The Rivals

by Richard Brinsley Sheridan

Directed by Lillian Groag

Inside: Announcing the 40th Anniversary Season!
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ABOUT A.C.T.

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 its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, 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 Teri Hatcher are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director 1986–1992

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A.C.T. Box Office
415.749.2815

A.C.T. Web Site
www.a-ct.org

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The Reveals 3
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Chairman Emeritus

American Conservatory Theater was founded in 1965 by William Ball.

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The Revels 3
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Dear Friends,

Welcome to The Rivals!

This is a show that combines many of the things we hold most dear at A.C.T.: marvelous language, enormous wit, juicy roles for actors, and a huge theatricality. It has been many years since A.C.T. produced a play from this period, and it has been a joy to go back and revisit such a delicious moment in English drama. Like many great plays, The Rivals centers on the theme of illusion versus reality: Do we fall in love with someone because of who they truly are or because of the image they concoct, and is it entirely possible to tell the two apart? If part of the delight of life is the game-playing that goes on between the sexes, how can one ever be certain who one’s true love really is? If one reads too many romance novels, most life inevitably pale by comparison! And, How do we find a language for love that matches the heat of our emotions, without degenerating into trivial clichés and “malapropisms”?

This production of The Rivals is a true “family” show for A.C.T. It features the work of three of our favorite designers: Donald Eastman (Hilda), Nancy Scherfer (A Christmas Carol, The Real Thing, Love’s Labour Lost), and Beaver Bauer (The Cemetery, Carol, and many more), as well as some beloved core company acting members Gregory Wallace and René Augesen. In addition, The Rivals welcomes to the Geary stage three of our remarkable Master of Fine Arts Program students, Claire Brownell, Ann Farrar, and Mark Watson. The presence of these enormously talented young actors serves as a potent reminder of the fundamental mission of A.C.T.—with every production we do, we are not only serving our audience and steeping our professional artists, we are introducing the next generation to the incredible repertoire we have inherited. The Rivals itself is a play about generations, about fathers and sons, aunts and nieces, mature love and young love, all colliding in one hilarious stew. So it is fitting that some of our best young talent will have the opportunity to perform with the finest actors in the Bay Area and in our company, as they prepare to finish this part of their training and embark upon their own professional careers.

As I write this, we are deep in the throes of preparing our 40th anniversary season, and I keep being reminded that of the many things to celebrate in A.C.T.’s longevity, surely the most important is the growth and commitment of the finest audience in America. Thank you so much for all you bring to us, and enjoy The Rivals.

Yours,

Carey Perloff
Artistic Director

Please join us for
A CELEBRATION OF THE BECKETT CENTENARY

In honor of the 100th anniversary of the birth of Samuel Beckett, A.C.T. invites you to celebrate the life and work of the great Irish playwright, poet, and novelist with an evening of dramatic readings and lively discussion. This event is cosponsored by Grove-Atlantic Publisher, producer of the just-released Grove Centenary Editions of Samuel Beckett, an extraordinary four-volume hardcover collection of the author’s novels, plays, stories, poems, and criticism that brings together nearly every word Beckett published during his lifetime.

Friday, May 5, 2006
Geary Theater
5:30–6:30 p.m.

Featuring readings from Beckett’s plays by Bay Area actors, as well as a panel discussion by A.C.T. Artistic Director Carey Perloff, Beckett scholar Marjorie Perloff, and Irish novelist Colm Toibin.

Admission is FREE.

For more information, call 415.749.2ACT.
Dear Friends,
Welcome to _The Rituals_! This is a show that combines many of the things we hold most dear at A.C.T.: marvelous language, enormous wit, juicy roles for actors, and a huge theatricality. It has been many years since A.C.T. produced a play from this period, and it has been a joy to go back and revisit such a delicious moment in English drama. Like many great plays, _The Rituals_ centers on the theme of illusion versus reality: Do we fall in love with someone because of who they truly are or because of the image they concoct, and is it entirely possible to tell the two apart? If part of the delight of life is the game-playing that goes on between the sexes, how can one ever be certain who one’s true love really is? If one reads too many romance novels, must life inevitably pale by comparison? And, How do we find a language for love that matches the heat of our emotions, without degenerating into trivial clichés and “malapropisms”? This production of _The Rituals_ is a true “family” show for A.C.T. It features the work of three of our favorite designers: Donald Eastman (Hilda), Nancy Schertler (A Christmas Carol, The Real Thing, Love’s Labour Lost), and Beaver Bauer (The Golem, Carol, and many more), as well as our beloved core company acting members Gregory Wallace and René Augesen. In addition, _The Rituals_ welcomes to the Geary stage three of our remarkable Master of Fine Arts Program students, Claire Brownell, Ann Farrar, and Mark Watson. The presence of these extraordinarily talented young actors serves as a potent reminder of the fundamental mission of A.C.T.: with every production we do, we are not only serving our audience and stretching our professional artists, we are introducing the next generation to the incredible repertoire we have inherited. _The Rituals_ itself is a play about generations, about fathers and sons, aunts and nieces, mature love and young love, all colliding in one hilarious stew. So it is fitting that some of our best young talent will have the opportunity to perform with the finest actors in the Bay Area and in our company, as they prepare to finish this part of their training and embark upon their own professional careers.

As I write this, we are deep in the throes of preparing our 40th anniversary season, and I keep being reminded that of the many things to celebrate in A.C.T.’s longevity, surely the most important is the growth and commitment of the finest audience in America. Thank you so much for all you bring to us, and enjoy _The Rituals_.

Yours,

[Signature]

Carey Perloff
Artistic Director
First Republic listened when others didn’t. They were willing to share my vision.

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A.C.T.
American Conservatory Theater
Carey Perloff, Artistic Director  •  Heather Kitchens, Executive Director

presents

The Rivals
by Richard Brinsley Sheridan
Directed by Lillian Groag

Scenery by Donald Eastman
Costumes by Beaver Bauer
Lighting by Nancy Schertler
Sound by Jake Rodriguez
Hair and Makeup by Jeanne Hurd
Dramaturg by Michael Paller
Stage Manager by David Maser
Dance Movement Coach by Deborah Sussel
Voice and Dance Coach by Christine Martissohn
Casting by Meryl Lind Shaw
Assistant Director by Mike Ward

THE CAST
(in order of speaking)

Thomas — Mark D. Watson
Fog — T. Edward Webster
Lucy — Claire Brownell
Lydia Languish — René Augesen
Julia — Stacy Ross
Mrs. Malaprop — Jill Tanner
Sir Anthony Absolute — Charles Dean
Captain Jack Absolute — Anthony Fusco
Faulkland — Gregory Wallace
Bob Acres — Dan Hiat
Errand Boy — Ann Farrar
Sir Lucius O'Trigger — Andy Murray
David — Jd Williford
Princess — Jyargo

UNDERSTUDIES
Thomas, Fog, David, Bob Acres, Errand Boy — Nicholas Pilzcr
Lydia Languish, Lucy, Julia — Ann Farrar, Mrs. Malaprop — Wenda McCudden
Faulkland — Mark D. Watson, Captain Jack Absolute — Jd Williford
Sir Anthony Absolute, Sir Lucius O'Trigger — James Carpenter

STAGE MANAGEMENT STAFF
Joseph Smelser, Stage Manager
Heath Belden, Assistant Stage Manager
Phoebe Weiss, Intern

TIME AND PLACE
Bath, England, in the late 18th century

There will be one 15-minute intermission.

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Blena and Preston Raisin

The Rivals 7
A NOTE FROM THE DIRECTOR

BY LILLIAN GROAG

All good plays have to do with the conduct of life, and they last because the fundamental problems of existence don't change. For some two hundred years now we have prizéd the English comedies of the century between the Restoration and the last Georges for a glittering artifice that we have, perhaps too hastily, called "artificiality," since our deeply earnest and laconic times have bred an implicit distrust of florid language. We seem to have similar reservations regarding polysyllabic leaders. It is as if expression that is precise and articulate were inherently suspect—true emotion and therefore Truth itself being assumed to reside exclusively with the inarticulate, and all products of the mind appearing chilly propositions compared to the effusions of what it pleases us to call The Heart. In fact the heart is a muscle that pumps blood, and we can now identify specific sections of the brain in which particular "emotions" originate.

Is it because of this basic distrust of words, coupled with the assumption that people in wigs sporting fans and walking sticks could not possibly have anything to do with us, that we now traditionally approach these comedies with caution and diminished expectation?

I contend that The Rivals addresses us regarding the question of how to love as urgently as it did two centuries ago, and that the conflict between the illusion of Romance and the warning signs of common sense in the interstices of the romance of the couple is as vivid now as it was then. Lydia believes that Love conquers all adversity; Faulkland, in the fog of a severe Tristan Complex, would like his beloved to become himself, thereby obliterating intrinsic human separateness; Mrs. Malaprop hopes Love will restore lost youth; Bob Acres expects it to give him "style" and courage.

And yet, even in the throes of terminal absurdity, not one of Sheridan's characters appears petty, mean-hearted, or small. We laugh at them with warmth and recognition and wish we could be rescued from dire disaster as they are, at the last possible moment, by the love of the levelheaded Jacks and Julias of this world.

It is said that at the core of British humor can be found the brilliant Irishmen who shaped it: Congreve, Farquhar, Sheridan, Beckett, Wilde, Shaw. Who can not hear the stirrings of Gwendolen, Lady Bracknell, and that "other Jack" in Lydia Languish, Mrs. Malaprop, and Captain Absolute?

The Rivals, wise as it is delicious, celebrates and announces the wit, incisive thought, and sharp satire hidden beneath this dashing tradition. It's not the flick of the fan—essential as it is to the shape of this world—that elicits laughter and the movement of the heart; it's the turn of the spectacular, illuminating world.

RICHARD BRINSLEY SHERIDAN (1751–1816) was born in Dublin. His father was an actor, theater manager, and teacher of elocution, his mother a writer of sentimental novels. Sheridan was educated at Harrow, where he quickly learned the disadvantages of a nonartistic, theatrical, Irish-Protestant family background. Indeed, this heritage was the fuel on which his life turned, even as it never ceased hindering him socially and politically.

The action of The Rivals (1775), his first play, is based largely on Sheridan's own adventurous courtship of Miss Elizabeth Linley, a popular singer, a notorious beauty, and "the sten of Bath." To rescue her from the scandal of a broken engagement and the unwanted attentions of an overzealous married suitor, Sheridan spirited Miss Linley away to France, where they married in secret ceremonies against both their fathers' wishes. After returning to England, he was forced to fight two duels with the rejected suitor, the first Sheridan won, and the second, being drunk, he lost.

Sheridan fashioned these events into a satirical skewering of the characters and caprices of Bath society, which would ultimately become one of his best-loved plays. When The Rivals premiered at London's Covent Garden Theatre on January 17, 1775, however, the reception was anything but favorable. Critics objected to the play's length and the dubious morals of some of its characters, while the public, weary of the banality of Restoration comedies, yearned for more sentimental storytelling. Sheridan reworked and cut the play, keeping the stilted content but crafting an ending that rewarded virtue and true love. When The Rivals reopened 11 days later, it was an immediate success and established Sheridan's career.

Mr. and Mrs. Sheridan fled their continuing notoriety in Bath to settle in London, where Sheridan for a time concentrated on playwrighting. The Duenna soon followed The Rivals. In 1776, he became part owner of the Drury Lane Theatre, which he managed until it burned down in 1809. There he staged The School for Scandal (1777), The Critic, and Usurpop (both 1779).

In 1788, Sheridan was elected to Parliament, where he served until 1812, and the theater played an increasingly minor role in his life. As a Whig in an era of Tory political dominance, Sheridan was never in the majority and never served in the government. His unmatched skill as an orator earned him immense respect, however, and his unfailing defense of such causes as the American Revolution and Irish and Catholic emancipation resulted in a brilliant series of speeches that rarely have been equaled in English political history.

Sheridan's marriage was marred by infidelity on both sides, and in 1790 the couple separated. Elizabeth died of tuberculosis in 1792, while Sheridan succumbed to debt and dissolution before dying, destitute, in 1816. Mourned by many, he was honored with an extravagant funeral and respectfully buried in Westminster Abbey's Poets' Corner.
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A BRIEF BIOGRAPHY OF RICHARD BRINSLEY SHERIDAN

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SHERIDAN IN AMERICA

BY MICHAEL PALLER

T
oday, some tend to view Richard Brinsley Sheridan’s two major comedies, The Rivals and The School for Scandal, as trivial affairs with the single purpose of providing audiences with a couple of hours of carefree amusement. In his own day, however, Sheridan was considered by many to be a dangerous revolutionary. His friend and admirer Lord Byron was the one called, “mad, bad, and dangerous to know,” but to Sheridan’s political opponents, the description fit Sheridan even better. In his 32 years as a member of Parliament, he championed, among other causes, the American and French Revolutions and Irish and Catholic emancipation. He was a democrat in an institution and country firmly run by aristocrats, and his background as the son of Protestant/Irish parents, one an actor and one a novelist, led him to view with a jaundiced eye the privileges and conventions of the elite. Indeed, on at least one occasion, his actions on behalf of the Catholic cause caused precisely close to landing him in jail on charges of treason.

So it is fitting that the story of the performance of his works in America is accompanied at almost every turn by revolts against authority. It begins long before Sheridan’s birth with the overthrow of a monarch and features the outrage of a prime minister, the resourcefulness of London theater managers, the survival instinct of a company of actors in colonial America, the condemnation of the Continental Congress, the appreciation of a future president, the artistic ambitions of a Vermont jurist, and the thirst for freedom of a black slave in Baltimore.

In 1642, the Puritan-dominated Parliament overthrew the Stuart king Charles I and, in their zeal to stamp out all forms of secular entertainment, tore down the country’s theaters and banned performances of plays. When the monarchy was restored in 1660, the new king, Charles II, reestablished theatrical activity and supported with great enthusiasm the appearance of women on the English stage for the first time in history. (One of them, Nell Gwyn, retired from the stage in 1669 to become his mistress and bear him two children.) The Restoration theater was not the wide-open, hurly-burly affair the Elizabethan theater had been, however. Now it was tightly controlled; only two theaters were given royal licenses, or patents, to operate in London.

As the years passed, enforcement of the patents became lax. By 1733, there were at least four unlicensed and illegal theaters operating in London in addition to the two legal ones, the Covent Gardens and the Drury Lane. Worse, from the point of view of the government—which controlled the content of plays by controlling the theaters where they were produced—these unlicensed theaters were making a good deal of money by making a good deal of savage fun of the royal family (now headed by George II and Queen Caroline) and the prime minister. That prime minister, Robert Walpole, was growing outraged at being mercilessly satirized in such works as John Gay’s The Beggar’s Opera (1728) and Henry Fielding’s The Historical Register for the Year 1736 (1737). In response to Fielding’s brutal satire, Walpole pushed through Parliament what became known as the Licensing Act of 1737. It had two important provisions: any stage work had to be approved by a censor before it could be performed, and the only place in London where plays could be legally performed was in the district of Westminster—meaning the Covent Garden and Drury Lane theaters, which were the only playhouses in the district, and the holders of the two royal patents. All other theaters would be shut down.

This did not stop resourceful theater managers, however. Since the law applied to plays that were produced for “gain, hire, or reward,” operators of illegal theaters charged audiences a fee for a cup of tea or chocolate, or an exhibition of pictures displayed before the show, and presented their plays for free. With ingenuity, through loopholes like these, the most inventive managers contrived to stay open for years. One such was Lewis Hallam, Sr., manager of the Wells Theatre. In 1752, the law caught up with him, however, and the Wells was closed. So Hallam and his family packed their bags and migrated to America. By 1763, the family, now called The American Company of Comedians, was performing up and down the Eastern seaboard and, according to historian Kenneth Silverman, practically monopolizing the theater in the North American colonies.

Their success was not entirely a result of their abilities, which by most accounts were modest. What they did possess was a remarkable ability to persevere, and for actors in colonial America, this was more valuable than talent. The descendants of the English Puritans who had outlawed the theater in 1642 were now residing in the American colonies and were determined to stamp it out here, too. Theater was popular in the South and in New York, but it found little encouragement elsewhere. In 1682, Pennsylvania passed a law calling for the public condemnation, fine, and imprisonment of anyone presenting plays, bull-baiting, cock-fighting, or other morally suspect practices. By 1750, Boston and other New England cities had banned theater, and in 1774 the Continental Congress took time out from the looming crisis with Great Britain to make the prohibition general. The Congress passed a law stating, in part:

We will, in our several stations, encourage frugality, economy, and industry, and promote agriculture, arts, and the manufactures of this country, especially that of wool; and will disencourage and discourage every species of extravagance and dissipation, especially all horse-racing, and all kinds of gaming, cock-fighting, exhibition of shows, plays, and other expensive diversions and entertainments.

By now, the American Company had improved its standards and built handsome brick theaters in New York and Philadelphia, which it was suddenly unable to use. Faced with its new outlaw status, the American Company decamped to Kingston, Jamaica, where it produced Sheridan’s The Duenna in 1779, The Rivals in 1780, and The School for Scandal in 1781. These were the first professional productions of Sheridan in the New World. As a vocal supporter of the American cause, Sheridan might have been amused had he known that The School for Scandal had already been performed in New York by members of the redcoat army that occupied the city during the war. Clinton’s Thespians, as they were known, produced Scandal in 1778, three years after its premiere at the Drury Lane in London. They produced it again in 1782, billing it—in a ploy Sheridan might have appreciated—as “never performed here.” The British evacuated New York a year later, but the Sheridan tradition on the American mainland had just begun.

The American Company returned to North America in 1785, now under the direction of Lewis Hallam, Jr., and John Henry, who had studied with Sheridan’s father, Thomas, who was not only an actor but also an acclaimed teacher of elocution. In December 1785, the American Company produced the first civilian, professional production of The School for Scandal, in New York.

The troupe returned to Philadelphia during the Constitutional Convention in 1787, hoping that the large number of sophisticated in town would turn out to see them. Theater was still illegal in Philadelphia, so the company resorted to some of the same time-tested tactics that unlicensed theaters in London had used years earlier, announcing a “Concert” to be held at the “Opera House,” which was actually the Southwark Theatre, which they had built.
SHERIDAN IN AMERICA

BY MICHAEL PALLER

T
oday, some tend to view Richard Brinsley Sheridan's two major comedies, The Rivals and The School for Scandal, as trivial affairs with the single purpose of providing audiences with a couple of hours of carefree amusement. In his own day, however, Sheridan was considered by many to be a dangerous revolutionary. His friend and admirer Lord Byron was the one called, "mad, bad, and dangerous to know," but to Sheridan's political opponents, the description fit Sheridan even better. In his 32 years as a member of Parliament, he championed, among other causes, the American and French Revolutions and Irish and Catholic emancipation. He was a democrat in an institution and country firmly run by aristocrats, and his background as the son of Protestant/Irish parents, one an actor and one a novelist, led him to view with a jaundiced eye the privileges and conventions of the elite. Indeed, on at least one occasion, his actions on behalf of the Catholic cause came perilously close to landing him in jail on charges of treason.

So it is fitting that the story of the performance of his works in America is accompanied at almost every turn by revolts against authority. It begins long before Sheridan's birth with the overthrow of a monarch and features the outrage of a prime minister, the resourcefulness of London theater managers, the survival instinct of a company of actors in colonial America, the condemnation of the Continental Congress, the appreciation of a future president, the artistic ambitions of a Vermont jurist, and the thirst for freedom of a black slave in Baltimore.

In 1642, the Puritan-dominated Parliament overthrew the Stuart king Charles I and, in their zeal to stamp out all forms of secular entertainment, tore down the country's theaters and burned performances of plays. When the monarchy was restored in 1660, the new king, Charles II, reestablished theatrical activity and supported with great enthusiasm the appearance of women on the English stage for the first time in history. (One of them, Nell Gwyn, retired from the stage in 1669 to become his mistress and bore him two children.) The Restoration theater was not the wide-open, hurly-burly affair the Elizabethan theater had been, however. Now it was tightly controlled; only two theaters were given royal licenses, or patents, to operate in London.

As the years passed, enforcement of the patents became lax. By 1733, there were at least four unlicensed and illegal theaters operating in London in addition to the two legal ones, the Covent Gardens and the Drury Lane. Worse, from the point of view of the government—which controlled the content of plays by controlling the theaters where they were produced—these unlicensed theaters were making a good deal of money by making a good deal of savage fun of the royal family (now headed by George II and Queen Caroline) and the prime minister. That prime minister, Robert Walpole, was growing outraged at being mercilessly satirized in such works as John Gay's The Beggar's Opera (1728) and Henry Fielding's The Historical Register for the Year 1736 (1737). In response to Fielding's brutal satire, Walpole pushed through Parliament what became known as the Licensing Act of 1737. It had two important provisions: any stage work had to be approved by a censor before it could be performed, and the only place in London where plays could be legally performed was in the district of Westminster—meaning the Covent Garden and Drury Lane theaters, which were the only playhouses in the district, and the holders of the two royal patents. All other theaters would be shut down.

This did not stop resourceful theater managers, however. Since the law applied to plays that were produced for "gain, hire, or reward," operators of illegal theaters charged audiences a fee for a cup of tea or chocolate, or an exhibition of pictures displayed before the show, and presented their plays for free. With their ingenuity in avoiding laws like these, the most inventive managers contrived to stay open for years. One such was Lewis Hallam, Sr., manager of the Wells Theatre. In 1752, the law caught up with him, however, and the Wells was closed. So Hallam and his family packed their bags and migrated to America. By 1763, the family, now called The American Company of Comedians, was performing up and down the Eastern seaboard and, according to historian Kenneth Silverman, practically monopolizing the theater in the North American colonies.

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many years earlier. "Between the parts of the Concert," the ads in the press announced, "will be introduced a comic LECTURE in five parts on the PERNICIOUS VICE OF SCANDAL... Written by R. B. Sheridan, esquire." The five-part "lecture" was, of course, the five-act School for Scandal.
Later that year, they repeated the production in New York for audiences that included, on more than one occasion, George Washington. Washington had long been a fan of the American Company, and had attended often when it played Williamsburg before the war. His frequent laughter during The School for Scandal in New York caused much distress to one of his companions, the more puritanically minded Senator William Maclay of Pennsylvania, who was outraged that the future president could so enjoy "such an indecent representation."

Royal Tyler, a Vermont lawyer, was also at one of those performances, and within weeks, he wrote a play called The Contrast. Its plot owed more than a little to The School for Scandal, and in Act III Tyler's chief comic character, the country bumpkin Jonathan, mistakenly wanders into a New York theater to see a play called The School for Scandalization — and asks for his money back. Over the years, Tyler would write a handful of other plays when not presiding, as chief justice, over the Vermont Supreme Court. In time, The Contrast would become known as the first play written by an American to be performed by a professional company in the United States.
The American Company also presented Robinson Crusoe or Harlequin Friday, an elaborate spectacle written by Sheridan's wife, Elizabeth, with some assistance from him. The company's 1786 production was, as the advertisement said, "for the entertainment of the Indian Chiefs of the Onedia nation, now in this city." The play's first half followed the story of Daniel Defoe's novel; the second told of the adventures of his black servant Friday and his love, Columbus, concluding with, as Sheridan's most recent biographer, Fintan O'Toole tells us, "a Grand Dance of Savages."
There is no record of the Onedia chiefs' reaction.

Sheridan's revolutionary sympathies continued to reverberate in America in the 19th century. Ira Aldridge, an African-American actor who spent most of his career in Europe playing Shakespeare to great acclaim, chose for his American debut in 1822 the part of Rollo the Incan leader in Sheridan's Pizarro, the story of the tragic clash between the Incas and Spanish conquistadors. Not surprisingly, in Sheridan's version the Incas are the heroes, the Spanish invaders the villains.

Fifteen years after Sheridan's death, another American was moved by Sheridan's cry for freedom and democracy. About 1830, Frederick Douglass was a young house slave in Baltimore when he heard about a writer named Sheridan. With money he'd earned from shining shoes, Douglass acquired a book of Sheridan's parliamentary speeches, in his autobiography, Douglass recalled the effect the book had: "I met with one of Sheridan's mighty speeches... on behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest... What I got from Sheridan was a bold denunciation of slavery and a powerful vindication of human rights."

Not until later in the century would Sheridan's revolutionary politics gradually be separated from his writing for the theater. So it's well to keep in mind while watching The Rivals that, for all its humor, it is a story about a revolution in thinking, about steering one's own course. Jack Absolute will go his own way in romance, following neither the conventional matchmaking ways of his father's and Mrs. Malaprop's generation, nor the faddish modes in the popular sentimental novels so thoroughly lamped by Lydia, Julia, too, will do her best to free Falkland from the outlandish course he slavishly believes lovers must run before they can prove themselves worthy of love. Mrs. Malaprop believes that, above all, a young woman "should be mistress of orthoqony." She seems to mean "orthography," the study of correct spelling, but her mistake is telling. It is her misfortune, alas, to miss the joke—and the revolution that's happening right under her nose.
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THE ART OF ARTICULATION

The first day of rehearsal of The Rivaios in February, director Lillian Groag introduced the play by sharing her enthusiasm for what she calls "the lively entertaining and extremely articulate language in its Sheridan's 1773 text. To make sure this production of The Rivaios strikes all the right vocal notes and accents in Sheridan's linguistically intimate dialogue, Groag and the cast worked with longtime A.C.T. Speech and Dialect Coach Deborah Sussel to explore and refine the unique speech patterns of each character in the play—from Lydia Languish’s romanticized verbal flourishes to Mrs. Malaprop’s infamous bungling. The head of Speech in the A.C.T. Master of Fine Arts program, Sussel has worked on a host of A.C.T. productions since joining the A.C.T. acting company in 1967, helping actors and directors discover the most precise vocal expressions.

"The world of The Rivaios centers primarily on people's relationships to language," says Sussel. "A play's text doesn't always state just how a character should speak or in what accent. It's something you investigate, along with all the other circumstances of a character's life. In The Rivaios, we found there are characters speaking four different dialects: Rural, Cockney, Standard British, and Irish."

The choice of Cockney for all of the servants was made to give a linguistic uniformity to these working-class characters," says Sussel. "On the other end of the class spectrum, Captain Absolute, Lydia, Faulkland, and Mrs. Malaprop are all of the same aristocratic social class, so they speak with the highest sort of accent in their world, commonly referred to as 'Standard British.' The one character who stands apart from the rest is Sir Lucius O'Trigger, whom Sheridan casts as an Irishman like himself. One challenge in such a linguistically complex production is making sure all of the accents are as precise as possible, without being so authentic that they're not understandable."

Discovering each character's speaking profile is a task that Sussel enjoys. "With 'The Rivaios,' Sussel says, "I'm most involved with an A.C.T. production in the first rehearsal to opening night. During this process, we work individually with actors, providing them with taped recordings of native dialect speakers, helping them identify sound changes, bring out figures of speech, and enunciate with enough clarity and volume that every word is understood by audiences members in all seating levels at the Geary Theater."

"The Geary is interesting because on the one hand it feels, maybe to the audience and certainly to the actors, very intimate," says Sussel. "On the other hand, it requires great clarity of utterance, strong articulation, and a lot of 'imaging up' by which we mean making sure you're sharing your language with the upper reaches of the second balcony. This takes great skill and training, and it explains why actors who have been exclusively doing television or film work (media which allow an actor to relax his or her vocal muscles) have a tough time filling such a large space."

Although we live in a so-called "communication age," Sussel sees the irony in the fact that clear verbal expression is increasingly undervalued in our informal, sound-bite culture. "I guess it's a statement about the time we live in, that it doesn't seem to matter so much anymore how well people speak because we live in such a visual environment. We have to remember that in the 18th-century world of The Rivaios, there was no television, no radio, no medium of the myriad sensory experiences and distractions we have. Instead, you had to rely on verbal banter and your own wit for entertainment and intrigue, so those verbal skills would be highly developed. Lillian [Groag] is right; articulation is becoming more rare among us," she says—everywhere that is, except on the Geary stage, as long as Sussel continues to have her say.

—Jessica Werner
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Of the first day of rehearsal of The Rituals in February, director Lillian Groag introduced the play by sharing her enthusiasm for what she calls "the lavishly entertaining and extremely articulate language" in Sheridan's 1775 text. To make sure this production of The Rituals strikes all the right vocal notes and accents in Sheridan's linguistically intricate dialogue, Groag and the cast worked with longtime A.C.T. Speech and Dialect Coach Deborah Sussel to explore and refine the unique speech patterns of each character in the play—from Lydia Languish's romanticized verbal flourishes to Mrs. Malaprop's infamous bungling. The head of Speech in the A.C.T. Master of Fine Arts Program, Sussel has worked on hundreds of A.C.T. productions since joining the A.C.T. acting company in 1967, helping actors and directors discover the most precise verbal choices.

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Discovering the unique telly details is Sussel's stock in trade, and she is renowned in the theater and film industries for helping actors make the most of their vocal abilities. As with The Rituals, Sussel is often involved with an A.C.T. production from the first rehearsal to opening night. During this process, she works individually with actors, providing them with taped recordings of native dialect speakers, helping them identify sound changes, bring out figures of speech, and enunciate with enough clarity and volume that every word is understood by audiences members in all seating levels at the Geary Theater.

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Who's Who in "The Rivals"

RENE AUGSEEN* (Lydia Langseth), 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 Bayman, Bitter Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gamester, The Voysey Inheritance (also at Kansas City Repertory Theatre), and, most recently, Cut on a Hot Tin Roof. New York credits include Spinning into Butter (Lincoln Center Theatre), Mackeck (with Alec Baldwin and Angela Bassett, Public Theatre), I/I My Party... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theatrical), and Overrotated (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Book of Days and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maybe. Augesen is a graduate of the Yale School of Drama.

CLAIRE BROWNELL (Lany), recently seen as Mary in this year’s production of A Christmas Carol, hails from Polson, Montana. Her acting career began in Helena, Montana, with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Masquers of Missoupe improvisation troupe. A member of the A.C.T. Master of Fine Arts Program since 2006, she has appeared in a number of M.F.A. Program productions, including Hair (Sheila), The Caucasian Chalk Circle (Grusha), and Richard III (Margaret) at Zeum Theater, The Crucible, The Serpent Woman, Galileo Galilei, and A Midsummer Night’s Dream (Titania). Last summer she was with the Guthrie Experience in Marcela Arnal’s Love in My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

ANN FARRAR (Ervard Bay) recently appeared as Beth in A.C.T.’s new adaptation of A Christmas Carol at the Geary Theatre. She also was seen in A.C.T. M.F.A. Program productions as Josie in May Bentsi in On the Bum on the Next Train Through and Peaceant Mother in The Caucasian Chalk Circle, both at Zeum Theater. She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Presenting Van Gogh: Dreams of the Bluebonnet. Farrar is also involved in Shakespeare and Company in New York. Farrar appeared in productions at Atlantic Theater Company, The Culture Project @ 45 Bleecker, and HERE. She received a B.A. in theater from Indiana University.

ANTHONY FUSCO* (Captain Jack Absolute) has appeared at A.C.T. in The Constant Wife, The Board of Asson, The House of Mirth, The Invention of Love, June and July on the Terrace, The World of My Aunt, and The Rose Tattoo. A 20-year company member and associate artist at Berkeley Repertory Theatre, he acted in more than 80 productions, including Matisse and The Magic Fire (both by Lillian Groove), The Death of Caim, The Caucasian Chalk Circle, Trumpe, Speed-the-Plow, The Illusion, The Night of the Iguana, Dancing at Lughnasa, and Hyphabatis. He also played General Worely in the recent holiday hit Irving Berlin’s White Christmas. The Musical. Other regional theater credits include leading and supporting roles at the Alley Theatre, Milwaukee Repertory Theatre, Seattle Repertory Theatre, the Dallas Theatre Center, the Guthrie Theatre, The Old Globe, California Shakespeare Theatre, San Jose Repertory Theatre, Marin Theatre Company, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

WHO’S WHO

RENE AUGSEEN (Lydia Langseth), 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 Bayman, Bitter Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gamester, The Voysey Inheritance (also at Kansas City Repertory Theatre), and, most recently, Cut on a Hot Tin Roof. New York credits include Spinning into Butter (Lincoln Center Theatre), Mackeck (with Alec Baldwin and Angela Bassett, Public Theatre), I/I My Party... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theatrical), and Overrotated (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Book of Days and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maybe. Augesen is a graduate of the Yale School of Drama.

CLAIRE BROWNELL (Lany), recently seen as Mary in this year’s production of A Christmas Carol, hails from Polson, Montana. Her acting career began in Helena, Montana, with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Masquers of Missoupe improvisation troupe. A member of the A.C.T. Master of Fine Arts Program since 2006, she has appeared in a number of M.F.A. Program productions, including Hair (Sheila), The Caucasian Chalk Circle (Grusha), and Richard III (Margaret) at Zeum Theater, The Crucible, The Serpent Woman, Galileo Galilei, and A Midsummer Night’s Dream (Titania). Last summer she was with the Guthrie Experience in Marcela Arnal’s Love in My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

ANN FARRAR (Ervard Bay) recently appeared as Beth in A.C.T.’s new adaptation of A Christmas Carol at the Geary Theatre. She also was seen in A.C.T. M.F.A. Program productions as Josie in May Bentsi in On the Bum on the Next Train Through and Peaceant Mother in The Caucasian Chalk Circle, both at Zeum Theater. She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Presenting Van Gogh: Dreams of the Bluebonnet. Farrar is also involved in Shakespeare and Company in New York. Farrar appeared in productions at Atlantic Theater Company, The Culture Project @ 45 Bleecker, and HERE. She received a B.A. in theater from Indiana University.

ANTHONY FUSCO* (Captain Jack Absolute) has appeared at A.C.T. in The Voysey Inheritance, The Gamester, A Mother, La Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, The Caucasian Chalk Circle, Trumpe, Speed-the-Plow, The Illusion, The Night of the Iguana, Dancing at Lughnasa, and Hyphabatis. He also played General Worely in the recent holiday hit Irving Berlin’s White Christmas. The Musical. Other regional theater credits include leading and supporting roles at the Alley Theatre, Milwaukee Repertory Theatre, Seattle Repertory Theatre, the Dallas Theatre Center, the Guthrie Theatre, The Old Globe, California Shakespeare Theatre, San Jose Repertory Theatre, Marin Theatre Company, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

DAN HIATT* (Bob Arce) has been seen at A.C.T. as Guildenstern in Rosencrantz and Guildenstern Are Dead, Cornelius Hack in The Matchmaker, Yelplhivodov in The Cherry Orchard, Rodrigo in Othello, Moli in The Plays the Thing, and Smith in The Thirdėyopera Opera. Other Bay Area credits include Dinner with Friends and Menemache at Berkeley Repertory Theatre, The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; Enchanted April, The Immigrant, and A Flow in Her Ear at San Jose Repertory Theatre; Spinning into Butter at TheatreWorks; Picasso at the Lapin Agile at Theatre on the Square, Noise Off at Marin’s Memorial Theatre; and The Real Thing and Lysistrata at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

ANDY MURRAY* (Sir Lucius O’Trigger) has appeared in The Voysey Inheritance, The Gamester, The Time of Your Life, and Edward II at A.C.T. Other regional theater credits include work at Berkeley Repertory Theatre, San Jose Repertory Theatre, Seattle Repertory Theatre, Kane Company Repertory Theatre, Baltimore’s Center Stage, California Shakespeare Theater, the Magic Theatre, Marin Theatre Company, Shakespeare Santa Cruz, and the San Francisco Shakespeare Festival. He taught at the Berkeley Rep School of Theatre and California Shakespeare Theater.

STACY ROSS* (Juliet) has appeared at A.C.T. as Madame Préfère in The Gamester and Barbara Fawcett in The Constant Wife. Her recent work also includes productions with Marin Theatre Company (Killer Joe), San Jose Repertory Theatre (Major Barbara), Centerstage in Baltimore (Miss Misfortune), Actors Theatre Company (Man of Destiny, Desire), TheaterWorks (Book of Days), and California Shakespeare Theater (Arms and the Man, The Comedy of Errors, Henry IV, Parts 1 and 2, and Hamlet).

JILL TANNER* (Mrs. Malaprop) was last seen in San Francisco with the touring company of The Importance of Being Earnest (starring Julie Harris) at the Curran Theatre. In the mid 1970s she took over Ruth Kobart’s roles in A.C.T. productions of National Health and Satyra. Broadway credits include Enchanted April, Rose, My Fat Friend, and No Sex Please, We’re British. Off Broadway she appeared as the Countess in The Golden Bough with Pilobolus Dance Company. She was a company member at the McCarter Theatre and at the Alabama Shakespeare Festival, where she played such diverse roles as Paulina in The Winter’s Tale and Mildred in the world premiere of Horton Foote’s Vernon Early. She created the role of Mrs. Graves in the premiere of Matthew Barber’s Enchanted April at Hartford Stage Company. Tanner has played leading roles in almost every regional theater in the United States. She recently finished a successful production of Recall from Moscow, directed by James....
RENÉ AUGesen* (Lydia Langezeit), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Mitridate, she has appeared in recent seasons in Celebration and The Room, The Bard's Bible, A Little Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll's House, A Mother, The Real Thing, The Gamester, The Voysey Inheritance (also at Kansas City Repertory Theatre), and, most recently, Cut as a Hot Tin Roof. New York credits include Spinning Into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It's My Party... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Gershon-Brooks (Drumfire). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Directors and The Holloesham, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maybe. Augesen is a graduate of the Yale School of Drama.

CHARLES DEAN* (Sir Anthony Abrahall), has appeared at A.C.T. in The Constant Wife, The Board of Avon, The House of Mirth, The Invention of Love, Juno and the Paycock, Tragedy with My Aunt, and The Rose Tattoo. A 20-year company member and associate artist at Berkeley Repertory Theatre, he acted in more than 80 productions, including Macbeth and The Magic Fire (both by Lillian Groove), The Death of a Salesman, The Caucasian Chalk Circle, The Caucasian Chalk Circle, Tartuffe, Speed-the-Ploof, The Illusion, The Night of the Iguana, Dancing at Lughnasa, and Hydraphobia. He also played General Waverly in the recent holiday hit Irving Berlin's White Christmas: The Musical. Other regional theater credits include leading and support roles at the Alley Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theatre Center, the Guthrie Theater, The Old Globe, California Shakespeare Theatre, San Jose Repertory Theatre, Marin Theatre Company, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics' Circle and Drama-Logic awards.

ANN FARRAR (Evan T. Bay) recently appeared as Beth in A.C.T.'s new adaptation of互Christmas Carol互 at the Geary Theatre. She also was seen in A.C.T. MFA Program productions as Josie May Burns in On the Bun in The Next Train Through and Peaceful Mother in The Caucasian Chalk Circle, both at Zeum Theater. She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz's Becoming Van Gogh, Director Robert Harling in New York, Farrar appeared in productions at Atlantic Theater Company, The Culture Project @ 58 Blecker, and HERE. She received a B.A. in theater from Indiana University.

ANTHONY FUSC@g* (Captain Jack Absolute) has appeared at A.C.T. in The Voysey Inheritance, The Gamester, A Mother, La Livissima, Dangerous, The Three Sisters, Night and Day, The Room and Celebration National IV, The Mitridate, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man (Bay Area Theatre Critics' Circle Award), A Midsummer Night's Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theatre (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theatre’s production of The Chosen. On Broadway, he was in Tom Stoppard's The Real Thing and The Real Inspector Hound. Fusco's many off-Broadway credits include The Holy Terror, Cantorial, David's Death, and A Life in the Theatre. He is a graduate of the Juilliard School.

JILL TANNER* (Mrs. Malaprop) was last seen in San Francisco with the touring company of Blithe Spirit produced by CenterStage. She was a company member at the McCarter Theatre, Perdita in The Winter's Tale, and at the University of San Francisco where she played such diverse roles as Paulina in The Winter's Tale and Dr. Paracelsus in The School for Scandal. She is a graduate of Wayne State University's Department of Drama. In the mid 1970s she took over Ruth Kobart’s roles in A.C.T. productions of National Health and Hotel Paradise. Broadway credits include Enchanted April, Rose, My Fat Friend, and No Sex Please, We're British. Off Broadway she appeared as the Countess in The Golden Bowl with Pickholtz Dance Company. She was a company member at the McCarter Theatre and at the Alabama Shakespeare Festival, where she played such diverse roles as Paulina in The Winter’s Tale and Mildred in the world premiere of Horton Foote’s Vernon’s Run. She created the role of Mrs. Graves in the premiere of Matthew Barber’s Enchanted April at Hartford Stage Company. Tanner has played leading roles in almost every regional theater in the United States. She recently finished a successful production of An Inspector Calls, directed by James

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

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Who’s Who in The Rivals

DAN HIATT* (Bob Arce) has been seen at A.C.T. as Guildenstern in Rosencrantz and Guildenstern Are Dead, Cornelius Hack in The Madmaker, Yelphidion in The Cherry Orchard, Rodrigo in Othello, Moli in The Plays the Thing, and Smith in The Threepenney Opera. Other Bay Area credits include Dinner with Friends and Menen and Monosco at Berkeley Repertory Theatre, The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; Enchanted April, The Immigrant, and A Play in Her Ear at San Jose Repertory Theatre, Spinning into Butter at TheatreWorks; Picasso at the Lapin Agile at Theatre on the Square, Noises Off at Marin's Memorial Theatre; and The Real Thing and Life of a Man at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford's Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

ANDY MURRAY* (Sir Lucius O'Trigger) has appeared in The Voysey Inheritance, The Gamester, The Time of Your Life, and Edward II at A.C.T. Other regional theater credits include work at Berkeley Repertory Theatre, Sun Jose Repertory Theatre, Seattle Repertory Theatre, Kansas City Repertory Theatre, Baltimore's Center Stage, California Shakespeare Theater, the Magic Theatre, Marin Theatre Company, Shakespeare Santa Cruz, and the San Francisco Shakespeare Festival. He teaches at the Berkeley Rep School of Theatre and California Shakespeare Theater.

STACY ROSS* (Juliet) has appeared at A.C.T. as Madame Prévère in The Gamester and Barbara Fawcett in The Constant Wife. Her recent work also includes productions with Marin Theatre Company (Killer Joe), San Jose Repertory Theatre (Major Barbara), Centerstage in Baltimore (Midsummer), Aurora Theatre Company (Man of Destiny, Holiday), The Bridge Theatre (Book of Days), and California Shakespeare Theatre (Arms and the Man, The Comedy of Errors, Henry IV, Parts 1 and 2, and Hamlet).
Who’s Who

Warwick, at the Miniature Theatre of Chester in the Berkshires. In addition to acting, she has recorded many books for the American Foundation for the Blind and Recorded Books.

GREGORY WALLACE (Fontanella) an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Gem of the Ocean, The Game’s Afoot! A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Bible Spirit, Celebration and The Room, “Master Harold…” and the boys, The Misfits, Edward II, A Christmas Carol, Tartuffe, Insurrection: Hold the Door, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebel (Center Stage), and The Beau Strategem (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabaret of Dr. Ramirez, The Beverly Hillbillies, Dark Odessy, “Crime Story,” and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

MARK D. WATSON (Tom) appeared as a Businessman and Giles the Fiddler in A.C.T.'s new adaptation of A Christmas Carol. He has also performed in A.C.T. Master of Fine Arts Program productions as Simon Chachra in The Caucasian Chalk Circle at Ziehm Theatre, Prior Lawrence in Romeo and Juliet, Call-machos in The Mandrake, and Kroon in Oedipus Tyrannus. Other credits include Anne Bogart’s production of War of the Worlds (24th Humana Festival) and Adam Kripp’s Nietzsche. Watson has appeared at the Colorado and Texas Shakespeare festivals, The Vital Theatre Company, and the New York International Fringe Festival. He is an alumnus of The Actors Theatre of Louisville Acting Apprentice Company.

T. EDWARD WEBSTER (Fig) most recently appeared in Roberto Aguirre-Sacasa’s The Mystery Plays at the SF Playhouse. He has been seen at A.C.T. in Tom Stoppard’s Night and Day, A Christmas Carol, Edward II, The Time of Your Life, and the world premieres of Marc Blitzstein’s No for an Answer at Ziehm Theatre (dir. Carey Perloff). Bay Area theater credits also include Our Town, Eurodisy, and Suddenly Last Summer at Berkeley Repertory Theatre, Two Gentlemen of Verona at San Jose Repertory Theatre; Cymbeline, The Skin of Our Teeth, Romeo and Juliet, Much, Much Caesar, Measure for Measure, Much Ado about Nothing, and The Great Gatsby at California Shakespeare Theater; and Blue/Orange, Lobby Hero, and The Man of Destiny at Aurora Theatre Company. He is a graduate of the A.C.T. Master of Fine Arts Program.

JUD WILLIFORD (David) most recently was seen as Bob Cratchit in A.C.T.'s new adaptation of A Christmas Carol. He has also been seen at the Geary Theater in The Time of Your Life and in three other seasons of A Christmas Carol. A graduate of A.C.T. Master of Fine Arts Program, he has also performed in M.F.A. Program productions as The Master in The Master and Margarita, Nigga in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Ziehm Theatre. Other theater credits include All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Senguis in Arms and the Man at Chatsworth Theatre, and Rufus Oakwood in Satiro: The Musical. Film credits include upside Out with Olympia Dukakis and The Trigger, directed by David Arquette. He received his B.F.A. degree in theater from the University of Evansville.

JAMES CARPENTER (Understudy) most recently appeared at A.C.T. as Doctor Baugh in Cat on a Hot Tin Roof. Other A.C.T. credits include A Doll’s House, Ingenuity Glen Ross, The Tempest, Mary Stuart, Full Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in The Plebeys Temple. He is an associate artist with California Shakespeare Theater, where he appeared recently as Ralph Nickleby in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington New Theatre Company. Film and television credits include The Rainmaker, Metro, Singing, The Sunflower Boy, and appearances on “Nash Bridges.”

WANDA MCDADDON (Understudy) has appeared at A.C.T. as Vanya’s mother in Uncle Vanya, and the Queen in Rosencrantz and Guildenstern Are Dead. She performs frequently with Bay Area theaters and was seen most recently as Myrna in 1949 at the Magic Theater, Stage Manager in Our Town at San Francisco Playhouse (Bay Area Theatre Critics’ Circle Award nomination for best actress), and Gabrielle in Visions of Kerras at Marin Theatre Company. She has also appeared at San Jose Repertory Theatre (Monica in By the Bog of Cats), the Santa Cruz Shakespeare Festival (Mrs. McFarlane in Engaged, by W. S. Gilbert), and the B Street Theatre in Sacramento (Mag in The Beauty Queen of Leenane), California Shakespeare Theater, and the Oregon Shakespeare Festival. McDaddon is also a well-known audio book reader with more than 600 tides to her credit and is the recipient of 13 Earphones Awards for her narrations.

NICHOLAS PELCZAR (Understudy) most recently appeared in Wood for Word’s production of Daniel Handler’s 4 Adverbs at the Project Artaud Theatre. Other Bay Area credits include Marius (Brassai Piquoise) and Duclain Carol (Mark) for Aurora Theatre Company, as well as The Life and Adventures of Nicholas Nickleby (Levente Frank), Oedipus (Cassius), All’s Well That Ends Well (Parabola), and The Importance of Being Earnest (Ensemble), all for California Shakespeare Theater. Pelczar trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York and is a graduate of the University of Virginia.

LILLIAN GROAG (Director) works in the theater as an actress, writer, and director. Her acting credits include work on and off Broadway and at regional theaters across the country. She has directed for the Oregon Shakespeare Festival, The Old Globe, Actors Theatre of Louisville, the Mark Taper Forum’s Taper Too, New York City Opera (NYCO), Chicago Opera Theatre, the People’s Light and Theatre Company, California Shakespeare Theater, Berkeley Repertory Theatre, Milwaukee Repertory, Kansas City Repertory Theatre, Seattle Repertory Theatre, Glimmerglass Opera, The Juilliard School of Music, Florentine Opera, Boston Lyric Opera, the Sundance Institute Playwrights Lab, Virginia Opera, Opera San Jose, and the Company of Angels. Her plays The Ladies of the Camelias, The White Rose (AT&T OnStage® Award for New American plays), The Magic Fire (The Kennedy Center Fund for New American Plays), Memicia, and Malinches have been produced variously by The Old Globe, the Oregon Shakespeare Festival, The Kennedy Center, the Guthrie Theater, Berkeley Rep, Yale Repertory Theatre, the Alabama Shakespeare Festival, Northlight Theatre, The WP Playhouse, Rep, the Asolo Theatre Company, The Wilma Theater, People’s Light, the Junges Theater Bonn, the Landesbühne Sachsen-Anhalt in Eisenbein, the Schauspielhaus in Wuppertal, the Hessisches Landestheater in Marburg, and in Tokyo and Mexico City. She has

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Who's Who

Warwick, at the Miniature Theatre of Chester in the Berkshires. In addition to acting, she has recorded many books for the American Foundation for the Blind and Recorded Books.

GREGORY WALLACE* (Founding) an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Gem of the Ocean, The Gaminde, A Doll's House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Bibo Spirit, Celebration and The Room, "Master Harold"... and the Boys, The Misfits, Tennessee, Edward II, A Christmas Carol, Tartuffe, Insurrection: Hold the Fort, and Angels in America (Bay Area Theatre Critics' Circle Award). Other theater credits include Our Country's Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Scream (Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebel (Center Stage), and The Beau's Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars's The Cabinet of Dr. Rameires, The Beverly Hillbillies, Dark Goddess, Crime Story, and Internal Affairs. Wallace is a Fine Fellow and a graduate of the Yale School of Drama.

MARK D. WATSON (Thomas) appeared as a Businessman and Giles the Fiddler in A.C.T.'s new production of A Christmas Carol. He has also performed in A.C.T. Master of Fine Arts Program productions as Simon Chachava in The Caucasian Chalk Circle at Zuzun Theater, Pierre Laurence in Romeo and Juliet, Callimacho in The Mandrake, and Krnon in Oedipus Tyrannus. Other credits include Anne Bogart's production of War of the Worlds (24th Humana Festival) and Adam Rapp's The Niceties. Watson has appeared at the Colorado and Texas Shakespeare festivals, The Vital Theatre Company, and the New York International Fringe Festival. He is a graduate of The Actors Theatre of Louisville Acting Apprentice Company. T. EDWARD WEBSTER* (Pig) most recently appeared in Roberto Aguirre-Sacasa’s The Mystery Plays at the SF Playhouse. He has been seen at A.C.T. in Tom Stoppard’s Night and Day, A Christmas Carol, Edward, York, The Time of Your Life, and the world premieres of Marc Blitzstein’s No for an Answer at Zuzun Theater (dir. Carey Perloff). Bay Area theater credits also include Our Town, Everyday, and Suddenly Last Summer at Berkeley Repertory Theatre, Two Gentlemen of Verona at San Jose Repertory Theatre; Cymbeline, The Skin of Our Teeth, Romeo and Juliet, Much, Much, Julia Caesar, Measure for Measure, Much Ads about Nothing, and Ethel in California Shakespeare Theatre; and Blue/Orange, Lobby Hero, and The Man of Destiny at Aurora Theatre Company. He is a graduate of the A.C.T. Master of Fine Arts Program.

JAMES CARPENTER* (Understudy) most recently appeared at A.C.T. as Doctor Baugh in Cat on a Hot Tin Roof. Other A.C.T. credits include A Doll’s House; Gregory Glen Rais, The Tempest, Mary Stuart, Full Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in The Three Pigs. He is an associate artist with California Shakespeare Theatre, where he appeared recently as Ralph Nickleby in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington Theatre Company. Film and television credits include The Rainmaker, Metro, Singing, The Sunflower Boy, and appearances on "Nash Bridges."

Wanda Mccadon* (Understudy) has appeared at A.C.T. as Vanya’s mother in Uncle Vanya and the Queen in Rosencrantz and Guildenstern Are Dead. She performs frequently with Bay Area theater and was seen most recently as Myrna in 1949 at the Magic Theatre. She is Stage Manager in Our Town at San Francisco Playhouse (Bay Area Theatre Critics’ Circle Award nomination for best actress), and Gabrielle in Passion at Marin Theatre Company. She has also appeared at San Jose Repertory Theatre (Monica in By the Bag of Cats), the Santa Cruz Shakespeare Festival (Mrs. McFarlane in Engaged, by W. S. Gilbert), and the B Street Theatre in Sacramento (Mag in The Beauty Queen of Leenane), California Shakespeare Theatre, and the Oregon Shakespeare Festival. McCadon is also a well-known audio book reader with more than 600 tides to her credit and is the recipient of 13 Earphones Awards for her narrations.

Nicholas Pelczar* (Understudy) most recently appeared in Wood for Wood’s production of David Handler’s 4 Adverbs at the Project Artaud Theatre. Other Bay Area credits include Marius (Bruno Piquicose) and Dublin Carol (Mark) for Aurora Theatre Company, as well as The Life and Adventures of Nicholas Nickleby (Leavis/Frank), Othello (Cassio), All’s Well That Ends Well (Parolles), and The Importance of Being Earnest (Ensemble), all for California Shakespeare Theatre. Pelczar trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York and is a graduate of the University of Virginia.

Lillian Groag* (Director) works in the theater as an actor, writer, and director. Her acting credits include work on and off Broadway and at regional theaters across the country. She has directed for the Oregon Shakespeare Festival, The Old Globe, Actors Theatre of Louisville, the Mark Taper Forum’s Taper Too, New York City Opera (NYCO), Chicago Opera Theatre, the People’s Light and Theatre Company, California Shakespeare Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Kansas City Repertory Theatre, Seattle Repertory Theatre, Glimmerglass Opera, The Juilliard School of Music, Florentine Opera, Boston Lyric Opera, the Sundance Institute Playwrights Lab, Virginia Opera, Opera San Jose, and the Company of Angels. Her plays The Ladies of the Camelot, The White Rose (AT&T: OnStage® Award for New American plays), The Magic Fire (The Kennedy Center Fund for New American Plays), Memisco, and Mahdi have been produced variously by The Old Globe, the Oregon Shakespeare Festival, The Kennedy Center, the Guthrie Theater, Berkeley Rep, Yale Repertory Theatre, the Alabama Shakespeare Festival, Northlight Theatre, The WPA Theatre, Seattle Rep, the Asolo Theatre Company, The Wilma Theater, People’s Light, the Junges Theater Bonn, the Landesbühne Sachsen-Anhalt in Eisenbenk, the Schauspielhaus in Wuppertal, the Hessisches Landestheater in Marburg, and in Tokyo and Mexico City. She has

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written translations and adaptations of Lorca, Feydeau, Musset, Marivaux, and Molnar, produced at the Guthrie, the Taper Too, and Missouri Rep. She is an associate artist of The Old Globe, The Ladies of the Camellias, Blood Wedding, The White Rose, and The Magic Fire have been published by Dramatists Play Service. Upcoming projects: The Pirates of Penzance and Orfeo ed Euridice at Glimmerglass, Diablito and Amour and The Puddock at Chicago Opera Theatre, Pirates at NYCO, Agrigento and Il Trovatore at Virginia Opera, and The Imaginary Invalid at People’s Light.

DONALD EASTMAN (Scenic Designer) designed Hilda and The Creditors at A.C.T. He has designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound’s Elektra. Premiere productions include On the Open Road, by Steven Tesich, Les Trentes Dames, by Charles Smith, The Gimnich, by Daad Orlendtschitz, Such Small Hands, by Tina Howe, Constant Stan, by Tazzwell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a guest of the NEA/National Opera Institute. Upcoming productions include The Turn of the Screw for Seattle Opera, On the Verge at Arena Stage, The Marriage of Figaro at Wolf Trap, and Death in Venice for New York City Opera.

BEAVER BAUER (Costume Designer) designed the costumes for A.C.T.’s new adaptation of A Christmas Carol, as well as for A.C.T. productions of The Goat or Who is Sylvia?, The Garter, A Mother, Waiting for Godot, Blithe Spirit, The Beard of Avon, The Midsummer Veil, Edward II, Tartuffe, Insurrection: 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, Fairies, A Lie of the Mind, and The Floating Light Bulb. She is the resident costume designer at Theatre ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, 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 Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theaters, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Fool Moon and Lanling/New York (Tony Award nomination) and off-Broadway productions of Trust for Nothing, A Flute in Her Ear, Suspin, and Bucks County. Regional theater credits include A Christmas Carol, The Gamber, The Real Thing, Loco Love, The Constanza Wife, Carey Perloff’s The Col solitude of Rhodes, and The Difficulty of Crossing a Field at A.C.T.; The Sisters Matrimonio at Seattle Repertory Theatre; A Christmas Carol at Milwaukee Repertory Theatre; and last season’s Born Yesterday at Arena Stage, where she is an affiliated artist. Opera credits include Il Viaggio alla Luna for Portland Opera, Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for California Shakespeare Theater, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent credits include A.C.T.’s new adaptation of A Christmas Carol, The Life and Adventures of Nicholas Nickleby and The Tempest at California Shakespeare Theater, and the world premieres of The People’s Temple and Piti de la Noit at Berkely Repertory Theatre. Other credits include music and design for CalShakes’ 2004 productions of A Comedy of Errors and Henry IV; design for Marin Theatre Company’s Lifescript sound design for Henrik Ibsen’s Ghosts for Berkeley Rep, and sound for the Shotgun Players and Studio Theatre (D.C.) productions of The Death of Meyerhold. Rodriguez won the 2005 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meyerhold and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg in 2008 and director of humanities in August 2005. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theater in Moscow. Pallar is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Rhetoric (University of Missouri, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newyad, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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, fitney, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiustian. 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 Credits 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 Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

JOSEPH SMELSER* (Stage Manager) returns to the Bay Area, where he formerly served as resident stage manager at Berkeley Repertory Theatre (favorite productions include Heather MacDonald’s An Almost Holy Picture and Mary Zimmerman’s Journey to the Wed), production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For the last eight years, Smelser worked at Seattle Repertory Theatre, where he has been the production stage manager, staff producer, and, most recently, associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of Anna Deavere Smith’s Twilight: Los Angeles, 1992 and for the Institute on the Arts and Civic Dialogue at Harvard University. This is his first production with A.C.T.

HEATH Belden* (Assistant Stage Manager) recently worked on A.C.T.’s production of Sexual Perversity in Chicago. Belden has stage-managed A Streetcar Named Desire for Pacific Alliance Stage Company, Once Upon a Mattress, starring Lea DeLaria, for 42nd Street Moon, five operas with Donald Pippin’s Pocket Opera, and two seasons with Marin Shakespeare Company. Belden has worked on such new plays as Sarah Ruhl’s Eurydice, Ken Weinzaim’s Spin Move, and Charles L. Mee’s Wintertime. He has also been the stage manager for noted directors including Lee Waters, Barbara Damashek, Daniel Fish, Tina Landau, and Marco Barilli. Belden received a master of fine arts degree from UC San Diego and has stage-managed several shows for the A.C.T. M.F.A. Program.
Who's Who

written translations and adaptations of Lorca, Feydeau, Musset, Marivaux, and Molnar, produced at the Guthrie, the Taper Too, and Missouri Rep. She is an associate artist of The Old Globe, The Ladies of the Camellias, Blood Wedding, The White Rose, and The Magic Fire have been published by Dramatists Play Service. Upcoming projects: The Pirates of Penzance and Drury's The Enraptured at Glimmerglass, Diab and Arneus and The Padlock at Chicago Opera Theatre, Pirates at NYCO, Agrippina and Il Trovatore at Virginia Opera, and The Imaginary Invalid at People's Light.

DONALD EASTMAN (Scenic Designer) designed Hilde and The Creditor at A.C.T. He has designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound's Elideva. Previous productions include On the Open Road, by Stephen Leacock, Le Triomphe D'Amor, by Charles Smith, The Gimmick, by Darla Orlandeschi, Sush Small Hands, by Tina Howe, Constant Stan, by Tazewell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a grantee of the NEA/National Opera Institute. Upcoming productions include The Turn of the Screw for Seattle Opera, On the Verge at Arena Stage, The Marriage of Figaro at Wolf Trap, and Death in Venice for New York City Opera.

BEAVER BAUER (Costume Designer) designed the costumes for A.C.T.'s new adaptation of A Christmas Carol, as well as for A.C.T. productions of The Goat in Who is Sisyphus?, The Golem, A Mother, Waiting for Godot, Blithe Spirit, The Beard of Avra, The Misanthrope, Edward II, Tartuffe, Incorruptible: 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, Fowlers, A Lie of the Mind, and The Floating Light Bulb. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, Son Repertory Theatre, the Magic Theatre, the Pickle 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 Angels 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.

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GALLERY AT THE GEARY
HANS MAULI: URBAN SCENES IN BLACK AND WHITE

FEEL your way into some extra time before a performance or during intermission?
Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

Black-and-white photography spanning three decades of work by renowned Swiss photographer Hans Mauli are on view at the Geary, February 10–April 23. A Bay Area resident, Mauli studied art at the Kunstgewerbeschule in Zurich and worked as a graphic designer in Aarau, Copenhagen, London, Paris, and New York. He then moved to Paris where he worked as a freelance photographer from 1960 to 1965. He worked for the celebrated Herb Lubalin in New York and for the advertising agency Young & Rubicam in Paris. Though graphic design was his profession, he has had an enduring interest in photography ever since taking his earliest photos in the public spaces of Swiss cities and towns. He continues to take pictures, without access to a darkroom, didn’t make prints of his pictures until many years later.

In 1992, Mauli made a professional switch and established himself in Paris as a successful advertising photographer. After 20 years working in that capacity, he moved to the United States, settling in the Bay Area in 1992, and focused his attention on fine art photography. He rediscovered his old negatives and contact sheets and made the first prints of his early work in the 1990s. Mauli’s first art prints were exhibited by the Mill Valley Art Commission in 1995 and 1996. He participated in the Hotel Triton Contemporary Art Fair in San Francisco in 1996 and had one-man shows at the Corcoran Gallery in Washington, D.C., in 2001 and the San Francisco Museum of Modern Art in 1997. Each of these prints, Witness Dressing (Copenhagen, 1960) was acquired by the San Francisco Museum of Modern Art in 1997.

Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Hans Mauli, please visit our website gallerytheatregeary.com or contact Kevin Sinners at 415.474.1066 / kscreativevents@aol.com.
GALLERY AT THE GEARY
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Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005-06 season.

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Bank of America is proud to support American Conservatory Theater. We understand the importance of investing in the San Francisco community. Together with our associates, we are committed to strengthening the fabric of the communities and neighborhoods where we work and live.

The bank is consistently ranked as one of the top corporate philanthropists by the San Francisco Business Times and has provided grants to San Francisco Bay Area nonprofits and other organizations focused on affordable housing, education, and workforce development/job training programs. Bank of America also helps the community grow by spending with local vendors.

Our associates and their families have contributed thousands of hours volunteering in Bay Area neighborhoods and participating in volunteer funding projects, including the AIDS Walk, Junior Art Heart Walk, Junior Achievement, March of Dimes WalkAmerica, and Hands on Bay Area Day.

A.C.T. CONTRIBUTORS
American Conservatory Theater is deeply grateful for the generous annual support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible (gifts received between January 1, 2005, and January 31, 2006).

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AC.T. PROLOGUE

a conversation with director Lillian Grossman

Tuesday, March 28, 7:30 p.m. - 9:00 p.m.

Geary Theater

OUT WITH A.C.T.

a gathering of gay and lesbian theatergoers, immediately following the 8:00 p.m. performance

Wednesday, April 5 (after the 7:00 p.m. performance)

A.C.T. NEWSLETTER

for free postperformance discussions with actors and members of the production team, directly following the show

Sunday, April 16 (after the 7:00 p.m. performance)

April 19 (after the 2:00 p.m. performance)

Please join us for these free events at the Geary Theater

A.C.T.'s 25th Anniversary Season

2005 - 2006

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American Conservatory Theater

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THE Review
A.C.T. MASTER OF FINE ARTS PROGRAM

The Class of 2007 presents

MUCH ADO ABOUT NOTHING

by William Shakespeare
Directed by Giles Havergal
Zeum Theater

One of Shakespeare’s most delightful, sophisticated, and deeply felt comedies, Much Ado features a sparkling battle of wits between dueling lovers Beatrice and Benedick, a low affair between hot-tempered young Claudio and Hero that runs anything but smooth, and the bumbling efforts of the hilarious stew of watchmen who lie—and misled—by the map-making, spouting Constable Dogberry, accidentally saw the day.

Join the second-year M.F.A. Program students in a workshop staging directed by A.C.T. favorite Giles Havergal (director of acclaimed A.C.T. productions of Transits with My Aunt and Le Louvoisie Dangerous, among others).

April 27, 28 & 29 @ 8 p.m. ■ Tickets: $10

The Class of 2006 presents

NEW FACES ’06: SHOWCASE CELEBRATION

Directed by Domenique Logan
Zeum Theater

You may have seen members of this year’s graduating class perform on the Geary Theater stage in A.C.T.’s new production of the holiday classic A Christmas Carol, or on the Zeum stage in last fall’s production of Brecht’s The Caucasian Chalk Circle—and through all of your distinguished performances as well.

The future holds new opportunities for these talented young artists. Following this sold-out performance in San Francisco, the students will head to Los Angeles and New York to present their showcase of new work to theater and film directors, agents, and casting directors. Please come help us launch the careers of these talented young artists.

April 21 @ 9pm ■ Tickets: $10

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A.C.T. STAFF

Artistic

Darin Tsang, Artistic Director
Dawn Caballero, Associate Artistic Director
Maryvone Erzini, Associate Director
Michael Greer, Managing Director
Greg Helfman, Geovic Executive Producer
Vida Guenther, Administrative Coordinator

Associate Artists

Ben Raines
Brent Arthur Jones
Greg Snaid

Directors

Wendy Grigor
Eliana Groag
Jewel Hile

Producers

Carey Perloff
Bren Risoe
Robin Szeftel-Hitlin
Ava D. Mohajer

Choreographers

Val Canipari
Lanie Pen

Composers

Benjamin Wallfisch
Penelope Trappes

Co-artistic Directors

Jenni Northrup
Jill Bergman, Managing Director and Executive Producer

Musical Directors

Lara Beltran
Rina Takeda

Composers/Producers

Finnegan Oldfield

PRODUCTION


Box Office and Ticket Information
Geary theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Our box office hours are 12:00 p.m. to 9:00 p.m. Tuesday through Saturday, and 12:00 p.m. to 6:00 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12:00 p.m. to 6:00 p.m., daily. Call 415.749.2473 and use your Visa, MasterCard, or American Express card. 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-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance discounts, priority seating, and special perk-ticket subscriptions. Subscriptions available by calling 415.749.2290. 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 available on the day of performance at TIX on Union Square. Half-price tickets for student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available one hour before the start 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 10 or more, call Edward Bushed at 415.439.2473.

A.C.T. Merchandise

A.C.T.-branded wares—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Ward’s Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Refrigerations

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

Beverages

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the “Get” position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes

The chemicals found in perfumes, colognes, and other after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to follow, please avoid the use of these products while in the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2293 in an emergency.

Latecomers

A.C.T. performances begin on time. For groups of 10 or more, call Edward Bushed at 415.439.2473.

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

A.C.T. is an independent national union labor.

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic, Actors, Local and Regional Equity of IATSE.
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