The Real Thing

by Tom Stoppard

Directed by Carey Perloff
First Republic made an instant impression on us. They actually perform when other banks just talk.”

Ira Spierman
Managing Director, Spierman Gallery, LLC

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From the Artistic Director

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

One of the strangest things about being a theater artist is that the line between reality and theater is often blurred. An actor ends up making love to another actor on stage: Is the emotion that passes between them “real”? A writer attempts to write a drama that stems from real passion and it ends up sounding utterly false. So he considers the possibility of making his play deliberately artificial in order to approximate the “real” feeling: “I don’t know how to write about love,” says Henry, The Real Thing’s romantically embattled playwright. “I try to write it properly and it just comes out embarrassing.” When it comes to love and the authentic expression of love, does one ever know when it’s “the real thing”?

Stoppard poses this question to dazzling and often heartbreaking effect in this breakthrough play, which was first performed in 1982. By making all of the characters in this play “theater people,” Stoppard gives himself—and us—infinitesimal prisms through which to view their amorous successes and disasters. Indeed, as audience members watching The Real Thing, we can never be absolutely sure whether the people we’re watching are the characters themselves, or the theatrical roles they may be playing at any given moment. Whether the language of John Ford’s 17th-century classic ’Tis Pity She’s a Whore, spoken in the context of a rehearsal between an older woman and a younger man, becomes as authentic an expression of lovemaking as the “genuine” dialogue between husband and wife. Stoppard’s work grinds our hearts and minds in visceral ways at exactly the same time, which is why this play has as much resonance today as when it first produced more than 20 years ago. In the context of love, we will always long to say things in ways they have never been said before, and we will always come up against the limits of our own language and our own imaginations. “Loving and being loved is solitary,” Henry exclams. “It’s happiness expressed in banality and lust.” And yet when one experiences “the real thing,” the urge to express it continues to drive artists forward. That delicious paradox lies at the heart of this play.

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

Cary Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS

A.C.T. PROLOGUE
a conversation with Director Cary Perloff
Tuesday, October 26, 5:30-6 p.m.
Geary Theater

AUDIENCE EXCHANGES
free post-performance discussions with the cast
at the Geary Theater, directly following The Real Thing
Tuesday, November 2 (after the 7 p.m. performance)
Sunday, November 7 (after the 2 p.m. matinee)
Wednesday, November 17 (after the 2 p.m. performance)

OUT WITH A.C.T.
a gathering of gay and lesbian theatergoers,
immediately following the 8 p.m. performance,
Wednesday, November 10
at the Geary Theater

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ABOUT A.C.T.

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

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

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 American actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater

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CRIME DOESN’T PAY—OR DOES IT?

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

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

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

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

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

**The Voysey Inheritance**

Adapted by David Mamet

Directed by Carey Perloff

March 18-April 17, 2005

**TICKETS ON SALE NOW.**

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A.C.T.
american conservatory theater
Carey Perloff, Artistic Director • Heather Kitchen, Executive Director
presents
The Real Thing
by Tom Stoppard (1966)
Directed by Carey Perloff

Scenery by J. B. Wilson
Costumes by Fumiko Bielefeldt
Lighting by Nancy Scherker
Sound by Garth Hershult
DRAMATURG Paul Walsh
Dialect Consultant Deborah Susel
Casting by Meryl Lind Shaw
Drama League Directing Fellow Hayley Finn

THE CAST
(in order of appearance)
Max Stephen Caffrey
Charlotte Diana LaMar
Henry Marco Baricelli
Annie René Augensen
Billy Andy Butterfield
Debbie Allison Jean White
Brodie Clayton B. Hodges

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

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Vince Ong, Assistant Stage Manager
Anna Capp, Intern

There will be one 15-minute intermission.

This production is sponsored in part by

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(1967)

Directed by Carey Perloff

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- **Costumes** by Fumiko Bielefeldt
- **Lighting** by Nancy Scherker
- **Sound** by Garth Hershull
- **Dramaturg** by Paul Walsh
- **Dialect Consultant** by Deborah Susel
- **Casting** by Meryl Lind Shaw
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(in order of appearance)

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- Charlotte  •  Diana LaMar
- Henry  •  Marco Barcelli
- Annie  •  Renée Auggesen
- Billy  •  Andy Butterfield
- Debbie  •  Allison Jean White
- Brodie  •  Clayton B. Hodges

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THE LANGUAGE OF LOVE
AN INTERVIEW WITH DIRECTOR CAREY PERLOFF

BY WILLIAM H. CRITZMAN

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

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

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

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

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

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

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

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

DO YOU THINK THE REAL THING IS AUTOBIOGRAPHICAL?

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

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

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


I think of The Real Thing as very much like a set of Chinese boxes. It’s filled with plays within plays within plays and doubling of every kind. The reason that it isn’t just about structure, however, is that it is threaded by the deep emotions of this group of characters who are profoundly entwined in each other’s lives. Because they are theater people—and you know how over the top we are—it’s very hard to tell where theatrical emotion turns into real emotion. The theater is a field of continual emotional exposure, and that line is often a blurry one—scenes that look like rehearsed scenes in the frame of a play become real love scenes. The question this play keeps asking, which goes back to its title, is, How do you know what is emotionally real? And how do you express it, when it’s so difficult to render in language? How do you talk about the things that are emotionally real, how do you hold onto them, and what makes them real? Is it their longevity, is it their tactlessness?

Sometimes I think the least articulate moments in this play are the moments when something “real” is actually happening. In any relationship it’s often in the silences that things really happen.

Tis Pity is a stunningly beautiful play, and one I’d love to do at A.C.T. Whatever you might think about the Jacobeanes, there is never any question whether the characters are experiencing the “real thing,” which is probably why we’re so drawn to the drama of that period. So when Billy and Annie are performing their Tis Pity scene together, their own feelings correlate with the feelings of Giovanni and Annabella. It’s very difficult for us watching the scene, and for Henry listening to or imagining them performing it, to know whether they are just rehearsing Tis Pity, or if in fact Billy and Annie’s own emotions have taken over. It’s the same thing between Max and Charlotte in the scene from Henry’s play House of Cards. Stoppard is brilliant at weaving together layers of meta-theatricality and making us up to those blurred lines. He never lets us get comfortable with any particular point of view but constantly forces us to question what we’re seeing.

WHY STAGE THE REAL THING NOW?

I’ve done so much of Stoppard’s work, and recently I’ve gone back to some of his earlier plays [including Night and Day, a hit at A.C.T. in 2002]. I went back to The Real Thing for a couple of reasons. One is that it’s one of his most glorious plays and one of the few I haven’t directed. And it was at the top of a A.C.T. ongoing acting company member Marco [Barucci] and René [Augensen’s] lists. Marco and René have worked with Stoppard through his involvement in our prior productions, and he adores them and their work. You get such a fantastic head start when you have a
THE LANGUAGE OF LOVE
AN INTERVIEW WITH DIRECTOR CAREY PERLOFF

BY WILLIAM H. CRITZMAN

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

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

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

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

Carey Perloff: Many people considered this play a wild left turn for him. I find this rather annoying, because each time he displays “heart” in his writing, people respond as if it were the first time they’ve seen it. This happened with A Doll’s House, Indian Ink, and The Invention of Love, and again when Shakespeare in Love came out. If you’ve ever met this man, you realize very quickly that there is nobody who has more heart, more romance, more nostalgia, more emotion than Tom Stoppard. It also happens that he marries those qualities to great intellect and wit, and therefore we believe those qualities are predominant in his work. But don’t believe it. The Real Thing was an attempt after his structurally wild, linguistically dexterous early plays to write a play about love. After he wrote it, Stoppard said, “Okay, that’s it. I’m never doing that again.” He said you only ever have one of those plays in you. Like Henry, the playwright in The Real Thing, Stoppard is a writer who has incredible reverence for the spoken word, for what language can do to keep us human. He loathes cliché and easy solutions to complicated feelings. For him, love is an unbearably complicated set of emotions. It doesn’t render itself well in language.

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

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

DO YOU THINK THE REAL THING IS AUTOBIOGRAPHICAL?

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

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

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


I think of The Real Thing as very much like a set of Chinese boxes. It’s filled with plays within plays within plays and doubling of every kind. The reason that it isn’t just about clever structure, however, is that it is threaded by the deep emotions of this group of characters who are profoundly entwined in each other’s lives. Because they are theater people—and you know how over the top we are—it’s very hard to tell where theatrical emotion turns into real emotion.

The theater is a field of continual emotional exposure, and that line is often a blurry one; scenes that look like theatrical scenes in the frame of a play become real love scenes. The question this play keeps asking, which goes back to its title, is, How do you know what is emotionally real? And how do you express it, when it’s so difficult to render in language? How do you talk about the things that are emotionally real, how do you hold onto them, and what makes them real? Is it their longevity, is it their inarticulateness? Sometimes I think the least articulate moments in this play are the moments when something “real” is actually happening. In any case, it’s often their silence that things really happen.

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

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

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

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

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

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

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

EVEN THE REPRISALS?

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

That is true about real relationships, as well. I think one of the things that Stoppard has figured out, which is so moving, is that any relationship is in a constant state of flux. It’s a contract that has to be remade each day. You never quite see where this play is going, you just can’t predict where these relationships are going to come out. I think that’s why this play is such a gift for actors, because it will even change night to night how these relationships evolve. The tipping point is different all the time. It’s a fascinating journey.

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GALLERY AT THE GEARY

WENDY GOLDBERG:
LANDSCAPES ON PAPER

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

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

Each artwork purchase benefits A.C.T. For more information about Wendy Goldberg, please contact Kevin Simmers at 415.474.1066.
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Top 10 Reasons to See The Gamester

10. It's cheaper than a weekend trip to Vegas. Or Monte Carlo.

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

8. You won't believe what those women can do in corsets.

7. You can't wait to see what award-winning director Ron Lagotrustano (Directing Miss Daisy's "June of Arcadia," "thirtysomething") has in store for you with his first A.C.T. production.

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

5. You haven't seen this many high-kickers since the last time you got a perm.

4. Everyone loves a good, old-fashioned "eaters-in-disguise" scene before each other at the roulette-wheel-spin amidst the champagne-and-gamble-of-a-crowded-casino play.

3. Freyda Thomas's sassy translation gives new meaning to the French phrase "bob la ba."

2. Two words: powdered wigs.

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

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

Miscellanea correct word from the list below to the phrase that describes it. Then circle the answers on the word-search grid. Words may run diagonally or horizontally.

1) 1989 event that temporarily rendered A.C.T. homeless
2) Carey, noted director of such hits as A Doll's House and The Real Thing
3) The theater—street—where A.C.T.'s theatrical magic happens
4) Tom, co-creator, with Robert Wilson and William S. Burroughs, of The Black Rider
5) Tom, Academy Award-winning British playwright whose "American home" is A.C.T.
6) Grammatically correct response to the question "How are you doing?" (and title of Lisa Kron's upcoming A.C.T. production)
7) Preferred motorcycle brand of many American riders (and British author of The Voysey Inheritance) Granville-Barker
8) Eugene, winner of the 1956 Nobel Prize for literature
9) Who is Sylvia?
10) The only way to guarantee your seats for the entirety of A.C.T.'s exciting season!

A) THE GOAT
B) SUBSCRIBE
C) ONETEL
D) WANTS
E) WELL
F) GEARY
G) PERLOFF
H) EARTHSHAKE
I) STOPPARD
J) HARLEY

MRSUBSCRIBE
OETPANRYLIAO
NGAELSEDDEYFN
JHAREAFFSWE
TSALTWAITSE
HAGOLHROLLI
EIRFURQOPELL
GNIFERUPROW
OEHARLEYAEI
AVASONASRUK
TANRIBPEDOER
NOWYELLINDS

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

For more about The Gamester, visit www.act-sf.org.
Next up at A.C.T. is *The Gamester*, a saucy and sexy new translation of the 17th century French casino caper *Le Faux*, which will play at the Geary Theatre from January 6 to February 6. In the spirit of playwright Feyoys Thomsen’s fun and froth-filled farce, A.C.T. is rolling out some slightly lower-stakes action. There’s no limit and no minimum—so your luck and have a few laughs!

## Top 10 Reasons to See *The Gamester*

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| **1** | 1999 event that temporarily rendered A.C.T. homeless |
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Under Perlroff’s leadership, Classic Stage won numerous OBE Awards for acting, direction, and design, as well as the 1988 OBE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perlroff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in A.C.T. Master of Fine Arts Programs. She is the proud mother of Lexi and Nicholas.

HETHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and oversaw the company’s transition into the development and performance of new work and the addition of a third year of A.C.T.’s 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 has followed her 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, 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 produced over 120 productions a year, as well as the International Children’s Festival, and Teen Festival. As a member of the executive committee of the Edmonton Arts Council, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. As an active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California and the League of Resident Theaters as well as the board of the National Corporate Theater Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brother Big Sisters, San Francisco, and the Peninsula, and the Salvation Army Auxiliary in San Francisco. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Sisters, San Francisco’s first named company of the one of the 20 most influential women in the Bay Area public arena.

MELISSA SMITH (Consortium Director) oversees the administration of A.C.T.’s Consortium’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 and was a member of the acting faculty for six years. Also a professional actor, she has performed in numerous off-Broadway productions as well as regional theater, including A.C.T. in 2004 the toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Christopher Marlowe’s Doctor Faustus, 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 managed the Broadway productions of And Miss Reardon Drinks a Little and Georgie (a musical by Joseph Stein and starring Ruth White, as well as the International Children’s Festival’s Ten Little Indians Don’t Drink the Water. Off Broadway he produced Israeli Little Eyes) directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were Advertising Theatre Crafts International’s award for excellence in theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
Under Perlroff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, he directed the workshop production of Steve Reich and Beryl Korot's opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perlroff 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 Tisch School of the Arts at New York University for seven years and teaches and directs in A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and oversaw the company's expansion, implementing the development and performance phase of the new and the addition of a third year (Fall 2006) of A.C.T.'s 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 in 1998 and to move to Canada and the West Coast premise of her own family to The Calouste El-Roh (a finalist for the Susan Smith Blackburn Award). Her new play, Luminacous Dating, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and was produced in summer at New York Stage and Film. She spent July at the Sundance Institute developing work for her one-woman play After the War. This season at A.C.T. she directs Stoppard's The Real Thing, Hayley Granville-Barker's Their Inheritance (Yale University) and Neagle and Neptune in Halifa. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that produced 16 productions, as well as the International Children's Festival, and Teen as a member of the executive committee of the Edmonton Performing Arts Centres. In 2012, she authored the book that examined the study Economics of the Impact of the Nonprofit Arts in Edmonton. As 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 Brother/Sister San Francisco and the Peninsula, and the Salvation Army Auxiliary in Eden. She has also participated on peer review panels for Theatre Bay Area, Arts Associations of Canada, Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Sisters, recently named Kitchen one of the 20 most influential women in the Bay Area public sphere.

MELISSA SMITH (Consortium Director) oversees the administration of the A.C.T.'s Consortium'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, 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 produced 16 productions, as well as the International Children's Festival, and Teen as a member of the executive committee of the Edmonton Performing Arts Centres. In 2012, she authored the book that examined the study Economics of the Impact of the Nonprofit Arts in Edmonton. As 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 Brother/Sister San Francisco and the Peninsula, and the Salvation Army Auxiliary in Eden. She has also participated on peer review panels for Theatre Bay Area, Arts Associations of Canada, Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Sisters, recently named Kitchen one of the 20 most influential women in the Bay Area public sphere.

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RENÉ AUGESEN* (Arian), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has appeared in recent seasons in Celebration and The Room, The Board of Acolyths, Blithe Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, and, At Doll's House, and, most recently, A Mother. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It's My Party... (with F. Murray Abraham and Joyce Van Patten, Ars Light Theater), and Overserved (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theater Company); several productions, including the world premieres of The Board of Acolyths and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Law & Order, "Guiding Light," "Another World," and Hallmark Hall of Fame's Saint Maye. Augesen is a graduate of the Yale School of Drama.

RENÉ AUGESEN* (Ariane), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misfits. She has appeared in recent seasons in Celebration and The Room, The Board of Avon, Blithe Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, and, A Doll’s House, and, most recently, A Mother. New York credits include Spinning into Butter (Lincoln Center Theater, Machett) (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Oslo (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington/Teatro Company); several productions, including the world premieres of The Board of Avon, A Mother, and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, The Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, *Law & Order*, "Guiding Light," "Another World," and Hallmark Hall of Fame’s Saint Maye; Augeisen is a graduate of the Yale School of Drama.

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

ADRIENNE T. BROWN (Diana) was last seen at A.C.T. as Josephine, in the world premiere of American Tragedy. She is a core member of A.C.T. and has appeared in productions ranging from Shakespeare to Off-Broadway. Recent credits include Shakespeare’s Twelfth Night, the world premiere adaptations of O. Henry’s The Gift of the Magi and The Man That Corrupted Hadleyburg, and Molière’s The Imaginary Invalid, all at A.C.T. She has also appeared in the world premiere of Timothy V. Lacocke’s The Big Scam, directed by John Drouillard, at the Utah Shakespeare Festival. She is returning to A.C.T. as her eleventh season. Additional credits include plays at Portland Playhouse, San Jose Repertory, and the Moxie Theatre, among others. She holds degrees in English and theater from California State University, Chico; the University of Michigan; and UC Berkeley. She is a member of Actors’ Equity and the Stage Directors and Choreographers Society. She is a graduate of the University of California, Berkeley. She is a member of Actors’ Equity and the Stage Directors and Choreographers Society. She is a graduate of the University of California, Berkeley.

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MARIELLE HELLER* (Understudy) recently finished a long run as Aquarius in Continental Designs’ by David Edgar, which toured from Berkeley Rep to Birmingham Rep and the Barbican Theatre in London and concluded at the La Jolla Playhouse. She is a graduate of UCLA’s school of theater and has studied at the Royal Academy of Dramatic Art in London. Other theater credits include Ophelia in Hamlet at 2100 Square Feet in Los Angeles, Hero in Much Ado about Nothing at the Théâtre Botanique, and multiple roles at UCLA. She has also done workshops with Francis Ford Coppola and the American Zoetrope family. This is her first production with A.C.T.

ALEX MORGRIEST* (Understudy) A.C.T.’s credits include The Board of Avon (Henry Wriothesly), A Christmas Carol (Young Scrooge), and The Threepenny Opera (Beggar/Electree). Regional credits include Copenhagen (Heisenberg) at the B Street Theatre; Twelfth Night (Andrew Aguecheek), Romeo and Juliet (Romeo) and A Winter’s Tale (Camilo) at the San Francisco Shakespeare Festival; The War of the Roses (Clarence), The Merchant of Venice (Magnifico), and Peter Pan (Noolah) at the Utah Shakespearean Festival; Silence (Roger) at the Magic Theatre; The Entertainer (Frank) at the Aurora Theatre Company; and By the Bog of Cats (Young Drue) at San Jose Repertory Theatre. He recently returned from England, where he played Raleigh in a national tour of Last Train to Narnia. Moggridge is a graduate of the A.C.T. Master of Fine Arts Program.

CELLA SHUMAN* (Understudy) was recently seen in Barbara Damaski’s Code Blue at the Genome Zoo at the Exploratorium and in Me and My Girl at Marin Theatre Company and Berkeley Rep’s Theatre for Young Audiences. She has appeared in several [world] premiere productions at the Magic Theatre: Joe Goode’s Body Familiar, Michelle Carter’s Ted Kacynski Killed People with Bombs, Charles Mei’s Summermount, and Wendy MacLeod’s The House of Yes (for which she received a Bay Area Theatre Critics’ Circle Award for originating the role of Jackie-O). She has also appeared in Brahms’s premiere of Uparrtha Mooduri, and in productions with A.C.T., Berkeley Repertory Theatre, the Gaddie Award-winning Fifth Floor Productions, and San Jose Repertory Theatre. Her on-camera credits include “Midnight Caller,” “Nash Bridges,” and the CD-ROM Top Gun: Fire at Will. She will be heard as the villainous Lady Lighthog in Pixar’s The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

J. B. WILSON (Senic Designer) has designed sets for A.C.T. productions of Waiting for Godot, The Diary of Virginia Woolf, Our Great Moment, The Royal Family, Gaslight, The Play, the Thing, and Sunday, Saturday and Monday. His extensive Bay Area credits include designs for American Musical Theatre of San Jose, Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, Aurora Theatre, Marin Theatre Company, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, San Francisco Opera, Western Stage, California Theatre Center, the original Eureka Theatre, and others. Nationally, Wilson’s credits extend to New York City, Princeton, Newark, Seattle, Buffalo, Washington D.C., Los Angeles, Malibu, Houston, Las Vegas, Raleigh, Louisville, and Wichita. Wilson has received numerous Bay Area Theatre Critics’ Circle, Hollywood Drama-Logue, and Dean Goodman Choice awards, as well as the Theatre L.A. Ovation Award and the Barbara Bladen Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

FUMIKO BIELEFFLE® (Costume Designer) makes her Geary Theatre design debut with The Real Thing at A.C.T., where she trained as an intern. Her recent work includes Ardenia, All My Sons, A Little Night Music, and Ragtime for TheatreWorks, where she has designed more than 40 plays and musicals. Theater credits also include two world premieres at the Magic Theatre (David Mamet’s Dr. Faustus and Stephen Belber’s Drifting Elevens) and The Persians at the Aurora Theatre Company. Her designs have also appeared throughout the Bay Area at California Shakespeare Theatre, Berkeley Repertory Theatre, Marin Theatre Company, Theatre of Yugen, and elsewhere. Her credits also include productions of Waiting for Godot, Waiting for Godot, The Diary of Virginia Woolf, Our Great Moment, The Royal Family, Gaslight, The Play, the Thing, and Sunday, Saturday and Monday. His extensive Bay Area credits include designs for American Musical Theatre of San Jose, Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, Aurora Theatre, Marin Theatre Company, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists

Who’s Who

NANCY SCHEYRTER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Foot Loose and Largely/Now (Tony Award nomination) and off-Broadway productions of A fleas for Nothing, A Flea in Her Ear, Sappho, and Falsettoland. Regional theater credits include Lever James, The Convenient Wife, Carey Perloff’s The Colossus of Rhodes, and The Difficulty of Crossing a Field at A.C.T., The Sisters Madamani at Seattle Repertory Theatre, Moby Dick at Milwaukee Repertory Theatre, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she was an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

GARTH HEMPHILL (Sound Designer) is in his eighth season as A.C.T.’s resident sound designer. He has designed more than 150 productions, including, most recently for A.C.T., A Matter, A Doll’s House, Waiting for Godot, Los Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Dazzle, American Buffalo, Luchazawona Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Bished Spirits, The Board of Avon, Celebration and The Room, “Master Harold”... and the boys, Enrico IV, Glengarry Glen Ross, Edward II, The Invention of Love, The Threepenny Opera, Insurrectionary Theatre Company and wait... That Wolf End Wait for the California Shakespeare Festival. Hemphill is also a lecturer at UC Berkeley.

MERLYN 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

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

DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie Mellon University with Edith Skinner and was awarded a Fulbright scholarship for study at the London Academy of Music and Dramatic Art. She is currently in her 30th season with A.C.T., where she has been featured in numerous plays and has served as speech and dialect coach for more than 100 productions. Her most recent work includes Night and Day, The Casuists of Rhodes, American Buffo, and Los Liaisons Dangereuses for A.C.T., as well as In the Bag of Cain for San Jose Repertory Theatre and Wait... That Wolf End Wait for the California Shakespeare Festival. Sussel is also a lecturer at UC Berkeley.
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ALEX MOGRIDGE* (Understudy) A.C.T.’s credits include The Board of Avon (Henry Wrothoe), A Christmas Carol (Young Scrooge), and The Threepenny Opera (Beggars/Ensemble). Regional credits include Copenhagen (Heisenberg) at the B Street Theatre; Twelfth Night (Andrew Aguecheek), Romeo and Juliet (Romeo) and A Winter’s Tale (Camillo) at the San Francisco Shakespeare Festival; The War of the Roses (Charles Clarencio), The Merchant of Venice (Magnifico), and Peter Pan (Noolah) at the Utah Shakespearean Festival; Silentus (Roger) at the Magic Theatre; The Entertainer (Frank) at the Aurora Theatre Company; and By the Bog of Cats (Young Drat) at San Jose Repertory Theatre. He recently returned from England, where he played Raleigh in a national tour of Last Train to Narnia. Mogridge is a graduate of the A.C.T. Master of Fine Arts Program.

CELIA SHUMAN* (Understudy) was recently seen in Barbara Damashke’s Code Blue at the Genome Zoo at the Exploratorium and in Me and My Girl at Marin Theatre Company and Berkeley Rep’s Theatre for Young Audiences. She has appeared in several [world] premiere productions at the Magic Theatre: Joe Goode’s Body Familiar, Michelle Carter’s Tol Kacyszki’s Killed People with Bombs, Charles McE’s Summeraris, and Wendy MacLeod’s The House of Yet (for which she received a Bay Area Theatre Critics’ Circle Award for originating the role of Jackie-O). She has also appeared in Brain’s premiere of Apertura Modulot, and in productions with A.C.T., Berkeley Repertory Theatre, the Gaddie Award-winning Fifth Floor Productions, and San Jose Repertory Theatre. Her on-camera credits include “Midnight Caller,” “Nash Bridges,” and the CD-ROM Top Gun: Fires at Will. She will be heard as the villainess Lady Lighthuage in PIXAR’s The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

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NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Large/ny (Tony Award nomination) and off-Broadway productions of Trees for Nothing, A Flat in Her Ear, Scape, and Faces and Fakelalend. Regional theater credits include Rever James, The Conquistor Wife, Carey Perloff’s The Colossus of Rhodes, and The Difficulty of Crossing a Field at A.C.T. The Sisters Matsuman at Seattle Repertory Theatre, Moby Dick at Milwaukee Repertory Theatre, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.


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

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MERYL LIND SHAW ( Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White

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Christmas, Jiminy, and Peas at the Lumin Argo, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiwan. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theater throughout the Bay Area, including A.C.T.’s Candids and Bon Appetit! 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 Actor’s Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

Kimberly Mark Webb* (Stage Manager) is in his 11th season at A.C.T., where he worked most recently on A Mother, A Doll’s House, The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The Board of Aton, and James

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

Jaye’s The Dead! During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Peach at the Lumin Argo in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, House at the Willamstwon Theatre Festival, and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

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

Ron Casassa Helps A.C.T. Raise the Curtain

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

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

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

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

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

We are delighted to have Ron Casassa as a member of our Prosper Society, which honors those who have included A.C.T. in their estate plans. For information about the Prosper Society and the benefits of charitable remainder trusts, please call A.C.T. Associate Director of Development Courtney Ebner at 415.439.2533.

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—GMI Research 2006, San Francisco

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

—Henry in The Real Thing

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

—Tom Stoppard (to Mel Gussow), 1983
Who’s Who

Christmas,Jenny, and Pease at the Lapis Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Othelian. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theater throughout the Bay Area, including A.C.T.'s Creditor and Bon Appetit! 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 Actor’s Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB* (Stage Manager) is in his 11th season at A.C.T., where he worked most recently on A Mother, A Doll’s House, The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The Board of Aton, and James Joyce’s The Dead. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Pease at the Lapis Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, Howard at the Williamstown Theatre Festival, and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

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

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

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

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

By 1991 Casassa was ready to leave the real estate industry, and his 12-unit apartment building sold for closer than $4 million. Unfortunately, he was then faced with a huge capital gains tax. Luckily, his love for the theater soon proved to be beneficial in more ways than one. By setting up a charitable remainder trust and naming A.C.T. and other arts organizations as the ultimate beneficiaries, Casassa was able to transfer his building to the trust and then sell the property tax free. The results gave him an immediate $300,000 income-tax deduction, paid him an annual income of eight percent, and allowed him to provide a future gift to A.C.T.

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For Your Information

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

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office 3 hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

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

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

Geary Theater Exits

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and Where in the World is My Kid? are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

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

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

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

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2393 in an emergency.

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

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise. Photographs and recordings of A.C.T. performances are strictly forbidden.

Restrooms
Restrooms are located in Fred's Columbus Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level. Wheelchair seating is available on all levels of the Geary Theater. Please call 415.439.2ACT in advance to notify the house staff of any special needs.

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

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

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

—Christopher Harold, Acting Studio A.C.T.

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

Young Conservatory Presents

West Coast Premiere: Schoolgirl Figure
by Wendy MacLeod
Directed by Dominique Logan
November 12–20
Zeum Theater

"Paley is the worst thing that ever happened to me. I looked fabulous at age 10" declares a teenage girl in Schoolgirl Figure. In this witty black comedy, image-obsessed high school girls strive for superfluous dinniness—and losing—whereas it takes to get the boy and make the school.

Expert panel discussion to follow November 2 matinee performance.

The Young Conservatory at A.C.T. is an internationally recognized professional theater training program for young people age 9-19.

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

2004–05 A.C.T. Conservatory Performances

Master of Fine Arts Program Presents

10–19
by Pippin
Music and Lyrics by Stephen Schwartz
Book by Roger O. Hirson
Musical Direction by Peter Mateika
Staged by Nathan Bendersky
in Fred's Columbus Room, Geary Theater

14–31
by Once in a Lifetime
Music and Lyrics by Stephen Schwartz
Book by Roger O. Hirson
Musical Direction by Peter Mateika
Staged by Nathan Bendersky
in Fred's Columbus Room, Geary Theater

2004–05 Young Conservatory Presentations

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

West Coast Premiere
Schoolgirl Figure
by Wendy MacLeod
Directed by Dominique Logan

World Premiere
Broken Halilubah
by Shamus MacDonald
Directed by Craig Shiget

World Premiere
Shed a Little Light: The Music of James Taylor
Directed by Kate Hickin and Christine Mattison
Musical Direction by Kasim Wurge
Musical Arrangements by Naomi Sanchez

All performances at Zeum Theater, unless otherwise noted. Tickets $10–45.

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The Real Thing
31

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- Chris Loud, Acting

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YOUNG CONSERVATORY PRESENTS

WEST COAST PREMIERE: Schoolgirl Figure
by Wendy McDade
Directed by Dominique Lorenzo
November 12–20
Zeum Theatre
“Proliferity is the worst thing that ever happened to me. I looked fabulous at age 10,” declares a teenage girl in Schoolgirl Figure. In this winningly black comedy, image-obsessed high school girls strive for superficial dominance—doing—and losing—what it takes to get the boy and make the school.

Expert panel discussion to follow November 2 matinee performance.

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2004–05 A.C.T. CONSERVATORY PERFORMANCES

MASTER OF FINE ARTS PROGRAM

MUSICAL THEATER PERFORMANCE

by Mike Fitch
Book by Roger O. Hirson
Music by Peter Malek
Staged by Nathan Baydoun
in Fred’s Columbia Room, Geary Theatre

FILM

by Muriel Hart and George S. Kaufman
Directed by Margaret Booker

FEMALE TRANSPORT

by Michel Mac Bouchard
Translation by Linda Gabraiou
Directed by Serge Denoncourt
Produced in association with Théâtre Rhinocéros

WORLDプレMIERE

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