the Constant Wife
by W. Somerset Maugham
directed by Kyle Donnelly

A.C.T.
american conservatory theater

encore
arts programs
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER

mourns 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 its 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
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
270,000 people in the San Francisco Bay
Area. In 1996, A.C.T.'s efforts to develop
creative talent for the theater were
recognized with the prestigious Jujamcyn
Theaters Award. In 2001, to celebrate
A.C.T.'s 35th anniversary and Perloff's
10th season, A.C.T. created a new core
company of actors, who have become
instrumental in every aspect of its work.
Today A.C.T. is recognized nationally
for its groundbreaking productions of
classical works and bold explorations of
contemporary playwriting. Since the
reopening of the Geary Theater in 1996,
A.C.T. has enjoyed a remarkable period
of audience expansion and financial
stability. In 2001, A.C.T. began produc-
ing alternative work at Zeum Theater,
which now serves as a venue for student
productions and exciting new plays. The
company continues to produce challeng-
ing theater in the rich context of
symposia, audience discussions, and
community interaction.

The conservatory, led by Melissa
Smith, 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
credited to award a master of fine arts
degree. Danny Glover, Annette Benning,
Denzel Washington, and Winona Ryder
are among the conservatory's distin-
guished former students. With its
commitment to excellence in actor
training and to the relationship between
training, performance, and audience, the
A.C.T. Master of Fine Arts Program has
moved to the forefront of America's actor
training programs, while serving as the
creative engine of the company at large.

A.C.T.
american conservatory theater

Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

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Patrick S. Thompson
Barry Lawson Williams
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American Conservatory Theater was
founded in 1965 by William Ball.
Edward Hastings
Artistic Director 1986–92

The Constant Wife 3
About A.C.T.

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THE CONSTANT WIFE

(1926)

by W. Somerset Maugham
Directed by Kyle Donnelly

Scenery by
Kate Edmonds

Costumes by
Anna R. Oliver

Lighting by
Nancy Scherker

Sound by
Garth Hemphill

Dramaturgy
Paul Walsh

 Casting by
Meryl Shindler

Wigs and Makeup by
Rick Echols

Assistant Director
Elizabeth Williamson

THE CAST
(in order of appearance)

Mrs. Culever, Constance Middleton's mother
Beth Dixon

Bentley, the butler
Tom Blair

Martha Culever, Constance's sister
Emily Ackerman

Barbara Fawcett, a friend
Stacy Ross

Constance Middleton
Ellen Karas

Marie-Louise Durham, a friend
Ashley West

John Middleton, P.R.C.K., Constance's husband
Jonathan Fried

Bernard Koad, a friend
Mark Elliot Wilson

Mortimer Durham, Marie-Louise's husband
Charles Dean

Maid
Rachel Scott

UNDERSTUDIES

Constance Middleton—Emily Ackerman
Bentley, John Middleton, Bernard Koad—James Carpenter
Martha Culever, Marie-Louise Durham—Rachel Scott
Mortimer Durham—Tom Blair

Mrs. Culever, Barbara Fawcett, Maid—Trish Mulholland

STAGE MANAGEMENT STAFF

Julie Haber, Stage Manager
Katherine Kiemann, Assistant Stage Manager
Les Reinhardt, Intern

ACT I: The Middleton's' home in London, in the late 1920s
ACT II: A fortnight later
ACT III: A year later

There will be two 10-minute intermissions.

SPECIAL THANKS TO

Callie Floor and Django
Berkeley Repertory Theatre

This production is sponsored in part by

PRODUCER
Christine Coakham
San Francisco Magazine

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Presented by special arrangement with Samuel French, Inc.
The Constant Wife
(1926)

by W. Somerset Maugham
Directed by Kyle Donnelly

Kate Edmonds
Anna R. Oliver
Nancy Schortker
Garth Hempbill
Paul Walsh
Meryl Lind Shaw
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Belt Dixon
Tom Blair
Emily Ackerman
Stacy Ross
Ellen Karas
Ashley West
Jonathan Fried
Mark Elliot Wilson
Charles Dean
Rachel Scott

Understudies
Constance Middleton—Easily Ackerman
Bentley, John Middleton, Bernard Kerr—James Carpenter
Martha Calver, Marie-Louise Durham—Rachel Scott
Mortimer Durham—Tom Blair
Mrs. Calver, Barbara Fawcett, Maid—Trish Mulholland

Stage Management Staff
Julie Haber, Stage Manager
Katherine Riemann, Assistant Stage Manager
Les Reinhards, Intern

Time and Place
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Christine Cocks
San Francisco Magazine

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MAUGHAM KNOWS BEST

BY JESSICA WERNER

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

THE NOVEL PLAYRIGHT

Shortly after the publication of his first novel, Lisa of Landshut—written in 1897 while he completed his final year of medical school—Maugham abandoned his medical career to fulfill his dream of becoming a full-time writer. A great admirer of Ibsen, he aspired to write socially engaged dramas, yet his early efforts met with only modest praise and were criticized by some critics as too starkly realistic and grim. In 1907 he tried his hand at lighter comedy; Lady Frederick, about a woman's attempts to discourage a persistent young suitor, was an immediate hit and enjoyed an extended run on London's West End and then Broadway, commencing a lengthy parade of theatrical successes. Lady Frederick also introduced him to 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 one of his most clever and captivating creations, Constance Middleton—"The Constant Wife." Maugham had found his own distinct theatrical voice, and a penchant for wicked observation of society's scandals, which the public cheered. He didn't return to writing novels or short fiction for more than ten years, instead devoting himself to writing for the stage. Fans of his plays raved that Maugham's popularity was second only to Shakespeare—a fact demonstrated in 1908 and '09 when he had four first-run plays on the boards simultaneously in London (setting a West End record), while another two revivals played in New York. In the 1930s Maugham ranked as the highest paid author in the world.

His overwhelming success was due in part to having found a subject that the very well-mannered audiences he skewered in his plays couldn't seem to get enough of: marriage. Maugham trained his satirical sights on the marital mores and mishaps of upper-class British society, exploring with an unblinking eye just how far the reality of marriage often strays from the conventional ideal of conjugal bliss. Maugham probed such taboo subjects as sexual duplicity and the double standards applied to men and women's romantic behavior: "The Letter" (1927) tells the story of a woman who claims self-defense for the murder of her lover; The Circle (1921) deals with the dilemma of a young woman intent on leaving her pompous husband; Our Betters (1917) 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 Constant Wife, written in 1926 (the year his own marriage to society decorator Syrie Wellcomme was disintegrating), is Maugham's exploration of the limitations of the marriage contract—namely, whether marriage as we know it amounts to more than an economic arrangement, and what a man or woman is to do when the lover they married becomes the spouse they no longer desire.

"This was the moment when English drama definitively broke with its puritan Victorian past," wrote critic Benedict Nightingale. Last year when The Constant Wife was revived at London's Lyric Theatre, "When Maugham wrote the play, Coward was in his theatrical infancy. Shaw had suggested that orthodox marriage was a fraud, but then Shaw was a maverick who wrote plays for socialists, blowtorchings, and cash. But here was a mainstream dramatist not merely justifying adultery, but doing it through a woman's mouth and for a woman's benefit." Maugham has been dubbed a cynic by many for his withering views on love. In his own autobiography, The Summing Up (1936), however, he 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 have never seen people all of a piece. . . . 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 learned at last generally to excuse them. It is not to expect too much of others." As Michael Billington wrote recently: "Maugham strikes me instead as a realist who understands that society is a house of cards capable of being toppled by acts of sincerity."
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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.

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“This was surely the moment when English drama definitively broke with its pretentious Victorian past,” wrote critic Benedict Nightingale last year when The Constant Wife was revived at London’s Lyric Theatre. “When Maugham wrote the play, Coward was in his theatrical infancy. Shaw had suggested that orthodox marriage was a fraud, but then Shaw was a machiavel who wrote plays for socialists, bluesockings, and cash. But here was a mainstream dramatist not merely justly-admired, but doing it through a woman’s mouth and for a woman’s benefit.”

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

It is not true that if your partner had been happy with you and your relationship that he would not have strayed. More than half of the men and a third of the women who had affairs said they were happy in their marriage.

The Complete Libri’s Guide to Affair-proof Love

Hogamis, bigamous, Men are polygamous.
Hogamis, bigamous, Women monogamous.

William James

No lover, if he be of good faith, and sincere, will deny he would prefer to see his mistress dead than unfaithful.

Marquis de Sade

It’s awful, love, isn’t it? Fancy anyone wanting to be in love.

W. Somerset Maugham

The Constant Wife
Who's Who

EMILY ACKERMAN* (Martha Calver) was seen most recently in the Marin Theatre Company production of Tennessee Williams’ Fugitive Kind. She has also worked extensively with the California Shakespeare Festival, appearing over four seasons in The Seagull, Twelfth Night, Love’s Labor’s Lost, The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, Romeo and Juliet, A Midsummer Night’s Dream, Pericles, Medea, and others. Other Bay Area credits include productions at Aurora Theatre Company (The Entertainer, St. Joan, The Weir), Marin Theatre Company (Candidate), and Phoenix Theatre (The Glass Menagerie, Moon Over Miami, Bay Area Theatre Critics’ Circle Award). In New York, she appeared in Red Poppy Theatre’s production of Peloza y Melancolía. Ackerman can also be seen in Hortobágy Productions’ upcoming film Happily Ever After.

TOM BLAIR* (Rontley) has worked extensively in Bay Area theater, including Bleth Spirit, Enrico IV, The Threepenny Opera, Turritf, Indian Ink, The Guardsman, The Royal Family, and Othello at A.C.T.; Holiday and Gaine Mutiny Court Martial at San Jose Repertory Theatre; Wilder/Wilder/Wilder and Golden Gown at Marin Theatre Company; Revenge’s Tragedy and The Tale of Lear at Berkeley Repertory Theatre; and My, Ricky, Call a Meeting at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in Chicago, and 15 years at Milwaukee Repertory Theater. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He most recently appeared in The Two Gentlemen of Verona at San Jose Repertory Theatre, as Mr. Meyers in Spinning into Butter at TheatreWorks, and as Capt. Pickering in My Fair Lady at the Berkshire Theatre Festival.

CHARLES DEAN* (Moitzimer Durbam) has appeared at A.C.T. in The Board of Avon, The House of Mirth, The Immortal Life of Henrietta Lacks, 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 Menusich, The Teeth of Crime, The Caucasian Chalk Circle, Turritf, Speed-the-Plow, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and Hydraphasia. He has also performed in productions at the Alley Theatre, the Alliance Theatre Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, the Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and the Aurora Theatre Company.

JONATHON FRIED* (John Middleton) makes his A.C.T. debut in The Constant Wife. His other West Coast theater credits include Slaves! at the Mark Taper Forum, Our Town at the La Jolla Playhouse, and Orson’s Shadow (dir. Kyle Donnelly) at the Complete Female Stage Beauty (dir. Mark Lamos), both at the Globe Theatres. In New York, Fried has appeared at the New York Shakespeare Festival (Hamlet, Richard III), New York Theatre Workshop, Signature Theatre Company, MCC, and others. Regional theater credits also include many roles at the American Repertory Theatre, The Trojan Women at the Shakespeare Theatre in Washington, D.C. (dir. JoAnne Akalaitis), and appearances at Baltimore’s Center Stage and the Humana Festival at Actors Theatre of Louisville. Fried was a company member for five seasons at Trinity Rep, where his roles included Marc Antony, Treplev, and Tom Wingfield. Film credits include Kate & Leopold, R.A.F.S, and Paul Monette’s The Brink of Summer’s End, and television credits include “Law & Order” and “Law & Order: Special Victims Unit.”

ELLEN KARAS* (Continua Middleton) makes her A.C.T. debut in The Constant Wife. Her regional theater credits include: Julius Caesar and A Midsummer Night’s Dream (The Shakespeare Theater); The Rover, A Midsummer Night’s Dream, and The Three Sisters (Goodman Theatre); The School for Wives, The Revengers’ Comedies (Helen Hayes Awards), MissSaigon, Loves and Executioners, Expecting Isabel, and The Women (Arena Stage); and Bible Spirit and The School for Scandal (Gothic Theater). Off-Broadway credits include: The Foreigner (Actor Place Theatre); Babies in Boyland (Lincoln Center Theater); and Tough Guys (The Eugene O’Neill Theater Center). Film and television credits include: “Early Edition” and Listen To Your Heart (CBS); and The Dillinger (ABC). She is a graduate of Northwestern University.

STACY ROSS* (Barbara Faverscot) lives in San Francisco and works throughout the Bay Area. Her recent work includes productions with TheatreWorks (Book of Days), Berkeley Repertory Theatre (Cloud 9), Marin Theatre Company (Candidate), the Aurora Theatre Company (Hilda Gabler), and the California Shakespeare Festival (The Taming of the Shrew), Hamlet, and Rosencrantz and Guildenstern Are Dead, where she will play Raina in Shire’s Arms and the Man this summer.

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

Who’s Who

BETH DIXON* (Mrs. Cather) was last seen at A.C.T. in Wring Mountain. Since then she has appeared in Broadway in Major Barbara and off Broadway in End Papers. Her New York theater credits also include Twelfth Night at Classic Stage Company, Dangerous Corner at Tisch School of the Arts, and Before Its Home At The Public Theater, as well as productions at the Women’s Project/Playwrights Horizons, MCC, Second Stage, Theatre Row, and La MaMa E.T.C. Regional theater credits also include performances at the Actors Theatre of Louisville, Studio Arena Theatre, Center Stage, Capitol Repertory Theatre, Cincinnati Playhouse, Hartford Stage Company, Yale Repertory Theatre, La Jolla Playhouse, Pittsburgh Public Theatre, Rochester’s Geva Theatre, Syracuse Stage, Seattle Repertory Theatre, Berkeley Theatre Festival, Willamette University Festival, and McCarter Theatre. Dixon’s screen credits include The Ballad of the Sad Café, “Trinity,” “Home Improvement,” “Storms of the Century,” “Qeen,” “One Life to Live,” “The City,” and “Law & Order.”
**Who’s Who**

**EMILY ACKERMAN** (Martha Cool) was seen most recently in the Marin Theatre Company professional premiere of Tennessee Williams’s *Fugitive Kind*. She has also worked extensively with the California Shakespeare Festival, appearing over four seasons in *The Seagull*, *Twelfth Night*, *Love’s Labour’s Lost*, *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Pericles*, *Medea*, and others. Other Bay Area credits include productions at Aurora Theatre Company (*The Entertainer*, *St. Joan*, *The Zoo*), Marin Theatre Company (*Candidate*), and Phoenix Theatre (*The Glass Bay Miners Museum*, *Bay Area Theatre Critics Circle Award*). In New York, she appeared in Red Poppy Theatre’s production of *Pozzoli and Malandros*. Ackerman can also be seen in Horbit Productions’ upcoming film *Happily Ever After*.

**TOM BLAIR** (*Renton*) has worked extensively in Bay Area theater, including *Birds of a Feather*, *Exodus*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardman*, *The Royal Family*, and *Oedipus at Colonus* at A.C.T.; *Holiday and Caine Mutiny Court Martial* at San Jose Repertory Theatre; *Wilder: Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Renee’s Tragedy* and *The Tale of Lear* at Berkeley Repertory Theatre; and *Mr. Ritchie Does a Meeting* at Sacramento Theatre Company. Other regional theatre credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in

**Who’s Who**

**CHILDS DEAN** (*Mortimer Durham*) has appeared at A.C.T. in *The Board of Avon*, *The House of Mirth*, *The Importance of Being Earnest*, *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 *Monsieur; The Tooth of Crime*, *The Coursage Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydrastis*. He has also performed in productions at the Alley Theatre, the Alliance Theatre Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theatre, the Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and the Aurora Theatre Company.

**BETH DIXON** (*Mrs. Cadet*) was last seen at A.C.T. in *Wing Mountain*. Since then she has appeared on *Broadway in Major Barbara* and off Broadway in *End Papers*. Her New York theatre credits also include *Theeve Ragun at Classic Stage Company, Dangerous Corner at Tisch School of the Arts, and Before It’s Home at The Public Theatre*, as well as productions at the Women’s Project, *Playwrights Horizons*, *MCC*, *Second Stage*, *Theatre Row*, and *La MaMa E.T.C.* Regional theatre credits also include performances at the Actors Theatre of Louisville, Studio Arena Theatre, Center Stage, Capitol Repertory Theatre, Cincinnati Playhouse, Hartford Stage Company, Yale Repertory Theatre, La Jolla Playhouse, Pittsburgh Public Theatre, Rochester’s Geva Theatre, Syracuse Stage, Seattle Repertory Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival, and McCarter Theatre. Dixon’s screen credits include *The Ballad of the Sad Café*, *Trinity*, *“Home Improvement,” “Storm of the Century,” “Queer,” “One Life to Live,” “The City,” and “Law & Order.”

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**STACY ROSS** (*Barbara Foshour*) lives in San Francisco and works throughout the Bay Area. Her recent work includes productions with TheatreWorks (Book of Days), Berkeley Repertory Theatre (*Cloud 9*), Marin Theatre Company (*Candidate*), the Aurora Theatre Company (*Holda Gable*), and the California Shakespeare Festival (*The Taming of the Shrew*, *Hamlet*, and *Rosencrantz and Guildenstern Are Dead*), where she will play Raisa in *Shaks Arm* and the Miss this summer.
Who's Who

RACHEL SCOTT (Maids) is a third-year student in the A.C.T. Master of Fine Arts Program. She returns to the Geary stage after playing Mrs. Cratchit in A Christmas Carol earlier this season. She appeared most recently in the A.C.T. M.F.A. Program production of Rabines Polidoro's The Ramayana at Queen Kausalya and the demon princess Shurpa. Other favorite roles include Rosalind in As You Like It, Christine in Mourning Becomes Electra, and Generale Garcia in Love and War.

ASHLEY WEST (Marie Custie Durham) is a graduate of the North Carolina School of the Arts and now lives in New York City. She has performed in many productions throughout the United States, her credits include: Who's Afraid of Virginia Woolf?; Arcadia; Clear; and The Royal Family at The Repertory Theatre of St. Louis; Sylvia at Nebraska Repertory Theatre; What the Butler Saw at Fleetwood Stage in New Rochelle, New York; La Bête at the Two River Theatre Company in New Jersey; and the American Stage Company in Tampa, New Jersey; and The Country Wife, King Lear, and Much Ado about Nothing at the Georgia Shakespeare Festival.

JAMES CARPENTER (Understudy) was last seen at A.C.T. as James Linc in Glengarry Glen Ross. He has been a San Francisco Bay Area resident for 18 years. He is a former associate artist at Berkeley Repertory Theatre for 12 years (performing in more than 30 productions), and is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics' Circle awards. His theater credits also include three seasons with both the Old Globe Theatre and Oregon Shakespeare Festival, as well as productions at Shakespeare Santa Cruz, California Shakespeare Festival, Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Metro, the independent Singing and The Sunflower Boy, and the series "Nash Bridges."
ASHLEY WEST (Mary Cusack Durham) is a graduate of the North Carolina School of the Arts and now lives in New York City. She has performed in many productions throughout the United States. Her credits include: Who’s Afraid of Virginia Woolf?; Our Miss Brooks; and The Royal Family at The Repertory Theatre of St. Louis. She has also performed in numerous Shakespearean productions, including Macbeth, King Lear, and Much Ado about Nothing at the Georgia Shakespeare Festival.

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TRISH MULHOLLAND (Understudy) is a graduate of the National Theatre of Australia, was a top-rated radio announcer in Australia and Europe, and has appeared in various television roles. She is a core member of Berkeley’s Shotgun Players and received a Bay Area Theatre Critics’ Circle Award nomination for her portrayal of Juliet’s Nurse in Romeo and Juliet. Her favorite roles include Mistress Quickly in The Merry Wives of Windsor (San Francisco Shakespeare Festival), and Mrs. Whitefield and Henry Straker in Shaw’s Man and Superman, A Gregor in Europika’s The Bacchus, and Woman in Edward Albee’s The Play about the Baby (all with Shotgun Players). KYLE DONNELLY (Director) most recently adapted and directed Poll County, by Zora Neale Hurston, at Arena Stage, which was listed as one of the significant theater events of 2002 in the Arts in New York Times. Previously she directed A Midsummer Night’s Dream for the Globe Theatres and Philadelphia, Here I Come! for the Wallington Theatre. She has had a long association with Arena Stage, where she was artistic associate of the producer. "The Year of the Full Moon," at New York City Opera and Canadian Opera Company; Norma at Canadian Opera Company; The Skin of Our Teeth and "The Summertime of the Child" at the California Shakespeare Company; "God's Vincent at ACT Theatre (Seattle); "Journey Beyond the Wits End" at ACT Theatre (Seattle); "The Women" at the Huntington Theatre Company; "Macbeth at the Actors Theatre of Tennessee; "The Cruise" at Arena Stage; and "The Summertime of the Child" at the California Shakespeare Company; "God's Vincent at ACT Theatre (Seattle); "Journey Beyond the Wits End" at ACT Theatre (Seattle); "The Women" at the Huntington Theatre Company; "Macbeth at the Actors Theatre of Tennessee; "The Cruise" at Arena Stage;

NANCY SCHERTLER (Lighting Designer) designed the Broadway productions of Abbey’s Song and Bill Irwin’s First Moon and Large/Largely New York (Tony Award nomination). Off-Broadway credits include: Tassle for Nothing at Classic Stage Company; The Brides of the Moon at New York Theatre Workshop; and Falstaff at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including: The Colonnade of Rhinos, The Difficulty of Crossing a Field, and most recently, Bitley Spirit. She has designed just as many shows at Berkeley Repertory Theatre, most recently Honourable Rival. For the past 25 years she has designed at many of the country’s leading regional theaters, including: The Old Globe, Seattle Repertory Theatre, Steppenwolf Theatre Company, the American Repertory Theatre, and Baltimore’s Center Stage, as well as both The Manhattan Club and Second Stage in New York. The recipient of many awards, Edmunds also teaches design at UC Berkeley. For the past six years she has designed scenery for dance at Sr. Joseph Ballet, led by Beth Burns.

ANNA R. OLIVER (Costume Designer) most recently designed the costumes for Fratellini Elite at Berkeley Repertory Theatre. Costume designs also include: The House of Mr. and The Guardian at A.C.T.; The Band of the School. She has had a long association with Arena Stage, where she was associate artistic director from 1992 to 1998 and directed such productions as: Walk, the Woman, Lovers and Executioners, The Miser, Molly Sweeney, A Small World, Dancing at Lughnasa (Helen Hayes Award for best production), Summer and Smoke, Bitley Spirit, A Month in the Country, The School for Wives, Miscellaneous, and others, including many workshops of new plays. She directed the American premiere of Brian Friel’s Give Me All Your Answers! for the Roundabout Theatre Company and has worked at the Goodman Theatre, Steppenwolf Theatre Company, Globe Theatres, Huntington Theatre Company, Actors Theatre of Louisiana Humana Festival, ACT Theatre (Seattle), South Coast Repertory, and many other regional theaters around the United States. She is the head of the Professional Actor Training Program and the Arthur and Molly Wagner Endowed Chair at UC San Diego.

KATE EDMUNDS (Saver Designer) has designed more than 25 productions at A.C.T., including Angels in America, Uncle Vanya, The Grand Teton, The Difficulty of Crossing a Field, and most recently, Bitley Spirit. She has designed just as many shows at Berkeley Repertory Theatre, most recently Honourable Rival. For the past 25 years she has designed at many of the country’s leading regional theaters, including: The Old Globe, Seattle Repertory Theatre, Steppenwolf Theatre Company, the American Repertory Theatre, and Baltimore’s Center Stage, as well as both The Manhattan Club and Second Stage in New York. The recipient of many awards, Edmunds also teaches design at UC Berkeley. For the past six years she has designed scenery for dance at Sr. Joseph Ballet, led by Beth Burns.

GARTH HEMPHILL (Scenic Designer) is in his sixth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including: A.C.T.: The Dazzle, American Buffalo, Equus, Snow White, Mary Stuart, Burial Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Bitley Spirit, The Board of Aeon, Celebration and The Room, ‘Master Harold...’ and the Boys, Enricing, Our Town, How the West Was Won, The Importance of Being Earnest, The Miracle, The Theory of Life, The Three Penny Opera, Involving Miss Hobby, Christmas Carol, Mary Stuart, 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; The Christmas Carol (South Coast Repertory), The Thing You Don’t Know, Bitley Spirit, New England, Lipt Together, Teeth Apart, Fierubre, and the world premiere of Richard Greenberg’s Three Days of Rain.

PAUL WALSH (Dramaturg) has worked on nearly a dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including Night and Day, Burial Child, For the Pleasure of Seeing Her Again, Celebribation and The Room, Enrico IV, The Misfits, and Edward II, which he adapted with director Mark Lamos. Before joining A.C.T. Walsh worked with eight companies across the country as dramaturg and translator, including Theatre de la Jeanne Lune in Minneapolis, where he worked on such award-winning productions as Children of Paradise; Shooting a Dream, Germinal, Don Juan, and The Understudy of Notre Dame. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications

Who’s Who

RACHEL SCOTT (Maude) is a third-year student in the A.C.T. Master of Fine Arts Program. She returns to the Geary stage after playing Mrs. CRASTH in At You Like It, Christmas in Mourning, Babies, Electra, and Grandé Garcia in Love and War.

MARK ELLIOT WILSON (Bard) has appeared in New York in Salome (Master of Purity), Unidentified Human Remains, The Love Taller, Ghosts, and Rebeccas. Favorite roles include Stanley Kowalski in A Streetcar Named Desire and Eddie Carbone in A View from the Bridge at the Pioneer Theatre, Dracula at the Grove, Antiones in Zorba Terra Nova in Capital Repertory Theatre, and Jack Keroscu in Maggie’s River at the Vineyard Playhouse. Other regional work includes productions at the New Jersey Shakespeare Festival, Center Stage, Theatre Virginia, the Great Lakes Theatre Festival, Geva Theatre, the Fulton Opera House, and Organic Theatre Company, as well as touring Scandinavia with Barefoot in the Park. Film and television credits include: The Theory of Love, Vendetta, Dark Night, Law & Order, “D” Dream On, “Love Street,” “Baywatch,” “Flying Blind,” “All My Children,” “Another World,” “As the World Turns,” and “The Guiding Light.”

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include articles in *The Production Notebook*, *Re-interpreting Broth, Strindberg’s Dramaturgy, Theatre Symposium, Essays in Theatre*, and *Studies Philologica*.

**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, Arena Stage Company, the San Francisco Symphony and Opera, and the San Francisco productions of *Juno and the Paycock* at the Lunt-Fontanne as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Oblivion*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theatres throughout the Bay Area, including A.C.T.’s *Creditor* and *Ben Johnson*. 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 Actor’s Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and as artistic director of the California Shakespeare Festival.

**JULIE HABER** (Stage Manager) is the administrative stage manager for A.C.T. This season she stage-managed *American Buffalo* and *Lackawanna Blues* and assisted on *Night and Day*, and the recently stage-managed A.C.T. productions of *Fat on the Pleasure of Seeing Her Again, Billet Saison, James Joyce’s The Dead* (also at the Huntington Theatre Company), *Mater Harold*...and the boys, and Richard Nelson’s *Goodnight Children Everywhere*. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

**KATHERINE RIEHMAN** (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years: *Wring Mountain, The Invention of Love, The House of Mirth, Stockboundion*, Pinter’s *Love and Loss*, *Hans Christian Andersen, Fool Moon*, Moises Munoz’s *The Difficulty of Crossing a Field*, and *American Buffalo* for A.C.T.; *The Orlovacina, Culture Clash in America’s Cup*, and *Cloud Nine* at Berkeley Repertory Theatre; and *Serious Money, The Boujie Stratagem*, and *Ni on an Answer* for the A.C.T. Master of Fine Arts Program.

*Members of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States*

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**CAREY PERLOFF** (Artistic Director), who recently celebrated her tenth season, is the artistic director of A.C.T., opened this season with an acclaimed revival of *Tom Stoppard’s Night and Day*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s *The Invention of Love* and *Indiscretions*, Harold Pinter’s *Celebration* and *The Room*, *A.C.T.* commissioned translations of *Hecuba*, *The Misantropher*, *Enron IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Aytoran’s *Singer’s Bay*; and acclaimed productions of *The Three Penny Opera*, *Old Times*, *Arcadia*, *The Ross Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Last season her work also included the world premieres of Mark Bisset’s *No on an Answer* and Javier Espinosa’s *La Lucia*; *The Difficulty of Crossing a Field*, followed by the West Coast premiere of her own play *The Colours of Rhode*, which premiered at the White Barn Theatre in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O’Neill Playwrights Conference. Later this season Perloff will stage Chekhov’s *The Three Sisters* with A.C.T.’s core acting company.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s *Elektra*, the American premiere of Pinter’s *Mountain Language*; and the Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korol’s opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

**HEATHER M. KITCHEN** (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at the University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. Kitchen has participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards.

**MELISSA SMITH** (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as 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, including work by Mac Wellman and David Grudin. 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 Randall Drinks a Little and Gorge* (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 Iswari’s *Little Eyes* (directed by Marshall W. Mason) and *Shaw’s Arm* and *the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
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For Your Information

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. 415.854.2300. On the Web: www.aact.org.

Box Office and Ticket Information

Geary Theatre Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12-8 pm Tuesday through Saturday, and 12-6 pm Sunday and Monday. During performance weeks, business hours are 12-6 pm daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Fax your ticket request with credit card information to 415.749.2293. Tickets are also available 24 hours/day on our Web site at act.org. All sales are final and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone, or fax, or in person at the box office.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the run of each production.

Group Discounts
For groups of 15 or more, call Edward Bushworth at 415.439.2473.

At the Theater

The Geary Theatre is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items—as well as books, scripts and Wind in the Willows are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Refreshments
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Freid's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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. Or you may leave it and your seat number with the house manager, so you can be notified if they 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 are in the theater.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

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

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing-aid or hearing aid when using an A.C.T. headset, as it will affect the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Freid's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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

Affiliations
A.C.T. operates under an agreement between the League of Resident Theatres 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 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 Communications Group and funded by the Pew Charitable Trusts.

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

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.

A.C.T. is funded in part by the California Arts Council, a state agency.

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Summer Session II: July 21—August 22
One-Week Intensive: August 25—29

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Geary Theater San Francisco
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.ac-t.org.

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Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-slong.com. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and last-minute ticket insurance. A.C.T.'s gift certificates can be purchased in any amount online, by phone, or fax, or in person at the box office.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Bushworth at 415.439.2473.

AT THE THEATER
The Geary Theater is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items—as well as books, scripts and Wind in the Willows, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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. 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 while you attend the theater.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

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

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and may create a disruption noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theatres 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 Theatres, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, San Francisco Convention & Visitors Bureau, A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. 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. A.C.T. is funded in part by the California Arts Council, a state agency.

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The A.C.T. Young Conservatory is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area (and often other states) come to the Young Conservatory to develop their creative talent and to grow as young artists.

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