

# The Voyage Inheritance

STUDY  
GUIDE  
FOR  
STUDENTS  
AND  
EDUCATORS



**BY: HARLEY GRANVILLE-BARKER**  
**PRODUCTION DATES:**  
**FEBRUARY 21– MARCH 25, 2007**  
**QUADRACCI POWERHOUSE THEATER**  
**DIRECTOR: SANFORD ROBBINS**

Researched and designed by the Education Department at Milwaukee Repertory Theater, this study guide is intended to prepare you for your visit to the theater. It contains biographical and production information that will aid your understanding and appreciation of the production. We've also included questions and activities for you to explore before and after our performance of

## *The Voyage Inheritance*

If you would like to schedule a classroom workshop, or if we can help in some other way, please contact Jenny Kostreva at (414) 290-5370 or [jkostreva@milwaukeeep.com](mailto:jkostreva@milwaukeeep.com)

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## SYNOPSIS

**Act 1**

The play begins in the office of Voysey and Son, a law firm that specializes in trusts and estates. Edward, Mr. Voysey's son, learns that his father has been taking money from the firm's clients to play the stock market and financially support their family. The clients never found out about Mr. Voysey's illegal practices because he was able to consistently pay them the interest gained on their estates and trusts; however, he ran the risk that if they tried to cash out their accounts, Mr. Voysey would not have been able to come up with their money.

Already shocked to learn this secret, Edward then learns that this malpractice did not begin with this father, but with the firm's founder, Voysey Sr. (Edward's grandfather). Mr. Voysey explains that this business and its financial problems was his inheritance and it will be Edward's inheritance next, as he is Mr. Voysey's successor. Edward must now decide if he will accept this inheritance and run Voysey and Son when his father dies.

**Act 2**

After dinner in the Voyseys' home in Chislehurst, Mr. Voysey, his sons and a few of his clients are discussing business, politics, and war. Throughout the rest of the scene, each of the members of the large Voysey family make an entrance into the dining room to discuss family affairs as they enjoy after dinner games and playful chat, showing the standard of life the family is accustomed to.

At the end of act 2, Edward and Mr. Voysey once again discuss the business. Edward tries to convince his father to start to rectify his clients accounts and that Mr. Voysey should not give his daughter Ethel and her

Fiancé, Tregoning, the dowry they were promised. Mr. Voysey refuses and explains to Edward that the comfortable, entitled life Edward has known his whole life was due to the way Voysey used his client's money.

**Act 3**

The Voysey family is in their dining room after the funeral of Mr. Voysey. As the family mourns the loss, Edward gathers everyone to tell them that they will not receive the money promised to them in their father's will. He explains the unethical business practices of Mr. Voysey and tells them he will work to rectify the estates and trusts. Edward reveals that he has started doing this by putting his own money into the company.

Major Booth, Edward's older brother, discusses this problem with Edward and tries to convince him that though their father did wrong by his clients, he was loved and respected by everyone who knew him, especially his clients. Booth tries to convince Edward that continuing doing business the same way his father did might be the best option.

Edward then has a private conversation with Alice. Alice is Edward's unmarried cousin who Edward has proposed to several times; each time she has turned him down. Alice supports Edward in his decision to not expose his father's wrongdoings and to take money from the rich people's accounts to rectify the firm's smaller accounts.

**Act 4**

Edward is in the office of Voysey and Son, now occupying his father's old office. Peacey, the head clerk who has known about the illegal practices of Voysey, has been accustomed to receiving money from Mr. Voysey each Christmas as hush money.

Edward refuses to give him the money this year, even after Peacey threatens to expose the company.

Mr. George Booth enters, friend of Mr. Voysey and client of Voysey and Son, to withdraw all of the money that he has invested in the firm because he does not trust Edward with his funds like he trusted Edward's father. Edward reveals to him that Mr. Voysey illegally used up most of his money. Mr. Booth is quite upset at this and leaves to decide whether or not he will prosecute Edward.

**Act 5**

Back in the Voyseys' dining room, Mr. Booth stops by to tell Edward that he will not prosecute against Voysey and Son, but will demand all the money be paid back at a rate that Edward cannot afford. This causes Edward a great deal of stress, knowing the other clients will most likely follow suit.

The family assembles and Beatrice discusses her plans to divorce Edward's artist brother Hugh because he refuses to try to make money off of his art and wishes to live without a lot of money. Hugh offered Edward his money in the last scene to help save the business. The family is quite upset, particularly Major Booth, who tries to talk them both out of it in the name of keeping the family's honor. The family disputes what they believe are the duties of family members.

The play ends with Edward and Alice alone once again, discussing how Edward has changed since he began trying to save the company. Edward, still bearing the weight of his unethical inheritance decides to make one last marriage proposal to Alice.

## HARLEY GRANVILLE-BARKER

Though not well known in contemporary times, Harley Granville-Barker (1877-1946) was a prominent actor, director, producer-manager, critic, and playwright and extremely influential to modern theater.

Granville-Barker was born November 25, 1877 in London. He began his life in the theater as a child actor. One of his first appearances onstage was at the age of 13 in Yorkshire, England and at 14 in London. In 1900, he joined William Poel's newly formed Elizabethan Stage Society as an actor and director and in his early 20's, Granville-Barker played *Richard III*, his first leading role. By his mid 20s, he was known as a leading man. He even played a number of roles for the first time in plays by well-known playwright George Bernard Shaw, such as Adolphus Cusins in *Major Barbara*.

Granville-Barker teamed up with J.E. Vedrenne to produce three seasons of repertory productions at the Royal Court Theater. They produced works from well known playwrights such as Henrik Ibsen, Maurice Maeterlinck, new translations of Euripides, and George Bernard Shaw. Between 1904 and 1907, Granville Barker produced and directed ten Shaw plays at the Royal Court Theater, helping to establish Shaw as one of the most famous playwright of the time.

*The Voyage Inheritance* premiered in 1905, however, Granville Barker's second play, *Waste* (1907), was banned from public performance by the English Examiner of Plays until

1936 due to its storyline about a woman seeking an illegal apportion. In 1910 Granville-Barker produced another one of his own plays, *The Madras House*, in London.

Granville-Barker then became the manager of the Savoy Theater where he staged three Shakespearian productions. These famous productions changed the way the Victorian Era thought of Shakespeare. Granville-Barker became known for his Shakespeare productions, which focused on the role of the ensemble rather than the star, contrary to the popular style of the time. His Shakespearean productions were also extremely simple and clear, which changed the public's opinion of Shakespeare's plays.

Granville-Barker spent the rest of his theater career between Britain, continental Europe, the United States, and Canada, where he gave lectures and wrote about the theater. He published prefaces to Shakespeare after he moved to Paris after World War II.

Granville-Barker was a leader in the movement to reform British Theater. This movement, with the help of Granville-Barker's productions and theory, helped shift drama from spectacle and escapism to naturalistic staging and realistic psychology. He is also credited as one of the artists who defined the role of the modern theater director. Granville-Barker died in Paris in 1946.



*The Voyage Inheritance* premiered on November 7, 1905 at the Royal Court Theater. The production was produced by Granville-Barker and J.E. Vedrenne as part of a series of matinees they coproduced. *The Voyage Inheritance* was an immediate success.

In February 1906, *The Voyage Inheritance* was produced at the Royal Court Theater again, this time with Granville-Barker playing Edward Voyagey.

The play was first published in 1909 and in 1911, *The Voyage Inheritance* was selected as one of seven "exemplary, foreign plays" by the Chicago based Drama Players

In March 2005, famous playwright David Mamet adapted the play for the American Conservatory Theater in San Francisco. Mamet reduced the cast to ten and set the entire play in the Voyagey family library.

**INTERVIEW WITH JIM GUY**  
**PROPERTIES DIRECTOR AT**  
**MILWAUKEE REPERTORY THEATER**

**Jim Guy enlightens us with a look into the process of creating props for *The Voysey***

**First of all, what exactly is a prop?**

You can think of it like this; if you were moving into a new apartment, anything you bring into that apartment would be considered a prop (short for property) when it is onstage. For instance, any furniture or personal items you move in. The props department also creates set dressings such as outlet covers, window treatments, or floor coverings.

**How do you conduct research for a play that takes place in a specific period in history such as *The Voysey Inheritance*, which takes place in 1905 during the Edwardian Period in England?**

The type of research I do and the sources I seek out are individual to each play I work on and what the designers and directors request of me. It depends on whether I am creating properties for a fully designed interior or areas that represent a space. If we

are creating a fully designed interior of a house, I need to research every detail of what a room would look like during that time period: what types of house plants the family would have and what the wall coverings would look like. If we are creating areas that are representing a space, like *The Voysey Inheritance*, that is more difficult.

That means that I only have a few pieces I can create that need to say more about a space than a fully realized

set of a room. It's a streamlined version of a room. You have to tell a lot more with a lot less.

*The Voysey Inheritance* takes place in a very particular time and the Voysey family belongs to a very particular social class so I had to be quite particular in my research for the period. The play starts in the office of Voysey and Son and then moves into the Voysey family's dining room. The director and set designer made the choice to keep the same walls and floor covering for

both rooms. The furniture is the only thing that will shift between scenes. Since the audience will see the scene change, we need to be careful not to take the audience out of the play as they watch or detract from the mood. The shift, therefore goes with the pace and flow of the play. It will be choreographed.

“You have to  
tell a lot more  
with a lot less.”  
Jim Guy

**How do you incorporate the details needed to show the time period in which the play is set?**

We had to pay close attention to the styles of the period. Although *The Voysey Inheritance* actually takes place during the Edwardian Era (1901–1910) in England, the furniture that belongs to the Voyseys has been in the family for generations, therefore it reflects the Victorian Era (1837–1901).

A painting of Mr. Voysey Sr., which hangs on the wall throughout the first act, reflects this time period. It is an oil painting that will be painted by our soft props artisan Margaret Hasek-Guy.

INTERVIEW WITH JIM GUY  
(CONTINUED)



*“Too much was never  
enough.”  
Jim Guy on the Victorian  
Period*

**How will she create this oil painting?**

There are actually two paintings she will need to create. Mr. Voysey Sr. (who is not actually in the play) and Mr. Voysey (whose picture eventually replaces Voysey Sr.'s). Since Mr. Voysey is played by actor Jim Pickering, Margaret will be able to have Pickering pose for the painting. The painting of Voysey Sr. will have to be based off of Jim Pickering and another portrait from the period that the director will have chosen.

The two paintings will bear a strong family resemblance. The first thing the audience should notice when Mr. Voysey enters the stage in the beginning of the play is that the painting hanging on the wall is not a painting of him. Second, they should realize that the character onstage is a descendant of the man in the painting.

It will take Margaret several weeks to create the oil paintings. She is also responsible to reupholster six armchairs, ten dining room chairs, and make drapes for the windows. This shows how busy our prop shop can be for each show.

**What is visually interesting about the Victorian Era?**

The Victorians were very much into decoration and ornamentation. Basically, too much was never enough. A lot of heavy and heavily carved woods were seen during this time. Also, dark woods and fabrics. There was also a great deal of symmetry in Victorian design. If there was something placed on the corner of a desk, most likely there was something resting on the other corner to balance it out.

The Victorian period took place at the apex of the British colonial era, so there was a lot of colonial influence in design. It was literally true that “the sun never set on the British empire.” Because so much of the world was under British control, it was always daytime somewhere in the empire. If a Victorian home did not contain items that were actually from someplace else in the empire, their furnishings were influenced by those places.

There was tremendous formality during this time, both in the way people acted and in the way they lived. They were more occupied with appearance rather than actual substance.

**What is a specific prop you are creating for *The Voysey Inheritance* that you would like to describe for us?**

The desk from the office of Voysey and Son through a series of mechanical maneuvers becomes the dining table in the Voysey's dining room. Transforming it from desk to table is a lot more appealing to watch during the scene change and requires a lot less man power, which avoids the need to have twelve stage hands come onstage and move the extremely heavy desk off and then have twelve stage hands bring the extremely heavy dining room table on. This maneuver helps the scene change keep the place and flow of the play.

## WALL STREET SCANDALS AT A GLANCE

In *The Voysey Inheritance*, Edward learns his father has been stealing money from his clients without them knowing. This type of crime is known as a corporate scandal or a white collar crime. In recent years in the United States numerous corporate scandals have been in the news headlines, gaining much attention from the American public. The article below (continued on page 7) outlines major U.S. corporate crimes. Read the article and answer the questions at the end.

Confidence in corporate America has been shaken by a series of accounting scandals. What started with an admission of false profits by Enron has rapidly become a rout of some of the best known names on Wall Street.

Since the Enron scandal came to light, the accounts of many large American companies have been scrutinized and many more scandals have come to light.

BBC News Online takes a look at the companies that have dominated the headlines and planted doubts about the integrity of corporate America.

### **WorldCom**

WorldCom has admitted orchestrating one of the largest accounting frauds in history. The company admitted that it had inflated its profits by \$3.8 billion between January 2001 and March 2002.

The firm was already shrouded in scandal after the departure of its founder and chief executive, Bernie Ebbers in April. Mr. Ebbers borrowed hundreds of millions from the firm to underwrite the inflated prices he had paid for the company's own shares.

### **Enron**

When energy giant Enron reported its third quarter results last October [2001], it revealed a large, mysterious black hole that sent its share price tumbling. The US financial regulator, the Securities Exchange Commission, launched an investigation into the firm and its results. Enron then admitted it had inflated its profits, sending shares even lower.

Once it became clear that the firm's success was in effect an elaborate scam, a chorus of outraged investors, employees, pension holders and politicians wanted to know why Enron's failings were not spotted earlier.

The US government is now thought to be studying the best way of bringing criminal charges against the company.

### **Andersen**

Attention quickly turned to Enron's auditors - Andersen. The obvious question was why did the auditors, charged with verifying the true state of the company's books, not know what was going on?

Andersen reacted by destroying Enron documents, and on 15 June a guilty verdict was reached in an obstruction of justice case.

The verdict signaled an end to the already mortally wounded accountancy firm.

This wasn't the first time Andersen's practices had come under scrutiny, it had previously been fined by the SEC for auditing work for waste-disposal firm Waste Management in the mid-1990s.

The Andersen case raises a wider question about accounting in the US and how it might restore its reputation as the guarantor of the honest presentation of accounts.

### **Adelphia**

Telecoms company Adelphia Communications filed for bankruptcy on 25 June. The sixth largest American cable television operator is facing regulatory and criminal investigations into its accounting. The company has restated its profits for the past two years and admitted that it didn't have as many cable television subscribers as it claimed. The firm has dismissed its accountants, Deloitte & Touche.



**W A L L S T R E E T S C A N D A L S  
( C O N T I N U E D )**

**Xerox**

In April, the SEC filed a civil suit against photocopy giant Xerox for misstating four years' worth of profits, resulting in an overstatement of close to \$3 billion.

Xerox negotiated a settlement with the SEC with regard to the suit.

As part of that agreement, Xerox agreed to pay a \$10 million fine and restate four years' worth of trading statements, while neither admitting, nor denying, any wrongdoing.

The penalty is the largest ever imposed by the SEC against a publicly traded firm in relation to accounting misdeeds.

**Tyco**

In early June, the US District Attorney extended a criminal investigation of the firm's former chief executive, Dennis Kozlowski. Dennis Kozlowski, the man behind the creation of the Tyco conglomerate, is charged with avoiding \$1 million in New York state sales taxes on purchases of artwork worth \$13 million.

The SEC enquiry into Tyco is understood to relate solely to Mr. Kozlowski, but there are investor fears the probe could reveal accounting irregularities. Last week, Tyco said it has filed a lawsuit against one of its former directors, Frank Walsh, for taking an unauthorised fee of \$20 million.

**Global Crossing**

Global Crossing was briefly one of the shiniest stars of the hi-tech firmament. The telecoms network firm filed for Chapter 11 bankruptcy on 28 January. The peculiar economics of bandwidth meant that firms could drum up the appearance of lively business by trading net-

work access with each other.

They could effectively book revenues when in many cases no money at all changed hands. US regulators are now looking closely at the collapse, questioning whether it is another case of a company flattering its figures.

**Merrill Lynch**

In this atmosphere of corporate distrust, the role of investment banks has also faced increased scrutiny.

Analysts were suspected of advising investors to buy stocks they secretly thought were worthless. The rationale for this 'false advice' was that they might then be able to secure investment banking business from the companies concerned.

Merrill Lynch reached a settlement with New York attorney general Eliot Spitzer. The settlement imposed a \$100 million fine upon Merrill but demanded no admission of guilt.

Under the deal, Merrill Lynch has agreed to sever all links between analysts' pay and investment banking revenues.

**Q U E S T I O N S**

*BBC News; UK  
26 June, 2006*

1. Choose one of the scandals listed in this article and research it using the internet to find out more specific details on the crime and to answer the following questions:  
Who was involved? What was the crime? Where did this crime occur? When was the crime committed? Why was the crime committed? How was the crime committed?
2. What are some reasons white collar crimes happen so frequently in the United States?
3. What are the reasons Mr. Voysey illegally took money from his clients? List the economic, social, and personal reasons. Could his reasons be related to the case studies above?
4. Why did Edward agree to take over the family business knowing his father was committing a crime?

## A YEAR WITHOUT SPENDING

After revealing to the Voysey family that Mr. Voysey unethically took his clients' money, Edward exclaims "Oh, they're all shocked enough at the disgrace but will they open their purses to lessen the disgrace?" Edward feels his family is not willing to help right the financial wrongdoings of their father. The Voysey family had always known a life of privilege and wealth and it would not be easy for them to give up their family's good name and their expensive lifestyles. Below is an article about a group of middle-class professionals from San Francisco who decided to give up all of the material comforts they had known and tried to live for an entire year without buying anything. Read the article and answer the questions that follow.

It began, as grand ideas often do, over a dinner — risotto, artisan cheese and wine. What would it be like, 10 environmentally conscious friends wondered as they discussed the state of the planet, to go a year without buying anything new?



Twelve months later, the results from their experiment in anti-consumption for 2006 are in: Staying 100 percent true to the goal proved both harder and easier than those who signed on expected.

And while broken vacuum cleaners and malfunctioning cell phones posed challenges, some of the group's original members say the self-imposed shopping sabbatical was so liberating that they've resolved to do it for another year.

"It started in a lighthearted way, but it is very serious," said John Perry, 42, a father of two who works for a Silicon Valley technology company. "It is about being aware of the excesses of consumer culture and the fact we are drawing down our resources and making people miserable around the world." The pledge they half-jokingly named The Compact, after the Mayflower pilgrims, spread to other cities through the Internet and an appearance on the "Today" show.

As it turned out, The Compact was modest as far as economic boycotts go. Several cities in the United States and Europe have communities of "freegans," people whose contempt for consumerism is so complete they eat food foraged from Dumpsters whenever possible, train hop and sleep in abandoned buildings on principle.

The San Francisco group, by contrast, exempted food, essential toiletries like toothpaste and shampoo, underwear and other purchases that fell under the categories of health and safety from their pledge.

But perhaps because its members included middle-class professionals who could afford to shop recreationally, their cause caught on. Nearly 3,000 people have joined a user group Perry set up on Yahoo so participants could swap goods and tips.

Besides thrift stores and garage sales, participants found a wealth of free or previously owned merchandise in online classifieds and sites where people post stuff they want to get rid of, such as <http://www.freecycle.org> and <http://www.garbagescout.com>.

After going through an initial period of retail withdrawal, discovering just how easy it was to score pretty much anything with a little time and effort was an eye-opener, according to participants. Rachel Kesel, 26, who works as a dog walker, said she was astonished by how often the items she needed simply materialized — the friend who offered a bicycle seat when hers was stolen, the Apple store employees who fixed her laptop at no cost.

*"I really found a lot of times there were things I thought I needed that I don't need that much,"*  
Rachel Kesel



**A YEAR WITHOUT SPENDING  
(CONTINUED)**

Similarly fortuitous timing happened often enough that group members came up with a name for it — "Compact Karma."

After postponing purchases such as a new wind breaker and a different stud for her pierced tongue — she couldn't bring herself to buy a used one — Kesel broke down only twice.

Once was when she was planning a trip to Israel and couldn't find a used guidebook that reflected current political realities. The other was after her commuter coffee cup suffered a fatal crack.

"I really found a lot of times there were things I thought I needed that I don't need that much," she said.

The pledge provided unexpected dividends as well, such as the joy of getting reacquainted with the local library and paying down credit cards. Gone, too, was the hangover of buyer's remorse.

Perry got satisfaction out of finding he had a knack for fixing things and how often manufacturers were willing to send replacement parts and manuals for products that had long since outlived their warranties.

"One of the byproducts of The Compact has been I have a completely different relationship with the things in my life. I appreciate the stuff I have more," he said. "I don't think I need to buy another pair of shoes until I'm entering Leisure World."

Over the holidays, Compact members gave homemade gifts or charitable donations in a recipients name instead of engaging in the usual Grinch-making shopping crush. Kate Boyd, 45, a set designer and high school drama teacher, visited a new downtown shopping mall and felt like she had just stepped off a flying saucer.

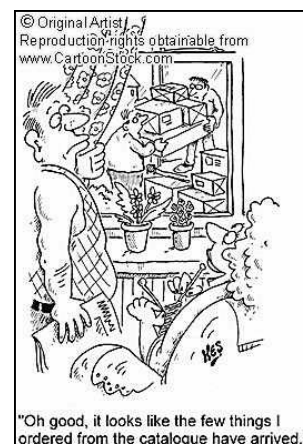
"It was all stuff that had nothing to do with me, yet for so many people that's how they spend their weekends," she said. "It's entertainment and it is the opposite of where I've been for a year."

Now that they know they can do it, Boyd, Kesel and Perry are ready to extend the pledge into 2007. But first, they plan to give themselves a one-day reprieve to stock up on essentials — windshield wipers, bicycle brakes and tongue studs.

*Lisa Leff, Associated Press, Wednesday Jan 3, San Francisco*

1. Explain the reasons this group of people decided to spend a year without spending.
2. Do you think you could go a year without spending? What would be easy for you to give up for a year? What would be hard for you to give up?
3. Why do you think the Voysey family would not want to give their money to help the Voysey business?
4. Which Voysey family member would most likely become a "freegan," like the ones described in the article. Explain your answer.
5. Do you think it would be harder or easier to give up spending money in the early 1900's than to stop spending money in contemporary time? What are the differences?

*"I only want to start  
fresh and free."  
Hugh,  
The Voysey  
Inheritance*



## TERMS FROM THE PLAY

- Aggrandizement:** Rising to a higher status or position of power, honor or wealth. Edward tells his father that if he would have lived poor instead of using his clients' money for his own *aggrandizement*, Edward could have been proud of him. (Aggrandisement in British English)
- Capital:** The amount of money originally invested or risked by the investor. Mr. Voysey took his clients' *capital* and used it in the stock market and to support his family.
- Cubbish:** Awkward, clumsy, or unmannered. Hugh asks the other members of the Voysey family, "Why are we dull, *cubbish*, uneducated, hopelessly middle-class?"
- Dyspeptic:** Suffering from indigestion. Mr. Booth complains to Edward of feeling a bit *dyspeptic* right before he tells Edward he would like to withdraw his money from the firm.
- Wormwood Scrubs:** A prison in London built between 1875 and 1891 and known locally as "The Scrubs." Edward complains to Mr. Booth that the prison he feels he is in from the problems with the business is less pleasant than *Wormwood Scrubs*.
- Pater:** Latin term for father. The Voysey family refers to Mr. Voysey as *Pater*.
- Prevaricate:** To Beat around the bush; to be ambiguous, unclear or withhold information. Major Booth asks Beatrice not to *prevaricate* when confronting her about her plans to divorce from Hugh.
- Prig:** An arrogant and annoying person. Alice tells Edward that once upon a time he was a bit of a *prig*.
- Rodomontade:** To boast or brag. Mr. Voysey asks Edward "what's the object of all this *rodomontade*," in response to Edward's questioning him about not trying to set the firm's accounts right.
- Vicar:** A clergyman appointed to act as priest of a parish. Mr. Colopus, one of Voysey and Son's clients, is a *vicar* at their parish.

"Penny wise and pound foolish"

Taking care of the little details while allowing the large things to get out of hand.

## P O S T S H O W Q U E S T I O N S

1. In *The Voyage Inheritance*, it comes into question as to whether or not Mr. Voyage actually started the unethical practice of taking money from clients, or if the swindling started with his father, Voyage Sr.
  - Why might he have lied?
  - Why might he have been telling the truth?
  - Do you think Voyage and Son's problems started with Mr. Voyage or his father? Explain your answer.
  
2. Edward proclaims "It's strange the number of people who believe you can do right by means which they know to be wrong."
  - What does Edward mean by this quote?
  - Why would Edward be the character to say this?
  - Name another example of doing right by means that are wrong. Explain how your answer can be both right and wrong at the same time.
  
3. What is the significance of Mrs. Voyage being almost completely deaf?
  
4. What would you do if you were in Edward's position? Would you keep using the clients' money to support your family, considering they would most likely never find out, or would you risk your family's good name to do what you know is ethically right, causing your family and clients to dislike you? Explain your answer.
  
5. Think of an example from your life that caused you to have to make a tough decision.
  - What was the decision you had to make?
  - What were the consequences you faced on each side of the decision?
  - How did you make your final decision?
  - Do you feel it was the right decision?
  
6. In an argument with Major Booth, Hugh exclaims that their brother Trenchard fought with their father to escape the *hypocrisy* of the family.
  - Define the word hypocrisy.
  - Choose three characters for *The Voyage Inheritance* and describe in what way their actions are hypocritical.

"It's strange  
the number of  
people who be-  
lieve you can do  
right by means  
which they  
know to be  
wrong."

## R E S O U R C E S

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[http://www.theatredatabase.com/20th\\_century/harley\\_granville\\_barker\\_001.html](http://www.theatredatabase.com/20th_century/harley_granville_barker_001.html)  
<http://www.eastman.org/link/sn/barkerbio.html>  
<http://news.bbc.co.uk/1/hi/business/2066962.stm> (*Wall Street Scandals at a Glance*)  
<http://www.kfmb.com/story.php?id=75536> (*A Year Without Shopping*)



*We couldn't do it without you....*

Theater is often described as a collaborative art form. This means that a lot of people's talents are needed to put on a show: playwrights, directors, designers, technicians, actors – and the audience. No kidding...we couldn't do it without you.

Plays require audiences to give a whole, new life to performances through their careful attention and enthusiastic reactions. Silence, laughter and even tears can tell us a lot about how the work is reaching out to you. Through your considerate observation of sets, costumes, lighting and the work of the actors, you'll be better able to follow the story and enjoy its live presentation.

Of course, theater is very different from movies and television since you are sitting in the same room with the actors. These performers spend weeks in rehearsal practicing how to move precisely and learning how to time the lines and reactions carefully. When inappropriate movement or conversation in the audience distracts the actors, they are not able to give you the fine performance that they rehearsed for you. Your attention literally helps them to succeed.

So, we hope you will understand how important you are to this collaboration and help the actors by watching and listening carefully. Those seated around you will either learn from your example or appreciate your thoughtful attention. Enjoy the show!



*Special thanks to The Kennedy Center for a model provided by their "Cue Sheet for Students"*

## *Visiting the Rep*

Milwaukee Repertory Theater is housed in the Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of Electric Railway & Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our box office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theater and the Wyndham Hotel. If you walk into the center of this area, you'll see a staircase on your left. You will take this staircase to the Quadracci Powerhouse Theater lobby.



Inside the lobby are restrooms, water fountains and a coat check. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. However, you can leave things (at your own risk) in the coat check room, and enjoy them outside the theater during the intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.

If you arrive forty-five minutes before the show, you can participate in a FREE pre-show talk called Rep In Depth. An actor from the show usually leads this discussion. This person will tell you a little about the play, the playwright, and the period in which the show is set. Often, they will also share stories about the design and rehearsal process. You can ask questions too!

**For information on our education programs and our productions, visit our website at [www.milwaukeerep.com](http://www.milwaukeerep.com)**