



A.C.T.

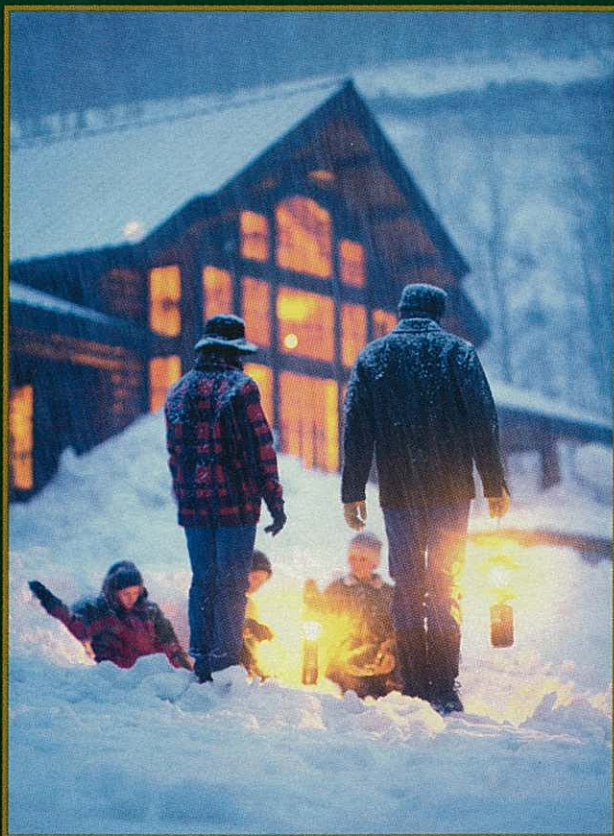
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ON THE COVER

2 Pianos, 4 Hands: Photo by Kevin Berne
The House of Mirth: Photo of Edith Wharton (1884)
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ABOVE

Detail of the Geary Theater

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director
1986-92

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THE THREEPENNY OPERA

*Book and lyrics by Bertolt Brecht
 Music by Kurt Weill
 Translated by Michael Feingold
 Directed by Carey Perloff
 September 2-October 3, 1999*

WRONG MOUNTAIN

*By David Hirson
 Directed by Richard Jones
 October 21-November 21, 1999*

A CHRISTMAS CAROL

*Adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
 Directed by Candace Barrett and Raye Birk
 November 27-December 26, 1999*

THE INVENTION OF LOVE

*By Tom Stoppard
 Directed by Carey Perloff
 January 6-February 13, 2000*

2 PIANOS, 4 HANDS

*By Ted Dykstra and Richard Greenblatt
 Directed by Ted Dykstra
 February 17-March 19, 2000*

THE HOUSE OF MIRTH

*By Edith Wharton
 Adapted and directed by Giles Havergal
 March 24-April 23, 2000*

EDWARD II

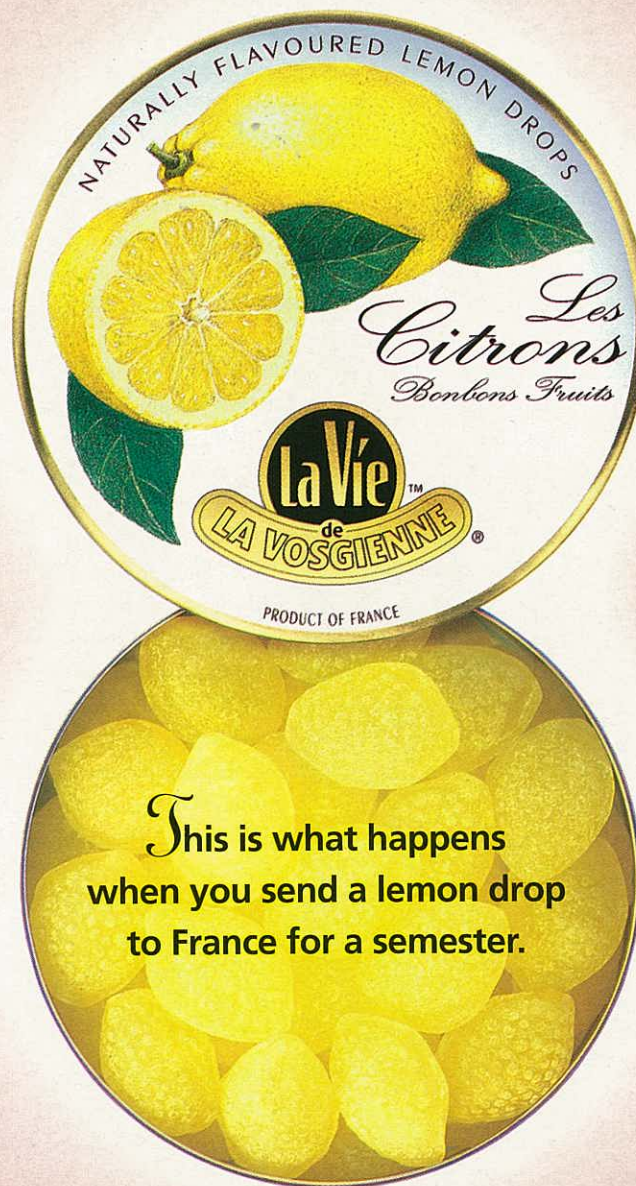
*By Christopher Marlowe
 Directed by Mark Lamos
 May 4-June 4, 2000*

Cultural Industry's

SHOCKHEADED PETER

*Featuring The Tiger Lillies
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 Directed and designed by Julian Crouch & Phelim McDermott
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ABOUT A.C.T.

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A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 220,000 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.

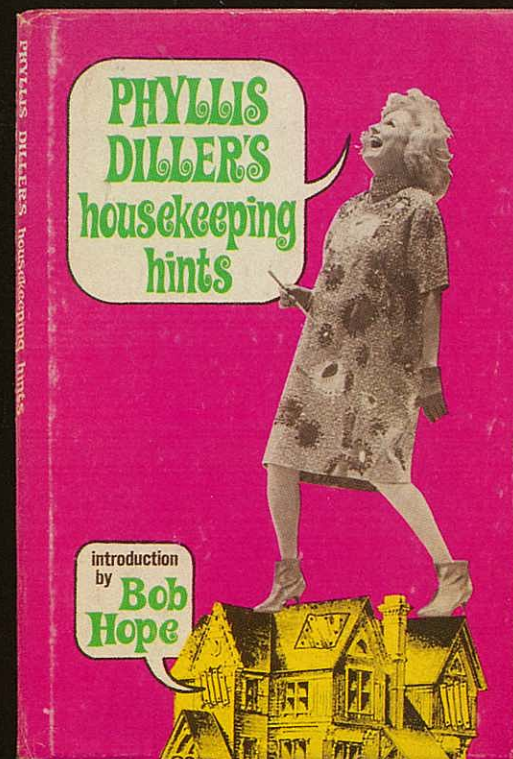
Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of record-breaking audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,900 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. revitalized 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. ■

of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. revitalized its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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Heather
Kitchen
Managing
Director

Melissa
Smith
Conservatory
Director

James
Haire
Producing
Director



A.C.T.

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Meryl Lind Shaw, *Artistic Manager/Casting Director*
Paul Walsh, *Dramaturg*
Margo Whitcomb, *Associate Artistic Director*
Jennifer Caleshu, *Assistant to the Artistic Director*
Kathryn Clark, *Casting Assistant*

Associate Artists

Loy Arcenas
Marco Barricelli
Kate Edmunds
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Gregory Wallace

Actors

J. Paul Boehmer
Gregory Charles
Julie Eccles
Charles Dean
Lorri Holt
Charles Lanyer
Domenique Lozano
Jean Marchand
Maureen McVerry
Roxanne Raja
Troy West

Directors

Candace Barrett
Raye Birk
Ted Dykstra
Giles Havergal
Richard Jones
Mark Lamos
Carey Perloff

Composers

Lee Hoiby
David Lang
Michael Roth

PRODUCTION

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Richard Bergstresser, *Project Manager*
Jean Davidson, *Production Department Administrator*
Alison May, *Producing Associate*

Designers

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Loy Arcenas, *Scenery*
Chris Barreca, *Scenery*
Giles Cadle, *Scenery & Costumes*
Deborah Dryden, *Costumes*
Derek Duarte, *Lighting*
Kate Edmunds, *Scenery*
James F. Ingalls, *Lighting*
Peter Maradudin, *Lighting*
Anna Oliver, *Costumes*
Annie Smart, *Scenery & Costumes*
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Jennifer Williams, *Scenic Artist*
James J. Fenton, Vivian Prinsloo,
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Thiem Ma, Quyen Ly, *Tailors*
Derek Sullivan, *Draper*
Kirsten Tucker, *First Hand*
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Tamika Bertram,
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Cynthia Quiroga,
Rentals Assistant

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Jane Henderson-Shea,
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Miguel Ongpin, *Flyman*
Michael Chevoor, Mark Pugh,
Ruth Saunders, *Stagehands*
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Raymond Panelli, *Assistant Wardrobe Supervisor*
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continued from page 10

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of Humanities

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Imaginal Movement
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 John Dixon, *Acting*
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 Marvin Greene, *Acting*
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Techniques, Acting

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Advanced Musical Theater
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A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a behind-the-scenes look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$42; limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

Please join us for these free events in the Geary Theater:

ON 2 PIANOS, 4 HANDS

A.C.T. PROLOGUE

February 22, 5:30-6:30 p.m.

Featuring Director Ted Dykstra

AUDIENCE EXCHANGES

February 29, March 5 (matinee),
and March 15 (matinee)

ON THE HOUSE OF MIRTH

A.C.T. PROLOGUE

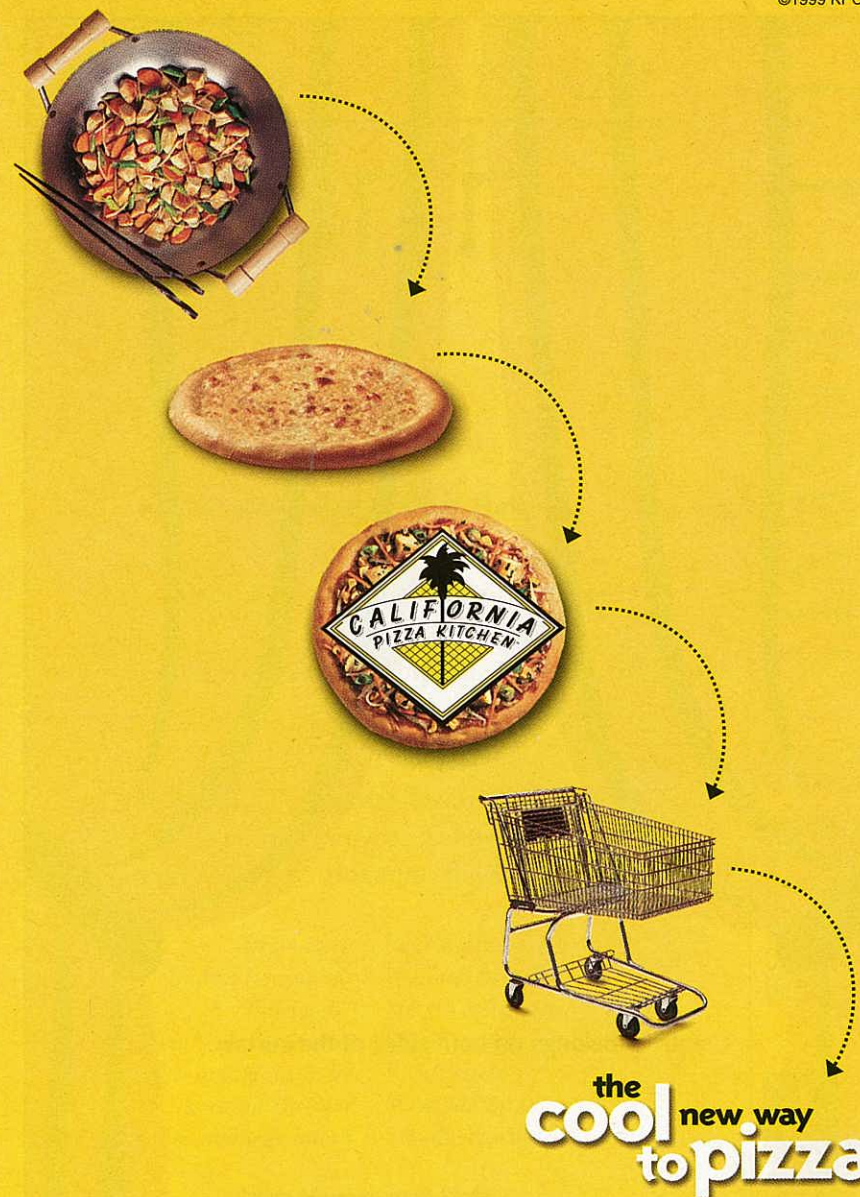
March 28, 5:30-6:30 p.m.

Featuring Director Giles Havergal

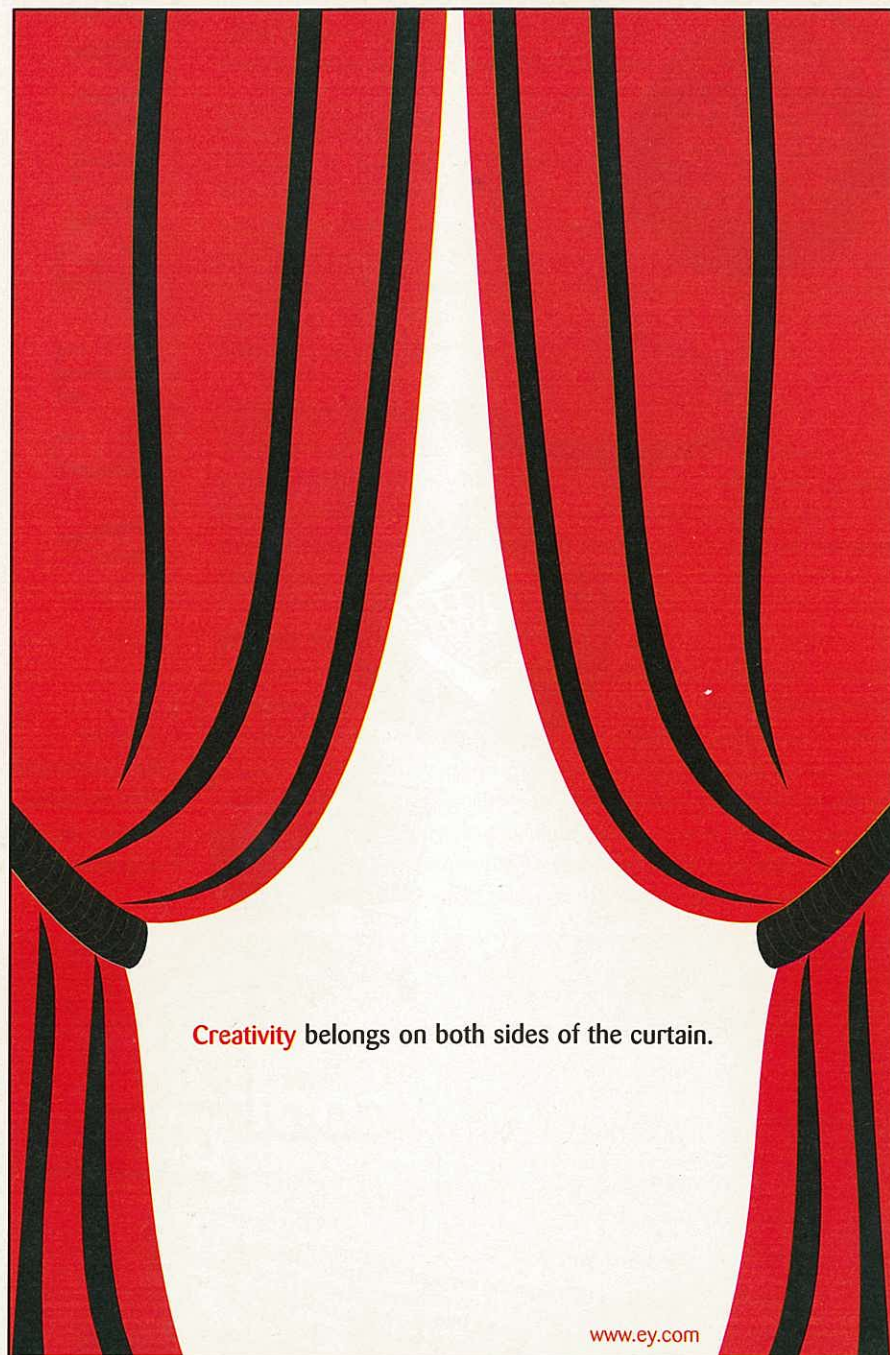
AUDIENCE EXCHANGES

April 4, April 9 (matinee),
and April 19 (matinee)

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THE HOUSE OF Mirth

(2000)

by Edith Wharton

Adapted and Directed by Giles Havergal

Scenery by
Kate Edmunds

Costumes by
Anna Oliver

Lighting by
Peter Maradudin

Original Music and Sound by
Garth Hemphill and James Winquist

with

J. Paul Boehmer Charles Dean Julie Eccles
Lorri Holt Charles Lanyer Domenique Lozano
Maureen McVerry Roxanne Raja Troy West

| | |
|----------------------------|-----------------|
| <i>Dramaturg</i> | Paul Walsh |
| <i>Dialect Consultant</i> | Deborah Sussel |
| <i>Casting by</i> | Meryl Lind Shaw |
| <i>New York Casting by</i> | Ellen Novack |
| <i>Hair and Makeup by</i> | Rick Echols |
| <i>Assistant Director</i> | Mark Robinson |
| <i>Dramaturgy Intern</i> | Simone Kucher |

Stage Management Staff

Donna Rose Fletcher, Stage Manager
Chryssa Cooke, Assistant Stage Manager
Katherine Riemann, Intern

There will be one intermission.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

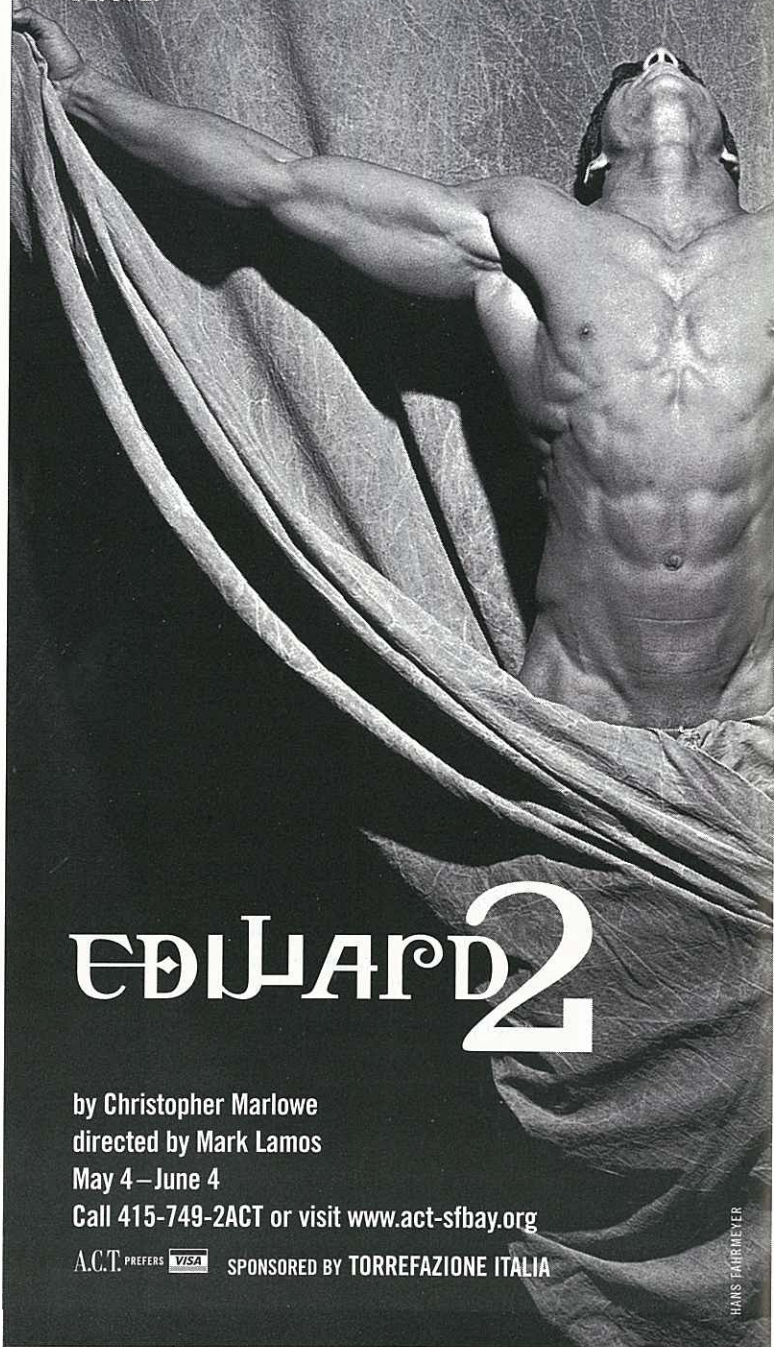
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THE HOUSE OF Mirth

The Cast

Lily Bart Roxanne Raja
Lawrence Selden J. Paul Boehmer
Gerty Farish Lorri Holt
Simon Rosedale Troy West

The Furies:

Judy Trenor, Mrs. Peniston Dominique Lozano
Carry Fisher, Mrs. Haffen Maureen McVerry
Bertha Dorset, Grace Stepney Julie Eccles
George Dorset, Percy Gryce Charles Dean
Gus Trenor, Lawyer Charles Lanyer

The Servants:

Linda Jones Nicholson, Susan Papa,
Michael Burke, Damon K. Sperber

Understudies

For Roxanne Raja, Lorri Holt, Linda Jones Nicholson,
and Susan Papa—Jenny Lord
For J. Paul Boehmer, Troy West, Michael Burke,
and Damon K. Sperber—Andy Murray
For Charles Dean and Charles Lanyer—Tom Blair
For Dominique Lozano, Maureen McVerry,
and Julie Eccles—Margaret Schenck

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and Stage
Managers in the
United States.

EDITH AND LILY

by Elizabeth Brodersen

SORROW IS
BETTER THAN
LAUGHTER:
FOR BY
SADNESS OF
COUNTENANCE
THE HEART IS
MADE BETTER.
THE HEART OF
THE WISE IS IN
THE HOUSE OF
MOURNING;
BUT THE HEART
OF FOOLS IS IN
THE HOUSE OF
MIRTH.
—ECCLESIASTES
7:3–4

When Edith Wharton began to write in a personal diary for the first time, she was 62 years old. “What I recall is of a lone life, and what I have gone through has made me alone.”

Despite this dark assessment of her own experience, Wharton’s life was in many ways a sparkling success. A woman of considerable fortune and impeccable social pedigree, she traveled in the highest social circles of turn-of-the-century America, at the same time feted as one of the most popular novelists of her day. One of this nation’s most celebrated and prolific writers, Wharton produced more than 40 books in 40 years, including poetry, literary criticism, and authoritative works on travel, architecture, gardens, and interior design. She is best remembered, however, for her superbly crafted and brilliantly observed fiction—including the novels *The House of Mirth*, *The Custom of the Country*, and *The Age of Innocence*—condemning the rigid structures and misplaced morality of the upper-class New York society in which she was raised.

The House of Mirth, Wharton’s second published novel, is perhaps the most personal of these works. Like her alter ego Lily Bart, Edith Wharton was an intelligent woman trapped in a fashionable world—a sensitive, highly moral, and creative being raised in a rarefied society that valued only wealth and social status and trained its women solely for the occupation of looking beautiful and marrying well. Unlike Lily, however, Edith was able to reach beyond her upbringing to create a life for herself as an independent, accomplished woman by dramatizing her personal history in her writing.

“PUSSY” JONES

In an unpublished autobiographical manuscript she called “Life and I,” Wharton wrote: “I never exchanged a word with a really intelligent human being until I was over twenty—and then, alas, I had only a short glimpse of what such communion might be! . . . My childhood and growth were an intellectual desert.”

Born in 1862 to Lucretia Rhineland and George Frederic Jones, Edith was a child of the American aristocracy, a descendant of the well-to-do patrician families who had lived in New York since the 17th century. Unlike such parvenus as Jay Gould and Andrew Carnegie, who had entered high society as a result of recent fortunes made in steel and railroads, Edith’s family could trace its ancestry back to England and Holland, and maintained its fortune through quietly appreciating Manhattan real estate and compounding financial investments.

A cold, insensitive beauty obsessed with her own success in society, Lucretia was already 37, with two teenaged sons, when Edith was

born, but (like Lily’s mother) still “young enough to dance her ball-dresses to rags.” Lucretia was definitely not happy to have a third child, particularly a daughter she considered awkward, ungraceful, and peculiarly intellectual. Edith never quite overcame the disapproval of her mother, whom she in turn described as remote, unloving, and impatient. “I was never free from the oppressive sense that I had two absolutely inscrutable beings to please,” wrote Edith. “God and my mother—who, while ostensibly upholding the same principles of behavior, differed totally as to their application. And my mother was the most inscrutable of the two.”

Shy, fiercely imaginative, and starved for emotional and intellectual nourishment, young Edith was an outsider in her own family, who lived in a world she saw as harshly critical of intellectual pursuits:

I have often sighed, in looking back on my childhood, to think how pitiful a provision was made for the life of the imagination behind those uniform brownstone facades. . . . But this is not to say that the average well-to-do New Yorker of my childhood was not starved for a sight of the high gods. Beauty, passions, and danger were automatically excluded from his life (for the men were almost as starved as the women); and the average human being deprived of air from the heights is likely to produce other lives equally starved.

Struggling to come to terms with her nature as a creative being in a hostile environment, Edith escaped into her fantasies. “I can not remember the time when I did not want to ‘make up’ stories.” Before she could even read or write, she would take up the family’s copy of Washington Irving’s *Alhambra* and pace, alone in a locked room, as stories poured out of her to an unseen audience. “I had only to walk the floor, turning the pages as I walked, to be swept off full sail on the sea of dreams,” she wrote many years later.

Edith Wharton at her writing desk at The Mount



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The Daughters of
Edward D. Boit
(1882),
by John Singer Sargent

I was enthralled by words. It mattered very little whether I understood them or not: the sound was the essential thing. Wherever I went, they sang to me like the birds in an enchanted forest. And they had looks as well as sound: each one had its own gestures and physiognomy. What were dolls to a child who had such mar-

velous toys, and who knew that as fast as one wearied of the familiar ones, there were others, more wonderful still, to take their place?

Like other upper-class New York girls, Edith was never sent to school, but tutored by governesses more interested in preparing her for her future role as society hostess than stimulating her mind. Nevertheless, "making up" eventually became "writing down," while Mrs. Jones battled to overcome her daughter's unhealthy literary

preoccupation, forbidding her daughter to read contemporary novels without permission and depriving her of the materials necessary to pursue her passion. "It was not thought necessary to feed my literary ambitions with foolscap, and for lack of paper I was driven to begging for the wrappings of the parcels delivered at the house," wrote Edith. "I always kept a stack in my room . . . and I used to spread them on the floor and travel over them on my hands and knees, building up long parallel columns of blank verse."

The budding author hid in the safety of her father's library, devouring classics by Swift, Sterne, Defoe, Shakespeare, Milton, Corneille, Racine, La Fontaine, Hugo, Goethe, Keats, Shelley, and, especially, Ruskin, who reflected Edith's passion for all things beautiful. Although forbidden to read the Brontës, she "longed for more of Ford and Marlowe and Webster! . . . and read and re-read the great scenes of *The Duchess of Malfy* and *The Broken Heart* and *Faustus* and *Edward II*."

Worried about their daughter's shyness and desire to read, Edith's parents launched her into society a year early, at 17. Thanks to her brother Henry's popularity, Edith ("Pussy" to her friends)'s debut

was a triumph; following several beaux and two loves (including Walter Berry, thought to be the model for Lawrence Selden, who never proposed but became Edith's lifelong companion, confidant, and personal editor), Edith won the holy grail of matrimony in 1885.

Edward (Teddy) Wharton was a kind young man from a socially acceptable Virginia family, with no profession and no interest in anything remotely intellectual, but he was presentable in the society circles in which Edith and her family traveled. Unprepared for married life (her mother had disgustingly refused Edith's repeated pleading to be told what to expect after her wedding day) and tied to a man suspicious of her literary friends and interests, the new Mrs. Wharton was trapped: "I heard the key turn in my prison-lock." The couple set up housekeeping in Newport, Rhode Island, where New York society was busily building outrageous mansions and organizing the social world Edith would spend the rest of her life satirizing. The Vanderbilts, Astors, and Ogden Millses entertained lavishly, and life became a blur of tennis, enormous dinners, and extravagant balls. While Teddy thrived, Edith sank into depression and illness that were to last 12 years.

Slowly, however, she began to write again, filling her fiction with portrayals of unhappy married women longing for soul mates. In "The Fullness of Life" (1893), her second published story, Wharton describes the interior life of a woman:

There is the hall, through which everyone passes in going in and out; the drawing room, where one received formal visits; the sitting room, where the members of the family come and go as they list; but beyond that, far beyond, are other rooms, the handles of whose doors perhaps are never turned; no one knows the way to them, no one knows whither they lead, and in the innermost room, the holy of holies, the soul sits alone and waits for a footsteps that never comes.

Finally daring to submit her adult work for publication, Wharton became an instant literary success. In 1889, she sent three poems to three leading magazines, all of which were accepted; her first collection of short stories, *The Greater Inclination* (1899) was acclaimed by critics; and her first published novel, *The Valley of Decision* (1902), received praise on both sides of Atlantic, from such literary luminaries as Charles Eliot Norton and Henry James (who initiated their famous friendship with an admiring letter).

BUILDING THE HOUSE OF MIRTH

"Social conditions as they are just now in our new world," wrote Wharton in a 1905 letter, "where the sudden possession of money has come without inherited obligations, or any traditional sense of solidarity between the classes, is a vast & absorbing field for the novelist." Settling into her beloved new home, The Mount, in Lenox,

"THE TWO
DEEPEST
INSTINCTS OF
MY NATURE
[WERE]
THE DESIRE
TO LOVE &
TO LOOK
PRETTY. . . .
THE WISH TO
MAKE THE
PICTURE
PRETTIER WAS,
AS NEARLY AS I
CAN DEFINE IT,
THE FORM MY
FEMININE
INSTINCT OF
PLEASING
TOOK."
—EDITH
WHARTON

Massachusetts, and heeding James's exhortation to "Do New York!" Wharton launched an assault against the rigid prejudice and snobbery of old New York and the grasping shallowness of the nouveaux riches who clamored to enter its social ranks.

Naming the new work first *A Moment's Ornament* and then *The Year of the Rose* before settling on the biblical reference to *The House of Mirth*, Wharton (one of whose childhood nicknames was Lily) set out to condemn society's expectation of a woman's sole purpose in life—to be decorative and beautiful. Drawing on familiar settings, including the country estate of family friends the Ogden Millses (the model for the Trenors' Bellomont) and houses she visited on Fifth Avenue, and transmuting the pain and loneliness of her youth and early marriage into the tragic downfall of Lily Bart, Wharton rendered an elegant indictment of the social world she had inhabited as a girl.

The novel appeared first in installments in Scribner's magazine, followed by the completed book in October 1905. A runaway popular success, *The House of Mirth* sold 30,000 copies in the first three weeks after publication; within two months 100,000 copies had been ordered, and by the end of the year Wharton had earned more than \$20,000 (about \$200,000 today) in royalties.

Almost too astute for comfort, Wharton's depiction generated no

little controversy, in addition to spectacular sales and critical praise ("*The House of Mirth* seems to stand at the head of all American fiction, save Hawthorne alone," wrote a prominent critic of the time). Wharton's friend Winthrop Chanler wrote to his wife, Daisy: "It is a very remarkable book; New York society as it really is, as one really knows it, has never been written about before. The satire is so light, so deep, and so true to life. One knows all the people without being able to name one of them."

The controversy set off a correspondence in the *New York Times Saturday Review of Books* between readers in Newport and Lenox. Wharton responded: "I must protest, & emphatically, against the suggestion that I have 'stripped'

View down
Fifth Avenue,
c. 1905



continued on page 39

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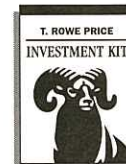
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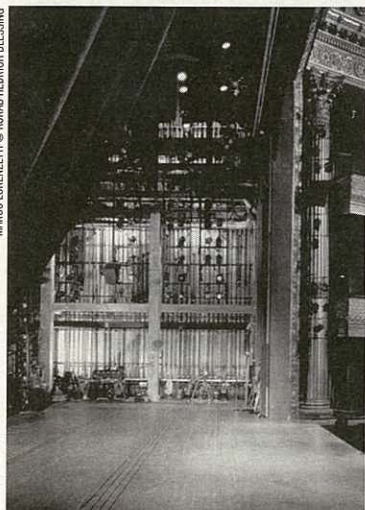
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Backstage at the Geary Theater

A.C.T. NEWS

SEE THE GEARY FROM THE INSIDE OUT

In response to popular demand, A.C.T. has been offering behind-the-scenes tours of the Geary Theater since November. The first series of tours offered to the public since the reopening of the landmark theater in 1996, Geary Theater backstage tours begin at 10:30 a.m. on select Wednesday and Saturday mornings. The approximately 75-minute tours (\$8 for the general public; \$6 for subscribers; \$4 for students and seniors; \$2 for children aged 6–12) are a wonderful opportunity for adults and children to see how theater magic is made! Every tour includes backstage areas otherwise closed to the public. The tour is wheelchair accessible, but we ask that you let us know by phone in advance if you need specific accommodations.

Each tour is limited to 15 people. For tickets, call (415) 749-2ACT or visit us on the Web at www.act-sfbay.org.

A.C.T. WELCOMES NEW DIRECTOR OF DEVELOPMENT SHARYN BAHN

We are thrilled to announce that distinguished fundraising professional Sharyn Bahn officially joined the A.C.T. family as director of development in January. Heading a six-person staff, Bahn oversees all programs that raise money for A.C.T.'s \$3.5 million Annual Fund, which includes membership, telefunding and direct mail, special events, foundation, government, and corporate sources, as well as major gifts from individual donors and the board of trustees.

Before joining A.C.T., Bahn was the development officer for cardiology and diabetes at UC San Francisco, where she designed and implemented a comprehensive fundraising strategy emphasizing major donors. She has also served as vice president for development at Cambridge College in Massachusetts and as director of foundation development for the WGBH Educational Foundation in Boston.

Anyone interested in talking to Bahn about giving to A.C.T. can call her at (415) 439-2472.

VOLUNTEER YOUR SEAT!

If you have an odd-numbered (1, 3, 5, etc.) location in the orchestra section of the Geary Theater for the 2 p.m. performance of *The House of Mirth* on Sunday, April 16, or the 2 p.m. performance of *Edward II* on Saturday, June 3, we want your seat! Response to our American Sign Language (ASL)-interpreted performances has been much greater than expected, and we are looking for additional seats for our Deaf audience members, who need to be seated near the ASL interpreters.

continued on page 28



AN OPEN LETTER TO A.C.T. SUBSCRIBERS

Dear Subscriber:

Thank you for joining A.C.T. for the 1999–2000 season. Your commitment has helped A.C.T. to produce theater at an ever-higher standard of artistry and imagination.

Dazzling productions of *The Threepenny Opera*, *The Invention of Love*, and now *2 Pianos, 4 Hands* and *The House of Mirth* have attracted more subscribers to A.C.T. than ever in its 33-year history, making a night at the Geary Theater one of the most sought-after tickets in town! And we still have two more shows ahead — the A.C.T. debut of acclaimed theater and opera director Mark Lamos staging Christopher Marlowe's classic *Edward II*, and the international underground hit *Shockheaded Peter*.

Yet here we are, already hard at work preparing for the 2000–01 season, which begins in September. While final play selections haven't been made yet, we anticipate announcing a stellar season in the next few weeks.

Look for your season announcement and priority subscription renewal materials in your mailbox in mid to late March — and please renew immediately! Guarantee not only that you won't be among the thousands of people turned away from sold-out A.C.T. performances, but that you'll have the very best available seats in the house.

Thank you for your extraordinary support!

Yours,

Carey Perloff
Artistic Director

continued from page 26

If you would like to help us increase access to the theater for Deaf patrons, please call the box office at (415) 749-2228 to exchange your ticket for another date or for a different orchestra seat on the same date. Thank you for your help.

A.C.T. CELEBRATES STELLAR OPENING OF *THE INVENTION OF LOVE*

On January 14, San Francisco glitterati joined A.C.T. to celebrate the opening of the American premiere of Tom Stoppard's latest masterwork, *The Invention of Love*. The Hilton San Francisco & Towers graciously hosted a fabulous fete in the hotel's Imperial Ballroom, where cast, crew, and friends gathered for postperformance cocktails and elegant hors d'oeuvres.

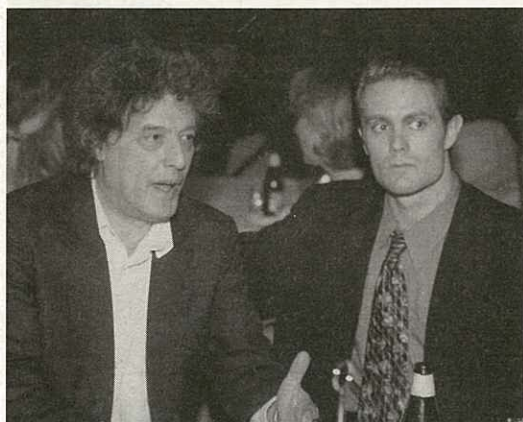
Below are a few scenes from the festivities (photos by Darryl Bush):



The *Invention of Love* cast members Marco Barricelli (who played Oscar Wilde) and Jason Butler Harner (Young Housman)



James Cromwell (A. E. Housman) and A.C.T. Artistic Director Carey Perloff



Tom Stoppard and Garret Dillahunt (Mo Jackson)



Steven Anthony Jones (Charon) with his wife, Brenda Payton

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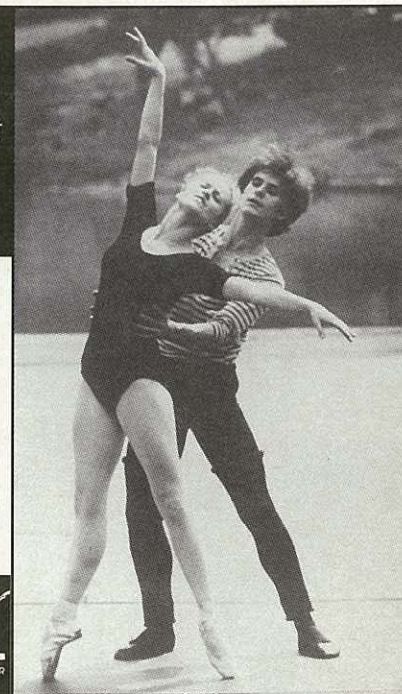
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*Karen Hallock '98 and Andrew Alabran '98 in
Raised in Captivity (photo by Ken Friedman)*

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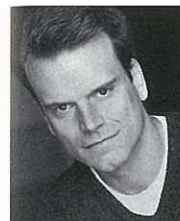


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J. PAUL BOEHMER (*Lawrence Selden*) performed in Sir Peter Hall's *An Ideal Husband* on Broadway. Theater credits also include *The End of the Day*, *New Yorick*, *New Yorick*, and *Candida* off-off Broadway; *The Invisible Man* (with Jim Dale, directed by Frank Dunlop) at the Cleveland Play House; *The Crucifer of Blood* at the Berkshire Theatre Festival; *The Shaughraun* at Seattle Repertory Theatre and the Huntington Theatre Company; *Arcadia* at Arena Stage; *Private Lives* at Cincinnati Playhouse; the title role of *Hamlet* at the Dallas Shakespeare Festival; *Twelfth Night* at Syracuse Stage; *The Glass Menagerie* at Meadow Brook Theatre; *And a Nightingale Sang* at Indiana Repertory Theatre; *The Royal Hunt of the Sun* at Clarence Brown Theatre; *The Taming of the Shrew* at the Arizona Shakespeare Festival; and *Julius Caesar* and *The Merchant of Venice* at the Utah Shakespearean Festival. Film and television credits include *The Thomas Crown Affair*, "Hyperion Bay," "Star Trek: Voyager," and "Star Trek: DS9."



CHARLES DEAN (*George Dorset*, *Percy Gryce*) has appeared at A.C.T. in *The Invention of Love*, *Juno and the Paycock*, *Travels with My Aunt*, and *The Rose Tattoo*. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydriotaphia*. He has also performed in productions at the Alley Theatre, Alliance Theatre Company, Dallas Theater Center, Guthrie Theater, Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, and Aurora Theatre Company. Dean's film and television credits include *Eye on the Sparrow*, *True Believer*, *Spirit of '76*, and *Getting Even with Dad*.



JULIE ECCLES (*Bertha Dorset*, *Grace Stepney*) has appeared at A.C.T. in *Dinner at Eight* and *A Christmas Carol*. Other Bay Area credits include *An Ideal Husband* and *The Beaux' Stratagem* for Berkeley Repertory Theatre; *Holiday* and *Hay Fever* for San Jose Repertory Theatre; *You Can't Take It with You*, *The Heidi Chronicles*, *Talley's Folly*, and *The Man Who Came to Dinner* for TheatreWorks; and *Much Ado about Nothing* and *The Comedy of Errors* for the San Francisco Shakespeare Festival. Other regional appearances include productions at Seattle Repertory Theatre, the Huntington Theatre, GeVa Theatre, and Syracuse Stage. Film and television credits include *Poor Little Rich Girl*, *Once in a Lifetime*, the American Playhouse production of *Strange Interlude*, and *Indiana Jones and the Last Crusade*.



LORRI HOLT (*Gerty Farish*) has appeared at A.C.T. in *The Invention of Love*, *The Learned Ladies*, and *Taking Steps*. Regional and local theater credits include *Hillary & Soon-Yi Shop for Ties* at the Magic Theatre; *Three Days of Rain*, *Icarus*, and *Blithe Spirit* at San Jose Repertory Theatre; the title role of *Molly Sweeney* and Keely in *Keely & Du* at Marin Theatre Company; *Dancing at Lughnasa*, *Reckless*, *Serious Money*, *Our Country's Good*, *Blue Window*, *Dream of a Common Language*, and *Tooth of Crime* at Berkeley Repertory Theatre;

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Execution of Justice at the Actors Theatre of Louisville; and 10 years with the Eureka Theatre, where she originated the role of Harper Pitt in *Angels in America*. Film and television credits include *Patch Adams*, *Twice Upon a Time*, *Spirit of '76*, *Back to the Streets of San Francisco*, *Eye on the Sparrow*, and the title role in *Mary Came Back*. She works frequently in the voice-over field and is a published writer of short stories.



CHARLES LANYER (*Gus Trenor, Lawyer*), a 12-time Drama-Logue Award winner, has appeared at A.C.T. in leading roles in *Pygmalion* (Bay Area Theatre Critics' Circle Award), *The Threepenny Opera*, *Gaslight*, *Arcadia*, *Creditors*, and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he was 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 *Macbeth* at Seattle Repertory Theatre, *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, *Equus* at South Coast Repertory Theatre, *Names* at the Matrix Theatre in Los Angeles, *Romulus Linney's 2* at the International City Theatre, and performances with the San Diego Shakespeare Festival, L.A. Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the Public Theater. Screen credits include *The Stepfather*, *Die Hard II*, "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," "St. Elsewhere," and the recently released thriller *Hard*.



DOMENIQUE LOZANO (*Judy Trenor, Mrs. Peniston*) returns for her third production at A.C.T. Recent work includes directing *A Young Lady of Property* and *The Dancers* for the A.C.T. Young Conservatory, and directing *Macbeth* with the Apprentice Company of the California Shakespeare Festival. As an actor, Lozano has performed at Berkeley Repertory Theatre, the California Shakespeare Festival, San Jose Repertory Theatre, San Jose Stage Company, Sacramento Theatre Company, the Magic Theatre, San Francisco Shakespeare in the Park, and the Oregon Shakespeare Festival, among others. Favorite roles include Olivia in *Twelfth Night* and Beatrice in *Much Ado about Nothing* (California Shakespeare Festival), Vittoria in *The White Devil* (Oregon Shakespeare Festival), and Emilia in *Othello* (A.C.T.).



MAUREEN McVERRY (*Carry Fisher, Mrs. Haffen*) has been seen at A.C.T. in *A Christmas Carol*, *Shlemiel the First*, *Pygmalion*, *Dinner at Eight*, *Scapin*, and *The Pope and the Witch*. She also performed in *Shlemiel the First* at the Geffen Playhouse in Los Angeles and the American Repertory Theatre in Cambridge. In San Francisco she has been featured in *Oh Kay!*, *Noises Off*, *The Curse of the Werewolf*, and several shows at Marin Theatre Company, the Magic Theatre, the Eureka Theatre Company, and San Jose Repertory Theatre. Since 1994 she has sung her evolving cabaret show, *Verry McVerry*, at various venues. Film and television credits include *Nine Months*, *The Dead Pool*, *True Believer*, *Big Business*, *Good Luck*, and "Full House."

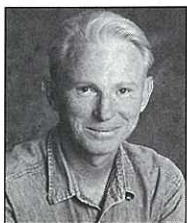
WHO'S WHO



ROXANNE RAJA (*Lily Bart*) has appeared at the Geary Theater as Dorine in *Tartuffe*, Nell in *Indian Ink*, and Polyxena (opposite Olympia Dukakis) in *Hecuba*. Other credits include *Much Ado about Nothing* and *The Would-Be Gentleman* at the Colorado Shakespeare Festival, *The Monogamist*, *She Stoops to Conquer*, *The Man Who Came to Dinner*, and Alley Theatre productions of *A Streetcar Named Desire*, *Julius Caesar*, and *Antony and Cleopatra* (directed by and featuring Corin and Vanessa Redgrave). Raja spent the summer of 1998 at the Williamstown Theatre Festival, where she played Polyxena in *Hecuba* and Scheherazade in *The Blue Demon*.



TROY WEST (*Simon Rosedale*) has performed extensively in Chicago: *The Berlin Circle*, *Picasso at the Lapin Agile*, *Bite the Hand*, and *Terry Won't Talk* at Steppenwolf Theatre Company; *The Idiot* and *George* at Lookingglass; *The Day Room* and *Of Thee I Sing* at Remains Theatre; *Hitting for the Cycle* and *Conquest of the South Pole* for Famous Door Theatre; *Master Class* at Wild Life Theatre; *Custer* at Next Lab; and *The Tenth Man* at the Illinois Theatre Center. New York theater credits include *Cold Harbor* with Mabou Mines; *The Execution* with the Wooster Group; *Silence*, *Cunning*, *Exile* at Ironbound Theatre; and *Hedda Gabler* and *When You Comin' Back, Red Ryder?* at the 18th St. Playhouse. He also performed in *Picasso at the Lapin Agile* in San Francisco and Los Angeles. Television credits include "Early Edition," "The Pursuit of Happiness," and the Emmy Award-nominated "Unusual Phenomena."

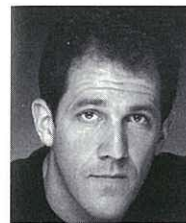


TOM BLAIR (*Understudy*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theatre. He has performed in Tadashi Suzuki's *Tales of Icar* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



JENNY LORD (*Understudy*) recently played Louisa May Alcott in Aurora Theatre Company's *Transcendental Wild Oats*. She has acted with many theater companies, including Marin Theatre Company, East L.A. Classic Theatre, the San Francisco Shakespeare Festival, Sacramento Theatre Company, Berkeley Repertory Theatre, 42nd Street Moon, TheatreWorks, and American Musical Theatre of San Jose. With Brandon Adams, she recently created and performed a cabaret of Kurt Weill's music at Piau's Restaurant. She also works as a director and choreographer, most recently directing Offenbach's *Grand Duchess of Gerolstein* for Pocket Opera. Lord is a graduate of Yale University.

ANDY MURRAY (*Understudy*) has performed in *Macbeth* at Berkeley Repertory Theatre; *Arms and the Man*, *Romeo and Juliet*, *The Marriage of Figaro*, and *Much Ado about Nothing* at Shakespeare Santa Cruz; *The Matchmaker* and *Twelfth Night* at San Jose Repertory Theatre; *All's Well*



That Ends Well, *Pericles*, *Medea*, and *A Midsummer Night's Dream* at the California Shakespeare Festival; *The Comedy of Errors*, *Much Ado about Nothing*, and *As You Like It* at the San Francisco Shakespeare Festival; *A Child's Christmas in Wales* at the Magic Theatre; *God's Country* at San Jose Stage; and *Fire Eater* with Thick Description. He will return to the Geary Theater in May to perform in A.C.T.'s production of *Edward II*.



MARGARET SCHENCK (*Understudy*) appeared at A.C.T. this season in *A Christmas Carol* and last season as Maisie Madigan in *Juno and the Paycock* (also directed by Giles Havergal). She has performed regionally with the New Harmony Theatre, Stage One, the Rhode Island Shakespeare Theatre, Warehouse Repertory Theatre, and the Newport Festival Theatre, among others. Among her local theater credits are numerous productions with the Chamber Theater of San Francisco, including *Hay Fever*, *Eleemosynary*, *The Golden Age*, *Night Must Fall*, and *Relative Values* (Drama-Logue Award). She has been featured in several industrial films and on television on "Nash Bridges."

GILES HAVERGAL (*Director*) has been, since 1969, the director of The Citizens' Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. He has directed more than 70 Citizens' productions and also acts with the Citizens' company. He has adapted numerous literary works for the stage, including Graham Greene's *Travels with My Aunt*, which he directed at A.C.T. in 1997. He also directed Sean O'Casey's *Juno and the Paycock* at A.C.T. in 1999. His work in opera includes productions for the Welsh National Opera, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

KATE EDMUNDS (*Scenic Designer*) has designed many productions for A.C.T., including *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Arcadia*, and *Othello*. Locally, she has also designed many shows for Berkeley Repertory Theatre, including *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slavs!*, and, most recently, *The Heiress* and *How I Learned to Drive*. She has also designed extensively throughout the United States at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

ANNA OLIVER (*Costume Designer*) has designed costumes for *The Guardsman* at A.C.T.; *Il viaggio a Reims* for New York City Opera and *Hansel and Gretel*, a coproduction for New York City Opera and L.A. Opera; *As You Like It* at the Old Globe Theatre; *Puppetmaster of Lodz* at Marin Theatre Company; *Magic Fire* at Berkeley Rep and the Old Globe Theatre; *The Glass Menagerie* at the Aurora Theatre; *Journey Beyond the West* at the Brooklyn Academy of Music; *Norma* for the Canadian Opera Co.; *Turandot* for Minnesota Opera and the Canadian Opera Co.; *Macbeth* with The Acting Co.; *Rigoletto* and *The Postman Always Rings Twice* for Boston Lyric Opera; *Così fan tutte* and *The Abduction from the Seraglio* at Wolftrap Opera; *The Two Widows*, *Miss Julie*, *Iphigénie en Tauride*, and *Six Characters in Search of an Author* at the Manhattan School of Music; and *The Taming of the Shrew* for the California Shakespeare Festival. Upcoming projects include *God of Vengeance* at A Contemporary Theatre in Seattle.

PETER MARADUDIN (*Lighting Designer*) has, as an associate artist, designed the lighting for more than 30 A.C.T. productions, including *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah* at Last. *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include *The Alchemist*, *The First Hundred Years*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre and *Desire under the Elms* for San Jose Repertory Theatre. He is a principal designer with Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

GARTH HEMPHILL (*Original Music & Sound Designer*) is in his third season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

RICK ECHOLS (*Hair & Makeup*) has worked on more than 200 A.C.T. productions since 1971. He designed wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as many other television and film productions. He also designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life* for the Citadel Theatre in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 25th season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 40 A.C.T. productions. Her most recent work includes *The Invention of Love*, *Indian Ink*, and *Tartuffe* at A.C.T.; *A Streetcar Named Desire* at the San Francisco Opera; and *Collected Stories* at Berkeley Repertory Theatre.

DONNA ROSE FLETCHER (*Stage Manager*) has stage-managed four consecutive productions of *A Christmas Carol* (1996-99) at A.C.T. Other A.C.T. credits include *Machinal*, *The Matchmaker*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*, as well as the 1994-95 production of *Angels in America*. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of *Little Shop of Horrors* and codirected the French company of *La petite boutique des horreurs*, which ran for a year in Paris.

CHRYSSA COOKE (*Assistant Stage Manager*) recently completed the world premiere of *Everything's Ducky*, a musical by Bill Russell and Henry

Krieger, at TheatreWorks. During her four years as production stage manager at TheatreWorks, she has stage-managed more than 20 productions, including *Violet*, *Sunday in the Park with George*, *The Joy Luck Club*, *Amadeus*, *Side Show*, *Kiss of the Spider Woman*, *Cabaret*, *Passion*, *Under Milk Wood*, *She Loves Me*, and *As You Like It*. She also stage-managed the San Jose Repertory Theatre revival of *Cole!* Cooke studied technical theater at the University of Evansville in Indiana. *The House of Mirth* is her first production at A.C.T.

MARK ROBINSON (*Assistant Director*) has directed New York productions of *Till the Cows Jump over the Moon* (Riant TheatreFest finalist), *That Midnight Rodeo*, *Next! The FUN-Damentalist Show!*, *Too Much Coffee*, *Moments*, and the musical review *An Evening of Songs NOT by Sondheim*. This year he will direct the premiere of Richard Cottrell's *Dragon in the Park* at The Tuesday Group and the workshop of Richard Sheinmel's *Industria*. He is a company member of Outrageous Fortune Theatre Workshop. Robinson is an honors graduate of the NYU Tisch School of the Arts and a two-time recipient of the Paulette Goddard Theater Scholarship. He was the original director of Tanqueray's Boston-New York AIDS Bicycle Rides, which raised more than \$16 million for East Coast AIDS services.

Edith and Lily, continued from page 24

New York society. New York society is still amply clad, & the little corner of its garment that I lifted was meant to show only that little atrophied organ—the group of idle & dull people—that exists in any big & wealthy social body.”

Years later she reminisced: “When [*The House of Mirth*] was done I remember saying to myself: ‘I don’t yet know how to write a novel; but I know how to find out how to.’ I went on steadily trying to ‘find out how to’; but I wrote two or three novels without feeling that I had made much progress. It was not until I wrote *Ethan Frome* [1911] that I suddenly felt the artisan’s full control of his implements.”

AFTER MIRTH

It is ironic, perhaps, that the tragedy of Lily Bart made possible the happiness of Edith Wharton, whose life in many ways truly began after the success of *The House of Mirth*. Independently wealthy, a literary celebrity, and an attractive woman in her forties, Wharton was in her prime. As she gained financial independence and personal confidence, however, her husband’s health deteriorated, and Wharton longed to escape her oppressive marriage and the stultifying society of New York. She moved to France in 1907, where the popularity of the *Revue de Paris*’s serialization of *The House of Mirth* extended her fame. Despite her famous critiques of American society, however, Wharton remained faithful to the traditions of her heritage and set to work establishing herself within the conservative social hierarchy and salon life of Paris, where her guests included at one time or another the likes of Teddy Roosevelt, F. Scott Fitzgerald, and Ernest Hemingway.

Finally, at the age of 47, Edith discovered passion in the arms of journalist W. Morton Fullerton, who awoke her to a new

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—EDITH
WHARTON

understanding of the questions she had been unable to answer in Lily's name:

I have drunk the wine of love at last, I have known the thing best worth knowing, I have been warmed through & through, never to grow quite cold again till the end. . . . How often I used to say to myself: 'No one can love life as I do, love the beauty & the splendour & the ardour, & find words for them as I can, without having a share in them some day:—I mean that dear intimate share that one guessed at, always, beyond & behind their universal thrill!—And the day came—the day has been—and I have poured into it all my stored-up joy of living, all my sense of the beauty & mystery of the world, every impression of joy & loveliness, in sight or sound, or touch, that I once figured to myself in all the lonely days when I used to weave such sensations into a veil of color to hide, the great blank behind.

Edith's newfound love of life found its way into her writing, and the decade after 1911 was the period of her strongest work: *Ethan Frome*, *The Reef* (1912), *The Custom of the Country* (1913, her most passionate attack against old New York), *Summer* (1917), and *The Age of Innocence* (1920), which in 1921 made Wharton the first woman to win the Pulitzer Prize.

By 1913, Teddy—who had no occupation other than to manage Edith's considerable fortune—had deteriorated into extreme mental instability. After he had embezzled \$50,000 of her money and established a mistress in Boston, Wharton—despite her social conservatism and distaste for divorce—set herself free.

By the end of her life, Wharton came to appreciate the dignity, order, and beauty of the world she once had condemned, accepting her identity as interpreter of that world with calm resignation. "When I was young it used to seem to me that the group in which I grew up was like an empty vessel into which no new wine would ever again be poured," she wrote. "Now I see that one of its uses lay in preserving a few drops of an old vintage too rare to be savored by a youthful palate."

When she died in 1937, Wharton was working on *The Buccaneers*, an unfinished novel about three American girls in the 1870s who make brilliant English marriages and become the envy of a New York that had scorned them. Lily Bart's creator had found a way to hold on to life, to savor its mirth while transcending its sorrows. The young girl who had written, "If I ever have children I shall deprive them of every pleasure, in order to prepare them for the inevitable unhappiness of life!" by 1933 could state:

Ah, well—in summing it all up, let me say: Love and Beauty have poured such glowing cups for me that when the last drop of the last is drained I shall go away grateful, if not satisfied. Satisfied! What a beggarly state! Who would be satisfied with being satisfied? ■



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujameyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes last season's acclaimed production of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, and her triumphant revival of Brecht/Weill's *Threepenny Opera*, which played to sold-out houses last fall. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* (which travels to Boston's Huntington Theatre Company in March), Harold Pinter's *Old Times*, Stoppard's *Arcadia*, Tennessee Williams's *Rose Tattoo*, Sophocles' *Antigone*, Strindberg's *Creditors*, Chekhov's *Uncle Vanya*, David Storey's *Home*, the world premiere of Leslie Ayvazian's *Singer's Boy*, and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music, and in 1998 she staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of the 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*, Bertolt Brecht's *Resistible Rise of Arturo Ui*, and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*), now in her 25th year of professional theater management and production, joined A.C.T. as managing director in 1996. She is a member of the executive committee of the U.S. League of Resident Theatres (LORT), the arts evaluation and accreditation team of the Western Association of Schools and Colleges, the board of governors of the Commonwealth Club of California, and the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, she has served as a strategic planning consultant for leading arts and educational institutions, taught at eight universities and colleges throughout the country, and served on the Canada Council Theatre Advisory Committee and the executive committee of the Edmonton Professional Arts Council. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at the University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), the master acting teacher of the A.C.T. Master of Fine Arts Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 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 in regional theaters and in

numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

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, Slight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "Outstanding Books for the Teenage." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slight the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 24-year working relationship with A.C.T., where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administrates), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (*Dramaturg, Director of Humanities*) joined A.C.T. in 1996 after eight years with Theatre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was produced by CSC, Kitchen Dog Theatre, and A.C.T.; his translation of Ibsen's *Hedda Gabler* was produced by Hidden Theater, the Penobscot Theater, and the Actor's Collective. Thanks to an NEA grant he is working on Ibsen's *Peer Gynt* with Kevin Kling and David Esbjornson. Walsh received his Ph.D. in drama from the University of Toronto in 1988 and taught at Southern Methodist University 1989-95. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, *Studia Neophilologica*, *Canadian Theatre Review*, and *Contemporary Literary Criticism Yearbook*.

MERYL LIND SHAW (*Artistic Manager/Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. 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 was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.

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The House of Mirth is also sponsored in part by a generous contribution from Mrs. Albert J. Moorman. Mrs. Moorman's dedicated commitment to A.C.T. dates back more than 25 years, when she and her

late husband (who served as vice president of the board of trustees of the California Association for A.C.T. and later on the board of trustees of the American Conservatory Theatre Foundation) first became involved with the company. Mrs. Moorman has continued to support the artistic life of A.C.T. since the death of her husband in 1994. (Her daughter and son-in-law, Mr. and Mrs. Michael Fremont, are also enthusiastic theatergoers.)

In 1948, Al and Bette Moorman moved to the Bay Area, where an inspired performance by Tallulah Bankhead sparked a love affair with the Geary Theater and with live performance that was to last more than half a century. Mr. Moorman joined McCutchen, Doyle, Brown & Enersen—the Bay Area's second largest law firm—in 1960 and served as managing partner of the firm from 1976 until 1985, longer than any other individual in the firm's history. Moorman's enthusiastic lobbying on behalf of A.C.T. contributed significantly to the increased success of the company's local fundraising efforts, while his leadership as chairman of the board's nominating committee helped to create and sustain a level of excellence and service in A.C.T.'s principal governing body. Moorman also served on the boards of the San Francisco Museum of Modern Art and the National Corporate Theatre Fund, on the Committee for Art at Stanford University, and on the advisory committee of the Allied Arts Guild. A.C.T. has named a rehearsal studio after Moorman as a lasting tribute to his invaluable contribution to the life of the theater and the arts in the Bay Area.

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 and work with administrative departments, help at selected performances, staff the library, 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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To find out more about ways to give to A.C.T., please contact:

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The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and Words on Plays are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the lower lobby and on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

Beeper!

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

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before 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 the lower lobby, the balcony lobby, and the uppermost lobby.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

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, the national organization for the American theater, and funded by the Pew Charitable Trusts.

A.C.T. logo designed by Landor Associates.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

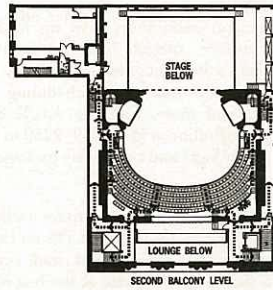
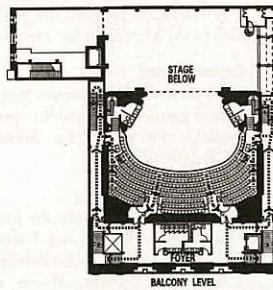
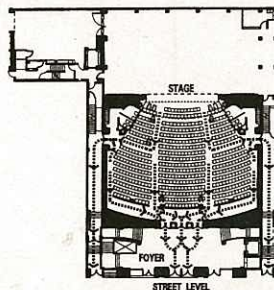


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GEARY THEATER EXITS

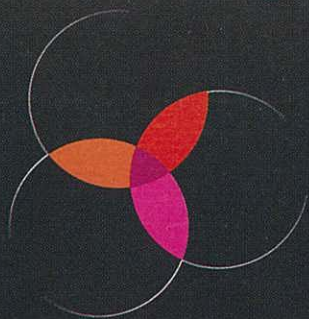


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