THE VOYSEY INHERITANCE

By Harley Granville-Barker • Directed by Carey Perloff

Adapted by David Mamet

American Conservatory Theater

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THE GALLO COLLECTION
AT 200 BRANNAN

March 2003
Volume 11, Issue 6

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T.'s 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 Zeaum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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

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03.03.03
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Money (the making of it, the absence of it, the mystery of it, the yen for it) is surely one of the most potentially dramatic subjects of our lives, so it is all the more surprising that it rarely emerges as the subject of drama. Why is that? Is it because we are raised to believe that public discussions of money are distasteful? Is it because those of us who make theater are generally too remote from the inner workings of money to dramatize it successfully? I found myself asking these questions over a year ago as the Tyco, WorldCom, and Adelphia corporate scandals were erupting—now there was drama! I began searching for plays that wrestle with the ethics of restitution, that ask what happens when an entire community becomes complicit in the transgressions of a corporate titan. Suddenly, Harley Granville-Barker’s The Voysey Inheritance sprang into my mind, with its tale of a beloved lawyer whose business practices turn out to be anything but ethical. It is a shockingly apropos story for our time, and we were most ardently assured to discover that the 1988 London production of this play at the National Theatre was sponsored by none other than Arthur Andersen!

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

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

Yours,

Carry PerlOFF
A.C.T. Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS

A.C.T. PROLOGUE
a conversation with Director Carry PerlOFF
Tuesday, March 22, 5:30–6 p.m.
Geary Theater

AUDIENCE EXCHANGES
at the Geary Theater, directly following
The Voysey Inheritance
Tuesday, March 29 (after the 7 p.m. performance)
Sunday, April 3 (after the 2 p.m. performance)
Wednesday, April 13 (after the 2 p.m. matinee)

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

For more information, call 415.749.2ACT or visit www.aact-sf.org.
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A.C.T. presents
THE VOYSEY INHERITANCE

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

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

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

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

UNDERSTUDIES
Mr. Voysey—Julian Lopez-Morillas; Mrs. Voysey—Coralie Perse
Edward Voysey, Trenchard Voysey, Major Booth Voysey, Hugh Voysey—Jud Willford
Peacoe, Mr. George Booth, Reverend Evan Colpus—Tom Blair
Honor Voysey, Evel Voysey—Celia Shuman; Alice Mainland—Lauren Grace

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Vindy Eng, Assistant Stage Manager
Ann Cap, Intern

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

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American Conservatory Theater

Carey Perloff, Artistic Director  •  Heather Kitchen, Executive Director

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Edward Voysey - Stephen Caffrey
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Evel Voysey - Rene Augesen
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The Voysey Inheritance  9
HE MEANS BUSINESS
David Mamet on The Voysey Inheritance

BY JESSICA WERNER

David Mamet was notoriously cagey about interpreting his own plays, insisting as he has in prior interviews that "good playwriting should leave you with questions." Yet, in talking about the process of adapting Harley Granville-Barker's 1905 drama for contemporary audiences, he expressed an ardent fascination with the timelessness of the ethical quandaries at the heart of this Edwardian drama. Mamet spoke revealingly about greed, malfeasance, and moral imperatives, and about living in a world beset by both personal and corporate corruption—the very same themes that run through many of his best-known plays and screenplays, and which he has expressed in the unmistakably sharp, blisteringly articulate language that solidified his reputation as one of the finest linguistic craftsmen in American drama more than 25 years ago.

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

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

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

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

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

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

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

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

—David Mamet, Three Uses of the Knife
HE MEANS BUSINESS
David Mamet on *The Voysey Inheritance*

BY JESSICA WERNER

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

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

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

**COMPLICIT IN THE TAKE**

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

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

Edward Voysey, the hardworking son in *The Voysey Inheritance*, can be seen wrestling with the same questions after realizing that dismantling the family firm’s criminal legacy won’t necessarily guarantee his relatives or their clients’ freedom from grim consequences. It is hardly surprising that Mamet would be
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Mamet and Perloff, in preparing for The Voysey Inheritance's premiere at A.C.T., agreed that the play's early-20th-century setting has a startling correspondence to our current cultural climate of epidemic corporate scandals and ethics investigations. The Voysey family's crimes may in fact reveal an "inheritorship" of dubious commercial practice that is as much our own as it is Edward's. Mamet's plays, especially Glengarry Glen Ross, have repeatedly explored, he has said, "something that is current in the collective unconscious of the country: the idea of the difference between business and fraud, what's permissible in the name of getting a living and what isn't." He has posted, over the course of more than two decades writing about the iniquities and hypocrisy he euphemistically calls "business," that in a capitalist economy, all relations are to some degree commercial and thus everyone becomes complicit in the take. Mamet asks whether it's ever possible to buy into the materialistic dream of success and not succumb to seizing more than one's share. And, is it possible to imagine an economic system, in fact a world, that doesn't reward mendacity? The Voyseys' overstuffed lifestyle, ensconced at the family estate in Chislehurst, is based on a generations-old tradition of deception. "Drama is basically about lies," Mamet has said. "Somebody lying to somebody."

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

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

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

AVOIDING EASY ANSWERS
One of Mamet's singular strengths as a writer is his ability to develop characters who, regardless of their errant behavior or ethical plight, still elicit some crucial degree of understanding from audiences. He was drawn to the drama of the Voysey family in part because each character has his or her own well-founded reasons for promoting a particular course of action once the family's fortunes are revealed to be hanging in the balance. "You have to be sure every single character has a defensible position," said Mamet. "Because it would be easy for us to laugh at the evil coniver or the bloodthirsty son, or the terrible behavior of these people, but then what you are doing is writing a melodrama with good guys and bad guys and it devolves into comical farce. We have to be able to put ourselves into the shoes of every character and say, What would I do? Drama is really about conflicting impulses within the individual. That is what all drama is about."

"WHY IS IT SO HARD FOR A MAN TO SEE CLEARLY BEYOND THE LETTER OF THE LAW?"
—Mr. Voysey

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HARLEY GRANVILLE-BARKER AN UNKNOWN PIONEER

BY PETER ALTMAN

Harley Granville-Barker (1877–1946), at the centenary of the premiere of The Voysey Inheritance, stands as one of the most intriguing and influential pioneers of British theater still remaining in its shadows.

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

The causes of this unfamiliarity are many. The play some consider Granville-Barker’s greatest, Waste, was banned by Britain’s censor when new and took years to reach public production. Other works too progressive or too controversial for commercial producers were introduced only in short runs to small (if enthusiastic) audiences in new-writing repertory seasons. While there are many books about aspects of Granville-Barker’s life and art, no comprehensive modern biography (like Michael Hotroyd’s of Shaw) has yet been written. But perhaps the main explanation for Granville-Barker’s limited recognition may be

congregated. Granville-Barker, with J. E. Vedrenne, produced about a thousand performances of an astonishing variety of plays, including works ranging from Euripides to Maeterlinck to Galsworthy, scraping together the necessary money, recruiting the artists, and ultimately securing the financial means for Shaw’s eventual triumph as the most published and performed British dramatist in 300 years. In this line, Granville-Barker also became the leading advocate of the idea of a noncommercial British national theater, a sort of peer of the 17th-century Comédie Française, where a company of artists could perform their original new work in repertory. The essay Scheme and Estimates for a National Theatre, by Granville-Barker and Archer (1904), has been widely acknowledged as the bible of the campaign, which after a long struggle finally led to the establishment of the present National Theatre and construction of its three-stage home on the Thames’s South Bank.

No George Bernard Shaw’s plays exist, so it is difficult to state with authority exactly what he wrote. We do know that certain plays were rewritten more than once, to include variances. For example, we have a text of The Voysey Inheritance published in 1905, and a rather different one that Granville-Barker wrote for the play’s 1933 London production. Whatever the textual issues, advocates of Granville-Barker have promoted his plays vigorously in recent years—though he may not be known to most Americans, the Royal Shakespeare Company has produced The Marriage of Ann Lest (1975) and Waste (1985, with Judi Dench), and National Theatre productions have included The Arabian Nights adapted and directed by Richard Eyre. Fipper has also been produced for British television, and the Shaw Festival in Niagara on the Lake, Ontario, staged seven Barker productions between 1988 and 2012. These plays reveal a perceptive and vivid writer who often shared Shaw’s Fabian socialist politics but took a more intuitive, at times oblique approach. Granville-Barker clearly and greatly admired Shaw, but his own plays leave much suggested rather than said; the action tends to veer in surprising directions, characters seem to feel more than they can express. Moral and social judgments are ambiguous. Granville-Barker was definitely a critic of conservative platitudes, profoundly sympathetic to inner impulses, and indeed he gave one of his most personal plays the title The Secret Life. On the other hand, he was very like Shaw at his best in his fairness to characters who are not heroes. Like a director who must elicit believable performances from all the actors in a cast, Granville-Barker followed a strong instinct to give his characters good reason for being unabashedly who they are, whether he wanted us ultimately to approve of them or not.

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

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

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

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

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

Plays by Harley Granville-Barker
The Marriage of Ann Lest (1899)
The Voysey Inheritance (1905)
Waste (1907)
The Madras House (1910)
Rococo (1911)
Vote by Ballot (1914)
Farewell to the Theatre (1916)
The Secret Life (1922)
His Majority (1926)

The Voysey Inheritance

American Conservatory Theater
HARLEY GRANVILLE-BARKER
AN UNKNOWN PIONEER

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

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

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

Shaw and drama critic William Archer were among the leading forces campaigning around 1900 for new theaters committed to plays and productions different from those that catered to middlebrow Victorian taste. Perhaps the most important initiative of this kind was the series of presentations made during 1904–07 at the Royal Court Theatre in Sloane Square, Chelsea, a couple of miles away from the West End, where most major London playhouses are still congregated. Granville-Barker, with J. E. Vedrenne, produced about a thousand performances of an astonishing variety of plays, including works ranging from Euripides to Maeterlinck to Galsworthy, scraping together the necessary money, recruiting the artists, and ultimately securing the best musical and dramatic men in repertory. The essay Scheme and Estimates for a National Theatre, by Granville-Barker and Archer (1904), has been widely acknowledged as the bible of the campaign, which after a long struggle finally led to the establishment of the present National Theatre and construction of its three-stage home on the Thame’s South Bank.

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Foretell to the Theatre (1916)
The Secret Life (1922)
His Majority (1928)
Who’s Who


LAUREN GRACE (Ethel Foyy) was seen most recently in A.C.T.’s production of Hilda at Zeum Theater and appeared in A Mother and Los Lisiornos Dangereuses at the Geary Theater last season. Other Bay Area credits include Emma with the Aurora Theatre Company; The Infallible Communiqué and The Evicovance Project for Upon These Boards at Berkeley Repertory Theatre; The Colours of Justice and The Great Celestial Cere at TheatreFIRST; The Incurtissible at San Jose Stage Company; and Cooking with Child of a Handsomebird, Unhampdened by Santity, and Othello at the Phoenix Theatre. Grace has studied at A.C.T. and with Richard Seyd and is a graduate of London Studio Centre.

JULIAN LÓPEZ-MORILLAS (Reverend Evans Clapin) has lived in the Bay Area since 1973. This is his first appearance at A.C.T.

Who’s Who

in Of Mice and Men, Caesar in Julius Caesar, Squeers in Nicholas Nickleby, and Ariddy in Guys and Dolls. For the Heat of America Shakespeare Festival, he has performed in King Lear (title role), Richard III, Romeo and Juliet, Lear’s Labor’s Lost, Measure for Measure, and A Midsummer Night’s Dream. Elsewhere he has appeared in The Little Foxes, Driving Miss Daisy, Nobby Swaney, Same Time Next Year, and Die Fledermaus. Johnson’s film and television credits include Bao Rink Bock Shop, Friendly Persuasion, Spirit of the Season, “Cross of Fire,” and “Murder Ordeal.”

STEPHEN CAFFREY (Hugh Voey) has been seen at A.C.T. in The Real Thing, A Doll’s House, and Stinger’s Bay (all directed by Carey Perloff). Some other theater credits include 36 Vues (Laguna Playhouse); HowEver: the acts and stage managers employed in this production are members of Actors Equity Association, the Actors of Professional Arms and Stage Managers in the United States.

GARY NEAL JOHNSON (Mr. George Boast) has appeared in more than 130 productions on Kansas City’s professional stages, more than half of those with Kansas City Repertory Theatre (KCRT), where he is an artistic associate. Noteworthy KCRT roles include Pussan in Royal Hunt of the Sun, the Professor in Azzam, Oberon in A Midsummer Night’s Dream, Gallimard in M. Butterfly, Creon in Antigone, Scrooge in A Christmas Carol (annually), Long John Silver in Treasure Island, George

JULIAN LÓPEZ-MORILLAS (Reverend Evans Clapin) has lived in the Bay Area since 1973. This is his first appearance at A.C.T.

ANDY MURRAY (Major Booth Vooy) has been seen at A.C.T. in The Gamers this season and in The Time of Your Life at A.C.T. and Seattle Repertory Theatre last season. His regional theater credits also include Edward II at A.C.T., Mustelth, Fall, and Much Ado about Nothing at Berkeley Repertory Theatre; Fall at Baltimore’s Center Stage; Humpty Dumpty, The Two Gentlemen of Verona, Twelfth Night, and The Matchmaker at San Jose Repertory Theatre; many productions with the California Shakespeare Theater, including Leontes in The Winter’s Tale, Mark Antony in Julius Caesar, Pack in A Midsummer Night’s Dream, and Algernon in The Importance of Being Earnest; and productions with Shakespeare

Kris Seyd and is a graduate of London Studio Centre.

ANTHONY FUSCO (Edward Vooy) has appeared at A.C.T. in The Gamers, The Birth of a Nation, and Los Lisiornos Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Envia IV, The Misetreprent, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Importance of Being Earnest, Arms and the Man (Bay Area Theatre Critics’ Circle Award), A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for the California Shakespeare Theatre (where he is an associate artist); My Old Lady at Marin Theatre Company (Dean Goodman Choice Award); and Traveling Jewish Theater’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, Donny’s Death, and Life in the Theatre. He is a graduate of The Juilliard School.

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Who's Who

RENE AUGESEN

(Alise Mainland), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope, she has appeared in recent seasons in Celebration and The Room, The Beard of Avon, Birth Spirit, Burned Child, Night and Day, The Dazzle, The Three Sisters, A Doll's House, A Matter, The Real Thing, and, most recently, The Gamester. New York credits include Spinners Into Butter (Lincoln Center Theater), Master (with Alec Baldwin and Angela Bassett, Public Theater), It's My Party... (with F Murray Abraham and Joyce Van Patten, As Light Theater), and Overcaled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premierses of The Beard of Avon and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's Saint Maye. Augesen is a graduate of the Yale School of Drama.

LAUREN GRACE

(Elbeth Rosenthal), was most recently in A.C.T.'s production of Hilda at Zeum Theater and appeared in A Matter and Los Liasons Dangereuses at the Geary Theater last season. Other Bay Area credits include Emma with the Aurora Theatre Company; The Inward Communists and The Electrification Project for Upon These Boards at Berkeley Repertory Theatre; The Colour of Justice and The Great Celestial Core at TheatreFIRST; The Incorrigible at San Jose Stage Company; and Coding with the light of a Handkerchief, Unharnessed by Sanity, and Ophelios at the Phoenix Theatre. Grace has studied at A.C.T. and with Richard Seyd and is a graduate of London Studio Centre.

ANTHONY FUSCO

(Edward Rosenthal) has appeared at A.C.T. in The Gamester, A Mother, Los Liasons Dangereuses, The Three Sisters, Night and Day, and The Room and Celebration. Enos IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Importance of Being Earnest, Arms and the Man (Bay Area Theatre Critics’ Circle Award), A Midsummer Night's Dream, Cymbeline, and The Skin of Our Teeth for the California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company (Dean Goodman Choice Award); and Traveling Jewish Theater'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, Cantarional, Danton's Death, and Life in the Theatre. He is a graduate of The Juillard School.

LEO LIEBSON

(Daniel Lewis) is a graduate of the Yale Drama School and has appeared at A.C.T. in the roles of Egan, Yes and No, The Secret Life of Walter Mitty, and The Seagull. His other Bay Area credits include The Importance of Being Earnest, Arms and the Man, and A Christmas Carol. Other Bay Area credits include leading roles in The Importance of Being Earnest, Arms and the Man (Bay Area Theatre Critics’ Circle Award), A Midsummer Night's Dream, Cymbeline, and The Skin of Our Teeth for the California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company (Dean Goodman Choice Award); and Traveling Jewish Theater'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, Cantarional, Danton's Death, and Life in the Theatre. He is a graduate of The Juillard School.

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Who’s Who

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

BARBARA MARSH OLIVER (Mrs. Vigoj) a resident of Berkeley since 1958, has been a mainstay of Bay Area theater for nearly five decades. As an actor, she has appeared in 26 productions at Berkeley Repertory Theatre (beginning in 1969), has also performed on the stages of Seattle Repertory Theatre, the Old Globe Theatre, Berkeley Stage Company, and the One-Act Theatre. Favorite roles include The Woman in Ionesco’s The Chairs, The Nurse in Aeschylus’ The Oresteia, Lady Mabdy in Wilde’s An Ideal Husband, Clara in Magic Fire, and Miss Helen in The Road to Mecca. She has received two Drama-Logue and four Bay Area Theatre Critics’ Circle Awards for performance. Also a director, she staged more than a dozen plays during her tenure (1992-2004) as founding artistic director of Berkeley’s Aurora Theatre Company. Oliver is a graduate of Carnegie Institute of Technology.

MARK ROBBINS (Trenches Vigoj) was the A.C.T. and San Francisco debut in The Vigoj Inheritance. He has been a professional actor for nearly 30 years. The lion’s share of his work has been in the across the United States. The actor and stage manager employed in this publication are members of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CHERYL WEAVER (Vigoj) makes her A.C.T. and San Francisco debut in The Vigoj Inheritance. A leading Kansas City actor, she has performed recently in Living Out at Kansas City Repertory Theatre and A Christmas Carol at Missouri Rep. Other Kansas City credits include The Miracle Twins, The Memory of Wales, Spinning into Butter, Claus, Sideman, and As Be in Honey Dream at the Unicorn Theatre and Love’s Labor’s Last and Measure for Measure at the Heart of America Shakespeare Festival, as well as productions at American Heartland Theatre, New Theatre Restaurant, and the Coterie Theatre. She has also appeared in numerous productions at Fort Worth Shakespeare in the Park and Stage West Theatre. Film credits include Ride with the Devil, Kansas City, Gone in the Night, and Tram-O. She has received a Kansas City Drama Desk Award for best actress and two acting awards from Pitch Weekly.

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TOM BLAIR (Understudy) has worked extensively in Bay Area theater, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Mille’s Spirits, Enemies Within, The Threepenny Opera, Tartuffe, Indian Ink, The Goodwoman, The Royal Family.
Who’s Who

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MARK ROBBINS
(Tommie Ville/Posy) makes his A.C.T. and San Francisco debut in The Vagary Inheritance. He has been a professional actor for nearly 30 years. The lion’s share of his work has been in the City with numerous performances at Kansas City Repertory Theatre. He has also appeared in Chicago at Steppenwolf Theatre Company, the Court Theatre, and the Oak Park Shakespeare Festival; in Boston at the Boston Shakespeare Company; and in Tucson and Phoenix with the Arizona Theatre Company. Within the last year he played Brutus in Julius Caesar for the Heart of America Shakespeare Company, Martin in The Goat for the Unicorn Theatre, and Charles Dickens (his fifth annual) in A Christmas Carol, as well as several roles in Lilium for Kansas City Rep’s predecessor, Missouri Repertory Theatre. A nascent director, Robbins has staged, also within the last year, Fully Committed for the American Heartland Theatre, Burn This for the University of Missouri, Kansas City M.F.A. Program, and Tiptip! Underdog for the Unicorn Theatre.

CHERYL REID
(Honor Vagary) makes her A.C.T. and San Francisco debut in The Vagary Inheritance. A leading Kansas City actor, she has performed recently in Living Out at Kansas City Repertory Theatre and A Christmas Carol at Missouri Rep. Other Kansas City credits include The Miracle Twins, The Memory of Wales, Spinning into Butter, Class, Sideman, and A Bean in Honey Drum at the Unicorn Theatre and Love’s Labor’s Last and Measure for Measure at the Heart of America Shakespeare Festival, as well as productions at American Heartland Theatre, New Theatre Restaurant, and the Coterie Theatre. She has also appeared in numerous productions at Fort Worth Shakespeare in the Park and Stage West Theatre. Film credits include Ride with the Devil, Kansas City, Gone in the Night, and Tram. She has received a Kansas City Drama Desk Award for best actress and two acting awards from Pitch Weekly.

TOM BLAIR
(Understudy) has worked extensively in Bay Area theatre, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Birth of the Virgin, The Mousetrap, The Threepenny Opera, Tartuffe, Indian Ink, The Good Woman, The Royal Family, and Othello; Holiday and Gaine Mutiny Court Martial at San Jose Repertory Theatre; Wilder/Wilder and Moby Dick at Marin Theatre Company; Reeniger’s Tragedy and The Tale of Lear at Berkeley Repertory Theatre; and Mr. Ricky Cali’s Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He recently appeared in The Right Kind of People at the Magic Theatre and Major Barbara at San Jose Repertory Theatre.

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

CELLA SHUMAN
(Understudy) has recently seen Gromade Lawrence in Center REP’s Saul & Gersis, directed by Barbara Damshke. She also appeared in Damon’s Code Blue at the Genome Zoo at the Exploratorium and at Berkeley Rep’s Theatre for Young
WHO’S WHO

Audiences. Other credits include Me and My Girl at Marin Theatre Company and Joe Goodie’s Body Familiar and Michelle Carter’s Tak Kazuaki Killed People with Bombs at the Geary Theatre. Past performances include Après-midi Modrui at Brava and the Magic Theatre’s premiere productions of Charles Mee’s Sammertime and Wendy MacKnoed’s The House of Ye, for which Shuman received a Bay Area Theatre Critics’ Award. Other credits include work with the Golden Awa-ard-winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include “Midnight Caller,” “Nash Bridges,” and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of PAXAR’s Academy Award–winning The Incredible Shrinking Man. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

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

DAVID MAMET (Adaptor), Pulitzer Prize–winning playwright and two-time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theater since 1976. When his first staged plays, Sexual Perversity in Chicago and American Buffalo (later filmed with Dustin Hoffman and Denis Franz), both opened in New York in 1976, Mamet won the OBIE Award for distinguished playwriting and American Buffalo was voted best play by the New York Drama Critics’ Circle. In 1978, he received the Outer Critics Circle Award for his contribution to American theater. In 1984, Glengarry Glen Ross won Mamet another New York Drama Critics Circle Award for best play, four Tony Awards, and the Pulitzer Prize; it was made into a major motion picture in 1992. Other plays include Edmond and The Cryptogram (both OBIE Award winners, as well as The Water Engine, A Life in the Theatre, Lakeboat, The Woods, Stupid-Pluto, Oleanna, The Old Neighborhood, Boston Marriage, Finian, and House of Blue Leaves, which had its world premiere at the Atlantic Theater Company in February). He has also worked four times with Chelys (First, The Cherry Orchard, Three Sisters, and Uncle Vanya), and Harley Graveline- Barcher’s The Vagabond Inheritance, Spanish marked Mamet’s ninth film as writer-director. His critically acclaimed debut feature film, House of Games, was selected to close the New York Film Festival in 1987. His next films were Things Change, cowritten with Shel Silverstein; Homocide, which opened the 1991 Cannes Film Festival; Oleanna, the only film Mamet has adapted and directed from one of his plays; The Spanish Prisoner, which became one of the most popular independent films of 1998; The Winslow Boy, adapted from the Terrence Rattigan play; and State and Main. Mamet has also won acclaim for numerous screenplays, including The Verdict and Hig the Dog (which were both nominated for Academy Awards for best screenplay), and The Postman Always Rings Twice, The Untouchables, Who’s Angels, Hoffa, and The Edge. He also has written children’s plays and books; three volumes of essays: Writing in Restaurants, Some Freaks, and Made-Believe Town; The Hero Pony, a book of poems; On Directing Film, The Cabin, The Village, The Old Religion, and True & False. Mamet also acted in the TV adaptation of his play, The Water Engine, and played a gambler in Bob Rafelson’s movie Black Waters. He taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama and New York University’s Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theater Company in 1985.

RALPH FUNICELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90. He most recently worked on the sets of A Mother, The Three Sisters, For the Pleasure of Seeing Her Again, The Glass Menagerie, Ennyio, Mary Stuart, and Machinal. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theatre, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics’ Circle awards and

WHO’S WHO

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

DEBORAH DRYDEN (Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Calm and the Rain, Ennyio IV, The Invention of Love, Long Day’s Journey into Night, Mary Stuart, The Rose Tattoo, and The Tempest. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, the Old Globe Theatre, Seattle Repertory Theatre, the Alliance Theatre Company, the Stage West Theatre of Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, Atlantic Repertory Theatre Company, Awo Compliance Theatre, Berkeley Center Stage, the Milwaukee Repertory Theatre, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 25-year affiliation with the Oregon Shakespeare Festival, where she is currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costume. She is also the author of the book Fabric Painting and Dyeing for the Theatre. Dryden is professor emeritus of design at UC San Diego.

RUSSELL H. CHAMPA (Lighting Designer) designed Waiting for Godot at A.C.T. last season. Recent designs also include Rare Boys at the Wilma Theatre in Philadelphia,Earlyville at Berkeley Repertory Theatre, and The Right Kind of People at the Magic Theatre. On Broadway, he designed Julia Stiles’ God Said “Hat” at the Lyceum Theatre. Other New York theatres for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Proscenium Theatre, the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre, Seattle Shakespeare Company, The Actors’ Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theatre Center, and Seattle Repertory Theatre.


PAUL WALSH (Drumaturg) 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 and production of Ibsen’s Brand, in Seattle, California Shakespeare Company. In 2007, James Perillo directed last season. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he co-authored and dramaturged.
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Audiences. Other credits include Me and My Girl at Marin Theatre Company and Joe Goodie’s Body Familiar and Michelle Carter’s Tie Kazakusori Killed People with Bombs at the Magic Theatre. Past performances include Aftonos Modor in Bra at the Magic Theatre’s premiere productions of Charles Mee’s Sammertime and Wendy MacLeod’s The House of Ye, for which Shuman received a Bay Area Theatre Critics Circle Award. Other credits include work with the Goldie Award–winning Fifth Floor Productions, A.C.T, Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include “Midnight Caller,” “Nash Bridges,” and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of PIXAR’s Academy Award–winning The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

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

DAVID MAMET (Adaptor), Pulitzer Prize–winning playwright and two–time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theater since 1976. When his first staged plays, Sexual Perversity in Chicago and American Buffalo (later filmed with Dustin Hoffman and Denis Franz), both opened in New York in 1976, Mamet won the OBIE Award for distinguished playwriting and American Buffalo was voted best play by the New York Drama Critics’ Circle. In 1978, he received the Outer Critics Circle Award for his contribution to American theater. In 1984, Glengarry Glen Ross won Mamet another New York Drama Critics’ Circle Award for best play, four Tony Awards, and the Pulitzer Prize; it was made into a major motion picture in 1992. Other plays include Edmund and The Cryptogram (both OBIE Award winners), as well as The Water Engine, A Life in the Theater, Lakeboat, The Woods, Stand–by–Your–Man, Oleanna, The Old Neighborhood, Boston Marriage, Finian’s Rainbow, and Romance (which had its world premiere at the Atlantic Theater Company in February). He has also worked four times with Chekhov (First, The Cherry Orchard, Three Sisters, and Uncle Vanya), and Harley Granville–Barber’s The Vaudeville Inheritance. Stanford marked Mamet’s ninth film as writer–director. His critically acclaimed debut feature film, House of Games, was selected to close the New York Film Festival in 1987. His next film, Things Change, cowritten with Shel Silverstein, Homiade, which opened the 1991 Cannes Film Festival, Oleanna, the only film Mamet has adapted and directed from one of his plays, The Spanish Prisoner, which became one of the most popular independent films of 1998, The Winslow Boy, adapted from the Terrence Rattigan play; and State and Main. Mamet has also won acclaim for numerous screenplays, including The ceilings and the Dog which (were both nominated for Academy Awards for best screenplay), and The Postman Always Rings Twice, The Untouchables, We’re No Angels, Hoffa, and The Edge. He also has written children’s plays and books; three volumes of essays: Writing in Restaurants, Some Fears, and Make–Believe Town, The Hero Pony, a book of poems; On Directing Film, The Cabin, The Village, The Old Religion, and Time Of The Wolf. Mamet also acted in the film adaptation of his play, The Water Engine, and played a gambler in Bob Rafelson’s movie Black Widows. He taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama and New York University’s Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theater Company in 1985.

RALPH FUNICELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design in 1978. He most recently designed the sets of A Mother, Two Sisters, For the Pleasure of Seeing Her Again, The Glass Menagerie, Ennio IV, Mary Stuart, and Macbeth. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theater, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theater. His work has been seen on and off Broadway, at Lincoln Center Theatre, Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics’ Circle awards and

Who’s Who

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

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

RUSSELL H. CHAMPA (Lighting Designer) designed Waiting for Godot at A.C.T. last season. Recent designs also include Roso Boys at the Wilma in Philadelphia, Eurydice at Berkeley Repertory Theatre, and The Right Kind of People at the Magic Theatre. On Broadway, he designed Julia Stiles’ God Said “Ha” at the Lyceum Theatre. Other New York theatres for which Champ has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Protosrade Theatre, the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre, Seattle Shakespeare Company, Arena Stage, Seattle Repertory Theatre, The Actors’ Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theatre Center, and Seattle Repertory Theatre.


PAUL WALSH (Dramaturg) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including his own translation of Ibsen’s Enemy of the People, which Casey 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...
Who’s Who

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

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

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

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

KANSAS CITY REPETORY THEATRE (Coproducer), now in its 41st year, is one of the Midwest region's premier professional theater companies. Under the leadership of Producing Artistic Director Peter ATM and the theatre's trustees, a major redesign and reconstruction of the Rep's performance space has recently been achieved and the Rep has significantly increased its audience and fundraising, expanded the range and diversity of its artists, and extended its repertoire to include more new work and large-scale classics of literature. This season, in addition to the coproduction of The Voyeur Inheritance with A.C.T., the Rep will present The Pirates of Penzance, August Wilson's Two Trains Running, Little Women, the American premiere of I Have Before Me A Remarkable Document Given to Me by a Young Lady from Trinidad, and the world premiere of the Rep-commissioned play Carter's Way, set at the peak of Kansas City's jazz era.

CAREY PERLOFF (Artistic Director), who is celebrating her 21st season as artistic director of A.C.T., most recently directed acclaimed productions of Stoppard's The Real Thing, Constance Congdon's A Mother (adapted from Coward's Private Lives), Irving, A Doll's House, Beckett's Waiting for Godot, Stoppard's Night and Day, and Chekhov's The Three Sisters. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's The Invention of Lying, Harold Pinter's Celebration and The Room; A.C.T.'s commissioned translations of Hecuba, The Misantrop, Erosiv IV, Mary Stuart, and Uncle Vanya; the world premieres of Lesser Antijor Assistor's Boy, and acclaimed productions of The Threepenny Opera, O'Neill's Strange Circle, The Rose Tattoo, Antonius, Creditoris, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Bitterman's No Man's Man, David Lang/Mac Wellman's The Difficulty of Growing a Field, and the West Coast premiere of her own play The Colour of Rhides (a finalist for the Susan Smith Blackburn Award). Her new play, Luminence Drowsing, was developed under a grant from The Ensemble Studio Theatre. Alfred P. Sloan Foundation Science & Technology Project, was workshoped last summer at New York Stage and Film, and will premier at A.C.T. in April at Ensemble Studio Theatre. She spent July at the Sundance Institute developing Philip Kan Gotanda's American Hero, a new work about the War. This season at A.C.T. she will also direct a new adaptation by David Mamet of Harley Granville-Barker's The Voyeur Inheritance for the Repertory. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Richard McCarth's The Elephants, the American premiere of Pinter's Mountain Language and The Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

A.C.T. Profiles

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and oversees the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 160 performances for International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Edmonton Community Foundation of the Commonwealth of the New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters of San Francisco, and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theater Communications Group, Canada Council of the Arts, and Forbes magazin's Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 20 most influential women in the Bay Area public area.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and another production of a Little Johnny Johnson (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's Don't Drink the Water. Off Broadway he produced David Mamet’s Glengarry Glen Ross (directed by Marshall W. Mason) and Shaw's Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded the 1991 Straw’s and Evans’s award for excellence in the theatre in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.
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GALLERY AT THE GEARY

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

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

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A.C.T. CONTRIBUTORS

MEMORIAL GIFTS

The following members of the A.C.T. community have touched many with gifts made in their name.

Billy Anglin
Dr. Donald B. Beuings
Martha C. Bashkat
Barbara Bashkat
Dr. John B. Bashkat
Sue Bashkat
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Dr. Lon Bashkat
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HONORING A.C.T.'S NEW FACES OF 2020
April 22, 2020

Annette Bening, Benjamin Bratt, and Anika Noni Rose were all once actor training at A.C.T. Wouldn’t you like to get a sneak peak at tomorrow’s rising stars? Every year before they graduate, the talented third-year students of the A.C.T. Young Conservatory launch their professional careers with an audition showcase performed for invited audiences of directors, großen, film directors, actors, and other industry representatives in New York and Los Angeles. But first they have a trial run in San Francisco. Be among the first to see the performance that will launch their careers. Mingle with the cast at a postperformance reception. Join us for this once-in-a-career opportunity so you too will be able to say, “I knew them when . . .”

Friday, April 22, 2020
Zeum Theater, Yerba Buena Gardens
8 p.m. performance / 9 p.m. reception
Tickets $100
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SAVE THE DATE! BRAND NEW EVENTS

May 22, 2020

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

Sunday, May 22, 2020

For more information call 415.439.2308.
ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2424 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscriber enjoy performance- and tech-hall privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or in person at the box office.

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

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

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

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

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

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

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

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

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

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

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

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

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2424 to advance to notify the house staff of any special needs.

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

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

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

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

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