

Sexual Perversity in Chicago

by David Mamet

Directed by Peter Riegert

 **A.C.T.**
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arts programs

Special Issue!
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2004–05 Annual Report

ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 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 producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Teri Hatcher are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.



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

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Theater was founded in
1965 by William Ball.

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FROM THE ARTISTIC DIRECTOR

PHOTO BY JOCK McDONALD



Dear Friends,

Over the past decade, David Mamet has become, along with Tom Stoppard, the most-produced contemporary playwright at A.C.T. I think this is because, like Stoppard, Mamet has the astonishing ability to craft language that pierces our proscenium and fills

the Geary Theater with its muscle, wit, bite, and danger. Even a small-cast play like *American Buffalo* launched itself like a grenade into this house several seasons back, and reverberated for months afterwards.

Sexual Perversity in Chicago premiered in Chicago in 1974, and the first New York production, staged by the late, great San Francisco director Albert Takazaukas, featured a remarkable young actor named Peter Riegert in the role of Danny. I didn't know him at the time, but more than 10 years later, when I was casting a major revival of Harold Pinter's *The Birthday Party* in New York, I offered Peter the pivotal role of Goldberg. I felt no need to audition him, but Peter was so taken aback by my unconditional offer that he asked me what made me think he could "do Pinter." I replied that anyone who could handle Mamet's language the way Peter had could surely navigate the menace, silences, and hilarity of Pinter. After all, Mamet was mentored by Pinter from the beginning of his career (he sent Pinter early drafts of each new play for comments), just as Pinter was mentored by Beckett. The linguistic continuum is unmistakable.

Thus began a 20-year collaboration between Peter Riegert and myself, a collaboration filled with mutual love of the absurd and relish for language in all its forms. We last worked together on the double bill of Pinter's one-acts *Celebration* and *The Room*, at an extraordinary moment in all of our histories: A.C.T. opened those plays at the Geary on September 12, 2001, the day after the Twin Towers were shot down. Peter was overwhelmed by the audience response that night, by the palpable hunger on everyone's part to share the same space and to communicate something human and alive to each other in

the face of such devastation. That experience reaffirmed his passion for live theater and his desire to return to the Geary.

So when we decided to produce *Sexual Perversity* this season, I asked Peter to dinner to talk about the play. It was a play he knew so well that within moments he was regaling me with Danny's juicier monologues (remembered from 30 years ago!) and revealing all the rehearsal secrets he could remember. Knowing that Peter had recently launched his directing career, by the end of the dinner I found myself asking him if he would like to stage *Sexual Perversity* for us, and he agreed. It is always fascinating to take remarkable artists and place them in a new context, to watch actors direct, directors write, designers direct, and so on. It is important to us at A.C.T. to give artists the chance to stretch beyond their comfort zones, and we are thrilled to give Peter the chance to re-explore a great play from his past with some remarkable talents of today.

Sexual Perversity in Chicago is a play about twenty-somethings trying to make sense of their lives. It is about the terror we all have of actually connecting with another human being, and the excuses we find for evading intimacy. It is about the unbelievable and often hilarious ways we manipulate language to get what we want and to avoid recognizing things we don't want to deal with. Thirty years after its creation, this play still feels remarkably vivid and fresh, the newly discovered voice of a young writer who was to go on to change the face of American theater. It is fitting, therefore, that at the same time we are presenting *Sexual Perversity* at the Geary, we are also spending the months of January and February at Zeum Theater, a few blocks away in Yerba Buena Gardens, presenting a series of workshops of brand-new plays as part of our popular First Look series. We hope that your appetites will be whetted to join us at Zeum and to discover the next generation of audacious new playwrights.

Many thanks for joining us!

Yours,

Carey Perloff
Artistic Director



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

presents

Sexual Perversity in Chicago

By David Mamet
(1974)

Directed by Peter Riegert

Scenery by Kent Dorsey
Costumes by Christine Dougherty
Lighting by Alexander V. Nichols
Sound by Lindsay Jones
Casting by Bernard Telsey Casting and Meryl Lind Shaw
Assistant Director Dylan Russell

THE CAST

(in alphabetical order)

Danny David Jenkins
Joan Elizabeth Kapplow
Deborah Marjan Neshat
Bernie Gareth Saxe

UNDERSTUDIES

Deborah, Joan—Mollie Stickney; *Danny, Bernie*—Jud Williford

STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*
Heath Belden, *Assistant Stage Manager*
Alex Marshall, *Intern*

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Nine weeks one summer.

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“THAT IS NOT WHAT I MEANT”

BY JESSICA WERNER



“MY PLAYS ARE ABOUT PEOPLE TRYING TO BECOME CONNECTED. PEOPLE WHO ARE CONFUSED, FULL OF VERY CONTRADICTORY IMPRESSIONS, TRYING TO DO GOOD—TO GET TOLSTOYAN ABOUT IT. BUT NO ONE KNOWS HOW. NO ONE EVER QUITE MAKES IT.”

—David Mamet

DANNY: I love you.
DEBORAH: Does it frighten you to say that?
DANNY: Yes.
DEBORAH: It's only words. I don't think you should be frightened by words.

—*Sexual Perversity in Chicago*

When David Mamet published a collection of his lectures on theater in 1997, he chose for his book's title *The Three Uses of the Knife*, explaining that the knife is a perfectly simple, yet versatile, symbol for his own penetrating, even at times threatening, approach to drama. It's an apt guiding image for a playwright whose unmistakably sharp, blisteringly real language onstage has always been known for two things: being precise and cutting deep.

Mamet recounts in the book an anecdote famously told by the blues singer Huddie Ledbetter (“Leadbelly”): “You take a knife, you use it to cut the bread, so you'll have the strength to work; you use it to shave, so you'll look nice for your lover; on discovering her with another, you use it to cut out her lying heart.” For Mamet, this graphic three-liner illustrates the essential economy and ideal progression of dramatic structure, and it also demonstrates, he writes, “the attempt of the orderly, affronted mind to confront the awesome.”

Whether he's writing about low-life con artists (*American Buffalo*), scheming real estate salesmen (*Glengarry Glen Ross*), political correctness and sexual harassment in academe (*Oleanna*), or the romantic entanglements of urban twenty-somethings (*Sexual Perversity in Chicago*), Mamet has throughout his career created characters who “confront the awesome” complexities of one thing in particular: our confoundingly inarticulate attempts to make ourselves and our deepest yearnings understood by one another. This struggle to speak exactly what we mean is felt most acutely when matters of the heart come into play.

“My plays are about people trying to become connected,” Mamet told the *Chicago Tribune Magazine* in 1977. “People who are confused, full of very contradictory impressions, trying to do good—to get Tolstoyan about it. But no one knows *how*. No one ever quite makes it.” Language may be the most advanced system we have for communicating our desires, Mamet seems to be saying in all of his plays, but it is woefully inadequate for the task.

GETTING INTO TROUBLE

Mamet was just 25 years old when he wrote *Sexual Perversity in Chicago* at Chicago's Organic Theater in 1973, touching off a career that very soon had the theater communities of New York and

ABOVE: PHOTO OF DAVID MAMET BY BRIGITTE LACOMBE

elsewhere standing up and taking notice. Mamet had graduated in 1969 from Goddard College in Vermont (which he would later call “sex camp,” dismissing the mock-intellectual pursuits of students whose main obsession, as he saw it, was with getting each other into bed). After a junior year taken off to study acting with Sanford Meisner in New York, Mamet began to write plays, honing his dramatic voice in short, minimalist one-acts (including *Lakeboat*, *Duck Variations*, *Squirrels*, *Reunion*, and *All Men Are Whores*). He was enamored of Harold Pinter, a playwright he extolled for writing “the stuff you heard in the street, the stuff you overheard in the taxicab.” Mamet was drawn to people, most often men, whose actions speak louder than words, to gangsters and thieves and macho swingers, to “people who don’t institutionalize their thought,” he told the *New Yorker’s* John Lahr in 1997. His ear became trained on the everyday slips and fractured rhythms of ordinary individuals’ verbal attempts to get through to each other, stumbling through slang and curses and awkward silences, lacking polish yet unexpectedly expressive.

“Voltaire said words were invented to hide feelings, and that’s what this play’s about, how what we say influences what we think,” a brash 28-year-old Mamet told the *New York Times* in one of his earliest press interviews, talking about *Sexual Perversity in Chicago*, his first commercially produced work and his breakout success. The play—about two single young men and two single young women in Chicago, each looking for love and sex and a way to navigate the up-for-grabs mores of the ’70s dating scene—opened in June 1976 at the Cherry Lane Theatre, in a now legendary off-Broadway premiere featuring actors Peter Riegert as Danny and F. Murray Abraham as Bernard (and directed by longtime A.C.T. director Albert Takazaukas). The play ran for an entire year, winning the *Village Voice’s* OBIE Award for best new American playwright, and was singled out by *Time* magazine (with Mamet’s *Duck Variations*) as among the year’s ten best plays.

“Mamet’s reputation just exploded during that year I performed in *Sexual Perversity in Chicago*,” said Riegert, in a conversation in December, shortly before he began rehearsals as director of A.C.T.’s production of Mamet’s bold career-making play. “*Sexual Perversity* alerted the whole theater world that here was a ferociously interesting writer, who understood that words are what get us into trouble, and it’s words that get us out of trouble.”

Critics caught on quickly that this signature mix of jargon, machismo, and broken emotion heralded the arrival of one of the finest linguistic craftsmen in American drama. When Mamet’s

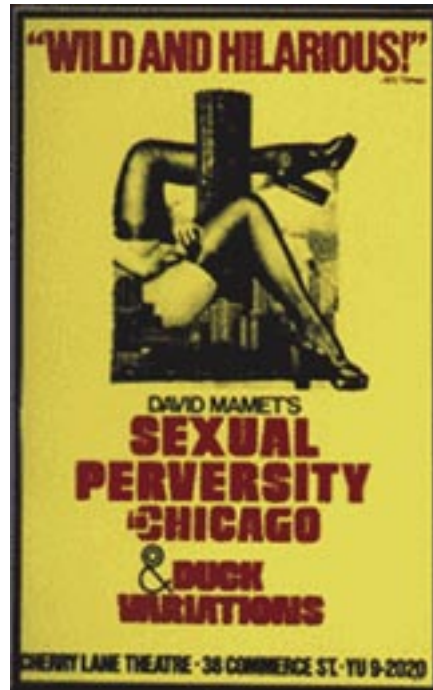
American Buffalo opened on Broadway the next year, he earned the 1977 Drama Critics’ Circle Award for best American play and was hailed as the most exciting Broadway debut of a new American playwright since Edward Albee’s *Who’s Afraid of Virginia Woolf?* Jack Kroll in *Newsweek* described Mamet as “that rare bird, an American playwright who’s a language playwright...the first playwright to create a formal and moral shape out of the undeleted expletives of our foul-mouthed time.”

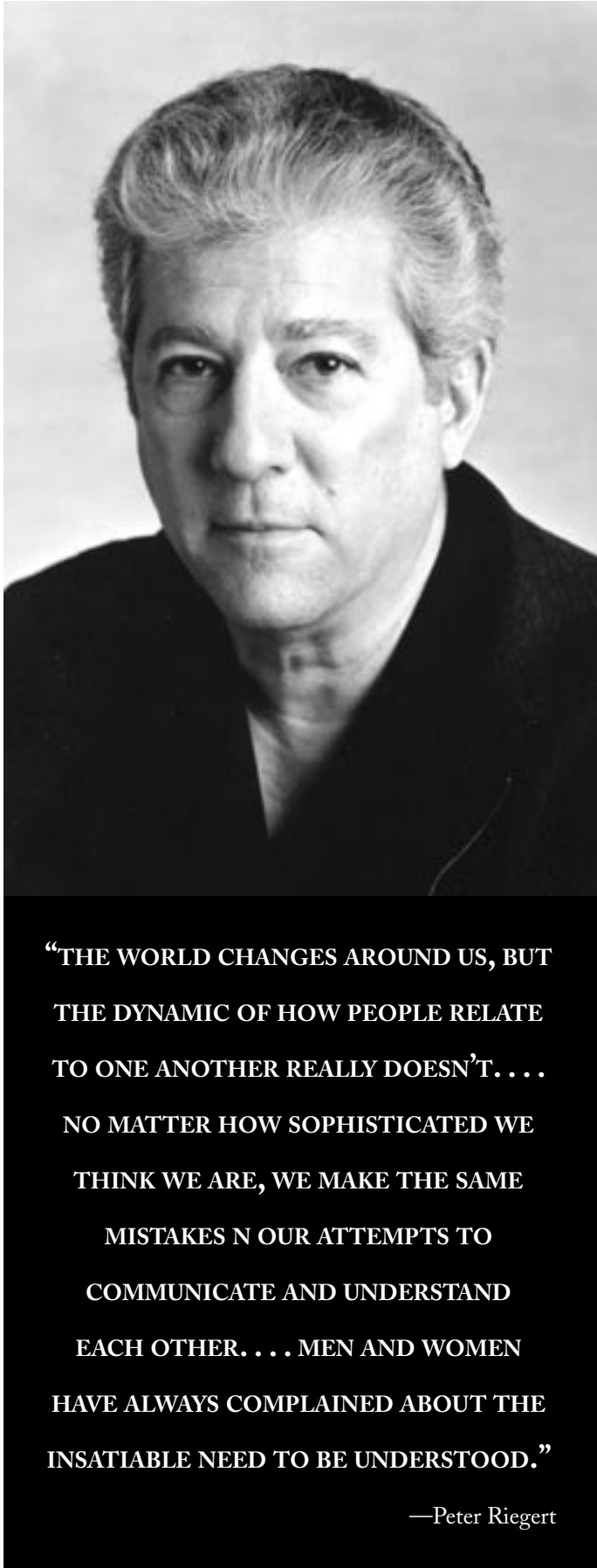
“*Sexual Perversity in Chicago* caused a lot of tumult when it premiered because [the dialogue contained] so many ‘fucks’ and ‘shits,’” remembers Riegert, “but its drama reached far beyond the graphicness of the words themselves. I think one thing the play is really about—and it’s even more apparent now that we’re re-examining it 30 years later—is the degree to which nothing really changes. The world changes around us, but the dynamic of how people relate to one another really doesn’t. And that’s the ‘perversity’ Mamet is talking about; *not* four-letter words. What was true back then is true now. No matter how sophisticated we think we are, we make the same mistakes in our attempts to communicate and understand each other. I think human beings are funny in their own self-destructive ways. We’re a lot closer to what we make fun of than we realize.”

Even though *Sexual Perversity in Chicago* recalls a post-sexual revolution, pre-AIDS era in which the roles between the sexes in and out of the bedroom were being freely re-imagined, the play’s triumph may be its ability to transcend its historical moment of bellbottoms and one-night stands and reveal a bitter truth: that intimate relationships are minefields of buried fears and misunderstandings. “When I reread the play, I thought, this sure isn’t politically correct, but it is absolutely immediate and as

entirely dead-on today as it was 30 years ago about the ways that people have always screwed up their love lives, and always will, if they’re too scared to truly connect and commit to anything larger than themselves,” says A.C.T. Artistic Director Carey Perloff, who has directed Riegert in Pinter’s *The Birthday Party* (at New York’s Classic Stage Company, 1988) and *Celebration* (at A.C.T., 2001) and invited him to retackle Mamet’s early masterpiece at A.C.T., this time as director.

After nearly 35 years as a successful actor—including his straight shot to fame as Boon in John Landis’s *Animal House* in 1978—Riegert started working as a director about five years ago. He adapted his first film, *By Courier*, from an O. Henry short story, and the film was nominated for an Academy Award for best short





“THE WORLD CHANGES AROUND US, BUT THE DYNAMIC OF HOW PEOPLE RELATE TO ONE ANOTHER REALLY DOESN’T. . . . NO MATTER HOW SOPHISTICATED WE THINK WE ARE, WE MAKE THE SAME MISTAKES IN OUR ATTEMPTS TO COMMUNICATE AND UNDERSTAND EACH OTHER. . . . MEN AND WOMEN HAVE ALWAYS COMPLAINED ABOUT THE INSATIABLE NEED TO BE UNDERSTOOD.”

—Peter Riegert

live-action film in 2001; his first full-length feature, *King of the Corner*, was released in 2005. He arrives at A.C.T. with a uniquely informed perspective on a play that helped launch his career, as well as on its famous playwright. “It’s interesting to return to this play so many years later, and to work with actors who are now the same age I was when I was in it,” says Riegert. “I can’t wait to see what they find.”

THE INSATIABLE NEED TO BE UNDERSTOOD

It has been easy for some critics to label *Sexual Perversity*’s four characters (as well as many of Mamet’s other misguided strivers) as hopeless cynics about love, but Riegert is quick to disagree. “I don’t really see them as cynical. I see Danny and Deborah and Bernie and Joan as struggling to get along, trying to make their way as adults. If the play is cynical about anything, I think it’s cynical about the romanticization of the fact that we actually get any better at this struggle to understand each other.

“There’s this wrestling match [between the sexes] that has gone on forever, and this play sits squarely in that tradition,” adds Riegert. “*Sexual Perversity* reminds me of a refrain in the T. S. Eliot poem ‘The Love Song of J. Alfred Prufrock’:

If one, settling a pillow by her head,
Should say: That is not what I meant at all.
That is not it, at all . . .
That is not it at all,
That is not what I meant, at all.

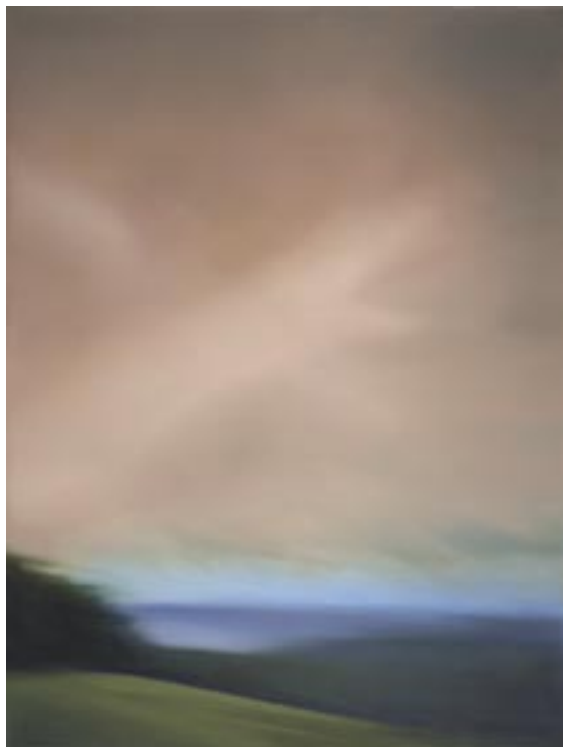
“I think *that* is exactly what Mamet writes about, as well as what Pinter and Beckett write about: while we have language to communicate, and communicating is something we’re supposedly good at, we are actually so often misinterpreted, seeming to be something we’re not and saying things that belie what we seem. The confusion and inability to get across what you mean in *Sexual Perversity*, written in the 1970s, is consistent with ‘Prufrock,’ written in 1917. Men and women have always complained about the insatiable need to be understood. Just like in *Sexual Perversity*, we give each other advice and we say things we later don’t mean, perpetuating this endless need for clarity amid rife contradictions. I guess that’s why human beings created art, because language wasn’t enough. We needed metaphor.

“Music is a good analogy for understanding how to do a Mamet play. Reading his plays, and speaking his lines as an actor, is a lot like reading a score, since he’s a writer with a very developed sense of meter. Every single word is its own note, and every pause is as valuable as a word or a paragraph. It’s a kind of musicianship, like scoring a piece for instruments, and in this case it’s for a four-piece combo.” ■

ABOVE: DIRECTOR PETER RIEGERT

GALLERY AT THE GEARY

DON SCOTT MACDONALD: *RECENT OIL PAINTINGS*



SANCTIFIED, BY DON SCOTT MACDONALD

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

Currently on view (through February 5, 2006) are recent oil paintings by Petaluma artist Don Scott Macdonald, whose abstract compositions have for many years explored the quiet mysteries of natural forms and our physical and emotional sensitivities to our natural surroundings. He creates a complex dimensionality in his fields of color through a time-honored layering technique that creates depth and glow on the canvas.

Macdonald has been painting since childhood (winning a local art award when he was 12), yet worked professionally as a guitarist, performing with bands and doing studio work in Los Angeles, before a rehearsal accident caused the loss of much of his hearing—and prompted his return to his first creative medium, painting. Since then, his work's elegance has co-evolved with its simplicity, and has become “highly idiosyncratic, yet often evoking a shock of recognition in the viewer,” says

Macdonald. His paintings have been exhibited nationally and have been purchased by individual and corporate collections.

Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Don Scott Macdonald, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com or visit www.galleryatthegeary.com.

PLEASE JOIN US FOR THESE FREE EVENTS AT THE GEARY THEATER

A.C.T. PROLOGUE

a conversation with A.C.T. Artistic Director Carey Perloff and director Peter Riegert

Tuesday, January 10, 5:30–6 p.m.

AUDIENCE EXCHANGES

free postperformance discussions with actors and members of the production team, directly following Sexual Perversity in Chicago

Tuesday, January 17 (after the 7 p.m. performance)

Sunday, January 22 (after the 2 p.m. performance)

Wednesday, February 1 (after the 2 p.m. performance)

OUT WITH A.C.T.

a gathering of gay and lesbian theatergoers

Wednesday, January 18 (after the 8 p.m. performance)

THEATER ON THE COUCH

Theater on the Couch is an exciting new 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, January 20 (after the 8 p.m. performance)

HAIR

See the A.C.T. Master of Fine Arts Program class of 2006 perform the classic American tribal love-rock musical, downstairs in Fred's Lounge.

Friday, January 27 (after the 8 p.m. performance)

Saturday, January 28 (after the 2 p.m. and

8 p.m. performances)

Sunday, January 29 (after the 2 p.m. and

7 p.m. performances)

For more information, call 415.749.2ACT or visit www.act-sf.org.

THE MAGIC OF WOMEN

BY DAVID MAMET

ONE

Some people declare difficulty with the formulation “I pray to God,” as they find it ludicrous to state as a certainty that God exists. I have no doubt of God’s existence, but I doubt my own.

Not to burden a legitimately self-occupied reader with my own dreary problems, but I’ve never been quite sure that I exist; and have always considered myself, at best, a figment of someone’s imagination. As that imagination cannot (as per supra) be my own, imagine my consternation.

Work both distracts and fulfills me. It brings me great joy. But this joy, yet again, is that of nonexistence. In work I am happy, as I am subsumed, and, so, again, “not there.” I am sure many philosophers (the bulk, no doubt, German) have felt as I, and have expressed themselves, if not more cogently, at least in longer or more-compounded words.

I have felt fairly certain that I exist in dealing with my children, their needs taking precedence—at most times—over my troubled state; and with women. I like women. I have a perfect marriage; most of my colleagues, over the years, have been women. I think I get along with them, in the main, better than I do with men. I find it easier to spend extended time with women than with men. This essay prompts me to ask why, and to respond that, I believe, it is because I feel they do not care if, in fact, I exist.

TWO

Women, to me, are much more interesting than men, who run to type with a depressing regularity.

And there is seldom a male interchange free of invidious comparison. Who, each assesses, is wealthier, smarter, fitter, stronger?

Women make such assessments, too, but of the man per se, not of the man as a potential adversary. Perhaps this is why I find their company so restful.

Then, there is sex. Call me limited, but I still find it astonishing: that a woman would allow or desire me to do that...? This may be attributable to the sclerotic self-image described above. For, indeed, I have known men who take women’s sexuality completely as a matter of course.

Many of these men have been that which an earlier age described as “successful with women.”

This is not to say that I, myself, have not behaved boorishly, or even inexcusably, with women. I have, and, should I roast in hell, it will be with a sense of justice served.

But these men I write of were, notably, devoid of that sense of gratitude mentioned above.

I do not know whether their success was due to straightforward bluntness, or to a sense of relief on the part of their women. Perhaps to both.

Perhaps the men were as those Polynesian islanders of the Bounty Era who, sailors related, took sex truly as a matter of course. Perhaps these successful men were untouched by a sense of gratitude. Perhaps this freed them to act in a manner, finally, more responsible than my own.

In any case, my particular experience of women, neurotic or whole, has been of their generosity.

THREE

I also find rather magical their capacity for sexual abandon...

Perhaps I simply find it erotic; but, then, what is the difference? Our great philosopher Eric Hoffer wrote in his seventies, mourning the coming of age and the attendant passage of the “magic glow of desire.”

In America, we live in a world curiously prudish and puritan. Sexuality may be decried as license or permitted as pornography. But it cannot simply be acknowledged. (This is one of the reasons for the Left’s paternalistic championship of things homosexual: The word has “sex” in it, and that one may pronounce it is, in these times, an erotic adventure.)

’Twas said of old that two of the world’s most beautiful sights are fear in a man’s eyes, and desire in a woman’s. Each, of course, indicates surrender. This is a display of a different order than mere acquiescence—we may find gratification in acquiescence, but we will not find beauty. Men do not surrender well. Their capitulation, in these dishonest times, most usually has in it an element of sullen reserve—“but wait ’til next time.”

The Japanese swordmasters wrote of a state of conquest called “to hold down the pillow.” Here, the beaten opponent is, spiritually, rendered unable to raise his head to look upon his victor—he has been truly subdued. This opponent has made the ultimate acknowledgment—that his life is no longer his own. The woman overcome by desire has, similarly, if only temporarily, pledged her life.

For the period of erotic transport she has removed herself, and, so, her lover, from the sad hypocrisy of the world and its endless negotiations.

Here, rather than triumph, a transient and reversible emotion, the attendant may feel awe.

For he is participating in the irreducible.

FOUR

The magic of women is their frankness.

Men are, in the main, prevaricating, temporizing, and pathetic creatures. We do not deal well with loss, success, or change. Women seem to handle these more effectively.

Perhaps this is an effect of their less-equivocating biology: Pregnant is pregnant, for all of our contemporary fascination with sanctimony.

Speaking of which, our modern temporal religion has set out, as do all religions, to regulate sex.

Our effort lacks both the mystery of the Catholic and the rationality of the Jewish faith. It is just good old-fashioned wish-fulfillment: Canute has commanded the sea, and the sea will, of course, obey.

But, as the Christians and the Jews have long known, the sea will continue to be its own master—we will be both driven and driven mad by our sexual urges, and reiterating failed commands will not increase their efficacy.

Military officers are hounded from the service in disgrace for unsanctioned sex between marriages; the poor Democrats are denied office because Janet Jackson bared her breast. Everyone, Red and Blue, meanwhile, continues doing what comes naturally—but, perhaps, with increased anxiety, and, so, diminished joy.

In our day, we are deprived not only the frankness of a Mme de Stael but also that of Pee-wee Herman—those things not specifically allowed are forbidden. What a dreary prospect.

How grateful, then, is frankness.

It is the most charming of feminine characteristics.

When coupled with simplicity, it may be known as freshness; with experience, sophistication.

It makes bearable the pain of bad, and increases the happiness of good, news.

It is the opposite of pomposity, encouraging the hearer toward an unencumbered worldview, and it is particularly the province of women, and of the good woman most especially.

FIVE

Proverbs 31 is known as “The Woman of Valor,” and is traditionally read by the Jewish husband every Sabbath to his wife.

- It enumerates frugality, temperance, circumspection, and application as among the virtues of the good woman. But I was puzzled by this verse: “Her husband is known in the Gates when he sits among the elders of the Land.”

“ I DON’T UNDERSTAND MEN. I DON’T EVEN UNDERSTAND WHAT I DON’T UNDERSTAND ABOUT MEN. THEY’RE A MOST INSCRUTABLE BUNCH, REALLY. I HAD A MOMENT OF DAZZLING CLARITY WHEN I WAS 27, A RUSH OF CONFIDENCE THAT I HAD CRACKED THE CODE. BUT IT WAS, ALAS, AN ILLUSION.”

—Maureen Dowd, *Are Men Necessary?: When Sexes Collide* (G. P. Putnam’s Sons, 2005)

- Why should the accomplishments of the husband be found in a poem dedicated to those of the wife?
- Pondering at length I have coupled my question to an observation. We know of the man perhaps overlooked or ill-valued—a slight acquaintance or coworker, perhaps.
- We, later, meet his wife, and find her to be without blemish—straightforward, upright, strong, considerate, and kind.
- We reason that if this woman found the man acceptable, he must possess virtues unrevealed by our cursory examination. And he is, thus, known in the gates because of his election by his wife.
- I have found in women the magic to inform, to reform, to incite, to instruct. It may be that I have been fortunate in my associations (as I have, indeed), and that a mindlessly egalitarian sensibility might condemn my experiences as “anecdotal,” which is to say unscientific—but then, I am not writing about science, but magic.

Reprinted from the April 2005 issue of *Best Life*. © 2005 David Mamet.

WHO'S WHO IN *SEXUAL PERVERSITY IN CHICAGO*



IS* (*Danny*) is making New York credits include *the Front* (New [illegible]), *Kasimir and [illegible]*, and *The [illegible]* (dir. Elda Fichandler, dir.). Other credits include *Henry and the Second Gunman*, *The Whipping Boy* (Griffin Theatre Company), *The Time of Your Life* (Raven Theatre), and *Tuck Everlasting* (Lifeline Theatre), among others. Television credits include "Law & Order: Criminal Intent" and "Guiding Light." Jenkins received his M.F.A. degree from New York University.

ELIZABETH KAPLOW* (*Joan*) recently played Catherine in the Triad Stage production of *Proof* (*Independent Weekly Best Lead Performance Award*).



Other credits include *WTC View* (Orange Festival), *Throat* at The John [illegible] for the Performing Arts Center, *Her 37th Birthday*, *The Philistines*, *Speed the Plow*, *The Workroom*, *The Country Wife*, and *The Misanthrope*. Film and television credits include *WTC View*, *Flight to Savannah*, *Downtown*, *S.W.I.S.*, "Guiding Light," and the recently released film version of *Rent*. Kapplow is a graduate of the North Carolina School of the Arts and the New World School of the Arts in Miami, Florida.

MARJAN NESHAT* (*Deborah*) most recently played Miranda in *The Tempest* at Shakespeare on the Sound. She originated the role of Mary Scaccia in the off-Broadway production of *The Golden Ladder* at The Player's Theatre. Other New York credits include *Estelle* in *No Exit*, *Patience Clay* in



illy Dale in *The Price Is Right*, *Snowdome*. Regional credits include *ordelia* in Edward [illegible], *the Sun*, *Duchess*, *st Days of Don Juan*, *in Ghetto*, and *Abigail*. Her film credits include *Cry Funny Happy* (Sundance 2003), *Bought and Sold* (a.k.a. *A Jersey Tale*; Tribeca 2003), *Alfie*, *Coney Island Baby*, and the forthcoming *A Season of Madness* and *508 Nelson*. On television she has appeared in "Law & Order" and "Law & Order: Special Victims Unit." Neshat received her B.F.A. degree from SUNY Purchase.

GARETH SAXE* (*Bernie*) recently appeared as the Vicomte de Valmont in *Dangerous Liaisons* and as Jack in *The Importance of Being Earnest*, both for The Shakespeare Theatre of New Jersey. Other recent credits include Tom Prior in the off-Broadway production of *Outward Bound* for Keen Company, Faulkland in *The Rivals* at Boston's Huntington Theatre Company, and The Public Theater's *Richard III*. For Mint Theater Company in New York, Saxe played Kenneth Dowey to Frances



Dowey in J. M. Barrie's *and Luther* in the [illegible] award-nominated *H. Lawrence's [illegible]* *Law*. Last summer [illegible] of working with [illegible] director at Sundance for *Moment of Impact*) on her new film and on director Michael Goldberg's new comedy short, *Happy Trails*. Saxe is a graduate of New York University's M.F.A. acting program.

MOLLIE STICKNEY* (*Understudy*) made her A.C.T. debut in *When We Are Married* in 1989 while a student in the Young Conservatory. She graduated from the A.C.T. Master of Fine Arts Program (then known as the Advanced Training Program) in 1995, going on

to perform in A.C.T. Geary Theater productions of *Arcadia*, *The Matchmaker*, *Gaslight*, and *Dark Rapture*. She has performed on many Bay Area stages, including the Magic Theatre and Berkeley Repertory Theatre.

JUD WILLIFORD* (*Understudy*) most recently was seen as Bob Cratchit in A.C.T.'s new production of *A*



He has also been seen [illegible] in *The Time of [illegible]* [illegible] three other seasons of [illegible]. A graduate of the [illegible] Fine Arts Program, [illegible] in M.F.A. [illegible] as The Master in *The Master and Margarita*, Snug in *A Midsummer Night's Dream*, and Mercutio in *Romeo and Juliet* at Zeum Theater. Other theater credits include *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater, Sergius in *Arms and the Man* at Chautauqua Theatre, and Rufus Oakwood in *Saturn: The Musical*. He received his B.F.A. degree in theater from the University of Evansville.



T* (*Playwright*), [illegible] playwright [illegible] nominee, director, [illegible] and poet, has been a [illegible] theater since 1976. [illegible] played plays, *Sexual Perversity in Chicago* and *American Buffalo* (later filmed with Dustin Hoffman and Dennis Franz), both opened in New York that year, Mamet won the OBIE Award for distinguished playwriting and *American Buffalo* was voted best play by the New York Drama Critics' Circle. In 1978, he received the Outer Critics' Circle Award for his contribution to American theater. In 1984, *Glengarry Glen Ross* won Mamet another New York Drama Critics' Circle Award for best play, four Tony Awards, and the Pulitzer Prize; it was

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WHO'S WHO

made into a major motion picture in 1992. Other plays include *Edmond* and *The Cryptogram* (both OBIE Award winners), as well as *The Water Engine*, *A Life in the Theatre*, *Lakeboat*, *Speed-the-Plow*, *Oleanna*, *The Old Neighborhood*, *Boston Marriage*, *Faustus*, and *Romance* (which had its world premiere at the Atlantic Theater Company in February). He has adapted four works by Chekhov (*Vint*, *The Cherry Orchard*, *Three Sisters*, and *Uncle Vanya*), and Harley Granville-Barker's *The Voyage Inheritance*. *Spartan* marked Mamet's ninth film as writer-director. His critically acclaimed debut feature film, *House of Games*, was selected to close the New York Film Festival in 1987. His next films were *Things Change*, cowritten with Shel Silverstein; *Homicide*, which opened the 1991 Cannes Film Festival; *Oleanna*, the only film Mamet has adapted and directed from one of his plays; *The Spanish Prisoner*, which became one of the most popular independent films of 1998; *The Winslow Boy*, adapted from the Terrence Rattigan play; *State and Main*; and *Edmond*, adapted by Mamet from his play for upcoming release. Mamet has won acclaim for numerous screenplays, including *The Verdict* and *Wag the Dog* (both nominated for Academy Awards for best screenplay), and *The Postman Always Rings Twice*, *The Untouchables*, *We're No Angels*, *Hoffa*, and *The Edge*. He has also written children's plays and books, numerous volumes of essays, and a book of poems and is the creator and writer of a new television series, "The Unit," currently in production. Mamet has taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama, and New York University's Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theater Company in 1985.

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PETER RIEGERT (*Director*) was last seen on the Geary Theater stage in *Celebration and The Room*, directed by Carey Perloff. He has been seen on Broadway in *The Old Neighborhood*, *An American Daughter*, *The Nerd*, *Censored Scenes from King Kong*, and *Dance with Me*. Off-Broadway credits include *Mountain Language* and *The Birthday Party* (dir. Carey Perloff), *Isn't It Romantic?*, *Sexual Perversity in Chicago*. His extensive film career includes *King of the Corner*, *Animal House*, *Local Hero*, *A Man in Love*, *Crossing Delancey*, *Object of Beauty*, *Oscar*, *Utz*, *The Mask*, *Cold Blooded*, *Infinity*, *A Shock to the System*, *How to Kill Your Neighbor's Dog*, *Jerry and Tom*, and *Traffic*. His numerous television credits include HBO's "The Sopranos" and *Barbarians at the Gate*; Showtime's *Bojangles*, *The Baby Dance*, *North Shore Fish*, and *Bleacher Bums*; the PBS miniseries "Concealed Enemies" for American Playhouse, "W. Eugene Smith: Photography Made Difficult" for American Masters; and CBS's "Ellis Island," *Gypsy*, and "Middle Ages." Riegert directed the Academy Award-nominated live-action short *By Courier*. His feature film directorial debut was *King of the Corner*, released in 2005, which he co-wrote with author Gerald Shapiro, based on his collection of short stories *Bad Jews and Other Stories*.

KENT DORSEY's (*Scenic Designer*) scenic design has been seen at A.C.T. in *The Goat, or Who is Sylvia?*, *American Buffalo*, *Light Up the Sky*, *Pygmalion*, *The Pope and the Witch*, and *The Marriage of Figaro*. Lighting designs at A.C.T. include *The Pope and the Witch*, *Bon Appétit!* and *The Late Great Ladies of Blues and Jazz*. He has designed scenery and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, The Ahmanson Center Theatre Group, The Old Globe (more than 95 productions),

WHO'S WHO

La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., the Geffen, Seattle Repertory Theatre, Berkeley Repertory Theatre, the Milwaukee Repertory Theater, and the Cleveland Play House. His New York theater productions include *About Time*, *Alligator Tales*, *Another Antigone*, *The Cocktail Hour*, *Silence*, *Suds*, and *Yankee Dawk You Die*. Dorsey designed the scenery and lighting for *Silence/Chinmoku*, a world premiere in Tokyo by The Subaru Acting Company.

CHRISTINE DOUGHERTY

(*Costume Designer*) has previously designed for A.C.T. *American Buffalo*, *Taking Steps*, *The Pope and the Witch*, and *The Play's the Thing*. She designed the world premiere of *The Late Henry Moss*, written and directed by Sam Shepard, for the Magic Theatre at Theatre on the Square. Recent credits include *The Blue Room* (dir. Edward Payson Call, The Cleveland Play House) and *Private Lives* (dir. Kent Gash, Shakespeare Santa Cruz). New York theater credits include *About Time* with James Whitmore and Audra Lindley. Other theater credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, the Milwaukee Repertory Theater, The Cleveland Play House, ACT (Seattle), Studio Arena Theatre, Indiana Repertory Theatre, San Jose Repertory Theatre, Westwood Playhouse, San Diego Repertory Theatre, California Shakespeare Theater, Valparaiso Opera, Long Beach Opera, Opera San Jose, BalletMet, and Chicago Repertory Dance Ensemble. Film credits include *Boys' Night Out* and *The Outsiders*. Recently, Dougherty was captain and monitor for *The Gates*, *Central Park*, *New York City, 1979–2005* for artists Christo and Jeanne-Claude. Dougherty has also worked for Christo as troubleshooter, quality controller, fabric consultant,

prototype builder, supervisor, and instructor on *Running Fence*, *Wrapped Walkways*, *Surrounded Islands*, *Wrapped Reichstag*, *Le Pont-Neuf Empaquette*, and *The Umbrellas* with her father, Ted Dougherty. Her plein air watercolors are currently on exhibit at the Rockridge Café in Oakland, with the work of watercolorist Anya LeGault.

ALEXANDER V. NICHOLS's (*Lighting Designer*) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and art installations. His designs have been set on the stages of such companies as Berkeley Repertory Theatre, Arena Stage, the Alley Theatre, the Oregon Shakespeare Festival, the Huntington Theatre, California Shakespeare Theater, the National Theatre of Taiwan, San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, ODC/SF, Hubbard Street Dance, and the Royal Winnipeg Ballet, as well as the Kronos Quartet, the Paul Dresher Ensemble, and Rinde Eckert. Nichols has served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania Ballet, and Hartford Ballet and as lighting director for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d'Amboise, Ann Carlson, Val Caniparoli, Sonya Delwaide, Bill T. Jones, Jean Grand Maitre, Mark Morris, Mikko Nissinen, Kevin O'Day, Kirk Peterson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way. Other projects include the exterior lighting of the Sentinel Building, Francis Ford Coppola's historic headquarters in San Francisco, and structural and lighting design for the traveling art installation *Circle of Memory*.

LINDSAY JONES (*Sound Designer*), based in Los Angeles, Chicago, and New York, is a composer/sound designer for theater and film. Off-Broadway credits

include the world premiere of Sam Shepard's *The God of Hell*, *Dedication or The Stuff of Dreams*, *In the Continuum*, Carey Perloff's *Luminescence Dating*, *O Jerusalem*, *Beautiful Thing*, and *Closet Land*. Regional theater credits include productions with Center Stage, South Coast Repertory, the Alliance Theatre, Ford's Theatre, The Goodman Theatre, Actors Theatre of Louisville, Kansas City Repertory Theatre, The Old Globe, Chicago Shakespeare Theater, People's Light and Theatre, Steppenwolf Theatre Company, the Utah Shakespearean Festival, Court Theatre, The Repertory Theatre of St. Louis, Indiana Repertory Theatre, Meadowbrook Theatre, the Milwaukee Repertory Theater, American Players Theatre, Madison Repertory Theatre, Lookingglass Theatre Company, and Human Race Theatre Company, as well as many others. Lindsay has received three Joseph Jefferson Awards (and nine nominations), an Ovation Award, two ASCAP Plus Awards, nominations for a Barrymore Award, an NAACP Theatre Award, and an Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award.

BERNARD TELSEY CASTING

(*New York Casting*) thanks A. Ayckbourn, C. Beguelin, G. Berger, S. Bray, R. Cary, S. Chbosky, D. Clement, P. Collins, C. Columbus, B. Crowley, T. Cullman, J. Doyle, H. Foote, M. Greif, G. Griffin, J. Guare, T. Herlihy, W. Holzman, D. H. Hwang, I. La Frenais, L. Lambert, J. Lane, J. Larson, D. Mamet, J. Mantello, B. Martin, D. McKellar, T. Meehan, A. Menken, G. Morrison, C. Nicholaw, M. Norman, J. O'Brien, M. O'Donnell, N. Pepe, H. Pinter, J. Rando, P. Riebert, B. Royal, B. Russell, S. Schwartz, M. Shaiman, N. Simon, M. Sklar, S. Sondheim, J. Taymor, J. Westfeldt, A. Willis, S. Wittman, D. Yazbek, H. Yulin, J. Zaks, A.C.T., ATC, HSC, MCC, and STC, for trusting us.

WHO'S WHO

Bernard Telsey Casting, C.S.A.:
Bernie Telsey, Will Cantler, David
Vaccari, Bethany Knox, Craig Burns,
Tiffany Little Canfield, Stephanie
Yankwitt, Betsy Sherwood

Eve Ensler's *The Good Body* at the
Booth Theatre on Broadway, *Big Love*
at Brooklyn Academy of Music, and
The Vagina Monologues at the Alcazar
Theatre.

MERYL LIND SHAW (*A.C.T. Casting
Director*) joined the A.C.T. artistic staff
as casting director in 1993. She has
cast roles for the Huntington Theatre
Company, Arizona Theatre Company, the
San Francisco Symphony and Opera, and
the San Francisco productions of *White
Christmas*, *Jitney*, and *Picasso at the Lapin
Agile*, as well as the first workshop of *The
Count of Monte Cristo* and the CD-ROM
game *Obsidian*. Before joining A.C.T.
as casting director, she stage-managed
more than 60 productions in theaters
throughout the Bay Area, including
A.C.T.'s *Creditors* and *Bon Appétit!* She
was resident stage manager at Berkeley
Repertory Theatre for twelve years and
production stage manager at the Berkeley
Shakespeare Festival for three seasons.
She has served on the Bay Area advisory

committee of Actors' Equity Association,
the negotiating committee for the LORT
contract (1992 and 1993), and the board
of trustees of the California Shakespeare
Festival.

ELISA GUTHERTZ* (*Stage Manager*)
most recently worked at A.C.T. on this
season's *Cat on a Hot Tin Roof*. Her
numerous other productions for A.C.T.
include *A Moon for the Misbegotten*, *Well*,
The Good Body, *Levee James*, *Waiting for
Godot*, *The Three Sisters*, *The Misanthrope*,
Long Day's Journey into Night, *Tartuffe*,
Mary Stuart, *The Rose Tattoo*, and *A
Streetcar Named Desire*. She has also
stage-managed *The Mystery of Irma Vep*,
Suddenly Last Summer, *Rhinoceros*, *Big
Love*, *Civil Sex*, *Collected Stories*, and
Cloud Tectonics at Berkeley Repertory
Theatre. Other productions include

HEATH BELDEN* (*Assistant Stage
Manager*) recently stage-managed *A
Streetcar Named Desire* for Pacific Alliance
Stage Company, *Once Upon A Mattress*,
starring Lea DeLaria, for 42nd Street
Moon, five operas with Donald Pippin's
Pocket Opera, and two seasons with
Marin Shakespeare Company. Belden has
worked on such new plays as Sarah Ruhl's
Eurydice, Ken Weitzman's *Spin Moves*,
and Charles L. Mee's *Wintertime*. He has
also been the stage manager for noted
directors including Les Waters, Barbara
Damashek, Daniel Fish, Tina Landau,
and Marco Baccelli. Belden received
an M.F.A. degree from UC San Diego
and has stage-managed several shows for
A.C.T.'s own M.F.A. Program.

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members of Actors' Equity Association, the union of professional
actors and stage managers in the United States.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.'s acclaimed productions of *A*

Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voysey Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Maria Ndiaye's visionary new work *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington D.C.'s Studio Theater and then to New York's 59E59 Theater last fall. She was recently awarded France's Chevalier de l'Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play *After the War* (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O'Hara on

Antebellum for the 2005 O'Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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

LISA KOHLER



HEATHER KITCHEN (*Executive Director*), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's expansion to include

the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active community member, Kitchen serves on

the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

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 for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Jeffrey P. Malloy
General Manager

ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Paller, *Dramaturg*
Greg Hubbard, *Casting Associate*
Vinly Eng, *Producing Associate*

Associate Artists

René Augesen
Steven Anthony Jones
Craig Slight
Gregory Wallace

Directors

Wendy Gorling
Lillian Groag
Israel Hicks
Morris Panych
Carey Perloff
Peter Riegert
Ruben Santiago-Hudson
Anna D. Shapiro

Composers

Karl Lundeberg

Choreographers

Val Caniparoli
Luis Perez

Musical Directors

Laura Burton
Constantine Kitsopoulos

PRODUCTION

Jeff Rowlings, *Production Manager*
Jared Hirsch, *Associate Production Manager*
Miesha Brodsky, *Assistant Production Manager*
Marion Bechthold, *Production Administrator*

Designers

John Arnone, *Scenery*
Michael Carnahan, *Scenery*
Kent Dorsey, *Scenery*
Donald Eastman, *Scenery*
Ralph Funicello, *Scenery*
David Korins, *Scenery*
Ken MacDonald, *Scenery*
Walt Spangler, *Scenery*
Beaver Bauer, *Costumes*
Nancy Bryant, *Costumes*
Candice Donnelly, *Costumes*
Christine Dougherty, *Costumes*
Callie Floor, *Costumes*
Karen Perry, *Costumes*
Sandra Woodall, *Costumes*
Alan Brodie, *Lighting*
Russell Champa, *Lighting*
Jane Cox, *Lighting*
Alexander V. Nichols, *Lighting*
Nancy Schertler, *Lighting*
Lindsay Jones, *Sound*
Garth Hemphill, *Sound*
Fitz Patton, *Sound*
Jake Rodriguez, *Sound*

Design Associates

James J. Fenton, *Scenery*
Robert J. Hahn, *Lighting*

Coaches

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Deborah Sussell, *Vocal and Dialects*

Stage Management

Dick Daley, Elisa Guthertz, Jan Hodgson,
Joseph Smelser, Kimberly Mark Webb,
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Heath Belden, Peter Jotkus, Katherine
Riemann, Stephanie Schliemann, Cindy
Shaw, *Assistant Stage Managers*

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Tommy Ehline, *Lead Builder*
James Gernand, Jonathan Young, *Mechanics*
Lindsey Mantoan, *Purchasing Agent*

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Demarest Campbell, *Charge Scenic Artist*
Jennifer Benes, B. J. Frederickson,
Scenic Artists

Properties

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Pegeen McGhan, *Assistant*

Costume Shop

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Thiem Ma, *Tailor*
Isabelle Le, *Assistant Tailor*
Amanda Jagla, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*

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Angie Wilson, *Rentals Assistant*

Geary Theater Stage Staff

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Tim Wilson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Mark Pugh, *Stagehand*

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Tavissa Quillyn Granger, *Assistant*

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Rachel Carole Levieux, *Artisan*

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Adriane Sherburn-Zimmer, *Properties*

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Caresa Capaz, *Associate Company Manager*
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Natalie Anaston, *Receptionist*

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Joey Rich, Ranielle de la Rosa, Sam Kekoa
Wilson, *Treasurers*

Teleservices

Jenn McMahon, *Manager*
Maggie Alpar, Kim Clark, Christopher Dahl,
Nancy Hermione, Lloyd Margoit, Doug
Ross, Ron Stewart, Walter Tanner, Gaya
Tinmahan, Florence Lemaitre Tobener,
Molly Viebrock, *Agents*

Front of House

Lary Vales, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jeffrey Warren, *Facilities Crew*
Curtis Carr, Jr., Mike Fernandez, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Jack Sharrar, *Director of Academic Affairs*
Sara Danielsen, *Director of Student Affairs*
Jerry Lopez, *Associate Director of Financial Aid*
Laura Marett, *Conservatory Associate*
Ashley Pivarnik, *Conservatory Associate*
Stephanie DeMott, *Young Conservatory Associate*
Joel Franquist, *Technical Director*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *Receptionist Volunteer*
Barbara Kornstein, *Library Coordinator Volunteer*

Master of Fine Arts Program

Core Faculty
René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Frank Ottiwel, *Alexander Technique*
Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussell, *Speech, Verbal Action*
Gregory Wallace, *Acting*

Adjunct Faculty

Mary Baird, *Voice*
Bonita Bradley, *Character Embodiment*
Glen Canin, *Alexander Technique*
Leslie Felbain, *Clown and Mask*
Dawn-Elin Fraser, *Speech, Verbal Action*
Katie Gough, *Cultural Research*
Gregory Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Karl Ramsey, *Tai Chi/Combat*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement/Physical Acting/Clowning*
Cynthia Bassham, *Voice & Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice & Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Melissa Case, *Improvisation, Acting*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance*
Lily Oglesby, *Acting*
Pamela Ricard, *Acting*
Craig Slight, *Director, Acting*
Krista Wigle, *Musical Theater*
Jud Williford, *Acting*

New Plays Program

Constance Congdon, Timothy Mason,
Resident Playwrights

Accompanists

John Conway
Robert Rutt

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use 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 www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person 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 Budworth at 415.439.2473.

AT THE THEATER

The Geary Theater 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 souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a 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. Text messaging during the performance is very disruptive and not allowed.

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

 **Wheelchair seating** is available on all levels of the 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 Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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



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



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GEARY THEATER EXITS

