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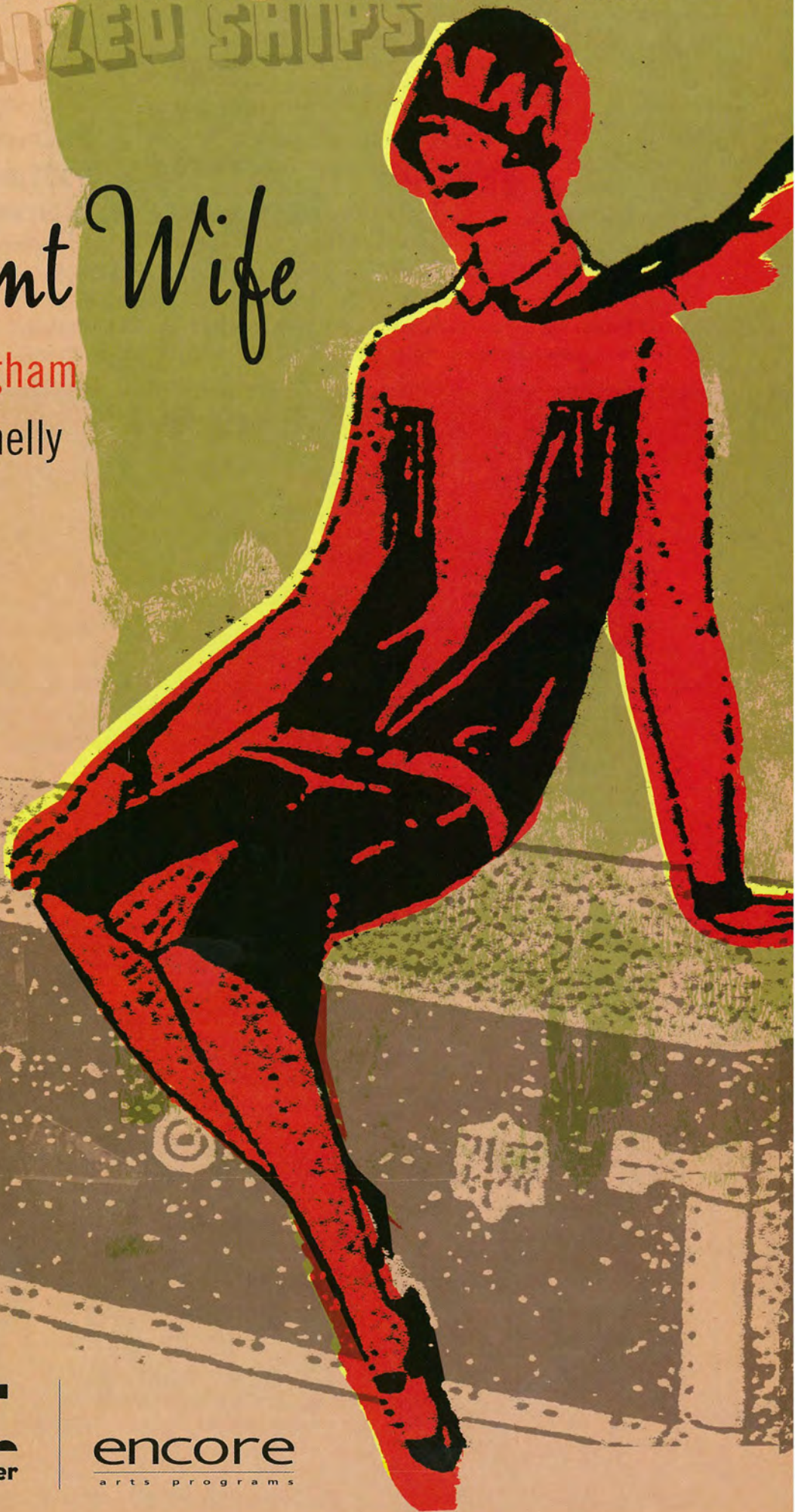
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# the Constant Wife

by W. Somerset Maugham

directed by Kyle Donnelly




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# ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE



**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of

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

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



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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founded in 1965 by William Ball.

Edward Hastings  
*Artistic Director 1986–92*



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Carey Perloff, *Artistic Director*

Heather M. Kitchen, *Managing Director*

Elizabeth Brodersen, *Publications Editor*

Jessica Werner, *Associate Publications Editor*

**A.C.T. Box Office**

415.749.2ACT

**A.C.T. Web Site**

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presents

# THE CONSTANT WIFE

(1926)

*by W. Somerset Maugham*

*Directed by Kyle Donnelly*

<i>Scenery by</i>	Kate Edmunds
<i>Costumes by</i>	Anna R. Oliver
<i>Lighting by</i>	Nancy Schertler
<i>Sound by</i>	Garth Hemphill
<i>Dramaturg</i>	Paul Walsh
<i>Casting by</i>	Meryl Lind Shaw
<i>Wigs and Makeup by</i>	Rick Echols
<i>Assistant Director</i>	Elizabeth Williamson

## THE CAST

(in order of appearance)

<i>Mrs. Culver, Constance Middleton's mother</i>	Beth Dixon
<i>Bentley, the butler</i>	Tom Blair
<i>Martha Culver, Constance's sister</i>	Emily Ackerman
<i>Barbara Fawcett, a friend</i>	Stacy Ross
<i>Constance Middleton</i>	Ellen Karas
<i>Marie-Louise Durham, a friend</i>	Ashley West
<i>John Middleton, F.R.C.S., Constance's husband</i>	Jonathan Fried
<i>Bernard Kersal, a friend</i>	Mark Elliot Wilson
<i>Mortimer Durham, Marie-Louise's husband</i>	Charles Dean
<i>Maid</i>	Rachel Scott

## UNDERSTUDIES

*Constance Middleton*—Emily Ackerman  
*Bentley, John Middleton, Bernard Kersal*—James Carpenter  
*Martha Culver, Marie-Louise Durham*—Rachel Scott  
*Mortimer Durham*—Tom Blair  
*Mrs. Culver, Barbara Fawcett, Maid*—Trish Mulholland

## STAGE MANAGEMENT STAFF

Julie Haber, *Stage Manager*  
Katherine Riemann, *Assistant Stage Manager*  
Les Reinhardt, *Intern*

## TIME AND PLACE

**ACT I:** The Middletons' home in London, in the late 1920s

**ACT II:** A fortnight later

**ACT III:** A year later

There will be two 10-minute intermissions.

## SPECIAL THANKS TO

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# MAUGHAM KNOWS BEST

BY JESSICA WERNER

Perhaps best known to readers today as the author of the semi-autobiographical novels *Of Human Bondage* (1915) and *The Razor's Edge* (1944), W. Somerset Maugham in fact realized his earliest, and arguably greatest, success in his lifetime not for his prose, but for his witty and well-crafted plays. Dubbed “the bridge between Wilde and Wilder” for his acute powers of observation, Maugham achieved in the first decades of the 20<sup>th</sup> century almost unprecedented popularity—and wealth—as a playwright, over the trajectory of his seven decades as a man of letters becoming one of the most successful writers of all time.

## THE NOVEL PLAYWRIGHT

Shortly after the publication of his first novel, *Liza of Lambeth*—written in 1897 while he completed his final year of medical school—Maugham abandoned his medical career to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write socially engaged dramas, yet his early efforts met with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy; *Lady Frederick*, about a woman’s attempts to discourage a persistent young suitor, was an immediate hit and enjoyed an extended run on London’s West End and then Broadway, commencing a lengthy parade of theatrical successes. *Lady Frederick* also introduced the first in a series of strong, articulate, and surprisingly (for their era) feminist female characters whose personal and sexual ambitions Maugham would put center stage in a string of popular plays, culminating in one of his most clever and captivating creations, Constance Middleton—“The Constant Wife.”

Maugham had found his own distinct theatrical voice, and a penchant for wicked observation of society’s scandals, which the public cheered. He didn’t return to writing novels or short fiction for more than ten years, instead devoting himself to writing for the stage. Fans of his plays raved that Maugham’s popularity was second only to Shakespeare—a fact demonstrated in 1908 and ’09 when he had four first-run plays on the boards simultaneously in London (setting a West End record), while another two revivals played in New York. In the 1930s Maugham ranked as the highest paid author in the world.

His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewered in his plays couldn’t seem to get enough of: marriage. Maugham trained his satirical sights on the marital mores and mishaps of upper-class British society, exploring with an unblinking eye just how far the reality of marriage often strays from the conventional ideal of conjugal bliss. Maugham probed such taboo subjects as sexual duplicity and the double standards applied to men and women’s romantic behavior: *The*

*Letter* (1927) tells the story of a woman who claims self-defense for the murder of her lover; *The Circle* (1921) deals with the dilemma of a young woman intent on leaving her pompous husband; *Our Betters* (1917) exposes the shallowness and hypocrisy of the English idle rich whose funding is supplied by the American heiresses who have bought their way into their ranks.

## A MODERN LOOK AT MARRIAGE

*The Constant Wife*, written in 1926 (the year his own marriage to society decorator Syrie Wellcome was disintegrating), is Maugham’s exploration of the limitations of the marriage contract—namely, whether marriage as we know it amounts to more than an economic arrangement, and what a man or woman is to do when the lover they married becomes the spouse they no longer desire.

“This was surely the moment when English drama definitively broke with its prurient Victorian past,” wrote critic Benedict Nightingale last year when *The Constant Wife* was revived at London’s Lyric Theatre. “When Maugham wrote the play, Coward was in his theatrical infancy. Shaw had suggested that orthodox marriage was a fraud, but then Shaw was a maverick who wrote plays for socialists, bluestockings, and cads. But here was a mainstream dramatist not merely justifying adultery, but doing it through a woman’s mouth and for a woman’s benefit.”

Maugham has been dubbed a cynic by many for his withering views on love. In his own autobiography, *The Summing Up* (1938), however, he concedes that his clear-eyed view of human nature accommodates the complexities and contradictions he observed in people and in relationships throughout his life: “I have never seen people all of a piece.... The censure that has from time to time been passed on me is due perhaps to the fact that I have not expressly condemned what is bad in the characters of my invention and praised what was good. It must be a fault in me that I am not gravely shocked at the sins of others unless they personally affect me, and even when they do I have learnt at last generally to excuse them. It is meet not to expect too much of others.”

As Michael Billington wrote recently: “Maugham strikes me instead as a realist who understands that society is a house of cards capable of being toppled by acts of sincerity.” ■



ABOVE: W. SOMERSET MAUGHAM IN 1929 (© CAMERA PRESS LIMITED, LONDON)  
OPPOSITE: © H. ARMSTRONG ROBERTS/CORBIS



# *I may be unfaithful, but I am constant.*

Constance Middleton, *The Constant Wife*

It is not true that if your partner had been happy with you and your relationship that he would not have strayed. More than half of the men and a third of the women who had affairs said they were happy in their marriage.

*The Complete Idiot's Guide  
to Affair-proof Love*



*Hogamous, bigamous,  
Men are polygamous.  
Higamous, hogamous,  
Women monogamous.*

William James



No lover, if he be of good faith, and sincere, will deny he would prefer to see his mistress dead than unfaithful.

Marquis de Sade

Never tell a loved one of an infidelity: you would be badly rewarded for your troubles. Although one dislikes being deceived, one dislikes even more to be undeceived.

Ninon de Lenclos (17th-century courtesan)

WOMAN WANTS MONOGAMY;  
MAN DELIGHTS IN NOVELTY.  
LOVE IS WOMAN'S MOON AND SUN;  
MAN HAS OTHER FORMS OF FUN.  
WOMAN LIVES BUT IN HER LORD;  
COUNT TO TEN, AND MAN IS BORED.  
WITH THIS THE GIST AND SUM OF IT,  
WHAT EARTHLY GOOD CAN COME OF IT?

"General Review of the Sex Situation,"  
by Dorothy Parker (*Enough Rope*, 1926)

*Those who are faithful  
know only the trivial side  
of love: it is the faithless  
who know love's tragedies.*

Oscar Wilde

Perfection is what American women expect to find in their husbands...but English women only hope to find in their butlers.

W. Somerset Maugham

The human species is preferentially and biologically polygamous, but also mostly monogamous and—when conditions are ripe—avidly adulterous...all at once. There is no simple animal model that encompasses all of the "natural" human condition. Thus, in some species, males seek EPCs [extra-pair copulations]; in others, females do so. Which is the model for humans? Probably both.

*The Myth of Monogamy: Fidelity and Infidelity in Animals and People*

*It's awful, love, isn't it? Fancy anyone wanting to be in love.*

W. Somerset Maugham



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(MARTHA CULVER, JAMES WILSON, AND JACK ARONSON)

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## Who's Who



### EMILY ACKERMAN\*

(*Martha Culver*)

was seen most  
recently in the  
Marin Theatre  
Company profes-  
sional premiere of

Tennessee Williams's *Fugitive Kind*. She has also worked extensively with the California Shakespeare Festival, appearing over four seasons in *The Seagull*, *Twelfth Night*, *Love's Labor's Lost*, *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Pericles*, *Medea*, and others. Other Bay Area credits include productions at Aurora Theatre Company (*The Entertainer*, *St. Joan*, *The Weir*), Marin Theatre Company (*Candida*), and Phoenix Theatre (*The Glass Bay Miner's Museum*; Bay Area Theatre Critics' Circle Award). In New York, she appeared in Red Poppy Theatre's production of *Pelleas and Melisande*. Ackerman can also be seen in Hotbed Production's upcoming film *Happily Even After*.



### TOM BLAIR\*

(*Bentley*) has worked

extensively in Bay  
Area theater,  
including *Blithe  
Spirit*, *Enrico IV*, *The  
Threepenny Opera*,  
*Tartuffe*, *Indian Ink*,

*The Guardsman*, *The Royal Family*, and *Othello* at A.C.T.; *Holiday* and *Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilder/Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Revenger's Tragedy* and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in

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# Who's Who

Chicago, and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He most recently appeared in *The Two Gentlemen of Verona* at San Jose Repertory Theatre, as Mr. Meyers in *Spinning into Butter* at TheatreWorks, and as Col. Pickering in *My Fair Lady* at the Berkshire Theatre Festival.



**CHARLES DEAN\*** (*Mortimer Durham*) has appeared at A.C.T. in *The Beard of Avon*, *The House of Mirth*, *The Invention of Love*, *Juno and the*

*Paycock*, *Travels with My Aunt*, and *The Rose Tattoo*. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including *Menocchio*, *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydriotaphia*. He has also performed in productions at the Alley Theatre, the Alliance Theatre Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, the Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and the Aurora Theatre Company.



**BETH DIXON\*** (*Mrs. Culver*) was last seen at A.C.T. in *Wrong Mountain*. Since then she has appeared on Broadway in *Major Barbara* and off

Broadway in *End Papers*. Her New York theater credits also include *Thérèse Raquin* at Classic Stage Company,

*Dangerous Corner* at Tisch School of the Arts, and *Before It Hits Home* at The Public Theater, as well as productions at the Women's Project, Playwrights Horizons, MCC, Second Stage, Theatre Row, and La MaMa E.T.C. Regional theater credits also include performances at the Actors Theatre of Louisville, Studio Arena Theatre, Center Stage, Capitol Repertory Theatre, Cincinnati Playhouse, Hartford Stage Company, Yale Repertory Theatre, La Jolla Playhouse, Pittsburgh Public Theater, Rochester's Geva Theatre, Syracuse Stage, Seattle Repertory Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival, and McCarter Theatre. Dixon's screen credits include *The Ballad of the Sad Café*, "Trinity," "Home Improvement," "Storm of the Century," "Queen," "One Life to Live," "The City," and "Law & Order."



**JONATHAN FRIED\*** (*John Middleton*) makes his A.C.T. debut in *The Constant Wife*. His other West Coast theater credits include

*Slavs!* at the Mark Taper Forum, *Our Town* at the La Jolla Playhouse, and *Orson's Shadow* (dir. Kyle Donnelly) and *Compleat Female Stage Beauty* (dir. Mark Lamos), both at the Globe Theatres. In New York, Fried has appeared at the New York Shakespeare Festival (*Hamlet*, *Richard III*), New York Theatre Workshop, Signature Theatre Company, MCC, and others. Regional theater credits also include many roles at the American Repertory Theatre, *The Trojan Women* at the Shakespeare Theatre in Washington, D.C. (dir. JoAnne Akalaitis), and appearances at Baltimore's Center Stage and the Humana Festival at Actors Theatre of Louisville. Fried was a company member for five seasons at Trinity Rep, where his roles included Marc Antony,

Treplev, and Tom Wingfield. Film credits include *Kate & Leopold*, *B.A.P.S.*, and *Paul Monette: The Brink of Summer's End*, and television credits include "Law & Order" and "Law & Order: Special Victims Unit."



**ELLEN KARAS\*** (*Constance Middleton*) makes her A.C.T. debut in *The Constant Wife*. Her regional theater credits include:

*Julius Caesar* and *A Midsummer Night's Dream* (Chicago Shakespeare Theater); *The Rover*, *A Midsummer Night's Dream*, and *The Three Sisters* (Goodman Theatre); *The School for Wives*, *The Revengers' Comedies* (Helen Hayes Award), *Misalliance*, *Lovers and Executioners*, *Expecting Isabel*, and *The Women* (Arena Stage); and *Blithe Spirit* and *The School for Scandal* (Guthrie Theater). Off-Broadway credits include: *The Foreigner* (Astor Place Theatre); *Babes in Boyland* (Lincoln Center Theater); and *Tough Girls* (The Eugene O'Neill Theater Center). Film and television credits include: "Early Edition" and *Listen to Your Heart* (CBS); and *The Dollmaker* (ABC). She is a graduate of Northwestern University.



**STACY ROSS\*** (*Barbara Fawcett*) lives in San Francisco and works throughout the Bay Area. Her recent work includes productions with

TheatreWorks (*Book of Days*), Berkeley Repertory Theatre (*Cloud 9*), Marin Theatre Company (*Candida*), the Aurora Theatre Company (*Hedda Gabler*), and the California Shakespeare Festival (*The Taming of the Shrew*, *Hamlet*, and *Rosencrantz and Guildenstern Are Dead*), where she will play Raina in Shaw's *Arms and the Man* this summer.



# Who's Who



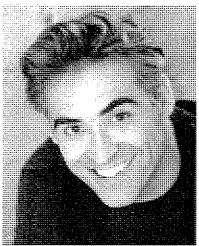
**RACHEL SCOTT\*** (*Maid*) is a third-year student in the A.C.T. Master of Fine Arts Program. She returns to the Geary stage after playing

Mrs. Cratchit in *A Christmas Carol* earlier this season. She appeared most recently in the A.C.T. M.F.A. Program production of Ruben Polendo's *The Ramayana* as Queen Kaushalya and the demon princess Shurpa. Other favorite roles include Rosalind in *As You Like It*, Christine in *Mourning Becomes Electra*, and Generale Garcia in *Love and War*.



**ASHLEY WEST\*** (*Marie-Louise Durham*) is a graduate of the North Carolina School of the Arts and now lives in New York City. She

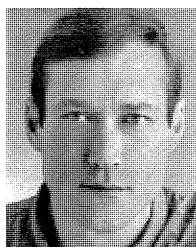
has performed in many productions throughout the United States. Credits include: *Who's Afraid of Virginia Woolf?*, *Arcadia*, *Closer*, and *The Royal Family* at The Repertory Theatre of St. Louis; *Sylvia* at Nebraska Repertory Theatre; *What the Butler Saw* at Fleetwood Stage in New Rochelle, New York; *La Bête* at the Two River Theatre Company in Manasquan, New Jersey; *Gaslight* at American Stage Company in Teaneck, New Jersey; and *The Country Wife*, *King Lear*, and *Much Ado about Nothing* at the Georgia Shakespeare Festival.



**MARK ELLIOT WILSON\*** (*Bernard Kersal*) has appeared in New York in *Salomé* (with Al Pacino), *Unidentified Human Remains*, *The Love*

*Talker*, *Ghosts*, and *Rebecca*. Favorite

roles include Stanley Kowalski in *A Streetcar Named Desire* and Eddie Carbone in *A View from the Bridge* at the Pioneer Theatre, Dracula at the Grove, Amundsen in *Terra Nova* at Capital Repertory Theatre, and Jack Kerouac in *Maggie's Riff* at the Vineyard Playhouse. Other regional work includes productions at the New Jersey Shakespeare Festival, Center Stage, Theatre Virginia, the Great Lakes Theatre Festival, Geva Theatre, the Fulton Opera House, and Organic Theater Company, as well as touring Scandinavia with *Barefoot in the Park*. Film and television credits include: *The Theory of Love*, *Vendetta*, *Dark Night*, "Law & Order," "Dream On," "Love Street," "Baywatch," "Flying Blind," "All My Children," "Another World," "As the World Turns," and "The Guiding Light."



**JAMES CARPENTER\*** (*Understudy*) was last seen at A.C.T. as James Linc in *Glengarry Glen Ross*. He has been a San Francisco Bay Area

resident for 18 years, an associate artist at Berkeley Repertory Theatre for 12 years (performing in more than 30 productions), and is the recipient of numerous *Drama-Logue*, *Backstage West*, and Bay Area Theatre Critics' Circle awards. His theater credits also include three seasons with both the Old Globe Theatre and Oregon Shakespeare Festival, as well as productions at Shakespeare Santa Cruz, California Shakespeare Festival, Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series "Nash Bridges."



**TRISH MULHOLLAND** (*Understudy*) is a graduate of the National Theatre of Australia, was a top-rated radio announcer in

Australia and Europe, and has appeared in various television roles. She is a core member of Berkeley's Shotgun Players and received a Bay Area Theatre Critics' Circle Award nomination for her portrayal of Juliet's Nurse in *Romeo and Juliet*. Her favorite roles include Mistress Quickly in *The Merry Wives of Windsor* (San Francisco Shakespeare Festival), and Mrs. Whitefield and Henry Straker in Shaw's *Man and Superman*, Agave in Euripides' *The Bacchae*, and Woman in Edward Albee's *The Play about the Baby* (all with Shotgun Players).

**KYLE DONNELLY** (*Director*) most recently adapted and directed *Polk County*, by Zora Neale Hurston, at Arena Stage, which was listed as one of the significant theater events of 2002 in the *New York Times*. Previously she directed *A Midsummer Night's Dream* for the Globe Theatres and *Philadelphia, Here I Come!* for the Williamstown Theatre Festival. She has had a long association with Arena Stage, where she was associate artistic director from 1992 to '98 and directed such productions as *Tom Walker*, *The Women*, *Lovers and Executioners*, *The Miser*, *Molly Sweeney*, *A Small World*, *Dancing at Lughnasa* (Helen Hayes Award for best production), *Summer and Smoke*, *Blithe Spirit*, *A Month in the Country*, *The School for Wives*, *Misalliance*, and others, including many workshops of new plays. She directed the American premiere of Brian Friel's *Give Me Your Answer, Do!* for the Roundabout Theatre Company and has worked at the Goodman Theatre, Steppenwolf Theatre Company, Globe Theatres, Huntington Theatre Company, Actors Theatre of Louisville Humana Festival, ACT Theatre (Seattle), South Coast Repertory, and many other regional

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# Who's Who

theaters around the United States. She is the head of the Professional Actor Training Program and the Arthur and Molli Wagner Endowed Chair at UC San Diego.

**KATE EDMUNDS** (*Scenic Designer*) has designed more than 25 productions at A.C.T., including *Angels in America*, *Uncle Vanya*, *The Rose Tattoo*, *The Tempest*, *The Difficulty of Crossing a Field*, and, most recently, *Blithe Spirit*. She has designed just as many shows at Berkeley Repertory Theatre, most recently *Homebody/Kabul*. For the past 25 years she has designed at many of the country's leading regional theaters, including Arena Stage, Seattle Repertory Theatre, Steppenwolf Theatre Company, the American Repertory Theatre, and Baltimore's Center Stage, as well as Manhattan Theatre Club and Second Stage in New York. The recipient of many awards, Edmunds also teaches design at UC Berkeley. For the past six years she has designed scenery for dance at St. Joseph Ballet, led by Beth Burns.

**ANNA R. OLIVER** (*Costume Designer*) most recently designed the costumes for *Fräulein Else* at Berkeley Repertory Theatre. Costume designs also include *The House of Mirth* and *The Guardsman* at A.C.T.; *The Beard of Avon* and *Don Juan* at Seattle Repertory Theatre; *As You Like It* at the Globe Theatres; *Magic Fire* at the Globe Theatres and Berkeley Rep; *Twelfth Night* at the Dallas Theater Center; *Il Viaggio a Reims* at New York City Opera and Canadian Opera Company; *Norma* at Canadian Opera Company; *The Skin of Our Teeth* and *The Taming of the Shrew* at the California Shakespeare Company; *God of Vengeance* at ACT Theatre (Seattle); *Journey beyond the West* at Brooklyn Academy of Music; *Macbeth* at The Acting Company; *Our Town* at Shakespeare Santa Cruz; and several productions at Marin Theatre Company and the Aurora Theatre Company, as well as productions at Opera Colorado, Minnesota Opera, Portland Opera, Boston Lyric Opera, and Opera Pacific. Upcoming projects include *Partition* at Aurora Theatre Company.

**NANCY SCHERTLER** (*Lighting Designer*) designed the Broadway productions of *Abbey's Song* and Bill Irwin's *Fool Moon* and *Largeely/New York* (Tony Award nomination). Off-Broadway credits include *Texts for Nothing* at Classic Stage Company, *The Brides of the Moon* at New York Theatre Workshop, and *Falsettoland* at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including *The Colossus of Rhodes*, *The Difficulty of Crossing a Field*, *Fool Moon*, and *Texts for Nothing* at A.C.T., as well as productions at the Huntington Theatre Company, McCarter Theatre Center, Milwaukee Repertory Theater, Roundabout Theatre Company, Seattle Repertory Theatre, The Shakespeare Theatre, and Arena Stage, where she is an associate artist. Her opera work includes *Don Giovanni* and *The Daughter of the Regiment* for Boston Lyric Opera and *Così fan tutte*, *La Cenerentola*, and *Julius Caesar*, among others, at Wolf Trap Opera Company. Schertler has received numerous Helen Hayes Award nominations and an American Theatre Wing Design Award nomination.

**GARTH HEMPHILL** (*Sound Designer*) is in his sixth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The*

*Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*.

**PAUL WALSH** (*Dramaturg*) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, and *Edward II*, which he adapted with director Mark Lamos. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he worked on such award-winning productions as *Children of Paradise*, *Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications

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include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

**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 *Jitney* and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. 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 *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three

seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

**JULIE HABER\*** (*Stage Manager*) is the administrative stage manager for A.C.T. This season she stage-managed *American Buffalo* and *Lackawanna Blues* and assisted on *Night and Day*, and she recently stage-managed A.C.T. productions of *For the Pleasure of Seeing Her Again*, *Blithe Spirit*, *James Joyce's The Dead* (also at the Huntington Theatre Company), *"Master Harold" ...and the boys*, and Richard Nelson's *Goodnight Children Everywhere*. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla

Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

**KATHERINE RIEMANN\*** (*Assistant Stage Manager*) has worked on several productions in the Bay Area over the last few years: *Wrong Mountain*, *The Invention of Love*, *The House of Mirth*, *Shockheaded Peter*, *Frank Loesser's Hans Christian Andersen*, *Fool Moon*, *The Difficulty of Crossing a Field*, and *American Buffalo* for A.C.T.; *The Oresteia*, *Culture Clash in AmeriCCa*, and *Cloud Nine* at Berkeley Repertory Theatre; and *Serious Money*, *The Beaux' Stratagem*, and *No for an Answer* for the A.C.T. Master of Fine Arts Program.

\* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



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# A.C.T. PROFILES



## CAREY PERLOFF

(Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed

revival of Tom Stoppard's *Night and Day*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *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*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Last season her work also included the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, followed by the West Coast premiere of her own play *The Colossus of Rhodes*, which premiered at the White Barn Theater in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O'Neill Playwrights Conference. Later this season Perloff will stage Chekhov's *The Three Sisters* with A.C.T.'s core acting company.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988

OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



## HEATHER M. KITCHEN

(Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company's expansion

and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red

Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

**MELISSA SMITH** (Conservatory Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**JAMES HAIRE** (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.



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### Geary Theater Box Office

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

### Discounts

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

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## AT THE THEATER

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

## A.C.T. Merchandise

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

## Refreshments

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

## Beeper!

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

## Perfumes

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

## Emergency Telephone

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

## Latecomers

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

## Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before 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.

**Rest rooms** 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 Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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

## AFFILIATIONS

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



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

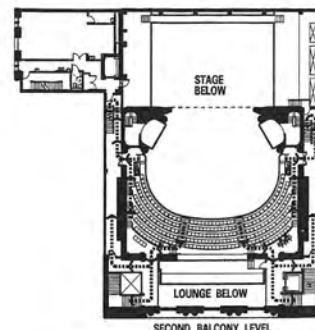
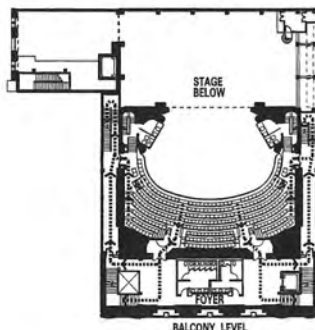
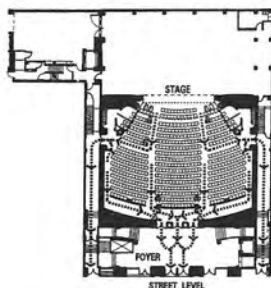


A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.



A.C.T. is funded in part by the California Arts Council, a state agency.

# GEARY THEATER EXITS





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**A.C.T.**

american conservatory theater

Carey Perloff, artistic director  
Heather Kitchen, managing director

Geary Theater  
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**Groups of 15+, call 415.439.2473. For more information** about A.C.T.'s productions, directions, classes, and parking (including valet), click [www.act-sf.org](http://www.act-sf.org).

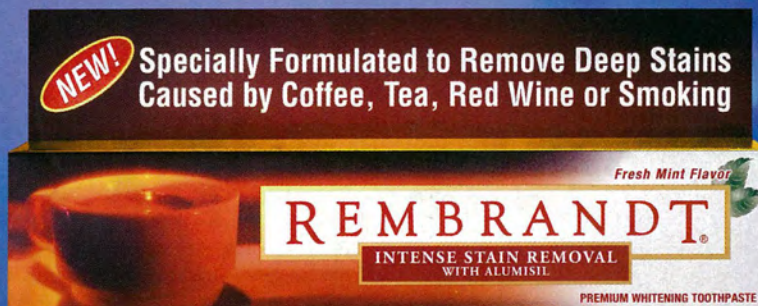
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