

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

THE CIRCLE



by **W. SOMERSET MAUGHAM**

Directed by
MARK LAMOS

Special Issue!
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2005-06 Annual Report



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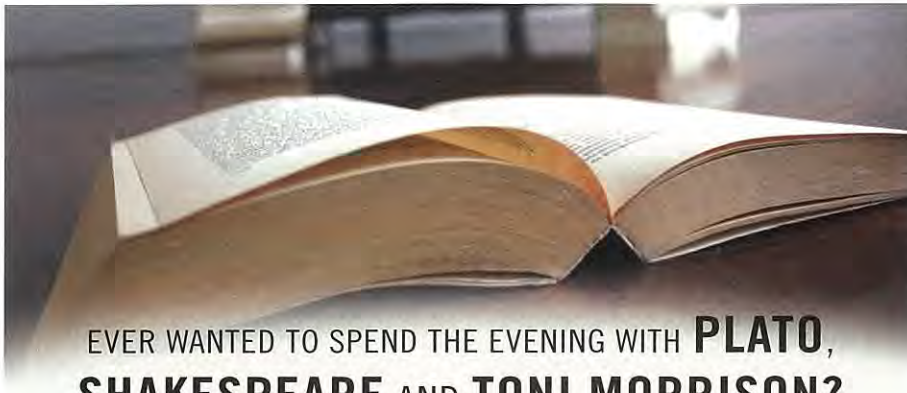
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ABOUT A.C.T.

A.C.T. AUDIENCE PHOTO BY KEVIN BERNÉ



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, 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 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 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 (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 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 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.



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

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American Conservatory Theater was founded in 1965 by William Ball.

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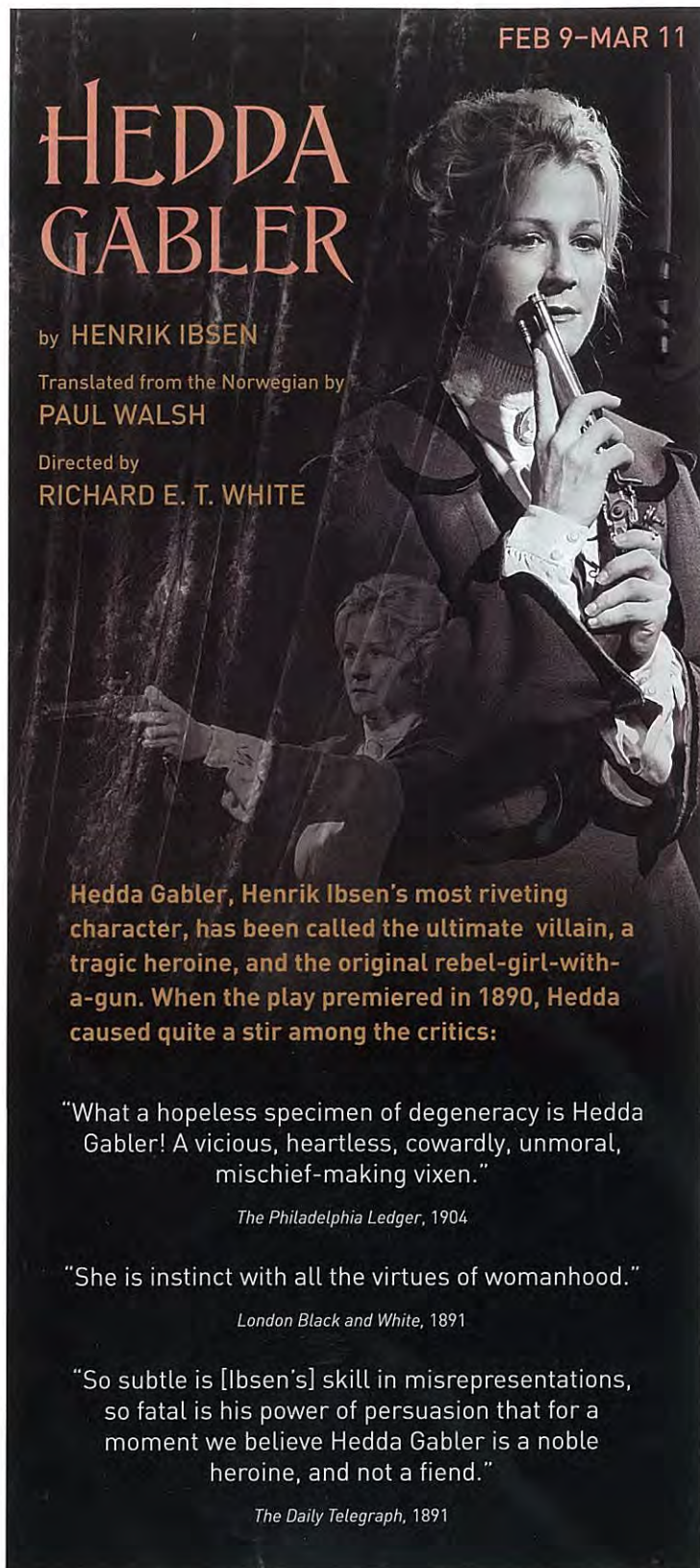
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by HENRIK IBSEN
Translated from the Norwegian by PAUL WALSH
Directed by RICHARD E. T. WHITE



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:

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The Philadelphia Ledger, 1904

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

"So subtle is [Ibsen's] skill in misrepresentations, so fatal 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



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FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



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 secrets 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 undercurrent of longing and loss in his plays that tugs at your heart and keeps 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 Widdoes, Ken Ruta, Philip Kerr) 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 Marlowe'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 sifting 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,

Carey Perloff, Artistic Director

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fresh adaptations ♦ acclaimed actors
expert panels ♦ audience discussions

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Directed by Erica Gould
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by Molière
Adapted by Constance Congdon
Directed by Ron Lagomarsino
JAN 26 & 27
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All Koret events are free and open to the public.

SUN IN GOOD COMPANY

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 Barricelli, 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 WHAT I LEARNED IN ACTING SCHOOL

3/3

11 AM

prior to the matinee performance of *Hedda Gabler*

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 Bratt ("Law & Order"), Ryan Rilette (Artistic Director, Southern Repertory Theatre), and others to be announced.

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

SUN HOMETOWNS / THEATER TOWNS

4/15

5 PM

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 NEW VOICES, NEW WORKS

5/5

11 AM

prior to the matinee performance of *Blackbird*

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

Guest Artists: Philip Kan Gotanda (*After the War*) and others to be announced.

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

All panelists subject to change.

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





A.C.T.

american conservatory theater

Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

THE CIRCLE

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

<i>Scenery by</i>	John Arnone
<i>Costumes by</i>	Candice Donnelly
<i>Lighting by</i>	York Kennedy
<i>Sound by</i>	Jeff Mockus
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw
<i>Dialect Coach</i>	Deborah Sussel
<i>Assistant Director</i>	Adriana Baer

THE CAST

(in order of appearance)

<i>Arnold Champion-Cheney, MP</i>	James Waterston
<i>Butler</i>	Tom Blair
<i>Anna Shenstone</i>	Trish Mulholland
<i>Elizabeth Champion-Cheney</i>	Allison Jean White
<i>Edward Luton</i>	Craig Marker
<i>Clive Champion-Cheney</i>	Philip Kerr
<i>Lady Catherine Champion-Cheney</i>	Kathleen Widdoes
<i>Lord Hugh Porteous</i>	Ken Ruta

UNDERSTUDIES

Arnold, Butler, Edward—Clayton B. Hodges; *Anna, Elizabeth*—Katie Huard*
Clive, Porteous—Tom Blair; *Lady Catherine*—Trish Mulholland

STAGE MANAGEMENT STAFF

Joseph Smelser, *Stage Manager*; Stephanie Schliemann, *Assistant Stage Manager*
Joan Wolkerstorfer, *Intern*

TIME AND PLACE

The action takes place at Aston-Adey, Arnold Champion-Cheney's house in Dorset, England, in 1920.

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

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MAUGHAM KNOWS BEST

BY JESSICA WERNER



W. SOMERSET MAUGHAM IN 1929

perhaps best known to readers today as the author of the semi-autobiographical novels *Of Human Bondage* (1915) and *The Razor's Edge* (1944), W. Somerset Maugham in fact realized his earliest, and arguably greatest, success in his lifetime not for his prose, but for his witty and well-crafted plays. Dubbed “the bridge between Wilde and Wilder” for his acute powers of observation, Maugham achieved in the first decades of the 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 attempts to discourage a persistent young suitor, was an immediate hit and enjoyed an extended run on London’s West End and then Broadway, commencing a lengthy parade of theatrical successes. *Lady Frederick* also introduced the first in a series of strong, articulate, and surprisingly (for their era) feminist female characters whose personal and sexual ambitions Maugham would put center stage in a string of popular plays, culminating in 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 skewered in his plays couldn’t seem to get enough of: marriage. Maugham trained his satirical sights on the marital mores and mishaps of upper-class British society, exploring with an unblinking eye just how far the reality of marriage often strays from the conventional ideal of conjugal bliss. Maugham probed such taboo subjects as sexual duplicity and the double standards applied to men and women’s romantic behavior: *The Letter* (1927) tells the story of a woman who claims self-defense for the murder of her lover; *The Constant Wife* (1926) 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.

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 1998 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 Barnado. 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 Teddie 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 "astringent truthfulness" and "ruthless delineation of character," a 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. "One of the beautiful things about the play—and in this sense it's like Shakespeare—is that it presents a skeptical 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 great 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 thing, 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."



PHOTO BY H. ARMSTRONG ROBERTS (© H. ARMSTRONG ROBERTS/CORBIS)

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 incongruous 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 meet 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.

True love is like ghosts, which everyone talks about but few have seen.

—Sentences et Maximes Morales,
François, Duc De La Rochefoucauld (1678)

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

—W. Somerset Maugham

Wasn't marriage, like life, unstimulating and unprofitable and somewhat empty when too well ordered and protected and guarded? Wasn'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?

—*Show Boat*, Edna Ferber (1926)

WHO'S WHO IN *THE CIRCLE*



TOM BLAIR*
(*Butler*) 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*, *Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, and *Othello*; *Holiday* and *Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilderness/Wilderness* and *Molly Sweeney* at Marin Theatre Company; *Revenger's Tragedy* and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, 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*
(*Clive Champion-Cheney*) is an honors 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 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.



CRAIG MARKER*
(*Edward Luton*) makes his A.C.T. debut in *The Circle*. Other Bay Area credits include *The Marriage of Figaro*

(Figaro) for Center REPertory Company; *Brooklyn Boy* (Tyler), directed by Joy Carlin, *Dolly West's Kitchen* (Jamie), and *Shakespeare in Hollywood* (Dick Powell) for TheatreWorks; *Iphigenia at Aulis* (Achilles) for San Jose Repertory Theatre; *Bus Stop* (Bo Decker) for Marin Theatre Company; *Love's Labor's Lost* (Longaville) for the San Francisco Shakespeare Festival; and *The Shape of Things* (Adam) and *The Persians* (Xerxes) for Aurora Theatre Company, each of which earned him a Dean Goodman Choice Award. Other credits include *The Intelligent Design of Jenny Chow* (Todd) 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 Barbican Theatre (UK), and La Jolla Playhouse.



TRISH MULHOLLAND*
(*Anna Shenstone*) was last at A.C.T. in W. Somerset Maugham's *The Constant Wife*. She has appeared in

theaters throughout the Bay Area, most recently at Aurora Theatre Company in Oscar Wilde's *Salomé*. 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 Pater Award (Australasian 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 RUTA* (*Lord Hugh Porteous*) made his professional debut in 1946 (*Tosca* 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 *Tartuffe* 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 Voyage Inheritance* and *A Christmas Carol*. He was an original member of the acting companies of Cincinnati's Playhouse in the Park and of Minneapolis's Tyrone 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

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



ANNUAL
REPORT
in good company

2005-06

A.C.T.
american conservatory theater

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!



C. Perloff
Carey Perloff
Artistic Director



Heather Kitchen
Heather Kitchen
Executive Director



Mary S. Metz
Mary S. Metz
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.





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 Overcoat* 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 Ruben Santiago-Hudson (whose *Lackawanna Blues* played here in 2002) 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.

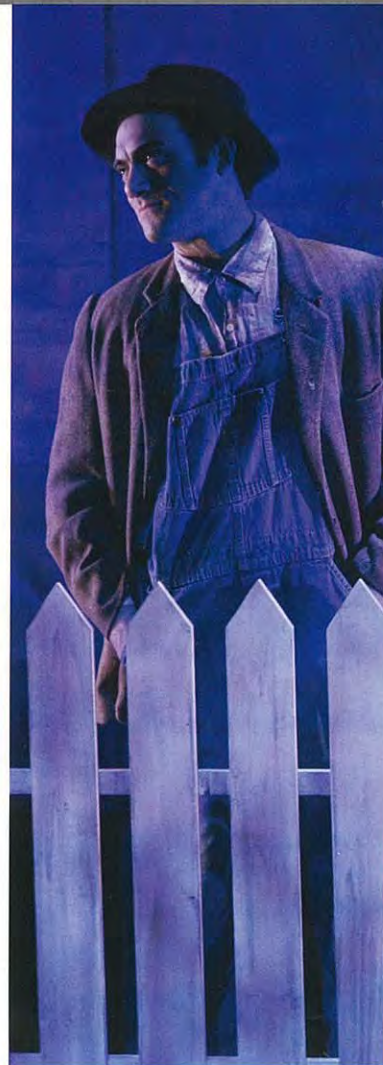
Each subscription season, A.C.T. employs more than 700 local and visiting artists, administrators, and other theater professionals.

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.

Educating 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 actor-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 *Emergence-See!* at The Public Theater), taking Hollywood by storm

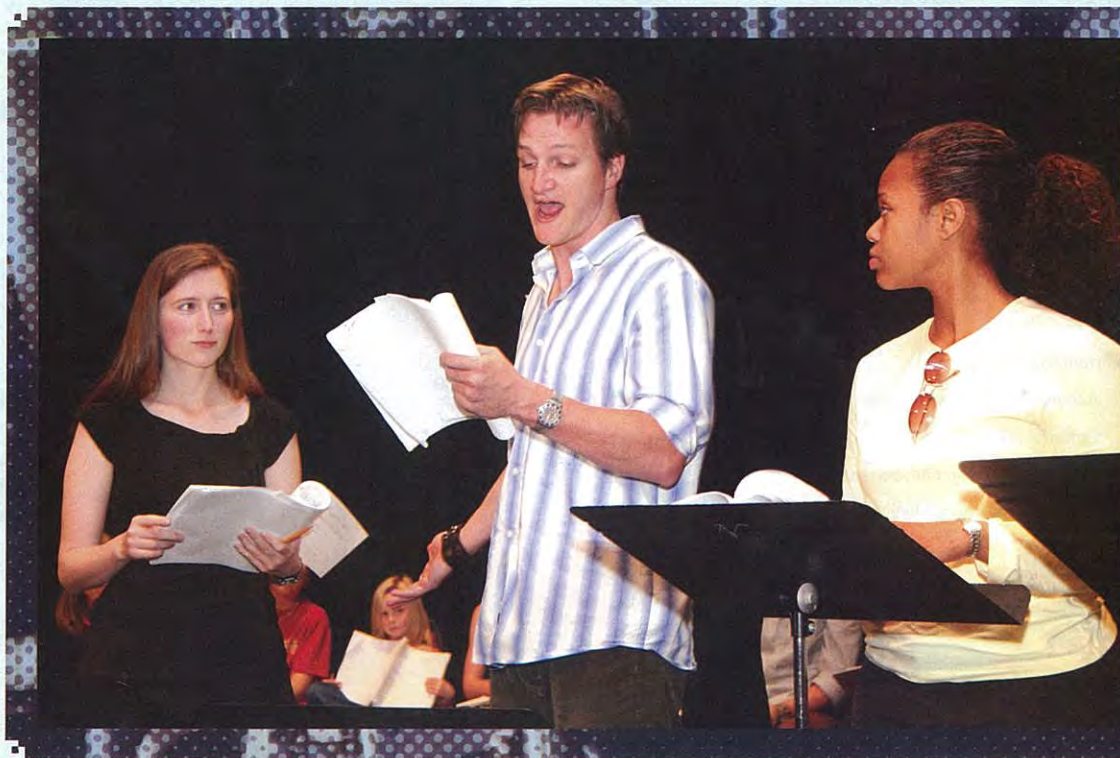
(Omar Metwally in *Munich*, Elizabeth Banks in *The 40-Year-Old Virgin*), brightening the small screen (Anna Belknap in "CSI: New York," Steven W. Bailey in "Grey's Anatomy"), or going on to successful careers behind the scenes (Hal Brooks, who recently returned to A.C.T. to direct the M.F.A. Program 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 crafting 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, Timberlake Wertenbaker, Jonathan Moscone, Adam Bock, 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. Former First Look production *Hilda* opened to rave reviews in Washington, D.C., and New York; Lisa Kron's *Well* 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.



Statement of Financial Position

June 30, 2006 (with comparative totals for 2005)

For the first time in a decade, A.C.T. ended the 2005-06 fiscal year with an operating shortfall of \$321,300 (or 1.68% of our budget). We continue, however, to operate with an overall accumulated budget surplus. We are confident that in future seasons we will be able to continue our commitment to the longevity and growth of the American theater while remaining fiscally sound.

Assets

	Unrestricted					Total 2006	Total 2005
	Operating Fund	Board- Designated Fund	Capital Fund	Temporarily Restricted	Permanently Restricted (Endowment)		
Current assets							
Cash and cash equivalents	\$ 50,710	-	\$ 39,459	\$ 5,572	\$ 50,000	\$ 145,741	\$ 1,198,429
Receivables							
Grants and pledges—net	467,565	-	-	255,000	2,622,441	3,345,006	939,137
Other	299,937	\$ 95	-	58,857	-	358,889	500,589
Prepaid expenses	864,529	-	-	-	-	864,529	1,128,429
Total current assets	<u>1,682,741</u>	<u>95</u>	<u>39,459</u>	<u>319,429</u>	<u>2,672,441</u>	<u>4,714,165</u>	<u>3,766,584</u>
Property and equipment—net	-	-	18,906,159	-	-	18,906,159	19,562,002
Investments	-	935,155	-	657,669	8,397,489	9,990,313	7,208,037
Long-term grants and pledges—net	92,634	-	-	282,468	2,629,249	3,004,351	871,248
Other assets	686,481	-	-	-	-	686,481	127,581
Interfund advances	4,363,864	(166,411)	(5,310,350)	1,112,897	-	-	-
Total assets	<u>\$ 6,825,720</u>	<u>\$ 768,839</u>	<u>\$ 13,635,268</u>	<u>\$ 2,372,463</u>	<u>\$ 13,699,179</u>	<u>\$ 37,301,469</u>	<u>\$ 31,535,452</u>

Liabilities and Net Assets

Current liabilities							
Accounts payable and accrued liabilities	\$ 1,032,654	-	-	\$ 43,897	-	\$ 1,076,551	\$ 1,060,775
Deferred revenues	5,616,711	-	\$ 106,184	-	-	5,722,895	5,484,185
Capital lease obligation, current portion	-	-	75,439	-	-	75,439	69,172
Total current liabilities	<u>6,649,365</u>	<u>-</u>	<u>181,623</u>	<u>43,897</u>	<u>-</u>	<u>6,874,885</u>	<u>6,614,132</u>
Deferred revenue, net of current portion	65,417	-	-	-	-	65,417	-
Capital lease obligation, net of current portion	-	-	152,561	-	-	152,561	228,001
Total long term liabilities	<u>65,417</u>	<u>-</u>	<u>152,561</u>	<u>-</u>	<u>-</u>	<u>217,978</u>	<u>228,001</u>
Total liabilities	<u>6,714,782</u>	<u>-</u>	<u>334,184</u>	<u>43,897</u>	<u>-</u>	<u>7,092,863</u>	<u>6,842,133</u>
Net assets	110,938	\$ 768,839	13,301,084	2,328,566	\$ 13,699,179	30,208,606	24,693,319
Total liabilities and net assets	<u>\$ 6,825,720</u>	<u>\$ 768,839</u>	<u>\$ 13,635,268</u>	<u>\$ 2,372,463</u>	<u>\$ 13,699,179</u>	<u>\$ 37,301,469</u>	<u>\$ 31,535,452</u>

Statement of Activities and Changes in Net Assets

for the Year Ended June 30, 2006 (with comparative totals for 2005)

	Unrestricted					Total 2006	Total 2005
	Operating Fund	Board- Designated Fund	Capital Fund	Temporarily Restricted	Permanently Restricted (Endowment)		
Support and revenues							
Support							
Contributions							
Individuals	\$ 2,815,431	-	-	\$ 5,300	\$ 3,745,943	\$ 6,566,674	\$ 4,690,037
Foundations	490,674	-	-	502,468	3,005,701	3,998,843	774,221
Corporations	636,935	-	-	25,000	-	661,935	364,635
Government grants and appropriations	420,860	-	-	10,000	-	430,860	373,609
Special events	484,710	-	-	-	-	484,710	462,637
Donated materials and services	90,949	-	\$ 18,141	-	-	109,090	156,520
Revenues							
Box office repertory season	9,596,483	-	-	-	-	9,596,483	9,530,687
Conservatory tuition/fees/productions	1,979,164	-	-	-	-	1,979,164	1,909,208
Investment income—net	9,510	\$ 522,045	-	244,911	-	776,466	627,181
Lease and space rentals	280,161	-	-	-	-	280,161	190,782
Concessions	271,405	-	-	-	-	271,405	250,800
Marketing and publications	205,396	-	-	-	-	205,396	208,039
Costume rentals	199,413	-	-	-	-	199,413	184,331
Other income	20,905	-	-	-	-	20,905	11,197
Production enhancement	-	-	-	-	-	-	421,856
Interfund transfers	460,239	(689,126)	-	228,887	-	-	-
	17,962,235	(167,081)	18,141	1,016,566	6,751,644	25,581,505	20,155,740
Net assets released from restrictions	<u>884,428</u>	-	-	<u>(884,428)</u>	-	-	-
Total support and revenues	<u>18,846,663</u>	<u>(167,081)</u>	<u>18,141</u>	<u>132,138</u>	<u>6,751,644</u>	<u>25,581,505</u>	<u>20,155,740</u>
Expenses							
Program services							
Artistic	5,192,448	-	220,072	-	-	5,412,520	5,317,896
Production	7,031,007	-	220,072	-	-	7,251,079	7,409,192
Conservatory	3,102,371	-	224,564	-	-	3,326,935	3,125,021
Supporting services							
General and administrative	2,500,187	-	206,599	-	-	2,706,786	2,554,004
Development	1,341,950	-	26,948	-	-	1,368,898	1,213,303
Total expenses	<u>19,167,963</u>	<u>-</u>	<u>898,255</u>	<u>-</u>	<u>-</u>	<u>20,066,218</u>	<u>19,619,416</u>
Change in net assets	(321,300)	(167,081)	(880,114)	132,138	6,751,644	5,515,287	536,324
Net assets, beginning of year	<u>432,238</u>	<u>935,920</u>	<u>14,181,198</u>	<u>2,196,428</u>	<u>6,947,535</u>	<u>24,693,319</u>	<u>24,156,995</u>
Net assets, end of year	<u>\$ 110,938</u>	<u>\$ 768,839</u>	<u>\$ 13,301,084</u>	<u>\$ 2,328,566</u>	<u>\$ 13,699,179</u>	<u>\$ 30,208,606</u>	<u>\$ 24,693,319</u>

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 Burr, Pilger & Mayer, 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 Lockard, A.C.T. donor and subscriber

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During the intervening years, we have come to expect an eclectic variety of productions at A.C.T.—no matter what the category, we know we will be experiencing stimulating theater.”

Adrienne and Bruce Mitchell,
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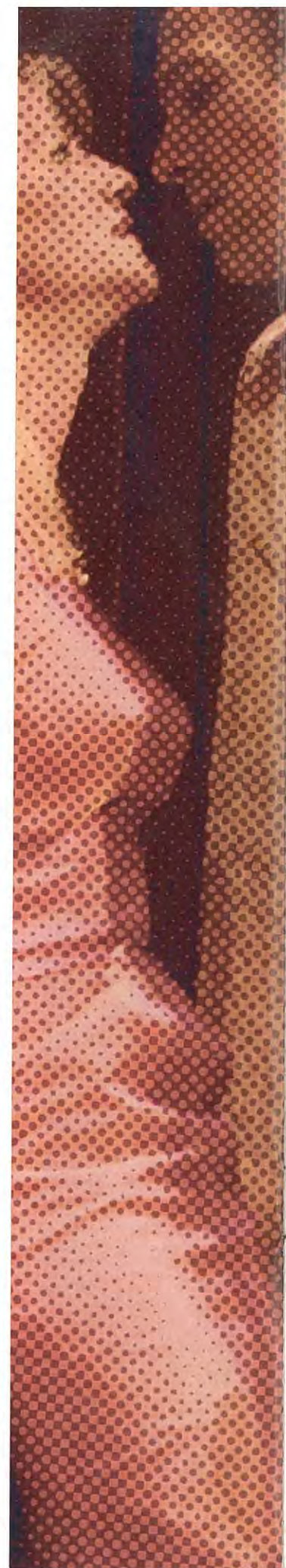
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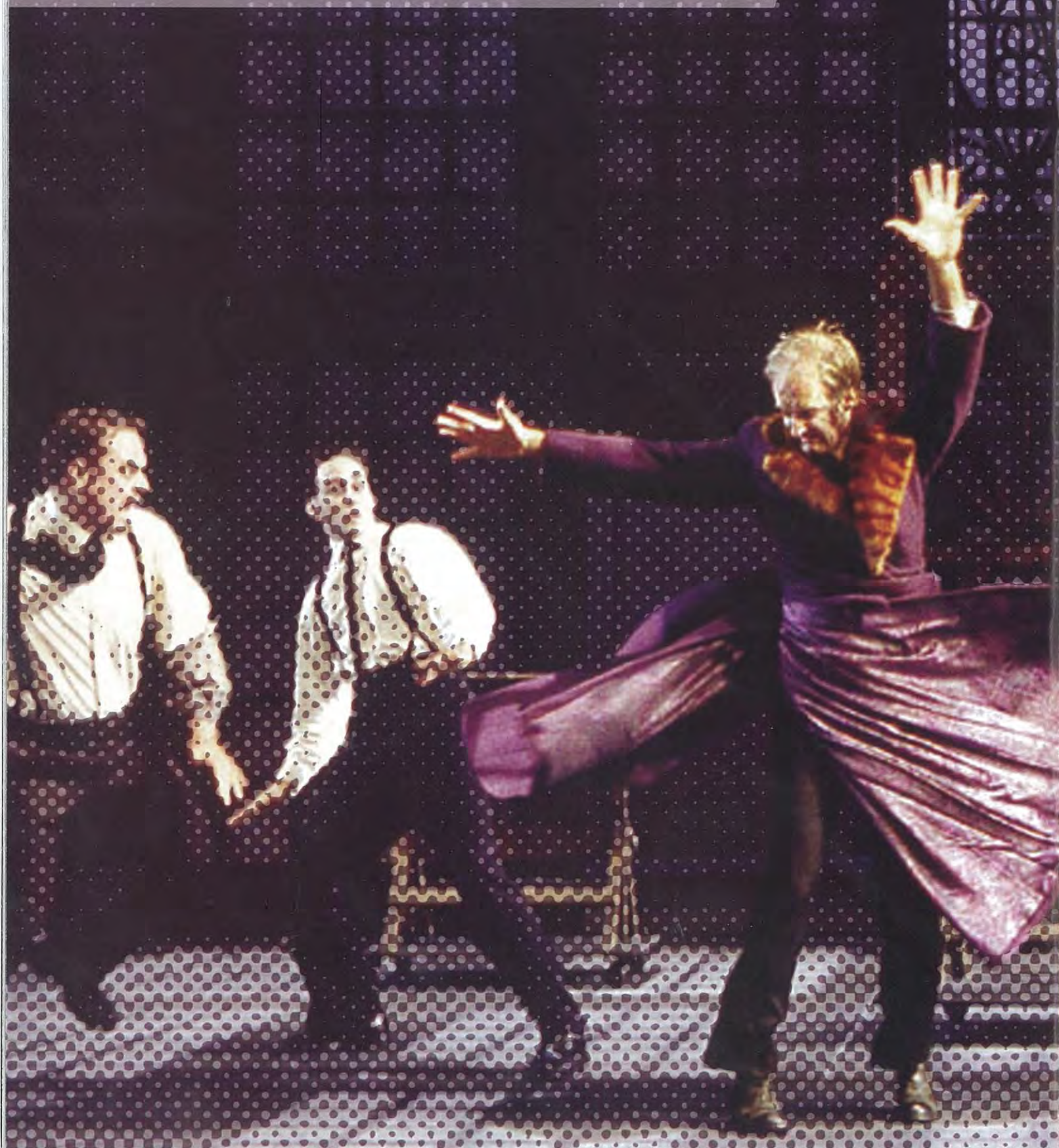
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leading resident theaters, as well as in the Broadway productions of *Separate Tables*, *Duel of Angels*, *Ross*, *The Three Sisters*, and *The Elephant Man*. Having dabbled in all the media, he is most proud of his work with the Lyric Opera of Chicago 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*s (*Arnold Champion-Cheney*) recent credits include Jack Worthing 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 Ashore in the Caicos or: 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 *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 George Street Playhouse, *Ah, Wilderness!* at the Huntington Theatre Company, and three seasons as musical director for the Greylock Project at the Williamstown 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 Wants*, *Warsaw*, and *Waiting for the Flood* at Zeum Theater. She appeared in *Chez Moi*, a clown cabaret, 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 *Gooool!!!* at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece *Whitenoise*. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.



KATHLEEN WIDDOES* (*Lady Catherine Champion-Cheney*) was last seen at A.C.T. as Serafina 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 *Franny's Way* (Lucille Lortel Award, Drama Desk nomination), the Duchess of Berwick in Noël Coward's *After the*

Ball, *The Tower of Evil* (OBIE Award), and *The Beggar'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*, *Courage under Fire*, *Petulia*, "Oz," Edith Wharton in *Looking Back*, and currently, "As the World Turns."



KATIE HUARD† (*Understudy*) 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

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WHO'S WHO

College of Charleston in South Carolina, where she appeared in *The House of Blue Leaves* (Bananas) and *The Wait* for the Piccolo Spoleto Festival. Most recently she played Belle in *A Christmas Carol* at A.C.T. and Kattrin in *Mother Courage* at Berkeley Repertory Theatre.



CLAYTON B. HODGES*

(*Understudy*) was recently seen in A.C.T.'s First Look workshop of *Safe Home*. Other A.C.T. productions include

The Real Thing, *A Christmas Carol*, and, at Zeum Theater, *Lilies*, or *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 theater 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 *Seascape* (Tony nomination, best revival), *The Rivals* 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 theater and appears in the film *Longtime Companion*. He also directs opera, creating new productions for the Metropolitan, San Francisco, Glimmerglass, and New York City operas, 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 Leiter'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 Turgenev'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*, *Sacrilege* (with Ellen Burstyn), *The Best Little Whorehouse Goes Public* and *Grease* for Tommy Tune, *Sex and Longing* (dir. Garland Wright), *The Deep Blue Sea* (with Blythe Danner), *Patio/Porch*, *Lone Star/Pvt. Wars*, *Marlene*, *Minnelli on Minnelli*, Gore Vidal's *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, earned the Los Angeles Drama Critics Circle, Dora Mavor 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 Walsh'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.

CANDICE DONNELLY (*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*, *Fences*, *Search and Destroy*, and *Mastergate*. Off Broadway, her work has appeared at The Public Theater, Manhattan Theatre Club,



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Who's Who

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

YORK KENNEDY's (*Lighting Designer*) theatrical designs have been seen across the country at Berkeley Repertory Theatre, Seattle Repertory Theatre, A.C.T., the Alley Theatre, Dallas Theater Center, Yale Repertory Theatre, Brooklyn Academy of Music, Chicago Shakespeare Theater, Goodspeed Musicals, and the Whitney Museum in New York. Current projects include the Shakespeare Festival at The Old Globe, *Nothing Sacred* at South Coast Repertory, *Two Noble Kinsmen* at Chicago Shakespeare Theater, and *King Lear* at The Denver Center. Honors for theater lighting design include the *Drama-Logue*, San Diego Drama Critics' Circle, *Back Stage West* Garland, ariZoni Theatre, and Bay Area Theatre Critics' Circle awards. He also designed and toured with Malashock Dance throughout Eastern Europe and the United States. Architectural lighting design includes numerous themed environment, theme park, residential, retail, restaurant, and museum projects all over the world, including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco, and the LEGO Racers 4D attractions in Germany, Denmark, England, and the United States. Kennedy is a graduate of the California Institute for the Arts and the Yale School of Drama and lives in Berkeley.

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* earned Bay Area Theatre Critics' Circle Awards, while *By the Bog of Cats*, *ART*, and *Major Barbara* 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, PCPA Theaterfest, The Western Stage, Center REpertory Company, Contra Costa Musical Theatre, Sacramento Theatre Company, and Sledgehammer Theatre. Mockus is currently working on two upcoming world premiere musicals: *Tracy's Tiger*, for the Oregon Shakespeare Festival, and the Utah Shakespearean Festival's *Lend Me a Tenor: The Musical*.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as 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 Sovremennik 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*



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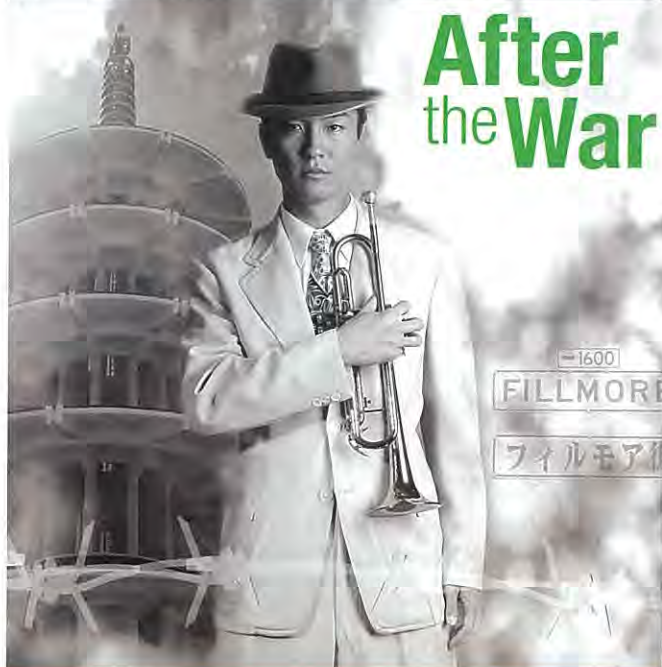
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WHO'S WHO

Voice, *Newsday*, 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 *White Christmas*, *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.

JOSEPH SMELSER* (*Stage Manager*) returns to the Bay Area, where he stage-managed last year's production of *The Rivals* at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre (favorite productions include Heather 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, Smelser worked at Seattle Repertory Theatre, where he was the production stage manager, staff producer, and associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of Anna Deavere Smith's *Twilight: Los Angeles, 1992* and for the Institute on the Arts and Civic Dialogue at Harvard University.

STEPHANIE SCHLIEMANN* (*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 Theatre of San Jose, *Orson's Shadow* at Marin Theatre Company, *Le Nozze de Figaro* and *The Magic Flute* at Opera San Jose, and *Hannah and Martin*, *Sugar Plum Fairy*, and *Tuesdays with Morrie*, 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.

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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard's *Travesties*, Bertolt

Brecht/Kurt Weill's *Happy End* (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voysey Inheritance*, Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels 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'Ordre des Arts et des Lettres.

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 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 Ayzavian'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 play *Luminescence Dating*, 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. Her new play, *Waiting for the Flood*, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable 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 will premiere in 2007), and Robert O'Hara, on *Antebellum* for the 2005 O'Neill 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 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. 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 the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

LISA KOHLER



HEATHER KITCHEN

(*Executive Director*), now in her 11th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's

expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed 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, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater 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 *Economic Impact of the Nonprofit Arts in Edmonton*. An

active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of 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/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 *Forbes* 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 (*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. 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 in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. 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 as an actor and Stage Manager. 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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Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

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presents

THE CIDER HOUSE RULES, PART 1: HERE IN ST. CLOUD'S

Based on the novel by John Irving

Adapted by Peter Parnell

Directed by Craig Slight

March 1–17, 2007

Zeum Theater

Fourth and Howard Streets

San Francisco

TICKETS

www.act-sf.org | 415.749.2250

Set in a bustling orphanage in rural St. Cloud, Maine, in the early 1900s, *The Cider House Rules* centers on Homer Wells, an orphan raised and mentored by Dr. Wilbur Larch. As the precocious and perceptive Homer becomes a skilled yet unlicensed physician under Dr. Larch's tutelage, the pair quickly develop a father-son kinship.

Director Craig Slight remarks, "Irving writes in a large landscape, often spanning years, and with characters larger than life. By his own admission, his writing is heavily influenced by the works of Charles Dickens, and it seems appropriate for this talented third-year M.F.A. Program class to be working on a John Irving story on the heels of their wonderful work in *A Christmas Carol*. The terrain in Peter Parnell's stage adaptation of *The Cider House Rules* is as much real as it is imagined, darting through time, a story told by a company of players who transform into many characters. Exotic, intelligent, joyous, ridiculous, and wise, Irving's story is timeless."



A.C.T. M.F.A. PROGRAM CLASS OF 2007 ACTORS JODY FLADER AND NICHOLAS HONGOLA IN THE FALL 2006 PRODUCTION OF *RED SCARE ON SUNSET* AT ZEUM THEATER. PHOTO BY DAVID WILSON.

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*indicates matinee performance

AND DON'T FORGET ...

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Laura Dery, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Süsi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffier, *Speech, Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Melissa Carey, *Voice, Speech*
Melanie Case, *Improvisation, Acting*
Kevin Crook, *Improvisation, Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
Kimberly Mohne Hill, *Voice, Speech, Dialects*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Michael Mohammed, *Musical Theater, Dance*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slaughter, *Director, Acting*
Krista Wigle, *Musical Theater*

New Plays Program

Horton Foote, *Advisor, Playwright*
Melanie Case, *Playwright*
Carey Perloff, *Playwright*
Craig Slaughter, *Playwright*
Paul Steinmann, *Playwright, Zürich*

International Collaborators

Suzy Graham-Adriani, *National Theatre, London*
Lee Lyford, *Theatre Royal Bath, England*
Anton Ray, *Hochschule Musik und Theater, Zürich*

Accompanists

John Conway

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Cohrsen, Elaine Foreman, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortoyan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Jean Wilcox, Nancy Zinn, *Library Volunteers*

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. 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 American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website 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. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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 A.C.T. Ticket Services 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

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

A.C.T. Merchandise

A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

Refreshments

Full bar service, sweets, and 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 minibar 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. Text messaging during the performance is very disruptive and not allowed.

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 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.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

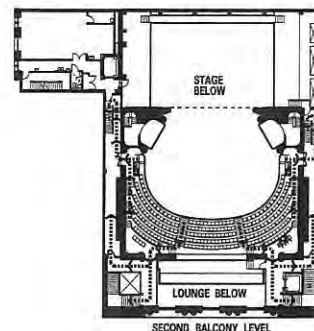
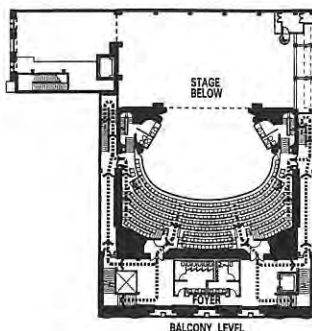
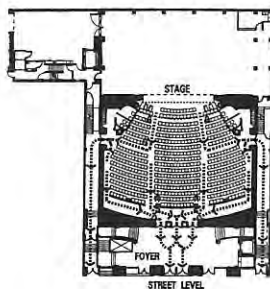


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