attempted to delve into their predicament with great psychological acuity, it would be a very different play. It would be a sociological play about zoonilias.

AND WHO WOULD WANT TO SEE THAT? Right [laughs]. No, instead Albee asks, What, in our modern, self-conscious lives, would be a tragedy? And how would we respond to it? How do we live with unimaginable catastrophe? Albee has tried to find something that is still a secret in our society and build on that thing that is undiscovered, that you're not going to see even on "The Jerry Springer Show."

The play achieves the level of tragedy partly because, like Oedipus, Martin is a great man, surrounded by other great people, the kind of people who in theory we would want to be—admirable, loving, intelligent, compassionate people. He gives us a person at the pinnacle of his success, who seemingly has everything one would want; a mate who loves him in a profound and intimate way; a son who's just ambitious and rebellious enough to be really proud of. He even gives Martin a kingdom—a "World City" he's going to build on the American prairie—because tragedy requires a fall from an enormous height. That fall propels the "hero," and everyone one around him, from a state of order to one of great chaos.

People behave differently when profound things happen to them, but everybody can sympathize with that sense of being shattered by the intrusion of the unexpected. We have all experienced catastrophe, or we've seen our friends or parents experience it. Living with an awareness of the catastrophic makes you aware that you do have choice and power in those circumstances. You might not think you do, but you are presented with choices all along. Exploring this play is about looking for those moments of choice, where the characters either surrender or meet the responsibility of the catastrophe head on.

OUR SOCIETY SEEMS TO VALUE THE IDEA THAT WE ARE IN CONTROL OF OUR OWN DESTINIES, SO MARTIN'S ACCOUNT OF THE MOMENT HE FIRST SAW SYLVIA IS EVEN MORE SHOCKING. HE DESCRIBES IT AS IF A ROMANTIC POSSESSION TOOK PLACE—A MOMENT BEYOND CHOICE.

We need to keep in mind the scope of what Albee is going for. He is harkening back to moments like those when Oedipus is confronted with a profound and horrifying revelation, and yet he must go forward. Albee has captured that instant when you feel the breath of the gods on you. There are times in people's lives when they feel like something larger is in control of them, something over which they have no control. The Greeks called them the "Mysteries," to capture that sense of what is mysterious in life, that there are still some things that can come to you that are not explainable in a rational way.

New love can look for all the world like mental illness, a blend of mania, dementia, and obsession that cuts people off from friends and family and prompts out-of-character behavior...that could almost be mistaken for psychosis.

"—Watching New Love As It Scares the Brain," by Benedict Carey, reporting on new brain scan imagery in the New York Times, Tuesday, May 31, 2005

THERE ARE PLENTY OF ALBEE-SMITHS AND PUNs THROUGHOUT THE PLAY, SOMETHING HIS WORK HAS BEEN KNOWN FOR, EVER SINCE WHO'S AFRAID OF VIRGINIA WOOLF? CHARACTERS IN THE GOAT STILL USE LANGUAGE TO PLAY AND SPAR WITH EACH OTHER, EVEN DURING AN EMOTIONAL CRISIS, WHEN THEY'RE TALKING ABOUT THE MOST DISTURBING THINGS.

Albee is canny in making sure some of the play's appeal is in its very playfulness. He has created playful characters who are constantly self-aware of the metaphorical nature of their lives. In the middle of an argument Martin or Stevie will say, "That was great, very clever." They play little word games and literacy games with each other, and this kind of obsessive-compulsive love of words is a sort of signifier throughout Albee's work. It is also a way that some people cope, which is not that far from real life. As conscious beings, we do listen as the tapes run in our heads, interrupting

JOSEPH PARKS (Billy) was seen at the Magic Theatre earlier this season in Rebecca Gilman’s "The Suicide," "Seizing in Baseball." Other theater credits include: performing 18 different roles in Terrance McNally’s "A Perfect Ganache" and "Pirates of Penzance" at Pacific Alliance Stage Company, Jimmy in "Sly the Dragon" for A.C.T.’s "First Look" series at Zuccot Theater, Jonathan in "Wintertime" at San Jose Repertory Theatre, and Neil in "Mysterious Skin" at New Conservatory Theatre. He began acting at the A.C.T. Young Conservatory, where he played the roles of Arturo Potier in "When They Speak of Rita" and Galen Gray in "Gray’s Anatomy." He recently graduated from San Francisco State University with a BA in creative writing and a minor in theater theory and will begin Yale School of Drama this fall.


V.I.P. PACKAGES AVAILABLE!!
- Best Seats In The House
- Pre-Paid Parking Pass
- Autographed Collectors' Edition DVD & More!
(415) 749-2ACT

2004 TONY® AWARD NOMINATION
BEST ACTRESS

DON R. McMANUS

JONATHAN ASHBY
(Young Man/Mike) is a graduate of James Madison University and a company member of San Francisco Playhouse. His television credits include "The L Word," "The Cleveland Show," and the short-lived "The Fosters." He has also appeared in "A Drink Before the War," "The Learning Curve," and "Smashed." His upcoming film, "The Deuce," will premiere at the Sundance Film Festival in January 2020.

JOSEPH PARKS
(Billy) was seen at the Magic Theatre earlier this season in Rebecca Gilman's The Sweetest Swing in Baseball. Other theater credits include: performing 18 different roles in Terrance McNally's A Perfect Ganache and Miles in The Dreamer Boy at Pacific Alliance Stage Company, Jimmy in Slay the Dragon for A.C.T.'s "First Look" series at Z_eum Theatre, Jonathan in Wintertime at San Jose Repertory Theatre, and Neil in Mysterious Skin at New Conservatory Theatre. He began acting at the A.C.T. Young Conservatory, where he played the roles of Ava Potter in When They Speak of Rita and Galen Gray in Gray's Anatomy. He recently graduated from San Francisco State University with a B.A. in creative writing and a minor in theater theory and will begin Yale School of Drama this fall.

PAMELA REED
(Steve) made her A.C.T. debut in Pinter's Old Times (dir. Carey Perloff) in 1998. She has performed on Broadway in Fools and The November People and off Broadway in Eliza in Classic Stage Company (dir. Carey Perloff); Going Out at the Lucille Lortel Theatre (Ovation Desk Award); Come of the Starring Class; Aunt Dan & Lemon, Foll's Will Ends Well, and The Sorrows of Stephen at The Public Theater; Mrs. Warren's Profession at the Roundabout Theatre; Standing on My Knees at Manhattan Theatre Club; and Here Heaves at the WilliamsTown Theatre Festival; among others. Her extensive film credits include Proof of Life, Standing on Fisher, Why Do Fools Fall in Love?, Bean, Santa Fe, Junior, Russell, Austen, Kindergarten Cop, Cadillac Man, Chatanooga, Rachel Riots, The Rest of Times, Metzlin and Howard, The Goodbye People, and The Right Stuff. She has appeared in the made-for-television movies Carriers, Deadly Whispers, Critical Choices, Born Too Soon, A Woman with a Past, and The Man Next Door. Other television credits include the network series "The Kennedys," "Grand," and "The Home Court"; the Hallmark Hall of Fame special Goodbye, the ministries Hemingsway; and Robert Altman's series "Tassie 38" (Ac Award for best actress) and "Tanner on Tanner." Reed received the OBIE Award for outstanding excellence of performance in theater. She can be seen in the upcoming film Girls Day and the new ABC series "Penny Dennis."

CHARLES SHAW ROBINSON
(Ross) was last seen at A.C.T. in Richard Nelson's Goodnight Children Everywhere. He has appeared in New York in The Common Portrait, written and directed by Simon Gray; John Houseman's production of The Crucible Will Rock; and The Cruciatic of Mrs. Schuyler, directed by John Pepper. Regional theater credits include the title roles of Hamlet (Cincinnati Playhouse in the Park), Pericles (Center Stage, Baltimore), and Scaramouche (The Empty Space 'Play Theatre, Seattle). Some favorite Bay Area roles include Milton in Berkeley Repertory Theatre's long-running production of Tony Kushner's Mobydick; Bubba, Iago in Otello (California Shakespeare Theatre), and Henri in Magic Fire (Berkeley Repertory Theatre/Old Globe). Most
recently, he played Robert in Betrayal (Azusa Theatre Company) and Father in Euripides, by Sara Ruhl (Berkeley Repertory Theatre). Film work includes No One Sleeps, Send Word, Dear Mother, and the forthcoming Mammoth Falls.

RENÉ AUGENOS* (Understudy), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in Ma Mère L’Oye. She has appeared in recent seasons in Celebration and The Room, The Board of Avon, Bifothee, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Dead Dog’s House, A Mother, The Real Thing, The Gamester, and, most recently, the Trygve Lie Opera (also at Kansas City Repertory Theatre). Her New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), I’m My Sister... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Orpheus Descending (Drury Lane). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Avon and The Hollows 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 Maybelle. Augenos is a graduate of the Yale School of Drama.

ANDY BUTTERFIELD* (Understudy) was recently seen at the Geary Theatre in Mike Hogan in A Moon for the Misbegotten, Billy Tom Stoppard’s The Real Thing (dir. Carey Perloff), and in the 2004 production of A Christmas Carol. His A.C.T. Master of Fine Arts Program credits include Jean Bolidreau in a coproduction with Theatre Rhinoceros of Michel Mac Bouchard’s Lisus, or The Revival of a Romantic Drama, directed by Serge Denoncourt, at Zeum Theater; Brick in Cat on a Hot Tin Roof; the title role of Prince of Thieves; Babelface in Happy End, and Joe Mitchell in Waiting for Lefty. Other theater credits include leading roles in Hay Fever, The Importance of Being Earnest, and The Foreigner with the Brown Lodge Stock Company in Burlington, Vermont. He holds a B.A. in English and theater from Wittenberg University in electronic field. Ohio. Butterfield can be seen as Romeo in Romeo and Juliet at the Marin Shakespeare Festival later this summer.

STEVE IRISH* (Understudy) was last seen at A.C.T. as the father, Thomas, in The Gamester at the Geary Theater and in Lisus at Zeum Theater (dir. Serge Denoncourt). Last fall he played Eliza in two feature films due for September release: Dreamwork’s Just Like Heaven and Finess Taylor’s The Darwin Awards.

Other stage credits include Henry V at The Shakespeare Theatre; The Show-Off and Twelfth Night at Baltimore’s Center Stage; Cat on a Hot Tin Roof and Oleanna at Capital Repertory Theater; The Bacchae at Great Lakes Theater Festival; The Resistible Rise of Arturo Ui (dir. Carey Perloff) at Classic Stage Company; Murdering Marilyn at Malibu Stage Company; A Man’s A Man at La Jolla Playhouse; Hamlet, Richard III, and The Greeks at Odyssey Theater Ensemble; The Scarecrow at Pacific Resident Theater; and Evita, Sunset Boulevard, and Betrayal at PCPA TheatreFest.


RICHARD E. WHITE* (Director) is chair of the theater department at Seattle’s Cornish College of the Arts, where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Toin and Gakushuin universities and was resident director at Tokyo’s Theatre Company Subaru. In addition to serving as artistic director of San Francisco’s Eureka Theatre and the Wisdom Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T.’s American Buffalos, The Marriage of Figaro, Taking Steps), Berkeley Repertory Theatre, the Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theatre, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space, Northwest Repertory Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/performer Rinde Eckert and composer Paul Dresher, he developed and directed the electronic opera New Fire, which has been performed at venues throughout the United States and Europe. White has received nine Bay Area Theatre Critics’ Circle Awards and eight Drama-Logue Awards for outstanding direction. Recent directing credits include Dael Orlandersmith’s Monster at ACT Theatre and The Beauty Queen of Leenane, spinning into Butter, at Copenhagen and Seattle Rep. KENT DORSEY (Scenic Designer)’s scenic design has been seen at A.C.T. in American Buffalos, Light Up the Sky, Pygmalion, The Pope and the Witch, and The Marriage of Figaro. Lighting designs at A.C.T. include The Pope and the Witch, Ben Appelstein, and The Late Great Ladies of Blue and Jazz. He has designed scenery

Visitors can select from a menu of additional activities: multi-cultural concerts and films, wine tastings, shopping in the museum store, and casual cafe or gourmet dining in Julia’s Kitchen—Featuring fresh produce from Cora’s own extensive organic gardens.
and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), the La Jolla Playhouse, Playwrights Horizons, Manhattan Theater Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, the Milwaukee Repertory Theater, and the Cleveland Play House. His New York theater productions include About Time, Alligator Tales, Another Antigone, The Cocktail Hour, Silence, Suzie, and Yankee Darse You Dir. Disney designed the scenery and lighting for Silence! Olivia, a world premiere in Tokyo by The Saburou Acting Company and the Milwaukee Repertory Theater.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of The Gambler, A Mother, Waiting for Godot, Blithe Spirit, The Board of Avon, The Misanthrope, Edward II, Tarraff, Inassurance: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Faust, A Lie of the Mind, and The Floating Light Bulb. Most recently she designed Rhinoceros at Berkeley Repertory Theatre and Blue at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Piddle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angeli of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

PETER MARADUDIN (Lighting Designer) has designed the lighting for more than 45 A.C.T. productions, including Night and Day, American Buffalo, Blithe Spirit, The Board of Avon, Celebration and The Room, Master Harold... and the boys, Erosia IV, The House of Mirth, The Threepenny Opera, Tarraff, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Harrah at Last, Ballad of Yachty, and Boomers off Broadway. Regional theater designs include more than 300 productions for such companies as The Guthrie Theatre, The Kennedy Center, Seattle Rep, South Coast Rep, The Old Globe, Dallas Theatre Center, Berkeley Rep, Mark Taper Forum, La Jolla Playhouse, Pasadena Playhouse, and the Denver Center Theatre Company. Maradudin is a principal designer for Virtual Terrain, Inc., a lighting design consultancy for architecture and themed entertainment based in Los Angeles.


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

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jewely, and Picasso at the Lapin Agile, as well as the first west coast production of The Count of Monte Cristo and the CD-ROM game Oblivian. 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 Oedipus and Ben 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 works most recently on The Vineyard Inheritance, The Gambler, The Real Thing, A Mother, A Doll’s House, The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The
WHO’S WHO

and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), the La Jolla Playhouse, Playwrights Horizons, Manhattan Theater Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, the Milwaukee Repertory Theater, and the Cleveland Play House. His New York theater productions include About Time, Alligator Tales, Another Awesomeness, The Cocktail Hour, Silence, Solus, and Yankee Dasque You Don’t. Dossey designed the scenery and lighting for Silence! Citizens, a world premiere in Tokyo by The Sabaru Acting Company and the Milwaukee Repertory Theater.

BRENT ORNER (Costume Designer) has designed costumes for A.C.T. productions of The Golem, A Mother, Waiting for Godot, Billete, The Board of Avon, The Moonstruck, Edward III, Tarrat, Innerruption: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Faust, A Lie of the Mind, and The Floating Light Bulb. Most recently she designed Rhinocerous at Berkeley Repertory Theatre and Blue at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, the Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Rivera and Desert Inn Hotel in Las Vegas. From 1972 to 1984 she worked for Angel of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

PETER MARADUDIN (Lighting Designer) has designed the lighting for more than 45 A.C.T. productions, including Night and Day, American Buffalo, Billete, The Board of Avon, Celebration and The Room, Master Harold... and the boys, Envision IV, The House of Mirth, The Three Penny Opera, Tarraff, Long Days’ Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Harriet at Last, Ballad of Yachty, and Boomer off Broadway. Regional theater designs include more than 300 productions for such companies as The Guthrie Theatre, The Kennedy Center, Seattle Rep, South Coast Rep, The Old Globe, Dallas Theatre Center, Berkeley Rep, Mark Taper Forum, La Jolla Playhouse, Pasadena Playhouse, and the Denver Center Theatre Company. Maradudin is a principal designer for Visual Terrain, Inc., a lighting design consultancy for architecture and themed entertainment based in Los Angeles.


“Master Harold... and the boys, Envision IV, Glimgerry Glen Ross, Edward III, The Invention of Love, The Threepenny Opera, Innerruption: Holding History, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Loge Awards for his work on Jar the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Billete, Spirit, New England, Lij, Togetherness, This Apart, Portobras, and the world premiere of Richard Greenberg’s Three Days of Rain.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jetty, and Picasso at the Lapin Agile, as well as the first west coast production of The Count of Monte Cristo and the CD-ROM game Obivian. 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 Oedipus and Ben Appitit! 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 Vineyard Inheritance, The Golem, The Real Thing, A Mother, A Doll’s House, The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The...
IT RAISES THE QUESTION OF WHETHER WORDS CAN EVER BE RESPECTFUL OF THE TASK OF DESCRIBING AND RECOGNIZING THE TRULY TRAVESTIES. CAN WE EVER COMPREHEND SOMETHING WE CAN’T ARTICULATE?

This play is very much about how we cope, and language itself plays a role in how [the family’s] coping mechanisms fall apart, the challenges to the things that held them together—their jokes, their affection, their love of words. It’s a very interesting psychological gesture that Albee gives the characters the sense that, as soon as a word leaves their mouths, they’re immediately aware of it. That’s an interesting trait to play. I’m really struck by the play’s triple-title: The Goat or, Who is Sylvia? Notes Toward a Definition of Tragedy. Since it’s Albee, there is wordplay under each of these elements: There is a literal goat; there is the goat in the sense of the sacrificial goat, and the scapgoat who is [blamed] as the cause of everybody’s problems. I think there is also the sense that these are people who are taking “notes” on their own lives with a level of awareness and intelligence that is both a blessing and a curse to them. And, because Albee is such a musical writer, there are also musical “notes” in the play, and we have to respect the musical rhythms of the language.

HAS WORKING ON AN ALBEE PLAY LED YOU TO REFLECT ON YOUR WORK EXPERIENCE IN THEATRICAL MAN: [WHITE DIRECTED AMERICAN BURGESS AT A.C.T. IN 2001.] BOTH MAMET AND ALBEE ARE KNOWN FOR THE SPECIFICITY OF SPEECH THEY REQUIRE OF ACTORS, INCLUDING STRESSSES AND PAUSES.

I think doing American Buffalo was a great jumping-off point to come into Albee, and Albee doesn’t even give you the degree of stage directions that Albee does. Shaw is the only other playwright I can think of offhand who makes so many tonal demands in his stage directions. My view is that it’s like receiving a score from a composer that tells you, this passage is slow, and this passage is fast, and so on. You do your best to find the emotional justification for each of those gradations.

FITTING, SINCE ALBEE WANTED TO BE A COMEDIAN BEFORE HE BECAME A WRITER. There you go. He composes with words. And his silences and pauses are also important. I have [directed] a considerable amount of Shakespeare, and I think it’s been great training for Albee because it tunes you into verbal conchats, as well as working on Mamet and Martin McDonough. I love their kind of [textual] precision. I know actors can find it constraining at times, if they feel they’re on a train of emotion and want to steam forward, and are called on to stop and hold for three counts before saying the next line, it can be frustrating. That’s one of those things that requires careful negotiation, because you don’t want the actors to feel they’re in straitjackets or reins in their impulses. On the other hand, you want to explore those truths that exist where the thing that is unsaid is more powerful even than the thing that is said. With Albee, I think those little silences and beats are part of the key to the humor, as well as to the terror of the play, and to those absolutely ripe, wonderful moments you hope to attain where terror and humor go hand in hand, and the audience has no choice but to laugh because the characters are feeling a kind of terror. [n]

A.C.T. ON THE ROAD

A n honored leader in the rich artistic community of San Francisco, A.C.T. also endorses to extend the company’s creative reach far beyond the Bay Area. At A.C.T. we find ourselves in an extraordinary international city with many cultural influences, and as such we strive to be part of the larger dialogue that connects us to colleagues and audiences across the country and around the globe, explains A.C.T. Artistic Director Carey Perloff. An integral part of that dialogue, as well as a vital aspect of A.C.T.’s mission to explore and renew American theatrical traditions, is finding ways to give productions that originate at A.C.T. a continuing life by seeking out national and international production partners and opportunities—taking A.C.T. on the road.

Working with other arts organizations in professional coproductions, combining artistic talent and financial resources, also enables A.C.T. to find and develop large-scale, innovative material that San Francisco audiences might not otherwise get to see, while establishing A.C.T. as a member of the international producing community. A recent notable example is last fall’s huge success, The Black Rider, a groundbreaking coproduction among A.C.T., London’s BITE/04 Barbican, Cultural Industry, and the Sydney Festival; after leaving San Francisco, The Black Rider went on to sold-out performances in Australia and is making its way to the Ahmanson Theatre in Los Angeles for production next spring.

Examples of travelling productions that bring A.C.T. artists to a wider national audience include Kyle Donnely’s sparkling take on The Constant Wife, the classic Somerset Maugham comedy that originated at A.C.T. as part of the 2002-03 season, which just completed a successful run at Seattle Repertory Theatre. David Mamet’s landmark adaptation of Harley Granville-Barker’s The Voyteck Inheritance, commissioned by A.C.T. for its premiere at the Geary Theatre in March, moved directly to coproduce Kansas City Repertory Theatre in April, where the production again met with enthusiastic reviews. Directed by Carey Perloff (in both cities), with a cast of seven Bay Area favorites and a trio of well-known Kansas City-based actors, the Voyteck coproduction successfully spanned two distinct artistic communities.

It was fascinating to watch our production of The Voyteck Inheritance play in Missouri to an entirely different kind of audience than our own in San Francisco," says Perloff. "Every time this happens, the unusual aesthetic of A.C.T. finds wider currency, and our artists have the chance to share our discoveries with new audiences." In addition to commissioning new works, new translations, and new adaptations by prominent playwrights for full-scale production at the 1,000-seat Geary Theatre, A.C.T. has developed a program to nurture the work of local, national, and international playwrights in a more intimate environment. Launched nearly three years ago, A.C.T.'s First Look program features staged readings and workshop presentations at San Francisco’s Great Zen Tap, which brings audiences more directly into the process of new play development.

Hilda, a remarkable new play by young French-Senegalese writer Marie Ndiaye, had its American premiere at Zumen in January 2005 as part of the "First Look" series. Originally produced at the Theatre des Auteurs in Paris led from the producer Laura Pelo, the play generated broad interest at A.C.T. as a result will open at the Studio Theatre in Washington, D.C., in October, en route to New York’s 95E59 Street Theater for presentation in November. The New York and Washington productions again feature the extraordinary Ellen Karus, directed by Perloff. "It was a thrill to introduce Ndiaye’s potent and beautiful language to American audiences here in San Francisco," says Perloff, “and now to have the opportunity to share our production with audiences on the other side of the country." Another graduate of the "First Look" program, Luminous Dating, presented as one of three script-in-hand readings of new works at Zenum in May 2004, received its first full production in New York in April. With Perloff this time in the role of playwright, Luminous Dating was the main event of the annual First Light Festival at New York’s Ensemble Studio Theatre, in collaboration with the Alfred P. Sloan Foundation. When a production leaves A.C.T. for a future beyond San Francisco, our artistic legacy becomes part of the greater cultural exchange of ideas across the country and around the world.
Who’s Who

SITUATION TRAGEDY, continued from page 12

ourselves to comment on and rearrange our thoughts. In a heated moment how you say something can have as much impact as the content of what you’re saying.

IT RAISES THE QUESTION OF WHETHER WORDS CAN EVER BE ADEQUATE TO THE TASK OF DESCRIBING AND RECKONING WITH THE TRULY OUTRAGEOUS. CAN YOU EVER COMPREHEND SOMETHING YOU CAN’T ARTICULATE?

This play is very much about how we cope, and language itself plays a role in how [the family’s] coping mechanisms fall apart, the challenges to the things that held them together—their jokes, their affection, their love of words. It’s a very interesting psychological gesture that Albee gives the characters the sense that, as soon as a word leaves their mouths, they’re immediately aware of it. That’s an interesting trait to play. I’m really struck by the play’s triple title: The Goat or, Who is Sylvia? Notes Toward a Definition of Tragedy. Since it’s Albee’s, there is workplay under each of these elements: There is a literal goat; there is the goat in the sense of the sacrificial goat, and the scapegoat who is [blamed as] the cause of everybody’s problems. I think there is also the sense that these are people who are taking “notes” on their own lives with a level of awareness and intelligence that is both a blessing and a curse to them. And, because Albee is such a musical writer, there are also musical “notes” in the play, and we have to respect the musical rhythms of the language.

HAS WORKING ON AN ALBEE PLAY LED YOU TO REFLECT ON YOUR WORKING EXPERIENCE WITH THE COMPANY?

[WHITE DIRECTED AMERICAN BURRITT AT A.C.T. IN 2001.] BOTH MAMET AND ALBEE ARE KNOWN FOR THE SPECIFICITY OF SPEECH THEY REQUIRE OF ACTORS, INCLUDING STRESSES AND PACES.

I think doing American Buffalo was a great jumping-off point to come to Albee, and Albee doesn’t even give you the degree of stage directions that Albee does. Shaw is the only other playwright I can think of offhand who makes so many tonal demands in his stage directions. My view is that it’s like receiving a score from a composer that tells you, this passage is slow, and this passage is fast, and so on. You do your best to find the emotional justification for each of those gradations.

FITTING, SINCE ALBEE JAILED TO BE A COMPOSER BEFORE HE BECAME A WRITER.

There you go. He composes with words. And his silences and pauses are also important. I have [directed] a considerable amount of Shakespeare, and I think it’s been great training for Albee because it tunes you into verbal conceits, as well as working on Mamet and Martin McDonagh. I love their kind of [textual] precision. I know actors can find it constraining at times, if they feel they’re on a train of emotion and want to steam forward, and are called on to stop and hold for three counts before saying the next line, it can be frustrating. That’s one of those things that requires careful negotiation, because you don’t want the actors to feel they’re in straitjackets or reins in their impulses. On the other hand, you want to explore those truths that exist where the thing that is said is more powerful even than the thing that is said. With Albee, I think those little silences and beats are part of the key to the humor, as well as to the terror of the play, and to those absolutely ripe, wonderful moments you hope to attain where terror and humor go hand in hand, and the audience has no choice but to laugh because the characters are feeling a kind of terror.]

A.C.T. ON THE ROAD

A n honored leader in the rich artistic community of San Francisco, A.C.T. also endeavors to extend the company's creative reach far beyond the Bay Area. "At A.C.T. we find ourselves in an extraordinary international city with many cultural influences, and as such we strive to be part of the larger dialogue that connects us to colleagues and audiences across the country and around the globe," explains A.C.T. Artistic Director Carey Perloff. An integral part of that dialogue, as well as a vital aspect of A.C.T.’s mission to explore and renew American theatrical traditions, is finding ways to give productions that originate at A.C.T. a continuing life by seeking out national and international production partners and opportunities—taking A.C.T. on the road.

Working with other arts organizations in professional coproductions, combining artistic talent and financial resources, also enables A.C.T. to find and develop large-scale, innovative material that San Francisco audiences might not otherwise get to see, while establishing A.C.T. as a member of the international producing community. A recent notable example is last fall’s huge success, The Black Rider, a groundbreaking coproduction among A.C.T., London’s BITE04/Bardican, Cultural Industry, and the Sydney Festival; after leaving San Francisco, The Black Rider went on to sold-out performances in Australia and is making its way to the Ahmanson Theatre in Los Angeles for production next spring.

Examples of travelling productions that bring A.C.T. artists to a wider national audience include Kyle Donnelly’s sparkling take on The Constant Wife, the classic Somerset Maugham comedy that originated at A.C.T. as part of the 2002-03 season, which just completed a successful run at Seattle Repertory Theatre. David Mamet's landmark adaptation of Harley Granville-Barker's The Voyes Inheritance, commissioned by A.C.T. for its premiere at the Geary Theatre in March, moved directly to coproduce Kansas City Repertory Theatre in April, where the production again met with enthusiastic reviews. Directed by Carey Perloff (in both cities), with a cast of seven Bay Area favorites and a trio of well-known Kansas City–based actors, The Voyes coproduction successfully spanned two distinct artistic communities.

"It was fascinating to watch our production of The Voyes Inheritance play in Missouri to an entirely different kind of audience than our own in San Francisco," says Perloff. "Every time this happens, the unusual aesthetic of A.C.T. finds wider currency, and our artists have the chance to share our discoveries with new audiences." In addition to commissioning new works, new translations, and new adaptations by prominent playwrights for full-scale production at the 1,000-seat Geary Theatre, A.C.T. has developed a program to nurture the work of local, national, and international playwrights in a more intimate environment. Launched nearly three years ago, A.C.T.'s "First Look" program features staged readings and workshop presentations at San Francisco's famous Great Zuni Bar, which brings audiences more directly into the process of new play development.

Hilda, a remarkable new play by young French-Senegalese writer Marie Ndiaye, had its American premiere at Zanem in January 2005 as part of its "First Look" series. Originally produced in the Théâtre National d’Art et de Spectacle (National Theatre of the Arts and Spectacle) in Paris, the play was produced by internationally renowned producer Laura Pels, the play generated broad curiosity and interest at A.C.T. as a result will open at the Studio Theatre in Washington, D.C., in October, en route to New York's 59E59 Street Theater for presentation in November. The Washington and New York productions again feature the extraordinary Ellen Karas, directed by Perloff. "It was a thrill to introduce Ndiaye's potent and beautiful language to American audiences here in San Francisco," says Perloff, "and now to have the opportunity to share our production with audiences on the other side of the country." Another graduate of the "First Look" program, Luminosité Dating, presented as one of three script-to-sound readings of new works at Zanem in May 2004, received its first full production in New York in April. With Perloff this time in the role of playwright, Luminosité Dating was the main event of the annual First Light Festival at New York's Ensemble Studio Theatre, in collaboration with the Alfred P. Sloan Foundation. When a production leaves A.C.T. for a future beyond San Francisco, our artistic legacy becomes part of the greater cultural exchange of ideas across the country and around the world.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who is celebrating her 13th season as the artistic director of A.C.T., most recently directed A.C.T.'s acclaimed production of David Mamet's adaptation of Granville-Barker's The Voyes Inheritance, Tom Stoppard's The Real Thing, Constance Congdon's A Mother (adapted by Garnet's Yvain Zhemedze), Ibsen's A Doll's House, Becker'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.'s 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 Henrik, The Mesmatrope, Enrico II, Mary-Sawney, and Uncle Vanya. The world premiere of Leslie Ayvazian's Singer's Boy, and acclaimed productions of The Threepenny Opera, Old Times, Andorra, A Little Light Music, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's No for an Answer, David Lang/Mack Wallis's The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Clothes of Rohan (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous 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 premiered in New York in April at Ensemble Studio Theatre. This season she also directed and produced the world premiere of Laura Eason's April's Last Love at the 2001 Women's History Month Reading Festival. She is also the recipient of a fellowship from the Guggenheim Foundation. Since joining A.C.T. in 1996, she has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year. A.C.T.'s acclaimed production of 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 the theater's performing arts complex and school that annually produces 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 of San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Canada, Canadian Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 25 most influential women in the Bay Area public arena.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year. A.C.T.'s acclaimed production of 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 the theater's performing arts complex and school that annually produces 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 of San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Canada, Canadian Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 25 most influential women in the Bay Area public arena.

WHAT'S UP AT THE A.C.T. CONSERVATORY

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

STUDIO A.C.T. recently finished its spring session with cabaret performances of In the Still of the Night. A Musical Tribute to the Lute, Great Cole Porter, directed by Frances Epsen DeWitt; and a production of William Shakespeare's Twelfth Night, directed by Bruce Williams. The Studio A.C.T. summer session and Summer Training Congress begin in June, with classes and performances open to the public in the first week of August.

Having just finished a successful run of the world premiere production of Sharron Macdonald's Broken Halheljahm, directed by A.C.T. Associate Artist and Young Conservatory Director Craig Slaight, the YOUNG CONSERVATORY follows with yet another world premiere at Zeum Theater: Shod A Little Light The Musical of James Taylor, directed by Slaight and Christine Mattison, which opens June 18. The YC summer season concludes at Zeum in August with the world premiere of Mullens Alley, written by Timothy Mason and directed by Slaight. In the fall, the YC will present the classic American comedy The Butter and Egg Man, by George S. Kaufman and Moss Hart, directed by D. W. Keith. The summer's YC offers a number of new intensive courses along with its traditional five-week session.

Looking forward to the fall, the MASTER OF FINE ARTS PROGRAM class of 2006 will start the new season with a production at Zeum of Bertolet Brecht's politically savvy and wickedly funny Caucasian Chalk Circle, directed by Mark Iaconov (former A.C.T. Conservatory Associate and acclaimed writer/director of The Death of Meyerhold). The class of 2006 will also be busy this fall rehearsing A.C.T.'s eagerly awaited new production of A Christmas Carol, adapted by A.C.T. Artistic Director Gary Perloff and Resident Dramaturg/Director of Humanities Paul Walsh and directed by Perloff, which will receive its world premiere at the Geary Theater in December.

STUDIO A.C.T.

beginning through professional-level training for adults
Summer Sessions: June 13–July 12
Five Summer Sessions: June 13–July 29
For information call 415.439.2332.

YOUNG CONSERVATORY

training for young people 8–19
Five Summer Sessions: June 13–July 12

2005–06 A.C.T. CONSERVATORY PERFORMANCES

MASTER OF FINE ARTS PROGRAM PRESENTS

MULLEN'S ALLEY

by Bertolt Brecht

Directed by Mark Jackson

YOUNG CONSERVATORY PRESENTS

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

Directed by Mark Jackson

WORLD PREMIERE

THE BUTTER AND EGG MAN

by George S. Kaufman

Directed by D. W. Keith

WORLD PREMIERE

COMING TOGETHER

THE MUSICAL OF LONDON AND MCCARTNEY

A special musical collaboration with Bird School of Rock

Created and Directed by Craig Slaight and Christine Mattison

Krista Wigle, Musical Director

All performances at Zeum Theater, unless otherwise noted.

Tickets $10–$15.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who is celebrating her 13th year as Executive and artistic director of A.C.T., most recently directed the world premiere of David Mamet’s adaptation of Goin’ Barbeau’s The Voyeur Inheritance, Tom Stoppard’s The Real Thing, Constance Congdon’s The Mother (adapted by Gorky’s Vassa Zhemchugs), 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 Hened, The Mezzotripos, 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, Hedda Gabler, Stendhal’s The Charterhouse of Parma, 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 Colours of Rhode (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dating, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped last summer at New York Stage and Film, and premiered in New York in April at Ensemble Studio Theatre. This season she also directed the Los Angeles premiere of Michelle Maness’s The 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 Bryce Kooner’s opera The Care 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 Tsich 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 Nicolas.

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 production of new work and the addition of a third year. A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the 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 10 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 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 of San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Canada, Canada Council for the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 25 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 productions and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Centennial 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 Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgia (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 Israel Horovitz’s Lieflis Littly Elyf (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 Thalian 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.

WHAT’S UP AT THE A.C.T. CONSERVATORY

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

STUDIO A.C.T. recently finished its spring season with cabaret performances of In the Still of the Night: A Musical Tribute to the Late, Great Cole Porter, directed by Francis Epson Dowlin; and a production of William Shakespeare’s Twelfth Night, directed by Bruce Williams. The Studio A.C.T. summer session and Summer Training Congress begin in June, with classes and performances open to the public in the first week of August.

Having just finished a successful run of the world premiere production of Sharmaine Macdonald’s Broken Halzehaah, directed by A.C.T. Associate Artist and Young Conservatory Director Craig Slaght, the YOUNG CONSERVATORY follows with yet another world premiere at Zeum Theater: Shed a Little Light: The Music of James Taylor, directed by Slaght and Christine Mattison, which opens June 18. The YC summer production season continues at Zeum in August with the world premiere of Mullen’s Alley, written by Timothy Mason and directed by Slaght. In the fall, the YC will present the classic American comedy The Butter and Egg Man, by George S. Kaufman and Moss Hart, directed by D. W. Keith. The summer the YC offers a number of new intensive courses along with its traditional five-week session.

Looking forward to the fall, the MASTER OF FINE ARTS PROGRAM class of 2006 will start the new season with a production at Zeum of Bertolt Brecht’s politically savvy and wickedly funny Caucasian Chalk Circle, directed by Mark Jordan. (Former A.C.T. Conservatory Associate and acclaimed writer/director of The Death of Meyerhold.) The class of 2006 will also be busy this fall rehearsing A.C.T.’s eagerly awaited new production of A Christmas Carol, adapted by A.C.T. Associate Director Gary Perloff and Resident Dramaturg/Director of Humanities Paul Walsh and directed by Perloff, which will receive its world premiere at the Geary Theater in December.

ARTS EDUCATION PROGRAMS THRIVE THANKS TO SUPPORT FROM PG&E CORPORATION

Both A.C.T. programs help to ensure that young people in the Bay Area have access to arts and cultural opportunities that enable our neighborhoods and communities to prosper. Each student outreach program is also an important supplement to the drama and English curricula of schools in the greater San Francisco area. By supporting A.C.T.'s arts education programs, PG&E demonstrates its ongoing commitment to finding ways to meet the challenges faced by underresourced members of our community.

The majority of students who visit the Geary Theatre report that they had never before seen a live theatrical performance before attending A.C.T.'s PG&E is pleased to be able to contribute to a program that is clearly filling an important need for young people," says Dan Quigley, PG&E director of corporate contributions. "We strongly believe that, by providing these kids with access to high-quality arts education programs such as those at A.C.T., we are helping them to develop as individuals and become positive contributors to our society."

PG&E's previous involvement with A.C.T. includes playing a significant role in the rebuilding of the Geary Theatre, as well as sponsoring our annual production of A Christmas Carol and our signature annual fundraising gala, Starry Starry Night, which supports actor training programs in A.C.T.'s renowned conservatory. A.C.T. is grateful to PG&E for its collaboration in bringing our arts education programs to disadvantaged students in the Bay Area, particularly since funding for arts education has decreased in recent years due to the state's budget crisis. While A.C.T. continues to maintain its commitment to the Matinees and ArtReach programs, we rely on community partners such as PG&E to ensure that the high level of artistic quality that our audiences deserve and expect is preserved.

"A.C.T. has done a great job of articulating how their programs tie in with PG&E's priorities to provide young people in the Bay Area with every possible advantage," says Quigley. "We believe our investment in their work has really paid off for this vulnerable population."

A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

FOUNDBATIONS, CORPORATIONS, AND GOVERNMENT AGENCIES

$100,000 AND ABOVE

American Conservatory Theater is grateful to the following foundations: AT&T

Bank of America Foundation

Koch-Vogel Foundation

Dow Chemical Charitable Foundation

Grant for the Arts/Hotel Francisco Hotel Foundation

The James Irvine Foundation

The Andrew W. Mellon Foundation

The Student Foundation

$50,000-$99,999

Anonymously

Bank of America Foundation

Koch-Vogel Foundation

Northern California Community Foundation

The Andrew W. Mellon Foundation

The Student Foundation

$25,000-$49,999

Electronic Arts, Inc.

Walter and Eliza Haas Foundation

Arts and Culture Commission

SBC

$10,000-$24,999

A.C.T. Outreach Group, Inc.

Barnes and Noble

The Merry Levy Benenson Foundation, Inc.

Chaffin Foundation

Flint and Hue

Friedman Foundation

Fujitsu

In and Ironwood Growth Train

The Goldenvale Foundation

Richard and Rhoda Goldman Family Foundation

Great Bear River Foundation

The Stanley S. Langardo Foundation

The Robert Crown Pfeiffer and Hilde Oelof Foundation

Blanket Cove Foundation

Service and Supplies

San Francisco Bay Guardian

San Francisco Magazine

The San Francisco Foundation

United Way of California

Willie Street Station

Willow Foundation

With thanks to all those who contribute to A.C.T.'s program.

A.C.T. and PG&E Corporation have for many years enjoyed a fruitful partnership that has helped bring the thrill of live theater to students of all ages across the Bay Area. The affiliation continues to flourish, as PG&E has generously provided a lead sponsorship of A.C.T.'s Student Matinees and ArtReach programs. Each year, A.C.T. presents special student matinees throughout the subscription season for nearly 50,000 middle- and high-school students. The A.C.T. Student Matinee Program offers discounted tickets to young people of all economic backgrounds, provides teachers with in-depth study guides and workbooks, and invites students and teachers to participate in conversation with cast members following every student matinee performance. As part of A.C.T.'s popular ArtReach Program, approximately 1,000 additional students benefit from exposure to professional theater productions, in addition to intensive theater-based workshops led by A.C.T. actors at the school site. Because the ArtReach program targets public middle schools and high schools with large numbers of disadvantaged youth, teachers and schools pay nothing to participate.

The Goar, or Who is Sylvia? 25
ARTS EDUCATION PROGRAMS THRIVE THANKS TO SUPPORT FROM PG&E CORPORATION

Both A.C.T. programs help to ensure that young people in the Bay Area have access to arts and cultural opportunities that enable our neighborhoods and communities to prosper. Each student participates in programs that are both an important supplement to the drama and English curricula of schools in the greater San Francisco area. By supporting A.C.T.'s arts education programs, PG&E demonstrates its ongoing commitment to finding ways to meet the challenges faced by underserved members of our community.

The majority of students who visit the Geary Theater report that they have never before seen a live theatrical performance before attending A.C.T. “PG&E is pleased to be able to contribute to a program that is clearly filling an important need for young people,” says Dan Quigley, PG&E director of corporate contributions. “We strongly believe that, by providing these kids with access to high-quality arts education programs such as those at A.C.T., we are helping them to develop as individuals and become positive contributors to our society.”

PG&E's previous involvement with A.C.T. includes playing a significant role in the rebuilding of the Geary Theater, as well as sponsoring our annual production of A Christmas Carol and our signature annual fundraising gala, Starry Starry Night, which supports actor training programs in A.C.T.'s renowned conservatory. A.C.T. is grateful to PG&E for its collaboration in bringing our arts education programs to disadvantaged students in the Bay Area, particularly since funding for arts education has decreased in recent years due to the state’s budget crisis. While A.C.T. is committed to maintaining the Student Matinees and ArtReach programs, we rely on community partners such as PG&E to ensure that the high level of artistic quality that our audiences deserve and expect is preserved.

“Art has done a great job of articulating how their programs tie in with PG&E’s priorities to provide young people in the Bay Area with every possible advantage,” says Quigley. “We believe in our investment in their work has really paid off for this vulnerable population.”

A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

For further information, please visit our website at www.aact.org.
Wendy’s bank

introduced her to her private banker/ guardian angel

handles the details so she can enjoy life to the fullest

structured a refinance to renovate her dream home

expertly helps guide her family’s intricate trusts and investments

believes growing and protecting wealth is a fine art.

Invest in you

Banking Services • Trusts • Investment Management
Maha Shaghafe, Senior Vice President & Regional Director, (415) 765-3646

This is not a commitment to lend. Loans subject to credit approval.
Trusts and wills have estate planning and tax consequences. Consult your attorney or tax advisor.

Visit us at uboc.com