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1996–97 REPERTORY SEASON

SHLEMIEL THE FIRST
based on the play by Isaac Bashevis Singer
conceived and adapted by Robert Brustein
music composed and adapted by Hankus Netsky and Zalmen Mlotek
lyrics by Arnold Weinstein
directed and choreographed by David Gordon
September 12 – October 13, 1996

THE ROSE TATTOO
by Tennessee Williams
directed by Carey Perlloff
October 24 – November 24, 1996

A CHRISTMAS CAROL
from the novella by Charles Dickens
adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
December 1 – December 26, 1996

TRAVELS WITH MY AUNT
from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 – February 2, 1997

MACINHAL
by Sophie Treadwell
directed by Laird Williamson
February 6 – March 9, 1997

THE ROYAL FAMILY
by George S. Kaufman and Edna Ferber
directed by Albert Takazanickas
March 20 – April 20, 1997

SINGER'S BOY
by Leslie Ayvazian
directed by Carey Perlloff
May 1 – June 1, 1997

MRS. WARREN’S PROFESSION
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presents

Mrs. Warren's Profession

by George Bernard Shaw
Directed by Richard Seyd

Scenery by Kate Edmunds
Costumes by Walker Hicklin
Lighting by Peter Maradudin
Sound by Stephen LeGrand
Dialect Consultant Deborah Sussel
Assistant Director and Dramaturg Margo Whitcomb
Casting by Meryl Lind Shaw

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A.C.T.

Mrs. Warren's Profession

The Cast
(in order of appearance)

Vivie Warren  Maura Vincent
Praed  Charles Lanyer
Mrs. Kitty Warren  Concetta Tomei
Sir George Crofts  Raye Birk
Frank Gardner  Matthew Boston
The Reverend Samuel Gardner  William Paterson

Understudies

Vivie Warren—Shannon Malone
Praed, The Reverend Samuel Gardner—Julian López-Morillas
Mrs. Kitty Warren—Elizabeth Benedict
Sir George Crofts—James Carpenter
Frank Gardner—Omar Metwally

Time
1908

Place
Act I: A cottage garden in Surrey. A late summer afternoon.
Act II: The same day. Dusk
Act IV: Honoria Fraser's chambers in Chancery Lane, London. Two days later.

There will be one intermission.
Bernard eventually joined Bessie in London, where they lived together until his marriage in 1898 to Charlotte Payne-Townsend.

**Dramatic Beginnings**

In 1885, Shaw began writing book reviews and art and music criticism for leading London publications. He also became actively involved in the Fabian Society, a socialist organization outspokenly critical of capitalist injustice. Shaw himself became one of the Fabians’ most articulate spokesmen, making a name for himself as an agitator on behalf of the working class in general and women in particular. Among Shaw’s writings of this period were his renowned Fabian Essays and *The Quintessence of Ibsenism*, as well as five unsuccessful novels.

When he eventually turned his attention to the theater in the mid-1890s, as the critic of *The Saturday Review* and an emerging playwright, Shaw directed his personal campaign against the superficial banality of the Victorian stage. Profoundly influenced by Ibsen’s theme of social inheritance, particularly in *Ghosts, A Doll’s House*,

George Bernard Shaw was born in Dublin, Ireland in 1856. Although he began his dramatic career as the proponent of notoriously unproduceable (i.e. radical) plays about the least palatable issues of late Victorian society, by the time of his death in 1950 he had become celebrated as the greatest British dramatist since Shakespeare.

*Mrs. Warren’s Profession*, written in 1893, was Shaw’s third play and the most controversial work of his career. Although he certainly intended to expose the harsh conditions of a profession that exploited thousands of women, Shaw used Mrs. Warren’s profession (which is never actually named in the play) as a broader metaphor for the struggle between decency and corruption on every level of society. Shaw’s true genius lies in his ability to express that societal struggle in the most human of terms.

**The Worst Mother Conceivable**

George Bernard was the only son of George Carr Shaw, an alcoholic ne’er-do-well, and Lucinda Elizabeth “Bessie” Gury Shaw, an accomplished singer. Bessie was more interested in her music—and her mesmeric voice teacher, George Vandeuel Lee—than in her husband or her three children. Strong, dominant, unforgiving, and career minded, she left her children largely in the care of servants; Shaw thus knew his mother perhaps only slightly better than Vivie Warren knows hers.

Dazzled by Bessie’s infrequent visits and resentful of her continued neglect, Shaw was understandably ambivalent toward his mother. While he admired her steadfast rebellion against society’s assigned roles for women (he once called her a “Bohemian anarchist with ladylike habits”), he also condemned her for being “the worst mother conceivable.” Ultimately, however, Shaw defended Bessie, blaming her aloof attitude on her Spartan upbringing and unhappy marriage: “Misfortunes that would have crushed ten untrained women broke on her like waves on granite.”

Shaw’s early life in Dublin was fraught with financial uncertainty, but impending ruin was finally averted when Bessie brought her singing teacher into the household to share expenses. The unusual ménage à trois continued until shortly after Bessie’s 21st wedding anniversary, when she left the Georges Shaw to live with George Lee in London (uncomfortably uncertain about his own paternity, the junior Shaw later dropped the George from his professional name). Young George

![George Bernard Shaw in 1897](image1)

![Ménage à Shaw: George Vandeuel Lee (center), with Shaw’s mother, Bessie, on his right, and Shaw’s father, George Carr, behind on his left. The British Library.](image2)

![House, and Rosmersholm, Shaw condemned the popular, sentimental “cup-and-saucer” comedies and vowed to raise the theater to a higher purpose. In his first three dramatic works—his so-called “unpleasant plays”—Shaw tackled unpopular social and economic issues with an ironic comedic tone, hoping to use “their dramatic power . . . to force the spectator to face unpleasant facts” about society.](image3)
Shaw finished his first play, *Widowers' Houses*, in 1892, followed soon after by *The Philanderer* in 1893. *Widowers' Houses*, which condemns slum landlordism, was the first of many Shaw plays to use unconventional subject matter in a satiric form. It was also the first to produce a violent audience reaction: at the first performance, "the offended, neardio audience hooted in protest," while the socialists in the audience applauded wildly in a futile attempt to drown out the protesters. The production closed after two performances, although public outrage dominated the London press for weeks afterward.

**MODERN LADY OF THE GOVERNING CLASS—NOT THE SORT OF THING THAT THEATRICAL AUTHORITY IMAGINE SUCH A LADY TO BE.**

After *The Philanderer*—in which Shaw satirized his own complicated relationships with his several mistresses—failed to receive a production at all, he began work on *Mrs. Warren's Profession*. His friend Janet Achurch had urged him to write a play based on Guy de Maupassant's story *Viette*, about a prostitute mother who seduces her daughter into the profession; Achurch was working on her own dramatization of the story, called *Mrs. Daintrie's Daughter*.

**BEATRICE WEBB SUGGESTED THAT SHAW WRITE ABOUT A "REAL MODERN LADY OF THE GOVERNING CLASS—NOT THE SORT OF THING THAT THEATRICAL AUTHORITY IMAGINE SUCH A LADY TO BE."**

In August 1893, Shaw went to visit his friend Sidney Webb and Webb's new wife, Beatrice, a fellow Fabian reformer and essayist and herself the victim of a negligent mother. Shaw wrote the first act of *Mrs. Warren* while wandering the grounds of the Webbs' cottage in the valley of the Wye. He set out to combine elements of *The Second Mrs. Tanqueray*, Sir Arthur Wing Pinero's recent play about a "woman with a past," with *The Cenci*, Shelley's tragedy about incest and victimization in a cruel society. He wrote to Achurch on September 4:

> The play progresses bravely; but it has left the original lines. I have made the daughter the heroine, and the mother a most deplorable old rip.... The second act is half finished and wholly planned. How does your version progress?

Shaw had originally intended to make the fallen mother the central character in a conflict with her virtuous daughter. He based the character of Mrs. Warren on the unapologetic heroine of Maupassant's romance, with a dash of Beatrice Shaw (Shaw to Achurch: "Oh, I will work out the real truth about that mother some day"). Beatrice Webb suggested that he also write about a "real modern lady of the governing class—not the sort of thing that theatrical and critical authorities imagine such a lady to be." Shaw as a result refocused his attention on the character of the daughter, and the result was Vivie Warren, an independent, ambitious, intelligent, and highly educated young person—like Beatrice, a model "New Woman" representing the 19th century's emerging feminist movement.

Vivie is also partly based on a noted Liberal Feminist, a Mrs. Orme, who lived in Chancery Lane as a practicing attorney and smoked giant cigars. Shaw became so enamored of Vivie—whom William Archer described as "a Shaw in petticoats"—that he bestowed on her aspects of his own ambivalence toward sex and romantic love. A virgin until the age of 29 (when he was seduced by one of his mother's students, Mrs. Jenny Patterson, who remained his mistress for many years), Shaw remained celibate in his marriage to Charlotte while conducting numerous affairs of varying physical involvement with the leading actresses of his day. Preferring the intellectual and emotional companionship of women, Shaw maintained an enigmatic attitude toward sex throughout his life, admitting only that the women with whom he had enjoyed physical intimacy could be counted on "less than the fingers of one hand."

After his return to London, Shaw worked to assemble a cast while finishing Act III of *Mrs. Warren*. In his characteristically peripatetic way, he did most of the writing while walking around the city, stopping at benches along the way to jot down speeches and reading lines aloud to friends during visits. While he had Achurch in mind for Vivie, he encountered more trouble than expected finding actresses willing to play Mrs. Warren. "The part is a vulgar one," he wrote, "but unless the vulgarity is the artistic vulgarity of a refined actress, just as the immorality must be the artistic immorality of a woman whom the audience respects, the part will be unendurable.... There is a reputation to be got out of the part." Mrs. Theodore Wright, a fellow Fabian who had played London's first Mrs. Ayling in Ibsen's *Ghosts*, "rose up; declared that not even in her own room could she speak the part to herself, much less in public to a younger woman." Elizabeth Robins, mindful of the traditional connections between her own profession and prostitution, refused the part, suggesting that Shaw turn to other, "intellectual" actresses.

When Shaw finished *Mrs. Warren's Profession* on November 2, how-
likely to lead even strong men to "insanity and suicide."

Even Shaw recognized Mrs. Warren's provocative qualities and deliberately had characters swallow lines in an attempt to have the juiciest expressions hidden from the censor. "It's much my best..."

when the secret of her profession is exposed. Unlike the unfortunate heroines of Mrs. Tanqueray, La Dame aux Camelias, Iris, and Zaza, which depict the socially acceptable stereotype of the repentant or punished whore, Mrs. Warren remains unabashedly pragmatic about the advantages of her business. Shaw had in fact deliberately created her as "a counter-portrait to the general image of the romantic, sentimentally attractive courtesan of the stage," and she was banned from the theater.

Mrs. Warren was by no means, however, the only Shaw character excluded from the stage. Out of 8,000 plays submitted to the Lord Chamberlain for approval between 1895 and 1900, only 30 were completely banned, and three of those were by Shaw: Mrs. Warren's Profession (declared immoral), The Shewing-up of Blanco Posnet (considered blasphemous), and Puss Cuttings (deemed an offensive representation of a living person).

During this period, Shaw's "unpleasant plays" had only Widow's House's two performances among them, and of his next four plays, only one was produced. Out of necessity as well as principle, Shaw became a vigorous opponent of artistic censorship and finally turned to publishing to get his message before the public. In his 26-page "Author's Apology" for the version of Mrs. Warren published in his Play, Pleasant and Unpleasant in 1898, Shaw wrote:

I could not have done anything more injurious to my prospects at the outset of my career... I have once more behaved with the triumphant amusement of startling all but the strongest-headed of the Lon-

don theatre's critics clean out of the practice of their profession.

Mrs. Warren's Profession was first produced in 1902 in two private performances by the Stage Society, during what Grein called "an exceedingly uncomfortable afternoon." The play had to wait until 1925 ("too late," according to Shaw), however, for a licensed production in Britain, and was still banned as late as 1955 as "amoral" by the Comédie Française in Paris.

Mrs. Warren's American adventures began in 1905, when the play received just a single tryout performance for 1,000 rambunctious Yale undergraduates before closing in New Haven. The day after its sold-out opening night in New York's Garrick Theatre (2,500 people were turned away), the producers and members of the cast were arrested, even though the script had already been diluted by the police commissioner. By the time they were acquitted, public interest had waned, but the incident made a lasting impression on Shaw, who wrote in 1907:

The reason I do not go to America is that I am afraid of being arrested. How can I bring my wife to a country where she cannot obtain rooms at a hotel without producing her marriage certificate and showing it to all the other guests, and where, because she believes Mrs. Warren's Profession to be a righteous play, she can be dragged to the nearest police court, bullied, insulted, and told that if she does not take herself and her husband out of the city in 24 hours, she will be charged in general terms with insecurity?

The subsequent U.S. tour was well received, particularly in San Francisco, as were later New York productions in 1918, 1950 (starring Estelle Winwood), 1958, 1963, and 1976 (with Lynn Redgrave and Ruth Gordon at the Public Theater). By 1941, Warren Munsell of the Theatre Guild could write to Shaw about a proposed revival of the Guild's 1918 production:

I am rather skeptical... Terry had the idea last summer of getting Mrs. West to appear in Mrs. Warren's Profession and spoke to Miss West about it when she was out on the Coast. Miss West said, "I don't think my public would like to see me acting the part of a mother."

PLAYS OF LIFE

Although the theme of Mrs. Warren's Profession is no longer shocking to contemporary audiences, Shaw's goal of exposing the social evils caused by the corrupting compromises of capitalist society remains valid. (Looking back on the critical furor caused by Mrs. Warren, he wrote in his "Apology," "Truly my play is more needed than I knew.")

After the difficulties he encountered trying to produce his early plays, however, Shaw put aside the unpleasantness of social-problem plays to write works with no other agenda except the purpose of all poets and dramatists... plays of life, character, and human destiny. Tired of trying to make his audiences confront injustice head-on, he decided to teach them by making them laugh, to "sport with human follies, not with crimes." Three weeks after finishing Mrs. Warren, Shaw was at work on his next play, Arms and the Man—a romantic one.
SHAW AND MRS. WARREN'S PROFESSION

by Jessica Werner

"The harlot's cry from street to street
Shall weave old England's winding sheet.
—William Blake (Shaw's inscription to Mrs. Warren's Profession)

"Prostitution is not a question of sex: it is a question of money," wrote George Bernard Shaw in his preface to Mrs. Warren's Profession. Although Shaw explored in his play themes that were undeniably scandalous at the time—prostitution, the commodification of sexuality and love, even hints of incest—his intention was not simply to titillate or spark controversy. Rather, in accord with his lifelong commitment to Fabian socialism, Shaw wanted to expose the economic origins of the pervasive injustices of late Victorian society, specifically the inescapable poverty that drove so many women to prostitution in turn-of-the-century Britain.

Shaw had done copious research into the topic of prostitution and, in contrast to most of his contemporaries, he firmly believed that prostitution was the result of neither sinfulness nor wantonness, but instead represented the most insidious aspects of capitalism, namely its devaluation of women as property. With Mrs. Warren's Profession, Shaw wrote, he wanted first to draw attention to the truth that prostitution is caused, not by female depravity and male licentiousness, but simply by underpaying, under-valuing, and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together; and second to expose the fact that prostitution is not only carried on without organization by individual enterprise in the lodgings of solitary women, each her own mistress as well as every customer's mistress, but organized as a big international commerce for the profit of capitalists like any other commerce.

It was unconscionable, and even criminal, in Shaw's mind for a society to perpetuate the conditions that force women into prostitution—among them unfair and insufficient wages, appalling working conditions, and unforgiving attitudes toward unwed motherhood—and to simultaneously condemn the women who act, out of desperate self-preservation, to mitigate their situation in one of the few ways available to them. "Nothing would please our sanctimonious British public more than to throw the whole guilt of Mrs. Warren's profession on Mrs. Warren herself," Shaw wrote. "Now, the whole aim of my play is to throw that guilt on the British public itself."

THE GREAT SOCIAL EVIL

Prostitution had long been an object of both fascination and disgust in Britain. As early as the 1690s, with the establishment of the Society for the Reformation of Manners, moral transgressors were subjected to sustained efforts at regulating sexual behavior. The Society for the Suppression of Vice (known universally as the "Vice Society") continued these efforts throughout the 1880s, and as the 20th century approached, prostitution became the "Great Social Evil," a topic of passionate debate in parliament and the press. Prime Minister William Gladstone even wrote in his diaries that prostitution had become "the chief burden of [his] soul."

While Britain never legalized prostitution, brothels were licensed in continental Europe in the 1870s, and it was common knowledge that British girls were being exported against their will to Vienna and Brussels (where Mrs. Warren also owns brothels). Shaw himself became an active participant in the campaign against prostitution in 1885 after reading W. T. Sneath's sensational exposé of child prostitution, "The Maiden Tribute of Modern Baby-

Art: Henri de Toulouse-Lautrec's Salon de la rue des Moulins (1894), one of Paris's most famous brothels

Life: Waiting for customers in the rue des Moulins, Paris
lom,” in the Pall Mall Gazette, in which Sneed revealed how a Mrs. Armstrong had sold her daughter into prostitution for £3. “I am quite willing to take as many quires of the paper as I can carry and sell them (for a penny) in any thoroughfare in London,” wrote Shaw. (It was soon discovered that Sneed had liberally doctored the facts in his articles, yet his series focused enough attention on the issue that parliament passed the Criminal Law Amendment Act, which raised the statutory age of consent from 13 to 16.) Unlicensed brothels also flourished in England, where many institutions were illegally maintained through police bribery.

It is impossible to determine the actual number of prostitutes in late 19th-century England; police records constitute the primary source of data and many women were never arrested, and many women only turned to prostitution occasionally to bring in vital additional income when all else failed. The Lancet reported in 1857 that one house in every sixty in London was a brothel and one woman in every sixteen a prostitute—amounting to 6,000 brothels and 50,000 prostitutes. Other estimates put the number at closer to 50,000. In any case, it is certain that the number of prostitutes in London was considerable, and their numbers rose toward the end of the century.

Paradoxically, the increase was at least partly due to the expansion of female employment as England became an increasingly industrialized nation. Long hours for extremely low pay characterized the new factory jobs open to women; because these depressed rates of pay were insufficient to support families, and most prostitutes were also mothers, prostitution became increasingly attractive as a means of earning supplemental income. Sneed reported on two girls who worked days in a jam factory and walked the streets at night: “They liked the work in the factory better than the work in the streets. But the difference in pay was very great. Times they said was hard; and beggars could not be choosers.”

Shaw himself realized the connection between low pay and prostitution, and he argued passionately for a minimum wage law to ensure women a livable base-line income. “Every increase in women’s wages produces a decrease in prostitution,” he wrote. Shaw’s argument was consonant with the views of a growing number of social reformers who also viewed prostitution as an unfortunate economic necessity, rather than as deviant or sinful behavior. The comprehensive 1836 study of Parisian prostitutes, De la pras-
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For information, please call the A.C.T. Literary Department at (415) 439-2445.
CONGRATULATIONS TO THE ATP CLASS OF 1997

The second-year students of the A.C.T. Conservatory’s Advanced Training Program (ATP) traveled to Los Angeles and New York in recent weeks to showcase their skills to an invited roster of agents and casting directors. Directed by A.C.T. faculty member Margo Whitcomb, the ATP showcase is a 1½-hour event that features each student in brief individual or small-group scenes excerpted from works by classical and contemporary playwrights. Each year’s showcase is a valuable opportunity for A.C.T.’s young actors to demonstrate their talent to the industry’s top decision makers before beginning their professional stage and screen careers.

After returning from the showcase tour, these students of A.C.T.’s class of 1997 presented a series of plays by contemporary women playwrights including Winsome Pinnock, Marlene Mayer, Beth Henley, and Maria Irene Fornes. Then on May 10, the group assembled in the Geary Theater for graduation ceremonies celebrating the completion of their two-year course of study at A.C.T. In addition to the 26-member graduating class and 44 students who received master of fine arts (M.F.A.) degrees, honorary M.F.A. degrees were conferred upon acclaimed actors Olympia Dukakis, who has appeared in A.C.T. productions of *Hedda* and the recent *Singer’s Bay*, and Winona Ryder, an alumna of the A.C.T. Young Conservatory. “We are thrilled to honor with this talented class two of this country’s finest and most versatile actors, whom we are proud to include as members of A.C.T.’s extended family,” remarks Conservatory Director Melissa Smith. “Their careers—one long and illustrious and the other still young but already distinguished—serve as extraordinary models for our graduates as they embark on the rewarding and challenging path of the professional theater artist.”

SUMMER AT THE A.C.T. YOUNG CONSERVATORY

The A.C.T. Young Conservatory is still accepting applications for the second session of summer classes for young people 8 to 18 years old. Courses include acting, directing, voice and speech, physical acting, musical theater, performance workshops, audition, and improvisation. Session II will be held July 21-August 22.

Session I’s Performance Workshop features a production of *Ayadina*, a new play by Lynne Alvarez. Performances will take place July 18, 19, and 20 in the A.C.T. studios at 30 Grant Avenue.

For information and applications to Session II, please call (415) 439-2444.

A.C.T. CELEBRATES BRITAIN MEETS THE BAY

The A.C.T. production of George Bernard Shaw’s classic play *Mrs. Warren’s Profession* is part of the 100-day Britain Meets the Bay festival, which reaches its peak in June. A celebration of the close business, cultural, and political ties between the United Kingdom and the San Francisco Bay Area, Britain Meets the Bay features scores of events from San Jose to the wine country in the categories of technology, retail, education, sports, and the arts.

For information about other festival events, please call (800) 915-BMTB or visit the BMTB Website at britain.nyc.ny.us/bmtb.
A.C.T.'s offices at 30 Grant Avenue, LATA acts as a resource and consultant to the Bay Area theater community and a support organization for the 130 actors, directors, and playwrights who make up its membership. LATA's theatrical activities include an annual reading series, fully staged productions, and children's shows. Upcoming projects include a stage production of The Boiler Room and a touring production of The Marvelous Adventures of the Hero Twins, a children's piece by Oropesa. LATA is funded in part by the California Arts Council and the Zellerbach Family Fund. For the location and additional information, please call (415) 439-2425.

CHEVRON HELPS A.C.T. REACH OUT TO YOUNG PEOPLE

Chevron joins The Chronicle Publishing Company and Pacific Bell as a sponsor of A.C.T.'s thriving youth theater programs, which include the ArtReach and Student Matinee (SMAT) programs, as well as the Young Conservatory's New Plays Program, Tenderloin Outreach Project, and scholarship fund.

Chevron's generous award helps A.C.T. to continue its ongoing commitment to theater education for young people in the Bay Area. The SMAT Program has offered discount tickets, study guides, and postperformance discussions to approximately 15,000 Bay Area students each year since 1968. The three-year-old ArtReach Program brings A.C.T. artists into San Francisco classrooms, winning acclaim from students and teachers alike for its high-quality workshops, and together with the YC's Tenderloin Outreach Project and scholarship fund helps to bring theater to a diverse audience that includes many inner-city students who would otherwise be unable to attend A.C.T. performances.

Through its subsidiaries and affiliates, Chevron operates in approximately 96 countries. Recognizing that the success of the company relies upon the good will and cooperation of its neighbors, Chevron and its employees are committed to sharing their resources, experience, and time to benefit the communities in which they live and work.

Chevron has always encouraged employees to participate in community activities, to give their time even after the plant gates are shut and the office lights are turned off. As a company, it is Chevron's hope that it is viewed not only as a good neighbor, but also as a vital and important community asset.

Chevron has been a dedicated supporter of A.C.T. since 1973, and this year's award is once again earmarked for the theater's youth programs. "To be a welcome member of any community is an essential part of our corporate vision," says David W. McMurty, Chevron's senior representative for contributions and programs. "We hope that this award will help A.C.T. enrich the lives of thousands of Bay Area students during the entire year."
As a medical man, I will give my opinion as to what encourages prostitution; idleness and the love of finery. Some girls won't work if they can help it; they will take the easiest way of obtaining money and they will have their dress; they must have their false hair . . . and their long trains to their dresses like their mistresses.

THE "PERFECT LADY"
In Britain in the early 1890s, when Shaw was writing Mrs. Warren's Profession, women were in most ways second-class citizens, regarded as intellectually and physically inferior; law, theology, and the weight of traditional mores all conspired to perpetuate double standards and ensure women's subordination. The first wave of a women's movement had begun to take shape in Britain in the 1850s (Vivie Warren embodies the new feminism's so-called "New Woman"), yet women were still unable to vote or to own property apart from their husbands.

The Victorian ideal of the "perfect lady" suffused all aspects of public and private life; feminine purity, and with it domestic virtue, had taken on almost fetishistic appeal, despite the fact that this ideal was a far cry from many women's experience. Girls were brought up to be as innocent and sexually ignorant as possible, and were esteemed as they grew older only insofar as they grew up to become "perfect wives."

Marriage was a woman's only valid calling, and the image of the passive and long suffering wife, attendant to her husband's needs, was ingrained in the Victorian
mind. One mid-19th-century woman unapologetically defined her role:

"The love of woman appears to have been created solely to minister to the wants of man, to be ministered unto. . . . As it is the natural characteristic of woman's love in its most refined, as well as its most practical development, to be perpetually doing something for the good or the happiness of the object of her affections, it is but reasonable that man's personal comfort should be studiously attended to."

Shaw believed that traditional marriage entrapped women in a kind of slavery that, from his socialist point of view, was itself akin to prostitution (marriage "is largely a survival of the custom of selling women to men," he wrote in his 100-page preface to *Getting Married*). Friedrich Engels, whose *Condition of the Working Class in England in 1844* attracted wide attention when its English translation was released in 1887, wrote:

"The marriage of convenience turns often enough into the crassest prostitution—sometimes of both partners, but far more commonly of the woman, who only differs from the ordinary courtesan in that she does not let out her body on piece-work as a wage-worker, but she sells it once and for all into slavery."

Engels finds his echo in Shaw's belief that, "Until we sublimate the marriage relation, the difference between marriage and Mrs. Warren's profession remains the difference between union labor and scab labor."

As marriage was considered a woman's sole purpose in life, the education of women was severely limited. A woman's education until the 1890s had been singularly directed toward bringing out her innate maternal instincts, and the exclusion of women from higher education was justified by a prevailing anxiety that too much learning would somehow unsex a woman and divest her of her feminine charms. The Social Darwinists' concern about the "decline of the species" was corroborated by doctors who alleged that time spent in intellectual pursuits would drain a woman's maternal energy.

By the early 20th century, however, women like Vivie Warren began to reap the benefits of increased access to higher education. The founding of Girton and Newnham colleges for women at Cambridge and three women's colleges at Oxford, followed the lead of London University, the first to admit women in 1878 and to make all degrees, honors, and prizes accessible to both sexes. Within 15 years, all provincial and Scottish universities had also admitted women to full membership and degrees.

Shaw had nothing but disdain for the outdated view that women were unsuited for higher learning, as well as for what he called the "horrible artificiality of that impudent sham the Victorian womanly woman, a sham manufactured by men for men." In an interview with the *New York Sun* after the controversial world premiere of *Mrs. Warren's Profession* in 1905, he said, "I am extremely proud of having written the play. It has made me more friends than any other work of mine, especially among serious women."
FASHION STATEMENT

The period between 1893, when Shaw wrote Mrs. Warren's Profession, and 1908, when director Richard Seyd has set the A.C.T. production, was one of profound transition. Social, economic, and political pressure for radical change that would attain explosive force during and after the First World War was building. A new psychological freedom and growing emphasis on the individual challenged the prevailing rigidity of Victorian morality.

Women, perhaps benefited most from these changes. Encouraged by limited legislative reform of married women's property and divorce laws, the receipt of the right to vote in municipal elections, and increased educational opportunities, pioneering women like Vizie Warren took the first steps toward equality. Their activism was not without risk; one of the first large suffragette rallies took place in London's Hyde Park in 1908 and was a precursor to the violent demonstrations that would take place in 1913 and beyond.

Women's changing roles were reflected in their fashions: waistslines loosened, bustles shrank, hemlines rose, and elements of men's clothing were frequently adopted by emancipated young women. It was also in 1908 that skirts rose above the ankle in everyday wear, a fashion statement that shocked conventional society.

As shown in the research used by Walker Hickin in designing the costumes for this production, Mrs. Warren still dresses in the feminine, elaborately detailed, flowing gowns reminiscent of late Victorian couture (left). In contrast, Vizie—the New Woman of the new century—wears the tailored suits and shorter skirts of the modern Edwardian age (below).
Raye Birk* (Sir George Crofts) appeared at A.C.T. as Ebenezer Scrooge in *A Christmas Carol* earlier this season and as Jack in the 1994 production of *Home*. He previously spent nine seasons at A.C.T., appearing in the leading roles of *Travesties*, *The Three Sisters*, *Eques*, *The Browning Version*, *Hotel Paradiso*, and *Pentaglottis*. His Los Angeles theater credits include *The Aristocrats*, *Nothing Sacred*, *Green Card*, and Vlaclav Havel’s *A Private View* (Drama-Logue Award) at the Mark Taper Forum; *Romeo and Juliet* and *The Cherry Orchard* (Drama-Logue Award) at South Coast Repertory; and the acclaimed *Mad Forest* at the Matrix Theatre. Last summer he appeared opposite Howard Keel as Colonel Pickering in *My Fair Lady* in St. Louis and Atlanta. Television credits include recurring roles on *Silk Stalkings*, “Coach,” “L.A. Law,” and “The Wonder Years,” as well as appearances on “3rd Rock from the Sun,” “Caroline in the City,” “Babylon 5,” “Columbo,” “ER,” “The X Files,” “Murphy Brown,” “Seinfeld,” “Wings,” and numerous made-for-television movies. Birk’s film credits include *Throw Momma from the Train*, *The Naked Gun*, *Doc Hollywood*, *A Class Act*, and *Naked Gun 33 1/3*.

Charles Lanyer* (Proud) appeared most recently at Berkeley Repertory Theatre as Boss Mangan in *Heartbreak House*. Last season at A.C.T. he appeared in *Arcadia* and *Gaslight*. A 12-time Drama-Logue Award winner, he received the Bay Area Theatre Critics’ Circle Award for his portrayal of Professor Higgins in *Pygmalion* at A.C.T. in 1993 and has played leading roles in A.C.T. productions of *Bill*S* and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he has been featured in *Major Barbara*, *Who’s Afraid of Virginia Woolf?*, *Man and Superman*, and *Hedda Gabler*. He has also played leading roles in major productions on both coasts, including Harold Clurman in *Name* at the Matrix Theatre in Los Angeles, Hermann Goering in the International City Theatre’s production of *2 by 3* by Romulus Linney, Madam at Seattle Repertory Theatre, the King in *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, and Dysart in *Espes* at South Coast Repertory, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theater Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the New York Public Theatre. He has appeared in the films *The Stepfather* and *Die Hard II*, among others, and on television in “**N.Y.P.D. Blue.**”, “**Matlock.**”, “**Hill Street Blues.**”, “**St. Elsewhere.**”, and “**General Hospital.**” Lanyer will be featured as Detective Tom “Lucky” Ellis in the soon-to-be-released film *Hard*, a mystery thriller.

Matthew Boston* (Frank Gardner) appeared at A.C.T. last season as Petia Tropimov in *The Cherry Orchard*, Ambrose Kemper in *The Matchmaker*, and Valentine Coverley in *Arcadia*. Regional theater credits also include *Dancing at Lughnasa* and *All’s Well That Ends Well* at the Dallas Theatre Center; *Laughter on the 23rd Floor* at the Cleveland Playhouse; Holiday at the Alabama Shakespeare Festival; *Othello* at the Great Lakes Theater Festival; *Julius Caesar* at the New Jersey Shakespeare Festival; *Our Country’s Good* at Wing and a Prayer Theatre Company; *The Diviners* at Wing and a Prayer and at the International City Theatre in Los Angeles; and *Reckless* at Princeton Repertory Theatre. Film and television credits include *Ghost Ship*, *Camp Wilderness*, “**One Life to Live.**”, and “**All My Children.**”
The Conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and the world.

**YOUNG CONSERVATORY**
Outstanding theater training for students ages 8 to 18. Summer Session I: June 16–July 18 (orientation June 14); II: July 21–August 22 (orientation July 19). Applications are accepted now—call 439-2444.

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**ADVANCED TRAINING PROGRAM**
The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to a certificate in acting or an M.F.A. degree. Students are selected through nationwide auditions.

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**WILLIAM PATERSON**
(The Reverend Samuel Gardner) joined A.C.T. in 1967 to play James Tyrone in A Long Day’s Journey into Night. A graduate of Brown University, he served in the Army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at The Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. He has appeared in major roles in A.C.T. productions of You Can’t Take It with You, Jumbers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Painting Churches, The Doctor’s Dilemma, Saint Joan, Saturday, Sunday and Monday, The Cocktail Hour, Pygmalion, Home, and Gaslight, for which he received a Drama-Logue Award. For Saturday, Sunday and Monday and Pygmalion he received Bay Area Theatre Critics’ Circle (BATCC) Awards for best supporting actor, and for The Cocktail Hour he earned a BATCC Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol and performed the role for 14 seasons. He served for nine years on the San Francisco Arts Commission and for two years as a trustee of the American Conservatory Theatre Foundation.

**CONCETTA TOMEI**
(Mrs. Kitty Warren) is a graduate of Chicago’s Goodman Theatre School and recipient of its Sarah Siddons Award. Her Broadway credits include leading roles in The Elephant Man (opposite David Bowie), Goodbye Fidel, and Noises Off! Off Broadway she originated the roles of Edward/Victoria in Tommy Tune’s Cloud Nine and Dr. Emma Bruckner in The Normal Heart. She has also worked extensively in regional theater, including Shaw’s Candida at the Oregon Contemporary Theatre, Romance Language at the Mark Taper Forum, and numerous productions at the Alley Theatre in Houston. She won the Bayfield Shakespearean Award as Queen Elizabeth opposite Kevin Kline in Joseph Papp's Richard III. She also played Blanche DuBois in A Streetcar Named Desire at Theatre Calgary in Canada. Television credits include the movies In Love and War, The Betty Ford Story, and The Burden of Proof; recurring roles on "Picket Fences" and "L.A. Law"; and guest-starring roles on "Elliott," "Touched by an Angel," "Murder One," "Diagnosis Murder," "Wings," "Dynasty," and "Star Trek: Voyager." She was also a series regular on "Max Headroom" and the Emmy Award-winning "China Beach." Tomei appears in the upcoming film Out to Sea, with Jack Lemmon and Walter Matthau.

**MAURA VINCENT**
(Vicie Warren) made her A.C.T. debut as Desdemona in Othello. Her regional theater credits also include the role of Dee Dee in Urban Folk Tales at the Mark Taper Too, Hermia in A Midsummer Night’s Dream, Cordelia in King Lear, Iarina in Antony and Cleopatra at the California Shakespeare Festival, Juliet in Romeo and Juliet at the San Francisco Shakespeare Festival, Beatrice in Much Ado About Nothing, and Mollie in Animal Farm with the National Players. She has also performed in workshops with the Mark Taper Forum and South Coast Repertory. On television she has been seen in “Almost Perfect,” “Love & War,” and “Breaking Through.” She received an M.F.A. in acting from UC Irvine, where she performed in The Threepenny Opera, 1/3 Rapid “I” Movement, Pericles, and Mastergate, among others. Vincent is also a lecturer in the UC Irvine undergraduate acting program.
ELIZABETH BENEDICT* (Understudy) since moving to the Bay Area in 1995, has appeared in numerous local productions, including Shirley Valentine (in the title role) at the Mason Street Theatre and Anything to Declare? (as Madame Dupont) and Racing Demon (as Heather) at Theatre First in Berkeley. She began her career at Arena Stage in Washington, D.C., and has appeared off Broadway in The Trojan Women, Clearamund, Husbands and Wives, Uncle Vanya, and The Song of the Lusitanian Bogey. She has also performed in productions of Hamlet, Steel Magnolias, and Picnic in New York’s Hudson Valley, as well as on television in “Law and Order.” Benedict can be seen this fall in Theatre First’s production of The Lady of the Camellias.

JAMES CARPENTER* (Understudy) has appeared at A.C.T. as Gilbert Marshall in A Royal Family, as well as in The Tempest, Hecuba, and Full Moon. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. During the past 12 years, Carpenter has appeared in a wide variety of roles in more than 30 productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.

JOSEPH DE LA CRUZ (Understudy) has been living and working in the Bay Area since 1973. During 17 years with the Berkeley (California) Shakespeare Festival, including a term as associate artistic director, he played many roles, including King Lear, Shylock, Brutus, Macbeth, Malvolio, Prospero, and Dogberry. He also directed The Tempest, All’s Well That Ends Well, Henry IV, Part I, Coriolanus, King John, and Pericles, among others. Other acting credits include work at Berkeley Repertory Theatre, the Eureka Theatre Company, the Magic Theatre, San Jose Repertory Theatre, TheatreWorks, the Denver Center Theatre Company, San Diego Repertory Theatre, Chicago’s Court Theatre, and the Oregon Shakespeare Festival. López-Morillas has also directed student productions of Tartuffe and Troilus and Cressida for the A.C.T. Advanced Training Program.

SHANNON MALONE* (Understudy) recently appeared at A.C.T. in The Royal Family, Machinal, and A Christmas Carol. Recipient of the Mrs. Phyllis Warrin Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include Romeo and Juliet, Summerfolk, and Mac Wellman’s Bad Infinity. Her theater credits include performances with the Georgia Shakespeare Festival, North Carolina Theatre for Young People, and Jekyll Island Musical Comedy Festival. She was also a summer with the Gaiety Theatre in Dublin, Ireland, under the direction of Joe Dowling. Malone grew up in Atlanta and received her B.F.A. in theater from the University of North Carolina at Greensboro.

OMAR METWALLY* (Understudy) appeared at A.C.T. earlier this season in Shylock the First. He is a 1997 graduate of the A.C.T. Advanced Training Program, where his favorite studio roles included Octavius Robinson in Man and Superman, Leicester in Mary Stuart (directed by Carey Perloff), and Ralph Berger in A Woke and Sing! He also performed the role of Edward Lunt in the premiere staging of Beth Henley’s Impossible Marriage. His theater credits also include She Talks to Beethoven and Dennis Trainor’s Ping Pong, a graduate of UC Berkeley.

WALKER HICKLIN (Costume Designer) designed the costumes for A.C.T.’s Arredia, directed by Carey Perloff last season. He has designed extensively in New York (both on and off Broadway), for film and television, and in leading regional theaters throughout the country. He also designed the feature films Longtime Companion, Prelude to a Kiss, Rich, and the upcoming English Girls in Paris, Louis, Never Cry, and Foolish Hearts. Recent theater credits include An Ideal Husband and Arms and the Man at South Coast Repertory, The Size of the World (with Rita Moreno) and The Fiery Furnace (starring Julie Harris) for Circle Repertory Company, Night and Her Stars for the Manhattan Theatre Club, and My Mother-Said I Never Should for New York Stage and Film. Hicklin has received eight Drama-Lambs, and the 1993 Los Angeles Drama Critics’ Circle Award for distinguished achievement in costume design.

STEPHEN LeGRAND (Sound Designer) is in his 11th season as resident sound designer and composer at A.C.T., where his work has recently been heard in Singer’s Boy, The Royal Family, Travels with My Aunt, The Rose Tattoo, The Cherry Orchard, The Matchmaker, Gaslight, and Arredia. With collaborator Eric Drew Feldman he has received awards for the music for The Lady’s Not for Burning at A.C.T., The Tooth of Crime and The Rivals at Berkeley Repertory Theatre, and Povera at the Eureka Theatre. He has also written scores for Tanya Desong, Joe D, Luis, and Fuente Oyama at Berkeley Repertory Theatre and music for The Wait at the Mark Taper Forum.

DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie-Mellon University with Ethel Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 22nd season with A.C.T. She has appeared in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. productions, including Travels with My Aunt, Arcadia, The Matchmaker, Gaslight, Angels in America, Othello, Hedda, Full Moon, and Oklahoma. She has also worked as dialect coach on a number of plays at Berkeley Repertory Theatre and Marin Theatre Company. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. by the conservatory in 1995. Suscel is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.’s board of trustees.

KIMBERLY MARK WEBB* (Stage Manager) returned to A.C.T. this season after a summer stage-managing the San Francisco production of Piazzo at the Lapin Agile. His work with A.C.T. includes productions of The Royal Family, Travels with My Aunt, The Rose Tattoo, The Cherry Orchard, The Tempest, Arcadia, and the acclaimed 1994–95 production of Angels in America. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht’s Galileo, The Norman Conquests, American Buffalo, The Tooth of Crime, Man and Superman, Hard Times, Our Country’s Good, Spon, and most recently, An Ideal Husband. Other credits include The Woman Warrior for the Center Theatre Group in Los Angeles and The Lady from the Sea at Boston’s Huntington Theatre Company. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

JULIET N. POKorny* (Assistant Stage Manager) has worked on A.C.T. productions of Travels with My Aunt, Dark Rapture, Angels in America, and The Play’s the Thing. She has stage-managed several San Francisco premiere productions, including Tony ’n Tina’s Wedding and Bug. Other local stage management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, and the Magic Theatre, among others.
Pokorny received her B.A. from California State University, Long Beach.

**Margot Whitcomb** (Assistant Director and Dramaturgy) has worked as assistant director on four A.C.T. productions directed by Carey Perloff—Singer's Boy, The Tempest, Arcadia, and Hedda. She recently finished guest directing Cloud Nine at UC Riverside and mounting the A.C.T. Conservatory Advanced Training Program (ATP) showcase in New York, Los Angeles, and San Francisco. Last fall she directed the ATP's first M.F.A. project, The Reincarnation of Jamie Romain, and adapted and directed Euripides' Hippolytus for the A.C.T. Conservatory. She received her M.A. in theater history and literature from UC Santa Barbara and her M.F.A. in directing from the University of Washington in Seattle. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

**Janet Hamlín** (Cover Artist) has worked as an illustrator in New York for the past eight years, creating artwork for a wide range of clients including Time, IBM, Simon & Schuster, and Microsoft. In 1987 she graduated with honors from the Art Center College of Design in Pasadena, where she received an award for excellence in illustration.

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

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**VERBAL VICTORIANA**

Below is a brief guide to some of the Britisms spoken by the characters of Mrs. Warren's Profession:

- **assizes** (accent on the second syllable) In areas outside London, legal disputes were usually resolved by justices of the peace in petty or quarter sessions. Civil and criminal cases considered too tricky or—like capital offenses—too serious for local juries were handled by circuit-riding judges from London's superior common-law courts after they had finished their regular terms. These semiannual special sessions, called assizes, were occasions of considerable pomp and ceremony.

- **baronet** The title of the first rank below the peerage (British nobility). Ranked just below a baron and just above a knight, a baronet is considered a member of the gentry (the English upper middle class) and is addressed as "Sir."

- **broomsquire** A manufacturer of brooms.

- **conveyance** The transfer of property from one person to another by any lawful act; the lawyer who prepares the necessary documents is a "conveyancer."

- **croaker** 1. one who speaks in a disdainful or despotic manner, or who prophesies evil 2. Victorian society slang [suggested by the lamentable sound of a frog] A hypocrite.

- **Ecclesiastical Commission** An official commission created in 1863 to redress imbalances in the salaries of the clergy, cathedral endowments, and other allocations of funds within the Church of England.

- **magazine** A military term for a place in which gunpowder and other explosives are stored in large quantities.

- **mooning** Listless or aimless wandering or contemplation &lt;1882&gt; The knight used, it seems, to lose himself in metaphysical mooning.

- **pin** Something very small or of very slight value or significance &lt;1777&gt; 'tis evident you never cared a pin for me.

- **publican** The keeper or owner of an alehouse or pub.

- **trio** Any of the final honors examinations—especially in mathematics and classics—at Cambridge University, so called because the candidate at one time sat on a three-legged stool.

- **whitesmith** A worker in tin or other metals; sometimes a worker who did superficial cosmetic work on metal, as opposed to forging it.

- **wrangler** A top-scoring student in the mathematics tripos at Cambridge. The student who ranked highest was the senior wrangler.

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**A.C.T. Profiles**

**Carey Perloff** (Artistic Director) assumed artistic leadership of A.C.T. in June 1992 and has led the company to unprecedented success, including the receipt of the 1996 Jujamcyn Theaters Award for theatrical excellence. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first A.C.T. season with August Strindberg's The Red Mirror, followed by acclaimed productions of Timberlake Wertenbaker's new translation of Sophocles' Electra, Anton Chekhov's Uncle Vanya, and David Storey's Home. Her world premiere production of Wertenbaker's version of Euripides' Hippolytus, with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's Arcadia and the Geary Theater inaugural production of Shakespeare's Troilus. This season at A.C.T. she directed The Rose Tattoo, by Tennessee Williams (winning a Drama-Logue Award for outstanding production), and the world premiere of Singer's Boy, by Leslie Ayvasian.

In the summer of 1993, Perloff staged the world premiere of Steve Reich and Beryl Korner's new music-theater video opera, The Cave, at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York's Classic Stage Company (CSC) from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' Elektra (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's Mountain Language (with Jean Stapleton, David Strathairn, and Peter Riegert) on a double bill with his Birthday Party, Tony Harrison's Phaedra Britannica, Thornton Wilder's Skin of Our Teeth, Lynne Alvarez's translation of Tirso de Molina's Don Juan de Sevilla, Michael Feingold's version of Alexandre Dumas's The Three Musketeers, and Edward Albee's The Goat, or Who Is Sylvia? with John Lithgow and Marisa Tomei. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

In Los Angeles, Perloff staged Pinter's Collection at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction) and was associate director of Steven Berkoff's Greek (which earned the Los Angeles Drama Critics' Circle Award for best production). Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.

**Heather Kitchen** (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, and has served as a strategic planning consultant for arts and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. Kitchen received an honors degree in drama and theater arts from the University of Victoria.
Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

**JAMES HAIRE** (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals, John Brown’s Body, She Stoops to Conquer,* and *The Comedy of Errors.* He also staged-managed the Broadway productions of *And Miss Reardon Drinks a Little* (with Julie Harris, Nancy Marchand, and Estelle Parsons) and *George* (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 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire 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. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

**MELISSA SMITH** (Conservatory Director), the master acting teacher in A.C.T.’s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-off Broadway and in regional theater; her credits include Sonya in *Uncle Vanya,* directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous plays including the work of Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Caymichael Patten Studio in New York.

**CRAIG SLAIGHT** (Young Conservatory Director) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, four of which have been selected by the New York Public Library as “outstanding books for the teenager.” In 1989, he founded the Young Conservatory’s New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of *New Plays from A.C.T.’s Young Conservatory.*

**PAUL WALSH** (Dramaturg & Director of Humanities) has extensive experience as a dramaturg, translator, and adaptor. His translation of Strindberg’s *Creditor* was directed by Carey Perloff at New York’s Classic Stage Company in 1991 and at A.C.T. in 1992. His work also includes *Children of Paradise: Shooting a Dream,* *Germinal,* *Don Juan Giovanni,* *The Hunchback of Notre Dame,* and *Honeymoon China* at Theatre de la June Lune in Minneapolis, as well as projects at The Guthrie Theater, Undermain Theater, and Kitchen Dog Theater. His critical writings have appeared in numerous publications, including *Theater Symposium, Essays in Theatre, The Production Notebooks: Theatre in Process, Re-interpreting Brecht,* and *Strindberg’s Dramaturgy.* Walsh received his Ph.D. from the University of Toronto’s Graduate Centre for the Study of Drama and has taught theater history and dramatic literature at Southern Methodist University.

**MERYL LIND SHAW** (Casting Director) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.’s *Bon Appétit!* and *Creditor.* She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore’s Center Stage. She was active with Actors’ Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. Shaw’s most recent casting projects include the San Francisco production of *Fiasco* at the Lapin Agile and the forthcoming CD-ROM game *Obidion.* This season she also teaches in the A.C.T. Conservatory’s Advanced Training Program.

**ASSOCIATE ARTISTS**

**KATE EDMUNDS**, scenic designer in residence at A.C.T., has created the sets for *The Rose Tattoo,* *The Cherry Orchard,* *The Tempest,* *Arsenic and Old Lace,* *Uncle Vanya,* *Full Moon,* *Okeania,* *Agents in America,* *Rosencrantz and Guildenstern Are Dead,* *Othello,* and *Hamlet.* She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

**PETER MARADUDIN,** lighting designer in residence at A.C.T., has designed *Singer’s Boy,* *The Royal Family,* *Machinal,* *A Christmas Carol,* *The Cherry Orchard,* *Shemel the First,* *The Matchmaker,* *The Cherry Orchard,* *Dark Rapture,* *The Tempest,* *Gaslight,* *Arsenic and Old Lace,* *The Play’s the Thing,* *Rosencrantz and Guildenstern Are Dead,* *Home,* *Okeania,* *Full Moon,* *Sojan,* *Uncle Vanya,* *Peony, Pymadon,* *The Learned Ladies,* *Antigone,* and *Hamlet.* On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey’s Black Bottom,* and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yiychen,* *The Cassandra Child, Circle,* and *The Woman Warrior.* Maradudin has received four Los Angeles Theatre Critics’ Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

**RICHARD SEYD** served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics’ Circle awards for his productions of *Cloud 9,* *About Face,* *Nights Off,* *Okeania,* and *Rosencrantz and Guildenstern Are Dead.* As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Three Penny Opera, The Island,* and *The Wish.* He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge and Who’s Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum’s New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991–92 season and directed *A Midsummer Night’s Dream* for the California Shakespeare Festival in 1991. That year he also directed Sarah’s Story at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he directed *The Learned Ladies,* the American premiere of Dario Fo’s *The Pope and the Witch,* George Bernard Shaw’s *Pygmalion,* the Bay Area premiere of David Mamet’s *Oleanna,* Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead,* *Shakespeare’s Othello,* and Thornton Wilder’s *Matchmaker.* This season at A.C.T. he directs *Mrs. Warren’s Profession.*
HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company’s volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings, usher at student matinee performances, work in the library, help with auditions, and more.

Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

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For information about the Friends of A.C.T., please call (415) 834-3301.

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Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T. by contributing to the Annual Fund. A.C.T. donors enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket-exchange privileges, while playing a pivotal role in A.C.T.’s tremendous success through their generous support.

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A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.’s subscription and single-ticket income covers 70 percent of all operational costs, the Annual Fund makes up the critical difference.

Contributions support mainstage productions as well as a variety of culturally enriching A.C.T. educational and outreach programs, including the Student Matinee (SMAT) Program. Tickets to SMATs are offered to schools at a fraction of the normal ticket price. Your Annual Fund gift is a powerful resource for introducing young people to live theater.

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For more information, please call the A.C.T. Development Department at (415) 439-2451.
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There are many exciting and creative ways to give gifts to A.C.T.—all of which are tax deductible. A.C.T. accepts:

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ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94118, (415) 854-3200.

WEB SITE

BOX OFFICE INFORMATION
The Geary Theater Box Office:
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box office hours are 12 to 6 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

BASS:
BASS tickets are also available at BASS centers, including The Wharehouse and Tower Records/Video.

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Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2291.

Discounts:
Half-price tickets are available on the day of performance at the Geary Theater Box Office beginning 90 minutes before curtain. Advance sales are available beginning at noon on the day of performance.

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Matinees at the Geary on Tuesdays are available for students and seniors. Student tickets are available at the Geary Theater Box Office beginning 90 minutes before curtain. Advance sales are available beginning at noon on the day of performance.

For more information, call Linda Graham at (415) 346-7805.

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One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Ewing preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Juvenile League of San Francisco.

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FOR YOUR INFORMATION

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copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for $8 each (no tax, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

Conservatory:
The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

Costume Rental:
A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking:
A.C.T. patrons can park for just $7 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. After five hours, the regular rate applies.

AT THE THEATER

The Geary Theater is located at 145 Geary Street at Mason. The auditorium opens 30 minutes before curtain.

A.C.T. souvenirs, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in the main lobby and at the Geary Theater Box Office.

Bar service is available in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level one hour before the performance. Reservations for refreshments to be served at intermission may also be made during the hour before performance. Food and drink are not permitted in the auditorium.

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

Emergency Telephone:
You can be reached at any time during a performance. Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

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Latecomers will be seated before the first intermission only if there is an appropriate interval.

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

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 Garrett on the uppermost lobby level.

Smoking is not permitted in the building.

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