the Constant Wife

by W. Somerset Maugham

directed by Kyle Donnelly
ABOUT A.C.T.

AMERICAN CONSservatory THEATER
nurters 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
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 produc-
ing alternative work at Zevco Theater,
which now serves as a venue for student
productions and exciting new plays. The
company continues to produce challeng-
ing 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 distin-
guished former students. With its
commitment to excellence in actor
training and to the relationship between
training, performance, and audience, the
A.C.T. Master of Fine Arts Program has
moved to the forefront of America's actor
training programs, while serving as the
creative engine of the company at large.

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American Conservatory Theater was
founded in 1965 by William Ball.

Edward Harrison
Artistic Director 1965-62

The Conquest Wife
ABOUT A.C.T.

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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 Zeon 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 interactions.

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.

A.C.T.

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Edward Herting
Artistic Director 1966-92

The Conquest Wife 3
Sanctuary can now be found in a variety of sizes: Lofts, flats, townhomes and penthouses.

Sanctuary in the City

The Constant Wife (1926)

by W. Somerset Maugham

Directed by Kyle Donnelly

Kaye Edmonds

Anna K. Oliver

Nancy Scherrler

Garth Hemphill

Paul Walsh

Meryl Lund Shaw

Rick Echols

Elizabeth Williamson

The Cast

in order of appearance

Mrs. Culver, Constance Middleton’s mother
Bentley, the butler
Martha Culver, Constance’s sister
Barbara Faversett, a friend
Constance Middleton
Marie-Louise Durham, a friend
John Middleton, P.R.C.S., Constance’s husband
Bernard Kerel, a friend
Moritmer Durham, Marie-Louise’s husband
Maid

Understudies

Constance Middleton—Emily Ackerman
Bentley, John Middleton, Bernard Kerel—James Carpenter
Martha Culver, Marie-Louise Durham—Rachel Scott
Moritmer Durham—Tom Blair
Mrs. Culver, Barbara Faversett, Maid—Trish Mulholland

Stage Management Staff

Julie Haber, Stage Manager
Katherine Riemann, Assistant Stage Manager
Les Reinhardt, Intermezzo

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

Callie Floor and Django
Berkeley Repertory Theatre

This production is sponsored in part by

Producer

Cherriish Coulson

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San Francisco Magazine

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A.C.T.
American Conservatory Theater

Volume 9, Issue 6
March/April 2003

The Constant Wife
(1926)

by W. Somerset Maugham
Directed by Kyle Donnelly

Set by Kate Edmonds
Costumes by Nancy Scherrler
Lighting by Garth Henshaw
Sound by Paul Walsh
Dramaturgy by Myra Lind Shaw
Wigs and Makeup by Rick Eckholz
Assistant Director by Elizabeth Williamson

Production Manager

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(in order of appearance)

Mrs. Cadell, Constance Middleton’s mother
Bentley, the butcher
Martha Cadell, Constance’s sister
Barbara Fawcett, a friend
Constance Middleton
Marie-Louise Durham, a friend
John Middleton, P.R.C.K., Constance’s husband
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The Constant Wife 5
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 Wilde” for his acute powers of observation, Maugham achieved in the first decades of the 20th 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 PLAYRIGHT
Shortly after the publication of his first novel, Lisa of Landes—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 starchy 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 scandal, 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 1909 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 skewedered in his plays couldn’t seem to get enough of: marriage. Maugham trained his satirical sights on the marital mores and misadventures 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 (1920) 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 puritan 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 cash. 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, Tha Swimming Up (1938), however, he concedes that his clear-eyed vision 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 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.”

― W. SOMERSET MAUGHAM IN HIS 1932 COURT PRESS LIMITED, LONDON CYPRESS 0-14-017049-0 CONTEMPORARY REPRINT COLLECTION

I may be unfaithful, but I am constant.

Constance Middleton, The Constant Wife

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 deceived.

—Novo 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 Sea 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, W. SOMERSET MAUGHAM

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

― MAURIS DE SADÉ, 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, THE CONSTANT WIFE
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 Wilde" for his acute powers of observation, Maugham achieved in the first decades of the 20th 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.

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His overwhelming success was due in part to having found a subject that the very well-versed 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 (1920) 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.

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"This was surely the moment when English drama definitively broke with its pretentious Victorian past," wrote critic Benedict Nightingale, "Leaving aside the fact that 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 matron who wrote plays for socialists, bluestockings, and cash. But here was a mainstream dramatist not merely justifying adultery, but doing it through a woman's mouth and for a woman's benefit."

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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."

--

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 Editor's Guide to Affair-proof Love

Hogamous, bigamous, Men are polygamous, Higamous, begamous, Women monogamous. William James

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

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

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

The Myth of Monogamy, Fidelity and Infidelity in Animals and People

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

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 un velocidad.
Ninon de Lenclos (17th-century courtesan)

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WITH THIS THE GIST AND SUM OF IT,
WHAT EARTHLY GOOD CAN COME OF IT?

"General Review of the Sex Situation," by Dorothy Parker (Enchanted Rage, 1926)
EMILY ACKERMAN
Martha Calder was seen most recently in the Marin Theatre Company's production of Tennessee Williams' "The 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," "Romeo and Juliet," an Audubon Dinner's "Dream," "Pericles," "Medea," and others. Other Bay Area credits include productions at Aurora Theatre Company ("The Entertainer," "St. Joan," the "Wit"), Marin Theatre Company ("Candide"), and Phoenix Theatre ("The Glass Beaker" "Bay Area Theatre Critics' Circle Award"). In New York, she appeared in Red Poppy Theatre's production of "Pedals" and "Melachonta." Ackerman can also be seen in Hotdog Production's upcoming film "Happily Ever After.

CHARLES DEAN

CHICAGO, and 15 years at Milwaukee Repertory Theatre. 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 Berkeley Playhouse," and as Cell Picking in "My Fair Lady at the Berkshire Theatre Festival." Chicago.


BETH DIXON
(Mrs. Carter) was last seen at A.C.T. in "Wong Mountain." Since then she has appeared on Broadway in "Major Barbara" and "Broadway in End Papers." Her New York theater credits also include "The Rose Tattoo," "The Leap," and "The Rapture at Classic Stage Company.

JONATHAN FRIED
John Middleton makes his A.C.T. debut in "The Constant Wife," his other West Coast theater credits include "Sleaz" at the Mark Taper Forum, "Our Town" at the Lava Playhouse, and "A Dream on a Dream" (dir. Kyle Kordell) and "Dream on a Dream" (dir. Mark Lamos), both at the Globe Theatres. In New York, Fried has appeared at the New York Shakespeare Festival (Hamilton, 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. JaQuelin Aklainit), 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, Torpedoes, and Tom Wingfield." Film credits include "Kate of Leopold," "B.A.P.S.," and "Paul McCartney: The Britsh of Summer's End," and television credits include "Law & Order" and "Law & Order: Special Victims Unit."

ELLEN KARAS
* (Constantia Middleton) makes her A.C.T. debut in "The Constant Wife." Her regional theater credits include: "Julia 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), My Fair Lady, The Doctor and the Devil (Helen Hayes Award), and The School for Scandal (Guthrie Theater). Off-Broadway credits include: "The Foreigner (Asar Place Theatre); Beclins in Bayfield (Lincoln Center Theatre); 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 Funnell, also lives in San Francisco and works throughout the Bay Area. Her recent work includes productions with TheatreWorks ("Book of Days"), Berkeley Repertory Theatre ("Ghosts"), Marin Theatre Company ("Comedy"), the Aurora Theatre Company ("Hedda Gabler"), and the California Shakespeare Festival ("The Taming of the Shrew"). She will also play Raisa in "Shawn's Arms" and play Regan in "Macbeth" this summer.

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A GUARDIAN OF QUALITY" (San Francisco Chronicle)
EMILY ACKERMAN
(Marche Cabot)
was seen most recently in the Marin Theatre Company professional premiere of Tennessee Williams' Fugitive Kind. She has also worked extensively with the California Shakespeare Festival, appearing over four seasons in The Seagull, Twelfth Night, Late Lovers, The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, Rome and Juliet, A Midsummer Night's Dream, Pericles, Medea, and others. Other Bay Area credits include productions at Aurora Theatre Company (The Entertainer, St. John, the Wife), Marin Theatre Company (Candida), and Phoenix Theatre (The Glass Bay Miners' Museum; Bay Area Theatre Critics' Circle Award). In New York, she appeared in Red Poppy Theatre's production of Polovets and Melisande. Ackerman can also be seen in HBO's Production's upcoming film Happily Even After.

CHARLES DEAN
(Marimer Durham)
has appeared at A.C.T. in The Beard of Arvens, The House of Mirth, The Invention of Lying, and the Payback, Teased 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 90 productions, including Memphis, The Tenth of Paso, The Caucasian Chalk Circle, Tartuffe, Spied- the-Poet, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and Hydrophobia. 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 Theatre, the Old Globe Theater, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and the Aurora Theatre Company.

JONATHAN FRIED
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(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 Theatre), The Rover, A Midsummer Night's Dream, and The Three Sisters (Goodman Theatre); The School for Wives, The Revengers' Comedies (Helen Hayes Award), Misdemeanors, Loves and Executions, Esquire Isabel, and The Women (Arena Stage); and Blest Spirit and The School for Scandal (Guthrie Theatre). Off-Broadway credits include: The Foreigner (Asiar Place Theatre); Babies in Baydland (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 Dullmaker (ABC). She is a graduate of Northwestern University.

STACY ROSS
(Barbara Faversett) lives in San Francisco and works throughout the Bay Area. Her recent work includes productions with TheatreWorks (Book of Days), Berkeley Repertory Theatre (Ghost), Marin Theatre Company (Candida), the Aurora Theatre Company (Madness, Gulliver), and the California Shakespeare Festival (The Taming of The Shrew, Hamlet, and Rosencrantz and Guildenstern Are Dead), where she will play Rakits in Shure's Arms and the Man this summer.```
Who's Who

RACHEL SCOTT (Maine) 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.P. Program production of Ruben Polendo’s The Ramayana in Queen Kaahalunya and the demon princess Shurpa. Other favorite roles include Rosalind in As You Like It, Christino in Maury Yeston El settlers, and Generale Garce in Love and War.

ASHLEY WEST’ (Mavis-Louise Durban) 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. Her credits include: Who’s Afraid of Virginia Woolf, A Raisin in the Sun, A Christmas Carol, The Sound of Music, and The Best Little Whorehouse in Texas. She is currently working on a new project with Atlantic Theater Company in New York.

JAMES CARNER (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 and is an associate artist at Berkeley Repertory Theatre for 12 years, performing in more than 30 productions, and is the recipient of numerous D.A.W. Awards. His most recent credit is with Bay Area Theatre Critics’ Circle awards. His theater credits include the feature film The Rainmaker and Metro, the independent Singing and The Sunflower, 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 Misses Quilty 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 DONELLY (Director) most recently adapted and directed Poll County, by Zora Neale Hurston, at Arena Stage, which was listed as one of the significant theatre events of 2002 in the Amsterdam Times. Previously she directed A Midsummer Night’s Dream for the Globe Theatres and Philadelphia, Here I Come! for the Williamsstown Theatre Festival. She has had a long association with Arena Stage, where she was associative artistic director from 1992 to 1998 and directed such productions as Nick and Norah’s Infinite Playlist, The H，请 Don’t Get Too Excited, The Miner, Molly Sweeney, A Small World, Dancing at Lughna (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 workshop productions. She directed the American premiere of Brian Friel’s This is Your Answer, Dol! 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 theaters around the United States. She is the head of the Professional Actor Training Program and the Arthur and Molly Wagner Endowed Chair at UC San Diego.

NANCY SCHERTLIE (Lighting Designer) designed the Broadway productions of Abbey’s Song and Bill Irwin’s First Moon and Largar New York (Tony Award nomination). Off-Broadway credits include Tests for Nothing at Classic Stage Company, The Brides of the Moon at New Theatre Workshop, and Falstaff/His Imperial Majesty at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including The Colombe of Rhodes, The Difficulty of Crossing a Field, and Tests for Nothing at A.C.T., as well as productions at the Huntington Theatre Company, McCarter Theatre Center, Milwaukee Repertory Theatre, 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. Schertlie 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 A.C.T., The Deuce, American Buffalo, The天涯 by the Bay at Berkeley Repertory Theatre. Costume designs also include The House of Mirth and The Guardian at A.C.T., The Band of Songs at the San Francisco Mime Troupe, and The Sea at Seattle Repertory Theatre. At You Like It at the Globe Theatres, Magic Fire at the Globe Theatres and Berkeley Rep, Thesmophylia Night at the Dallas Theater Center, Viaggio a Reno at New York City Opera and Canadian Opera Company, Norma at Canadian Opera Company, The Skin of Our Teeth and The Tragedy of King Lear at the California Shakespeare Company; God of Vengeance at ACT Theatre (Seattle); The Importance of Being Earnest during the Houston Grand Opera Company’s “Oui, Oui, sir!” and “The Importance of Being Earnest” at the Prague State Opera; and numerous other productions across the country as dramaturg and translator, including Theatre de la Jeur Lune in Minneapolis, where he worked on such award-winning productions as Children of Paradise: Shooting a Dream, Germain, Don Juan Giovanni, and The Handback of Notre Dame. Walsh earned his M.F.A. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications

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American Conservatory Theatre
Who’s Who
RACHEL SCOTT (Main) 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 in Queen Kaahalulua and the demon princess Shurpa. Other favorite roles include Rosalind in As You Like It, Christian in Mourning Becomes Electra, and Generale Garzia in Love and War.

ASHLEY WEST* (Marie Louise Durban) 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. Some credits include: Who’s Afraid of Virginia Woolf?, A Raisin in the Sun, and The Royal Family at The Repertory Theatre of St. Louis. She has also worked at Queens Theatre in The Bronx, New York, and as a tour guide on the Broadway Bus Tour. She is currently performing in the Off-Broadway production of The 39 Steps.

JAMES CARPENTER* (Understudy) was last seen at A.C.T. as James Line in Glengarry Glen Ross. He has been a San Francisco Bay Area resident for 18 years, serving as an associate artist at Berkeley Repertory Theatre for 12 years (performing in more than 30 productions), and is the recipient of numerous Drama-League, 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 Karate Kid and Metro, the independent Singing and The Sunflower, 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 DONELLY (Director) most recently adapted and directed Poll County, by Zora Neale Hurston, at Arena Stage, which was listed as one of the significant theatre 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 1998 and directed such productions as Walk the Atom, Locators and Executioners, and The Misers, 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 All Your Answers, Del 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 theatres around the United States. She is the head of the Professional Actor Training Program and the Arthur and Malli Wagner Endowed Chair at UC San Diego.

NANCY SCHERTLER (Lighting Designer) designed the Broadway productions of Abbey’s Song and Bill Irwin’s First Fruit and Large and Little New York (Tony Award nomination). Off-Broadway credits include Tests for Noahing at Classic Stage Company, The Brides of the Moon at New York Theatre Workshop, and Gilded Lily at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including The Colony of Rhodes, The Difficulty of Crossing a Field, and Tests for Noahing at A.C.T., as well as productions at the Huntington Theatre Company, McCarthis Theatre Center, Milwaukee Repertory Theatre, 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, but not limited to, A.C.T., The Deuce, American Buffalo, The Caucasian Chalk Circle, and Baruth Child. For the Pleasure of Seeing Her Again, The Glass Menagerie, Blithe Spirit, The Beard of Zeus, Celebration and The Room, ‘Master Harold’... and the Boys, Envia IV, Glimmery Glen Run, The Misfits, Frank Loesser’s How to Succeed in Business Without Really Trying, and the world premieres 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, Burial Child, For the Pleasure of Seeing Her Again, Celebration and The Room, Envia IV, The Misfits, and Edward III, which he adapted with director Mark Lonro. Before joining A.C.T. Walsh worked with major 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, and The Hunchback of Notre Dame. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications
include articles in The Production Notebook, Re-interpreting Brecht, Strindberg's Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Netherilogie.

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, Santa Fe Opera, and San Francisco Shakespeare Festival. As assistant to the artistic director of A.C.T., she has worked 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 staged-managed American Buffalo and Lackawanna Blues and assisted on Night and Day, and recently staged-managed A.C.T. productions of The Pleasure of Her Again, Lifetime of Debt (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 RIEFFMANN (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 Mirrors, Stackbound Peter, Frank Loesser's How Christian Andersons, Foul Moon, The Difficulty of Crossing a Field, and American Buffalo for A.C.T.; The Oresteia, Culture Clash in America, and Cloud Nine at Berkeley Repertory Theatre; and Serious Money, The Bonus 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

CAREY PERLOFF (Artistic Director) 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 the American premieres of Stoppard's The Invention of Love and India's Harold Pinter's Celebration and The Room; A.C.T.-commissioned translations of Heivec, The Meathome, Enrica IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayuso's Angels' Bay, and acclaimed productions of The Three Penny Opera, Old Times, Arcadia, The Rox, Tattoo, Antigone, Creditors, Home, and The Tempest. Last season's work also included the world premieres of Marc Blitzstein's No for an Answer and David Lang/MacWell's The Difficulty of Crossing a Field, followed by the West Coast premiere of her own play The Colours of Rhode, which premiered at the White Bean Theater in Westport, Connecticut, in August 2001, was a finalist for the Sanyan 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 O.BIE Awards for acting, direction, and design, as well as the 1988 O.BIE 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 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 (Consortial 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 programs 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. 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 Grease (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 Isaac'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.
include articles in *The Production Notebook*, *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 *Follies* and *Peter Pan* at the Larkspur Atheld. She was also on the first workshop of *The Court of Monte Cristo* and the CD-ROM game *Oblivion*. 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 *Dreadnought* and *Benjy Appler*. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at Berkeley Repertory Theatre 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 *Lucky Irwin Blues* and assisted on *Night and Day*. The recently stage-managed A.C.T. productions of *For the Pleasure of Seeing Her Again*, *Bleak 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 Theatre, 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.

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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 *The Cage* 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.

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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 programs 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 HAIROPE (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 Randall Drinks a Little and Goes* (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 Iveson’s *Little Eyolf* (directed by Marshall W. Mason) and show’s *Arms and the Man*. Hairope 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 Hairope was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. 415.834.3200. On the Web: www.aact.org.

BOX OFFICE AND TICKET
INFORMATION
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 performance weeks, business hours are 12–6 p.m. daily. Call 415.749.2 ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.229. Tickets are also available 24 hours/day on our web site at act.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and last-minute 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. Musician senior rush tickets are available at noon on the day of the performance for $10. Half-price tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

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

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

A.C.T. Concession
A.C.T.’s branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items—as well as books, scripts, and Sweat on Stage, 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 Free’s Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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

Performances
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 Free’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garrick 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 Theatres 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 Theatres, 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 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.

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.

SUMMER SESSION 1:
June 16–July 18

SUMMER SESSION 2:
July 19–August 22

ONE-WEEK INTENSIVE:
August 25–29

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SUMMER SESSION:
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A.C.T. Young Conservatory

The A.C.T. Young Conservatory is an internationally recognized professional theater-training program for young people between the ages of 8 and 11. Young actors from throughout the Bay Area (and often other states) come to the Young Conservatory to develop their creative talent and to grow as young artists.

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