THE CIRCLE

by W. SOMERSET MAUGHAM

Directed by
MARK LAMOS

Special Issue!
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2005–06 Annual Report

40 YEARS
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Peroff and Executive Director Heather Kitchens, 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 Williams 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 in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcy Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Peroff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today, A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeller Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Drama Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Matrix 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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HEDDA GABLER
by HENRIK IBSEN
Translated from the Norwegian by PAUL WALSH
Directed by RICHARD E. T. WHITE

FEB 9–MAR 11

Hedda Gabler, Henrik Ibsen’s most riveting character, has been called the ultimate villain, a tragic heroine, and the original rebel-girl-with-a-gun. When the play premiered in 1879, Hedda caused quite a stir among the critics:

“What a hopeless specimen of degeneracy is Hedda Gabler! A vicious, heartless, cowardly, immoral, mischief-making vixen.”

The Philadelphia Ledger, 1901

“She is instinct with all the virtues of womanhood.”

London Black and White, 1891

“So subtle is [Ibsen’s] skill in misrepresentations, so total is his power of persuasion that for a moment we believe Hedda Gabler is a noble heroine, and not a Fiend.”

The Daily Telegraph, 1891

FROM THE ARTISTIC DIRECTOR

Dear Friends,

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

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

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

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

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

Yours,

Caity Perloff, artistic director
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by HENRIK IBSEN

Translated from the Norwegian by PAUL WALSH

Directed by RICHARD E. T. WHITE

February 9 - March 11

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Yours,

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

All Koret events are free and open to the public.

IN GOOD COMPANY
following the matinee performance of *The Circle*

1/28
5 PM
Current and past performers from throughout A.C.T.'s 40-year history discuss the unique experience of being core company members.

**Guest Artists:** Marco Barricelli, Jay Carin, Ken Ruta, Rene Auberjonois, and members of A.C.T.'s core acting company.

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

WHAT I LEARNED IN ACTING SCHOOL
prior to the matinee performance of *Harold Gobler*

3/3
11 AM
Recent and not-so-recent A.C.T. Conservatory alumni discuss lessons in life, art, and "making it" after A.C.T.

**Guest Artists:** Steven W. Bailey ("Grey's Anatomy"), Ana Loni Rose ("Dreamgirl"), Benjamin Davis ("Law & Order"), Ryan Fluegge (Artistic Director, Southern Repertory Theatre) and others to be announced.

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

HOMETOWNS / THEATER TOWNS
following the matinee performance of *After the War*

4/15
5 PM
Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.

**Guest Artist:** To be announced.

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

NEW VOICES, NEW WORKS
prior to the matinee performance of *Blackbird*

5/5
11 AM
Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshopping to financing.

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

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

All panelsists subject to change.

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

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

*Scenery by* John Arnone
*Costumes by* Cicely Doolin
*Lighting by* York Kennedy
*Sound by* Jeff Mockus
* Dramaturg * Michael Pallin
* Casting by * Deborah Sussel
* Assistant Director * Adriana Baer

THE CAST
(in order of appearance)

**Arnold Champion-Cheney, MP**
James Waterston
Tom Blair

**Anna Slivestine**
Trish Malholland
Allison Jean White
Craig Marker

**Elizabeth Champion-Cheney**
Clio Cline
Craig Marker

**Edward Luten**
Philip Kerr
Kathleen Widdoes
Ken Ruta

**Lady Catherine Champion-Cheney**
Tom Blair
Lady Catherine—Trish Malholland

**Lord Hugh Porteous**
Clio Cline
Porteous—Tom Blair

UNDERSTUDIES
Arnold, Butler, Edward—Clayton B. Hodge, Sam, Elizabeth—Katie Huard

**Clio, Porteous—Tom Blair, Lady Catherine—Trish Malholland**

STAGE MANAGEMENT STAFF
Joseph Smelker, Stage Manager; Stephanie Schlimmer, Assistant Stage Manager
Joan Wolferstetter, Intern

TIME AND PLACE

*Act I:* A summer morning

*Act II:* Afternoon, a few days later

*Act III:* Lather that night

There will be two intermissions.

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

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All Koret events are free and open to the public.

**SUN**
1/28
5 PM
Current and past performers from throughout A.C.T.’s 40-year history discuss the unique experience of being core acting company members.
**GUEST ARTISTS:** Marco Barricelli, Joy Cavin, Ken Ruta, Rene Auberjonois, and members of A.C.T.’s core acting company.
**Moderator:** A.C.T. Artistic Director Carey Perloff

**sat**
3/3
11 AM
**WHAT I LEARNED IN ACTING SCHOOL**
Prior to the matinee performance of *The Circle*.
**GUEST ARTISTS:** Steven W. Bailey (“Gree’s Anatomy”), Anika Noni Rose (“Dreamgirls”), Benjamin David (“Law & Order”), Ryan Flight (Artistic Director, Southern Repertory Theatre), and others to be announced.
**Moderator:** A.C.T. Conservatory Director Melissa Smith

**sun**
4/15
5 PM
**HOMETOWNS / THEATER TOWNS**
Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.
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**Moderator:** A.C.T. Artistic Director Carey Perloff

**sat**
5/5
11 AM
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For more information, visit www.act-sf.org.

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

**Scenery by**
John Arnone

**Costumes by**
Cardice Donnelly

**Lighting by**
York Kennedy

**Sound by**
Jeff Mockus

**Dramaturg**
Michael Paller

**Casting by**
Meryl Lind Shaw

**Dialect Coach**
Deborah Sussel

**Assistant Director**
Adriana Baer

**THE CAST**
(In order of appearance)

**Arnold Champion-Cheney, MP**
James Waterston

**Butler**
Tom Blair

**Anna Slenske**
Trish Malholland

**Elizabeth Champion-Cheney**
Allison Jean White

**Edward Luten**
Craig Marker

**Clive Champion-Cheney**
Philip Kerr

**Lady Catherine Champion-Cheney**
Kathleen Widdoes

**Lord Hugh Porteous**
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**UNDERSTUDIES**
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**Mellon**

The Circle 11
MAUGHAM KNOWS BEST

BY JESSICA WERNER

Perhaps best known to readers today as the author of the semi-autobiographical novels Of Human Bondage (1915) and The Razor's Edge (1945), W. Somerset Maugham in fact realized his earliest, and arguably greatest, success in his lifetime not for his prose, but for his witty and well-crafted plays. Dubbed "the bridge between Wilde and Wilder" for his acute powers of observation, Maugham achieved in the first decades of the 20th century almost unprecedented popularity—and wealth—as a playwright, over the trajectory of his seven decades as a man of letters becoming one of the most successful writers of all time.

THE NOVEL PLAYWRIGHT

Shorty after the publication of his first novel, Lisa of Lambez—written in 1897 while he completed his final year of medical school—Maugham abandoned his scientific career, trading the surgeon's knife for the author's pen to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write dramas confronting head-on the social issues of his day, yet his early efforts meet with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy, Lady Frederick, about a woman's attempt to discourage a persistent young suitor, was an immediate hit and enjoyed an extended run on London's West End and then Broadway, commencing a lengthy parade of theatrical successes. Lady Frederick also introduced the first in a series of strong, articulate, and surprisingly (for their era) feminist female characters whose personal and sexual ambitions Maugham would put center stage in a string of popular plays, culminating in his most celebrated and off-produced comedy, The Circle, which premiered in London at the Haymarket Theatre in 1921.

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

His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewed in his play's couldn't seem to get enough of marriage. Maugham trained his satirical sights on the marital mores and misshaps of upper-class British society, exploring with an unblinking eye just how the reality of marriage often strays from the conventional ideal of conjugal bliss. Maugham probed such taboo subjects as sexual duplicity and the double standards applied to men and women's romantic behavior: The Letter (1927) tells the story of a woman who claims self-defense for the murder of her lover; The Constant Wife (1926) deals with a wife who cleverly turns the tables on her philandering husband by establishing her own economic independence and taking a lover of her own; Our Betters (1917)—which was delayed from opening in London by fear of lawsuits—exposes the shallowness and hypocrisy of the English idle rich whose funding is supplied by the American heiresses who have bought their way into their ranks.

A MODERN LOOK AT MARRIAGE

The Circle, written in 1917–19, first produced in London in 1921, a success on Broadway in 1926, and still Maugham's most-revered play (it was selected in 1998 by Britain's National Theatre as one of the top English comedies of the 20th century), is a shrewd, yet oddly compassionate analysis of the role (if any) romantic love can and should play in conventional marriage. Maugham was himself no stranger to the vagaries of romantic love. During his early, successful years as a playwright, he met and became the lover of Sue Jones, the daughter of Henry Arthur Jones, a popular dramatist of the time. An affair that Maugham thought would last six weeks endured eight years before he proposed marriage—and was rejected. He immediately began seeing Syrie Wellcome, the unhappily married daughter of philanthropist Dr. Thomas Barnad. In 1915, Wellcome bore Maugham a daughter, Elizabeth, and two years later, after a messy divorce from Wellcome's husband, they married. Meanwhile, during a World War I stint with the Red Cross Ambulance Unit in France, Maugham met one of the great loves of his life, Gerald Haxton, who would remain Maugham's personal secretary and partner for several decades. Due in large part to Maugham's continuing connection to Haxton—which included extended travels to exotic locales, including the Malay States lauded by Teddie in The Circle—the marriage with Syrie disintegrated, and she divorced Maugham in 1929.

Maugham has been dubbed a cynic by many for his withering views on love. What others dismiss as cynicism, however, director Mark Lamos praises as the author's "astounding truthfulness" and "matter-of-fact delineation of character," a literary style that reinvents the dramatic tradition begun by William Congreve in 17th-century Restoration comedy and carried on by Oscar Wilde, George Bernard Shaw, and Noël Coward. It is precisely this quality that drew Lamos to direct The Circle for A.C.T. "One of the beautiful things about the play—and in this sense it's like Shakespeare—is that it presents a skeletal concept of every character," said Lamos in remarks to the cast on the first day of rehearsal in December. "You really see the foolishness of a Shakespearean heroine, as well as her great beauty, her wisdom and sagacity. In The Circle you don't know whose side to be on. These characters are all fools, and they're all wise, and it's teasing that quality out of each of ourselves that maybe is the lesson that's embedded in the play. This is comedy in the ancient sense, as a corrective: allowing us to see that all of us are idiots, all of us are doing the wrong things, and yet all of us are doing the only thing we possibly can, which is trying to find happiness somehow. As ruthlessly cynical as Maugham can be about that, he's also tremendously forgiving and understanding at the same time."

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

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

The censure that has from time to time been passed on me is due perhaps to the fact that I have not expressly condemned what is bad in the characters of my invention and praised what was good. It must be a fault in me that I am not gravely shocked at the sins of others unless they personally affect me, and even when they do I have learnt at last generally to excuse them. It is not to expect too much of others.

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Jessica Werner is contributing editor at A.C.T., and a freelance writer.
Perhaps best known to readers today as the author of the semi-autobiographical novels Of Human Bondage (1915) and The Razor’s Edge (1944), W. Somerset Maugham in fact realized his earliest, and arguably greatest, success in his lifetime not for his prose, but for his witty and well-crafted plays. Dubbed “the bridge between Wilde and Wilde” for his acute powers of observation, Maugham achieved in the first decades of the 20th century almost unprecedented popularity—and wealth—as a playwright, over the trajectory of his seven decades as a man of letters becoming one of the most successful writers of all time.

THE NOVEL PLAYWRIGHT

Shortly after the publication of his first novel, Liza of Lambeth—written in 1897 while he completed his final year of medical school—Maugham abandoned his scientific career, trading the surgeon’s knife for the author’s pen to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write dramas confronting head-on the social issues of his day, yet his early efforts met with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy, Lady Frederick, about a woman’s attempt to discourage a persistent young suitor, an immediate hit and enjoyed an extended run on London’s West End and then Broadway, commencing a lengthy parade of theatrical successes. Lady Frederick also introduced the first in a series of strong, articulate, and surprisingly (for their era) feminist female characters whose personal and sexual ambitions Maugham would put center stage in a string of popular plays, culminating in his most celebrated and oft-produced comedy, The Circle, which premiered in London at the Haymarket Theatre in 1921.

Maugham had found his own distinct theatrical voice, and a penchant for wicked observation of society’s scandals, which the public cherished. He didn’t return to writing novels or short fiction for more than ten years, instead devoting himself to “that little thrill of amusement” he felt every time he heard actors say the lines he had written. Fans of his plays raved that Maugham’s popularity was second only to Shakespeare—a fact demonstrated in 1908 and 1909 when he had four first-run plays on the boards simultaneously in London (setting a West End record), while another two revivals played in New York. In the 1930s Maugham ranked as the highest-paid author in the world.

His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewed in his plays couldn’t seem to get enough of marriage. Maugham trained his satirical sights on the marital mores and mishaps of upper-class British society, exploring with an unblinking eye just how far the reality of marriage oft stray from the conventional ideal of conjugal bliss. Maugham probed such taboo subjects as sexual duplicity and the double standards applied to men and women’s romantic behavior: The Letter (1927) tells the story of a woman who claims self-defense for the murder of her lover; The Constant Wife (1926) deals with a wife who cleverly turns the tables on her philandering husband by establishing her own economic independence and taking a lover of her own; Our Betters (1917)—which was delayed from opening in London by fear of lawsuits—exposes the shallowness and hypocrisy of the English idle rich whose funding is supplied by the American heiresses who have bought their way into their ranks.

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W. SOMERSET MAUGHAM IN 1929

The Circle

Four love is like gњnix, which everyone talks about but few have seen.

—Sentences et Maximas Morales, Francois, De Die & De Humanae Hist(eoria) (1720)

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

—W. SOMERSET MAUGHAM

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

—Shun By, Edna Ferber (1926)
Who's Who in The Circle

TOM BLAIR* (Baxter) has worked extensively in Bay Area theater, including A.C.T. productions of The Time of Your Life, A Christmas Carol, The Constant Wife, Blithe Spirit, Enziana, The Threepenny Opera, Tovda's, Indian Ink, The Guernsey, The Real Family, and Othello. Holiday and Calise Musician Court Mariel at San Jose Repertory Theatre; Wilder/Wilden/Wilder Wilder and Molly Swanney at Marin Theatre Company; Revenge's Tragedy and The Tale of Lovers at Berkeley Repertory Theatre; and Mr. Richey Collins in a Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and television. He spent the summer at Shakespeare Santa Cruz playing Col. Pickering to Paul Whittworth's Higgins.

TRISH MULHOLLAND* (Anea Shinzoei) was last at A.C.T. in W. Somerset Maugham's The Constant Wife. She has appeared in theaters throughout the Bay Area, most recently at Aurora Theatre Company in Oscar Wilde's Salome. Mulholland is a graduate of the National Theatre of Australia, was a top-rated radio announcer in Australia and Europe, and has appeared in various television roles. She is a core member of Berkshire's Shotgun Players and has received Bay Area Theatre Critics' Circle Award nominations and a Pater Award (Australian radio). Favorite roles include Mother Courage, Agawa, Marion (the predatory rector in Caryl Churchill's first play, Owners), and Woman in the West Coast premiere of Edward Albee's The Play about the Baby.

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

CRAIG MARKER* (Edward Lunt) makes his A.C.T. debut in The Circle. Other Bay Area credits include The Marriage of Figaro (Figsaro) for Center REPertory Company; Broadway Bay (Tuffy), directed by Joy Carlino, Daily West's Kitchen (Jamie), and Shakespeare in Hollywood (Dick Powell) for Theatre Works; Iphigenia at Aulis (Achilles) for San Jose Repertory Theatre; Bus Stop (Bo Decker) for Marin Theatre Company; Love's Labour's Lost (Longaville) for the San Francisco Shakespeare Festival; and The Shape of Things (Adam) and The Persians (Xerxes) for Aurora Theatre Company, each of which earned him a Dean Goodman Choice Award. Other credits include The Intelligent Design of Jerry Gove (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar's Continental Divide (Jack Sand, No Shirt), directed by Tony Taccone, for Berkeley Repertory Theatre, Birmingham Repertory Theatre, the Barbican Theatre (UK), and La Jolla Playhouse.

KEN RUTZ* (Land Hugh Pernoster) made his professional debut in 1946 (Tusca with the Chicago Opera), his first appearance on this stage in 1956 (the national company of Inherit the Wind), and his A.C.T. debut in its opening production of Tovda's in 1967. Since that time he has been a part of more than 50 other productions with the company, most recently in last season's The Vanya Inheritance and A Christmas Carol. He was an original member of the acting companies of Cincinnati's Playhouse in the Park and of Minneapolis's Tyrone Guthrie Theater (serving as both actor and associate director). He is an associate artist at San Diego's Old Globe and has maintained a 20-year relationship with Arizona Theatre Company. He has appeared with most of the nation's

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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Carey Perloff
Artistic Director
Heather Kitchen
Executive Director
Mary S. Metz
Chair, Board of Trustees

Expanding Artistic Horizons

The 2005-06 season at A.C.T. took artistic collaboration to new heights, cultivating and nurturing artistic relationships in theater communities at home and around the world. The visionary season opener, The Overcoat, was the product of a groundbreaking collaboration with Canada’s acclaimed CanStage, while a revelatory new production of August Wilson’s Gem of the Ocean brought Tony Award-winning writer/actor Robin Santiago-Hudson (who, in Cascades Blues, played here in 2000) back to A.C.T. as a director. New collaborations continued to emerge from inside A.C.T., with Carey Perloff and Paul Walsh’s delightful new adaptation of A Christmas Carol bringing Bay Area community members together in a joyous holiday production featuring multiple generations of actors—professionals, students in the A.C.T. Young Conservatory, and the graduating class of the A.C.T. Master of Fine Arts Program. At the close of the season, we ventured further into uncharted territory by producing the first-ever English language soundtrack album of Brecht and Weill’s Happy End, featuring the magnetic cast of the A.C.T. production. This season at A.C.T., every production on our stages, every partnership we initiated, and every spark of inspiration our artists and audiences generated reinforced one of the most unique aspects of this theater company: A.C.T. is one artistic community, and our community never stops growing.

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American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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Educating the Artists of the Future

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

Generating New Literature

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

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### Expenses

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<td>-</td>
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<td>12,016,199</td>
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### Net assets

<table>
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<tr>
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<th>Board-designated fund</th>
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<th>Temporarily Restricted (Endowment)</th>
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</thead>
<tbody>
<tr>
<td>Operating revenue</td>
<td>2,015,431</td>
<td>-</td>
<td>-</td>
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<td>-</td>
<td>2,015,431</td>
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<tr>
<td>Contributions</td>
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### Supporting contributions

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### Expenses

<table>
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<tr>
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### Statement of Activities and Changes in Net Assets

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</tbody>
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</table>

The financial information as of and for the year ended June 30, 2006, has been derived from American Conservatory Theater’s 2006 financial statements, audited by Burt, Pilger & Mayer, LLP, independent auditors. The condensed financial information should be read in conjunction with the 2006 audited financial statements and related notes. Contact American Conservatory Theater at 920 Geary Street, San Francisco, CA 94109 or 415-597-8500 for copies of the complete audited statements.
### American Conservatory Theater
**Statement of Financial Position**
(june 30, 2006 (with comparative totals for 2005))

#### Assets

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Board-Deroginated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted (Endowment)</th>
<th>Total 2006</th>
<th>Total 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
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<td>$5,572</td>
<td>$58,000</td>
<td>$145,741</td>
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<td>Receivables</td>
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<td>Grants and pledges—net</td>
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<td>$3,340,006</td>
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<td>($133,429)</td>
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<td><strong>Total current assets</strong></td>
<td>$1,092,241</td>
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<td>$3,708,089</td>
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<td><strong>Property and equipment—not available</strong></td>
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<td>$3,071,284</td>
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<td>$89,401</td>
<td>$127,881</td>
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<td><strong>Interfund advances</strong></td>
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<td>($105,413)</td>
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<td>$1,122,677</td>
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<td><strong>Total assets</strong></td>
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<td>$784,839</td>
<td>$13,055,288</td>
<td>$2,272,443</td>
<td>$32,301,490</td>
<td>$31,528,452</td>
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</tbody>
</table>

#### Liabilities and Net Assets

|                      |              |                        |              |                                   |            |            |
| **Current liabilities** | $1,022,894  |                        |              |                                   | $1,078,251 | $1,080,179 |
| Deferred revenue      | $5,610,711   | $182,964               |              |                                   | $5,722,685 | $5,490,168 |
| Capital lease obligation, current portion | $75,630     |                        |              |                                   | $75,630    | $60,172    |
| __Total current liabilities__ | $6,694,235  | $191,023               | $43,887      |                                   | $6,871,188 | $6,614,122 |
| Deferred revenue, net of current portion | $5,417      |                        |              |                                   | $5,417     |            |
| Capital lease obligation, net of current portion | $192,681    |                        |              |                                   | $192,681   | $208,081   |
| __Total long-term liabilities__ | $65,417     | $192,681               |              |                                   | $258,098   | $208,081   |
| __Total liabilities__ | $6,714,742   | $384,704               | $43,887      |                                   | $7,043,333 | $6,820,133 |
| **Net assets**        | __118,988__  | $768,839               | $13,055,288  | $2,272,443                        | $32,301,490 | $31,528,452 |
| **Total liabilities and net assets** | $1,087,720   | $786,839               | $13,068,268  | $2,272,443                        | $35,502,980 | $32,056,806 |

### Support and Revenues

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Board-Deroginated Fund</th>
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</thead>
<tbody>
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<td>$2,015,431</td>
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<td></td>
<td></td>
<td></td>
<td>$3,745,843</td>
<td>$3,905,074</td>
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<tr>
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<td>$3,745,843</td>
<td>$3,905,074</td>
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<tr>
<td>Operating income</td>
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</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td>$16,948,883</td>
<td>($18,881)</td>
<td>$18,141</td>
<td></td>
<td>$1,018,506</td>
<td>$6,751,844</td>
<td></td>
</tr>
<tr>
<td><strong>Total support and revenues</strong></td>
<td>$18,964,324</td>
<td>($18,881)</td>
<td>$18,141</td>
<td></td>
<td>$3,764,349</td>
<td>$35,911,505</td>
<td>$30,195,419</td>
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### Expenses

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

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

American Conservatory Theater

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Philip E. Forrest

Marilee K. Gardner

Pelekia S. Goodin

Robert Gross

Kazumi B. Gregg

Richard Harding

Brianne Haga

Heather Kitchen

Jonathan S. Kitchen

Thomas A. Larson

Sue Yang L.

Christine Matthai

Desdemone McMillan

Michelle Bald Miller

Howard Nemrowski

Caroly Perloff

Steve Phillips

Tatlee Bremner

Sally Rosenzweig

Rory Ruf

Ross Siegel

Cheryl Serkin

Steven L. Swig

Larry Vareilles

Barry Williams

Carole Wilmans

American Conservatory Theater

2005-06 Season

Geary Theater Productions

The Overcoat

Co-Produced with Moscow Parnas and Wendy Garling

Adapted from Nikolai Gogol

Music by Dmitri Shostakovich

Cat on a Hot Tin Roof

By Tennessee Williams

Directed by Iosel Hicks

A Christmas Carol

By Charles Dickens

Adapted by Carey Perloff and Paul Walsh

Sexual Perversity in Chicago

By David Mamet

Directed by Peter Riegert

Gem of the Ocean

By August Wilson

Directed by Ruben Santiago-Hudson

The Iceman Cometh

By Richard Brinsley Sheridan

Directed by Lillian Groff

A Number

By Carol Churchill

Directed by Carol Channing

Happy End

By Alfred de Musset

Original German play by Ludwig Ganghofer

Directed by Ross Siegel

Music by Dmitri Shostakovich

American Conservatory Theater

Mission

To produce, develop, and present new plays and playwrights, as well as to present the work of established American and international artists in a manner that challenges, amuses, and educates audiences.

History

Founded in 1967, American Conservatory Theater is the oldest continuously operating non-profit experimental theater company in the United States. In its first 40 years, the theater has produced over 500 American and international works, trained hundreds of actors, writers, directors, and designers, and presented over 130 world and U.S. premieres. In 1997, A.C.T. moved into the new 30,000 square foot Geary Theater in San Francisco’s Civic Center.

Philanthropy

A.C.T. depends upon the generosity of our patrons, foundations, government agencies, as well as corporate and individual support. And we are committed to ensuring that everyone has the opportunity to enjoy A.C.T.’s performances. We are deeply grateful for the support we receive from our community. Your support is critical to the health of A.C.T. in its second four decades.

Our Mission

We believe that theater should challenge the mind, open the heart, reach across cultural and social boundaries, and celebrate all forms of human expression. Our theater company is a home for the work of both emerging and established theatre artists, and a testing ground for new approaches to performing arts. Our artistic direction is guided by our shared values. A.C.T. is committed to the work of American and international artists, as well as to the development of the performing arts. We are dedicated to nurturing the artistic development of our artists, and to fostering the work of new and emerging artists. We are committed to the training of artists, and to the development of new audiences for the arts. We are committed to the education of our audiences, and to the support of our community. We are committed to the support of the arts, and to the development of new audiences for the arts. We are committed to the support of the arts, and to the development of new audiences for the arts.
Our love affair with A.C.T. is older than our marriage! Those qualities we value in our personal lives have been abundantly present in our long romance with A.C.T.; an institution that nourishes our hearts and minds so richly deserves all the support we can give in return.

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American Conservatory Theater

2005-06 Season

Geary Theater Productions

The Overcoat

Created by Moria Panysch and Wendy Garling Adapted from Nikolai Gogol Music by Dmitri Shostakovich

Cat on a Hot Tin Roof

By Tennessee Williams Directed by Isael Hicks

A Christmas Carol

By Charles Dickens Adapted by Carey Perloff and Paul Walsh

Sexual Perversity in Chicago

By David Mamet Directed by Peter Piegert

Gem of the Ocean

By August Wilson Directed by Ruben Santiago-Hudson

The Rivals

By Richard Brinsley Sheridan Directed by Lillian Gross

A Number

By Carol Churchill Directed by Aliza Shalit

Happy End

A Melodrama with Songs Lyrics by Bertolt Brecht Music by Kurt Weil Original German play by Dorothy Lane (Elisabeth Hauptmann and Bertolt Brecht) Book and Lyrics adapted by Michaela Feindel

Master of Fine Arts Program Productions at Zeum Theater

The Caucasian Chalk Circle

By Bertolt Brecht Directed by Mark Jackson

On the Bus or, The Next Train Through

By Neil Bell Directed by Sheryl Kaye

World Premiere: Nightingales

By Constance Wilding Directed by Deimone Lasane

World Premiere: Across the Universe

The Music of Leonard and McCartney

Written and Directed by Craig Slatag Musical Direction by Krista Wige Choreography by Christine Mazzari Produced in collaboration with Bird
leading resident theaters, as well as in the Broadway productions of Separate Tables, Duel of Angels, Rose, The Three Sisters, and The Elephant Man. Having dabbled in all the media, he is most proud of his work with the Lyric Opera of Chicago and the Minnesota Orchestra. This past year, he returned to one of his signature roles, Prospero in The Tempest, for both the Houston Shakespeare Festival and the Southwest Shakespeare Company and was the proud recipient of an honorary master of fine arts degree from A.C.T.

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

**ALLISON JEAN WHITE**, (Elizabeth Champion-Cheney), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard's Travesties and The Real Thing (both directed by Casey Perlow) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chair, Donna Haras, Wurzaru, and Whasong for the Final at Zoom Theatre. She appeared in Glen Mat, a clown character, with Infinite Stage at The Players Theatre in New York and played Christine in Red Light Winter at the Wellfleet Harbor Actors Theatre. She performed with Killing My Lobster in Groualll at the Magic Theatre and was seen at Venus 9 and The Marsh in her solo performance piece Whitewashed. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

**KATIE HUARD**, (Undertaker) grew up in Mandeville, Louisiana, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A. Program credits include The Love of the Nightingale (Njoe) and The Lady from Doshuako (Elizabeth). She received a B.A. in theater from the

**KATHLEEN WIDDOWSE**, (Lady Catherine Champion-Cheney) was last seen at A.C.T. as Serafina in The Rose Tattoo (Drama League Award). Some Broadway shows include Harold Pinter's Moonlight, Gertrude in Hamlet, Cecily in The Importance of Being Earnest, Alice in You Can't Take It with You, and Beatrice in Much Ado about Nothing (Tony Award nomination). Recent off-Broadway credits include Fosse/Verdon: The Temptress (Lucille Lortel Award, Drama Desk nomination), the Duchess of Berwick in Noël Coward's after the


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**T H E  C I R C L E**
15
leading resident theaters, as well as in the Broadway productions of Separate Tables, Duel of Angels, Rose, The Three Sisters, and The Elephant Man. Having dabbled in all the media, he is most proud of his work with the Lyric Opera of Chicago and the Minnesota Orchestra. This past year, he returned to one of his signature roles, Prospero in The Tempest, for both the Houston Shakespeare Festival and the Southwest Shakespeare Company and was the proud recipient of an honorary master of fine arts degree from A.C.T.

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

ALISON JEAN WHITE\* (Elizabeth Champion-Cheney), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard's Travesties and The Real Thing (both directed by Carey Perloff) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chair, Donna Hues, War and Peace for the Fray for Zoom Theater. She appeared in Glen Moss, a clown cahunet, with Infinite Stage at The Players Theatre in New York and played Christina in Red Light Winter at the Wellfleet Harbor Actors Theater. She performed with Killing My Lobster in Great Wall at the Magic Theatre and was seen atVenue 9 and The Marsh in her solo performance piece White Noise. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

KATHERINE WIDDOWS\* (Lady Catherine Champion-Cheney) was last seen at A.C.T. as Seraphina in The Rose Tattoo (Drama League Award).

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KATIE HUARD\* (Undertaker) grew up in Mandeville, Louisiana, and began her acting training at the New Orleans Center for Creative Arts. A.C.T. M.F.A. Program credits include The Love of the Nightingale (Nieboer) and The Lady from Dushaq (Elizabeth). She received a B.A. in theater from the University of Michigan, and her M.F.A. from the University of Arizona.

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*Member of the cast of 2007 of the A.C.T. Master of Fine Arts Program and Equity Professional Theater Artist
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Who's Who

Philadelphia, the Pearl Avenue Theatre, and the California Theatre Center. Currently, Hodges is educating audiences with his own adaptation of Oscar Wilde’s The Critic As Artist and Catching Canaries in the Art, an original program to teach courtroom litigators better communication through basic acting skills. Through the theatre company he cofounded, Elite Fighting Crew, he appeared in world-premiere productions in New York and London. He has also performed in New York with Gorilla Repertory Theatre and American Globe Theatre and regionally with the Garson Theatre Company and the Hangar Theatre. Hodges is a graduate of the A.C.T. Master of Fine Arts Program and received his B.F.A. (with honors) from NYU’s Tisch School of the Arts.

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

JOHN ARNONE (Scenic Designer) won a Tony Award for The Who’s Tommy on Broadway. Other set designs for Broadway include Tartuffe’s Fortune’s Fool (dir. Arthur Penn), Edward Albee’s The Goat or, Who is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Twilight Los Angeles, 1989, Sarajevo (with Ellen Burstyn), The Best Little Whorehouse Goes to Paris and Grease for Tommy Tune, Sex and Lunging (dir. Garland Wright), The Deep Blue Sea (with Blythe Danner), Farin/Perch, Low Start/Pre. War, Marlene, Minnelli on Minnelli, Gone Vidia’s The Bad Man, and Arthur Miller’s The Ride Dream Me Morgan. He has received two OBIE awards for outstanding excellence and sustainable movement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dora Mae Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for The Who’s Tommy. His work has been seen at the New York Shakespeare Festival, the Guthrie Theater, Arena Stage, A.C.T. (Carey Perloff and Paul Walsh’s new adaptation of A Christmas Carol), The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

CANDICE DONNELLY (Costume Designer) designed the costumes for A.C.T.’s recent production of Happy End. She has worked as a costume designer on the Broadway productions of Our Country’s Good, Penco, Search and Destroy, and Masterpiece. Off Broadway, her work has appeared at The Public Theatre, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets and for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. in design from the Yale School of Drama.

Who’s Who

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

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

JEFF MOCKUS (Sound Designer) is in his 13th season as resident sound designer for San Jose Repertory Theatre, with more than 60 production credits, including A Christmas Story, The Haunting of Winchester, and Iphigenia at Aulis. Among his recent work, Old Wicked Songs and Mary’s Wedding earned Bay Area Theatre Critics’ Circle Award, while By the Book of Gas, ART, and Magie Barbara received Dean Goodman Choice Awards. A lecturer for UC Santa Cruz’s Theatre Arts Department, he also has credits with A Contemporary Theatre, Berkeley Repertory Theatre, the Huntington Theatre Company, Missouri Repertory Theatre, San Diego Repertory Theatre, Marin Theatre Company, Shakespeare Santa Cruz, PCPA Theatrefest, The Western Stage, Center REP/Portra, Center: Costa Musical Theatre, Sacramento Theatre Company, and Sledgehammer Theatre. Mockus is currently working on two upcoming world premiere musicals: Tuyuc Tiger, for the Oregon Shakespeare Festival, and the Utah Shakespearean Festival’s Lend Me a Tenor: The Musical.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Centre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, and San Francisco Chronicle. He is also the recipient of a 2006-07 fellowship from the Rockefeller Foundation. Paller has a B.A. from Tufts University and an M.A. in dramatic art from the University of Chicago.

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**Who's Who**

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

CLAYTON B. HODGES* (Understudy) was recently seen in A.C.T.'s First Look workshop of *Seagull Homes*. Other A.C.T. productions include *The Real Thing, A Christmas Carol*, and, at Zuma Theatre, "Lilies, or The Revival of a Romantic Drama." Bay Area credits include work with New Voices West at the Magic Theatre, TheatreWorks, the Playwrights Foundation, TheatreWorks, San Francisco授予他"Tony Award for The Who's Tommy on Broadway. Other set designs for Broadway include "Tugeneen's Fortune's Fool" (dir. Arthur Penn), Edward Albee's "The Goat or, Who Is Sylvia?, The Full Monty, How to Succeed in Business without Really Trying, Twilight: Los Angeles, 1992, Saragossa (with Ellen Burstyn), The Best Little Whorehouse Goes to Grace for Tommy Tune, Sex and Longing (dir. Garland Wright), The Deep Blue Sea (with Blithe Danenz), Perlin/Peric, Love Song/Peric, Wars, Marlene, Mannelli on Mannelli, Gone Yiddish's The Best Man, and Arthur Miller's "The Ride Down Mt. Morgan." He has received two OBE awards for outstanding excellence and sustainable environmental movement in set design and, in addition to the Tony, earned the Los Angeles Drama Critics Circle, Dona Murray Moore, Outer Critics Circle, American Theatre Wing, Drama Desk, and Olivier awards for "The Who's Tommy." His work has also been seen at the New York Shakespeare Festival, the Guthrie Theatre, Arena Stage, A.C.T. (Carey Perloff and Paul Wilhite's new adaptation of "A Christmas Carol; The Old Globe, and La Jolla Playhouse, as well as in productions in London, Vienna, Frankfurt, Berlin, Prague, Australia, Venice, and Athens.

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*The price of champagne is included in your dinner entree price. Hourly version also available. Dining ends at 9:30pm. Offer expires 31 March 2007.
**Who's Who**

Véas, Néouvel and Mirrorella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

**MERYL LIND SHAW** ( Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of Richard Brinsley Ferens’ “Fynes, and Plaice at the Lapin Agile, as well as the first workshop of “The Count of Monte Cristo” and the CD-Rom game “Oedipus.” Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s “Cruiser and Bon Appetit!” She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

**JOSEPH SMELSER** (Stage Manager) returns to the Bay Area, where he stage-managed last year’s production of “Rivulet” at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre, “Favorite” productions include Heather McDonald’s “Almost, Holy Picture,” and Mary Zimmerman’s “Journey to the West.” production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For eight years, Snuker worked at Seattle Repertory Theatre, where he was the production manager, stage manager, staff associate, and associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of “Anna Deavere Smith’s Tuesdays Nights: Las Angeles, 1992” and for the Institute for the Arts and Civic Dialogue at Harvard University.

**STEPHANIE SCHLIEHMANN** (Assistant Stage Manager) worked on last year’s production of “Christmas Carol” at A.C.T. Other local stage-managing credits include “The King in I,” and “Gypsy,” and “The Wizard Of Oz.” American Musical Theatre of San Jose, “The Art of the Dance at Martin Theatre Company, Le Nez de Figaro and The Magic Flute at Opera San Jose, and “Hannah and Martin,” Sugar Plum Fairy, and “Twistdays” with “Miss America, among others, at San Jose Repertory Theatre. She has also worked with folksFURY Theatre Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

**A.C.T. PROFILES**

**CAREY PERLOFF** (Artistic Director) is director of the 15th season as artistic director of A.C.T., where she most recently directed productions of Tom Stoppard’s “Travesties,” Bertolt Brecht/Kin Weil’s final table reading (San Francisco cast recording), “A Christmas Carol” (a new adaptation by Perloff with Paul Walsh), Dorothy Macha’s production of Antigone, and Brian Burke’s “The Haley Symposium, Stoppard’s Real Thing, Constable Cogdon at Malakon (an A.C.T.-commissioned adaptation of Geoffrey’s Vasa Zatulovski), Ibsen’s “A Doll’s House,” Beckett’s Waiting for Godot, Stoppard’s “Night and Day,” and Chekhov’s “The Three Sisters.” Her production of Marie Naidoo’s “Hides,” co-produced at A.C.T.’s second space (Zoom) with Laura Lin Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has set the stage for A.C.T. the American premieres of Stoppard’s “The Invention of Love and Indian Ink and Stoppard’s Celebration of a Life and Noon,” and the commissioned translations of Heide’s Les Interrogatifs, Ibsen’s “A Doll’s House,” and A.C.T.-commissioned translations of Heide’s “Waiting for Godot.”

She also directed and associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of “Anna Deavere Smith’s Tuesdays Nights: Las Angeles, 1992” and for the Institute for the Arts and Civic Dialogue at Harvard University.

**HEATHER KITCHEN** (Executive Director), now in her 11th seasons, has worked to strengthen the organization’s infrastructure and organization’s expansion to include the development and performance of new work and the addition of a new performing arts program for K-12th grade students. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**JAMES HAIRED** (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of “The Best Little Whorehouse in Texas” and “A Musical” with Carol Bayer Sager,” as well as the national tour of Woody Allen’s “Drinks the Hat.” Off Broadway he produced “James’s Little Big” (directed by Marshall W. Mason) and “Sharon’s Acts and the Man.” Haired joined A.C.T. in 1997. He and his department were awarded the San Francisco Performing Arts Tastemaker Award for excellence in theatre in 1999, and in 1992 Haired was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

active community member, Kitchen serves on the boards and executive committees of the San Francisco Ballet, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edina, Minnesota and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Consortium Director) oversees the administration of the A.C.T. Consortium’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the artistic director of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages and across the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and in regional theatres, including A.C.T. In 2004 she toured London and Brighton (UK) in Berkeley Repertory Theatre’s production of “Churchill.” 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.
Who’s Who

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

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of Rodgers & Hammerstein’s Fiddler on the Roof, Gypsy, and South Pacific at the Laguna Playhouse, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiobi. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Oedipus and Don Giovanni. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

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

STEFANIE SCHLIEMANN (Assistant Stage Manager) worked last year’s production of A Christmas Carol at A.C.T. Other local stage-managing credits include The King and I, Gypsy, and The Wizard Of Oz at American Musical Theatre of San Jose, Owen’s Shadow at Marin Theatre Company, La Nieza de Figaro and The Magic Flute at Opera San Jose, and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Morris, among others, at San Jose Repertory Theatre. She has also worked with foolFURY Theatre Company, The Jarvis Conservatory, and the San Francisco School of Circus Arts.

A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is currently in her 17th season as artistic director of A.C.T., where she has most recently directed productions of Tom Stoppard’s Tristram Shandy, Brecht/Genet’s The Caucasian Chalk Circle, an acclaimed cast recording, A Christmas Carol (a new adaptation by Perloff with Paul Walsh), Dashiell Hammett’s novel adaptation of fourteen of Dashiell Hammett’s The Hagan Affair, Stoppard’s The Real Thing, Constance Congdon’s A Mother (an A.C.T.-commissioned adaptation of Goethe’s Vater Zadig), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Marie Ndiaye’s Hilda, co-produced at A.C.T.’s second space (Zoom) with Laura Piselli Productions, traveled to Washington D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has brought A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Peter’s Celebration and all of Ibsen’s; the commissioned translations of Moliere’s The Misanthrope, Everlo IV, Mary Stuart, and Uncle Vanya, the world premieres of Lionel Arias’s The Lost Boys and the Bay Area premiere of The Threepenny Opera; Old Times, Arcadia, The Rose Tatoo, Arinze, Crocodile, Homo, and The Tempest; and the Bay Area premieres of the world premieres of Marx: Blitzer’s No for an American, David Lang/Mac Wellman’s The Vietnamese Hostage, and The Field, and the West Coast premiere of her own play To Play the Role of a Blond (a finalist for the Susan Smith Blackburn Award);; Wanda Lasansky’s Waiting for the Rain, which was directed by Judith Ivey as part of A.C.T.’s First Look Festival in January. She has collaborated with some of the most extraordinary writers, most recently Philip Kan Gotanda, on his new play After the War at the Sundance Institute in 2004 (an A.C.T. commission that premiered in 2007), and Robert O’Hara, on his play A Right to Fail for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Eula Pond’s Elliot, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1986 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Programs. She is the proud mother of Lotus and Nicholus.

HEATHER KITCHEN (Executive Director), now in her 11th seasons with A.C.T., has strengthened the organization’s infrastructure and expanded the company’s expansion to include the development and performance of new work and the addition of a 10th K Studio, an A.C.T. acclaim Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management running across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Festival Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of Michel’s Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Edmonton Impact of the Nonprofit Arts in Edmonton. As an active community member, Kitchen serves on the boards and executive committees of the Canadianization of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edina Minnesota and has served three terms on the executive of the League of Resident Theatres. She has also participated on review panels for Theatre Communications Group, California Arts Council, the Arts and Verbs magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business for the Bay Area for the past three years.

MELISSA SMITH (Consortuary Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the artistic director of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages and speeds of learning, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Caryl Churchill’s TheОшибка. 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 in Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgia (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 Israel’s Little Eyeful (directed by Marshall W. Mason) and Shaun’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded the Theater Crafts International 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.
THE A.C.T. MASTER OF FINE ARTS PROGRAM presents
THE CIDER HOUSE RULES, PART 1: HERE IN ST. CLOUD

Based on the novel by John Irving
Directed by Craig Slaight
March 1-7, 2007
Zumwalt Theater
Fourth and Howard Streets
San Francisco

TICKETS
www acct sf org / 415 749 2250

THEATER EXHIBITIONS
Barbara Lee Performing Arts Center, SF City College
n John Hasse Art & Design Center, Academy of Art
n Steven Yeh Gallery, Veterans Home of California
n Kaiser Permanente, Redwood City
n The Hakimian, San Francisco
n Mill Valley Film Festival
n San Francisco International Film Festival
n The Japan Society, New York (with the SAN FRANCISCO FILM SOCIETY at the Swiss Institute)

THE CIDEHR HOUSE RULES

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

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

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A conversation with the director before the 7 p.m. Tuesday preview (5:30-6 p.m.)
Tuesday 1/16
Tuesday 2/6

AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
Tuesday 1/16
Sunday 1/21
Wednesday 2/8
Wednesday 2/21

OUT WITH A.C.T.
A gathering of gay and lesbian theatregoers, immediately following the 8 p.m. performance
Wednesday 1/17
Wednesday 2/21

ACT ONE
ACT One connects acts lovers in their 20s and 30s to great theatre, hot events and parties, and each other.
Friday 1/19
Friday 2/23

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Friday 3/16

*Indicates matinee performance

AND DON'T FORGET ...

A.C.T. JANUARY FIRST LOOK SERIES
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A.C.T. RUBY JUBILEE
A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS
A.C.T. COMEDY NIGHT

For more information, call 415.749.2ACT or visit www acct sf org.
THE A.C.T. MASTER OF FINE ARTS PROGRAM presents
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San Francisco

TICKETS
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**CORPORATE PARTNERS CIRCLE**
The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T. including A.C.T. investment in the next generation of theater artists and audiences. To become a member of the Corporate Partners Circle, please contact Leslie Brown at 415.457.2477 or Leslie@act.org.

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**CORPORATE MATCHING GIFTS**
As A.C.T. is both a cultural and an educational institution, many employees will match individual employee contributions to the company. These companies have generously matched gifts made by their employees to A.C.T., multiplying the impact of those contributions.

**CORPORATE GIVING IN KIND**
A.C.T. would like to thank the following donors for their generous contributions of goods and services.

**NATIONAL CORPORATE THEATRE FUND**
National Corporate Theatre Fund is a nonprofit corporation committed to increase and strengthen support for the business community for A.C.T. The following foundations, individuals, and corporations support these theaters through their contributions of $10,000 or more to National Corporate Theatre Fund.

**THE A.C.T. JANUARY FIRST LOOK SERIES**
KORET VISITING ARTIST SERIES: "In Good Company"
A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS The Cider House Rules Part One: Here in St. Cloud
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A.C.T. RUBY JUBILEE
A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS
A.C.T. COMEDY NIGHT

**THEATRE DONATIONS**
A.C.T. is sponsored by the San Francisco Foundation, the San Francisco Performing Arts and Culture Trust, and the San Francisco Arts Commission. This project is supported in part by California Arts Council and the National Endowment for the Arts. For more information, call 415.749.2ACT or visit www.aclsf.org.
American Conservation Theatre Exits

For Your Information

Administrative Offices
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: www.aact.org.

Ticket Services Office
A.C.T. Ticket Services Visit us at 403 Geary Street at Mason, next to the theatre, or call 415.877.ACT, or see American Express, Diners, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at www.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy refreshment and railroad privileges. Please call the box office for details.

Discounts Half-price tickets are sometimes available on the day of performance at TIX on the Embarcadero. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of performance for $10. All rush tickets are subject to availability. One ticket per valid ID. Student and senior citizens subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production. Grup Discounts For groups of 15 or more, call Edward Borgen at 415.749.2473.

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

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

Refreshments Full bar service, sweets, and savory items are available one hour before the performance in Frolic’s Columbus Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages and paying cash in the lower-level and third-level bars. 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. Text messaging during the performance is very disruptive and not allowed.

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

Emergency Telephones Leave your seat location with those who may need to reach you and have them call 415.749.2473 in an emergency.

Latecomers A.C.T. performances begin on time. Latecomers will be seated behind the first intermission only if there is an appropriate interval.

Listening Systems A.C.T. designed to provide deaf, hard of hearing, and those with Spanish language audiences available in the lobby. Please turn off your hearing aid or cochlear implant when using 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.

Restrooms are located in Frolic’s Columbus Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost floor.

Wheelchair seating is available on all levels of the theatre. Please call 415.749.2473 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

Affiliations A.C.T. operates under an agreement between the League of Resident Theatres and the 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 theatre. A.C.T. is a member of the League of Resident Theatres, 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 Bay Area and funded by the Pew Charitable Trusts.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. This season the scenic, costume, lighting, and sound designers on Light/Live theatre are represented by United Scenic Artists, Local 829 of the IATSE.

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.
Italia kitchen from the Arclinea Collection designed and coordinated by Antonio Citterio

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