dead metaphor
“I chose City National for their proven expertise.”

I wanted to free up more time to do the things I enjoy doing, and I needed somebody to take responsibility for my individual assets. I chose City National because I’ve been investing with them for 15 years and they’ve proven their ability to do well in these challenging times.

City National is The way up* for me and my business.

Sy Kaufman
Founder of Crosslink Capital, Semi-Retired

Hear Sy’s complete story at cnb.com/thewayup.

Experience the City National Difference.™

Bob Brant
Executive Vice President
(415) 651-4239

City National Wealth Management Member FDIC

Non-deposit Investment Products: • are not FDIC insured • are not Bank guaranteed • may lose value

Past performance is not an indication of future results. City National Asset Management, the investment management group of City National Bank. ©2013 City National Bank
When Jenny Alden was diagnosed with a brain tumor, she started researching the best places for treatment, and UCSF Medical Center was at the top of the list. At UCSF, Dr. Mitchel Berger, world-renowned neurosurgeon, helped pioneer brain mapping, which revolutionized the field and helped save Jenny’s life. They both came to UCSF for a medical culture that rewards excellence and innovation. That’s why UCSF is one of the top six hospitals in the nation in neurosurgery. UCSF: pioneering care, one patient at a time.

Visit PioneeringCare.com to read more >
A.C.T.’s hip new second stage, The Strand Theater, will open in Central Market in 2014.

AMERICAN CONSERVATORY THEATER, San Francisco’s Tony Award–winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, we embrace our responsibility to conserve, renew, and reinvent our 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 our creative work. Founded by pioneer of the regional theater movement William Ball, A.C.T. opened its first San Francisco season in 1967. Since then, we’ve performed more than 320 productions to a combined audience of more than seven million people. We reach more than 250,000 people through our productions and programs every year.

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together to raise a record-breaking $30 million to rebuild it. The theater reopened in 1996 with a production of The Tempest directed by Perloff, who took over after A.C.T.’s second artistic director, gentleman artist Ed Hastings, retired in 1992.

Perloff’s 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; crossdisciplinary performances and international collaborations; the reintroduction of a core acting company; and “locavore” theater—theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

Perloff also put A.C.T.’s conservatory and educational programs at the center of our work. A.C.T.’s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America’s actor training programs. Our M.F.A. Program students often grace our mainstage and perform around the Bay Area as alumni. Other programs include the world-famous Young Conservatory for students ages 8 to 19; Studio A.C.T. for adults; and the Summer Training Congress, an intensive program that attracts enthusiasts from around the world.

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which since 1968 has brought tens of thousands of young people to A.C.T. performances. We also provide touring Will on Wheels Shakespeare productions, teaching artist residencies, in-school workshops, and in-depth study materials to Bay Area schools and after-school programs.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater and the current renovation of The Strand Theater across from UN Plaza, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

DID YOU KNOW?

George F. Walker’s work was last seen at A.C.T. when we did Nothing Sacred in 1989. Our next world premiere, Stuck Elevator, opens in April!
WHAT’S INSIDE

ABOUT THE PLAY

12 / Laugh Lest You Go Insane
A Conversation with Playwright George F. Walker
by Dan Rubin

INSIDE A.C.T.

7 / Letter from the Artistic Director

SPECIAL DONOR EVENTS

DEAD METAPHOR OPENING NIGHT RECEPTION
Enjoy cocktails and hors d’oeuvres with director Irene Lewis.
Mar 6, 6 p.m.
A.C.T.’s Geary Theater
Producers Circle, Directors Circle

DEAD METAPHOR SATURDAY SALON
Enjoy lunch and conversation with the artistic team.
Mar 16, 11:45 a.m.
A.C.T.’s Geary Theater
Producers Circle, Directors Circle, Prospero Society

STUCK ELEVATOR OPENING NIGHT DINNER
Celebrate with the creators of this unique music-theater work.
Apr 10, 5:30 p.m.
A.C.T.’s Geary Theater
Producers Circle, Directors Circle

COSTUME SHOP TOUR
Take a tour behind the scenes of our costume shop.
Apr 11, 5:30 p.m.
A.C.T.’s Costume Shop
Producers Circle, Directors Circle, Annual Members, Prospero Society

OUT WITH A.C.T. | 8pm
The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.
Dead Metaphor | Mar 13
Stuck Elevator | Apr 17

WINE SERIES | 8pm
Raise a glass before the show at this wine tasting event featuring leading sommeliers from the Bay Area’s hottest local wineries.
Dead Metaphor | Mar 19
Stuck Elevator | Apr 23

PLAYTIME | 2pm
Get hands-on with theater at these interactive preshow workshops.
Dead Metaphor | Mar 23
Stuck Elevator | Apr 27

VOLUNTEER!
A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater.

For more information, visit act-sf.org/volunteer.

© 2013 American Conservatory Theater, a nonprofit organization. All rights reserved.

Throughout the year Pacific’s Edge and Sunset Lounge will play host to an extraordinary calendar of events sure to delight the senses with food, wine and fun. 2013 starts out with our California Winemakers Dinners followed by our Meet the Farmer Lunch Series, Shake, Rattle and Roll and Hello Sunshine Thursdays. For more information visit hyattcarmelhighlands.com or call 831 622 5445 and ask for a calendar of events. Hyatt. You’re More Than Welcome.

HYATT CARMEL HIGHLANDS BIG SUR COAST
120 Highlands Drive
Carmel, California, USA 93923
T +1 831 620 1234
hyattcarmelhighlands.com

The trademark HYATT and related marks are trademarks of Hyatt Corporation. ©2012 Hyatt Corporation. All rights reserved.
Dear Friends,

Many of you know how happily we have collaborated with our Canadian counterparts over the years: from Morris Panych’s Vigil and The Overcoat to the Electric Company Theatre’s No Exit to Michel Tremblay’s For the Pleasure of Seeing Her Again, Canadian drama has brought us rich new perspectives on the world. So it was with great pleasure that I received an email from one of my favorite Canadian agents containing a new play by George F. Walker. Walker was already a legendary writer when I first moved to New York in the early 1980s; outrageous comedies like Escape from Happiness and beautiful adaptations like Nothing Sacred (performed at A.C.T. in 1989) seemed to spring from his pen on an annual basis. Then, in 2001, he disappeared for a decade to write successful television and film work. So I was delighted to discover Walker-the-playwright again when Dead Metaphor arrived.

Dead Metaphor begins with Walker’s signature dry wit and hilarious comic setting, and becomes darker and deeper as it proceeds. Walker is constantly trying to skewer the hypocrisy of contemporary political culture and the callous way in which we treat the most vulnerable people in our communities. But his sense of outrage never falls into the polemical or the predictable, in part because his characters are full-blooded, three-dimensional people with plenty of passion, humor, and flaws.

This play is about sniper Dean Trusk, who comes home from the Middle East and can’t get a job—a familiar situation in America today, as we rely on young men and women to wage war for us, but often fail to reintegrate them into the culture when they return. Walker asks what our responsibility is, or should be, to those whom we expect to do our dirty work.

Dean is a remarkable creation, and his encounter with the fanatic politician Helen Denny is both hilarious and uncomfortable. What is even more uncomfortable is the presence of guns in the world of Dead Metaphor, at a time when gun control has leapt to the forefront of our national consciousness in the wake of the Newtown tragedy. Walker has been a remarkably open and flexible collaborator, and in the aftermath of Newtown he wrote me about why he thinks we need the theater more than ever when it deals with tough issues.

Dead Metaphor is the first of two world premieres happening here this winter. It will be followed by Stuck Elevator, the remarkable new Chinese American musical about a deliveryman trapped in an elevator for 81 hours, who relives his life in China and fantasizes about his life in America while he hopes to get rescued without being arrested. These two works—so different one from the other and so incredibly brave—showcase the extraordinary ways in which major new and returning voices are wrestling with the messy, complicated world in which we find ourselves. We couldn’t be more proud to introduce them to you.

This is also the moment when we are putting the final touches on next season, a season filled with big, epic, muscular work and a few smaller gems. We will open with master director Frank Galati’s brilliant production of 1776, a musical about the wild backstage shenanigans that went on as our Congress fought for independence. The season will also include the sexy, surprising, and sophisticated new comedy Venus in Fur, directed by Jonathan Moscone, as well as a lush and trenchant new production of Shaw’s Major Barbara, one of the greatest plays ever written about war and money, in collaboration with Canada’s Theatre Calgary (who hosted our Tosca Cafe so beautifully in 2011). And I am in the midst of developing a new production of the great Chinese epic about fathers and sons The Orphan of Zhao, which will star Bay Area native BD Wong as a humble doctor who becomes an extraordinary hero. More on these and the other shows of our 2013–14 season soon.

Thank you for being here today, and enjoy Dead Metaphor!

Yours,

Carey Perloff
Artistic Director
This spring, A.C.T. continues the tradition of introducing eclectic, unforgettable musical projects to the stage with the world premiere of Stuck Elevator—a stunning hybrid of musical theater, opera, and innovative modern performance. This visionary work is based on the true story of Guang, a Chinese deliveryman who was trapped in a Bronx elevator for 81 hours. Sounding the alarm will open the doors to freedom, but calling for help also means calling for attention—with dire consequences for this undocumented immigrant.

Suspended between the upward mobility of the American dream and the downward plunge into an empty abyss, Guang delves into memories of his past and into nightmares of his unforeseen future. As the clock ticks on, his imagination catapults him into vivid scenes with his wife and son in China, his whirlwind daily life in New York, and more—all within the confines of a 4’ x 6’ x 8’ metal box.

“I discovered this remarkable piece at the Sundance Playwrights Lab, where it leapt to the fore because of its astonishing originality,” said A.C.T. Artistic Director Carey Perloff. “Who would have thought you could turn the true story of a frightened Chinese deliveryman stuck in an elevator into a hilarious and heartbreaking musical about hunger, immigration, family, dreams, and duck sauce? This richly imagined piece of musical theater is a wonderful tribute to San Francisco’s vibrant Chinese culture and a thrilling example of a commitment to new work that defies the boundaries and uses all the tools of theater to create something entirely new.”

Inventively staged by internationally acclaimed artist Chay Yew—and introducing the prodigious work of composer Byron Au Yong and librettist Aaron Jafferis—Stuck Elevator unleashes an evocative collision of stories, sounds, instruments, and ideas.
dead metaphor

by George F. Walker
Directed by Irene Lewis

Scenery by Christopher Barreca
Costumes by Lydia Tanji
Lighting by Alexander V. Nichols
Sound Design by Cliff Caruthers
Dramaturg Michael Paller
Casting by Janet Foster, CSA

THE CAST
Helen Denny René Augesen *
Hank Trusk Tom Bloom *
Jenny Trusk Rebekah Brockman †
Oliver Denny Anthony Fusco *
Dean Trusk George Hampe *
Frannie Trusk Sharon Lockwood *

UNDERSTUDIES
Helen Denny, Frannie Trusk—Delia MacDougall *; Hank Trusk, Oliver Denny—Warren David Keith *
Jenny Trusk—Omozé Idehenre *; Dean Trusk—Nick Gabriel *

STAGE MANAGEMENT STAFF
Kimberly Mark Webb *, Stage Manager
Megan Q. Sada *, Assistant Stage Manager
Amy Beckwith, Stage Management Fellow

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States
†Member of the A.C.T. Master of Fine Arts Program class of 2013 and an Equity Professional Theatre Intern

Dead Metaphor is performed with one 15-minute intermission.

THIS PRODUCTION IS MADE POSSIBLE BY

EXECUTIVE PRODUCERS
Olympia Dukakis; Paul and Barbara Weiss

PRODUCERS
Lloyd and Janet Cluff; Marilee K. Gardner; Gene and Abby Schnair

ASSOCIATE PRODUCERS
Betty Hoener; Drs. Michael and Jane Marmor; John and Paula Murphy; Barbara and Jon Phillips; Roselyne Chroman Swig

SPONSORED BY

DEAD METAPHOR / 9
COMING SOON AT A.C.T.

ARCADIA

BY TOM STOPPARD
DIRECTED BY CAREY PERLOFF

“Stoppard’s richest, most ravishing comedy”

*The New York Times*

“Profound, mercilessly funny, and moving”

*San Francisco Chronicle*

BEGINS MAY 16
ACT-SF.ORG / 415.749.2228
GROUPS OF 15+, call 415.439.2473.
In honor of Artistic Director Carey Perloff’s legacy at A.C.T. and her leadership within the Bay Area performing arts community, A.C.T.’s board of trustees has launched an ambitious fundraising campaign to raise $2.5 million to support important initiatives that are part of Perloff’s 20th Anniversary Season.

Supporters as of January 31, 2012

**Underwriters ($200,000+)**
- Keith and Priscilla Geeslin
- Nancy Livingston and Fred M. Levin, The Shenson Foundation

**Sponsors ($100,000+)**
- Mr. and Mrs. Gordon P. Getty
- John and Marcia Goldman
- Ambassador James C. Hormel and Michael P. Nguyen
- Burt and Deedee McMurtry
- The Kenneth Rainin Foundation
- Toni Rembe and Arthur Rock
- Kathleen Scutchfield
- Mary and Steven Swig

**Contributors ($50,000+)**
- Joan Danforth
- Mr. and Mrs. William Draper III
- Nion T. McEvoy
- The Bernard Osher Foundation
- John and Lisa Pritzker

**Supporters ($25,000+)**
- Gerson and Barbara Bakar
- Ray and Dagmar Dolby
- Sakurako and William Fisher
- Byron Meyer
- Doug Tilden and Teresa Keller
- Jack and Susy Wadsworth
- Mr. and Mrs. Paul L. Wattis, III

**Additional Support**
- Judith and David Anderson
- Robert Miler Anderson and Nicola Miner
- David and Susan Coulter
- Bill and Cerina Criss
- Joanne C. Dunn
- Frannie Fleshacker
- Celeste and Kevin Ford
- Barbara Grasseschi
- Kirke Hasson and Nancy Sawyer Hasson
- Adrienne Hirt
- Jo S. Hurley
- Jeri L. and Jeffrey W. Johnson
- Cricket and Alan Jones
- Marcia and Jim Levy
- Mary S. and F. Eugene Metz
- Marjorie and Joseph Perloff
- Ellen Richard
- David and Carla Riemer
- Toby and Sally Rosenblatt
- Abby and Gene Schnair
- Dr. Gideon and Cheryl Sorokin
- Alan L. and Ruth Stein
- Roselyne C. Swig
- Laila Tarraf
- Patrick S. Thompson
- Barry Williams and Lailita Tademy

To find out more about The Carey Perloff Creative Venture Fund, contact Matt Henry, Director of Development, at 415.439.2436 or mhenry@act-sf.org.
In 1971, George F. Walker was a 23-year-old taxi driver from Toronto’s working-class East End. While carting fares around the city, he saw a Factory Theatre Lab poster calling for play submissions by Canadian playwrights—part of founding artistic director Ken Gass’s visionary “Canadian Only” policy, one of the sparks of Toronto’s theater movement in the 1970s. Walker had been scribbling poems and short stories since high school. Friends from the neighborhood had always said he would become a writer. Local writing groups were closed to a working-class kid, however. They were reserved for University of Toronto graduates. And Walker had no idea how to approach publishers. Theater in Toronto, on the other hand, “was just getting started,” he remembers, “and they’d take anyone.”

So Walker wrote his first play, *The Prince of Naples*, and submitted it. A week later, he learned that it would receive a production. On the first day of rehearsal, Walker saw director Paul Bettis’s copy of the script. On it, dramaturg John Palmer had written a note: “This guy is a genuine subversive. We’ve got to produce him.”

Whether or not Walker was a subversive is hard to say as the inexperienced playwright was unaware that Canadian theater had any traditions to subvert. (He had only seen one play in his life, “a Shakespeare.”) But he was certainly something new. At the time, English Canada’s national identity was still in its teething stage. The country’s small theatrical canon consisted almost entirely of nationalistic and naturalistic rural dramas. Rural plays were simply not in Walker, the urban son of a municipal laborer. “I had been surrounded by things like movies, television—you know, *The World at Six*, that sort of thing—theater and literature of all kinds all my life,” Walker told interviewer Myron Galloway in 1979. “What did I know about the farmer and his wife?”

Walker became the Factory’s resident playwright, and from 1971 to 1977 he experimented with theatricality, moving from what scholar Chris Johnson calls his “apprentice work, literary rather than theatrical,” into a period of “cerebral farce,” in which Walker satirically wove together high and low comedy and elements of pop culture, like B-movies and cartoons (genres with which he was more comfortable than drama), creating hilarious and off-putting collages. He produced six works during this time, all of which received their premieres at the Factory.

A lot of what he put onstage, he acknowledges, made him look foolish and naïve. After the 1974 premiere of his jungle-movie spoof *Beyond Mozambique*, an unhappy Arts Council froze the Factory’s grants. As the critical failures piled on, Walker became “removed and introspective,” according to Gass, and disheartened to the point of giving up. Perhaps he should try a novel, Walker thought, something that didn’t expose him so nakedly to public ridicule.

He instead decided to create plays that would be more appealing and accessible to the masses—to become, as he puts it, “more generous” with his writing. In 1977, he wrote the detective play *Gossip*, the first to feature the slovenly, nihilistic, and ironically named journalist-turned-private-eye Tyrone Power. The wild investigation into the comic foibles of upper-crust society was his first popular success. It received numerous productions, not only in Canada, but also at important theaters in the United States.

*Zastrozzi, The Master of Discipline*, an entertaining and existential gothic revenge story featuring the titular master criminal, followed later that year and was also well received, as was a revival of *Beyond Mozambique*, this time directed by Walker himself. Walker wrote two more Power detective plays, *Filthy Rich* (1979) and *The Art of War* (1983), which proved his first critical success.

By 1980, scholar Denis W. Johnston writes, “Walker had earned the ironic grand prize of Canadian arts and letters: fame abroad and obscurity at home.” But even in Canada, critics were starting to wake up. Johnson wrote in a 1980 essay, “The man who appears to be among Canada’s most abstruse and esoteric playwrights has, in fact, a thorough grasp of populist techniques, and can use the forms of popular theater as both popular vehicle and as a means of sharing with a broader audience a more demanding dramatic view.”

In 1982, as his work was receiving productions as far away as Australia, Walker turned his attentions homeward, aiming his lens at the East End struggles of his adolescence. Over the next decade, Walker’s identity would be linked to the six plays...
of his East End cycle. While retaining the same comedic extremism and resistance to naturalism that defines his early work, the East End plays present a more direct social commentary from a writer who has always fought the institutionalized inequity and abuse of out-of-control capitalism. In 1982, Walker told Robert Wallace, “I am alert and concerned and angry—and the work is getting angrier—never defeatist, I feel, but angry. Yeah, I want to change everything.”

As Walker shifted his focus he also shifted his tone. The East End plays are not as unforgiving as his earlier plays, in which dark humor pushes narratives deeper and deeper into blackness, until everything is eclipsed. Walker himself refers to the East End cycle as the beginning of his “looking for the light” period: characters find comfort in each other and endings have, if not hope, at least possibility.

Despite this positive turn in his plays, following the completion of his final East End play, Tough! (1993), a disillusioned Walker gave up on theater, escaping into radio and the writer’s rooms of the television shows Due South and The Newsroom. He returned to theater in 1997 with his Suburban Motel suite, a series of six one-acts all set in the same seedy motel room, and then again in 2000 with perhaps his grimmest play, ironically titled Heaven. Then he gave up on theater again, and over the next decade he created and wrote three television shows: This Is Wonderland (2004–06), The Line (2008–09), and Living in Your Car (2010–12).

In 2010, while he was supposed to be working on a television script, he began writing dialogue for the play that would become And So It Goes. “I just felt it was something I had to get out,” he explained. The Factory Theatre produced the world premiere as part of its 40th-anniversary season, and since then Walker has written six new plays. One of his most recent is Dead Metaphor, about which he spoke to A.C.T. earlier this year.

**Explain where the title of Dead Metaphor came from.**

There used to be a time when we didn’t send soldiers off to fight wars and then forget entirely about them, like they weren’t even part of our society. Less than one percent of both our populations has anything to do with them. So something that used to mean something—soldiers fighting for their country—is now irrelevant. It is a dead thing. We don’t even know where they are. Off they go and then they come back into our world, many of them in trouble, messed up and with nowhere to go. They come back and they only get noticed when they’re in trouble. And we’re in trouble too.

And yet, of the characters in Dead Metaphor, Dean is perhaps the least “troubled”—mentally at least.

That’s right. I didn’t want Dean to be messed up. He came to me as strong, compared to the world that he is coming back to. The only thing that is messed up about him is that the skills he learned over there are not applicable here—and because of that, he can’t get a job. So, he isn’t messed up: the world is messed up. He comes back with his head on his shoulders. He has dreams he doesn’t want to talk about, but he’s not that clichéd tormented soldier. And yet, where has he been? He doesn’t fit in here. He’s not psychologically messed up, he’s sociologically messed up.
I think that Dean and Jenny are their own class within their class. It is interesting to me how people on the edge of the middle class can have children who so quickly fall downward. Frannie and Hank are lower-middle class, but their children, Dean and Jenny, are now working class. They’ve dropped down into a world where I know them. The soldier and the wife of a soldier: unemployed, pregnant. Those are my people! I understand them.

"The comedy is not part of the play, it is the play."

Your earlier work doesn’t look at downward mobility because you are dealing with characters who are already at the bottom.

Right, and my big fear was that that class of people was being forgotten. People come to Toronto and say, “It’s such a pretty city. Where’s the poverty?” And I say, “Oh, I’ll show you. Let’s take a drive. It’s not in the middle. They don’t want it there.”

As you said, Dean is pretty well adjusted, but Dean’s world—our world—is a mess. This is perhaps articulated best through the character of Helen. I think a lot of our audience members who aren’t familiar with your other work will think Helen is a new idea for you, inspired by the Sarah Palins and Michele Bachmanns of our world, but you’ve been interested in political extremists for a long time.

That’s true. Palin is just the one we recognize now and will be the audience’s reference point, but I’ve been seeing these characters in every aspect of life. They’re there. It’s hard to even think about attempting to write Sarah Palin, because anything you write is not going to be far out enough. Same with Michele Bachmann. I was thinking I was making Helen more like [South Carolina Governor] Nikki Haley—a person who appears to be reasonable until she says what she really believes.

Extreme political views of all kinds have always been there. I’ve always been aware of them and terrified by them and fascinated by them. And for someone like Dean. . . . He is returning from this simple world of hiding behind a rock, shooting at people who are trying to kill him. At least that is something he can understand. That is a simple and declared conflict: “You want to kill me, I want to kill you.” But what is going on here at home?

I love Jenny’s point of view. She walks the earth very solidly, trying to hold her ground. In particular, the way she explains things to Dean. This young woman says to Dean, “This situation is messed up.” And, I think, Dean never thought that it was messed up until she says that. He thought he was failing. When he came back, people made him feel like a failure because he couldn’t get a job. But Jenny says, “No, it’s weird out in the world, and we have to do something drastic to protect ourselves.”

Your plays can get pretty violent. I am trying to think of one that doesn’t have a gun in it.

I don’t know where the violence comes from. I actually try to forestall it, but I don’t have a lot of control over these characters once they get going. I control it just enough to keep it from going off the rails. But I do believe that the violence is what needs to happen for some of these characters. It’s part of what their world is, so it is part of what the play is. But the nature of that violence is Beckett-like: it’s beyond cartoon and it’s surreal and wonderful. It’s metaphysical. It’s not real. It’s like dream violence.

As violent as your plays are, they are always hilarious.

Because the violence is pushed that far. As far as it can go. And that’s dark comedy. Someone said to me, “Take the comedy out of your plays, and they are the darkest things you can imagine. If you take the comedy away, they are pretty bleak views of the world.” And I told him that you can’t take the comedy away, because it’s the motor. It’s what allows these stories to live. The comedy is not part of the play, it is the play.

And, I’ve read, that pretty much sums up your world view: it’s bleak, but comically so.

There’s the simple cliché, you either laugh or you cry. Well, I think you laugh or you go insane. I mean really insane. So little of the world makes emotional sense: how we govern ourselves, how we keep going to war for no reason. It doesn’t stop. You have to introduce humor into the procedure.

Do you feel your plays are social commentaries that you hope will change society?

I just like to air things, just to talk about these preposterous things that are said. I watch a lot of political news, and I’m always thinking, “Put a comedian into this—fast!” Put a comic in the middle of these political conversations and let them say honestly what everyone else is talking around. So that’s what my plays are doing, talking about what I see. And that’s why they are comedies. They’re dark because I think that’s the world, and they’re comedies because I don’t want to go insane—or anyone else to go insane. Comedy gives you distance from reality. Even my characters want distance from it.

To read Dan Rubin’s complete interview with playwright George F. Walker, purchase Words on Plays in our lobby, at the bars, or online. Words on Plays for Dead Metaphor also includes interviews with director Irene Lewis and scenic designer Christopher Barreca, as well as articles about snipers and veteran unemployment. For more information, visit act-sf.org/wordsonplays.
Upcoming performances from

A.C.T. MASTER of FINE ARTS PROGRAM

March 13–16

THE BATTLE FOR BABYLON: NECROPOLIS AND LIVICATION

Conceived and directed by Dan Wolf and Sean San José

A brand-new piece created for and with the M.F.A. Program class of 2015—incorporating dance, music, and more

May 15–18

CLOUD NINE

by Caryl Churchill
Directed by Mark Rucker

An innovative, provocative comedy that explores sexuality in both the British Victorian era and the 1970s

May 16–18

GALILEO

by Bertolt Brecht
Translated by Charles Laughton
Directed by Stephen Buescher

The famous astronomer struggles against the oppression of the Inquisition in this riveting drama

May 16–18

SEVEN GUITARS

by August Wilson
Directed by Michele Shay

A blues singer is released from jail and looks for brighter horizons in this classic American drama

TICKETS ON SALE NOW!

ACT-SF.ORG/MFASHOWS

Get into the act this year with these exciting opportunities!

YOUNG CONSERVATORY

Spring Session: March 19–May 11
Summer Session: June–August

At our award-winning conservatory, students ages 8–19 act out and dream big in exciting, engaging classes—from musical theater and monologues to improvisation and comedy. Performance opportunities are also available.

GO ONLINE FOR DETAILS AND APPLICATION INFORMATION.

ACT-SF.ORG/YC | 415.439.2350

BACK TO THE SOURCE

A.C.T. EDUCATOR INSTITUTE

July 28–August 3

Explore your creativity this summer!
Join us for a dynamic professional development program designed for teachers and teaching artists who use theater techniques in the classroom (or want to learn how!).

SCHOLARSHIP DEADLINE | FINAL APPLICATION DEADLINE
May 27 | June 3

ACT-SF.ORG/SOURCE | 415.439.2475
WHO’S WHO IN DEAD METAPHOR

RENNÉ AUGESEN* (Helen Denny), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has since appeared in almost two dozen productions, most recently Play, Once in a Lifetime, The Homecoming, Cygneton Park, Round and Round the Garden, The Caucasian Chalk Circle, November, Edward Albee’s At Home at the Zoo, The Three Sisters, The Rainmaker, A Doll’s House, ‘Tis Pity She’s a Whore, and Rock ‘n’ Roll. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, The Public Theater), It’s My Party … (with F. Murray Abraham and Joyce Van Patten, ArtLight Theatre), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Beard of Avon and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore’s CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Thomas Crown Affair, The Emperor’s Club, Taking Chance, nine episodes of Law & Order, Joshua, Damages, The Jury, and Max Bickford. Bloom is also a director and theater photographer in New York City.


TOM BLOOM* (Hank Trusk) most recently played Salieri in Amadeus at Maltz Jupiter Theatre. He has acted on Broadway in Cyrano, Henry IV, and Racing Demon. Off Broadway he was recently in The Big Meal at Playwrights Horizons, Timon of Athens at The Public Theater LAB, The Widow’s Blind Date at Circle in the Square Theatre, Arms and the Man at Roundabout Theatre Company, All’s Well That Ends Well at Theatre for a New Audience, The Winter’s Tale at Classic Stage Company, and productions with many other companies, including Lincoln Center Theater, The Pearl Theatre Company, and Manhattan Theatre Club. Regionally, he has acted at Yale Repertory Theatre, Shakespeare Theatre Company, Hartford Stage, the Williamstown Theatre Festival, Guthrie Theater, Baltimore’s CENTERSTAGE, Oregon’s Portland Center Stage, Maine’s Portland Stage Company, the Huntington Theatre Company, McCarter Theatre Center, and many others. Film and TV credits include The Rock, Where the Spirit Roams, The Emperor’s Club, Taking Chance, nine episodes of Law & Order, Joshua, Damages, The Jury, and Max Bickford. Bloom is also a director and theater photographer in New York City.

REBEKAH BROCKMAN* (Jenny Trusk) recently appeared as The Ghost of Christmas Past in A Christmas Carol at A.C.T. and understudied Elektra. Her A.C.T. Master of Fine Arts Program production credits include Happy to Stand, A Celebration of Tennessee Williams, Othello, Thieves, The Mandrake Root, The American Clock, The Rover, Courthship, and Al Saidy. Regionally Brockman has performed with California Shakespeare Theater as Edith in Blithe Spirit (dir. Mark Rucker), the Kingsmen Shakespeare Company, The Shakespeare Theatre of New Jersey, and the national tour of Women of Ireland. She holds a B.F.A. from the American Musical and Dramatic Academy and studied Irish dancing at Rince Na Tiarna School of Irish Dance. She is the recipient of the 2012–13 Joan Sadler Award.

GEORGE HAMPE* (Dean Trusk) is making his A.C.T. debut. He was recently recognized at The Kennedy Center as an Irene Ryan Award National Finalist. Off-Broadway credits include Regrets (Manhattan Theatre Club). Regional credits include Another Day, Another Dream; Geography of a Horse Dreamer (Pittsburgh Irish and Classical Theatre); and Much Ado About Nothing (Pittsburgh Shakespeare in the Parks). TV credits include Blue Bloods and One Tree Hill.
SHARON LOCKWOOD*  
(Frannie Trusk) has appeared in numerous A.C.T. productions, most recently Happy to Stand, Philistines, ’Tis Pity Shè’s a Whore, The Government Inspector, and Hedda Gabler. She has appeared in A.C.T.’s A Christmas Carol since 2005. She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of Culture Clash’s Zorro in Hell, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of Nickel and Dimed as Barbara, directed by Barlett Sher. Other theater credits include a 22-year association with Berkeley Rep and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Intiman Theatre, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Doubtfire, Midnight Caller, Vonnegut Stories, and The Long Road Home.

NICK GABRIEL*  
(Understudy) was most recently seen at A.C.T. as Clov in Endgame opposite Bill Irwin. He also played Nihad in Scorched and Miss Leighton in Once in a Lifetime. Gabriel is a Sadler Award–winning graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.’s core acting company. He received his B.F.A. in musical theater from the University of Michigan. He has also played principal roles at South Coast Repertory, Milwaukee Repertory Theatre, Shakespeare Santa Cruz, Capital Repertory Theatre, Center Repertory Company, California Shakespeare Theater, New York’s Saratoga Shakespeare Company, and elsewhere. He originated the role of Warren in the West Coast premiere of Ordinary Days and was a principal vocalist with the San Francisco Symphony in A Celebration of Leonard Bernstein, conducted by Michael Tilson Thomas. Gabriel is a Ten Chimneys Foundation Lunt-Fontanne Fellow and proudly serves on the faculties of the many educational programs offered by A.C.T.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States  
†Member of the A.C.T. Master of Fine Arts Program class of 2013 and an Equity Professional Theatre Intern
WHO'S WHO

OMOZÉ IDEHENRE* (Understudy), a graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting company, has appeared on the A.C.T. mainstage in Elektra, Soreched, Clybourne Park, Marcus; or The Secret of Sweet, Scapin, The Caucasian Chalk Circle, and A Christmas Carol (The Ghost of Christmas Present). She was recently seen in Spunk! at California Shakespeare Theater and Seven Guitars at Marin Theatre Company. Other credits include California Shakespeare Theater's Macbeth (Lady MacDuff), A.C.T. M.F.A. Program productions of A Doll's House, Her Naked Skin, Sweet Charity, The Critic, or a Tragedy Rehearsed, The Increased Difficulty of Concentration, Macbeth, The Mutilated, and Blues for an Alabama Sky. Idehenre earned her B.F.A. from The University of North Carolina at Greensboro, where she appeared in such productions as Our Lady of 121st Street, Macbeth, Death and the King's Horseman, and Home. She received the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.

WARREN DAVID KEITH* (Understudy) has previously appeared at A.C.T. in War Music, 'Tis Pity She's a Whore, Machinal, Mary Stuart, and Arcadia. At Magic Theatre, Keith was in the world premiere of Theresa Rebeck's What We're Up Against and also An Uncommon Vision, The Rules of Charity, and Maturitius. He appeared in Death Defying Acts, A Life in the Theatre, Hysteria, The Devil's Disciple, and The First Grade at Aurora Theatre Company; Rhinoceros and Heartbreak House at Berkeley Repertory Theatre; Infidelities, Life X 3, The Good German, and God of Carnage at Marin Theatre Company; Olive Kitteridge with Word for Word Performing Arts Company; and productions at TheatreWorks, San Jose Stage Company, and California Shakespeare Theater. He recently completed an extended run of a solo show at The Marsh, Acid Test: The Many Incarnations of Ram Dass. His film credits include Raising Arizona, Fargo, The Big Lebowski, A Serious Man, Haiku Tunnel, and Moonlight Sonata. He is a graduate of Wesleyan University and Yale School of Drama.

DELIA MacDOUGALL* (Understudy) has been seen at A.C.T. in Round and Round the Garden, Rock 'n' Roll, The Government Inspector, the world premiere of Philip Kan Gotanda's After the War, A Christmas Carol, and The Learned Ladies. She has appeared with California Shakespeare Theater in Macbeth, Pericles, Man and Superman, King Lear, As You Like It, The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and Arms and the Man, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word Performing Arts Company and an actor and director with Campo Santo.

GEORGE F. WALKER (Playwright) is one of Canada’s most prolific and widely produced playwrights. He has received nine Chalmers Awards, five Dora Awards, and three Governor General’s Awards. He is also the recipient of the Order of Canada. His plays have met with critical and popular success in hundreds of productions worldwide; they have been
translated into German, French, Hebrew, Turkish, Polish, Portuguese, Spanish, Hungarian, Mandarin, and Japanese. In 1997, *Suburban Motel*—six plays located in the same motel room—premiered in Canada under Walker’s direction at Toronto’s Factory Theatre and with New York’s Rattlestick Productions. *Suburban Motel* was presented at the Schaubühne in Berlin in October 2004 and in Munich at the Bavarian State Theatre in October 2005. Most of Walker’s plays have been published, including *Heaven, Suburban Motel, Nothing Sacred, Criminals in Love, Zastrozzi, Love and Anger, Better Living, and Escape from Happiness*. In addition to his playwriting, Walker has written extensively for television and radio. Included in his list of credits is acting as the creative consultant on CBS’s *Due South* and to Ken Finkleman’s *Newroom* (also for CBC). Along with writing partner Dani Romain, Walker was also the writer and creator of *Living in Your Car* for TMN, *This is Wonderland* for CBC TV, *The Weight* on the Movie Network, and the feature film *Niagara Motel*, based on three of the plays from his *Suburban Motel* cycle.

**IRENE LEWIS (Director)** returns to A.C.T. after directing *Race* last season. Lewis was artistic director of Baltimore’s CenterStage for 20 seasons. While there, she directed a wide range of musicals, classics, and contemporary dramas: from *Sweeney Todd* to *H.M.S. Pinafore*, from Shakespeare to Schiller; from *The Investigation to Trouble in Mind*. She premiered, produced, or commissioned many plays, including *Miss Evers’ Boys, Intimate Apparel, Police Boys, Elmina’s Kitchen, and Thunder Knocking at the Door*, and earned a number of Best of Baltimore awards. Her proudest achievement at CenterStage was the racial diversification of her board, staff, repertory, and audience. Before CenterStage, she was associate artistic director of Hartford Stage. Her film, *Ives!,* commissioned by the Hartford Symphony, won an award from PBS. She has directed at many of the major theaters around the country as well as Glimmerglass Opera, the New York Shakespeare Festival, and the national theater of Yugoslavia in Macedonia. She has taught and directed at New York University, Cornell University, and The Juilliard School and was awarded an honorary doctorate from McDaniel College in 2011.

**CHRISTOPHER BARRECA (Set Designer)** has designed more than 200 productions for theater, opera, and dance nationally and internationally, including *Race and Edward II* with A.C.T. His Broadway credits include *Marie Christine and Chronicle of a Death Foretold* (American Theatre Wing Award)—both for Lincoln Center Theater; *The Violet Hour, Our Country’s Good* (Prague Quadrennial Selection); and *Search and Destroy* (Drama-Logue Award). Off-Broadway credits include *Everett Beekin, Three Days of Rain* (DramaDesk nomination), the musical *Bernarda Alba, Roberto Zucco, Burning Patience, and In Perpetuity Throughout the Universe*. Regionally he has designed *In a Garden, What They Have, The Studio, Vesuvius, The Birds, L’universe, Dark Rapture, The Heliotrope Bouquet, Hedda Gabler, Wolf at the Door*, the new musicals *Herringbone and Captains Courageous*, and Anna Deavere Smith’s tour of *Twilight: Los Angeles*. In 1990 Barreca was awarded an NEA visiting artist grant to work with artists in Calcutta, India. He is currently the head of scenic design at California Institute of the Arts in Los Angeles.

**LYDIA TANJI (Costume Designer)** has designed costumes for *Marcus: or The Secret of Sweet, Round and Round the Garden, The Quality of Life, Curse of the Starving Class, The Rainmaker, After the War, and Woman in Mind* for A.C.T. For Berkeley Repertory Theatre, she has designed costumes for many productions, including *Crime*

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States*
and Punishment, The Glass Menagerie, Our Town, Master Class, Homebody! Kabul, and Slaves! Other regional theaters with which she has worked include the Oregon Shakespeare Festival, The Public Theater, Manhattan Theatre Club, Seattle Repertory Theatre, the Mark Taper Forum, South Coast Repertory, Arena Stage, the Children’s Theatre Company, East/West Players, California Shakespeare Theater, Shakespeare Santa Cruz, San Jose Repertory Theatre, Aurora Theatre Company, Indiana Repertory Theatre, the Huntington Theatre Company, Geva Theatre Center, Portland Center Stage, Pan Asian Repertory Theatre, Syracuse Stage, Magic Theatre, and Marin Theatre Company. She has received six Bay Area Stage, Magic Theatre, and Marin Theatre Company. She has received six Bay Area Theatre Critics Circle Awards and two Drama-Logue Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Dim Sum, The Wash, Thousand Pieces of Gold, and Life Tastes Good.

ALEXANDER V. NICHOLS
(Lighting Designer) returns to A.C.T. for his 13th production. Theater credits include the Broadway productions of Wishful Drinking, Hugh Jackman Back on Broadway, and Nice Work If You Can Get It, and off-Broadway productions of Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night, and In the Wake. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation Circle of Memory, presented in Stockholm, and video and visual design for LIFE: A Journey Through Time, presented at the Concertgebouw, Amsterdam.

CLIFF CARUTHERS
(Sound Designer) has created soundscapes and original music for more than 200 theatrical productions, including Elektra, The Homecoming, Race, The Caucasian Chalk Circle, November, and Brainpeople for A.C.T.; Troilus and Cressida for the Oregon Shakespeare Festival; The Tempest and The Seagull for California Shakespeare Theater; Circle Mirror Transformation and 9 Circles for Marin Theatre Company; Crime and Punishment and TRAGEDY: a tragedy for Berkeley Repertory Theatre; The Elaborate Entrance of Chad Deity for Aurora Theatre; Happy Days for Guthrie Theatre; Julius Caesar for The Acting Company; On the Waterfront and Buried Child for San Jose Stage Company; Bug and Dead Man’s Cell Phone for San Francisco Playhouse; and Pelleas and Melisande and The Strindberg Cycle for The Cutting Ball Theatre. Future projects include The Happy Ones for Magic Theatre, Krispy Kritters in the Scarlett Night for The Cutting Ball Theatre, and American Night: The Ballad of Juan José for California Shakespeare Theater.

JANET FOSTER, CSA,

MICHAEL PALLER
(Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and Williams in an Hour (Smith & Kraus 2010); he has also written theater and book reviews for the Washington Post, Village Voice, Newsday, and Mirabella magazine. He adapted the text for the San Francisco Symphony’s multimedia presentation of Peer Gynt. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States

WHO’S WHO
KIMBERLY MARK WEBB* (Stage Manager) is in his 19th season at A.C.T., where his recent credits include Humor Abuse, Race, Scapin, Rock ’n’ Roll, and Sweeney Todd. In addition to a long association with Berkeley Repertory Theatre, where he just concluded runs of An Iliad and White Snake, his other work includes productions for Center Theatre Group in Los Angeles, New York’s Joyce Festival, Boston’s Huntington Theatre Company, San Jose Repertory Theatre, La Jolla Playhouse, Williamstown Theatre Festival, and Kansas City Repertory Theatre. He served as production stage manager at Theatre Three in Dallas for six years.

MEGAN Q. SADA's* (Assistant Stage Manager) most recent credits include A.C.T.’s Elektra, Endgame and Play, Scorched, Once in a Lifetime, Clybourne Park, Round and Round the Garden, and A Christmas Carol; Magic Theatre’s The Other Place, Braja, Annapurna, Or, The Brothers Size, Oedipus el Rey, and Goldfish; and California Shakespeare Theater’s The Verona Project. Other professional credits include Lydia (Marin Theatre Company), Culture Clash’s 25th Anniversary Show (Brava Theater Center), and Fiddler on the Roof (Jewish Ensemble Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan.

OLYMPIA DUKAKIS (Executive Producer) has been seen in Elektra, Vigil, Hecuba, A Mother, For the Pleasure of Seeing Her Again, and Singer’s Boy at A.C.T. Broadway credits include Rose (Drama Desk nomination) and Social Security. London credits include Rose and Credible Witness. Off-Broadway credits include Singing Forest, The Marriage of Bette and Boo (OBIE Award), A Man’s a Man (OBIE Award), Electra, and Peer Gynt at The Public Theater. She is an Academy Award winner for her performance in Moonstruck, a role that also earned her a Golden Globe Award, an American Comedy Award, and the Los Angeles Film Critics Award for Best Supporting Actress. She has appeared in more than 60 feature and short films, including Cloudhust (most recent), Mr. Holland’s Opus, Steel Magnolias, and Dad, among many others. Television credits include Bored to Death (most recent), Sinatra (Golden Globe Award nomination), Joan of Arc (Emmy Award nomination), Tales of the City, More Tales of the City (Emmy Award nomination), and Further Tales of the City, among many others. She has performed in more than 130 productions off Broadway and regionally. She received the Lifetime Achievement Award from the Greek America Foundation and the National Arts Club Medal of Honor and is set to receive her star on the Hollywood Walk of Fame later this year.

ADDITIONAL CREDITS
Danielle O’Dea, Fight Choreographer
Matthew Hutchinson, Sniper Consultant

WANT TO KNOW MORE ABOUT DEAD METAPHOR? GRAB WORDS ON PLAYS!

Words on Plays, A.C.T.’s performance guide series, offers insight into the plays, playwrights, and productions of the subscription season. The issue for Dead Metaphor contains interviews with playwright George F. Walker, director Irene Lewis, and scenic designer Erik Flaimo. It also includes essays examining the careers, personalities, and lives of U.S. snipers and the current fate of returning veterans reentering the civilian workforce. And more! Copies are available in our lobby, at the bars, and online.

Each purchase of Words on Plays supports our ACTsmart education programs, serving teachers and students throughout the Bay Area. Extend the love of theater to future generations, while learning about Dead Metaphor.

act-sf.org/wordsonplays | 415.749.2250
L-QADDAFI

PERICLES, PRINCE OF TYRE
Written by William Shakespeare
Directed by Mark Wing-Davey
Starts Apr 12

Indira Gandhi
Directed by Oskar Eustis
World premiere · Mar 8–Apr 21
Call 510 647-2949 · Click berkeleyrep.org

Ayatollah Khomeini
Directed by Oskar Eustis
World premiere · Mar 8–Apr 21
Call 510 647-2949 · Click berkeleyrep.org

Golda Meir

Alai Lama

Fidel Castro

Henry Kissinger

Berkeley Rep
in 2010; it won the 2011 Blanche and
Irving Laurie Foundation Theatre Visions
Fund Award and received its world premiere
in February 2012 in San Francisco. Her
one-act The Morning After was a finalist
for the Heideman Award at Actors’ Theatre
of Louisville. Perloff has collaborated as
a director on new plays by many notable
writers, including Gotanda, Niño Cruz,
and Robert O’Hara. She also directed Elektra
for the Getty Villa in Los Angeles.

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 many classic works. Under
Perloff’s leadership, CSC won numerous
OBIE Awards, including 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.

A recipient of France’s Chevalier de
l’Ordre des Arts et des Lettres and the
National Corporate Theatre Fund’s 2007
Artistic Achievement Award, Perloff
received a B.A. Phi Beta Kappa in classics
and comparative literature from Stanford
University and was a Fulbright Fellow at
Oxford. She was on the faculty of the
Tisch School of the Arts at New York
University for seven years and teaches and
directs in the A.C.T. Master of Fine Arts
Program. She is the proud mother of Lexie
and Nicholas.

From 1983 to 2005, Richard enjoyed
a rich and varied career with Roundabout
Theatre Company. By the time she departed
as managing director, Roundabout had
been transformed from a small nonprofit
on the verge of bankruptcy into one of
the country’s largest and most successful
theater companies of its kind. Richard
is the recipient of six Tony Awards as
producer, for Roundabout productions of
Cabaret (1998), A View from the Bridge
(1998), Side Man (1999), Nine (2003),
Assassins (2004), and Glengarry Glen Ross
(2005).Producer of more than 125 shows
at Roundabout, she had direct supervision
of all general and production management,
marketing, and financial aspects of the
theater’s operations. She conceptualized
and oversaw the redesign of the three
permanent Roundabout stages—Studio
54, the American Airlines Theatre, and the
Harold and Miriam Steinberg Center for
Theatre. She directed the location search for
Cabaret and supervised the creation of that
production’s environmental Kit Kat Klub.

Prior to her tenure at Roundabout,
Richard served as business manager of
Westport Country Playhouse, theater
manager for Stamford Center for the Arts,
and business manager for Atlas Scenic
Studio. She began her career working as
a stagehand, sound designer, and scenic
artist assistant.

MELISSA SMITH (Conservatory Director)
oversees the administration of the A.C.T.
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. in 1995,
Smith served as director of the program in
theater and dance at Princeton University,
where she taught acting for six years.
She has worked with people of all ages 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 Yale School of Drama.
THE A.C.T. SEASON GALA

Join us for the event of the season—a spectacular celebration!

Sunday, April 28, 2013 | The Regency, San Francisco
For more information visit act-sf.org/gala

A.C.T. PRESENTS A SUMMER THEATER TOUR!

THE SHAW AND STRATFORD THEATER FESTIVALS

Niagara-on-the-Lake and Stratford, Ontario

AUGUST 5–12, 2013

A FANTASTIC THEATER EXPERIENCE . . . AND MORE!

• Insider chats with A.C.T. Artistic Director Carey Perloff and A.C.T. Dramaturg Michael Paller
• Tickets to 8+ performances, including legendary works by Shakespeare, George Bernard Shaw, Oscar Wilde, Tom Stoppard, and more!
• Behind-the-scenes tours and chats with actors, directors, and theater artists
• First-class accommodations in Toronto, Niagara-on-the-Lake, and Stratford
• Luxury transportation from Toronto to both festivals
• And much more!

FOR MORE INFORMATION
Visit act-sf.org/shaw, or contact Helen Rigby at hrigby@act-sf.org or 415.439.2469.

EARLY BIRD SPECIAL!
Register and pay by May 1 to receive a free ticket to A.C.T.’s production of Tom Stoppard’s ravishing romance Arcadia. See it in San Francisco, then see it again on the tour!
Frannie Fleishhacker, Co-chair • Deedee McMurtry, Co-chair • Lesley Clement, Co-chair

Producers Circle members make annual contributions of $12,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.’s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members’ generosity during the December 1, 2011–December 31, 2012, period. Reflected in these totals are general operating support gifts, special event paddle raise contributions, and donations. For information about Producers Circle membership, please contact Matt Henry at 415.439.2436 or mhenry@act-sf.org.

Dan E. Cohn and Lynn Brinton
Michael Dovey
Mr. and Mrs. William Draper III
Olympia Dukakis
Mr. and Mrs. Elliot Felson
Sakurako and William Fisher
Mr. and Mrs. Kirke Hassan
Christopher and Leslie Johnson
Jeri L. and Jeffrey W. Johnson
John Little and Heather Stallings Little
Nion T. McEvoy
Mrs. Albert J. Moorman
Lisa and John Pritzker
Toby and Sally Rosenblatt
Mr. Jack R. Steinmetz
Jack and Susy Wadsworth
Paul and Barbara Weiss
Carlie Wilmans
Nola Yee

Richard T. Davis and William J. Lowell
Robert and Debra Ferguson
Celeste and Kevin Ford
Marilee K. Gardner
Marcia and Geoffrey Green
Douglas W. and Kaatri Grigg
Rose Hagan and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hoge
Jo S. Hurley
Marcia and Jim Levy
Don and Judy McCubbin
Ken and Sue Merrill
Byron R. Meyer
Mr. and Mrs. George Miller
Kenneth and Gisele Miller
Terry and Jan Opdendyk
David and Carla Riemer
Anne and Rick Riley
Abby and Gene Schnair
Dr. Gideon and Cheryl Sorokin
Alan and Ruth Stein
Bert W. Steinberg and Lucia Brandon
Laila Tarraf
Patrick S. Thompson
Susan A. Van Wagner
Larry and Robyn Varella
Mr. and Mrs. Paul L. Wattis III

Dianne Hoge, Co-chair • Nola Yee, Co-chair

Directors Circle members make annual contributions of $2,000 to $11,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the VIP ticket line to purchase or exchange premium tickets, and use of the VIP Lounge during performance intermissions. We are privileged to recognize these members’ generosity during the December 1, 2011–December 31, 2012, period. For information about Directors Circle membership, please contact Helen Rigby at 415.439.2469 or hrigby@act-sf.org.

Joan Eckart
Ms. Linda J. Fitz
Vicki and David Fleishhacker
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Martha Hertelendy
Ms. Betty Hoener
Cricket and Alan Jones
Mr. Joel Krauska and Ms. Patricia Fox

Ms. Linda Kurtz
Patrick Lamey
Joan Lane
Capgeio Properties, Barbara and Chuck Lavoroni
Melanie and Peter Maier—Maier Family Foundation
Drs. Michael and Jane Marmor
Christine and Stan Mattison
Mr. and Mrs. Robert McGrath
Mr. and Mrs. J. A. McQuown
Mary and Gene Metz
Tim Matt
Mr. and Mrs. John Murphy
Dr. Douglas Ousterhout and Nancy McKerrow
Barbara and Jon Phillips
Rose Roven and Susan Cummins
Dace Rutland and Heidi Nichols
Russ Selinger
PLAYWRIGHT
($4,000–$5,999)
Anonymous (2)
Mr. Paul Angelo
Paul Asente and Ron Jenks
Nancy and Joachim Bechtle
Mr. Douglas Kalish
Ben and Noel Bauck
Ms. Linda Brown
Ronald Casassa
Lyman and Carol Casey
Dr. Devon Char and Valerie Charlton-Char
Cindy Cheany
Thomas J. and Joan C. Cooney
Jack and Susan Cortis
Rosemary Cozzo
Edward and Della Dobranski
Mrs. Delta Fleishhacker Erlrich
Barb and Gary Erickson
Mr. and Mrs. Jerome B. Falk, Jr.
Mr. Alexander L. Fetter and Ms. Lynn Bunim
Mrs. Susan Fuller
Harvey and Gail Glasser
Dr. Allan Gold and Mr. Alan Ferrara
Barbara Grassessci and Tony Crabb
Mr. and Mrs. Henry Paul Hensley
Mr. and Mrs. Steven B. Chase
Drs. Toni and Timothy Carlton
Lyman and Carol Casey
Scott Cauchois
Mr. and Mrs. Steven B. Chase
T.Z. and Irgrud Chau
Susan and Ralph G. Coan, Jr.
Dr. and Mrs. William J. Comport
Rafael R. Costas, Jr.
Mr. and Mrs. Ricky J. Currata
Kerry and Daisy Damskey
Mr. T.L. Davis and Ms. M.N. Plant
Madeline and Myrkle Deaton
Reid and Peggy Dennis
Mr. William Dickey
Mrs. Julie D. Dickson
Tony and Sarah Earley
Judith and Philip Erdberg
Jacqueline and Christian Erdman
Richard G. Fabian
Charles and Susan Falady
Mr. Patrick Feyder
Mr. and Mrs. Dennis F. Fritsch
Ms. Sara Gant
Mr. and Mrs. Frederick Gaylord
Mr. Michael R. Genesereh
Mrs. Gloria G. Getty
Arthur W. Gianoukos
Mr. and Mrs. Dennis Gildard
Dr. Arnold Goldschlager
Yolanda Gonzalez and Bob Killingsworth
Mr. and Mrs. Mark Greenstein
Ms. Ann M. Griffiths
Curtis and Vicki Groninga
Ms. Margaret J. Grover
Nadine Guftanoff and Ed Medford
James Hare and Timothy R. Cole
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Mr. and Mrs. R. S. Heinrichs
Ms. Judith Hilmer
Dave and Nancy Hitz
Mr. Donald H. Holcomb
Holly and Chris Hollenbeck
Mr. and Mrs. Ban Hudson
George J. Hume
Mr. Rob Humphrey and Ms. Diane Amend
Ms. Dorothy A. Hyde
Lyn and Harry Isbell
Mr. Franklin Jackson and Ms. Malos Anvarian
Dr. and Mrs. C. David Jensen
Mr. and Mrs. Michael Kamil
Jeffrey and Loretta Kaskey
Mr. and Mrs. Ron Kaufman
Peggy and Ed Kavounas
Ms. Stacy Kerkela
Ms. Angele Kouchadour
Amanda and John Kirkwood
Ms. Nancy L. Kittle
Mr. R. Samuel Klapton
Dr. Allan Kleidson
Beach and Janey Kuhl
Jennifer Langan
Mr. Richard Lee and Ms. Patricia Taylor Lee
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Herbert and Claire Lindenberger
Ms. Jennifer Lindsay
Ken Linsead
Ron and Mary Loar
Mr. and Mrs. Alexander Long
Mr. and Mrs. Lawrence Lugudus
Mr. Patrick Machado
Bruce and Naomi Mann
Mr. and Mrs. J. Patterson McBeaine
John B. McCallister
Mr. and Mrs. Archibald McClure
John G. McNiel
Ms. Kathleen McIvan
Ms. Nancy Michel
Mr. and Mrs. Roger Miles
David and Alex Miller
J. Sanford Miller and Vinie Zhang Miller
David Mills
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Ms. Doris Nordeen
Bruce and Risal Nye
Mrs. Margaret O’Drain
Margo and Roy Ogus
Janet and Clyde Ostler
Mr. Frank Ottwell
Mr. and Mrs. Stephen F. Patterson
Pease Family Fund
Tom and Marjal Perkins
Barbara and Jon Phillips
Mr. and Mrs. William Pitcher
Ms. Nancy Quintrell
Gordon Radley
Jacob and Maria Elena Ratinoff
Mr. and Mrs. Robert M. Raymer
Albert and Roxanne Richards
Joyce and Gary Rikkind
James and Lisbeth Robison
Deborah Romer & William Tucker
Mrs. Barbara Rosenblum
Gerald B. Rosenberg
Mrs. Riva Rubnitz
Scott and Janis Sachtien
Paul Sack
Monica Salusky and John Sutherland
Curtis N. Sanford
John Sanger
Jack and Betty Schaefer
The Margot Fraser Fund of the Marin Community Foundation
Edward and Elaine Schultz
Mrs. Charles M. Schulz
Mr. Greg Scown and Mr. Yunor Peralta
Dr. F. Stanley Selfried
Ms. Deborah G. Seymour
Mr. and Mrs. John Shankel
James Shay and Steven Correll
David and Susan Shields
Earl G. and Marietta Singer
Camilla and George Smith
Mr. and Mrs. Edward H. Snow
Ms. Claire Solot and Mr. St. John Bain
Ms. Kristine Soorian and Mr. Ike Itzhak
Mr. Richard Spoate
Mr. and Mrs. Robert S. Spears
Mr. Paul Spiegel
Mr. David G. Steele
Vera and Harold Stein
Lillis and Max Stern
Rick Stern and Nancy Ginsburg Stern
Steven and Som Stone
Richard and Michele Stratton
Ms. Norah Terauall
Dr. Eric Test and Dr. Odelia Braun
Mr. and Mrs. William W. Thomas
Judy and Bill Timken
Ms. Patricia Tomlinson and Mr. Bennet Weintraub
Ruthellen Toole
Gavin Turner
Mr. and Mrs. John R. Upton, Jr.
Mr. and Mrs. Ronald G. Vandenberhe
Kathryn and Robert Vizas
Arnie and Ogie Wagnon
Claire Isaacs Walthafge
Dr. Damon M. Walcott
Ms. Marla M. Wallcott
Neal Ward
Ms. Carol Watts
Ted Weber, Jr.
Mr. William R. Weir
Ms. Beth Weissman
Irving Weissman and Family
Tadd Werby
Mr. Keith Weltmore
Dr. and Mrs. Bruce White
Ms. Virginia Whittier
Dr. and Mrs. Andrew Wiesenthal
Ms. Diane B. Wilsey
Alex Witherill
Moto and Joe Wolf
Ms. Linda Ying Wong
Mr. and Mrs. Joseph B. Workman
Mr. Richard Zitrin
Annual Fund members make annual contributions of $75–$1,999 in support of A.C.T.’s operations and programs. They receive a variety of member benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these members’ generosity during the December 1, 2011–December 31, 2012, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about Annual Fund membership, please contact Melanie Hwang at 415.439.2353 or mhwang@act-sf.org.
A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about Prospero Society membership, please contact Matt Henry at 415.439.2436 or mhenry@act-sf.org.

---

**GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER**

Anthony J. Alfidi  
Judith and David Anderson  
Ms. Nancy Axelrod  
M. L. Baird, in memory of Travis and Marion Baird  
Ms. Teveia Rose Barnes and Mr. Alan Sanik  
Robert H. Beadle  
Susan B. Beer  
Dr. Barbara L. Bessey and Susan B. Beer  
Ms. Teveia Rose Barnes and M. L. Baird, in memory of Judith Cohen and Malcolm Gissen  
Mr. and Mrs. Paul A. D. Evans  
Mr. and Mrs. Thomas H. Higley and Alan Fleischauer  
Gail S. Anderson, Bruce and Joe Bacheller, Rena Bransten, Betty Bryne, Walter Carpeneti, Crawford and Jessie Cooley, Ms. Joan Danforth, Lucy Brandon  
Mr. and Mrs. Steven B. Chase  
Lesley Ann Clement  
Lloyd and Janet Cluff  
Susan and Jack Cortis  
Ms. Joan Danforth  
Jerome L. and Thao N. Dodson  
Dr. Barbara L. Bessey and Susan B. Beer  
Ms. Teveia Rose Barnes and M. L. Baird, in memory of Judith Cohen and Malcolm Gissen  
Mr. and Mrs. Paul A. D. Evans  
Mr. and Mrs. Thomas H. Higley and Alan Fleischauer  
Gail S. Anderson, Bruce and Joe Bacheller, Rena Bransten, Betty Bryne, Walter Carpeneti, Crawford and Jessie Cooley, Ms. Joan Danforth, Lucy Brandon  
Mr. and Mrs. Steven B. Chase  
Lesley Ann Clement  
Lloyd and Janet Cluff  
Susan and Jack Cortis  
Ms. Joan Danforth  
Jerome L. and Thao N. Dodson  

---

**MEMORIAL & TRIBUTE GIFTS**

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the December 1, 2011–December 31, 2012, period.

---

**In memory of Mort Fleishhacker:**


**In honor of Marilee K. Gardner:**

Sheryl Blumenthal, Kathleen and James Downey, Jeannette Goodman, Patricia Grillo, Gloria Kennett

**In memory of Ed Hastings:**


**In honor of The Rev. Alan Jones:**

Tim M. Whalen, Michael Whitman

**In honor of Nancy Livingston:**

Dr. and Mrs. Philip Erdberg, Jeff Levin, Vera and Harold S. Stein, Mr. Jonathan Wise and Ms. Cheryl Davis

**In honor of Philip Erdberg:**

Dr. and Mrs. Philip Erdberg, Jeff Levin, Vera and Harold S. Stein, Mr. Jonathan Wise and Ms. Cheryl Davis

**In honor of Cara Perlaff:**

Judith Cohen and Malcolm Gissen, Mr. Paul Roskoph

**In honor of Craig Slaight:**

Dr. Jan Schreiber, Ms. Elizabeth Stone
CORPORATE PARTNERS CIRCLE
Diana L. Starcher, Wells Fargo, Chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information on how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

SEASON SPONSOR

WELLS FARGO

PRESENTING PARTNER
($25,000 & $49,999)
Bank of America Foundation
JPMorgan Chase Bank, N.A.

PERFORMANCE PARTNER
($10,000–$24,999)
BNY Mellon Wealth Management
Bank of the West
Blue Shield of California
Deloitte LLP
Farella Braun & Martel LLP

The Sato Foundation

STAGE SPONSOR
($5,000–$9,999)
Bingham McCutchen
Peet’s Coffee & Tea
Schoenberg Family Law Group

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

$100,000 AND ABOVE
Anonymous
Grants for the Arts/San Francisco Hotel Tax Fund
The James Irvine Foundation
Jewels of Charity, Inc.
The Shubert Foundation
The William and Flora Hewlett Foundation

$50,000–$99,999
The Bernard Osher Foundation
The Kenneth Rainin Foundation
Koret Foundation

$25,000–49,999
The Edgerton Foundation
National Endowment for the Arts
San Francisco Neighborhood Arts Collaborative

$10,000–24,999
Anonymous (2)
Crescent Portal Hale Foundation
The Moca Foundation
Richard & Rhoda Goldman Fund
The San Francisco Foundation

The Harold & Mimi Steinberg Charitable Trust
The Kimball Foundation

$5,000–9,999
US Embassy, Moscow
Wells Foundation

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit corporation created to increase and strengthen support from the business community for this country’s most distinguished professional theatres. The following donors support these theatres through their contributions to NCTF:

LEADERSHIP CIRCLE
($200,000+)
The James S. and Lynne P. Turley Ernst & Young Fund for Impact Creativity**
CMT/ABC**†

THEATRE EXECUTIVES
($50,000–$99,999)
AOL1
Bank of America
Clear Channel Outdoor**† Ernst & Young

BENEFACTORs
($25,000–$49,999)
BNY Mellon
Cisco Systems, Inc.* Citi
Cleveland Clinic*
Goldman, Sachs & Co.

DONORS
($10,000–$14,999)
American Express Foundation
James E. Buckley*
Christopher Campbell/
Palace Production Center†

SUPPORTERS
($2,500–$5,999)
American Airlines†
Mitchell J. Auslander**
Bingham McCutchen*
Broadway Across America* Columbia Records†

A.C.T. thanks the following donors for their generous contribution of goods and services.

American Airlines
250 West 42nd Street, New York, New York 10036

The McGraw-Hill Companies
Pillsbury Winthrop Shaw Pittman LLP

EDISON PERES

dead metaphor

Gifts in Kind

American Airlines
250 West 42nd Street, New York, New York 10036

Corporations Matching Annual Fund Gifts

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

Axion Corporation
Adobe Systems Inc.
Apple, Inc
Applied Materials
AT&T Foundation
Bank of America
Bank of America Foundation
Bank of New York Mellon
Community Partnership

BlackRock
Charles Schwab
Chevron
Chubb & Son
Dell Direct Giving Campaign
Dodge & Cox
Ericsson, Inc.
FedEx

The Gap
GE Foundation
Google
Hewlett-Packard
IBM International Foundation
J.P. Morgan Chase
Johnson & Johnson Family of Companies
Levi Strauss Foundation

Lockheed Martin Corporation
Macy’s, Inc
Merrill Lynch & Co. Foundation, Inc.
Northwestern Mutual Foundation
Pacific Gas and Electric
Rock, Arthur
State Farm Companies Foundation
Sun Microsystems Inc

The Clorox Company Foundation
The James Irvine Foundation
The Morrison & Foerster Foundation
TPG Capital, L.P.
Verizon

Visa International
Wiley and Sons, Inc.
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: act-sf.org.

BOX OFFICE INFORMATION
A.C.T. Box Office
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. Phone hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges.

Special Subscription Discounts
Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details. Seniors (65+) save $40 on 8 plays, $35 on 7 plays, $30 on 6 plays, $25 on 5 plays, and $20 on 4 plays.

Group Discounts
Groups of 15 or more save up to 50%! For more information call Edward Budworth at 415.439.2473.

AT THE THEATER
A.C.T.’s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

A.C.T. Merchandise
Copies of Words on Plays, A.C.T.’s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online.

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. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

Cell Phones!
If you carry a pager, beeper, cell 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 check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

Affiliations
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 Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.

A.C.T. is supported in part by an award 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.

Wheelchair seating are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Restrooms are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Special Subscriptions
Senior (65+), educators, administrators, and full-time students. For matinee performances, all seats are $20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

Photographs and recordings of A.C.T. performances are strictly forbidden.
A.C.T. PRESENTS THE INTERNATIONALLY ACCLAIMED HIT

FROM THE CREATORS OF THE TONY AWARD–WINNING BROADWAY MUSICAL ONCE

NATIONAL THEATRE OF SCOTLAND’S

BLACK WATCH

BY GREGORY BURKE DIRECTED BY JOHN TIFFANY

THE UNFORGETTABLE STORY OF THE LEGENDARY SCOTTISH REGIMENT

“#1 THEATRICAL EVENT OF THE YEAR”

THE NEW YORK TIMES

PERFORMING IN THE DRILL COURT AT SAN FRANCISCO’S MISSION ARMORY

LIMITED ENGAGEMENT BEGINS MAY 9

EXECUTIVE PRODUCERS: SALLY AND TOBY ROSENBLATT; JEFF AND LAURIE UBBEN

PRODUCERS: CELESTE AND KEVIN FORST; NOLA YEE

FOR TICKETS, A SNEAK PEEK VIDEO, AND MORE INFORMATION, VISIT ACT-SF.ORG/BLACKWATCH

COMPANY SPONSORS

The Bernard Osher Foundation; Ms. Joan Danforth; Ray and Dogmar Dolby; Frannie Fieldhocker; Priscilla and Keith Geeslin; Mr. and Mrs. Gordon P. Getty, Marcia and John Goldman; Ambassador James C. Hormel and Michael P. Nguyen; Koret Foundation; Fred M. Levin and Nancy Livingston, The Shenson Foundation; Burt and Deedee McMurtry, Arthur and Tom Rumble Rock; Patti and Rusty Rueff; Ms. Kathleen Scutchfield; Mary and Steven Swig; Doug Tilden and Teresa Keller