The Circle

by W. SOMERSET MAUGHAM

Directed by MARK LAMOS
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ABOUT A.C.T.
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 Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, revitalize, 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 four 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 250,000 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 Jujamcyns Theater 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 playwrighting. Since the reopening of the Geary Theater (now the American Conservatory 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 on Zeller 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 symposium, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, 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 Elizabeth Banks 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. Box Office
415-749-24CT
A.C.T. Website
www.aact.org
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The Circle 5
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American Conservatory Theatre
nurtures the art of live theatre through dynamic productions, intensive artist training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, review, and revitalize 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.

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American Conservatory Theater was founded in 1965 by William Ball.

American Conservatory Theater Foundation
455 North 8th Street, Seattle WA 98101
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info@actfoundation.org
800.308.2818 x105
www.americanconservatorytheatertc.org

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ON THE COVER: PHOTO COLLAGE BY ELIZABETH ZURICH

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The Circle 5
HEDDA GABLER

by HENRIK IBSEN

Translated from the Norwegian by
PAUL WALSH

Directed by RICHARD E. T. WHITE

FEB 9 - MAR 11

Hedda Gabler, Henrik Ibsen’s most riveting character, has been called the ultimate villain, a tragic heroine, and the original rebel-girl-with-a-gun. When the play premiered in 1890, Hedda caused quite a stir among the critics. "What a hopeless specimen of degeneracy is Hedda Gabler! A vicious, heartless, cowardly, unmoral, mischief-making vixen." - The Philadelphia Ledger, 1903

"She is instinct with all the virtues of womanhood." - London Black and White, 1891

"So subtle is [Ibsen’s] skill in misrepresentations, so total is his power of persuasion that for a moment we believe Hedda Gabler is a noble heroine, and not a fiend." - The Daily Telegraph, 1891

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Five years ago, we had one of the most delightful surprises of A.C.T.’s history, when Somerset Maugham’s relatively unknown play The Constant Wife became a huge success. Perhaps we shouldn’t have been surprised. Maugham was a consummate craftsman who created plays that seem to be drawing room comedies but are actually so much more. Like Ibsen, Maugham plants characters in the subtlest places and creates characters that never turn out to be exactly what you expect. His language is deliciously witty, yet there is always a deep undertow of longing and loss in his plays that tug at your heart and keep you guessing.

Hence The Circle. As we were planning this 40th-anniversary season, we wanted to include a few plays from the earliest days of A.C.T.’s history, and to re-imagine them for our own historical moment. The Circle asks a question that will remain with us as long as there are couples in the world. At what price fidelity? Is the impulse to cut loose and follow your passion a destructive one or a necessary corrective? How does one generation teach the next about the endlessly fascinating and always uneasy relationship between marriage and romance? Everything comes “full circle” in this gorgeously crafted play, and yet nothing is ever the same twice.

The play is designed for an extraordinary company of actors, and we are thrilled with the team we have assembled for you, some of whom are beloved veterans of this stage (Kathleen Wilkison, Ken Ruta, Phillip Kri) and some who will be entirely new to you. Most of all, we are delighted to welcome back director Mark Lamos, who electrified A.C.T. audiences several seasons back with his extraordinary production of Markiewicz’s Edward II. Mark’s rich history of directing the classics and his sensitivity to new plays allows him to approach The Circle both as the contemporary classic that it is, and as an eternally fresh exploration of the shifting sands of attraction and commitment.

Thank you for being with us as we continue to celebrate this wonderful 40th anniversary season. We hope you will join us this winter and spring for a free series of exciting panel discussions generously supported by the Koret Foundation, in which artists and theatrical thinkers will share their wisdom and experiences with you, our treasured audience.

Enjoy The Circle . . . and if you are here with a partner, look forward to long and vigorous arguments about “who was right” on your way home.

Yours,

Carly Perloff, Artistic Director

www.act-sf.org | 415.749.2ACT
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Translated from the Norwegian by
PAUL WALSH
Directed by
RICHARD E. T. WHITE

FEB 9 – MAR 11

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The Philadelphia Ledger, 1901

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Yours,

Carley Perloff, Artistic Director

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THE POSA PROJECT
A movement-theater piece created by
Carey Perloff and Val Camponigi
JAN 16 & 17

BRAIN PEOPLE
by José Rivera
Directed by Eric Gouladi
JAN 19 & 20

THE IMAGINARY INVALID
by Molina
Adapted by Constance Congdon
Directed by Ron Lagomarsino
JAN 26 & 27
All performances 8 p.m.

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The Circle

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A.C.T. is thrilled to announce the Koret Visiting Artist Series

In a generous new three-year partnership with A.C.T., Koret is now supporting our popular audience discussions! As part of its commitment to promoting organizations that contribute to the Bay Area’s diverse cultural landscape, Koret is sponsoring the following exciting new series of talks with acclaimed theater artists, as well as A.C.T.’s regularly scheduled Audience Exchanges and Prologues.

All Koret events are free and open to the public.

**SUN**

1/28

5 PM

following the matinee performance of *The Circle*

Current and past performers from throughout A.C.T.’s 40-year history discuss the unique experience of being core acting company members.

**Guest Artists:** Marco Barretta, Joy Carolin, Ken Ruta, Rene Auberjonois, and members of A.C.T.’s core acting company.

**Moderator:** A.C.T. Artistic Director Carey Perloff

**sat**

3/3

11 AM

WHAT I LEARNED IN ACTING SCHOOL

prior to the matinee performance of *The Circle*

Recent and not-so-recent A.C.T. Conservatory alumni discuss lessons in life, art, and “making it” after A.C.T.

**Guest Artists:** Steven W. Bailey (“Grey’s Anatomy”), Anika Noni Rose (“Dreamgirls”), Benjamin Dratt (“Law & Order”), Ryan Fliss (Artistic Director, Southern Repertory Theatre), and others to be announced.

**Moderator:** A.C.T. Conservatory Director Melissa Smith

**sun**

4/15

5 PM

HOMETOWNS / THEATER TOWNS

following the matinee performance of *The Circle*

Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.

**Guest Artists:** To be announced.

**Moderator:** A.C.T. Artistic Director Carey Perloff

**sat**

5/5

11 AM

NEW VOICES, NEW WORKS

prior to the matinee performance of *The Circle*

Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshop to financing.

**Guest Artists:** Philip Kan Gotanda (“The War” and others to be announced.

**Moderator:** A.C.T. Associate Artistic Director Johanna Pfaelzer

For more information, visit www.act-sf.org.

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**THE CIRCLE**

by W. Somerset Maugham (1921)

Directed by Mark Lamos

**Scenery:** John Arnone
**Costumes:** Caroline Donnelly
**Lighting:** York Kennedy
**Sound:** Jeff Mockus
**Dramaturgy:** Michael Peller
**Casting:** Meryl Lind Shaw
**Assistant Director:** Deborah Sussel

**THE CAST**

(in order of appearance)

Arnold Champion-Cheney, MP  
Butler  
John Arnone  
Anna Stenhouse  
Elizabeth Champion-Cheney  
Edward Lorton  
Craig Martin  
Clive Champion-Cheney  
Lady Catherine Champion-Cheney  
Lord Hugh Porteous  
Kathleen Widdoes

**UNDERSTUDIES**

Arnold, Butler, Edward—Clayton B. Hodges (for Arnold, Elizabeth—Katie Huard)  
Clive, Porteous—Tom Blair; Lady Catherine—Trish Malholland

**STAGE MANAGEMENT STAFF**

Joseph Smelker, Stage Manager; Stephanie Schillermann, Assistant Stage Manager

Joan Wolkoff, Intern

**TIME AND PLACE**


**Act I:** A summer morning

**Act II:** Afternoon, a few days later

**Act III:** Later that night

There will be two intermissions.

*Member of the A.C.T. Master of Fine Arts Program Class of 2007*

This production is made possible by support from

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All Koret events are free and open to the public.

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5 PM
following the matinee performance of The Circle
Current and past performers from throughout A.C.T.’s 40-year history discuss the unique experience of being core acting company members.
Guest Artists: Marco Barreto, Joy Carlin, Ken Ruta, Rene Auberjonois, and members of A.C.T.’s core acting company.
Moderator: A.C.T. Artistic Director Carey Perloff

SAT 3/3
11 AM
WHAT I LEARNED IN ACTING SCHOOL
prior to the matinee performance of Hedda Gabler
Recent and not-too-recent A.C.T. Conservatory alumni discuss lessons in life, art, and “making it” after A.C.T.
Guest Artists: Steven W. Bailey ("Grey’s Anatomy"), Ana Nomi Rose ("Dreamgirls"), Benjamin Draft ("Law & Order"), Ryan Etlette (Artistic Director, Southern Repertory Theatre), and others to be announced.
Moderator: A.C.T. Conservatory Director Melissa Smith

SUN 4/15
5 PM
HOMETOWNS / THEATER TOWNS
following the matinee performance of After the War
Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.
Guest Artists: To be announced.
Moderator: A.C.T. Artistic Director Carey Perloff

SAT 5/5
11 AM
NEW VOICES, NEW WORKS
prior to the matinee performance of Blackbird
Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshop to financing.
Guest Artists: Philip Kan Gotanda ("After the War") and others to be announced.
Moderator: A.C.T. Associate Artistic Director Johanna Pfaelzer

THE CIRCLE

by W. Somerset Maugham (1921)
Directed by Mark Lamos

Scenery by
Costumes by
Lighting by
York Kennedy
Jeff Mockus
Michael Paller
Meryl Lind Shaw
Deborah Susse
Adriana Baer

THE CAST
(in order of appearance)
Arnold Champion-Cheney, MP
Burr
Anna Shenstone
Elizabeth Champion-Cheney
Edward Linton
Clyde Champion-Cheney
Lady Catherine Champion-Cheney
Llewylly Porteous

UNDERSTUDIES
Arnold, Burr—Clayton B. Hodges, Anna, Elizabeth—Katie Huard* Clyde, Porteous—Tom Blair, Lady Catherine—Trish Malholland

STAGE MANAGEMENT STAFF
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ASSOCIATE PRODUCERS
Paul Casseres and Shannon Page; Ron Clasfous; Edward and Della Dobrozinski; Berry Hoefer, Rob Hodge, Viole Strand, M.D. and Jack Loflin, Ph.D.

Mellon
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, PLAYWRIGHT

Shortly after the publication of his first novel, Lisa of Lambeth—written in 1897 while he completed his final year of medical school—Maugham abandoned his scientific career, trading the surgeon’s knife for the author’s pen to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write dramas confronting head-on the social issues of his day, yet his early efforts met with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy; Lady Frederick, about a woman’s attempt to discourage a persistent young motorist, 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 his most celebrated and oft-produced comedy, The Circle, which premiered in London at the Haymarket Theatre in 1921.

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

His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewed in his plays couldn’t seem to get enough of. Maugham trained his satirical sights on the marital woes and mishaps of upper-class British society; exploring with an unblinking eye just how 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 Constant Wife (1920) deals with a wife who cleverly turns the tables on her philandering husband by establishing her own economic independence and taking a lover of her own; One Two Three (1917)—which was delayed from opening in London by fear of lawsuits—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 Circle, written in 1917-19, first produced in London in 1921, a success on Broadway in 1926, and still Maugham’s most-revived play (it was selected in 1989 by Britain’s National Theatre as one of the top English comedies of the 20th century), is a shrewd, yet oddly compassionate analysis of the role (if any) romantic love can and should play in conventional marriage. Maugham was himself no stranger to the vagaries of romantic love. During his early, successful years as a playwright, he met and became the lover of Sue Jones, the daughter of Henry Arthur Jones, a popular dramatist of the time. An affair that Maugham thought would last six weeks endured eight years before he proposed marriage—and was rejected. He immediately began seeing Syrie Wellcome, the unhappily married daughter of philanthropist Dr. Thomas Barnard. In 1915, Wellcome bore Maugham a daughter, Elizabeth, and two years later, after a messy divorce from Wellcome’s husband, they married. Meanwhile, during a World War I stint with the Red Cross Ambulance Unit in France, Maugham met one of the great loves of his life, Gerald Haxton, who would remain Maugham’s personal secretary and partner for several decades. Due in large part to Maugham’s continuing connection to Haxton—which included extended travels to exotic locales, including the Malay States lauded by Teddy in The Circle—the marriage with Syrie disintegrated, and she divorced Maugham in 1929.

Maugham has been dubbed a cynic by many for his withering views on love. What others dismiss as cynicism, however, director Mark Lamos praises as the author’s “astounding truthfulness” and “ruthless delineation of character,” a literary style that reinvigorates the dramatic tradition begun by William Congreve in 17th-century Restoration comedy and carried on by Oscar Wilde, George Bernard Shaw, and Noel Coward. It is precisely this quality that drew Lamos to direct The Circle for A.C.T.

“One of the beautiful things about the play—and in this sense it’s like Shakespeare—is that it presents a skeptic concept of every character,” said Lamos in remarks to the cast on the first day of rehearsal in December. “You really see the foolishness of a Shakespearean heroine, as well as her beautiful beauty, her wisdom and sagacity. In The Circle, you don’t know whose side to be on. These characters are all fools, and they’re all wise, and it’s teasing that quality out of each of ourselves that maybe is the lesson that’s embedded in the play. This is comedy in the ancient sense, as a corrective: allowing us to see that all of us are idiots, all of us are doing the wrong things, and yet all of us are doing the only thing we possibly can, which is trying to find happiness somehow. As ruthlessly cynical as Maugham can be about that, he’s also tremendously forgiving and understanding at the same time.”

In his own autobiography, The Summing Up (1938), Maugham concedes that his clear-eyed view of human nature accommodates the complexities and contradictions he observed in people and in relationships throughout his life.

I think what has chiefly struck me in human beings is their lack of consistency. I have never seen people all of a piece. It has amazed me that the most ingnorous traits should exist in the same person and for all that yield a plausible harmony....

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 met not to expect too much of others.

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

Jessica Werner is contributing editor at A.C.T., and a freelance writer.

MARRIAGE IS A VERY GOOD THING, BUT I THINK IT’S A MISTAKE TO MAKE A HABIT OF IT.

—W. Somerset Maugham

Wan’t marriage, like life, unstimulating and unprofitable and somewhat empty when too well ordered and protected and guarded? Wan’t it finer, more splendid, more nourishing, when it was, like life itself, a mixture of the sordid and the magnificent; of mud and stars; of earth and flowers; of love and hate and laughter and tears and ugliness and beauty and hurt?

—Thos. Bodt, Edna Ferber (1926)
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 PLAYWRIGHT
Shortly after the publication of his first novel, Liza of Lambeth—written in 1897 while he completed his final year of medical school—Maugham abandoned his scientific career, trading the surgeon’s knife for the author’s pen to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write dramas confronting head-on the social issues of his day, yet his early efforts met with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy, Lady Frederick, about a woman’s attempt 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 characters whose personal and sexual ambitions Maugham would put center stage in a string of popular plays, culminating in his most celebrated and oft-produced comedy, The Circle, which premiered in London and New York at the Haymarket Theatre in 1921.

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His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewed to his plays couldn’t seem to get enough of marriage. Maugham trained his satirical sights on the marital mores and missteps of upper-class British society; exploiting 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 Constant Wife (1930) deals with a wife who cleverly turns the tables on her philandering husband by establishing her own economic independence and taking a lover of her own; Our Betters (1917)—which was delayed from opening in London by fear of lawsuits—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.

MAUGham has been dubbed a cynic by many for his withering views on love. What others dismiss as cynicism, however, director Mark Lamos praises as the author’s “astrangent truthfulness” and “ ruthless delineation of character.”* His literary style that reinvents the dramatic tradition begun by William Congreve in 17th-century Restoration comedy and carried on by Oscar Wilde, George Bernard Shaw, and Noël Coward. It is precisely this quality that drew Lamos to direct The Circle for A.C.T.

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

*The original runs of The Circle at the Theatre de la Société des Arts were cut by two hours, a change that was met with consternation by the public.

—Sentences et Maximes Morales,Français, One Oh Or La Cité du Bonheur (1962)

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—Yvon Boat, Edna Ferber (1926)

True love is like glass, which everyone tells about but few have seen.

—Sentences et Maximes Morales, Français, One Oh Or La Cité du Bonheur (1962)
WHO'S WHO IN THE CIRCLE

TOM BLAIR* (Bluster) has worked extensively in Bay Area theater, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Blithe Spirit, Enzio IV, The Threepenny Opera, Taras Bulba, Indian Ink, The Guarded Man, The Royal Family, and Othello. Holiday and Caine Mutiny Court Martial at San Jose Repertory Theatre; Wilder/Wilder/Wilder and Abyssinian at Marin Theatre Company; Revengers' Tragedy and The Tale of the Leper at Berkeley Repertory Theatre; and Mr. Rickey Calls a Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He spent the summer at Shakespeare Santa Cruz playing Col. Pickering to Paul Whitworth's Higgins.

PHILIP KERR* (Clock Champion-Cheney) is an honor graduate of Harvard and trained at the London Academy of Music and Dramatic Art. He is a veteran of six Broadway productions and has appeared off-Broadway at The Public Theater, Playwrights Horizons, Manhattan Theatre Club, Roundabout Theatre Company, Classic Stage Company, and Carnegie Hall. Kerr has played leading roles at most of the finer LORT theaters across the country, including three seasons at A.C.T. in the early years under William Ball. He has toured nationally with Dame Judith Anderson, appeared at Canada's Manitoba Theatre Centre, played Washington, D.C.'s Kennedy Center, and performed at numerous Shakespeare festivals and summer stock venues. Kerr has also appeared on national television, NET, and the BBC and is the recipient of Chicago's Joseph Jefferson Award for best actor. He is currently professor of theater and drama at the University of Michigan.

Craig Marker* (Edward Lustin) makes his A.C.T. debut in The Circle. Other Bay Area credits include The Marriage of Figaro (Figno) for Center REPertory Company; Brooklyn Boy (Tyler), directed by Joy Carlin; Daily Life's Kitchen (Jamie); and Shakespeare in Hollywood (Dick Powell) for TheatreWorks; Philippians at Auditorium (Achilles) for San Jose Repertory Theatre; Bus Stop (Bo Decker) for Marin Theatre Company; Love's Labour's Lost (Longvallz) for the San Francisco Shakespeare Festival; and The Shape of Things (Adam) and The Persians (Hermes) for Aurora Theatre Company, each of which earned him a Dean Goodman Choice Award. Other credits include The Intelligent Design of Jonny Chow (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar's Continental Divide (Jack Sand, No Shirt), directed by Tony Taccone, for Berkeley Repertory Theatre, Birmingham Repertory Theatre, the Barbiccan Theatre (UK), and La Jolla Playhouse.

TRISH MULHOLLAND* (Anna Shetek) was last at A.C.T. in W. Somerset Maugham's The Constant Wife. She has appeared in theater throughout the Bay Area, most recently at Aurora Theatre Company in Oscar Wilde's Salome. Mulholland 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 has received Bay Area Theatre Critics' Circle Award nominations and a Peter Award (Australian radio). Favorite roles include Mother Courage, Agave, Marion (the predatory realtor in Caryl Churchill's first play, Owners), and Woman in the West Coast premiere of Edward Albee's The Play about the Baby.

KEN RUTTER* (Lord Hugh Fortescue) made his professional debut in 1946 (Tito with the Chicago Opera); his first appearance on this stage in 1956 (the national company of Inherit the Wind), and his A.C.T. debut in its opening production of Twelfth in 1967. Since that time he has been a part of more than 50 other productions with the company, most recently in last season's The Way of Inheritance and A Christmas Carol. He was an original member of the acting companies of Cincinnati's Playhouse in the Park and of Minnesota's Tyrolean Guthrie Theater (serving as both actor and associate director). He is an associate artist at San Diego's Old Globe and has maintained a 20-year relationship with Arizona Theatre Company. He has appeared with most of the nation's...
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CRAG MARKER* (Edward Lauten) makes his A.C.T. debut in "The Circle." Other Bay Area credits include "The Marriage of Figaro" (Figaro) for Center REPertory Company, "Brooklyn Bay" (Tyler), directed by Joy Carlin, "Dixon's Kitchen" (Jamie), and "Shakespeare in Hollywood" (Dick Powell) for Playwrights' Center. Ishiguro's "Audiobooks" (Achilles) for San Jose Repertory Theatre; "Bus Stop" (Bob Decker) for Marin Theatre Company; "Lose" (Lose) for the San Francisco Shakespeare Festival; and "The Shape of Things" (Adam) and "The Virgin" (Vivien) for Aurora Theatre Company, each of which earned him a Dramatists' Guild Choice Award. Other credits include "The Intelligent Design of Dennis Dough" (Tod) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar's "Continental Divide" (Jack Sand, No Shit), directed by Tony Taccone, for Berkeley Repertory Theatre, Birmingham Repertory Theatre, the Barabas Theatre (UK) and La Jolla Playhouse.

PHILIP KERR* (Clive Champion-Cheney) is an honor graduate of Harvard and trained at the London Academy of Music and Dramatic Art. He is a veteran of six Broadway productions and has appeared Off-Broadway at The Public Theater, Playwrights Horizons, Manhattan Theatre Club, Roundabout Theatre Company, Classic Stages Company, and Carnegie Hall. Kerr has played leading roles at most of the finer LORT theaters across the country, including three seasons at A.C.T. in the early years under William Ball. He has toured nationally with Dume Judith Anderson, appeared at Canada's Manitoba Theatre Center, played Washington, D.C.'s Kennedy Center, and performed at numerous Shakespeare festivals and summer stock venues. Kerr has also appeared on national television, NET, and the BBC and is the recipient of Chicago's Joseph Jefferson Award for best actor. He is currently professor of theater and drama at the University of Michigan.

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Dear Friends,

Welcome to American Conservatory Theater’s 2005-06 annual report. Every year we present this annual report as a way to invite you to look behind the productions you see on our stages—to understand on a deeper level our organization, our fiscal standing, and our mission. It is because of you, our donors and our audience, that A.C.T. is able to continue stretching artistic boundaries, nurturing relationships with audiences and artists, and advocating for the future of the American theater. We hope you will enjoy this look inside our organization—and we hope you will become even more involved in the future. Thank you!

Carey Perloff
Artistic Director

Heather K邨en
Executive Director

Mary S. Metz
Chair, Board of Trustees

Expanding Artistic Horizons

The 2005-06 season at A.C.T. took artistic collaboration to new heights, cultivating and nurturing artistic relationships in theater communities at home and around the world. The visionary season opener: The Overtures was the product of a groundbreaking collaboration with Canada’s acclaimed CanStage, while a revelatory new production of August Wilson’s Gem of the Ocean brought Tony Award-winning writer/actor Robin Santiago-Hudson (whois Lackawanna Blues, played here in 2000) back to A.C.T. as a director. New collaborations continued to emerge from inside A.C.T., with Carey Perloff and Paul Walsh’s delightful new adaptation of

A Christmas Carol bringing Bay Area community members together in a joyous holiday production featuring multiple generations of actors—professionals, students in the A.C.T. Young Conservatory, and the graduating class of the A.C.T. Master of Fine Arts Program. At the close of the season, we ventured further into uncharted territory by producing the first-ever English language soundtrack album of Brecht and Weill’s Happy End, featuring the magnetic cast of the A.C.T. production. This season at A.C.T., every production on our stages, every partnership we initiated, and every spark of inspiration our artists and audiences generated reinforced one of the most unique aspects of this theater company: A.C.T. is one artistic community, and our community never stops growing.

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Artistic Director
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Executive Director
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Chair, Board of Trustees

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. 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.

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the Artists
of the Future

The A.C.T. Conservatory continues to educate artists in whose hands the future of the theater securely rests. In addition to their active-training and performance curriculum, students in the Master of Fine Arts Program and the Young Conservatory acted as theatrical ambassadors through their participation in summer exchange programs with prestigious theaters in Switzerland and Italy. Our alumni continued to revitalize the performing arts, whether by writing, producing, and performing in acclaimed new shows (Daniel Beaty’s Emergency-Sex! at The Public Theatre), taking Hollywood by storm (Omar Metwally in Munich, Elizabeth Banks in The 40-Year-Old Virgin), brightening the small screen (Anna Belknap in CSI: New York, Steven W. Bailey in Grey’s Anatomy), or going on to successful careers behind the scenes (Ilia Brooks, who recently returned to A.C.T. to direct the M.F.A. Program production of Baby with the Bathwater). From treasured places deep within our company and through acclaimed careers thousands of miles away, the students and alumni of the A.C.T. Conservatory continue to invigorate the theater of today by taking leading roles in shaping the theater of tomorrow.

Generating
New Literature

This season A.C.T. continued developing new works that enrich the texture and scope of theatrical literature, with the First Look Festival of new plays drawing sold-out crowds to Zeum Theater. The five-week-long festival brought such acclaimed writers, actors, and directors as Olympia Dukakis, Judith Ivey, Timberslake Wertenbaker, Jonathan Moscone, Adam Beck, and Edwin Sanchez to Zeum for staged readings of new plays that also featured A.C.T. M.F.A. Program student actors. A.C.T. also continued our years-long collaboration with playwright Philip Kan Gotanda on his powerful San Francisco story After the War, which will receive its world premiere this spring as part of A.C.T.’s subscription season. Meanwhile, plays that began their development in association with A.C.T. continue to have a rich life beyond their genesis here. Premier First Look production Hilda opened to rave reviews in Washington, D.C., and New York; Lisa Kron’s Wolf premiered on Broadway; and the A.C.T.-commissioned David Mamet adaptation of The Voysey Inheritance was produced by New York’s Atlantic Theater Company. From early rough drafts to successful productions across the nation, the plays supported by A.C.T. are essential to the longevity and quality of the American theater; these are the works that will continue to thrill audiences for generations to come, and we are continuously committed to furthering their evolution.
A.C.T. educates more than 2,800 acting students per year in the four branches of its acclaimed conservatory: the Young Conservatory, the Summer Training Congress, Studio A.C.T., and the Master of Fine Arts Program.

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### American Conservatory Theater

**Statement of Financial Position**

_June 30, 2006 (with comparative totals for 2005)_

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<th>Assets</th>
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<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted (Expenditure)</th>
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<td>Total current assets</td>
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<td>65</td>
<td>20,850</td>
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<td>1,211,998</td>
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<td>Property and equipment—not restricted</td>
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<td>Investments</td>
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<td>Long-term grants and pledges—not restricted</td>
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<td>Other assets</td>
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<td>Interund advance</td>
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<td>115,413</td>
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<td>1,132,607</td>
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<tr>
<td>Total assets</td>
<td>$5,605,139</td>
<td>$784,853</td>
<td></td>
<td>$13,065,358</td>
<td>$2,272,499</td>
<td>$15,701,491</td>
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| Liabilities and Net Assets | | | | | | |

| Current liabilities | | | | | | |
| Accounts payable and accrued liabilities | $1,031,801 | | | | | |
| Deferred revenue | 561,711 | | | | | |
| Capital lease obligations, current portion | 75,849 | | | | | |
| Total current liabilities | 6,843,369 | $1,051,023 | 43,899 | | 6,771,165 | 6,014,112 |
| Deferred revenue, net of current portion | 65,417 | | | | | |
| Capital lease obligations, net of current portion | 55,811 | | | | | |
| Total long term liabilities | 65,811 | | | | | |
| Total liabilities | 6,778,782 | 875,789 | 43,899 | | 7,661,177 | 6,848,032 |
| Net assets | 118,357 | | | | | |
| Total liabilities and net assets | $5,605,139 | $784,853 | $13,065,358 | $2,272,499 | $15,701,491 | $14,015,482 |

### Support and Revenues

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<td>$1,033,764</td>
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### Expenses

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<th>Development</th>
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<td>19,397,803</td>
<td>1,033,764</td>
<td>19,397,803</td>
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The financial information as of and for the year ended June 30, 2006, has been derived from American Conservatory Theater’s 2006 financial statements, audited by Burt, Blymer & Meyer, LLP. Independent auditors. The condensed financial information should be read in conjunction with the 2006 audited financial statements and related notes. Contact American Conservatory Theater’s office for copies of the complete audited statements.
“A.C.T. is one of the reasons why we live in this city.”

William Thomas Lockheed, A.C.T. donor and subscriber

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Mr. and Mrs. Susan Lacke...
“Our love affair with A.C.T. is older than our marriage! Those qualities we value in our personal lives have been abundantly present in our long romance with A.C.T.; an institution that nourishes our hearts and minds so richly deserves all the support we can give in return.”

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AMERICAN CONSERVATORY THEATER

Geary Theater Productions

THE OVERCOAT
Created by Morris Panych and Wendy Garling
Adapted from Nikolai Gogol Music by Dmitri Shostakovich
CAT ON A HOT TIN ROOF
by Tennessee Williams
Directed by Janet Hicks
A CHRISTMAS CAROL
by Charles Dickens
Adapted by Carey Perloff and Paul Walsh
SEXUAL PERVERSITY IN CHICAGO
by David Mamet
Directed by Peter Riegert
GEM OF THE OCEAN
by August Wilson
Directed by Ruben Santiago-Hudson
THE ROYALS
by Richard Brinsley Sheridan
Directed by Lillian Grag
A NUMBER
by Cary Christhill
Directed by Anthony Slaght
HAPPY END
by Moliere
Sing: Songs by Andrew Lloyd Webber
Directed by Mark Lamos
by George S. Kaufman
Directed by W. D. Keith

WORLD PREMIERE
MULLER'S ALLEY
by Timothy Mason
Directed by Craig Slaugt
THE BUTTER AND EGG MAN
by George S. Kaufman
Directed by W. D. Keith

WORLD PREMIERE
ACROSS THE UNIVERSE
by the Music Acocde and McCarty
Written and Directed by Craig Slaugt
Musical Direction by Krista Wige
Choreography by Christine Mattson
Produced in collaboration with Bird

Young Conservatory Productions
at Zeatar Theater

Master of Fine Arts Program Productions at Zeatar Theater

THE CALEB CHURCHIE CAILLE
by Bertolt Brecht
ON THE BUM, OR. THE NEXT TRAIN THROUGH
Directed by Seryl Kalter

Master of Fine Arts Program Productions at Fred's Columbus Room

Geary Theater Productions

THE OVERCOAT
Created by Morris Panych and Wendy Garling
Adapted from Nikolai Gogol Music by Dmitri Shostakovich
CAT ON A HOT TIN ROOF
by Tennessee Williams
Directed by Janet Hicks
A CHRISTMAS CAROL
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Master of Fine Arts Program Productions at Zeatar Theater

THE CALEB CHURCHIE CAILLE
by Bertolt Brecht
ON THE BUM, OR. THE NEXT TRAIN THROUGH
Directed by Seryl Kalter

Master of Fine Arts Program Productions at Fred's Columbus Room

Geary Theater Productions
“Our love affair with A.C.T. is older than our marriage! Those qualities we value in our personal lives have been abundantly present in our long romance with A.C.T.; an institution that nourishes our hearts and minds so richly deserves all the support we can give in return.”

Bruce and Naomi Mann, A.C.T. donors and subscribers

**AMERICAN CONSERVATORY THEATER**

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<table>
<thead>
<tr>
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<th>Title</th>
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<td>Mary S. Metz</td>
<td>Chair</td>
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<tr>
<td>Nancy Livingston</td>
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**AMERICAN CONSERVATORY THEATER**

**2005-06 Season**

**Geary Theater Productions**

**THE OVERCOAT**

Created by Maria Panych and Wendy Garling
Adapted from the short story by Nikolai Gogol
Music by Dmitri Shostakovich

**CAT ON A HOT TIN ROOF**

By Tennessee Williams
Directed by Isabel Hicks

**A CHRISTMAS CAROL**

By Charles Dickens
Adapted by Carey Perloff and Paul Walsh

**SEXY PERVERTS IN CHICAGO**

By David Mamet
Directed by Peter Riegert

**GEM OF THE OCEAN**

By August Wilson
Directed by Ruben Santiago-Hudson

**THE RIVALS**

By Richard Brinsley Sheridan
Directed by Lillian Grup

**A NUMBER**

By Caryl Churchill
Directed by Andrei Serban

**HAPPY END**

By Leo K infrastructure

**Productions at Zeum Theater**

**THE CAULDRON CHAOS**

By Bertold Brecht

**ON THE BUM:**

**THE NEXT TRAIN THROUGH**

By Bertold Brecht

**Master of Fine Arts Program Productions**

**First Look at Zeum Theater**

**PFEIFFER**

By Joan Raciun

**DONNA WANTS**

By Karen Hartman

**THE SHAKER CHAIR**

**PIEDRE**

By Tim Meadow

**WARSAW**

By Paul Wein

**WATERS FOR THE FLOOD**

By Carey Perloff

**Young Conservatory Productions at Zeum Theater**

**MULLINS’ ALLEY**

By Timothy Mason

**THE BUTTER AND EGG MAN**

By George S. Kaufman

**World Premiere**

**DINGBATS**

By Constance Fletcher

**Written and Directed by Craig Slaight**

**Choreography by Krista Wige**

**World Premiere**

**ACROSS THE UNIVERSE**

**The Music By: Leonard and McCARTNEY**

**Written and Directed by Craig Slaight**

**Master of Fine Arts Program Productions at Freedom’s Columbian Room**

**HAIR**

By James Rado and Gerome Ragni

Directed by Craig Slaight

**Photography:** Patti Cacchione. **Costume Design:** Marcus Leslie, Alan C. Mays, wide 2/3/4, and 4/4/4/4. **Production Design:** Tim Webber. **Lighting Design:** Jen Sh&auml;fer and the authors. **Sound Design:** Sharlocke. **Stage Manager:** Jeff Schilling. **Press:** Muriel Milne. **Publicity:** Mode. **Stage Manager:** Joel Lissauer. **Press:** Muriel Milne. **Publicity:** Mode. **Stage Manager:** Joel Lissauer. **Press:** Muriel Milne. **Publicity:** Mode.
leading resident theaters, as well as in the Broadway productions of Separate Tables, Duel of Angels, Rose, The Three Sisters, and The Elephant Man). Having dabbled in all the media, he is most proud of his work with the Lyric Opera of Chicago and the Minnesota Orchestra. This past year, he returned to one of his signature roles, Prospero in The Tempest, for both the Houston Shakespeare Festival and the Southwest Shakespeare Company and was the proud recipient of an honorary master of fine arts degree from A.C.T.

JAMES WATERSTON*, (Arnold Champion-Cheney) recent credits include Jack Marble in Sir Peter Hall’s production of The Importance of Being Earnest with Lynn Redgrave and Orlando in Mark Lamos’s production of As You Like It for the New York Public Theater’s Shakespeare in the Park. Other New York credits include Roger Rosenblatt’s Ashley Montana Goes Abroad in the Caicos on: What Am I Doing Here? (Flea Theater) and Ronald Harwood’s Another Time (American Jewish Theater). Regional credits include Julius Caesar (dir. Daniel Sullivan) and Twelve Night (dir. Jack O’Brien), both at The Old Globe, the West Coast premiere of Proof at South Coast Repertory, two productions of A Long Day’s Journey into Night, Konstantin in The Seagull at the Geoge Street Playhouse, Ah, Wilderness! at the Huntington Theatre Company, and three seasons as musical director at the Greylock Project at the Willimstown Theatre Festival. Film and television credits include “Six Feet Under,” Live from Baghdad,” “ER,” and Dead Poets Society. Waterston has a B.A. from Yale and lives in New York with his wife and two children.

ALLISON JEAN WHITE* (Elizabeth Champion-Cheney), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard’s Travesties and The Real Thing (both directed by Carey Perloff) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chair, Donna Hantz, Wishing, and Waiting for the Felud at Zoom Theater. She appeared in Glen Mok, a clown cahuren, with Infinite Stage at The Players Theatre in New York and played Christina in Red Light Winter at the Wellfleet Harbor Actors Theater. She performed with Killing My Lobster in Goodall!! at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whitesine. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

KATHLEEN WIDDOWS* (Lady Catherine Champion-Cheney) was last seen at A.C.T. as Seraphina in The Rose Tattoo (Drama League Award). Some Broadway shows include Harold Pinter’s Moonlight, Gertrude in Hamlet, Ceddy in The Importance of Being Earnest, Alice in You Can’t Take It with You, and Beatrice in Much ADO about Nothing (Tony Award nomination). Recent off-Broadway credits include Funyun’s Hay (Lucille Lortel Award, Drama Desk nomination), the Duchess of Berwick in Noël Coward’s After the Ball, The Tamer of Evil (OBIE Award), and The Regressor’s Opera (OBIE Award). Titania in A Midsummer Night’s Dream and Rosalind in As You Like It are among the roles she has performed with the New York Shakespeare Festival. Film and television credits include The Group, The Seagull, George under Fire, Petulia, “Oz,” Edith Wharton in Looking Back, and currently, “As the World Turns.”

KATIE HUARD* (Undertaker) grew up in Mandeville, Louisiana, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A. Program credits include The Love of the Nightingale (Niobe) and The Lady from Dubuque (Elizabeth). She received a B.A. in theater from the University of Delaware and is a member of Actors’ Equity Association, the Actors’ Union of Professional Actors and Stage Managers in the United States.
leading resident theaters, as well as in the Broadway productions of Separate Tables, Duel of Angels, Reel, The Three Sisters, and The Elephant Man. Having dabbled in all the media, he is most proud of his work with the Lyric Opera of Chicago and the Minnesota Orchestra. This past year, he returned to one of his signature roles, Prospero in The Tempest, for both the Houston Shakespeare Festival and the Southwest Shakespeare Company and was the proud recipient of an honorary master of fine arts degree from A.C.T.

JAMES WATERSTON, (Arnold Champion-Cheney) recent credits include Jack Webbing in Sir Peter Hall’s production of The Importance of Being Earnest with Lynn Redgrave and Orlando in Mark Lamos’s production of As You Like It for the New York Public Theater’s Shakespeare in the Park. Other New York credits include Roger Rees and John’s Ashby Montana Goes Ashore in the Caicos and A Man I Am Doing Here? (Flea Theater) and Ronald Harwood’s Another Time (American Jewish Theater). Regional credits include Julius Caesar (dir. Daniel Sullivan) and Twelfth Night (dir. Jack O’Brien) both at The Old Globe, the West Coast premiere of Proof at South Coast Repertory, two productions of A Long Day’s Journey into Night, Konstantin in The Seagull at the Geoge Street Playhouse, Ah Wilderness! at the Huntington Theatre Company, and three seasons as musical director for the Carylock Project at the Williamsburg Theatre Festival. Film and television credits include “Six Feet Under,” Live from Baghdad,” “ER,” and Dead Poet Society. Waterston has a B.A. from Yale and lives in New York with his wife and two children.

ALLISON JEAN WHITE (Elizabeth Champion-Cheney), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard’s Travesties and The Real Thing (both directed by Carey Perloff) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chair, Donna Hantz, Wearing, and Wasting for the Festival at Zuma Theater. She appeared in Glen Mai, a crown cinderel, with Infinite Stage at The Players Theatre in New York and played Christmas in Red Light Winter at the Wellfleet Harbor Actors’ Theatre. She performed with Killing My Lobster in Gondola at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whitelines. Waite is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

KATHLEEN WIDDOWS (Lady Catherine Champion-Cheney) was last seen at A.C.T. as Seraphina in The Rose Tattoo (Drama League Award). Some Broadway shows include Harold Pinter’s Moonlight, Gertrude in Hamlet, Cecily in The Importance of Being Earnest, Alice in You Can’t Take It with You, and Beatrice in Much Ado about Nothing (Tony Award nomination). Recent off-Broadway credits include Fumus! (Lucille Lortel Award, Drama Desk nomination), the Duchess of Berwick in Noël Coward’s After the Ball, The Teaser of Evil (OBIE Award), and The Regresser’s Opera (OBIE Award). Titania in A Midsummer Night’s Dream and Rosalind in As You Like It are among the roles she has performed with the New York Shakespeare Festival. Film and television credits include The Group, The Seagull, George under Fire, Petulia, Our,” Edith Wharton in Looking Back, and currently “As the World Turns.”

KATIE HUARD (Understudy) grew up in Manaville, Louisiana, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A. Program credits include The Love of the Nightingale (Nioie) and The Lady from Daulasque (Elisabeth). She received a B.A. in theater from the University of San Francisco and holds acting training at the Maggie Flanigan Studio in New York.

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A member of the group of 2007 of the A.C.T. Master of Fine Art Program and the Equity Professional Theatre Alliance. A member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
**Who's Who**

Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets, for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. in design from the Yale School of Drama.

**JEFF MOCKUS** (Sound Designer) is in his 13th season as resident sound designer for San Jose Repertory Theatre, with more than 60 production credits, including *A Christmas Story, The Haunting of Winchester,* and *Iphigenia at Aulis.* Among his recent work, Old Wicked Songs and Mary’s Wedding cared Bay Area Theatre Critics’ Circle Awards, while By The Bag of Cats, ART, and Magic Barber received Dean Goodman Choice Awards. A lecturer for UC Santa Cruz’s Theatre Arts Department, he also has credits with A Contemporary Theatre, Berkeley Repertory Theatre, the Huntington Theatre Company, Missouri Repertory Theatre, San Diego Repertory Theatre, Marin Theatre Company, Shakespeare Santa Cruz, SCFTA, The Western Stage, Center REP/Company, Contra Costa Musical Theatre, Sacramento Theatre Company, and Sledgehammer Theatre. Mockus is currently working on two upcoming world premiere musicals: *T variants, Tiger,* for the Oregon Shakespeare Festival, and *The Urdu Shakespearean Festival’s Lead Me A Time, The Musical.*

**MARTJACK PALLET** (Director) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as a literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovereignium Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, and *The New Yorker.*

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**CLAYTON B. HODGES** (Understudy) was recently seen in A.C.T.'s *First Look Workshop* of *Stop Home.* Other A.C.T. productions include *The Real Thing, A Christmas Carol,* and, at Z美术馆, Theatres, *The Revival of a Romantic Drama.* Bay Area credits include work with New Voices West at the Magic Theatre, TheatreWorks, the Playwrights Foundation, Theatre Rhinoceros, the Pear Avenue Theatre, and the California Theatre Center. Currently, Hodges is educating audiences with his own adaptation of Oscar Wilde’s *The Critic As Artist* and *Catching Lawyers in the Act,* an original program to teach courtroom litigators better communication through basic acting skills. Through the theatre company he cofounded, Elite Fighting Crew, he appeared in world-premiere productions in New York and London. He has also performed in New York with Gorilla Repertory Theatre and American Globe Theatre and regionally with the Garson Theatre Company and the Hangar Theatre. Hodges is a graduate of the A.C.T. Master of Fine Arts Program and received his B.F.A. (with honors) from NYU’s Tisch School of the Arts.

**MARK LAMOS** (Director) previously directed Edward II for A.C.T. Recent directing projects include the Broadway revival of Edward Albee’s *Swoon* (Tony nomination, best revival), *The Realistic Joneses,* for Lincoln Center Theater, and the premiere of A.R. Gurney’s *Indian Blood* Off Broadway. He accepted the Tony Award in 1989 as artistic director of Connecticut’s Hartford Stage Company, a company he headed for 17 seasons. He has directed and acted on and off Broadway and in regional and theatrical production in the film Longtime Companion. He also directs opera, creating new productions for the Metropolitan, San Francisco, Glimmerglass, and New York City opera, among many others. He received a Tony nomination for his Broadway directing debut, *Our Country’s Good,* and the Lucille Lortel Award for best revival for his Lincoln Center Theater production of *Measure for Measure.* Lamos holds honorary doctorates from Trinity College, Connecticut College, and the University of Hartford. He is the recipient of the Edward Albee Directing Award and the Connecticut Medal of the Arts, and he is featured in Frederick Loeser’s 100 Great Directors.

**JOHN ARNONE** (Scenic Designer) won a Tony Award for *The Who's Tommy* on Broadway. Other set designs for Broadway include Tungerman’s Fortune’s Fool (dir. Arthur Penn), Edward Albee’s *The Goat or, Who Is Sylvia?*, The Full Monty, How to Succeed in Business without Really Trying, Twilight: Los Angeles, 1992, Saragossa (with Ellen Bouton), The Best Little Whorehouse Goes Public and Grease for Tommy Tune, Sex and Longing (dir. Garland Wright), The Deep Blue Sea (with Blithe Danner), Paris/Porto, Luna Stare/Pet. Wars, Marlene, Mommimi on Mommimi, Gone With the Wind Most Best, and Arthur Miller’s *The Ride Down Mt. Morgan.* He has received two OBIEs for outstanding excellence and sustained achievement in set design and, in addition to the Tony, he earned the Los Angeles Drama Critics Circle, Donor Mayor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for *The Who’s Tommy.* His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T. (Carey Perloff and Paul Wilhite’s new adaptation of *A Christmas Carol*), The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Paris, Australia, Venice, and Athens.

**CANDICE DONELLY** (Costume Designer) designed the costumes for A.C.T.’s recent production of *Happy End.* She has worked as a costume designer on the Broadway productions of *Our Country’s Good, France, Search and Destroy,* and *Mastergate.* Off Broadway, her work has appeared at The Public Theater, Manhattan Theatre Club, and the Yale School of Drama and in plays and films in Berkeley.

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Who’s Who

Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She also has designed for numerous operas and ballets and for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. in design from the Yale School of Drama.

JOHN ARNONE (Scenic Design) won a Tony Award for The Whirl Taymory on Broadway. Other set designs for Broadway include Tutunger’s Fortune’s Fool (dir. Arthur Penn), Edward Albee’s The Goat or Who Is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Twilight: Los Angeles, 1992, Sacristie (with Ellen Burstyn), The Best Little Whorehouse Goes to Grasse for Tommy Tune, The Ritz and Lounging (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Paris/Porch, Lane Stout/Pre. War, Marlene, Minnelli on Minnelli, Gone With the Wind, The Best Man, and Arthur Miller’s The Ride Down Mt. Morgan. He has received two OBIE awards for outstanding excellence and sustained achievement in set design and, in addition to the Tony, he earned the Los Angeles Drama Critics Circle, Dona Mavor Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Whirl Taymory. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T. (Carey Perloff and Paul Wilchinsky’s new adaptation of A Christmas Carol: The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

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*Offer expires 31 March 2007.
Who's Who

Wren, Newbury, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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 Rodgers and Hammerstein's, Fanny, and Piazzolla at the Lapin Agile, as well as the first workshop of The Count 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 Oedipus and Don Appolliti! 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.

JOSEPH SMLER (Stage Manager) returns to the Bay Area, where he stage-managed last year's production of The Rehearsal at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre. Favorite productions include: Berkeley MacDonald's An Almost Holy Picture and Mary Zimmerman's Journey to the West), production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For eight years, Smeler worked at Seattle Repertory Theatre, where he was the production stage manager, staff member, and associate artistic director for Sharon Or. He was also the stage manager for the regional theater tour of Annie Deavere Smith's Twilight Los Angeles: 1992 and for the Institute on the Arts and Civic Dialogue at Harvard University.

STELIANA SCHLEMMANN (Assistant Stage Manager) worked on last year's production of A Christmas Carol at A.C.T. Other local stage-managing credits include: The King and I, Gypsy, and The Wizard Of Oz at American Musical Theater San Jose, Oreste Shroud at Marin Theatre Company, La Niece de Figaro and The Magic Flute at Opera San Jose, and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Murry, among others, at San Jose Repertory Theatre. She has also worked with foolsFURY Theater Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she has recently directed acclaimed productions of Tom Stoppard's Thesmophoriazusen, Bertolt Brecht/Kern Weills' The Commandments (a cabaret reading), A Christmas Carol (a new adaptation by Perloff with Paul Walsh), Donald Margulies' Other Desert Cities, and Athol Fugard's The Habit of Her Presence, Johnstone and Athol Fugard's The Real Thing, Constance Congdon's A Mother (an A.C.T.-commissioned adaptation of Godley's Vaza Zodikhono), Ibsen's A Doll's House, Beckett's Waiting for Godot, Stoppard's Night and Day, and Choderli's The Two Sisters. Her production of Marie Ndiaye's Hilda, a co-production at A.C.T.'s second space (Zoom) with Laura Phil Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Last year she was awarded France's Chevalier de l'Ode de l'Art et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has brought A.C.T., the American premiere of Stoppard's The Invention of Love and Indian Ink and Dante's Purgatorio and the world premiere of A.C.T.'s commissioned translation of Mojado, The Mountains, Evaristo IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian's Tell Me a Story and the Bay基石's production of The Threepenny Opera, Old Times, Androcles, The Rite of Strauss, Aroldo, Strauss, Romeo, and The Tempest. Perloff has directed the world premieres of Marc Bitner's No for an August, David Lang/Mac Wellman's The Reading of the Dead, and the West Coast premiere of her own play The Comforts of Ritual (a finalist for the Susan Smith Blackburn Award). Mojado Luminous Darling, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Waiting for the Flood, was directed by Ilyah Hew as part of A.C.T.'s First Light Festival in January. She has collaborated with many of the finest contemporary writers, most recently Philip Kan Gotanda, on his new play after the War at the Sundance Institute in 2004 (an A.C.T. commission that premiered in 2007), and Robert O'Hara, on his The Absabsbat for the 2003 ONeil Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Eton Passion's Ecology, the American premiere of Peter's Mountaineer Language and The Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, and she was also an OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera, Gigue at the Viennese Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa 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 A.C.T.'s Master of Fine Arts Program. She is the proud mother of Leenie and Nicholas.

HEATHER KITCHEN (Executive Director) now in her 11th season as executive director of A.C.T., has strengthened the organization's infrastructure and expanded the development and performance of new work and the addition of a CTC and Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charleston Festival, Festival Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-year-performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Edmonton Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Canadian Arts Festival, Alberta Arts, and as a board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Verboeke magazine's Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Consortium Director) oversees the administration of the A.C.T. Consortium'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. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages throughout the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and in regional theatres, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of CoCTeau's Endgame. 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 HAIRED (Producing Director) began his career on Broadway with Iris Le Gallienne's National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Random Drinks a Little and Goodbye (a musical by Carol Bayer Sager), as well as the national tour of Woody Allen's Drink the Water. Off Broadway he produced Isabel's Little Eyes (directed by Marshall W. Mason) and Sharon's Arms and the Man. Haire joined A.C.T. in 1993. 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 Theatres Critics Circle.
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Wien, Nedvedy, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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HEATHER KITCHEN (Executive Director) now in her 11th season, A.C.T. has strengthened the organization’s infrastructure and expanded to include the development and performance of new work and the addition of a new A.C.T. Children’s Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottesville Festival, Theatre, The New London, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theatre performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Tina Fey Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Edmonton Impact of the Performing Arts in Edmonton. As active community member, Kitchen serves on the boards and executive committees of the Conservatory of the Arts, California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Bigs Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edendale, and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for the Theatre Communications Group, Canada Council of the Arts, and Verismo magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

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JAME D’HAIRE (Producing Director) began his career on Broadway with sire Le Gallagher’s National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Bay Area productions of And Miss Rainier Drinks a Little and Gregory (as musical by Curtis Bay sage), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bothell Little Shop (directed by Marshall W. Mason) and Shanice’s Arms and the Man. Haire joined A.C.T. in 1972. He and his department were awarded Theater Crafts International’s award for excellence in the theatre in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.
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