

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

A MOTHER

a comedy by **CONSTANCE CONGDON**

adapted from Maxim Gorky's *Vassa Zheleznova*

directed by **CAREY PERLOFF** | featuring **OLYMPIA DUKAKIS**



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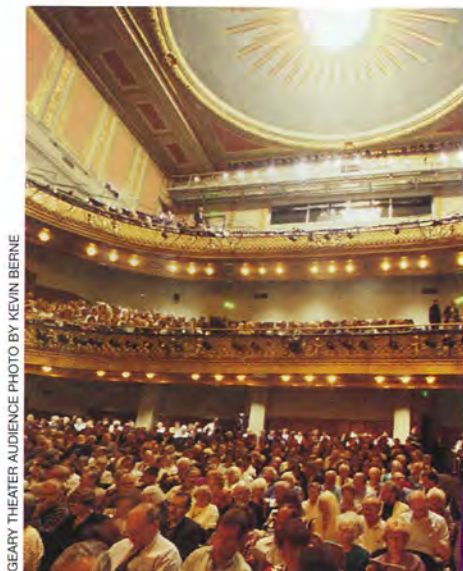
DIRECTED BY WOLFGANG PETERSEN

America Online Keyword: Troy

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MAY 14

ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE

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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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director 1986-92



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BRANNAN
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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,

Your patience has been rewarded! You may remember that two seasons ago we announced our intention to produce a new adaptation of Gorky's *Vassa Zheleznova*, starring Olympia Dukakis. Early on that season, we held a workshop of the adaptation to prepare for the production, and we realized that the direction we really wanted to head towards was the creation of an entirely new play by Connie Congdon, loosely based on the Gorky. Two years later, that play is complete. We're calling it *A Mother*, and we are thrilled to present it to you in this world premiere production.

A Mother is a play about dirt farmers. The world in which this play takes place is far from Chekhov's genteel nobility, far from Tolstoy's

searching intellectuals, far from Turgenev's romantic heroes. The Zheleznov family makes its money harvesting peat and selling it to poor farmers in search of fuel. One generation away from serfdom, the outrageously venal members of this grotesque clan are after one thing only: their piece of the family "fortune." Upstairs the patriarch of the family is dying of syphilis, downstairs his overgrown children are fantasizing about how they'll spend their inheritance. Part of what makes *A Mother* so hilarious is its unapologetic look at the greed that drives even the most intimate family relationships. One could almost say that the battles among the Zheleznov children for their pieces of the pie resemble the battles of nascent nations to destroy each other by invading and grabbing the few resources available. Sentiment is out of the question when survival is at stake. So *A Mother* is a play about scheming and spying, manipulating and seducing, stealing and forging, all in the name of family honor. It's like a French farce gone horribly wrong, filled with fat grown-up children who refuse to leave the family nest and oversexed relatives looking for romance in all the wrong places. In the midst of the chaos are three remarkable women who figure out how to hold on to what is theirs.

Over the years at A.C.T., we have delighted in rediscovering classics that have long been forgotten, and at introducing our audiences to new voices in the American theater. *A Mother* is a chance to do both: to encounter the mad, dark world of Maxim Gorky, one of Russia's greatest early-20th-century writers, and to reveal it through the comic mayhem of Connie Congdon, one of America's funniest dramatists, who re-imagined *The Misanthrope* for us so beautifully in 2001. If your own family is far better behaved than the Zheleznovs, this is your chance to sit back and count your blessings.

Welcome!

Carey Perloff
Artistic Director

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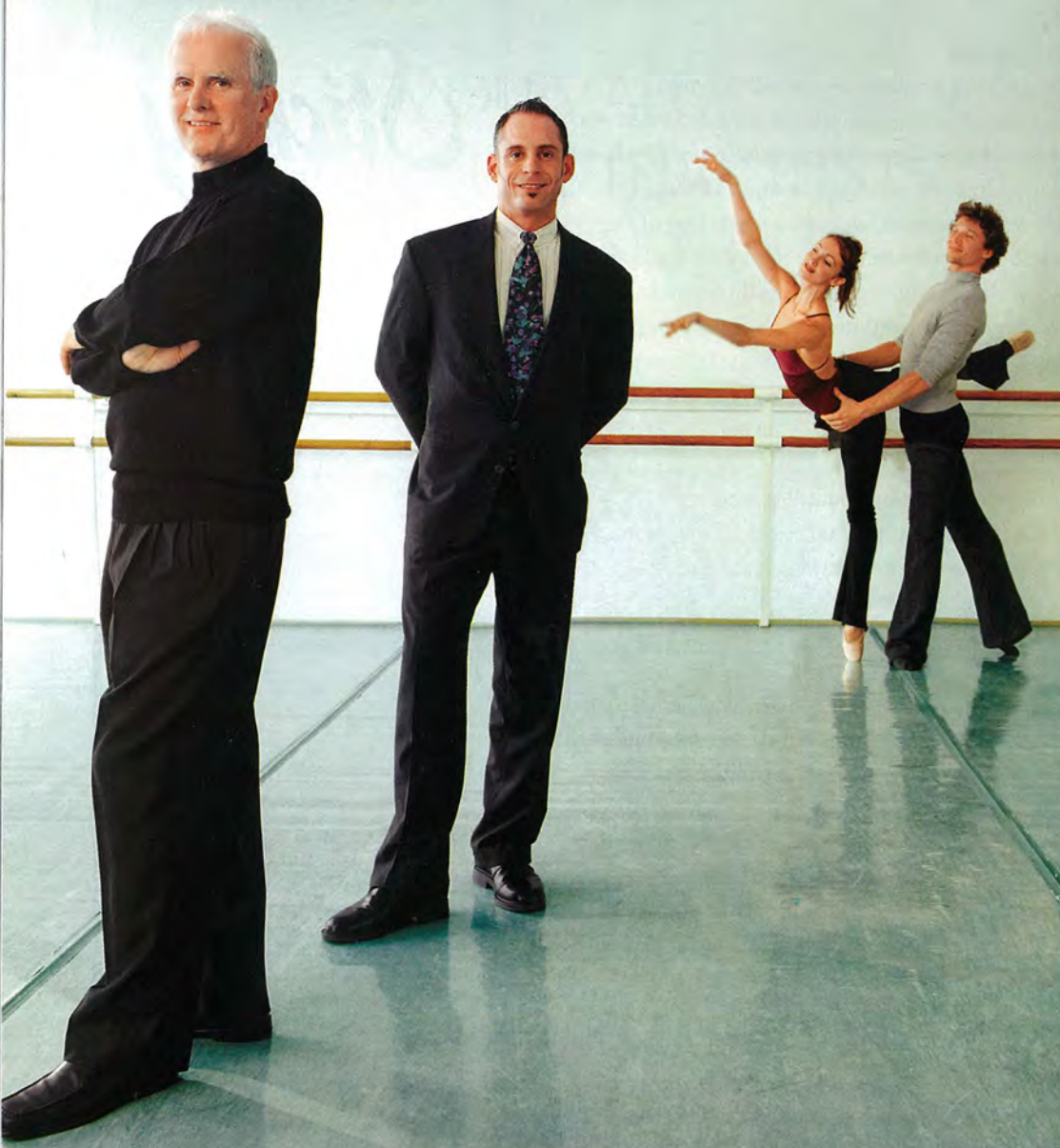
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american conservatory theater

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

presents

A MOTHER

by Constance Congdon
(2004)

Directed by Carey Perloff

adapted from Maxim Gorky's *Vassa Zheleznova* (1910)
(translated by Tanya Chebotarev)

Scenery by Ralph Funicello
Costumes by Beaver Bauer
Lighting by James F. Ingalls
Sound by Garth Hemphill
Singing Coach Peter Maleitzke
Dramaturg Paul Walsh
Casting by Meryl Lind Shaw
Assistant Director Steven Anthony Jones

THE CAST

(in order of appearance)

Vassa Petrovna Zheleznova , wife of Zakhar	Olympia Dukakis
Mikhail Vassilyev , the manager	Louis Zorich
Lipa , the maid	Jeri Lynn Cohen
Pavel , Vassa's elder son	John Keating
Natalya , Semyon's wife	Margaret Schenck
Semyon , Vassa's son	Reg Rogers
Prokhor Zheleznov , Zakhar's brother and Vassa's brother-in-law	Tom Mardirosian
Liudmila , Pavel's wife and Mikhail's daughter	René Augesen
Anna , Vassa's daughter	Marcia Pizzo

UNDERSTUDIES

Vassa—Sharon Lockwood
Anna, Liudmila, Lipa—Lauren Grace; *Semyon, Pavel*—Anthony Fusco
Natalya—Jeri Lynn Cohen; *Prokhor, Mikhail*—Steven Anthony Jones

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
Shona Mitchell, *Assistant Stage Manager*
Alice Hsiung, *Intern*

TIME AND PLACE

The play takes place in 1909 in a small provincial town on the Volga.

There will be one 15-minute intermission.

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FAMILY AT ALL COSTS

BY PAUL WALSH

Maxim Gorky was living on the island of Capri in 1910 when he wrote *Vassa Zheleznova*, the sardonic family drama upon which Constance Congdon has based her hilarious black comedy, *A Mother*. In self-imposed exile following his participation in the failed 1905 Revolution, Gorky ironically subtitled his tale of family greed and rapacious savagery “a play about motherhood.” These larger-than-life characters with larger-than-life appetites, living in a tiny Russian village on the Volga at the end of the first decade of the 20th century, do their best to keep the chaos of the world at bay and stem the tide of apocalyptic change threatening to remake Russia. What they don’t realize is that they are themselves both harbinger and mainspring of that change.

Rapid industrialization transformed every aspect of Russian life following the emancipation of the serfs in 1861, leaving many worse off than they had been under the old system. Those who were able to enter the new commercial economy survived. Some even prospered. But many found themselves tramping the countryside as dispossessed vagabonds and homeless itinerants, in a world that was increasingly unrecognizable. This is Gorky’s Russia, a place of sudden and unexpected reversals where each action and emotion breeds its opposite, as the author wrote in the second volume (*In the World*) of his famous autobiography: “Too often, Russian gaiety unexpectedly turns to cruelty and tragedy. A man dances as though breaking his chains, then suddenly he frees a ferocious beast inside himself and, seized with frenzied anguish, hurls himself at everyone he sees, tearing, biting, destroying.”

When Gorky came to literary prominence in the final years of the 19th century, it was as a writer who gave voice to the disenfranchised vagabonds, thieves, and wanderers on the outskirts of Russian society. Not only did he give voice to the lower classes, he was himself from the lower classes. He dressed like a worker, it was said, and cursed like one, too. His writing was as ripe with

outbursts of bawdy peasant humor, political agitation, incredulous dismay, and utopian vision as it was with vivid descriptions of the cunning, the violence, the anger, and the raillery of the common people among whom he had spent his childhood and youth.

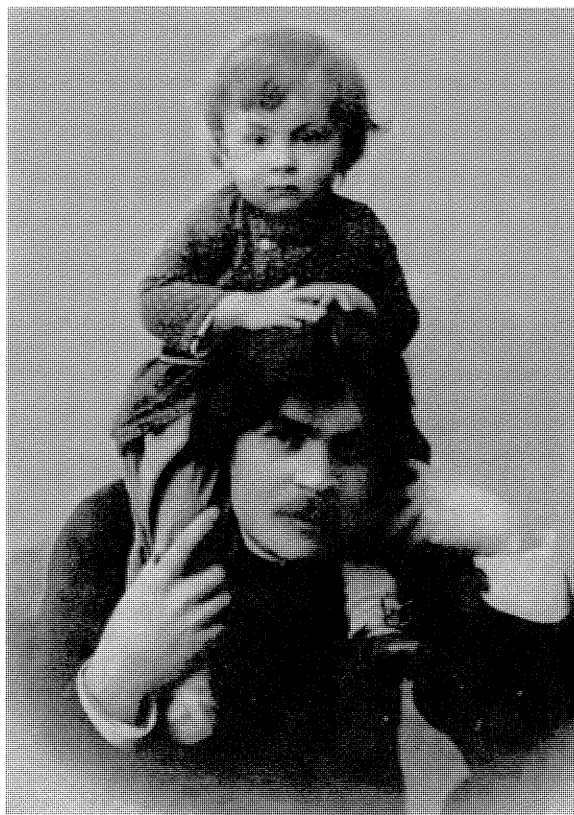
Eschewing the refinement of humanitarian sentiments

espoused in the writings of Turgenev and Chekhov, and the mystical worship of simplicity and spiritual penance preached by Tolstoy and Dostoevsky, Gorky wrote with the eyes of a revolutionary and the heart of a romantic, recording with surprising candor the brutality, the eccentricity, and the gregariousness he witnessed in the world around him. His world overflows with memorable aberrations and cockeyed oddities desperate to make sense of a world spinning out of control. In a prodigious barrage of stories, novels, and plays, Gorky evoked, with clarity, humor, directness, and compassion, the absurdity and injustice, the turbulence and poverty, the hyperbole and rarity of provincial Russian life during the painful transition from a medieval serf-based economy to the commercial capitalism of the new Russia. And in doing so, he created a funhouse mirror of characters who reflect back to us our own faults and failings. Even as we laugh with Gorky at the stupidity of what he called the pygmy personality of the petty bourgeoisie, scorning their avaricious rapacity, their cupidity and concupiscence, their obsessive

acquisitiveness and self-centered individualism, we are encouraged to renew our faith in essential human goodness.

POSSIBLE FUTURES

During his sojourn in the United States immediately following the 1905 Revolution, Gorky wrote what today is considered one of his most vivid and memorable contributions to world literature, the agitational novel *Mother*. How different from the theatrical portrayal of mother and children in the *Vassa Zheleznova* of five



**ONLY MOTHERS CAN THINK OF THE
FUTURE—BECAUSE THEY GIVE BIRTH
TO IT IN THEIR CHILDREN.**

—Mastakov, in *Queer People*,
by Maxim Gorky

ABOVE: PHOTO OF MAXIM GORKY WITH HIS SON MAXIM IN NIZHNY NOVGOROD, 1899
RIGHT: THE CITY AND PORT OF NIZHNY NOVGOROD, ON THE OKA AND VOLGA RIVERS, C. 1935 (© HULTON-DEUTSCH COLLECTION/CORBIS)

years later is this touching exploration of a mother's growing political consciousness as she joins her son in embracing the revolutionary cause of the workers.

Mother tells the story of the politicization of Pelageya Nilovna, the widowed mother of a leader of a Social Democratic circle of factory workers. When her son is arrested for leading a May Day demonstration, she dedicates herself to his cause, finding a true family without violence or bitterness among her son's comrades. In the end, when her son is exiled to Siberia, Nilovna is arrested and beaten to death by the police for attempting to distribute copies of his incendiary defense speech. By engaging fully in the workers' struggle against economic and social oppression, Nilovna achieves a sense of personal freedom and heroic individualism of which Vassa Zheleznova can only dream. In later years Lenin praised Gorky's *Mother* as "a very timely book" that would help improve the social consciousness of workers by providing them with a positive model of possible futures.

The same cannot be said of Gorky's devilishly ironic play about what happens when motherhood is superseded by business. *Vassa Zheleznova* focuses on what the great Hungarian literary scholar Georg Lukács indentified as Gorky's "accusatory contention that . . . Russian capitalism is a mass grave of murdered humanity."

Vassa is bound by the avarice of the petty merchant, but deep down she cannot escape a motherly concern for her sons or the desire to have them love her. Her desperate efforts to hold the family together at all costs—and keep their amassed capital invested in the family business—are mitigated by her conviction that she is doing it all for the benefit of her children. Ultimately, however, it is business that pollutes the family with the same

"endemic plague of hostility" that had polluted the childhood home of Gorky's maternal grandfather, in which he grew up and which he describes in such graphic detail in the first part his autobiography, *My Childhood*.

Throughout the troubled years that followed the 1905 Revolution, Gorky tended his garden on Capri, enjoying what he would later describe as "the cheerful scenery of the island, the caressing beauty of the sea, and the genial attitude of the Caprians to the Russians." His garden was a gathering place for expatriates, wandering vagabonds, literary hangers-on, and exiled Russian revolutionaries who came to visit the famous author and man of the people. Lenin came twice to Capri to fish and play chess with Gorky. During these years of peaceful exile, Gorky continued his prodigious productivity. He wrote *My Childhood* (1913–14), the plays *The Last Ones* (1908), *Queer People* (1910), and the first version of *Vassa Zheleznova* (1910), as well as the novels *The Life of a Useless Man* (1907), *The Confession* (1908), *Summer* (1909), *The Meetings* (1910), and *The Life of Matvei Kozhemyakin* (1910–11). He also organized a clandestine school to teach techniques of revolutionary communication and propaganda to a group of workers brought from Russia.

For Gorky, work was both preparation and achievement. Even as he contemplated his return to the country and the people he loved, he wrote to explain those people to themselves and to the world.

Gorky feared that the passionate acquisitiveness and violent outbursts among the merchants and industrialists so prominent in the Nizhny Novgorod of his youth, their brash disregard of those in need, their derision of human virtues and compassion, would come to define Russia in the new century. The thought alarmed him,

continued on page 14



A KIND OF FOLK HERO

MAXIM GORKY (1869–1936)

Aleksei Peshkov (who would later take the name Maxim Gorky) was born in the city of Nizhny Novgorod on the banks of the Volga on March 16, 1868. Gorky's father, a journeyman upholsterer, died of cholera when Gorky was five, and the boy went with his mother to live with her parents. When his mother died a few years later of tuberculosis, Gorky was forced by his grandfather to quit school and go to work. He passed in and out of various apprenticeships, including positions with a shoemaker and an icon painter, while bringing in extra money by working as a ragpicker and petty thief.

From his grandparents, Gorky learned firsthand about the brutality, poverty, and simplicity of rural Russian life. His grandfather beat him (sometimes to the point of unconsciousness), while his grandmother taught him to forgive and be patient. She also passed on to him her almost religious fondness for literature and her deep compassion for those less fortunate.

By the age of 12, Gorky had had enough and left home for good to make his way in the world. While working as a dishwasher on a Volga steamer, the young man was taught to read by a friendly cook, and literature soon became his passion. At 15, after a series of failed apprenticeships and other employment—including work in a biscuit factory and as a porter, a fruit seller, a railway employee, a bird catcher, and a clerk in a lawyer's office—Gorky moved to Kazan, hoping to enter the university. He failed his entrance exams the following year, however, and turned to other employment to occupy himself. Oppressed by the misery of his surroundings, and torn between two worlds—that of “workers and carefree students”—he bought a gun with the intention of killing himself. Aiming for his heart, however, he missed, managing merely to puncture a lung.

When he had recovered from his bout of suicidal romanticism, Gorky left Kazan to tramp around the country, intent on learning something of Russia and of himself. During the course of this two-year journey of self-discovery, he traveled from Nizhny Novgorod to the southern Caucasus and back, acquainting himself with the lowest segments of Russian society—the derelicts, prostitutes, thieves, and wanderers who would later people his stories and plays.

While living in the Crimea, Gorky published his first literary

work, the short story “Makar Chudra” (1892), adopting the pen name Maxim Gorky (“the bitter one”). He was 24. The success of this story encouraged him to begin to write regularly for newspapers. By 1898 these writings were collected in the three-volume *Sketches and Stories* (1898–99), which established his reputation as a writer of directness and passion. Among his best are “Chelkash” (1895), the story of a colorful harbor thief, and “Twenty-Six Men and a Girl” (1899), which describes sweatshop conditions in a bakery. Although Gorky was periodically jailed by the czarist authorities for his revolutionary leanings, his stories gained in popularity, touching the imagination of the Russian readership. He became a kind of folk hero as the first Russian author to write sympathetically and realistically about the downtrodden underclass of late 19th-century Russian society.

In 1899, Gorky became literary editor of *Zhizn* and the following year became editor of the *Znanie* publishing house in St. Petersburg, where he became a Marxist, supporting the Social Democratic Party. In *Foma Gordeyev* (1899), his first novel, Gorky applied his pre-Revolutionary zeal to depicting the selfishness and greed of the capitalist merchants and industrialists in Nizhny Novgorod.

As his writing career got going, Gorky was befriended by Chekhov and Tolstoy, whom he visited in the Crimea in 1901. The previous year, rumors had started to reach the Moscow Art Theater of “a tramp from the Volga with an enormous talent for writing.” Chekhov, whose *The Seagull* had opened the Moscow Art Theater in 1898, introduced Gorky to the company and encouraged him to write for them. In 1902 they presented his first play, *The Petty Bourgeois*, in which workers were portrayed as superior

to smug bourgeois intellectuals. By this point Gorky was under constant police surveillance for his revolutionary leanings. The play was first denied a performance license, then heavily censored, and finally licensed only for four performances to a carefully selected audience of theater subscribers. The Moscow Art Theater decided to premiere the play on March 19, 1902, while on tour to St. Petersburg. Nemirovich-Danchenko writes: “Fashionable society was informed with incredible rapidity and we were overwhelmed with requests for seats and boxes for the families of high



ABOVE: LENIN AND GORKY (RIGHT) PLAYING CHESS ON THE TERRACE OF GORKY'S HOUSE IN CAPRI, IN THE SPRING OF 1908
RIGHT: RUSSIAN ICON OF THE VIRGIN KAZANSKAYA, BY DMITRII SMIRNOV, C. 1915. © CHRISTIE'S IMAGES/CORBIS

WE DO THINGS FOR OUR CHILDREN,
HARD THINGS SOMETIMES.
HOW FAR WOULD A MOTHER GO?
HOW FAR WOULD YOU GO? . . . ALL
MOTHERS ARE REMARKABLE—
GREAT SINNERS AND GREAT
MARTYRS, AT THE SAME TIME.

—Vassa Zheleznova, in *A Mother*

government officials and the diplomatic corps. The play attracted a distinguished, elegant, politically influential audience that would not have been out of place at a European congress.” As a cautionary measure, the theater was surrounded by armed Cossacks on horseback, and police were placed inside the theater itself as ushers. The controversy surrounding the play ensured it a measure of success with the Russian public, though not the success that both the theater and the police had expected.

Gorky’s second play, *The Lower Depths*, did much better when it was produced later that year. Drawing heavily on his experiences in the flophouses and itinerant camps of his youthful travels, this protest against inhumanity was such an enormous success when it premiered at the Moscow Art Theater under Stanislavsky’s direction that it soon was being produced across western Europe and the United States, and in published form it had sold 35,000 copies by the end of the year. Ironically, the authorities had granted the play a license because, after the mediocre showing of *The Petty Bourgeois*, they were convinced it would fail. They were wrong.

In an effort to limit the success of *The Lower Depths*, the government demanded that each performance receive special authorization and that the text be submitted to the censors. They also banned all performances of the play in working-class theaters and in languages of the empire other than Russian. Gorky followed the success of *The Lower Depths* with a new play, *Summer Folk*, which the actress and producer Vera Komissarzhevskaya produced in November 1904.

Gorky not only wrote about social injustice, he also acted against it. After the split in the Social Democratic Party in 1903, he went with its Bolshevik wing, although he was often at odds with the Bolshevik leader V. I. Lenin. Nor did he ever formally become a member of Lenin’s party, though Gorky’s substantial



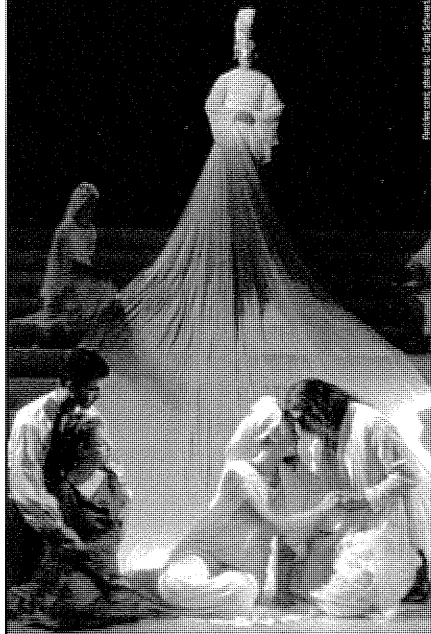
earnings, most of which he donated to the party, were one of the organization’s primary sources of income.

His participation in the events that came to be called the 1905 Revolution led to Gorky’s arrest and imprisonment. He used the opportunity to write the play *The Children of the Sun* (1905), set in a prison cell of the Peter and Paul Fortress—written with the prison governor’s blessing during Gorky’s incarceration. When the czar finally agreed to political concessions that led to the convening of the Duma, a strictly consultative legislative assembly, Gorky participated in the founding of the first legal daily Bolshevik newspaper, *New Life*, where he published his famous “Notes on the Petty Bourgeois Mentality.”

Following the violent defeat by government forces of the Moscow insurrection in December 1905, Gorky was convinced by his comrades that, given the current reactionary political climate, he best consider going into exile. He traveled through Finland to Germany, France, and the United States, where he hoped to use his literary fame to raise money for the Russian democratic movement. Fits of righteous indignation, however, gave rise to spats of political outspokenness that mitigated Gorky’s success as a political fundraiser. When, for example, he indignantly attacked a group of French financiers for lending money to the czarist government, bankrupted by its war with Japan, he was pilloried in the press and

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A KIND OF FOLK HERO,

continued from page 13

ostracized from polite society for insulting France. He was similarly ostracized in New York when it was learned that the woman with whom he was traveling was not his wife. In all cases, Gorky was forthright in his indignation and outspoken in his defense of the revolution. While in the United States, Gorky wrote the plays *Barbarians* (1906) and *Enemies* (1906) and the greater part of his revolutionary novel of agitation, *Mother*, today considered one of his most vivid and memorable contributions to world literature. He eventually moved to Italy, settling on the island of Capri in the fall of 1907.

Gorky would spend most of his later life in and out of exile, caught in a kind of schizophrenic limbo between an idealistic love and agonized longing for his homeland and growing disillusionment with and fear of the repressive tactics of the Soviet regime—an opinion he expressed in his private journals while publicly glorifying some of the most brutal aspects of Stalinism. He remained active as a writer, although much of his later fiction explores the period before the 1917 Revolution. In *The Artamonov Business* (1925), considered one of Gorky's best novels, he expressed his continued interest in the rise and fall of pre-Revolutionary Russian capitalism. There were more plays—notably *Yegor Bulychov and Others* (1932) and *Dostigayev and Others* (1933)—but his most generally admired work is a set of reminiscences of Tolstoy, Chekhov, and other writers.

Gorky died suddenly of pneumonia in his country home near Moscow on June 18, 1936, and was buried with full Soviet honors in Red Square. Rumors started soon after his death that Gorky had been assassinated by his doctors, acting on Joseph Stalin's behalf; in fact Stalin's chief of secret police, Genrikh Yagoda, confessed at his own trial in 1938 that he had ordered Gorky's death. When the KGB literary archives were opened in the 1990s, however, nothing was found to support these rumors. ■

FAMILY AT ALL COSTS,

continued from page 11

and from his retreat on the island of Capri he did his best to warn his beloved country of what it was on the verge of losing. As the revolutionary zeal of 1905 retreated in the wake of renewed czarist repression at home, the idealistic resolve of *Mother* gave way to the caustic laughter and chilling mystery of *Vassa Zheleznova*.

In 1913, on the occasion of the 300th anniversary of the Romanov dynasty, the czar granted amnesty to exiled Russian writers previously convicted *in absentia* of sedition. Gorky took this opportunity to return to Russia, where he aligned himself with the Bolsheviks. Following the Bolshevik revolution of 1917, as the violence of the new order began to resemble that of the old, Gorky came to regret his decision, and in 1922 he went again into exile.

In 1930, Gorky was persuaded to return to his beloved Russia by Joseph Stalin who promoted him as the voice of the Soviet people. Just months before his death in 1936, Gorky returned to his play *Vassa Zheleznova*, rewriting it to better accord with the ideals of the new Soviet Russia. That later version interests us less today than the version of 1910. There is something unconvincing about the need to rescue the failed mother from her own misdeeds in the revised version of the play, something tame and doctrinaire that blunts the directness and hyperbole of Gorky's original. That is why Constance Congdon has gone back to the 1910 version of *Vassa Zheleznova* as the starting point for her farcical comedy, *A Mother*. The specter of greed and lust that Gorky feared was murdering the humanity of the Russian people has not yet been exorcised from the world. It haunts us still. And so we laugh at ourselves as we laugh at these characters, at the passions and excesses that consume them, and the meager excuses they hide behind. And deep down we hear the cautionary reminder of a forgotten humanity and the possibility of change. ■

WHO'S WHO



RENÉ AUGESEN (*Liudmila*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*;

she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, and, most recently, *A Doll's House*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



JERI LYNN COHEN (*Lipa*) recently made her Geary Theater debut when she understudied and went on as Mary L. in A.C.T.'s critically

acclaimed production of *The Time of*

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.


Your Life. Prior to that, she appeared as Marie in the world premiere of Anne Galjour's *Okra* at the Brava Theater Center. Cohen is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed at the Aurora Theatre Company, Berkeley Repertory Theatre, Encore Theatre Company, the Eureka Theatre Company, the Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.



OLYMPIA DUKAKIS (*Vassa*) has appeared at A.C.T. in the title role of *Hecuba* (1995 and 1998), the world premiere of Leslie Ayvazian's *Singer's*

Boy (1997), and Michel Tremblay's *For the Pleasure of Seeing Her Again* (2002). She has appeared in more than 200 productions on and off Broadway and in regional theaters throughout the United States. Most recently: Clytemnestra in the Aquila Theatre Company production of *Agamemnon* in New York; *Rose*, by Martin Sherman, at the National Theatre in London and on Broadway; and *Credible Witness*, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards for Brecht's *Man Is Man* and Christopher Durang's *The Marriage of Bette and Boo*. Film credits include *Moonstruck*, for which she earned an Academy Award and Golden Globe Award, *Mr. Holland's Opus*, *Steel Magnolias*, *The Event*, and *Dad*. Recent releases include *Strange Relations* with Julie Walters and Paul Reiser and *The Last of the Blonde Bombshells* with Judy

Dench and Ian Holm. Films to be released are *The Great New Wonderful* and *The Intended*, directed by Kristan Levring. Television credits include "Tales of the City," "More Tales of the City," and "Further Tales of the City" (Emmy Award nominations); *Lucky Day* (Emmy nomination); *Sinatra* (Emmy nomination); *The Last Act Is a Solo* (ACE Award); and *Young at Heart* (Emmy nomination). As a founding member and producing artistic director of the Whole Theatre in Montclair, New Jersey (1971-90), Dukakis received the Governor's Walt Whitman Creative Arts Award. She is a founding member of the National Museum of Women in the Arts. Her book, *Ask Me Again Tomorrow* (Harper Collins), was a bestseller in 2003.



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WHO'S WHO



JOHN KEATING (*Pavel*) has appeared at A.C.T. most recently as Solyóny in A.C.T.'s *The Three Sisters* (dir. Carey Perloff).

Other theater credits include *Juno and the Paycock*, directed by John Crowley at Roundabout Theatre Company; *The School for Scandal*, directed by Mark Lamos, and *The Tempest*, directed by Emily Mann, both at McCarter Theatre; *Under Milkwood* at Hartford Stage Company; *Streets of New York* at Westport Playhouse; *The Cat and the Moon* at La MaMa ETC; and nine productions with the Irish Repertory Theatre off Broadway (including *A Life* and *The Plough and the Stars*). Film credits include *The Street*, *Like Someone in Love*, *The Sensitive Guy*, *Fairytale of New York*, and the upcoming *Finding Fate* (directed by Jack Conroy). His numerous audio book narrations include the National Book Award winner *Three Junes*.



TOM MARDIROSIAN (*Prokhor*) most recently performed the title role of Molière's *The Miser* at Baltimore's Center Stage.

Broadway credits include *Happy End*, *The Magic Show*, *Cuba & His Teddy Bear*, and *My Favorite Year*. Off Broadway, he originated roles in *Gemini*, *String Fever*, *Cliffhanger*, *Losing Time*, *The Butter and Egg Man*, and many others. For the New York Shakespeare Festival he performed in *The Normal Heart*, *Largo Desolato*, *Henry IV, Part 1*, *The Taming*

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of the Shrew, and *Measure for Measure* (dir. Joseph Papp). He has appeared in more than a dozen films, most notably *Presumed Innocent* with Harrison Ford, and numerous television shows, including more than a dozen episodes of "Law & Order." He is currently a series regular on HBO's "OZ" and a recurring character on "The Wire" and will appear on the new series "The Jury" this summer on FOX. Mardirosian is also a successful playwright; two of his plays—*Saved from Obscurity* (Drama Desk Award) and *Subfertile*—have been produced at Playwrights Horizons in New York.



MARCIA PIZZO (*Anna*) was last seen at A.C.T. as Gloria in *You Never Can Tell*; she has also appeared as Vivian in *Opera Comique*, Martha

in *The Passion Cycle*, and Mrs. Cratchet in *A Christmas Carol*. Recent stage roles include Lady Macbeth in *Macbeth*, Rosalind in *As You Like It*, Beatrice in *A Servant of Two Masters*, and Roxanne in *Cyrano de Bergerac*, all with Marin Shakespeare Company. At the California Shakespeare Festival, Pizzo has performed in *The Tempest*, *The Merchant of Venice*, *King Lear*, and *The Two Gentlemen of Verona*. Musical theater credits include Mindy in *Cumberland Blues* (Stage Door Theatre); Angel in *I Married an Angel* (42nd Street Moon); and Eliza in *My Fair Lady*, Anna in *The King and I*, Hope in *Anything Goes*, Laurey in *Oklahoma!* and Grace in *Annie* (all with The Mountain Play). Film credits include *Bicentennial Man*, *Fruit of the Vine*, *This Space between Us*, and *Delta Fever*.



REG ROGERS (*Semyon*) lives in New York City. Recent work includes *Can-Can!* (City Center Encores!), Beth Henley's *Exposed*

(New York Stage and Film), and *The Ark of the Covenant* (Battersea Arts Center, London). Not so recent work includes Richard Greenberg's *Hurrah at Last* and *The Dazzle* (OBIE and Lucille Lortel awards), both at the Roundabout Theatre; Cellini in John Patrick Shanley's *Cellini* (Second Stage); *Look Back in Anger* (Classic Stage Company); and *Holiday* (Circle in the Square; Tony and Drama Desk nominations); as well as work at the Guthrie Theater, Yale Repertory Theatre, Old Globe Theatre, Baltimore Center Stage, Shakespeare Santa Cruz, and six seasons at New York Stage and Film, including the premieres of *Cellini* and *The Dazzle*. Television and film credits include: "Friends," "Chicago Hope," "Ed," "Miss Match," *Primal Fear*, *I Shot Andy Warhol*, *'Til There Was You*, *Runaway Bride*, *The End of Violence*, *I'll Take You There*, *Get Well Soon*, *The Photographer*, *Igby Goes Down*, and *Analyze That*.



MARGARET SCHENCK (*Natalya*) was last seen in *The Time of Your Life* at A.C.T., where she has also appeared in *Juno and the Paycock*

and *A Christmas Carol*. Her other Bay Area credits include *The House of Blue Leaves* and *Rhinoceros* at Berkeley Repertory Theatre, *Kissing the Witch* at the Magic Theatre, *Spinning into Butter* at TheatreWorks, *The Importance*

Who's Who

of *Being Earnest* at California Theatre Center, and *Hay Fever*, *Relative Values*, *Eleemosynary*, and *The Golden Age* with the Chamber Theater of San Francisco. Among her recent regional credits are *The Merry Wives of Windsor*, *The Sea Gull*, and *She Stoops to Conquer* at Shakespeare Santa Cruz and *Present Laughter* and *Hedda Gabler* at the Oregon Shakespeare Festival.





LOUIS ZORICH

(*Mikhail*) has appeared on Broadway in *Ma Rainey's Black Bottom*, *Follies*, *45 Seconds from Broadway*, *She Loves*

Me, *The Marriage of Figaro*, *Arms and the Man*, *Death of a Salesman* (with Dustin Hoffman), *They Knew What They Wanted* (Drama Desk nomination), *Hadrian VII* (Tony nomination), *Herzl*, *Good Time Charley*, *Moonchildren*, *Fun City* (Lincoln Center Theater), *The Odd Couple*, *Moby Dick* (with Rod Steiger), and *Becket* (with Anthony Quinn and Laurence Olivier). Off-Broadway credits include *Agamemnon*, *On a Clear Day...* (City Center Encores!), *Henry IV, Parts 1 & 2*, *True West*, *Sunset*, *The Tempest*, *Six Characters in Search of an Author*, *To Clothe the Naked*, and *Henry V*. Regional theater work is extensive, especially at the Williamstown Theatre Festival with his wife, Olympia Dukakis, with whom he cofounded the Whole Theatre in Montclair, New Jersey. Film credits include *Commandments*, *City of Hope*, *Fiddler on the Roof*, *The Muppets Take Manhattan*, and *Made for Each Other*. He has appeared in more than 300 television shows and has been a series regular on "Brooklyn Bridge" and "Mad about You."

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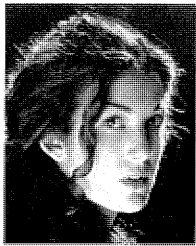
WHO'S WHO



ANTHONY FUSCO

(*Understudy*) was last seen at A.C.T. in *Les Liaisons Dangereuses* and *The Three Sisters*. Previous

A.C.T. productions are *Night and Day*, *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, *A Christmas Carol*, and *Edward II*. Other Bay Area credits include leading roles in *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth* for California Shakespeare Theater and A Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School. This spring he will appear in Israel Horowitz's *My Old Lady* with Marin Theatre Company.

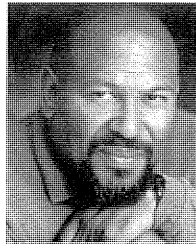


LAUREN GRACE

(*Understudy*) was last seen at A.C.T. in *Les Liaisons Dangereuses*. Other Bay Area credits include Gillian in *Cooking with Elvis*

and Desdemona in Paula Vogel's *A Tale of a Handkerchief* at the Phoenix Theater, Marie in *Incorruptible* at San Jose Stage Company, *The Lysistrata Project* for Upon These Boards at Berkeley Repertory Theatre, *The Color of Justice* at TheatreFIRST, and Sorel in *Hayfever* at The California Conservatory Theatre. She is a graduate of London Studio Centre.

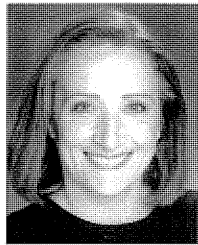
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STEVEN ANTHONY JONES

(*Understudy/Assistant Director*), an A.C.T. associate artist and core acting company

member, has been seen at A.C.T. in *Levee James*, *Waiting for Godot*, *Yo-ben*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



SHARON LOCKWOOD

(*Understudy*) returns to A.C.T., where she appeared in *The Rose Tattoo*, *Junjo* and *the Paycock*, *The Royal Family*, *The*

Cherry Orchard, *The Pope and the Witch*, *Gaslight*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. Other

Bay Area work includes roles at Berkeley Repertory Theatre, Marin Theatre Company (most recently as Norma in *The Last Schwartz*), San Jose Repertory Theatre, California Shakespeare Theater, and Shakespeare Santa Cruz. She was also a longtime member of the San Francisco Mime Troupe, appearing in more than 30 productions. Lockwood originated the role of Barbara in the world premiere at Seattle's Intiman Theatre of *Nickel and Dimed*, which she has also performed at the Mark Taper Forum and TheatreWorks/Brava. Other regional credits include productions with Seattle Repertory Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, Missouri Repertory Theater, the Old Globe Theatre, San Diego Repertory Theatre, and the Alley Theatre in Houston.

CONSTANCE CONGDON

(*Playwright*) has been writing plays for 20 years, including *Tales of the Lost Formicans*, which has had more than 100 productions; *Losing Father's Body*, which premiered at Portland Stage Company; *Casanova* and *Dog Opera*, both produced at the Joseph Papp Public Theater; *Lips*, produced at Primary Stages; and *The Automata Pietà* and *Moontel Six*, both commissioned by the A.C.T. Young Conservatory New Plays Program. Her libretto for Peter Gordon's opera *The Strange Life of Ivan Osokin* was performed at New York's La MaMa Annex in 1994. She has also done two librettos for composer Ronald Perera, *The Yellow Wallpaper*, and an adaptation of John Updike's novel *S*. Most recently, she completed a libretto for Pulitzer Prize-winning composer Lewis Spratlan, commissioned by the San Francisco Opera. Other works include the plays *Native American*, *So Far*, *No Mercy*, and its companion piece,

WHO'S WHO

One Day Earlier, as well as seven plays for the Children's Theatre Company of Minneapolis. Congdon's plays have been produced in Moscow, Helsinki, Hong Kong, Tokyo, Berlin, Edinburgh, and London. A collection of four of her plays is in its second printing at Theatre Communications Group, Inc. Acting editions of several of her plays are published by Broadway Plays. She has received an NEA playwriting fellowship, two Rockefeller Playwriting Awards (one for the Bellagio Center in Italy), a Guggenheim Award, a W. Alton Jones grant, and *Newsday's* Oppenheimer Award for the New York production of *Tales of the Lost Formicans*. An alumna of New Dramatists and a member of PEN, she teaches playwriting at Amherst College and the Yale School of Drama.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets of *The Three Sisters*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by

Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *Waiting for Godot*, *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. Most recently she designed *Rhinoceros* at Berkeley Repertory Theatre and *Blue* (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, the Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *The Three Sisters*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. For Berkeley Repertory Theatre he has designed *Yellowman*, *How I Learned to Drive*, *McTeague*, and *The Revenger*. Other work in San Francisco

includes *Sylvia*, *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris; *Silver Ladders*, choreographed by Helgi Tomasson; *El Grito*, choreographed by Lila York (San Francisco Ballet); John Adams's *The Death of Klinghoffer*, directed by Peter Sellars (San Francisco Opera); and *Platée*, *The Hard Nut*, *L'Allegro, il penseroso, ed il moderato*, *The Peony Pavilion*, and *I Was Looking at the Ceiling and Then I Saw the Sky* (Cal Performances/Zellerbach). Recent projects include *Sixteen Wounded* on Broadway and *Salome* at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

GARTH HEMPHILL (*Sound Designer*) is in his seventh season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, most recently for A.C.T., *A Doll's House*, *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *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*, *Edward II*,

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The Invention of Love, *The Threepenny Opera*, *Insurrection: Holding History*, 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 more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities. Most recently, he translated for A.C.T. Ibsen's *A Doll's House*, which was directed by Carey Perloff this winter. 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 several award-winning productions. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre*

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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.

KIMBERLY MARK WEBB (*Stage Manager*) returned this year for his tenth season at A.C.T., where he worked most recently on *A Doll's House*, *The Dazzle*, *Night and Day*, *Buried Child*, *The Glass*

Menagerie, *The Beard of Avon*, and *James Joyce's The Dead*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

SHONA MITCHELL (*Assistant Stage Manager*) has worked on A.C.T. productions of *Les Liaisons Dangereuses*, *The Three Sisters*, *The Dazzle*, *The Glass Menagerie*, and three years of *A Christmas Carol*. Other Bay Area credits include *Homebody/Kabul* and *36 Views* (Berkeley Repertory Theatre); *Misalliance* and *Candida* (Marin Theatre Company); *Kissing the Witch*, *5 Women on a Hill in Spain*, and *Howie the Rookie* (Magic Theatre); and *Candide* (San Francisco Symphony); as well as work at Theatre on the Square, where she was the assistant stage manager on *The Late Henry Moss* and *Dirty Blonde*. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and *Blue Man Group: Tubes*.

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A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director), who recently celebrated her eleventh season as artistic director of A.C.T., most recently directed acclaimed

productions of Ibsen's *A Doll's House*, Samuel Beckett's *Waiting for Godot*, Tom Stoppard's *Night and Day*, and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. 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*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and will be workshopped this summer at New York Stage and Film.

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 and serves on the board of the National Corporate Theatre Fund. 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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HAPPY BIRTHDAY TO ACTORS' EQUITY

In May 2003, Actors' Equity Association, the labor union representing more than 45,000 actors and stage managers in the United States—including most of the actors and all of the stage managers working in A.C.T.'s Geary Theater—kicked off a nationwide celebration of the organization's 90th anniversary.

Until Equity's formation in 1913, exploitation had been a permanent condition of actors' employment. There was no pay for rehearsals and rehearsals were unlimited. Actors had to pay for their own costumes and were stranded out of town when shows closed on the road. Producers set their own pay scale and working conditions. The president of the Stage Hands Union once told reporters that, when entering a theater, "I didn't know which subcellar was for the actors and which was for the coal." On May 26, 1913, 112 performers met at the Pabst Grand Circle Hotel near Columbus Circle in New York City to adopt a constitution, calling themselves the "Actors' Equity Association." Francis Wilson was elected its first president.

In 1919, Equity was forced to call the first strike in the history of the American theater, demanding recognition as the performers' representative and bargaining agent. The strike lasted 30 days, spread to eight cities, closed 37 plays, prevented the opening of 16 others, and cost millions of dollars. Chorus performers joined in the fight along with the actors. Five days after the strike began, Chorus Equity was formed, with Hollywood screen star Marie Dressler as its first president. The strike ended when the producers signed a five-year contract that incorporated most of Equity's demands. (Chorus Equity merged with Equity in 1955.)

In the 1960s, Equity was instrumental in helping to create the National Endowment for the Arts, and continues to lobby for funding for the arts at the national, state, and local levels. A pension fund was established after a 13-day strike in 1960, providing actors with health coverage on the job and a pension when they retire.

In 1966, Equity negotiated its first agreement with 26 not-for-profit theaters, a keystone in the growth of nonprofit regional theater. Today, the Equity-LORT (League of Resident Theatres) contract is used by more than 70 theaters (including A.C.T.), providing thousands of jobs for actors and stage managers and bringing professional theater to cities and communities around the country.

In the 1980s, under the leadership of Equity's first woman president, Ellen Burstyn, Equity initiated the landmarking of Broadway's historic theaters, saving them for future generations.



From the historic boycott of Washington, D.C.'s segregated National Theatre in 1947, to the founding of the Nontraditional Casting Project in 1986, Equity has vigorously opposed discrimination based on race, creed, gender, political belief, or sexual orientation; Equity members have raised millions of dollars for Broadway Cares/Equity Fights AIDS, the nation's leading industry-based, not-for-profit AIDS fundraising and grants organization. Equity also generously supports the work of The Actors' Fund (which provides support to entertainment professionals), Career Transition for Dancers (which assists dancers in finding a second career), and the Actors' Work Program (which helps actors obtain skilled jobs between engagements).

"Looking back at our colorful and extraordinary history," remarks Equity President Patrick Quinn, "I am proud to see how far we've come since our courageous founders banded together to improve wages and working conditions in the American theater. Our achievements are monumental, but all we've ever asked for are three simple things: a chance to prove our talent, to receive reasonable compensation for our work, and to be treated with dignity and fairness."

Adopted almost a century ago, Equity's constitution states as its goal to "advance, promote, foster, and benefit all those connected with the art of the theater." In 2004, this continues to be Equity's mission. A.C.T. is proud to work with Equity's members and looks forward to another century of making great theater together.

For more information about Actors' Equity Association, visit their Web site at www.actorsequity.org.

ABOVE: EXUBERANT ACTORS STRIKING IN NEW YORK IN 1913

ROBERT WILSON TOM WAITS WILLIAM S. BURROUGHS

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A.C.T.

american conservatory theater

Carey Perloff, *artistic director*
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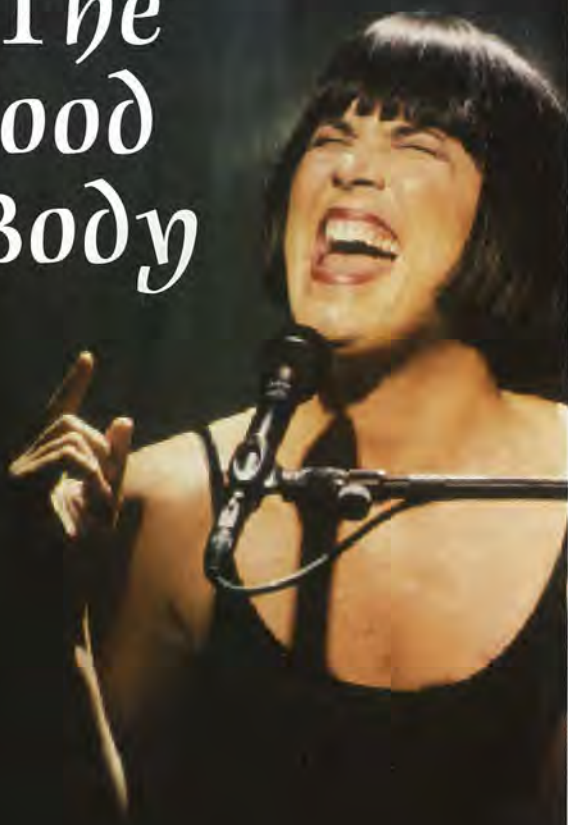
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Groups of 15+, call 415.439.2473. For more information about A.C.T.'s productions, classes, directions, and parking, visit www.act-sf.org.

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 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 www.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.

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. 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.

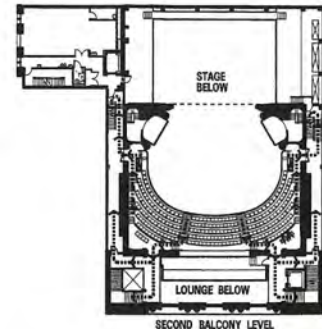
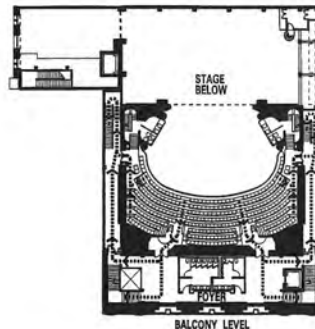
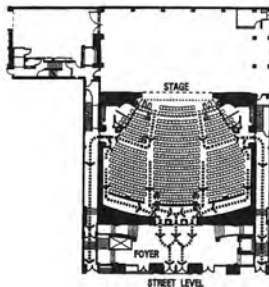


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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

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Season

EXCLUSIVE NORTH AMERICAN ENGAGEMENT!

Robert Wilson • Tom Waits • William S. Burroughs

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A musical fable with Marianne Faithfull and Matt McGrath

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The Real Thing

by Tom Stoppard • Directed by Carey Perloff

OCT 21–NOV 21

The Gamester

by Freyda Thomas • Based on *Le Joueur*, by Jean-François Regnard

Directed by Ron Lagomarsino

JAN 6–FEB 6

The Voysey Inheritance

by Harley Granville-Barker • Directed by Carey Perloff

MAR 18–APR 17

A Moon for the Misbegotten

by Eugene O'Neill • Directed by Laird Williamson

APR 28–MAY 29

The Goat, or Who is Sylvia?

by Edward Albee • Directed by Richard E. T. White

JUN 10–JUL 10

Final play to be announced!

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Only!

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A.C.T.

american conservatory theater

Carey Perloff, artistic director
Heather Kitchen, managing director

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