Travesties
A COMEDY REVOLUTION
by TOM STOPPARD Directed by CAREY PERLOFF
Was the eldest in my family.  
Grew up very happy.  
Swam, skied, played tennis.  
Not a lot of girls did that back then.  
Love caviar. Love it, love it, love it.  
Lived in many countries as a diplomat's wife.  
Danced with presidents and kings.  
Proudest of my 2 children and 2 grandchildren.  
Always wanted to be just as I am.  
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September/October 2006
Volume 13, No. 1

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mourns the art of live theater through
dynamic productions, intensive actor
training in its conservatory, and an
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Under the leadership of Artistic Director
Cary Perloff and Executive Director
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responsibility to conserve, renew, and
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and international reputation, winning a
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to a combined audience of seven million
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A C T a r t s p r o g r a m

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The relationship of art to politics has always been a fraught one; from his early days as a journalist, Stopford's view has been that if you want to effect political change in the short term, "then you can hardly do worse than write a play about it. That's what art is bad at," he told Theatre Quarterly in 1974. ("A play makes people think longer and more deeply," he told A.C.T. in 2002, "but a newspaper story makes them react, in a more visceral way.") But Stopford also continues to believe that, "without artists, the injustice will never be eradicated." In the long run, in fascinating, elusive, but incontrovertible ways, art changes consciousness. This is why it matters, why it must be fought for, and why it always threatens the status quo.

We've chosen Traschevis as the beginning of a yearlong anniversary celebration of 40 wild and wonderful seasons of American Conservatory Theater. The beloved Stopford has, since the early '70s, looked upon himself as the "house playwright" at A.C.T. and vividly remembers coming here in 1977 for rehearsals of Traschevis when it was first produced in San Francisco. Stopford exemplifies so much of what A.C.T. has striven for over these four decades: a passionate theatricality, an impossible love of actors and of language, a wicked sense of humor, an outrageous ambition, a joy in artistic expression, and a deep belief in an audience's appetite for encountering new worlds and surprising truths. We look back on the past 40 seasons with great pride, and we look forward to this anniversary year with great anticipation; in it we will return to work that has meant so much to us in our history; and we will also introduce major new plays that will usher in the next 40 years. We are thrilled and honored you are with us this year, and hope that as the season progresses, you will share with us your own memories and feelings about your experiences at A.C.T., and that you will join us in introducing A.C.T. to the next generation of theater lovers.

Welcome to Traschevis!

Yours,

Carey Perloff
Artistic Director
Dear Friends,

TeaR: "Man cannot live by bread alone!"
Care: "Yes, he can! It's art he can't live on!"
— Tosca

Artists (and their detractors) have been debating the value and purpose of art since paintings first appeared on the walls of caves. Tom Stoppard has taken particular pleasure in trying to understand, in both comic and deeply serious ways, the role that art plays in the evolution of society. His new play Rock 'n Roll, which opened in London in June, reveals the way pop music exploded the stale of Czech communism, simply by asserting its anaric right to exist. And in Tosca, his madcap and audacious riff on the coincident presence of three of the world's major cultural players in 1917 Zurich, he throws together radically different notions of art to invite us to wrestle with the big questions of aesthetics and politics that continue to preoccupy him.

Perhaps because he has always taken such enormous pleasure in writing, Stoppard has, at times in his career, seemed almost guilty about being a successful artist, a guilt that is reflected in Henry Car's cautious comment to Tristán Tzara in Tosca: "For every thousand people, there's nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who's the artist." Tosca pinches two radically different artists (James Joyce and Tristan Tzara) against Lenin, the political revolutionary, and shows us what happens when their opposing points of view collide. We discover the irony that political radicalism often seems tied to aesthetic conservatism (radical Lenin loves Beethoven and hates the avant garde), while aesthetic radicalism can be coupled with a strange indifference to political upheaval ("What did you do in the Great War?" Carr imagines asking Joyce, "I wrote Ulysses. What did you do?" Joyce sneers). Or, as Tzara memorably observes, "The odd thing about revolution is that the further left you go politically the more bourgeois they like their art."

The relationship of art to politics has always been a fraught one: from his early days as a journalist, Stoppard's view has been that if you want to effect political change in the short term, "then you can hardly do worse than write a play about it. That's what art is bad at," he told Theatre Quarterly in 1974. ("A play makes people think longer and more deeply," he told A.C.T. in 2002, "but a newspaper story makes them react, in a more visceral way."). But Stoppard also continues to believe that, "without artists, the injustice will never be eradicated." In the long run, in fascinating, elusive, but incontrovertible ways, art changes consciousness. This is why it matters, why it must be fought for, and why it always threaten the status quo.

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Welcome to Tosca!

Yours,

[Signature]

Carey Perloff
Artistic Director
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presents

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(1975)
by Tom Stoppard
Directed by Carey Perloff

Scenery by
Deborah Dryden
Lighting by
Robert Wiertz
Sound by
Daron L West
Dance Sequences Choreographed by
Deborah Sassel
Dialect Coach
Julia Adam
Magic Consultant
Michael Paller
Dramaturg
Meryl Lind Shaw
Casting by

THE CAST
Henry Carr
Geordie Johnson
James Joyce
Anthony Fusco
Tristan Tzara
Gregory Wallace
Lenin
Geoff Hoyte
Gwendolen
Rene Augesen
Cecily
Allison Jean White
Bennett
Geoff Hoyte
Nadys
Joan Mankin

UNDERSTUDIES
Henry Carr, James Joyce—Mark Farrell; Tristan Tzara, Lenin, Bennett—Reed Martin
Gwendolen, Cecily—Mollie Stickney, Nadys—Joan Harris-Gelb

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PING PONG? CHESS?
Tom Stoppard’s Theatrical Back-and-Forth

BY JESSICA WERNER ZACK

Throughout his prolific and profoundly successful career as a playwright, Tom Stoppard has taken pride in his facility for rejecting his own assertions. He has an uncanny ability, on vivid display in his plays and in his public statements and interviews about his plays, to hold both sides of an intellectual argument. As a dramatist, he is by equal turns verbal aggressor and defender, a devil’s advocate of even his own cherished views. He needles and explores both sides of a contested opinion, for the sake of entertainment, for the sake of argument itself, and for the surprising gratification (for himself and his audience) to be found in the exercise. “It’s like playing chess with yourself,” Stoppard has said of this trait, in response to a question about whether he allows all the characters in Travesties (and the same could be asked of the verbally dashing figures in so many of his plays) to speak equally without the playwright choosing sides himself. “I don’t want to give any of them shallow arguments and then knock them down. No, you have to give the best possible argument for each of them…” You have to try to win just as hard with the black as you do with the white.

This ability to reason himself into and out of intellectual corners has become a hallmark of Stoppard’s particular genius. His interest is less in offering a judgment than in making light of other people’s pretensions,” wrote Mel Gussow in 1989 following a wide-ranging discussion with Stoppard on subjects including a New York revival that winter of Travesties. Gussow deemed Stoppard “ever the equilibrist, giving both sides equal time and equal weight.”

No matter the particulars of the subject up for debate in a Stoppard play—modernist and figurative art (Jumpers), order and chaos theory (Arcadia), espionage and quantum mechanics (Hapgood), journalistic integrity and the business of newsgathering (Night and Day), and the limits of language in the face of real emotion (The Real Thing, or the artist’s value in a politically fought world (Travesties)—his plays always play on some level dramatic presentations of what Stoppard has called “simply stuff which I’ve ping-ponged between me and myself.”

As has become typical of Stoppard’s plays, Travesties was born of the playwright’s discovery (through his notoriously curious reading habits) of a bizarre historical coincidence. “To begin with the historical nugget that Lenin, [Tristram] Shandy, and [James] Joyce were residents of Zürich in 1917. It seemed a fruitful situation,” says Stoppard. Stoppard let his imagination run wild with the possibilities for intellectual one-shipmanship inherent in the meeting of these three penhouseuses of 20th-century art and thought. After throwing together Russia’s great revolutionary, the experimental Dada poet, and the modernist Irish novelist, Stoppard then landed on the (real) character of Henry Carr, a minor official in the British consulate. Carr’s fascinating memory serves as the lens through which we experience the dramatic, humorous, and ridiculous exchanges among the play’s key players—Joyce, Shandy, and Carr question and deliberate the artist’s role in society. Can an artist ever be an instigator for social change? Lenin, in counterargument, insists art must be contemptuous, the creative act itself presumably a paltry endeavor in the face of his zeal for reshaping Russia’s fundamental social order. According to A.C.T. Dramaturg Michael Pallin, a central question Stoppard raises in Travesties is “between those who believe that art, as it has been traditionally understood, has worth in a world torn by strife and a million different kinds of injustices; and those who believe that in such a world art is irrelevant, and that artists are no different from anyone else—except, perhaps, luckier, in that they get to play in the sandpit while the rest of us have to work for a living.”

This subject has been central to Stoppard’s creative endeavors, after leaving behind an early career as a journalist. In Travesties, he advises playwrights to examine every angle of the issue, leaving it for (and maybe for, as well) to come in our own conclusions. Write Gussow, “Listening to the debates, one can almost sense the playwright choosing each side, trying to make up his mind as he writes polarities.”

Stoppard has spoken on this and other issues germane to Travesties in numerous interviews since the play’s groundbreaking 1974 première. Below is a collection of opinions and insights, all Stoppard’s own (unless otherwise indicated, the following passages are excerpted from Tom Stoppard in Conversation, edited by Paul Denis [The University of Michigan Press, 1994]).

ON THE ARTIST VS. THE REVOLUTIONARY
YOU SAID THAT IN TRAVESTIES YOU ASKED THE QUESTION WHETHER THE TERMS "ARTIST" AND "REVOLUTIONARY" WERE CAPABLE OF BEING SYNONYMOUS—DID YOU COME TO ANY SORT OF CONCLUSION?
The play puts the question in a more extreme form. It asks whether an artist has to justify his ―self in political terms at all. For example, if Joyce were alive today, he would say, juntas may come and juntas may go, but Horner goes on forever. And when he was alive he did say that the history of Ireland, troubles and all, was justified because it produced love and he produced Ulysses. Okay. So clearly one now has to point a political prisoner taking comfort from the thought that at least he is in the country of Joyce, or of Horner, and to ask oneself whether Joyce, in moral terms, was myopic or had better vision than lesser men. And my answer to that question is liable to depend on the moment at which you run out of tape. Of course one feels uneasy in trying to work out questions that involve oneself, in terms of authentic geniuses, but it helps to clarify the issue. How do you measure the legacy of a genius who believed in art for art’s sake?

ON THE ARTIST’S SECRET GUILT
There’s a line in Artie Dunsending a Staircase that says that in any community of 3,000 people there’d be 900 doing the work, 90 doing well, nine doing good, “and one lucky bastard writing about the other 999.” (Stoppard laughs.) “I’ve always felt that the artist is the lucky man. I get deeply embarrassed by statements and postures of committed theater. There is no such thing as ‘pure’ art—art is a commentary on something else in life—it might be adultery in the suburbs, or the Vietnamese war. I think that art ought to involve itself in contemporary social and political history as much as anything else, but I find it deeply embarrassing when large claims are made for such an involvement when, because art takes notice of something important, it’s claimed that the art is important. It’s not. We are talking about marginal— the tiny top fraction of the whole edifice. When Auden said his poetry didn’t save one Jew from the gas chamber, he’d said it all. Basically I think that the most committed theater in the land—I suppose that might be the Royal Court— has got about as much to do with events in the political arena as the Queen’s Theatre in Shaftesbury Avenue. I’ve never felt this—that art is important. That’s been my secret guilt. I think it’s the secret guilt of most artists.

ON THE MARRIAGE OF CATEGORIES
I must make clear that, insofar as it’s possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often as single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leapfrog.

What happens in my plays is a kind of marriage of categories. It’s not my objective in the sense that I calculate it—it just seems to be what I’m doing, the way things come out. But I want to
PING PONG? CHESS?

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BY JESSICA WERNER ZACK

Throughout his prolific and profoundly successful career as a playwright, Tom Stoppard has taken pride in his facility for refuting his own assertions. He has an uncanny ability, on vivid display in his plays and in his public statements and interviews about his plays, to hold both sides of an intellectual argument. As a dramatist, he is by equal turns verbal aggressor and defender, a devil’s advocate of even his own cherished views. He needles and explores both sides of a contested opinion, for the sake of entertainment, for the sake of argument itself, and for the surprising gratification (for himself and his audience) to be found in the exercise. “It’s like playing chess with yourself,” Stoppard has said of this trait, in response to a question about whether he allows all the characters in Travesties (and the same could be asked of the verbally dueling figures in so many of his plays) to speak equally without the playwright choosing sides himself. “I don’t want to give any of them shallow arguments and then knock them down. No, you have to give the best possible argument for each of them . . . You have to try to win just as hard with the black as you do with the white.”

This ability to reason himself into and out of intellectual corners has become a hallmark of Stoppard’s particular genius. “His interest is less in offering a judgment than in making light of other people’s pretensions,” wrote Mel Gussow in 1989 following a wide-ranging discussion with Stoppard on subjects including a New York revivial that winter of Travesties. Gussow deemed Stoppard “ever the equalizer, giving both sides equal time and equal weight.”

No matter the particulars of the subject up for debate in a Stoppard play—modernist and figurative art (Jumpers), order and chaos theory (Arcadia), espionage and quantum mechanics (Hapgood), journalistic integrity and the business of newscollecting (Night and Day), adultery and the limits of language in the face of real emotion (The Real Thing), or the artist’s value in a politically fought world (Travesties)—his plays are always on some level dramatic presentations of what Stoppard has called “simply stuff which I’ve ping-ponged between me and myself.”

As has become typical of Stoppard’s plays, Travesties was born of the playwright’s discovery, through his notoriously various reading habits, of a bizarre historical coincidence. “It began with the historical nugget that Lenin, [Tristan] Tsara, and [James] Joyce were residents of Zürich in 1917. It seemed a fruitful situation,” says Stoppard. Stoppard let his imagination run wild with the possibilities for intellectual one-ownership inherant in the meeting of these three figures almost 200 years apart. After throwing together Russia’s great revolutionary, the experimental Dada poet, and the modernist Irish novelist, Stoppard then landed on the (real) character of Henry Carr, a minor officer in the British consulate. Carr’s faltering memory serves as the lens through which we experience the dramatic, humorous, and ridiculous exchanges among the play’s key players. Joyce, Tsara, and Carr question and deliberate the artist’s role in society: Can an artist ever be an instigator for social change? Lenin, in counterargument, holds that art is in contempt, the creative act itself presumably a paltry endeavor in the face of his zeal for reshaping Russia’s fundamental social order. According to A.C.T. Dramaturg Michael Pallin, a central question Stoppard raises in Travesties is “between those who believe that art, as it has been traditionally understood, has worth in a world torn by strife and a million different kinds of injustices; and those who believe that such a world art is irrelevant, and that artists are no different from anyone else—except, perhaps, luckier, in that they get to play in the sand dunes while the rest of us have to work for a living.”

This subject has been central to Stoppard’s creative endeavors, after leaving behind an early career as a journalist. In Travesties, he advises plays every angle of the issue, leaving it for us (and maybe for him, as well) to come to our own conclusions. Write Gussow, “Listening to the debate, one can almost sense the playwright choosing each stance, trying to make up his mind as he writes.”

Stoppard has spoken on this and other issues germane to Travesties in numerous interviews since the play’s groundbreaking 1970 premiere. Before is a collection of opinions and insights, all Stoppard’s own (unless otherwise indicated), the following passages are excerpted from Tom Stoppard in Conversation, edited by Paul Dunely (The University of Michigan Press, 1994).

ON THE ARTIST VS. THE REVOLUTIONARY

You said that in Travesties you asked the question whether the terms “artist” and “revolutionary” were capable of being synonymous—did you come to any sort of conclusion?

The play pokes the question in a more extreme form. It asks whether an artist has to justify himself in political terms at all. For example, if Joyce were alive today, he would say, juntas may come and juntas may go, but Horner goes on forever. And when he was alive he did say that the history of Ireland, troubles and all, was justified because it produced love and produced Ulster. Okay. So clearly one now has to posit a political prisoner taking comfort from the thought that at least he is in the country of Joyce, or of Horner, and to ask oneself whether Joyce, in moral terms, was myopic or had better vision than lesser men. And my answer to that question is liable to depend on the moment at which you run out of tape. Of course one feels uneasy in trying to work out questions that involve oneself, in terms of authentic genius, but it helps to clarify the issue. How do you measure the legacy of a genius who believed in art for art’s sake?

ON THE ARTIST’S SECRET GUILT

There’s a line in Artist Descending a Staircase that says that in my community of 3,000 people there’d be 900 doing the work, 90 doing well, nine doing good, and “one lucky bastard writing about the other 999.” (Stoppard laughs.) “I’ve always felt that the artist is the lucky man. I get deeply embarrassed by statements and postures of committed theater. There is no such thing as ‘pure’ art—art is a commentary on something else in life—it might be adultery in the suburbs, or the Vietnamese war. I think that art ought to involve itself in contemporary social and political history as much as anything else, but I find it deeply embarrassing when large claims are made for such an involvement: when, because art takes notice of something important, it’s claimed that the art is important. It’s not. We are talking about marginality—the tiny top fraction of the whole edifice. When Auden said his poetry didn’t save one Jew from the gas chamber, he’s said it all. Basically I think that the most committed theater in the land—I suppose that might be the Royal Court—has got about as much to do with events in the political arena as the Queen’s Theatre in Shaftesbury Avenue. I’ve never felt this—that art is important. That’s been my secret guilt. I think it’s the secret guilt of most artists.

ON THE MARRIAGE OF CATEGORIES

I must make clear that, insas it’s possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often as single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leap-frog.

What happens in my plays is a kind of marriage of categories. It’s not my objective in the sense that I calculate it—it just seems to be what I’m doing, the way things come out. But I want to
murry the play of ideas to face. Now that may be like eating steak tauture with chocolate sauce, but that's the way it comes out. Everyone will have to decide for himself whether the seriousness is doomed or redeemed by the frivolity.

I don't think of [my plays] as being opaque (that would be a distinct failure in a play). I consider clarity essential. On the other hand, if you consider the mixing up of ideas in face a source of confusion, well, yes, God knows why I try to do it like that—presumably because I am like that. Plays are the people who write them. Seriousness compromised by triviality... My plays are a lot to do with the fact that I just don't know.

STOPPARD, RIGHT OR LEFT?
WHERE DO YOU STAND POLITICALLY?
I try to be consistent about moral behavior. Let other people hang labels. It's a tactical distortion to label certain attitudes right or left. I'm a conservative in politics, literature, education, and theater. My main objective is to ideology and dogma—Holy Writ for adherents. My plays don't break rules. If you take the orchestra away from Every Good Boy, it is a series of scenes telling a coherent story. I don't write Terence Rattigan plays, but I think I have more in common with Rattigan than with Robert Wilson. We attempt to be coherent tellers of tales. In Travesties, a lot of odd things happen, but the crucial thing is that the whole play is filtered through the memory of an old man—and the audience knows it. I don't want to write utterly conventional plays. Plays are events rather than texts. They're written to happen, not to be read.

—From Conversations with Stoppard, by Mel Gussow
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Night and Day, dir. Elizabeth Huddle
1987
The Real Thing, dir. Edward Hastings
1990
Hogdog, dir. Joy Conlan
1995
Rosencrantz and Guildenstern Are Dead, dir. Richard Seul
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Arcadia, dir. Carey Perloff
1999
Indian Ink, dir. Carey Perloff
(U.S. premiere)
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A.C.T. MEMORIES
Janet Claff moved to San Francisco in 1973 from Madison, Wisconsin. Although she was a single mother looking for a job, an apartment, and childcare for her young son, one of the first things she did upon her arrival was to sign up for a season subscription to American Conservatory Theater. "I saw an ad for A.C.T.," she said, "and I thought, oh, I can afford that. But I was born in Chicago, so I'm from the big city, and I like the arts and I wanted to participate. I said to myself, this is one of the reasons why I moved here and I'm going to treat myself." When Janet later married Lloyd Claff, her single subscription became a double, and over the past 33 years, the Claffs have not missed a production. They recently deepened their financial commitment to A.C.T. by becoming producers of the upcoming production of Lillian Hellman's The Little Foxes.

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A C T.
12 American Conservatory Theater

ON THE POSSIBILITY OF POLITICAL ART
ISN'T THERE THE DANGER THAT ONE JUST ENDS UP WITH THE CONCLUSION THAT ALL POLITICAL ART IS PERHAPS WELL- INTENTIONED BUT IMPOTENT, SO WHY BOTHER?
The possibility of political art having a political effect in close-up, in specific terms, certainly exists, though I can't offhand think of an example of it happening, but it is in any case marginal compared to the possible and actual effects of, say, journalism.

AND THIS IS PREASSUMABLY WHY YOUR PLAYS TEND TO REAS ON LIFE IN AN OBLIQUE, DISTANT, GENERALIZED WAY?
Well, that's what art is best at. The objective is the universal perception, isn't it? By all means realize that perception in terms of a specific event, even a specific political event, but I'm not impressed by art because it's political, I believe in art being good art or bad art, not relevant art or irrelevant art. The plain truth is that if you are angered or disgusted by a particular injustice or immorality, and you want to do something about it, now, at once, then you can hardly do worse than write a play about it. That's what art is bad at. But the less plain truth is that what about that play and plays like it, without artists, the injustice will never be eradicated.

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He is currently revising his trilogy, The Coast of Utopia (which opened at London's National Theatre in August 2002), for its American premiere at Lincoln Center this fall. His most recent play, Rock 'n Roll, opened at London's Royal Court Theatre in June 2006. He is also currently working on the screenplay for Robert Ladoohn's The Bournes Ultimatum, the third installment of the successful Jason Bourne films (starring Matt Damon).

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THE TRAVESTIES PLAYERS

HENRY WILFRED CARR

Henry Wilfred Carr was born in Sunderland, England, 1894, one of four sons. At the age of 17 he went to Canada, where he lived until 1915 when he volunteered for military service and was sent to France. The following year he was badly wounded and—after lying in no man's land for five days—was taken prisoner. After a partial recovery in a monastery, he was sent to Switzerland as an "exchange prisoner."

Carr arrived in Zurich, where he was given a minor job in the British consulate. It was there he was noticed by James Joyce, then the business manager of The English Players, and found himself cast as a lead actor in a production of The Importance of Being Earnest. Carr's performance turned out to be a small triumph. He had even, in his enthusiasm, bought some trousers, a hat, and a pair of gloves to wear as Algernon. But immediately after the performance Carr and Joyce quarreled. Joyce handed each member of the cast 10 or 30 francs, as prearranged, but succeeded in piquing Carr, who later complained that Joyce had handed over the money like a tip. He and Joyce took each other to court, Carr claiming reimbursement for the cost of the trousers, etc., or alternatively a share of the profits, and Joyce countermarking for the price of five tickets sold by Carr and for slander. Although Carr eventually lost his case, he was immortalized as a minor character in Ulysses. It is Joyce biographer Richard Ellmann's account of these events that caught Tom Stoppard's attention and inspired the Henry Carr of Travesties.

In Zurich Carr met his first wife, Nora. They married in England after the war and returned to Canada, where he found a job in Montreal. He married his second wife, Noé, in 1933, and they returned to England the following year. Henry ultimately joined a funeral company and when the next war came he and his wife were living in Sheffield. They were bombed out and moved to a Warwickshire village, where Henry commanded the Home Guard, and they stayed in Warwickshire in the postwar years. In 1962, Carr died of a heart attack during a visit to London. He had no children.

VLADIMIR ILYICH LENIN

Ildimir Ilyich Ulyanov was born on April 10, 1870. His father was an official in the educational bureaucracy who had risen into the nobility. Vladimir was given a conventional education, though he renounced religion and the political system when, in 1886, his father died, and a year later his brother, Alexander, was hanged for plotting to assassinate Czar Alexander III. Lenin was accepted at Kazan University, and though he dropped out, he passed his law exams in 1891 after completing his studies on his own.

Lenin moved to St. Petersburg in 1893 already a Marxist and a revolutionary. He was arrested in 1897 and sentenced to three years in exile in Siberia for writing and distributing pamphlets and attempting to organize the workers. During his exile, he married fellow Marxist Nadezhda Krupskaya. (Krupskaya would remain his devoted companion, secretary, and fellow revolutionary until Lenin's death in 1924; her memoir, Revolutions of Lenin [1957] was primary source material for Tom Stoppard in writing Travesties.) When released from exile in 1900, Lenin moved to Europe, where he spent most of the next 17 years moving from one country to another.

While in Europe, Lenin rose to a position of power in the Russian Social Democratic Workers Party, and it was partly his extreme views following the St. Petersburg Massacre of 1905 that led to the eventual split of Russian Marxism into the Bolsheviks and the Mensheviks. Though Lenin, stuck in neutral Switzerland during the early years of World War I, was isolated from the political happenings in Russia, he was still active as a theorist and revolutionary. During the years leading up to the fall of Czar Nicholas II, Lenin wrote what many consider his most important book, Imperialism: The Highest Stage of Capitalism, among others.

The revolution of March 1917, which resulted in the deposition of the czar, found Lenin in Zurich; caught by surprise, he promptly negotiated a deal with the Germans for passage back to Russia in exchange for his influence toward ending Russia's participation in the war. After the subsequent October Revolution, Lenin found himself not only the leader of the Bolsheviks, but also the new dictator of all of Russia. For the first several years of his rule, Russia was in the midst of a savage civil war, which the Bolsheviks eventually won, firmly establishing Lenin's power. By that time, however, the economy was ravaged and the population bitterly opposed to his regime. Lenin began to moderate his policies, putting forth a plan of reform and cooperation with capitalist institutions and free enterprise.

Lenin was wounded by a would-be assassin in 1918. He recovered, but endured lasting damage. In 1922, he suffered two major strokes, the second incapacitating him to the extent that he was no longer able to participate in political matters. Lenin died on January 21, 1924. His body was preserved and is on view outside the walls of the Kremlin.

TRISTAN TZARA

I destroy the dreams of the brain, and those of social organization: to renormalize everywhere, and throw heaven's hand into hell, hell's eyes into heaven, to reinstate the fertile valley of a universal circus in the Powers of reality, and the fantasy of every individual…

What I call the d-dont-give-a-damn attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself; the two-step becoming a national anthem, a junk shop, the wireless transmitting Barch fizzeg, illuminated advertisements for plasters for character, the organ broadcasting cadences for God, all this at the same time, and in real terms, replacing photography and unilateral cacopsis.

—Tristan Tzara, Dada Manifesto

As belles a Dadaist, Tristan Tzara's date of birth in Moinipi, Baclu, Romania, is uncertain. His name was Samuel Rosenstock; he legally changed it to Tristan Tzara in 1925. He is remembered as a popestatement and theoretician of Dadaism, an intellectual movement of the World War I era whose adherents espoused irrationalist irrationality and urged individuals to repudiate traditional artistic, historical, and religious values.

Tzara's first published poetry appeared in a literary review in 1912. Tzara emigrated to Switzerland from Romania in 1916. Together with Jean Arp, Hugo Ball, and others, Tzara founded the Dada movement and staged Dadaist performances at the Cabaret Voltaire in Zurich. Tzara's early Dadaist verse, written between 1916 and 1924, utilizes obscure images, nonsentential syntaxes, outrageous juxtapositions, ellipses, and inescapable maximns to illustrate the limitations of language. In response to the alienation and absurdity of World War I and the staid, uncreativecommons art forms predominant in Europe during that era, Tzara and other European artists sought to establish a new style in which random associations would serve to evoke a vitality free from the restraints of logic and grammar. Tzara articulated the aesthetic theories of Dadaism in his 1924 seminal collection of essays, Oeuvre Dada: Manifestes. Tzara left Switzerland in 1919 and settled in Paris, where he engaged in Dadaist experiments with such literary figures as André Breton and Louis Aragon.

Serious philosophical differences caused a split between Tzara and Breton in 1921. Soon after, Breton founded the Surrealist movement, and by 1922 Dadaism was dead; by 1929 Tzara was participating in the activities of the Surrealist group. Tzara's works published during this period include Libro de la humanidad (1931), an epic poem widely considered a landmark of 20th-century French literature. This and Tzara's later surrealist volumes—L'art du voyant (1930), Oeuvre de l'inconscient (1933), and Grains d'as (1935)—reveal his obsession with language, his vision of humanity's destiny of sedum and alienation, and his concern with the struggle to achieve completeness and enlightenment.

In 1934, Tzara left the Surrealists to join France's Communist Party. As his commitment to left-wing politics increased, his poetry included greater political content and stressed revolutionary and humanistic values. Critics generally regard such later works as less vigorous and inventive but more controlled that his earlier poetry. The more important point, however, would be Tzara's politically committed stance, a far cry from the Cabaret Voltaire of Zurich in 1917.

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Serious philosophical differences caused a split between Tiara and Breton in 1921. Soon after, Breton founded the Surrealist movement, and by 1922 Dadaism was dead; by 1929 Tiara was participating in the activities of the Surrealist group. Tiara's works published during this period include Librairie approximative (1931), an epic poem widely considered a landmark of 20th-century French literature. This and Tiara's later surrealist volumes—L'art des voyeurs (1930), Ou bienons les habits (1932), L'incertitude (1933), and Grains et issues (1935)—reveal his obsession with language, his vision of humanity's destiny of seduction and alienation, and his concern with the struggle to achieve completeness and enlightenment.

In 1934, Tiara left the Surrealists to join France's Communist Party. As his commitment to left-wing politics increased, his poetry included greater political content and revered revolutionary and humanistic values. Critics generally regard such later works as less vigorous and inventive but more controlled than his earlier poetry. The more important point, however, would be Tiara's political committed stance, a far cry from the Cabaret Voltaire of Zürich in 1917.

As belles a Dadaist, Tristan Tzara's date of birth in Moinép, Bacú, Romania, is uncertain. His name was Samuel Rosenstock he legally changed it to Tristan Tzara in 1925. He is remembered as a prophet and theoretician of Dadaism, an intellectual movement of the World War I era whose adherents espoused irrationality and urged individuals to expel traditional artistic, historical, and religious values.

Tiara's first published poetry appeared in a literary review in 1912. Tiara emigrated to Switzerland from Romania in 1916. Together with Jean Arp, Hugo Ball, and others, Tiara founded the Dada movement and staged Dadaist performances at the Cabaret Voltaire in Zürich. Tiara's early Dadaist verse, written between 1916 and 1924, utilizes obscure images, nonsense syllables, outrageous juxtapositions, ellipses, and inscrutable maxims to illustrate the limitations of language. In response to the alienation and absurdity of World War I and the said, unified artistic form predominant in Europe during that era, Tiara and other European artists sought to establish a new style

Lenin moved to St. Petersburg in 1893 already a Marxist and a revolutionary. He was arrested in 1897 and sentenced to three years in exile in Siberia for writing and distributing pamphlets and attempting to organize the workers. During his exile, he married fellow Marxist Nadezhda Krupskaya. (Krupskaya would remain his devoted companion, secretary, and fellow revolutionary until Lenin's death in 1924; her memoir Recollections of Lenin [1957] was primary source material for Tom Stoppard in writing Travesties.) When released from exile in 1900, Lenin moved to Europe, where he spent most of the next 17 years moving from one country to another. While in Europe, Lenin rose to a position of power in the Russian Social Democratic Workers Party and it was partly his extreme views following the St. Petersburg Massacre of 1905 that led to the eventual split of Russian Marxism into the Bolsheviks and the Mensheviks. Though Lenin, stuck in neutral Switzerland during the early years of World War I, was isolated from the political happenings in Russia, he was still active as a theorist and a revolutionary. During the years leading up to the fall of Czar Nicholas II, Lenin wrote what many consider his most important book, Imperialism: The Highest Stage of Capitalism, among others.

The revolution of March 1917, which resulted in the deposition of the czar, found Lenin in Zurich; caught by surprise, he promptly negotiated a deal with the Germans for passage back to Russia in exchange for his influence toward ending Russia's participation in the war. After the subsequent October Revolution, Lenin found himself not only the leader of the Bolsheviks, but also the new dictator of all of Russia. For the first several years of his rule, Russia was in the midst of a savage civil war, which the Bolsheviks eventually won, firmly establishing Lenin's power. By that time, however, the economy was ravaged and the population bitterly opposed to his regime. Lenin began to moderate his policies, putting forth a plan of reform and cooperation with capitalist institutions and free enterprise.

Lenin was wounded by a would-be assassin in 1918. He recovered, but endured lasting damage. In 1922, he suffered two major strokes, the second incapacitating him to the extent that he was no longer able to participate in political matters. Lenin died on January 21, 1924. His body was preserved and is on view outside the walls of the Kremlin.

TRISTAN TZARA

I destroy the treasures of the brain, and that of social organization; to renomadization everywhere, and throw heaven's hand into hell, hell's eyes into heaven, to re inflate the fertile soil of a universal circus in the Powers of reality, and the fantasy of every individual. . . .

What I call the d-don't-give-a-damn-attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself, the two-step becoming a national anthem, a junk shop, the wireless transmitting Bach fugues, illuminated advertisements for plaques for buttonholes, the organ broadcasting carmagnole for God, all this at the same time, and in real terms, replacing photography and unilateral candidature.

—Tristan Tzara, Dada Manifesto

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JAMES JOYCE

As an artist I am against every state. Of course I must recognize it, since indeed in all my dealings I come into contact with its inscriptions. The state is concentric, man is eccentric. There arises an eternal struggle. The monk, the bachelor, and the anarchist are in the same category. Naturally I can't approve of the act of the revolutionaries who toss a bomb in a theatre to destroy the king and his children. On the other hand, those states behove any better which have dreamed the world in a bloodbath?

—James Joyce, quoted in James Joyce, by Richard Ellmann

JAMES AUGUSTINE ALOYSIUS JOYCE was born on February 2, 1882, in a suburb of Dublin. His father, John, was an amateur actor and popular tenor and a tax collector for the city of Dublin.

His mother, Mary Jane Murray, was a gifted pianist, though she spent most of her married life carrying 13 pregnancies.

Joyce entered the Royal University on a scholarship and there studied languages, mathematics, and philosophy. He began to write prose sketches in 1900 with the composition of epiphanies, short writings in the form either of dramatic vignettes or prose poems.

Joyce spent nine months of 1902 in Paris, intending to enroll in medical school, but encountered difficulties over entrance qualifications; he returned to Dublin on the news of his mother's impending death. He earned a little money writing book reviews and began a series of short stories, which eventually became Dubliners (first published in 1914). In June 1904, he fell in love with Nora Barnacle, a girl from Galway, and in October Joyce left Dublin with Nora for a teaching post in Trieste. They remained for ten years and had a son, Giorgio, in 1905, and a daughter, Lucia, in 1908.

In 1913 W. B. Yeats alerted Ezra Pound to Joyce's talent, and when Joyce sent him the first chapter of his autobiographical novel Stephen Hero, Pound found a publisher for it: A Portrait of the Artist as a Young Man first appeared serially in a small literary magazine in 1914, and then in book form in 1916. Improved finances and Pound's critical support gave Joyce the confidence to commence a novel that he had contemplated as a final story for Dubliners. Joyce began writing Ulysses on March 1, 1914, and had completed the first three chapters by early 1915.

World War I compelled Joyce to move, in June 1915, to Zürich (for one thing, virtually all of his male students had been conscripted), where he continued writing Ulysses. Joyce received grants sponsored by the British government, which suggested he perform some service in Zürich in return. The government had some pro-Allied journalism in mind; instead, Joyce cofounded with Claude.sylos The English Players and embarked on their first theatrical production, Oscar Wilde's The Importance of Being Earnest.

Joyce returned to Trieste in 1919 before moving to Paris in 1920 on Pound's advice. There, Sylvia Beach offered to publish Ulysses under her Shakespeare & Company bookshop imprint. The book appeared in time for Joyce's 40th birthday in 1922 and caused great scandal. Deemed pornographic, Ulysses was banned in the United States until 1934, and in the United Kingdom until 1936. While in Paris, Joyce met and befriended Samuel Beckett, and the young writer sometimes took dictation for Joyce's next large project, on which Joyce toiled for 17 years, experiencing bouts of physical, mental, and emotional distress. Incorporating unused material from Ulysses, Finnegans Wake was published in 1939.

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A.C.T.'S CORE ACTING COMPANY—
A CORE VALUE

A.C.T.'s founding artistic director, William Ball, was a firm believer in the idea that a vigorous and creative acting repertory company must foremost be a "theater for actors." He dedicated A.C.T. 40 years ago to this fundamental guiding principle: that the way to ensure ongoing dynamism onstage and a rewarding long-term relationship with the San Francisco audience is by committing to a resident acting company at the heart of A.C.T. Ball said in 1979: "In the commercial theater a group of strangers come together and work very rapidly and intensely for four go weeks of rehearsals. After a play opens these people separate and once again go their individual ways. A.C.T. is based on the proposition that if you put actors together for a long period of time, they can affect each other's work through the continuity of their work and also by knowing that they have job security. If actors have these things and ... all they have to do is go to work, then these artists can concentrate on acting, they can act well without fear.

One of A.C.T.'s earliest company members, Deborah Susel—who remains a vital part of the A.C.T. family as head of speech in the conservatory and has served as dialect coach on hundreds of A.C.T. productions, including "True Detective"—remembers the remarkably flexible and exploratory artistic culture fostered in those first seasons at the Geary Theater. "It was an incredibly exciting time," says Susel, who joined the A.C.T. company in 1967. "Strangely, there were some 40 actors working together, year round, in those first, creatively intense seasons—performing multiple roles in a repertory of 16 plays onstage in two different theaters at night, taking classes and teaching during the day—we felt supported and encouraged to stretch artistically in ways we couldn't have imagined."

Although A.C.T.'s commitment to company waned throughout the 1980s (due in part to mounting financial pressures, which confronted regional theaters across the country), Artistic Director Carey Perloff arrived in San Francisco 15 seasons ago with the fundamental aspiration of returning to the core value of a resident acting company. Like Ball, Perloff believes A.C.T. is stronger—in its work more powerful, its artists more nuanced, its audience more engaged—when made up of a permanent group of artists who, by collaborating repeatedly and in varied roles, achieve the cohesive strength of a true ensemble, "larger than the sum of its parts."

In 2001, Perloff initiated a new official core company of four actors: René Augesen, Marco Barricelli, Steven Anthony Jones, and Gregory Wallace—all of whom joined the theater on year-long, full-time contracts. As performers, teachers (in the A.C.T. Conservatory), and associate artists, the core acting company has strengthened the ties among the actors, producing, and training wings of A.C.T. and participated instrumentally in the planning of future seasons and the setting of artistic goals. (Barricelli, who appeared in 20 A.C.T. productions from 1996 to 2005, left A.C.T. last year to pursue other acting and directing opportunities.)

Many A.C.T. subscribers have shared their enthusiasm over the years for the distinct rewards of experiencing a core company of actors transform through many seasons in remarkably different roles. "We love seeing the same actors again and again," says San Francisco's Janet Cluff, who with her husband, Lloyd, has seen every A.C.T. production since they first subscribed in 1973. "(Early company members) Bill Paterson, Ruth Kobart, Sydney Walsh, and Mariam Walters, when they were together, were just magical. And Barbara D'Urso had this wonderful voice—then, all of a sudden, she was gone! It never dawned on us that our actors would go anywhere else. It's like Marco leaving; we really miss him. But we appreciate getting to know Steven Anthony Jones and René Augesen and Gregory Wallace—their talent was certainly manifest in Celebration and The Room."

A.C.T.'s latest development in the evolution of core company is the addition this season of a younger actor, Allison Jean White, the first new ensemble member since 2001. White is a 2005 graduate of the A.C.T. Master of Fine Arts Program (and former Young Conservatory student), and is already appearing in her second Perloff-directed Steppeland production, following her memorable turn in The Real Thing in 2004. "One of the most valuable aspects of training at A.C.T. is the proximity to the core company," says White. "Their performances are inspiring and they are excellent teachers and mentors. It's an honor to work alongside these artists, and I'm thrilled to have the opportunity to hone my craft in such good company."

In recent seasons, some of A.C.T.'s most powerful productions—including "Master Harold... and the boys," Glengarry Glen Ross, A Doll's House, and the current production of The Seagull—have been built around the core company actors. "The idea of an acting company is one of the reasons the Bay Area first fell in love with A.C.T.," says Perloff, "and a return to that principle has had a transformational effect on A.C.T.'s artistic work and our ongoing dialogue with our audience, which has reveled in these actors' portrayals of radically different characters from one season to the next. What continues to make our company unique is the fact that they direct, teach, and mentor the next generation, while at the same time performing as professionals on our stage. It is part of our long-term artistic plan, with resources provided by our newly launched endowment campaign, to grow A.C.T.'s core acting company and to deepen its relationship to the conservatory, for the benefit of generations to come."

—Jessica Werner Zatk

TRAVESTIES
by Tom Stoppard
Directed by Carey Perloff
SEP 14 - OCT 15

THE LITTLE FOXES
by Lillian Hellman
Directed by Laura Williamson
OCT 27 - NOV 24

THE CIRCLE
by W. Somerset Maugham
Directed by Mark Lamos
JAN 4 - FEB 4

HEDDA GABLER
by Henrik Ibsen
Directed by Richard E. T. White
FEB 8 - MAR 11

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A.C.T.'s Core Acting Company—A Core Value

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—Jessica Werner Zatk
WHO’S WHO IN TRAVESTIES

RENE JUGES (Gruendel), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Missanthrope. She has appeared in recent seasons in Collezione and The Room, The Board of Aces, The Threeway, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Monster, The Real Thing, The Gentleman, The Hypocrite Indecence (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Iceman and, most recently, Happy End. New York credits include Sinners in Number Four (Lincoln Center Theater), Much Ado (with Alec Baldwin and Angela Bassett, Public Theater), Jit’s My Party… (with F. Murray Abraham and Joy Van Patrick, Aar Light Theater), and Overruled (Drama League). Regional theatre credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aces and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Law & Order,” Guiding Light,” Another World,” and Hallmark Hall of Fame’s Saint Mayb. Augustus is a graduate of the Yale School of Dramas.

ANTHONY FUSCO (James Joyce) has appeared at A.C.T. in The Rituals, The Voyger Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Collezione, Evita IV, The Missanthrope, Edmond II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theater’s production of The Chase. 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 Fools, Candide, Donizetti’s Death, and A Lift in the Theater. He is a graduate of the Juillard School.

GEORGE JOHNSON (Henry Carr) has performed for nine seasons in the Stratford Festival of Canada, where his performances have included roles in Guys and Dolls (Nathan Detroit), Trillic and Croculia (Herco), Richard III (Richard III), Romeo and Juliet (Mercutio), King Lear (Edmund), The Winter’s Tale (Autolycus), The Comedy of Errors (Antipholus of Syracuse/Ephesus), The Relapse (Worthy), The Cherry Orchard (Yasha), Pride and Prejudice (Darcy), Death of a Salesman (Biff), Sweet Bird of Youth (Charece Wayne), The Night of the Iguana (Reverend Shannon), and Cat on a Hot Tin Roof (Brick). This is his first time directed the hit one-woman play The Blonds, the Bruonetti, and the Froggal Redhead. Other theatre includes Synopsus/Henry (at the Winter Garden Theatre (Toronto); Heaven (Hosanna) and Further West (Thomas Shepard) at Tarragon Theatre (Toronto); Holiday (Nick Potter) at the Shaw Festival (Niagara); and, in England, The Taming of the Shrew (Petrichois) at the Old Shakespeare Company. Film and television include “Large Wrench” (Kennedy), “Drodis: The Series” (Draculis), “Traders” (Daniel Broot), Lizzy’s Rhapsody (Lizit), and The English Patient. For Oliver (Dr. Johnson), he was the recipient of a Don Mavor Moore Award for Best Actor (Toolina) at the Tarragon Theatre and a Gemini Award for “The City” (Oliver) on CTY.

GREGORY WALLACE (Trianon Team), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Rituals, Gem of the Ocean, Lillian in The Revival of a Romantic Drama, The Gamester, A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Blithe Spirit, Celebration and The Hono, “Master Harold”… and the Boys, The Missanthrope, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include One 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 Seagull (Great Theatre), The Laughed Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (Center Stage), and The Bunnies

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RENÉ AUGESEN 
(Grandola), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Mikado, has appeared in recent seasons in Celebration and The Room, The Board of Aces, A Little Spirit, Buried Child, Night and Day, The Divvies, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Governor, The Hyperion Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Findo and, most recently, Happy End. New York credits include Spinning into Butter (Lincoln Center Theater), Matched (Alc. Baldwin and Angela Bassett, Public Theater), It’s My Party... (with F. Murray Abraham and Joyce Van Patten, Ar. Light Theater), and Overruled (Drama League). Regional theatre credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aces and The Hollow Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Law & Order, “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Mayas. Agnes is a graduate of the Yale School of Drama.

ANTHONY FUSCO (James Joyce) has appeared at A.C.T. in The Rivals, The Playboy of the Western World, The Governor, Mother, Los Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Evans IV, The Mikado, Edoardo II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night’s Dream, The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theater’s production of The Chairs. 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 TIER, Candelaria, Danton’s Death, and A Lift in the Theater. He is a graduate of the Juilliard School.

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(Henry Carr) has performed for nine seasons with the Stratford Festival of Canada, where his performances have included roles in Guys and Dolls (Nathan Detroit), Titus and Cleopatra (Hector), Richard II (Richard II), Rameau and Juliet (Mercutio), King Lear (Edmund), The Winter’s Tale (Autolycus), The Comedy of Errors (Antipholus of Syracuse) (Epistates), The Relapse (Worthy), The Cherry Orchard (Yasha), Pride and Prejudice (Darcy), Death of a Salesman (Biff), Sweet Bird of Youth (Charee Wayne), The Night of the Iguana (Reverend Shannon), and Cat on a Hot Tin Roof (Brick). These roles were directed by the hit one-woman play The Birds, the Brincauts, and the Wretched Redhead. Other theatre credits include Synopsia (Henry) at the Winter Garden Theatre (Toronto); Houseau (Housanna) and Forster West (Thomas Shepherd) at Tarragon Theatre (Toronto); Holiday (Nick Potter) at the Shaw Festival (Niagara); and, in England, The Taming of the Shrew (Petrouchka) at the Shakespeare Company. Film and television include “Largo Winch” (Kennedy), “Dracula: The Series” (Dracula), “Traders” (Daniel Booth), Liz’s Rhapsody (Listz), and The English Patient (Dr. Oliver). Johnson is the recipient of a Don Mario Moore Award for I. dei Vani (Toilet) at the Tarragon Theatre and a Gemini Award for The “City” (Oliver) on CTV.

JOAN MANKIN
(Nadja) was last season’s Gem of the Ocean, Liliens in The Revival of a Romantic Drama, The Governor, A Doll’s House, Waiting for Godot, The Three Sisters, The Daughters, Night and Day, Blythe Spirit, Celebration and The Hours, “Master Harold...” and the Toys, The Mikado, Edoardo II, and A Christmas Carol, Tarrytown: Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theatre credits include One Country’s Good, Broadway, A Light Shining in Buckinghamshire (New York Theatre Workshop), A Yeas Like It (Public Theatre), Much Ado About Nothing (Alliance Theatre), The Screws (Gothic Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen of Scots and the Rebell (Center Stage), and The Strauss.

Black Rider at the Ahmanson Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell’Arte Players Company. An associate artist with California Shakespeare Theater, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, Travelling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include Be Season, Made in America, and Desert Hearts. She has directed for the Magic Theatre, the San Francisco Shakespeare Festival, and the Bucks and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival filmed for HBO. Mankin is on the faculty of the Crown Conservatory of the San Francisco Circus Center.

GREGORY WALLACE
(Tristan Teasle), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Rivals, Gem of the Ocean, Liliens in The Revival of a Romantic Drama, The Governor, A Doll’s House, Waiting for Godot, The Three Sisters, The Daughters, Night and Day, Blythe Spirit, Celebration and The Hours, “Master Harold...” and the Toys, The Mikado, Edoardo II, and A Christmas Carol, Tarrytown: Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics’ Circle Award). Other theatre credits include One Country’s Good, Broadway, A Light Shining in Buckinghamshire (New York Theatre Workshop), A Yeas Like It (Public Theatre), Much Ado About Nothing (Alliance Theatre), The Screws (Gothic Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen of Scots and the Rebell (Center Stage), and The Strauss.

Strategems (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabaret of Dr. Rammazzini, The Beverly Hillbillies, Dark Goddess, Crime Story, and In Maxwell’s Sleep. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.
Who's Who

Infinite Stage at The Players Theatre in New York and recently played Christina in Red Light Winter at the Wellfleet Harbor Actors Theatre. She performed with Killing My Lobster in Gossip!!! at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whispers. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

MARK FARRELL (Understudy) was most recently seen at Center Rep/Perkins Theatre in Laughter on the 23rd Floor (dir. Barbara Damashek). Before that, Farrell appeared in The Haunting of Winchester (world premiere, San Jose Repertory Theatre); Old, Wicked Songs, Splatin the Raffi, (world premiere), Mr. & My Girl, Wonderful Town, Lady in the Dark, and The Crucible (Marin Theatre Company); Nol & Gerrie (Bay Area Theatre Critics’ Circle Award); and Around the World in 80 Days (Center REP; The Fantasticks (SF Playhouse, Bay Area Theatre Critics’ Circle Award); Judgement at Nuremberg (Willows Theatre); and A Map of the World (Theatre First). Farrell has also worked with ArtRise, the Bay Area Playwright’s Festival, Golden Thread, and PlayGround. Last July he appeared off Broadway at the Ars Nova as Erik Menesier in Loaded.

JOAN HARRIS- GELB (Understudy) was recently seen in the A.C.T. production of Happy End. Other performances at A.C.T. include The Time of Your Life, A Doll’s House, Blithe Spirit, and A Christmas Carol and First Look presentations of Winterset and Care Perforls’s Waiting for the Flood at Zeum Theatre. Recent credits include the American premiere of Edna O’Brien’s Family Beadon (dir. Paul Whitworth) at the Magic Theatre and Heartbust House (dir. Beth Craven) at Porchlight Theatre. Other stage credits include Miranda in the world premiere of David Hinos’s Wrong Mountain at A.C.T. and on Broadway, Eleanor Wildener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of Who’s the Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Mister, Where Were You When I Wake Up Screaming and My Red Balloon on Fire in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Darby for HBO, Women Aloud, and “Low & Order.”

Reed Martin (Understudy) is a performer, writer, and managing partner of the Reduced Shakespeare Company, where he co-created and performed in the original stage productions of The Complete History of America (abridged), The Bible: The Complete Work of God (abridged), All the Great Books (abridged), and Completely Hollywood (abridged) and contributed material to The Complete Works of William Shakespeare (abridged). He has performed at Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, the Kennedy Center, the White House, and in London’s West End. Reed has written for the BBC, NPR, RTE Ireland, the Washington Post, and Vogue. Before joining the Reduced Shakespeare Company, Reed was a clown and assistant ringmaster with Ringling Brothers’ Circus. Reed earned a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He is a graduate of Ringling Brothers’ Clown College and of the Bill Kiernan School of Professional Baseball Umpire Training. Award). Other recent projects include Primavera at Seattle’s 5th Avenue Theatre and the London revival of 42nd Street. Upcoming projects include Il Trittico at the Metropolis Opera in 2007.

Mollie Stickney (Understudy) made her A.C.T. debut in When We Are Married in 1989 while a student in the Young Conservatory. She graduated from the A.C.T. Master of Fine Arts Program in 1995, going on to perform in A.C.T. productions of Arcadia, The Matchmaker, Gogol, and Dark Rapture. She has performed on many Bay Area stages, including the Magic Theatre and Berkeley Repertory Theatre. She was last seen in the West Coast premiere of Roulette at the San Francisco Playhouse.

Douglas W. Schmidt (Scenic Designer) has been the scenic designer for more than 200 productions in the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters’ musical Over Here! and Ira Levin’s Veronica’s Room. Neil Simon’s They’re Playing Our Song, Bernard Slade’s Romantic Comedy; Howard Ashman and Marvin Hamlisch’s musical Smile, the original production of Grease, which held for many years the record for the longest running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle Frankie Valli, which closed on opening night. Recent Broadway credits include the 2001 revival of 42nd Street (Tony, Drama Desk, and Outer Critics’ Circle nominations) and the 2002 revival of Into the Woods (Tony nomination, Drama Desk Award, L.A. Ovation Two different lights designer working on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including

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Infinite Stage at The Players Theatre in New York and recently played Christina in Red Light Winter at the Wellfleet Harbor Actors Theatre. She performed with Killing My Lobster in Gonzalito at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whiteness. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

MARK FARRELL (Understudy) was most recently seen at Center REPertory Theatre in Lungs on the 22nd Floor (dir. Barbara Damashek).

Before that, Farrell appeared in The Haunting of Winchester (world premiere, San Jose Repertory Theatre); Old, Wicked Songs, Splats! in the Raj (world premiere), Mr & My Girl, Wonderful Town, Lady in the Dark, and The Crucible (Marin Theatre Company); Noël & Gerrie (Bay Area Theatre Critics’ Circle Award) and Around the World in 80 Days (Center REP); The Fantasticks (SF Playhouse, Bay Area Theatre Critics’ Circle Award); Judgment at Nuremberg (Willows Theatre); and A Map of the World (TheatreFirst). Farrell has also worked with ArtRise, the Bay Area Playwright’s Festival, Golden Thread, and Playground. Last July he appeared off Broadway at the Ars Nova as Erik Meneser in Loaded.

JOAN HARRIS- GELB (Understudy) was recently seen in the A.C.T. production of Happy End. Other performances at A.C.T. include The Time of Your Life, A Doll’s House, Blithe Spirit, and A Christmas Carol and First Look presentations of War and Peace.

PERKINS’S WAITING FOR THE FLOOD at ZEAM Theatre. Recent credits include the American premiere of Edna O’Brien’s Family Reunion (dir. Paul Whitworth) at the Magic Theatre and Heartbreak House (dir. Beth Crenan) at Porchlight Theatre. Other stage credits include Mirandas in the world premiere of David Hinson’s Wrong Mountain at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Mister, Where Were You When I Wake Up Screaming and My Bed Has Gone On Fire in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Darling for HBO, Women Against, and “Low & Order.”

REED MARTIN (Understudy) is a performer, writer, and managing partner of the Reduced Shakespeare Company, where he co-created and performed in the original stage productions of The Complete History of America (abridged), The Bible: The Complete Works of God (abridged), All the Great Books (abridged), and Completely Hollywood (abridged) and contributed material to The Complete Works of William Shakespeare (abridged). He has performed at Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, the Kennedy Center, the White House, and in London’s West End. Reed has written for the BBC, NPR, RTE Ireland, the Washington Post, and Vogue. Before joining the Reduced Shakespeare Company, Reed was a clown and assistant ringmaster with Ringling Brothers’ Circus. Reed earned a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He is a graduate of Ringling Brothers’ Clown College and of the Bill Kiernan School of Professional Baseball Umpire Training.

DOUGLAS W. SCHMIDT (Scenic Designer) has been the scenic designer for more than 20 productions in the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters’ musical Over Here! and Inn Lovel’s Veronica’s Room, Neil Simon’s Threepenny Playing Our Song, Bernard Slade’s Romantic Comedy; Howard Ashman and Marvin Hamlisch’s musical Smile; the original production of Grease; which held for many years the record for the longest running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle Frankie Valli, which closed on opening night. Recent Broadway credits include the 2001 revival of 42nd Street (Tony, Drama Desk, and Outer Critics’ Circle nominations) and the 2002 revival of Into the Woods (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include Primitives at Seattle’s 5th Avenue Theatre and the London revival of 42nd Street. Upcoming projects include Il Trittico at the Metropolitan Opera in 2007.

DEBORAH DRYDEN (Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Collaboration and The Room, Fシアーフש, 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, Seattle Repertory Theatre, the Alliance Theatre Company, the Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, the Huntington Theatre Company, Asolo Theatre Company, Portland 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 UNITT 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.

ROBERT WIERZEL (Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including

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Who's Who

DARRON L WEST (Sound Designer) is the sound designer and a company member of Anne Bogart's STIT Company. His work has been heard in more than 390 productions all over Manhattan, on and off Broadway, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace, the Village Voice OBIE Award, and the Entertainment Design magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include Kid Simple for the 2004 Humana Festival of New American Plays, Big Love for Austin's Rude Mechanicals (Austin Critics' Table Award for best director), and the national tour of STIT's War of the Worlds Radio Play.

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, Janny, and Piazzolla at the Latin Agito, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Gondor. 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 Creators and Boss Apples. She was assistant 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 board of the Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

DICK DALEY (Stage Manager) previous works include the world premieres of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.); River's End; Bas Slabbers, Communicating Doors, The Last Schwartz, and Victims of Kerman (Martin Theatre Company), Machtz and Henry V (Commonwealth Shakespeare Company); Goldfish's Baby and Toiviot Night (L.A. Women's Shakespeare Company), The Sartainland Diary (Theatre Offensive); Haunting of One, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust on One, and Julius Caesar (Shakespeare & Company); and The Reisitibe Rise of Arves Ulri, Aret Mischbehare, The Night Larry Kramer Kissed Me, and A Closer Walk with Patsy Cline. He had a seven-year run as the production manager at Emerson College in Boston.

KATHERINE RIEMANN (Assistant Stage Manager) has worked on productions of A Number, Gem of the Ocean, Hilda, A Christmas Carol, Leves James, The Constant Wife, American Buffalo, Follies, Lanston's Henry Christen Anderson, Stockbroked Peter, The House of Mirth, The Invention of Love, and Wrang Mountain for A.C.T. She has also worked on productions of Our Town, Oedipus, Each Man in His canoe in America, and The Caucasian for Berkeley Repertory Theatre and on The Importance of Being Earnest and Much Ado about Nothing for California Shakespeare Theater.

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A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is celebrating his 15th season as artistic director of A.C.T., where he most recently directed acclaimed productions of Bertolt Brecht/Kurt Weill's Happy End (including a rare album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wilch), David Mamet's new adaptation of Georges Bataille's /Heiress Inheritance, Tom Stoppard's The Real Thing, Constance Cougile's A Mother (an A.C.T.-commissioned adaptation of Goethe’s Venus Verdenoer), Ismene’s /Dido, House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and more. His production of Marie Nidi’s Hide, coproduced at A.C.T.'s second space (Zeum) with Laura Fila Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l'Ordre des Arts et des Lettres. Known for directing innovative productions of classics and pioneering new writing for the theater, Perloff was named by A.C.T. the American masters of Stoppard's The Invention of Love and Indian Ink and Pinter’s Celebration and the Ryan, A.C.T.-commissioned translations of Ho, The Misanthrope, Eens, Pi, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Argonne, Creditor, Home, and The Tempest. His work at A.C.T. also includes the world premiers of Marc Blitzstein’s No for an Answer, David Lang & Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premier of her own play The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award). He’s also directed Luminarium: Dating, which was seen at the Magic Theatre in December (in a coproduction with A.C.T.). A.C.T. was also the lead producer for the 2011 American Repertory Theatre production of A.C.T.’s first Love in January. He has also directed at Berkeley Repertory Theatre and at regional theaters, including A.C.T. in 2004 for the Huntington Theatre Company. A.C.T. has been a recipient of annual awards by the Bay Area Theatre Critics' Circle.

HEATHER KITCHEN (Executive Director), now in her 24th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the development 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 Richmond School of Business at University of California, Davis, allowed her to complete her executive training, providing her with a solid foundation for increasing the A.C.T. audience. In 2013, Kitchen was named one of the 2013’s most effective women in business by the San Francisco Business Times. kitchen@act.org

A.C.T. MEMORIES, continued

being reconstructed. It’s seen it up close and personal, and hardhat and all. He said that if that earthquake had occurred at eight o’clock, instead of three hours earlier, more people would have been killed at the Geary Theater than in the whole earthquake collapsed. The damage was pretty extensive.”

Janet lists among A.C.T.’s productions Shookheaded Peter, Angels in America, Indian Ink, and Miss East’s Boys. And the Cliff’s children have grown up with A Christmas Carol. Her memories of The Duchess of Malfi are not as fond. Through the years, however, it is her subscription to the entire dramatic spectrum that A.C.T. has to offer that she and her husband have held on to and valued. “If you don’t subscribe, it’s very hard to say.” she says. “We just sign up every year, automatically. Half the time we don’t know the names of the plays, we don’t recognize playwrights; we just know that we’re going to enjoy a nice evening of theater. We like theater. The point is, we just go.”
A.C.T. PROFILES

CAREY PERLOFF
(artistic director) in celebrating her 13th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Bernt Breck/Kurt Weill's The Happy End (Including a club album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wilch), David Mamet's new adaptation of Gertrude Stein's The Value of the Arts, and Jan Struther's The Skeptic's Telephone. Her production of Marie Nidylova's Folio, co-produced at A.C.T.'s second space (Zeum) with Laura Fleit Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's S.E.1991 in 2005. Last year she was awarded France's Chevalier de l'Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theatre, she has directed for A.C.T. the American premieres of Steppenwolf's The Invention of Love and Indian Ink and Panas' Celebration and The River, A.C.T.'s commissioned translations of Oresteia, The Misanthrope, Enfants Perdus, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian's singer's blues and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditor, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Martin's No for an Answer, David Lang & William Kentridge's The Dignity of Only a Field, and the West Coast premier of her own play The Colours of Ribbons (a finalist for the Susan Smith Blackburn Award). Her play Luminaries Dating, which was seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Notably, Waiting for the Final, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Karnas, on his new play After the War at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), and Robert O'Hara, on Awadibana for the 2005 O'Neill Playwright Conference. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound's Eldest, The American premieres of Pinter's Miss Laidlaw and The Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage was numerous OBIE Award-winning, directorial, and design, and as well the 1986 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Leigh and Beryl Kos' opera The Gor at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappas in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the founding of the Tisch School of the Arts at New York University for seven years and teaches and direct in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

HEATHER KITCHEN
(executive director), now in her 11th season with A.C.T., has strengthened the organization's financial infrastructure and oversees the company's expansion to include the development and production of new work and the formation of a third year to A.C.T.'s acclaimed Master of Fine Arts Programs. Her decision to undertake an M.B.A., degree from the Rockefeller 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, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Nupane Theatre in Halifax. As general manager of The Createl Theatre, Kitchen managed a five-theatre performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study "Economic Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Ben's Big Suits, San Francisco and the Peninsula, and the Santa Monica Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on the review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH
(associate director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Programs, 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. in 1995, Smith served as director of the prestigious Thirteen Academy at the University of Northern Colorado, where she taught acting for six years. She has worked with people of all ages in numerous regions of the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in regional and 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 Mosquitoes 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.
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<tr>
<th>Event</th>
<th>Description</th>
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<tbody>
<tr>
<td>A.C.T. PROLOGUE</td>
<td>A conversation with the director, Tuesday evening before the performance, 5:30–6:00 p.m.</td>
<td>Tuesday, 9/19, Tuesday, 10/31</td>
</tr>
<tr>
<td>AUDIENCE EXCHANGES</td>
<td>Free post-performance discussions with actors and/or A.C.T. staff members</td>
<td>Tuesday, 9/26, Sunday, 10/8, Wednesday, 10/11, Tuesday, 11/7, Sunday, 11/14, Wednesday, 11/17</td>
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<tr>
<td>OUT WITH A.C.T.</td>
<td>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</td>
<td>Wednesday, 9/27, Wednesday, 11/8</td>
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<tr>
<td>ACT ONE</td>
<td>A concert of arts lovers in their 20s and 30s in great theater, hot events and parties, and other such activities</td>
<td>Friday, 10/6</td>
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<tr>
<td>THEATER ON THE COUCH</td>
<td>An exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</td>
<td>Friday, 9/29, Friday, 11/3</td>
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*indicates nutriment performance

AND DON'T FORGET...

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<tr>
<td>A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS</td>
<td>Red Sore on Sunset and Baby with the Batshooter</td>
<td>10/18–11/4, Zeum Theater</td>
</tr>
<tr>
<td>Theatre Bay Area's Free Night of Theatre (<a href="http://www.theatrebayarea.org">www.theatrebayarea.org</a>)</td>
<td>10/27–31, A.C.T.</td>
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<tr>
<td>A.C.T. YOUNG CONSERVATORY PRESENTS</td>
<td>Charley's Aunt</td>
<td>11/10–11/19, Zeum Theater</td>
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<tr>
<td>A.C.T. FIRST LOOK PRESENTS</td>
<td>Luminous Dating</td>
<td>11/30–12/23, Magic Theater</td>
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<tr>
<td>A.C.T. 40TH ANNIVERSARY GALA EVENT</td>
<td>4/22/07, Four Seasons Hotel</td>
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</table>

For more information, call 415.749.2ACT or visit www.aact.org.

A.C.T. extends heartfelt gratitude to KORBEL CHAMPAGNE CELLARS and JOSEPH SCHMIDT CONFECTIONS for helping us celebrate the opening of A.C.T.'s 40TH ANNIVERSARY SEASON.

STAGING THE FUTURE OF GREAT THEATER

As the company embarks on its 40th anniversary season, A.C.T. is pleased to announce the launch of The Next Generation Campaign to secure its future for the next generation of theater artists and audiences. The Next Generation Campaign will establish an endowment of $25 million to provide A.C.T. with the financial wings to soar to new artistic heights in the years ahead. With more than $15.6 million in commitments to date, A.C.T. is off to a resounding start and invites its loyal patrons to join us in staking the future of great theater for generations to come!

For more information, contact Jamie Johnson at 415.439.2464 or jjohnson@act.org.

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SPECIAL THANKS FOR THEIR ASSISTANCE WITH THIS PRODUCTION OF TRAVESTIES

Lina Zhadanovskaya, Jack Jackowsky, Justin Hirigoyen, Francine Landes, Max Grob, Manuelua Borden, Sean Tarrant, Sara Danielsen, Maurer McKibbon, Reid Martin, Jack Sharrar

Consul General Martin Uden and Gilly Morrell at the British Consulate in San Francisco
PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater . . .

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Date</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>ACT PROLOGUE</td>
<td>Tuesday, 9/19</td>
<td>5:30-6:00 p.m.</td>
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<tr>
<td>A U D I E N C E E X C H A N G E S</td>
<td>Tuesday, 10/3</td>
<td>Free performance discussions with artists and A.C.T. staff members.</td>
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<td>Wednesday, 10/11*</td>
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<tr>
<td>OUT WITH A.C.T.</td>
<td>Wednesday, 9/27</td>
<td>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance.</td>
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<td>Wednesday, 11/8</td>
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<tr>
<td>ACT ONE</td>
<td>Friday, 10/6</td>
<td>A text exclusive show featuring A.C.T. and The San Francisco Foundation for Psychoanalysis in a unique dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</td>
</tr>
<tr>
<td>THEATER ON THE COUCH</td>
<td>Friday, 9/29</td>
<td>An exciting new collaboration between A.C.T. and the San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</td>
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<td>Friday, 11/3</td>
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AND DON'T FORGET . . .

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<tr>
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<tr>
<td>ACT MASTERS OF FINE ARTS</td>
<td>10/18-11/4, Zeum Theater</td>
<td>Program Presents: Red Scare on Sunset and Baby with the Bathmatheater.</td>
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<tr>
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<td>10/27-31, A.C.T.</td>
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<tr>
<td>ACT YOUNG CONSERVATORY</td>
<td>11/1-11/19, Zeum Theater</td>
<td>Presents: Charity's Avest.</td>
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<td>11/3-11/1, A.C.T.</td>
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toastlife

SPECIAL THANKS FOR THEIR ASSISTANCE WITH THIS PRODUCTION OF FARESTERS
Lina Zhdehysak, Jack Ackerson, Justin Friggoen, Frances Launer, Max Grob, Manuel Borden, Sean Tarrant, Sara Danielson, Maureen McKechnie, Reid Martin, Jack Sharrar

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For Your Information

Administrative Offices
A.C.T.’s administrative and conservatory offices are located at 30 Gran Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org

Ticket Services Information
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-5 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, hours varies are 12-6 p.m. daily. Call 415.749.2410 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and ticket exchange. Subscriptions are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or in person.

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 A.C.T. Ticket Services office two hours before curtain. Maxine senior rush tickets are available on the day of the performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizens subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

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

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

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Handouts are for sale on site in the main lobby, at the Ticket Services office, and online.

Refreshments
Full bar service, snacks, and savory items are available one hour before the performance and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by providing 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. Text messaging during the performance is very disruptive and not allowed.

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 located with those who may need to reach you and have them call 415.439.2396 in an emergency.

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

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

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

Restrooms
Restrooms are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2410 in advance to notify the house staff of any special needs.

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

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

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

The scenic, costume, lighting, and sound designers of LORT theaters are represented by United Scenic Artists, Local USA-629 of the IATSE.

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

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

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Discounts
Half-price tickets are sometimes available on the day of performance at TTX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Marine 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 citizens subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

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Refreshments
Full bar service, souvenirs, and 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 minibar in the main lobby. You can avoid the long lines at intermission by procuring food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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Wheelchair seating is available on all levels of the theater. Please call 415.749.2475 to reserve. There is also a fully accessible box office, video displays, and audio guides for patrons with hearing impairments. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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