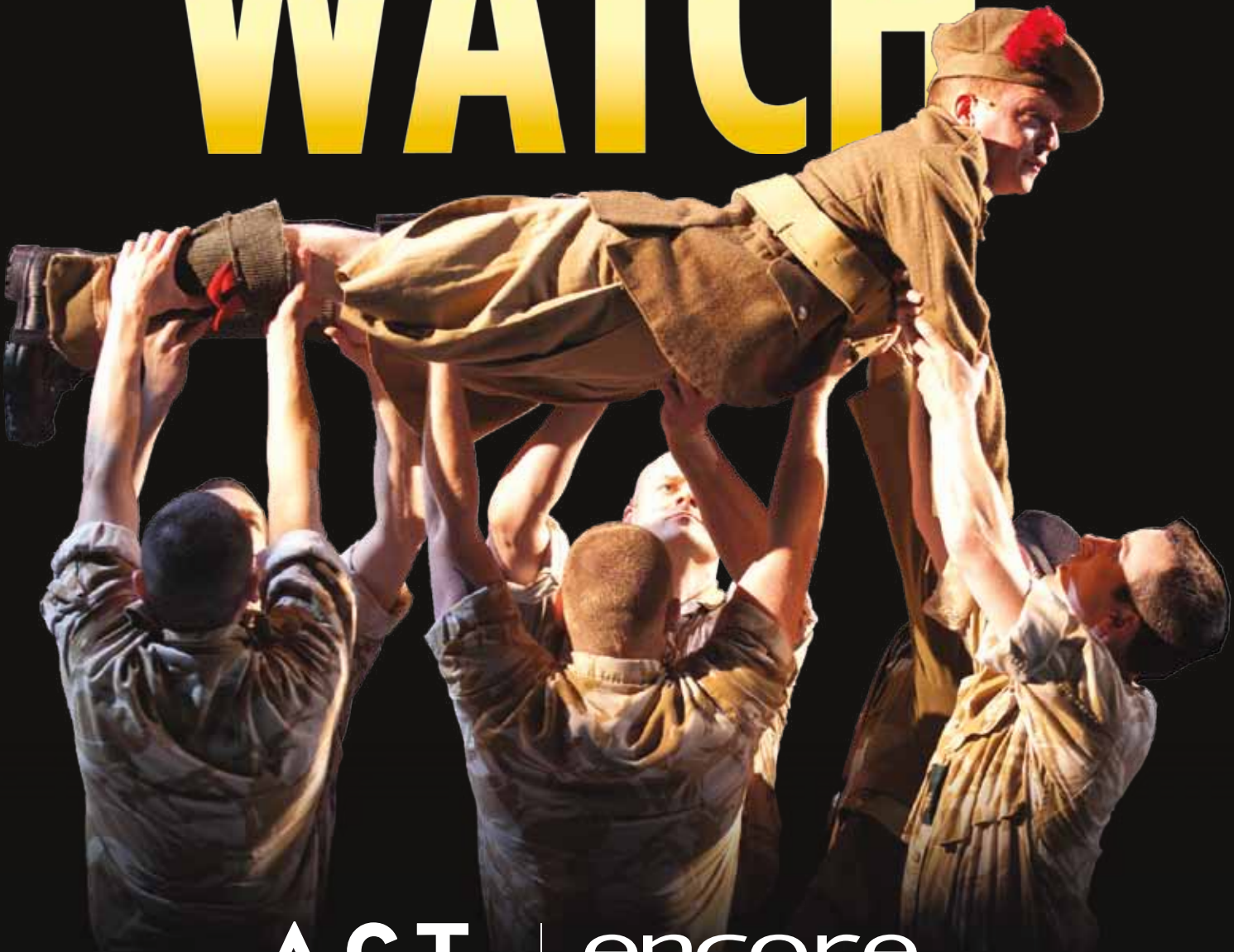


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UCSF Medical Center



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SYMPHONY**
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BEING HERE**

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TILSON THOMAS



Michael Tilson Thomas conductor
San Francisco Symphony and Chorus

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WELCOME TO

BLACK WATCH

AT THE ARMORY COMMUNITY CENTER



The Drill Court at the Armory Community Center, 2011 (© ArmoryStudios.com)

For months, crews have been readying this historic 39,000-square-foot facility, transforming it into this exciting performance venue. Please use the map below to familiarize yourself with the space.

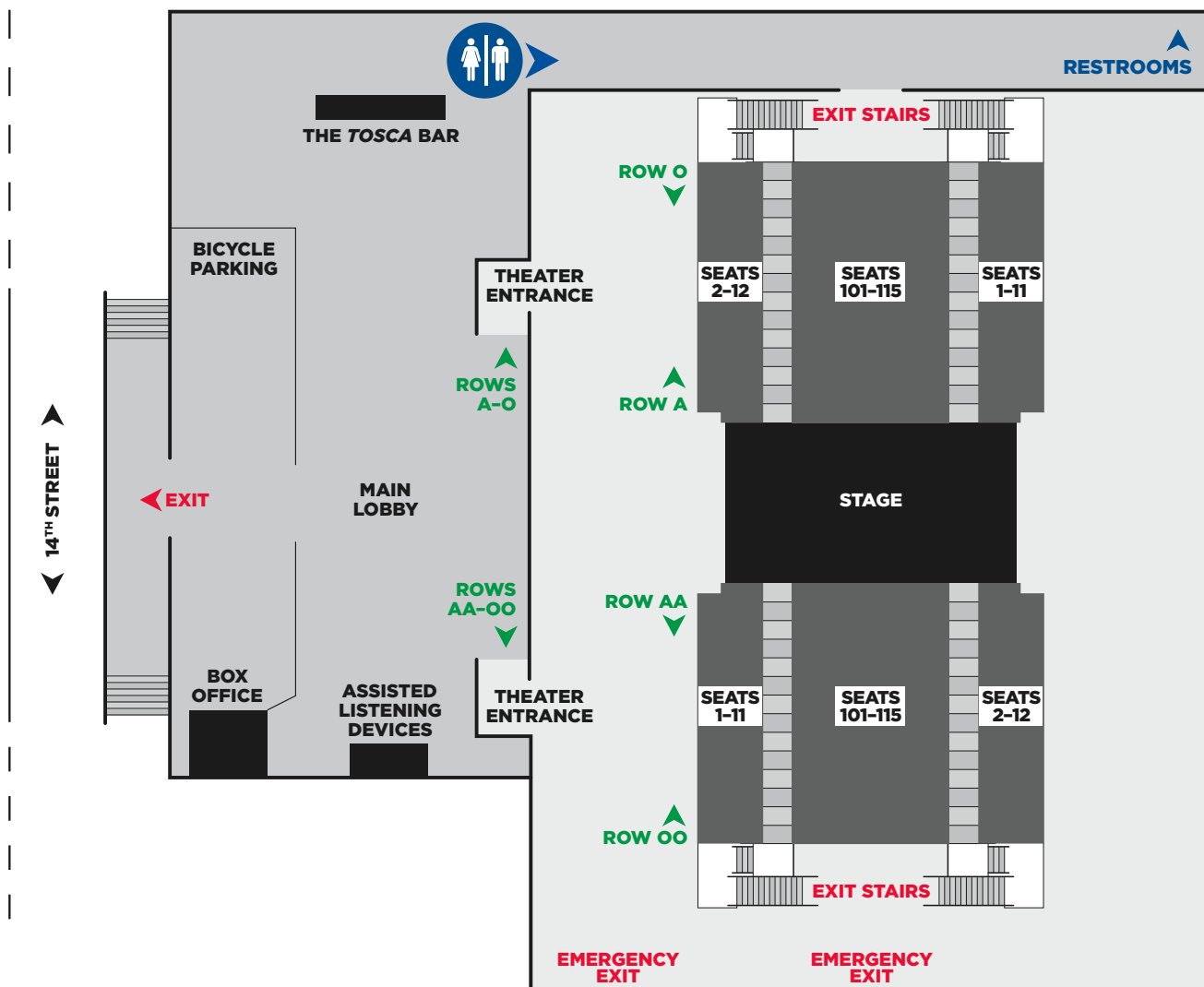
PLEASE NOTE THE LOCATION OF EXITS, RESTROOMS, AND SEAT LOCATIONS.

If you have any questions about the historic Armory Community Center or A.C.T., please ask any of our ushers or theater staff.

Whether you call the Mission District your home or this is your first visit to this thriving neighborhood, your attendance at *Black Watch* is the perfect opportunity to explore shops and acclaimed restaurants located nearby. The following Mission District restaurants are excited to welcome A.C.T. patrons:

- | | | |
|----------------------------|-----------------------|----------------------|
| • Andalu | • Ken Ken Ramen | • Tacolicious |
| • Beast and the Hare | • Locanda Osteria Bar | • The Abbot's Cellar |
| • Blondie's Bar & No Grill | • Lolinda | • The Monk's Kettle |
| • Delfina | • Maverick Restaurant | • West of Pecos |
| • flour + water | • Pizzeria Delfina | |

TO LEARN MORE, VISIT ACT-SF.ORG/PARTNERS





SAN FRANCISCO'S THEATER COMPANY

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 in Union Square 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.

DID YOU KNOW?



After the 1989 Loma Prieta earthquake devastated The Geary Theater, A.C.T. was a nomadic company for six years, performing all over San Francisco.

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.

A black and white photograph of four women sitting around a table, laughing and talking. The woman on the far right is holding a glass of wine. The table is set with plates, glasses, and a shopping bag. The background is a simple wall with a curtain.

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2214 CLAY STREET

This Pacific Heights home is an amazing fusion of styles – a classic Queen Anne Victorian combined with interiors that are chic, sophisticated, and modern. A palette of bold, rich, and sometimes vivid colors lends an air of contemporary glamour that works in harmony with the original circa 1890's architectural detail of intricate relief moldings and leaded glass windows. The result is an ambiance of luxury that spans 4 levels, offering every amenity needed for 21st century living: a fully customized wine cellar, distributed audio system, and spa-inspired master bathroom to name a few. Offered at \$6,500,000



2224 SACRAMENTO STREET

www.2224Sacramento.com

Grand and special Victorian, generous in all aspects. Double lot, soaring ceilings, eight-car parking, gorgeous detailing, tall windows and hardwood floors, and above all, plenty of space! This detached home has spectacular public rooms, a very large kitchen and adjoining family room, five-plus bedrooms, a fabulous office with southern views, a great downstairs pool room, large garden with multiple seating/entertaining areas, and an additional separate one bedroom apartment opening onto a level patio. This home has been meticulously remodeled and updated and is in move-in condition just two blocks from Fillmore Street's shops and restaurants and right near Lafayette Park. Offered at \$5,900,000



17 COMMONWEALTH STREET

www.17Commonwealth.com

Beautifully remodeled and completely detached Jordan Park home. Gorgeous kitchen has a giant island and comfortable adjacent family room opening directly onto the deck and level yard. Upstairs, the glorious master suite has a stunning closet/dressing room plus an additional large closet and a divine bathroom done in limestone. Two additional lovely, bright bedrooms on this level that share a jack-and-jill bathroom. At the garden level there is a stylish and spacious guest room suite. The two-car tandem garage is outfitted for rainy-day play. Offered at \$3,795,000

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ENHANCE YOUR THEATERGOING EXPERIENCE BY BECOMING AN A.C.T. MEMBER!

Did you know that A.C.T. is a nonprofit organization, and that the price of your ticket covers just 60 percent of our expenses? Gifts to the Annual Fund help make up the rest.

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Dan Rubin, Editor; Cait Robinson, Contributor

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A.C.T. is open all summer with Young Conservatory classes, the Summer Training Congress, and Back to the Source.

CALENDAR OF EVENTS

Activities are **FREE** for ticket holders. For more about InterACT events, visit act-sf.org/interact.

PROLOGUE | 5:30pm

Go deeper with a fascinating preshow discussion.

Arcadia | **May 21**

THEATER ON THE COUCH | 8pm

Discuss the minds and motives of the characters with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.

Black Watch | **May 10**
Arcadia | **May 24**

AUDIENCE EXCHANGES | 2pm & 7pm

Join in a lively Q&A with the cast following the show.

Black Watch | **May 14, 7pm**
May 19, 2pm; May 22, 2pm
Jun 4, 8pm
Arcadia | **May 28, 7pm**
Jun 2, 2pm; Jun 5, 2pm

OUT WITH A.C.T. | 8pm

The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.

Black Watch | **May 15**
Arcadia | **May 29**

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.

Black Watch | **May 21**
Arcadia | **Jun 4**

PLAYTIME | 2pm

Get hands-on with theater at these interactive preshow workshops.

Black Watch | **May 25**
Arcadia | **Jun 8**

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.



FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to the Drill Court in San Francisco's historic Mission Armory and to this landmark production of *Black Watch*. As far as we know, this is the first time that the Drill Court has been used for a professional theatrical performance, and we are delighted to be part of the amazing community of the Mission District and to introduce Bay Area audiences to one of the most dazzling productions of the past decade. I first witnessed *Black Watch* at St. Anne's Warehouse in New York City, and I was electrified by its audacious use of movement, music, video, and visceral acting to tell the story of Scotland's 300-year-old Highland regiment's service in Iraq. *Black Watch* reminds us that live theater can deploy tools that film and recorded media cannot, literally placing us inside the high-octane world of a brave and desperate group of soldiers. It is an honor to have the National Theatre of Scotland perform in San Francisco, and we hope this will be the first of many collaborations.

A.C.T. has had an exhilarating spring. Doing brand-new work in our 1,000-seat home, The Geary Theater in Union Square, is a daunting enterprise, but it has been extremely affirming to watch so much rich new writing come to life. This has inspired our thinking as we begin planning our new Strand Theater, set to open in Central Market in January 2015. Our new series, New Strands, will weave projects together in original and exciting ways—with strands made up of songs, plays, dance, and spoken word; strands that are local and strands that are international; strands that are cutting edge and strands that are classical; strands that are live action and strands that embrace the technology of our new neighborhood. Whether you are a longtime A.C.T. subscriber or joining us for the first time with *Black Watch*, we want you to be part of this adventure as we prepare to launch A.C.T. at The Strand!

Meanwhile, our beloved Geary will continue to embrace vivid theatricality and language of scope. With that in mind, we have chosen productions for A.C.T.'s 2013–14 season that are filled with big dreams, big conflict, and big journeys. Here is a quick summary of some of what is in store for you:

A.C.T.'s 2013–14 Season

1776

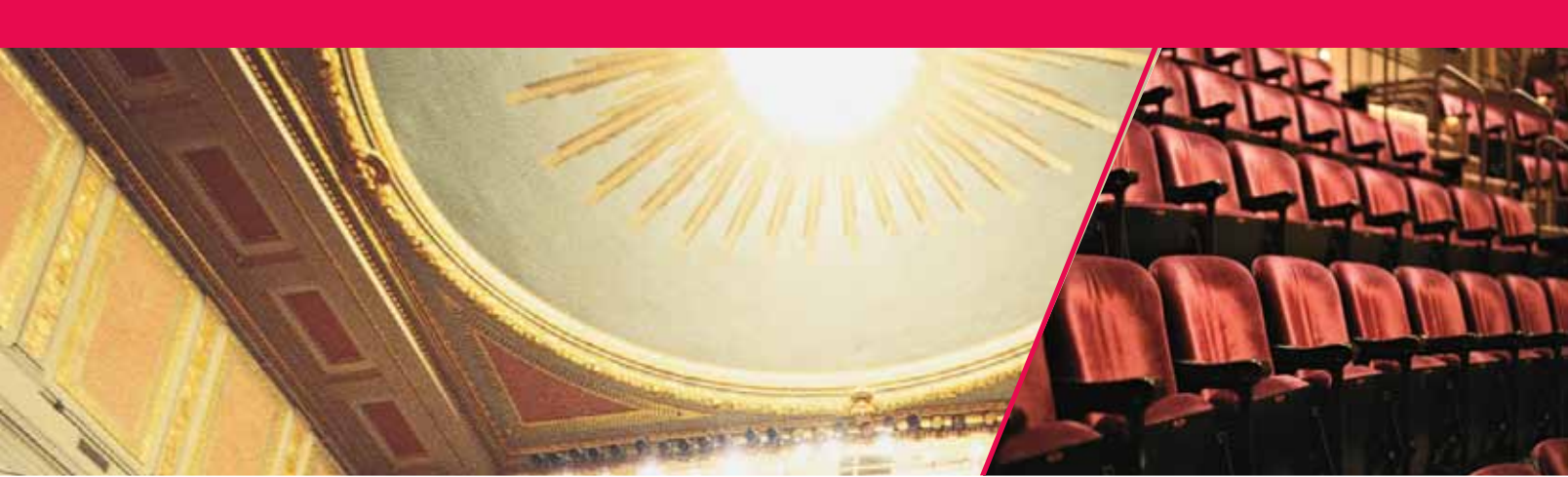
We are delighted to open with Frank Galati's remarkable interpretation of one of the best and most iconic musicals ever penned about American politics, *1776*. I had the good fortune to see this production at the Asolo Repertory Theatre in Florida a few weeks after last November's presidential election. The brilliant way in which *1776* weaves a complex and suspenseful tale about the beginning of our democracy resonates so powerfully with our own deeply divided Congress. Galati has a wonderful gift for making every moment and every character matter, no matter how small, and I was captivated by his humane and lively vision. It will be an honor to welcome this legendary director to A.C.T. with a production that will fascinate the entire family.

Underneath the Lintel

Since his beautiful performance in *Scorched*, I have been working with beloved A.C.T. favorite David Strathairn on finding the perfect project to bring him back. *Underneath the Lintel* is a riveting ghost story by Glen Berger about a librarian whose discovery of a library book that is overdue by more than a century sends him on a quest around the world that eventually leads him straight back to his own identity. *Lintel* is a magical piece of storytelling that, in the hands of a consummate actor like Strathairn, will leave you breathless and transported.

Major Barbara

By now it has become a running joke in the A.C.T. offices about how much I love Canadians, but I am so happy to report that the love affair continues with our next big international exchange, a collaboration with Theatre Calgary on one of George Bernard Shaw's greatest plays about women, war, and money: *Major Barbara*. This idea began brewing in the summer of 2010 when Theatre Calgary invited A.C.T.'s *Tosca Cafe* to open their season, and indeed the lead in our Canadian version of *Tosca*, Dean Paul Gibson, will play Undershaft in *Major Barbara*. Featuring a mix of Canadians and Americans and directed by Theatre Calgary's artistic director, Dennis Garnhum, this



Next season is overflowing with brilliance and suspense, magic and mystery, seduction and humor, ghost stories, legends, and unbridled theatricality.

is a rare example of how international dialogue can become an incredibly fruitful annual event.

Napoli!

If we had to list actors who are dearest to our hearts, A.C.T. Associate Artist Marco Barricelli would certainly be central to that list; and when we read Beatrice Basso and Linda Alper's brilliant version of Italian playwright Eduardo De Filippo's *Napoli Milionaria!*, we knew we had found the perfect vehicle for Marco. This is a deeply moving and richly humorous play about a Neapolitan family that descends into black marketeering in order to survive during World War II. Like Brecht's *Mother Courage, Napoli!* follows a resourceful mother, Amalia (who will be played by *Phèdre's* incomparable Seana McKenna), who desperately tries to keep her family together while the world around her is falling apart. This is A.C.T.'s salute to the Year of Italian Culture in the United States—and to San Francisco's rich Italian heritage. (And it will show you how to stockpile coffee in your mattress for the lean years ahead.)

"Big dreams, big conflict, and big journeys."

The Orphan of Zhao

So much discovery has already happened in and around *Stuck Elevator* that we were anxious to continue our exploration of Chinese theater, and what better way to do that than to go back to the most enduring Chinese epic of all, *The Orphan of Zhao*, a remarkable tale from the fourth century BCE that has been dubbed "the Chinese *Hamlet*." Telling the story of a humble Chinese doctor—portrayed in our production by the inimitable Bay Area native BD Wong—who sacrifices his own son to keep alive the only surviving member of the decimated Zhao clan, *Zhao* is at once both personal and vast. Filled with suspense, sorrow, court intrigue, and compassion, *Zhao* provides a window into China that feels as vivid as when it was first written.

Venus in Fur

And because no season is complete without a dose of sizzling sex, we will bring you David Ives's *Venus in Fur*, one of the hottest tickets in New York last season and a wildly theatrical take on how far one actress will go to inhabit a role. We invite you to unlock the mysteries of this cat-and-mouse thriller that will surely heat up The Geary next spring.

And that's not all! One more title will follow shortly, but we couldn't wait to share this much with you and give you a taste of what's in store for you in this magnificent space as we continue to push the boundaries, travel the globe, and create theater for the Bay Area that is both immediate and surprising.

While *Black Watch* performs at the Armory, Tom Stoppard's stunningly romantic *Arcadia* plays at The Geary. It has been a joy to work on two such diverse and richly imagined plays simultaneously, and we urge you to take advantage of both while they are here!

Finally, a huge thank you to all of you who made our Time Warp Gala such a blast and such a rousing success. To bring so many strands of A.C.T.'s family together—from our M.F.A. Program actors to theatrical stars to trustees and supporters and friends—was incredibly heartening and exciting. This is an amazing time to get involved with A.C.T., and we hope if you are new to us and inspired by what you see today, you will reach out and join us, either by taking a class in our renowned Conservatory or by supporting our vast educational outreach programs or by coming to a postplay discussion (You have to try Theater on the Couch!) or any of the other innumerable ways to connect.

And now, enjoy *Black Watch*!

All my thanks,

Carey Perloff, *Artistic Director*

AMERICAN CONSERVATORY THEATER

A FIRST LOOK AT THE 2013-14 SEASON

go GLOBAL

FOR THE 2013-14 SEASON, A.C.T.
INVITES YOU TO GO GLOBAL.

1

THE TONY AWARD-WINNING MUSICAL

1776 THE MUSICAL

MUSIC AND LYRICS BY Sherman Edwards

BOOK BY Peter Stone

DIRECTED BY Frank Galati

The new season begins with passionate (and patriotic) fireworks as A.C.T. presents the West Coast premiere of acclaimed director Frank Galati's triumphant production of *1776*. One of the most beloved musicals of all time, *1776* is a vivid, rousing, and suspenseful adventure into the fascinating first chapter of American history.

"**CLIFF-HANGING** drama ...
as **MAGICAL** as a fairy tale"

THE NEW YORK TIMES

"**EXCITING** and suspenseful ...
BEAUTIFULLY STAGED"

SARASOTA MAGAZINE

2

THE CAPTIVATING MYSTERY

Underneath the Lintel

STARRING

David Strathairn

BY Glen Berger

DIRECTED BY Carey Perloff

For this magical piece of storytelling, Academy Award nominee David Strathairn (*Lincoln*, *Scorched* at A.C.T.) returns to A.C.T. in an acclaimed solo drama. In this riveting ghost story, an eccentric librarian discovers a weather-beaten book in a return bin—113 years overdue. Sparked by a message left in its margins, he embarks on a quest that takes him around the world.

"A **THEATRICAL MIRACLE** ...
a cosmic puzzle that makes *The Da Vinci Code* seem like a game of hide-and-seek"

VARIETY

"[Filled with] **INTELLIGENT WRITING** and quirky humor"

LOS ANGELES TIMES

3

SHAW'S MASTERWORK

MAJOR BARBARA

BY George Bernard Shaw

DIRECTED BY Dennis Garnhum

A COPRODUCTION WITH Theatre Calgary

One of Shaw's most topical and richly invigorating works has its first showing at A.C.T. In this intriguing tangle of religion and business, a Salvation Army officer becomes disillusioned when her church accepts money from a whiskey distiller and an armaments manufacturer—her own father.

"**ELEGANT**, eloquent,
and **VERY FUNNY**"

THE NEW YORK TIMES

"A genteel **FIREBOMB** of a play"

VARIETY

From theatrical sensations to spellbinding epics, next season is filled with productions that will shift your worldview, electrify your senses, and ignite your imagination with extraordinary stories, visionary stagecraft, and distinctive artists.

Dive into a sweeping Chinese tale featuring inimitable stage and screen star BD Wong, frolic in 1940s Italy with a hilarious comedy, and experience one of the most famous moments in U.S. history—this season we're challenging perspectives and opening up the world in surprising new ways.

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act LOCAL

4

THE HILARIOUS ITALIAN COMEDY

Napoli!

FEATURING
**MARCO BARRICELLI AND
SEANA McKENNA**

BY **Eduardo De Filippo**

TRANSLATED BY **Linda Alper and
Beatrice Basso**

DIRECTED BY **Mark Rucker**

A.C.T. favorite Marco Barricelli (*Vigil* at A.C.T.) and Stratford Festival star Seana McKenna (*Phèdre* at A.C.T.) return in *Napoli!*, a bittersweet WWII Italian comedy about an enterprising woman who sets up a small-time black market business to keep her family afloat.

"[BARRICELLI is] GIFTED
with one of the grand vocal instruments
of the American theater."

SAN FRANCISCO CHRONICLE

**"Filled with EARTHY SPIRIT
and COMIC GUSTO"**

THE NEW YORK TIMES

5

NORTHERN CALIFORNIA PREMIERE

Venus IN FUR

BY **David Ives**

When a young actress auditions for a gifted but demanding playwright/director's adaptation of a classic novel about sexual domination, their encounter explodes into a playful, witty, and erotic game of cat and mouse, dangerously blurring the lines between fantasy and reality—and seduction and power.

"Seriously SMART and very FUNNY... a suspense-packed study of the erotics of power"

THE NEW YORK TIMES

"A SEXY and DANGEROUS tango"

TIME OUT NEW YORK

6

THE EPIC CHINESE LEGEND

THE ORPHAN OF ZHAO 趙氏孤兒

FEATURING
BD WONG

NEW ADAPTATION BY **James Fenton**

DIRECTED BY **Carey Perloff**

The inimitable stage and film star BD Wong (*M. Butterfly*, *Law & Order: Special Victim Unit*) makes his A.C.T. debut in this luminous Chinese myth of self-sacrifice and revenge that plays out as a young orphan discovers the shattering truth behind his origins.

"HAUNTING... [a] drama hewn out of a myth that speaks across the centuries"

THE GUARDIAN

**"An EMOTIONALLY
PIERCING** marvel"

THE TIMES OF LONDON

Plus ONE MORE SHOW soon to be announced

UP NEXT 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”

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A.C.T.

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A Classical Room with a Romantic Mural: “I was sad we couldn’t see the garden, so we painted one on the walls,” explains director Carey Perloff. (Design rendering by Douglas W. Schmidt)



“We’re hitting the high points of contemporary and period English design,” says A.C.T. Design Assistant Jessie Amoroso. (Costume renderings by Alex Jaeger)

A.C.T.’s 2012–13 season closes with Artistic Director Carey Perloff’s long-awaited revival of Tom Stoppard’s masterwork, *Arcadia*. At once a romance, thriller, detective story, and farce, *Arcadia* explores the fictitiousness of history, the frailty of the universe, and the resilience of the human heart.

Arcadia opens in 1809 on the grounds of Sidley Park, an English estate, as handsome Septimus Hodge tutors the precocious 13-year-old daughter of the house, Thomasina.

“*Arcadia* is the perfect play.”

As Thomasina shows herself to be a genius with theories ahead of her time, the adults of the household are more

concerned with what is going on in each other’s knickers.

The action then shifts to 2013 in the same house, as academician Hannah Jarvis delves into the history of Sidley Park. While Jarvis works, a braying Bernard Nightingale shows up on his own quest: to find proof that the great Romantic poet Lord Byron visited the estate in 1809—and participated in a duel that left his adversary dead. Nightingale wants nothing less than to rewrite literary history.

As the action shifts between two centuries, hidden truths about the nature of heat and desire are unraveled, and the intricacies of the past and present intertwine in surprising ways.

Capping Perloff’s 20th season at A.C.T., *Arcadia* is more than a return of Stoppard to the organization he’s called his American home. With Perloff’s hailed 1995 production of *Arcadia* she began a deep relationship with the playwright. “I have felt part of A.C.T.’s extended family for decades,” says Stoppard. “It’s a great thing to have a play on Carey’s stage, a rare tribute to have a play revived by the company, and best of all to have *Arcadia* returning to A.C.T.—I don’t take it lightly, and I’m grateful.”

Says Perloff: “To me *Arcadia* is the perfect play: sexy, subtle, romantic, bracing, hilarious, and complex, rewarding multiple viewings and multiple explorations. When I directed the show at A.C.T. in 1995, The Geary Theater was still undergoing repairs from the devastating Loma Prieta earthquake, so we have never done it on The Geary stage. Now we’ve gathered an incredible company and it is truly a fulfillment of a dream for me to bring *Arcadia* back to A.C.T.”

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The National Theatre of Scotland

presents

BLACK WATCH

By Gregory Burke

Directed by John Tiffany

<i>Associate Director (Movement)</i>	Steven Hoggett
<i>Associate Director (Music)</i>	Davey Anderson
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<i>Lighting Design by</i>	Colin Grenfell
<i>Sound Design by</i>	Gareth Fry
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<i>Associate Director (Touring)</i>	Joe Douglas
<i>Associate Movement Director</i>	Vicki Manderson

THE CAST

(in alphabetical order)

Macca	Cameron Barnes
Stewarty	Benjamin Davies
Kenzie	Scott Fletcher
Fraz	Andrew Fraser
Writer/Sergeant	Robert Jack
Officer/Lord Elgin	Stephen McCole
Rosco	Adam McNamara
Cammy	Stuart Martin
Granty	Richard Rankin
Nabsy	Gavin Jon Wright

UNDERSTUDIES

Macca, Kenzie, Fraz, Rosco—Daniel Portman; *Stewarty, Cammy, Granty, Nabsy*—Matt McClure
Writer/Sergeant, Officer/Lord Elgin—Adam McNamara

***Black Watch* is performed without intermission.**

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The Carey Perloff Creative Venture Fund

Total raised to date: \$1,725,000

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.

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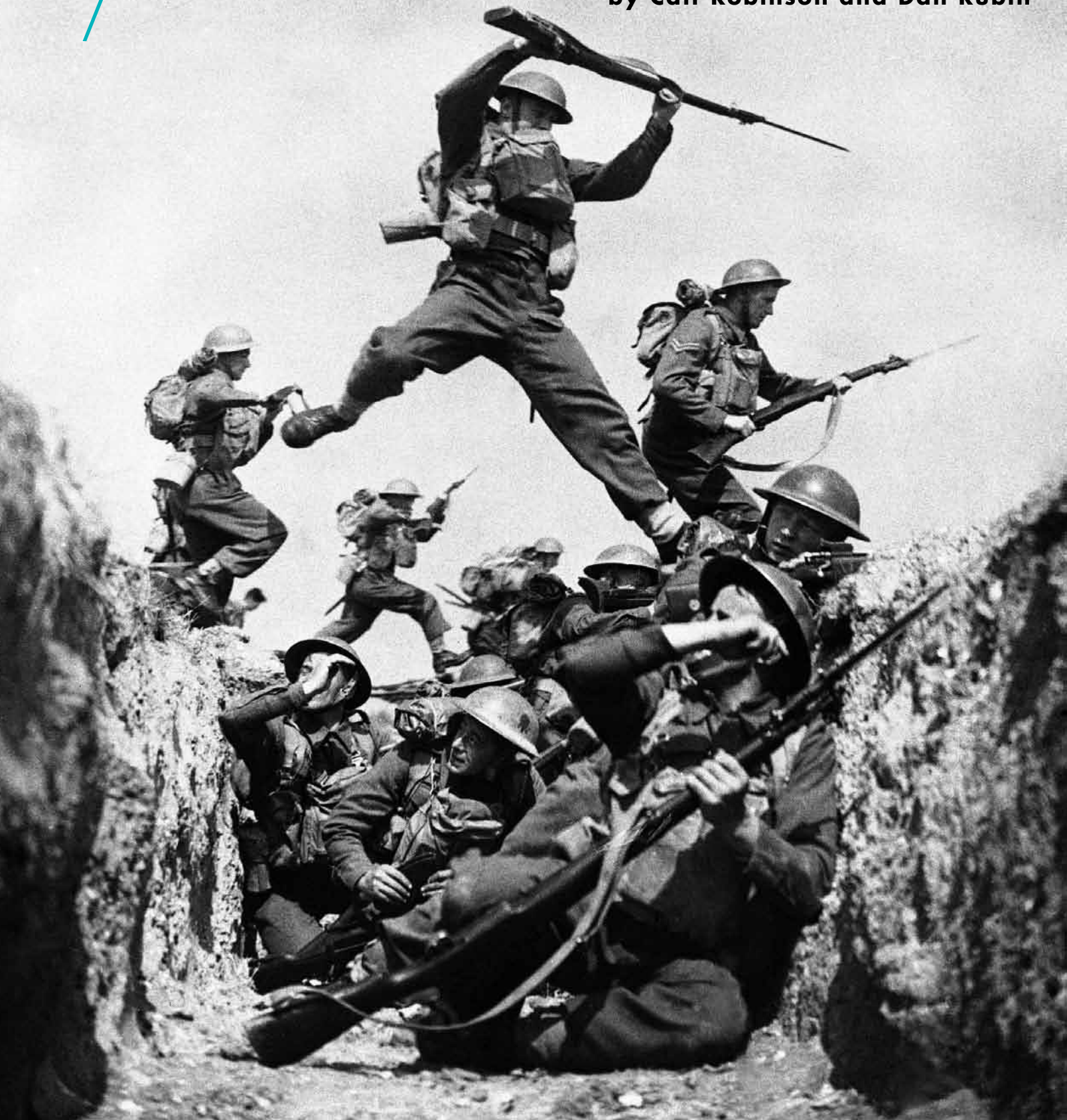
To find out more about The Carey Perloff Creative Venture Fund, contact Matt Henry, Director of Development, at 415.439.2436 or mhenry@act-sf.org.

ABOUT THE PLAY

The Golden Thread

The History of Scotland's Famed Black Watch Regiment

by Cait Robinson and Dan Rubin



From the Scottish Highlands

In 1725, North Britain General George Wade commissioned and armed six companies of native Scottish Highlanders to police the unruly Highland clans. He called his recruits the Highland Watch, but locally they were known as *Am Freiceadan Dubh*: the Black Watch.

Their responsibilities kept the companies near home, but in 1739 Great Britain declared war on Spain and the range of the Black Watch irrevocably expanded. The companies were united as the 43rd Regiment of Foot, and soon they were training for deployment against the French in the War of Austrian Succession.

During their inaugural offensive in 1745, the Watch protected the fleeing allied British/Dutch army from the French. A Parisian pamphlet described the Highlanders as “furies [who] rushed in upon us with more violence than ever did the sea driven by tempest.” Back in London, William Pitt, Earl of Chatham, told Parliament that the “hardy and intrepid men” of the Black Watch would conquer “every part of the world.” The force was named the Royal Highland Regiment “as a testimony of His Majesty’s satisfaction and approbation of its extraordinary courage, loyalty, and exemplary conduct.”

The Gallant Forty-Two

In 1749, the reduction of a different regiment moved the Highlanders up the numerical roll call into the position that would become synonymous with the Black Watch: the 42nd Foot. They did not return home after Fontenoy. Instead they were ordered to keep peace in Ireland.

In 1756, they were sent to the New World, again to pursue the French. They were kept in reserve during the battle for the French fort at Ticonderoga in upstate New York, but when the forward battalions were waylaid, the Highlanders attacked (apparently without receiving orders to do so), attempting to conquer what turned out to be an impregnable position. They were commanded three times to retreat before they withdrew; they left half their men (and two-thirds of their officers) on the field. Stewart of Garth, an officer in the Watch, wrote of the Highland impetuosity, “As it proceeds from a very honorable principle, it deserves serious consideration. . . . It is easier to restrain than to animate.”

Two decades later in the American War of Independence, the Black Watch took up arms against the colonists it had recently protected; most notably, it helped run George Washington out of New York City. It was during these skirmishes that the regiment added a red plume (or hackle) to its bonnet to distinguish itself from other units.

◀ **ROUGH TRAINING** “Members of the Black Watch undergo rough training in the South Coast sector of England during World War II in 1940. The men are being trained to be combat parachutists [for the invasion of Malaya].” (AP Photo)

A Change in Character

A shift occurred in 1795, when several other Highland regiments were disbanded and their men drafted into the 42nd Foot. For the first time, drinking became a popular off-duty activity for the hitherto abstemious Black Watch, and the regiment gained a reputation for a level of carousing equal to the excessiveness of its courage. In battle, the new recruits quickly proved themselves at Aboukir Bay, Egypt (11 miles from Alexandria), in 1801 against the army of Napoleon Bonaparte. If passion defined the fighting style of the Black Watch of the 1700s, the Watch of the 1800s would be known for its steadiness under pressure.

In 1802, the Black Watch was brought up to full strength with the addition of 230 Lowlanders (“Jocks”); by the start of the Crimean War against Russia in 1854, only 13 percent of the 944-man regiment came from the Highlands. In 1881, the Black Watch’s recruiting area was the Lowland county of Fife and the counties of Forfarshire (now Angus) and Perthshire along the Highland/Lowland boundary. Regardless of what part of Scotland they came from, the men of the 42nd were shaped by a powerful regimental identity that was drilled into them from their first day of basic training.

The Black Watch in the Twentieth Century

On August 4, 1914, Britain entered World War I. The Black Watch landed in France that same day and spent the next four years on the Western Front, along which the Germans rapidly raised siege defenses: barbed wire, sandbags, and trenches, defended with bombs, mines, machine guns, and gas. It is reported that even after the harshest battles with the highest casualties, the Black Watch returned to camp “singing lustily . . . and with spirit unsubdued,” but by the end of the Great War, of the 30,000 men who had joined the Black Watch’s expanded battalions, 7,993 had been killed and about 20,000 had been wounded.

During World War II, the Black Watch fought off a massive two-hour airborne attack over Heraklion, Crete. A captured major of a German parachute battalion later described that day: “I had never experienced such bitter fighting. Had it been any other regiment but the Black Watch—any other—all would have been well.” In Burma, the regiment spent five months operating behind Japanese lines, disrupting communications, supplies, and the flow of reinforcements. It also fought in the momentous battle of El Alamein, Egypt; at Normandy shortly after D Day; and against the last German offensive in the Ardennes in January 1945. On March 23, 1945, the regiment played a key role in the Crossing of the Rhine and overcoming the final German resistance.

In 1952, as part of the Commonwealth Division of the United Nations force, the Black Watch protected South Korea from Chinese invasion at “The Hook,” a key position. The Hook became the regiment’s 151st battle honor.

A New Kind of Enemy: The Black Watch in Iraq

During the second half of the twentieth century, the Black Watch was used in a series of peacekeeping missions: Kenya, Cyprus, Ireland, Hong Kong. These were gradually replaced with more civilian responsibilities scattered throughout the United Kingdom. The Watch was excluded from the Falklands War, the first Gulf War, and the Bosnian War. By the end of the 1990s, its men were growing increasingly dissatisfied with their role. They campaigned to be sent where the action was.

In 1999, the Black Watch was assigned to the 7th Armoured Brigade (the Desert Rats) and shipped to the British military base in Bad Fallingbommel, Germany, for training. In July 2001, the brigade was deployed to Kosovo on a NATO peacekeeping mission. The Black Watch excelled at both military and humanitarian assignments: conducting property and vehicle searches, guarding public buses, patrolling the capital city of Pristina, and rebuilding an orphanage.

Every year, one British brigade was selected as the nation's Standby High Readiness Brigade, part of a now-defunct U.N. peacekeeping initiative created in the wake of the Rwandan genocide to keep a rapidly deployable, multinational force at the ready in the event of a crisis. For 2003 the responsibility fell to the Desert Rats, meaning they would spend 2002 in intensive training. As the brigade's lead Armoured Battle Group, the Black Watch would be the first deployed in the event of an emergency.

In mid February 2003, even as Chair of the U.N. Monitoring, Verification, and Inspection Unit Hans Blix announced that Iraq did not have weapons of mass destruction, the Desert Rats received orders to begin deployment to Kuwait. They had little time to adjust to the extreme desert environment before the shooting began on March 20. The Black Watch left Kuwait and headed north to Az Zubayr to take over for the U.S. Marines there.

"At 0102 hours D Company were called forward to become the first Black Watch company in 50 years to cross the line of departure [a line designated to coordinate the beginning of an attack] in general war," noted the battle report. "A real feeling of achievement and fulfillment emanated from the whole platoon." After the initial exhilaration wore off, however, the seriousness of the situation set in. On March 24, the Black Watch suffered its first fatality in Iraq when 31-year-old Lance Corporal Barry Stephen of Perth died in combat.

Resistance in Az Zubayr was lighter than expected, and within two days, the Desert Rats had established a foothold inside the town. Black Watch soldiers immediately began distributing food and water to eager residents, despite attacks from enemy snipers. Whenever possible, they adopted a "soft posture," appearing in their signature tam-o'-shanters (red hackled caps) instead of helmets or body armor. Their approach paid off: by April 5, the town was deemed secure. The Black Watch moved on to Basra, where they once again emphasized establishing rapport with the population.

By the time the Watch's tour of active service ended in July 2003, Basra was a model of relative calm, and the Black Watch's success put it in high demand. Shortly before the new year, a second six-month tour was announced for 2004.

In July 2004, the Black Watch returned to Basra to continue its previous stabilization work, but rumors surfaced that the Americans were asking for the Scottish regiment's help in an area of Babil known as the "Triangle of Death." In recent months the Triangle of Death had seen 9 U.S. Marines killed and 197 injured. Many British suspected the sudden change of plans was political and not strategic: the swell of American fatalities was sure to disadvantage George W. Bush in the upcoming U.S. presidential election.

Prime Minister Tony Blair announced that the Black Watch's tour would be extended if British military commanders deemed it necessary, but promised that the Black Watch would be home by Christmas. "What Christmas did he mean—this year, or next?" scoffed the father of one soldier.

Sure enough, the Black Watch soldiers were sent to Camp Dogwood in Babil Governorate at the end of October. Their task was to support the upcoming American assault on Fallujah by securing the maze of roads on both sides of the Euphrates River and intercepting insurgents traveling in and out of the city.

Camp Dogwood was a grim place. A former chemical and fuel dump, it was briefly used as a base by the U.S. Army, but was abandoned to looters and vandals several months before the Black Watch arrived. It boasted none of the features of a traditional military base: no surrounding wall or fence, no watchtowers, not even glass in the windows. Still, its isolation from civilian settlements and proximity to major roads leading into Fallujah made it instrumental to the success of the American attack.

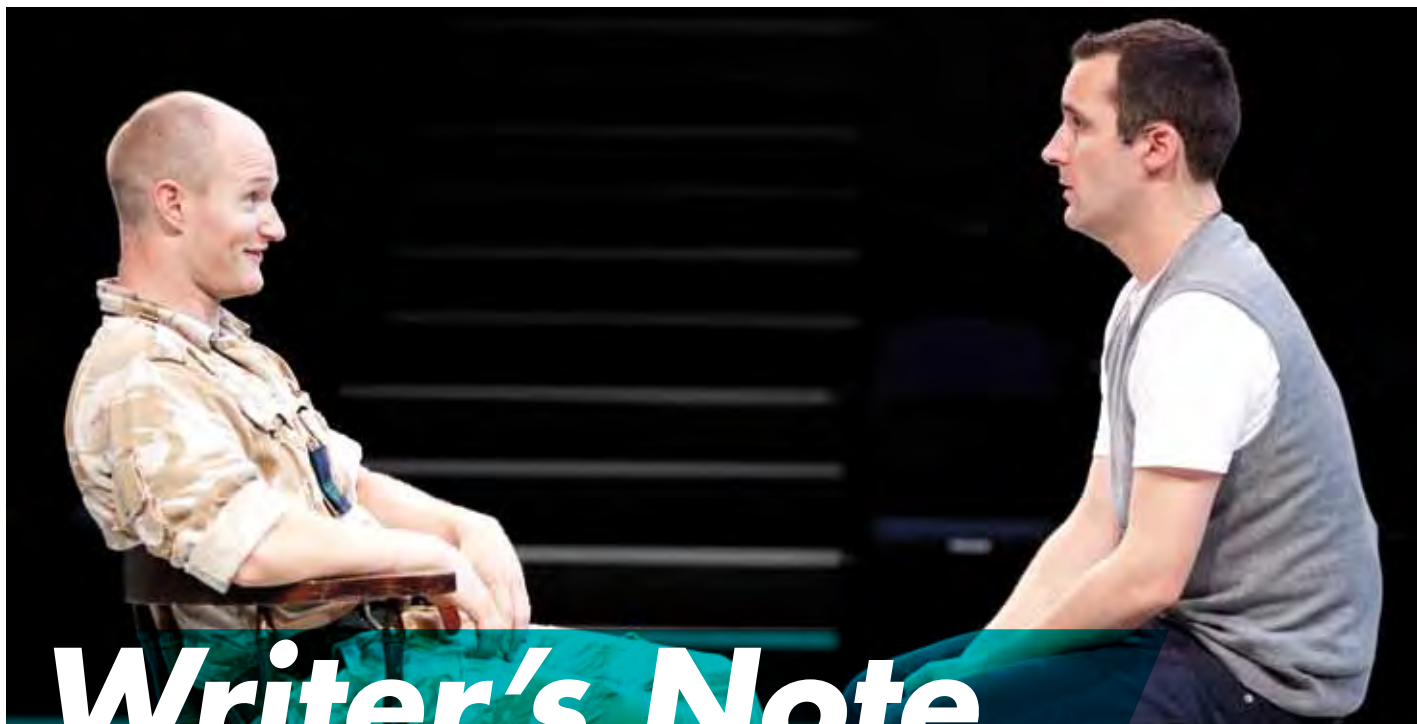
Before they had even begun to unpack, the new arrivals were showered with an onslaught of mortar and rockets. The Black Watch was forced into immediate action, barricading themselves indoors with sandbags to deflect the constant shrapnel. In place of a wall, they ringed the premises with their armored Warriors. The Black Watch soldiers nicknamed their new home "Camp Incoming."

The Black Watch patrolled nearby roads, establishing vehicle checkpoints and reaching out to locals. They discovered, however, that their experience in Basra did little to prepare them for the volatile Triangle of Death. Suicide bombers were a constant threat, and the day after U.S. Marines handed over full control of the area to the Black Watch on November 3, 2004, a suicide bombing killed three Scottish soldiers and their civilian interpreter on a road northeast of Camp Dogwood.

The news of the deaths sparked renewed outrage in the United Kingdom. A month later, Defense Secretary Geoff Hoon made the ill-timed announcement that Scotland's six infantry regiments would be merged into a single Royal Scottish Regiment. Many people saw the amalgamation as a



▲ **WARRIORS:**“British soldiers from the Black Watch relax during a lull in operations at Camp Dogwood near Baghdad, November 20, 2004. The sign in Arabic on the Warrior Armoured Vehicle reads: ‘Do Not Overtake or We May Open Fire!’ The soldiers of the Black Watch are involved in Operation Bracken in support of allied operations to deny freedom of movement to insurgents in the area.” (© Cpl Rob Knight/Handout/Reuters/Corbis)



Writer's Note

by Gregory Burke

▲ Chris Starkie (left) and Robert Jack in *Black Watch* (photo by Scott Suchman)

There is a pride in Scotland, romanticized perhaps, but a pride nonetheless, about our military traditions. Scotland has always provided a percentage of the British Army that is disproportionate to its population's size. Where does this martial culture sit alongside the shortbread tin version of the Highlands, or the socialist glory of the former industrial areas? What is the enduring appeal of regiments like the Black Watch?

Young men around the world are often limited to narrow, predetermined roles that prove more fragile and less sustainable under the pressures of growing up. Many of them find that the identities they would choose for themselves aren't available when they reach adulthood. If the environment does not offer an alternative when this change confronts them, then sometimes they turn to those organizations that are adept at exploiting this need for identity.

During the rehearsals for the original 2006 production, a former regimental sergeant major of the Black Watch gave the actors the benefit of both 267 years of parade ground insults and of the particular attention the regiment pays to what a layman might find trivial. The exact way to wear your uniform, for example. The impulse to turn as much of the world as possible into an acronym. But mostly what he taught them about was pride. To take a pride in yourself. To take a pride in what you are doing. To take a pride in your appearance. To take a pride in what you represent. When the actors first mastered a piece of marching, he took them outside and made them march in the street: he was proud of them and he wanted other people to see what they could do. To me this was indicative of the seductive nature of

surrendering yourself to an institution that has refined its appeal to the male psyche's yearning for a strong identity.

Like any military unit, the Black Watch has to carve out its own identity. It has to see itself and its members as special. It has several tactics for achieving this. Its history is drummed into recruits from the day they enter basic training. Then there are the uniforms: the kilts, and the red hackle that they wear on their tam-o'-shanters. There are the Pipes and Drums, who played at John F. Kennedy's funeral and tour the world.

There is a cachet to be had from serving in the Black Watch, the oldest Highland regiment. They call it the "Golden Thread": the connection that has run through the history of the regiment since its formation. Even today, in our supposedly fractured society, the regiment exists on a different plane. In Iraq, there were lads serving alongside their fathers. There were groups of friends from even the smallest communities: the army does best in those areas of the country the U.K. Ministry of Defense describes as having "settled communities." The army does not recruit well in London or any other big city; fighting units tend to be more at home with homogeneity than with metropolitanism or multiculturalism. The central core of the regiment has always been the heartland of Perthshire, Fife, Dundee, and Angus.

When the clans of Scotland used to fight, they would have people who stood in front of the soldiers and recited the names of their ancestors. In the end, our soldiers don't fight for Britain or for the government or for Scotland. They fight for their regiment. Their company. Their platoon. And for their mates.

Director's Note

John Tiffany on Scottish Theater and the Creation of *Black Watch*

In August 2005, a couple of months after I started working at the National Theatre of Scotland, I attended a cycle of plays at the King's Theatre in Edinburgh as part of the International Festival. The cycle was produced by the Galway-based Druid Theatre Company and consisted of all six of J. M. Synge's plays performed by the same company of actors over nine hours with breaks for sustenance. It was a truly amazing experience to sit and watch the entire dramatic output of one brilliant playwright. As a celebration of the achievements of Irish theater, it felt truly national.

I started thinking about the role of the National Theatre of Scotland in relation to the history of Scottish theater and how we could honor and rouse its traditions. There have been, and continue to be, many great dramatists producing great plays over the years. Major revivals of Scottish classics along with world premieres will always have a strong presence in our program. But the plays are not the whole story.

Fueled by variety, visual art, music, and a deep love of storytelling, Scotland's artists have created a form of theater that is as significant and vital as its written drama. It features narration, song, movement, stand-up comedy, film, politics, and, above all, an urgent need to connect with its audience. It is often contemporary with world events and issues, although never dry and academic, and therefore deeply relevant and bound to the time in which it is created. It is a distinct form of theater of which Scotland can be very proud.

It is a tradition that has been fired by, and has found expression in, the work of a great number of theater companies and artists: John McGrath and 7:84 changed the face of Scottish theater with *The Cheviot, the Stag and the Black, Black Oil*, which encompassed 200 years of Scottish history from the Clearances in the eighteenth century to the discovery of North Sea oil in the 1970s; Gerry Mulgrew and Communicado collaborated with Liz Lochhead and Edwin Morgan to create visceral and riotous shows such as *Mary Queen of Scots Got Her Head Chopped Off* and *Cyrano de Bergerac*; Bill Bryden told the story of dying industry with a great demotic energy in *The Ship*, performed in the former Harland & Wolff engine shed in Govan. All these pieces of theater used cabaret, spectacle, passion, and honesty to communicate with their audiences. It is these productions, among others, that were the inspiration behind the ambition of *Black Watch*.



▲ **THE PIPER** Cameron Barnes playing the bagpipes in *Black Watch* (photo by Scott Suchman)

This ambition resulted in a development period and rehearsal process that was unfamiliar to me, writer Greg Burke, and the creative team. For the most part we were making it up as we went along. At the end of 2004, in one of the first things she did as the artistic director of the National Theatre of Scotland, Vicky Featherstone asked Greg to keep an eye on the story of the Black Watch regiment, who had just returned to Scotland from Camp Dogwood. When I joined the company in April 2005, Greg had discovered some fascinating stories with real dramatic potential, so we decided to program the piece in our inaugural year as a “highly physical piece of political theater.” I asked Greg not to write a fictional drama set in Iraq, but that instead we should try and tell the “real” stories of the soldiers in their own words. This led to Greg interviewing a group of Black Watch lads in a Fife pub over a couple of months (thanks to our researcher Sophie Johnston), all of whom had just left the regiment. I knew that I wanted to perform the piece in a space in which we could create our own version of the Edinburgh Military Tattoo, with seating banks down either side of an esplanade. This we found in



▲ **AT ATTENTION** The cast of *Black Watch* (photo by Scott Suchman)

Edinburgh, in an old drill hall near the castle that was being used as a car park by the university. For the first time as a director, and through nobody's fault but my own, I was going into rehearsals without a script. All we had were the interviews, some traditional Black Watch songs, and the dimensions of the drill hall.

Luckily, Greg had been secretly writing some fictional scenes set in Dogwood and these made a powerful contrast with the pub interviews. We soon had material from Steven Hoggett, associate director (movement), who was working with the actors on a "letters from home" sequence and brought in a regimental sergeant major to teach us parade marches, and Davey Anderson, associate director (music), who was creating radical new arrangements of the Black Watch songs. We also had fantastic support from Sarah Alford-Smith, our stage manager, who created a twenty-first-century rehearsal environment with internet access, DVD players, and video cameras and who, along with the actors, collated a gold mine of news reports, radio extracts, documentaries, political speeches, statistics, and visual references. Even with all this material, it still wasn't clear to us whether we had a piece of theater that would communicate anything to an audience. We continued not to know up until the first night in Edinburgh. Then it became apparent that there was a real connection

Black Watch has toured the United Kingdom and the United States and visited Canada, Australia, New Zealand, and, most recently, South Korea.

being made and that we were telling a story that the audience desperately wanted to hear.

Not long into that three-week run at the 2006 Festival Fringe, we realized there was an appetite for *Black Watch* to tour. Due to the traverse staging and size of floor space needed, conventional theaters were not an option, so we started the long and arduous task of searching for possible spaces for the production. As a result of the hard graft of everyone at the National Theatre of Scotland, we have been able to take *Black Watch* to audiences all over Scotland and beyond, performing in venues as diverse as a disused hydroelectric laboratory in Pitlochry, a warehouse underneath Brooklyn Bridge in New York, a converted train factory in Sydney, and an ice rink in Toronto. I couldn't be more honored that the journey continues.

The Mission Armory

In January 1909, California Governor James Norris Gillett signed a bill appropriating \$420,000 to the construction of a modern armory in San Francisco that would consolidate the dispersed local companies of the California National Guard into one facility. In July 1910, he chose a half-block parcel on the southwest corner of 14th and Mission Streets in the Mission District, the city's largest immigrant/working-class neighborhood and a hotbed of unionism—as seen in the bloody 1907 Streetcar Strike. With a fortified stronghold at the northern gateway to the Mission District, it would be much easier for Gillett to deploy troops for the purpose of quelling strikes and demonstrations before they reached nearby Civic Center and Downtown.

The forbidding 190,300-square-foot structure was designed by State Engineer W. F. McClure and State Architect John W. Woollett. It was divided into an Administration Building and a Drill Court and had thick concrete and brick-buttressed walls with only a handful of lancet openings at street level to accommodate rifles and Gatling guns. The entrances were outfitted with heavy, reinforced doors that could be barricaded from the inside. Most importantly, the corner towers projected beyond the walls, providing a clear line of fire along Mission and 14th Streets.

The new California Armory and Arsenal, as it was called, was completed and occupied in 1914. The *San Francisco Chronicle* claimed, “San Francisco now has one of the finest armories in the United States, not only in point of cost and equipment, but in point of design.” It was the third major urban armory on the West Coast, joining those in Seattle and Portland.

Almost as important as its military purpose was its promised role as a social center for Guardsmen. It included a fully equipped gymnasium and pool, and performance and recreation spaces, such as a full-scale banquet hall, social lounges, and a theater. With these amenities, it was a prime recruiting tool.

Training at the Mission Armory initially consisted of close-order drilling, marching, riding, rifle care, vehicle maintenance, and physical fitness. As the home of the 250th Coast Artillery (responsible for manning San Francisco's extensive network of coastal batteries), the building was outfitted with three non-firing field guns on the east side of the Drill Court for training purposes: a 12-inch mortar, a 10-inch disappearing gun, and a 3-inch rapid-fire rifle. There was also a large firing range in the basement.

At its peak usage, the Mission Armory accommodated 700 men. The first National Guard units trained there were called



▲ **THE “MOORISH” FORTRESS:** Drawing of National Guard State Armory, by C. K. Bonestell, Jr., October 1912 (courtesy San Francisco Public Library)

to service in World War I on August 5, 1917: several units of the 250th Coast Artillery were shipped to France, where they were deployed as heavy artillerymen. In World War II, the Mission Armory trained and delivered the 3rd Battalion of the 159th Infantry. Later this unit was assigned to the 7th Division and served in Alaska and the Pacific theater. The 250th Coast Artillery, armed with tractor-driven 155-millimeter guns, was called to active duty September 16, 1940; when hostilities broke out in Korea in 1950, it was called again. In addition to the National Guard, all regular draftees from the Bay Area were inducted into service at the Mission Armory during the First and Second World Wars.

After the Korean War, the Mission Armory slowly lost its value as a military training facility. By the 1950s, close-order drilling was no longer a central part of the National Guard's training regimen. The large non-firing field guns were removed in 1947. Training became centered on classroom instruction, and by the late 1960s, the Mission Armory was deemed obsolete. By 1975, the National Guard had vacated the facilities.

The building was used sporadically over the next few years, but few agencies or organizations stepped forward to claim the building for full-time use. In 1976, George Lucas used the Drill Court to film some scenes for *Star Wars*, but plans to convert the building into a full-time film studio did not come to fruition.

To read more about the history of the Mission Armory as well as other engrossing articles contextualizing Black Watch, purchase Words on Plays at the bar or online.



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WHO'S WHO IN BLACK WATCH



CAMERON BARNES (*Macca*) studied at Aberdeen City Music Academy and the Plockton Centre of Excellence in Traditional Music. He made his

theatrical debut in the 2010–11 tour of *Black Watch*. He was awarded the role of Macca after an open audition. He is an award-winning bagpiper and has traveled extensively, including tours to Australia and the United States, with a number of bands. He is currently a member of the Fife Constabulary Police Pipe Band. Barnes's grandfather served in the Black Watch.



BENJAMIN DAVIES (*Stewarty*) trained at the Drama Centre London. His theater work includes *Mojo Mickybo* (Arcola Theatre/Trafalgar Studios), *Lovely*

Evening (Direct Action/Young Vic), *Rookery Nook* (Oxford Stage Company), *To Kill a Mockingbird* (Haymarket Theatre), *Mr Placebo* (Traverse Theatre, Edinburgh), *Weapons of Happiness* (Finborough Theatre), *Lear* (Royal National Theatre Studio, London), *F***ing Games* (Royal Court Theatre, London), *Nerve* (Barons Court Theatre), *Tartuffe*, *Don't Walk Around with Nothing On*, *The Life and Adventures of Nicholas Nickleby*, *The Merchant of Venice*, *As You Like It*, and *Anatol* (Drama Centre London). Davies directed and acted in *Oleanna* (Pentameters Theatre, Hampstead), and appeared in *Manon Lescaut* and *Rodelinda* (Glyndebourne Festival Opera). In 2002, he was the recipient of a Laurence Olivier Award for Most Promising Performer for *F***ing Games*. His film work include *Fast & Furious 6* and *The Tulse Luper Suitcases, Part 1: The Moab Story* and *Part 2: Vaux to the Sea*. Television credits include *Sea of Souls*.



SCOTT FLETCHER (*Kenzie*) trained at the Royal Scottish Academy of Music and Drama. His previous work for the National Theatre of Scotland includes

Calum's Road, *Tall Tales for Small People*, *The Dogstone*, *365*, and the 2010–11 international tour of *Black Watch*. Other theater work includes *Facegone* (Òran Mór), *The Infamous Brothers Davenport* and *Peter Pan*, (Royal Lyceum Theatre, Edinburgh), *Clutter Keeps Company* (Birds of Paradise Theatre Company), *Playing Houses* (Glasgay!), *Lucky Box* (Òran Mór/Traverse Theatre), *Christmas Quangle Wangle* (LicketySpit Theatre Company), and *A Respectable Widow Takes to Vulgarly* (Òran Mór). Film and television work includes *Taggart*, *Gary: Tank Commander*, *Monarch of the Glen*, *Meal Deal*, and *The Little Vampire*. Radio work includes *Meryl the Mounted*. Fletcher's grandfather served in the Black Watch.



ANDREW FRASER (*Fraz*) recently graduated with a degree in musical theater from the Royal Conservatoire of Scotland (RCS). He

made his professional acting debut in *King John* (Òran Mór). For the RCS, his credits include *The Threepenny Opera*, *Tommy*, *Into the Woods*, *Sunday in the Park with George*, *Watertight*, *The Laramie Project*, and *Spring Awakening*.



ROBERT JACK (*Writer/Sergeant*) trained at the Royal Scottish Academy of Music and Drama, Glasgow. He previously appeared with the National

Theatre of Scotland in *The Elgin Macbeth* and *Home Caithness*. Other theater credits include *Death of a Salesman*, *Tam O'Shanter* (Perth Theatre), *A Brief History*

of Time, *Interiors* (Vanishing Point Theatre Company), *Stones in His Pockets*, *Mister Merlin: A Pure Magic Panto*, *Mish Gorecki Goes Missing* (Tron Theatre), *Slick*, *Interference* (Vox Motus/Tron), *Serov's People*, *The End of Hope*, *The End of Desire*, *Heaven*, *The Seagull*, *What the Animals Say*, *Videotape* (Òran Mór), *Walden* (Magnetic North), *Jason and the Argonauts* (Visible Fictions), *The Algebra of Freedom*, *Boiling a Frog* (7:84 Theatre Company), *The Merchant of Venice* (Royal Lyceum Theatre, Edinburgh), *Don Quixote*, *Ubu* (Theatre Modò), *Jack and the Beanstalk* (Team Entertainments), *My Boy Jack* (U.K. tour), *The Second Spaceship* (Peter Quince Performing Company), *Chariot of Light* (The Working Party), and *White Rose* (Firebrand Theatre Company). Television credits include *Gary: Tank Commander* and *Whiteout*. Recent radio credits include *Black Watch*, *3 Scots: A War in Their Own Words*, *The Call of the Wild*, *Rough Magic*, *Trouble and Shame*, *The Three Threads*, *Meryl the Mounted*, *In a Land Far Away*, *The Watergaw*, *The Stranger at the Palazzo d'Oro*, and *Uncle Varick* for BBC Radio.



STEPHEN MCCOLE (*Officer/Lord Elgin*) previously appeared with the National Theatre of Scotland in *The Wheel*. His other theater credits

include *Mary Queen of Scots Got Her Head Chopped Off*, *Monks* (Royal Lyceum Theatre, Edinburgh), *Blood Wedding*, *Romeo and Juliet* (Citizens Theatre, Glasgow), *The Above* (Òran Mór), *Losing Alec* (Cumbernauld Theatre), and *Trainspotting* (G&J Productions). Television work includes *Merlin*, *Field of Blood*, *Henry V*, *Young James Herriot*, *Single Father*, *High Times*, *Taggart*, *Rebus*, *Holby City*, *The Key*, *Band of Brothers*, and *The Young Person's Guide to Being a Rock Star*. Radio work includes *Quartet*. Film credits include *The Wee Man*, *A Lonely Place to Die*, *Neds*, *Perfect Sense*, *Crying with Laughter*, *Stone of Destiny*, *Kitchen*, *The Magdalene Sisters*, *Last Orders*, *Complicity*, *The Acid House*, *Orphans*, and *Rushmore*.

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WHO'S WHO



ADAM McNAMARA

(*Rosco*) trained at the Royal Scottish Academy of Music and Drama. He previously worked with the National

Theatre of Scotland in the 2010–11 international tour of *Black Watch*. Other theater credits include *Hamlet* (Young Vic), *The Physicists* (Donmar Warehouse), *Sub Rosa* (Fire Exit Ltd.), *Betrayed* (Tron Theatre, Glasgow), *Mother Courage, Our Country's Good*, (Dundee Rep Theatre), and *Cinderella* (Citizens Theatre, Glasgow). His television work includes *EastEnders* and *Single Father*, and he has appeared in the short films *Camera Obscura*, *Deadball*, and *Rule of Thumb*. McNamara's great uncle served in the *Black Watch*.



STUART MARTIN (Cammy)

trained at the Royal Scottish Academy of Music and Drama (RSAMD). His previous work for the National Theatre of Scotland includes *Beautiful Burnout* (with Frantic Assembly). Martin previously played Nabsy in the 2010 international tour of *Black Watch*. Other theater credits include *'Ave It!* (The Old Vic Tunnels), *The White Guard*, *Burnt by the Sun* (Royal National Theatre, London), *Much Ado About Nothing*, *The Merchant of Venice* (Glasgow Repertory Theatre), *Hamlet*, *Peter Pan* (Citizens Theatre, Glasgow) and *Hidden* (Vanishing Point/RSAMD). Film work includes *My Accomplice*, *Late Bloomers*, *A Thousand Kisses Deep*, *Robin Hood*, and *Fault Lines*. Television credits include *The Field of Blood*, *River City*, *Hatfields & McCoy's*, *Blue Haven*, and *Taggart*.



RICHARD RANKIN (Granty)

trained at Langside College, Glasgow. He previously worked with the National Theatre of Scotland in the 2010–11

international tour of *Black Watch*. His other theater work includes *Good with People* (Traverse Theatre/Paines Plough/Datum Point Productions), *Aladdin* (NLP Theatre Company), *The Lieutenant of Inishmore*, *The Pillowman*, *Mary Queen of Scots Got Her Head Chopped Off* (XLC Theatre Company), and *Celts in Seville* (Celtic Football Club/Alyson Orr Ltd). Television work includes *Burnistoun*, *Taggart*, *The Old Guys*, *Townsville*, *videoGaiden*, and *Legit*. He was awarded "Best Actor" at the 48 Hour Film Project (Glasgow) for his performance in the short film *Dead Ringer*.



GAVIN JON WRIGHT (Nabsy)

trained at Coatbridge College. His theater work includes *The Last Dictator*, *The Woman from the North*, *Goldilocks and the Glasgow Fair*, *The Frock*, *Babes in the Wood* (Óran Mór), *Sleeping Beauty*, *Cinderella*, *The Life of Stuff*, *Whisky Galore!* (*A Musical*), *The Servant o' Twa Maisters* (Pitlochry Festival Theatre), *Kaddish for Pinter* (Studio Earth, Scotland), *Spring Awakening*, *Decky Does a Bronco* (Grid Iron Theatre Company), *Sleeping Beauty*, *Cinderella* (Macrobert), *The Hall with It All* (Peace Arts), *Cinderella* (Cumbernauld Theatre), and *Sleeping Beauty* (Hopscotch Theatre Company). Television work includes *Lip Service*, *Dear Green Place*, *Taggart*, *Still Game*, and *Rebus* (The Falls).



MATT MCCLURE

(*Understudy*) trained at Langside College, Glasgow. His theater work includes *A Model Life* (Velvet Trumpet), *Antigone*, *Observe the Sons of*

Ulster Marching Towards the Somme, and *Sunset Song* (XLC Theatre Company). His film work includes *The Wee Man*, *The Pedestrian*, *Mixed Messages*, *Paperskin*, *Dry Your Eyes*, *The Bench*, and *Outpost*. Television includes *River City*, *Just for Laughs*, and *Yo! Diary*.



DANIEL PORTMAN

(*Understudy*) studied drama at Reid Kerr College, Paisley, where productions included *Lysistrata* (also at Óran Mór,

Glasgow), *Julius Caesar*, *Othello*, *One Flew Over the Cuckoo's Nest*, and *The Glass Menagerie*. His television work includes a recurring role in *Game of Thrones*. Films include *The Angels' Share* and *Outcast*.

GREGORY BURKE's (*Writer*) previous work includes *Gagarin Way*, *Liar*, *On Tour*, *Debt*, *The Party*, *The Straits*, *Occy Eyes*, *Shellshocked*, *Hoors*, and *Battery Farm*. With *Black Watch*, Burke won the 2009 Laurence Olivier Award for Best New Play, the 2007 Writers' Guild of Great Britain Award for Best Play, and *The List's* 2006 Best Theatre Writing Award.

JOHN TIFFANY (*Director*) studied classics and theater at the University of Glasgow. He is a former associate director of the National Theatre of Scotland, where his work included *Macbeth*, *Enquirer*, *The Missing*, *Peter Pan*, *The House of Bernarda Alba*, *Transform Caithness: Hunter*, *Be Near Me*, *Nobody Will Ever Forgive Us*, *The Bacchae*, *Black Watch*, *Elizabeth Gordon Quinn*, and *Home Glasgow*. For *Black Watch*, Tiffany won the Laurence Olivier Award for Best Director, as well as a Critics' Circle Award for Best Director, a Scotsman Fringe First



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WHO'S WHO

Award, a Bank of Scotland Herald Angel Award, and a Critics' Award for Theatre in Scotland. Recent work includes *The Glass Menagerie* (American Repertory Theater) and *Once* (New York Theatre Workshop and Broadway). For *Once*, Tiffany won the Tony Award for Best Direction of a Musical, a Drama Desk Award for Outstanding Director of a Musical, an Outer Critics Circle Award for Outstanding Director of a Musical, and an OBIE Award. Other work includes *Jerusalem* (West Yorkshire Playhouse), *Las Chicas del Tres y Media Floppies* (Granero Theatre, Mexico City, and Edinburgh Festival Fringe), *If Destroyed True*, *Mercury Fur*, *The Straits* (Paines Plough), *Gagarin Way*, *Abandonment*, *Among Unbroken Hearts*, *Perfect Days*, and *Passing Places* (Traverse Theatre). From 2010 to 2011, Tiffany was a Radcliffe Fellow at Harvard University.

STEVEN HOGGETT (*Associate Director, Movement*) is cofounder and former co-artistic director of Frantic Assembly. Hoggett's previous work for the National Theatre of Scotland includes *Transform Caithness: Hunter*, *The Bacchae*, *365*, *The Wolves in the Walls*, and most recently *Beautiful Burnout* in coproduction with Frantic Assembly. For Frantic Assembly, Hoggett has codirected *Little Dogs* (National Theatre Wales), *Lovesong*, *Othello* (Theatrical Management Association Award for Best Direction), *Stockholm, pool (no water)*, *Dirty Wonderland*, *Rabbit*, *Peepshow*, and *Underworld*. Director/performer credits for the company include: *Hymns*, *Tiny Dynamite*, *On Blindness*, *Heavenly*, *Sell Out*, *Zero*, *Flesh*, *Klub*, and *Look Back in Anger*. Other choreography and movement director credits include *The Glass Menagerie* (American Repertory Theater); *Once*, *Peter and the Starcatcher*, Green Day's *American Idiot* (Broadway); *Dr Dee* (English National Opera and Manchester International Festival); *The Curious Incident of the Dog in the Night-Time*, *Dido*, *Queen of Carthage*, *The Hothouse*, *Market Boy* (Royal National Theatre, London); *Frankenstein* (Royal & Derngate); *Improper* (Bare Bones

Dance Theater); *Villette* (Stephen Joseph Theatre); and *Mercury Fur* and *The Straits* (Paines Plough). Hoggett has also choreographed music videos for artists including Calvin Harris, Franz Ferdinand, Wiley, Goldfrapp, and Bat for Lashes. For his work on *Black Watch*, Hoggett was awarded a Laurence Olivier Award for Best Theatre Choreographer in 2009.

DAVEY ANDERSON (*Associate Director, Music*) studied theater, film, and television at the University of Glasgow. Anderson has previously worked for the National Theatre of Scotland on *Ménage à Trois* (dramaturg); *Enquirer* and *Architecting* (associate director); *Peter Pan* and *Be Near Me* (musical director); *Transform Orkney: Mixer Maxter* (codirector); and *Rupture* and *Snuff* (writer/director). In 2006–07, he was the company's director in residence. As a writer, Anderson's plays include *The Static*, *Blackout*, *Scavengers*, *Playback*, *Clutter Keeps Company*, *Liar*, and *Wired*. In 2010–11, he was associate playwright with the Playwrights' Studio, Scotland. Anderson has also worked as composer/musical director for the Donmar Warehouse, Tron Theatre, Scottish Youth Theatre, and Lazzi Experimental Arts Unit. He was supported by the Arches Award for Stage Directors in 2005.

LAURA HOPKINS (*Scenic Designer*) trained in interior design and at the Motley Theatre Design Course. For the National Theatre of Scotland, her credits include *Beautiful Burnout* (with Frantic Assembly), *Peter Pan*, and *The House of Bernarda Alba*. Her recent design work includes costumes for *Love and Information* (Royal Court Theatre), *A Midsummer Night's Dream*, and *Ragtime* (Regent's Park Open Air Theatre) and sets for *Soul Sister* (Hackney Empire/Savoy Theatre/U.K. tour) and *Troilus and Cressida* (Royal Shakespeare Company/The Wooster Group). Previous work includes *Othello*, *Stockholm* (Frantic Assembly), *You Can't Take It with You* (Royal Exchange Theatre, Manchester), *The Death of Klinghoffer* (English National Opera/Metropolitan Opera, New York), *Juliet*

and *Her Romeo* (Bristol Old Vic), *Shoes* (Sadler's Wells Theatre/Peacock Theatre), *King Lear* (National Theatre of Chile), *A Delicate Balance* (Almeida Theatre), *Lullaby*, *Gross Indecency* (Duckie), *Kellerman*, *Hotel Methuselah* (Imitating the Dog), *Time and the Conways* (Royal National Theatre, London), *Rough Crossings* (Headlong), *Faustus* (Theatrical Management Association [TMA] Award for Best Design), *Hamlet*, *Othello* (Royal and Derngate, Northampton; tour with Headlong, TMA nomination), *The Merchant of Venice* (Royal Shakespeare Company), *Peer Gynt* (Guthrie Theater), *Golden Ass*, *Macbeth*, *Storm* (Shakespeare's Globe), and Spike Milligan's *Adolf Hitler: My Part in His Downfall* (U.K. tour). Other work includes *Rudolf* at Raimund Theater, Vienna (costumes); "The International Necronautical Society Broadcasting Unit" at the Institute of Contemporary Arts (collaboration with author Tom McCarthy); *Così fan tutte* and *Falstaff* (English National Opera); *Falstaff* (Opera North); *Sinatra* for the London Palladium and U.K. tour (costumes); *Jerusalem* (TMA nomination) and *Mister Heracles* (TMA Award for Best Design) at the West Yorkshire Playhouse; *Elixir of Love* (New Zealand Opera); *Carnesky's Ghost Train* (visual theater ride); *Swan Lake Remixed* (Volksoper Vienna); and *The Rake's Progress* (Welsh National Opera).


COLIN GRENFELL's (*Lighting Design*) previous work for the National Theatre of Scotland includes *Men Should Weep*, *365*, and *The Bacchae*. Recent theater credits include *Monkey Bars* (Chris Goode and Company), *The Caretaker* (Adelaide Festival, San Francisco's Curran Theatre, Brooklyn Academy of Music, West End), *The Village Social* (National Theatre Wales), *Tartuffe* (English Touring Theatre), *Macbeth*, *Unprotected* (Everyman Liverpool Playhouse), *Canary* (Liverpool Playhouse/ETT), *The Thief of Baghdad* (Royal Opera House), *Through a Glass Darkly*, *When the Rain Stops Falling* (Almeida Theatre), *Body Talk*, *Kosher Harry* (Royal Court Theatre), *The Beauty Queen of Leenane* (Royal Lyceum Theatre, Edinburgh), *I Am Yusuf and This Is my*

Brother (Young Vic), *Single Spies* (Theatre Royal Bath), *Riflemind*, *Alex* (West End), *Kes*, *Separate Tables* (Royal Exchange Theatre), *Enjoy* (Watford Palace Theatre), *Casanova*, and *Playing the Victim* (Told by an Idiot). For Improbable, Grenfell's work includes *No Idea* (with Young Vic), *Panic* (Barbican/Sydney Opera House/Wexner Center for the Arts), *Theatre of Blood* (Royal National Theatre), *Spirit* (Royal Court Theatre), *The Hanging Man* (West Yorkshire Playhouse/Wexner Center for the Arts), *Lifegame* (U.K./international tours), *Coma* (U.K. tour), *Animo* (U.K./international tours), and *70 Hill Lane* (U.K./U.S. tours). His work in opera includes extensive work for Opera Holland Park, as well as *Falstaff* (Mid Wales Opera), *Fidelio* (Opera Theatre Company, Dublin), *La bohème* (English Touring Opera), and *Piccard in Space* (Southbank Centre).

GARETH FRY (*Sound Design*) trained in theater design at the Central School of Speech and Drama. Previous work for the National Theatre of Scotland includes *The Missing*, *Peter Pan*, and *Be Near Me*. Recent work includes the soundscape design for the Opening Ceremony of the Olympic Games, *The Master and Margarita* (Complicite), *Wild Swans*, *Hamlet* (Young Vic), *Richard III* (Old Vic Theatre, Brooklyn Academy of Music, and world tour), *Mågen* (Det Kongelige Teater, Copenhagen), *Five Stages of Truth* (Victoria and Albert Museum), and *Fräulein Julie* (Schaubühne, Berlin). Other work includes *Shun-kin*, *Endgame*, *Noise of Time* (Complicite), *Living Costs* (DV8 Physical Theatre), *Babel* (Stan Won't Dance), *Dancing at Lughnasa* (Old Vic), *The Overwhelming* (Laura Pels Theatre, New York), *Othello* (Frantic Assembly), *The Fahrenheit Twins* (Told by an Idiot), *The Cat in the Hat*, *Pains of Youth*, ...some trace of her, Kneehigh Theatre's *A Matter of Life and Death*, *Attempts on Her Life*, *Waves*, *The Overwhelming*, *Theatre of Blood* (Improbable/Royal National Theatre, London), *Truth and Reconciliation*, *Wastwater*, *Chicken Soup with Barley*, *The City*, *Harvest*, *Under the Whaleback*, and *Mountain Language* (Royal Court

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WHO'S WHO /

Theatre). Fry won a Laurence Olivier Award in 2009 and a Helpmann Award in 2008 for his work on *Black Watch*. He received a Laurence Olivier Award in 2007 for *Waves*.

JESSICA BRETTE (*Costume Design*) graduated from the Bristol Old Vic Theatre School in 2005. Theater design credits include: *Roadkill*, *Love's Time's Beggar* (Ankur Arts Productions), *Mish Gorecki Goes Missing*, *Defender of the Faith*, *A Perfect Analysis Given by a Parrot*, and *Suddenly Last Summer* (Tron Theatre, Glasgow), *The Government Inspector* (Communicado Theatre Company), *The Lasses O*, *Ragged Lion* (Rowan Tree Theatre Company), *Can We Live with You?* (Lung Ha's Theatre Company), *The Other*, *Martial Dance* (Macrobert Arts Centre, Stirling), *The Glass Menagerie* (Royal Lyceum Theatre, Edinburgh), *Ae Fond Kiss*, *The Price of a Fish Supper*,

Excuse My Dust (Òran Mór), *Into the Woods*, *After Juliet*, *A Midsummer Night's Dream*, *The Chrysalids* (Royal Lyceum Youth Theatre), *The City Madam*, *The Front Page*, *Krapp's Last Tape* (Bristol Old Vic), *Fierce: An Urban Myth* (Grid Iron Theatre Company), *A Piece of Cake* (Wee Stories Theatre), and *The Wizard of Oz* (Macrobert).

LEO WARNER AND MARK GRIMMER (59 PRODUCTIONS, LTD) (*Video Design*): Led by directors Leo Warner, Mark Grimmer, and Lysander Ashton, 59 Productions is a film and new media production company that specializes in filmmaking and integrating the moving image into live performance. Recent theater work includes *Really Old*, *Like Forty Five*, *Mother Courage and her Children*, *Time and the Conways*, ...some trace of her (Royal National Theatre, London), *Les Misérables* (U.K. and

international tours), *Panic* (Improbable at the Barbican), *Thyestes* (Arcola Theatre), and *War Horse* (New London Theatre/National, London). Opera includes *The Pearl Fishers*, *Idomeneo*, *Messiah*, *Riders to the Sea* (English National Opera), *After Dido* (ENO/Young Vic), *Doctor Atomic*, *Satyagraha* (Metropolitan Opera/ENO), *Al gran sole carico d'amore* (Salzburg Festival), *The Minotaur*, and *Salome* (Royal Opera House). Dance includes *New Brandstrup/Goldberg Variations* (ROH2), *Dorian Gray* (Matthew Bourne), and *The Seven Deadly Sins* (Royal Ballet). Live music shows include the set and video design for Sigur Rós singer Jónsi's solo world tour.

JOE DOUGLAS (*Associate Director, Touring*) studied directing at Rose Bruford College. For the National Theatre of Scotland, he has directed *The Last Polar Bears* and *Our Teacher's a Troll* and

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codirected *Allotment 3*. His assistant/staff director credits for the company include *Peer Gynt*, *Nobody Will Ever Forgive Us*, *365*, *The Bacchae*, and *Six Characters in Search of an Author*. In 2007–08, Douglas was trainee director at the National Theatre of Scotland, supported by the Mackintosh Foundation under the Independent Television Theatre Director Scheme. Other directing work includes *Eat Theatre* (Farnham Maltings), *Thank You*, *Videotape*, *The Sunday Lesson*, *200* (Oran Mór), *One for the Road*, *Fantasy Football* (Battersea Arts Centre), *Passion*, *Face to the Wall* (Rose Bruford College), and *5+1* (24:7 Theatre Festival). He has directed extensively for Youth Music Theatre across the United Kingdom. Douglas also wrote and performed *Educating Ronnie* (Macrobert Arts Centre/Utter/HighTide Festival Theatre; winner of Fringe First 2012) and recently performed in *Too Many Penguins* (Frozen Charlotte/Macrobert/Traverse Theatre). He is the artistic director of new-work company Utter.

VICKI MANDERSON (*Associate Movement Director*) trained at the Scottish School of Contemporary Dance and London Contemporary Dance School. Her work for the National Theatre of Scotland includes *Knives in Hens*, *Beautiful Burnout*, and *Home Inverness*. Theater and dance credits include *Dr Dee* (English National Opera), *The Two Gentlemen of Verona* (Royal and Derngate), *Invisible Dances* (International Dance Festival, Birmingham), *One Up One Down* (Barrowland Ballet), *Dansense* (Funny Bones), *Dear Body*, *LOL (Lots of Love)* (Protein Dance Company), *Skylon Spirits* (Stan Won't Dance), and work for Bare Bones Dance Theater.

JEFF AND LAURIE UBBEN (*Executive Producers*) met as undergraduates at Duke University and have called San Francisco home since 1995. They have sponsored A.C.T.'s seasons since 2007–08. Two of their three children have studied and performed extensively with the A.C.T. Young Conservatory, which has collaborated on several musical

productions with San Francisco's Bird School of Music, founded by Laurie. A trustee of A.C.T., Jeff is a founding member and managing partner of ValueAct Capital. He also serves as chairman of the national board of The Posse Foundation, the board of The Bay Citizen, and the board of the Drew School.

ADDITIONAL CREDITS

Anne Henderson, *Casting Director*
 Laura Donnelly, *Casting Associate*
 Timothy Tunks, *Head Electrician*
 Colin Wade, *Head Sound*
 Ryan Miller, *Head Carpenter*
 Patrick Musni, *Head Properties*
 Kevin McKereghan, *Sound Associate*
 Members of local 784, *Wardrobe*

PRODUCTION TEAM

Carrie Hutcheon, *Company Stage Manager*
 Nick Hayman, *Deputy Stage Manager*
 Katie Hutcheson, *Assistant Stage Manager*
 Kevin Murray, *Technical Manager*
 Neill Pollard, *Lighting Supervisor*
 Jon Meggat, *Lighting Technician*
 Graham Holder, *Sound Supervisor*
 Guy Coletta, *Sound Technician*
 John Dinsdale, *Technician*
 Christine Dove, *Wardrobe Supervisor*
 Suzanne Runciman, *Wardrobe Technician*

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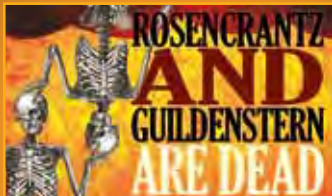
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WHO'S WHO

BLACK WATCH MUSIC CREDITS

Preshow music:

Artist: The Black Watch Pipes and Drums
Album: *The Ladies from Hell*
Label: Greentrax Recordings Ltd

1) Tattoo

Track: "Fanfare"
Artist: Various, Edinburgh Military Tattoo
Album: *Spirit of the Tattoo* DVD
Label: Greentrax Recordings Ltd

2) Pub #1

Track: "Spitting Games"
Artist: Snow Patrol
Album: *Final Straw*
Label: Polydor Ltd (U.K.)

3) Pool Table

Track: "First Sleep"
Artist: Cliff Martinez
Album: *Solaris* soundtrack
Label: Superb Records

4) Officer's Email #1

Track: "Officer's Email #1 Underscore"
Artist: Davey Anderson

5) Song

Track: "Gallant Forty Two"
Artist: Traditional, arr. Davey Anderson

6) Lord Elgin

Track: "Selection"
Artist: The Black Watch Pipes and Drums
Album: *The Ladies from Hell*
Label: Greentrax Recordings Ltd

7) Song

Track: "Forfar Sodgar"
Artist: Traditional, arr. Davey Anderson

8) Fashion

Track: "Farewell to Nigg"
Artist: Shoo Glenifty
Album: *A Whisky Kiss*
Label: Greentrax Recordings Ltd

9) Blueys

Track: "Summer 78 (Instrumental)"
Artist: Yann Tiersen
Album: *Goodbye Lenin* soundtrack
Label: Virgin Records France

10) Officer's Email #2

Track: "Officer's Email #2 Underscore"
Artist: Davey Anderson

11) Song

Track: "Twa Recruiting Sergeants"
Artist: Traditional, arr. Davey Anderson

12) Sunrise

Track: "Maybe You're My Puppet"
Artist: Cliff Martinez
Album: *Solaris* soundtrack
Label: Superb Records

13) Officer's Email #3

Track: "Officer's Email #3 Underscore"
Artist: Davey Anderson

14) Ten Second Fights

Track: "Last Day"
Artist: Max Richter
Album: *Memoryhouse*
Label: Late Junction

15) Suicide

Track: "Suicide"
Artist: Davey Anderson

16) Blast

Track: "A Thearlaich Òig"
("Oh Young Charles Stewart")
Artist: Margaret Bennett & Martyn Bennett
Album: *Glen Lyon*
Label: Foot Stompin' Records

17) Lament

Track: "The Flowers of the Forest"
Artist: Traditional, played live on bagpipes

18) Parade

Artist: Various, compiled by Davey Anderson.

Track: "November"

Artist: Max Richter
Album: *Memoryhouse*
Label: Late Junction

Track: "Molly"

Artist: Michael Nyman
Album: *Wonderland* soundtrack
Label: Virgin Records

Track: "The International Connection—Drum Fanfare"

Artist: Simon Fraser University Pipe Band
Album: *On Home Ground, Vol. 1*
Label: Greentrax Recordings Ltd

Track: "The Black Bear"

Artist: Traditional, performed live on bagpipes

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CAREY PERLOFF

(Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *Elektra*, *Endgame* and *Play, Scorched*,

The Homecoming, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum

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, Nilo 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.



ELLEN RICHARD

(Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

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.

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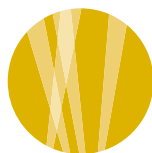
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Ellen Richard
Executive Director

Melissa Smith
Conservatory Director

Don-Scott Cooper
General Manager

Amory Sharpe
Senior Director of Development / Capital Campaigns

James Haire
Producing Director Emeritus

ARTISTIC

Mark Rucker, *Associate Artistic Director*
Michael Paller, *Dramaturg*
Janet Foster, *Casting Director*
& *Artistic Associate*
Beatrice Basso, *Artistic Associate*
Jonathan Carpenter, *Producing*
& *Artistic Associate*
Ariel Craft, *Artistic Fellow*

Core Acting Company

René Augesen, Anthony Fusco, Nick Gabriel,
Omozé Idehenre

Resident Artists

Domenique Lozano, Craig Slight

Associate Artists

Marco Barricelli, Olympia Dukakis, Giles
Havergal, Bill Irwin, Steven Anthony Jones,
Andrew Polk, Tom Stoppard, Gregory
Wallace, Timberlake Wertenbaker

Playwrights

Gregory Burke, Amy Herzog, Aaron Jafferis,
Larry Kramer, Carey Perloff and Paul
Walsh, Lorenzo Pisoni and Erica Schmidt,
Tom Stoppard, George F. Walker,
Timberlake Wertenbaker

Directors

Irene Lewis, Domenique Lozano, Carey
Perloff, Mark Rucker, Erica Schmidt,
John Tiffany, George C. Wolfe, Chay Yew

Choreographers

Val Caniparoli

Composers/Orchestrators

Randall Craig, David Lang, Karl Lundeberg,
Byron Au Yong

Musical Directors

Dolores Duran-Cefalu, Robert Rutt

Designers

John Arnone, Chris Barreca, Erik Flatmo,
Ralph Funicello, Laura Hopkins,
Dan Ostling, David Rockwell,
Douglas W. Schmidt, *Scenery*
Beaver Bauer, Jessica Brettle, Myung Hee Cho,
Candice Donnelly, Alex Jaeger, Martin
Pakledinaz, Lydia Tanji, *Costumes*
Colin Grenfell, Alexander V. Nichols, Nancy
Schertler, Ben Stanton, David Weiner,
Robert Wierzel, *Lighting*
Cliff Caruthers, Bart Fasbender, Mikhail
Fiksel, Gareth Fry, Will McCandless, Jake
Rodriguez, David Van Tieghem, *Sound*
Batwin + Robin Productions, Kate Freer, IMA,
Terry Lorrant, Alexander V. Nichols, Leo
Warner and Mark Grimmer for Fifty Nine
Productions Ltd., *Projections*

Coaches

Nancy Benjamin, Lisa Anne Porter, *Voice, Text,*
and Dialect
Jeffrey Crockett, *Voice and Text*
Stephen Buescher, *Movement*
Jonathan Rider, *Fights*

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Andrew Nielsen, *Production Manager*
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Stage Management

Elisa Guthertz, *Head Stage Manager*
Danielle Callaghan, Hannah Cohen,
Megan Q. Sada, Karen Szpaller, Kimberly
Mark Webb, *Stage Managers*
Stephanie Schliemann, *Assistant Stage Manager*
Sarah Bingel *Production Assistant*
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Stage Management Fellows

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Russel Souza, *Assistant Shop Foreman*
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B. J. Frederickson, Letty Samonte, *Scenic Artists*

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Sarah Phykitt, *Conservatory Production*
Manager & Technical Director
Shay Henley, Krista Smith, *Conservatory*
Assistant Technical Directors

Costume Rentals

Callie Floor, *Supervisor*
Jef Valentine, *Rentals Assistant*
Emily White, *Rentals Fellow*

ADMINISTRATION AND FINANCE

Kathleen Mason, *Company Manager*
Kate Stewart, *Human Resources Manager*
Caresa Capaz, *Executive Assistant*
and Board Liaison
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Stephanie L. Mazow, *Director of Institutional*
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Kate Goldstein, *Grants Manager*
Melanie Hwang, *Annual Fund Manager*
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Luz Perez, *Special Events Manager*
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Joone Pajar, *Network Administrator*

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Nick Jacobs, *Graphic Designer*
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Kevin Kopjak/Charles Zukow Associates,
Public Relations Counsel
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Dora Daniels, Kathy Dere, Sarah Doherty,
Larry Emms, Doris Flamm, Sabrina
Houshmand, Kristen Jones, Mitsuo
Matsuda, Leontyne Mbele-Mblong,
Brandie Pilapil, Jane Pendrey, Tuesday Ray,
Kristin Reyda, Brian Shamanski, Audrey
Sluiter, Jenna Stuart, Chane Wilson, *Ushers*
Colleen Curran, Timothy Hammons, Preeya
Lofgren-Boll, Kareema Richmond, Athena
Miller, Matt Miller, Anthony Sales, Tracey
Sylvester, Danny Webber, *Bartenders*

Operations

Joe Vigil, *Interim Facilities Manager*
Len Lucas, Jeffrey Warren, *Assistant Facilities*
Managers
Curtis Carr, Jr., Jamie McGraw, Jesse
Nighthorse, *Security*
Jaime Morales, *Geary Cleaning Foreman*
Jamal Alsaidi, Lidia Godinez,
Jabir Mohammed, *Geary Cleaning Crew*

EDUCATION

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Dan Rubin, *Publications Manager*
Emily Means, *Education Associate*
Tyrone Davis, *Resident Artist*
Edward Budworth, *Student Matinees*
Cait Robinson, *Publications Fellow*
Adrian Gebhart, *Education Volunteer*

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Craig Slight, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer*
Training Congress
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Manager*
Dick Daley, *Conservatory Producer*
Lizz Guzman, Lauren Rosi, *Conservatory*
Associates
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Nancy Benjamin, *Co-Head of Voice and*
Dialects, Director

Stephen Buescher, *Head of Movement, Director*
Jeffrey Crockett, *Head of Voice*
Anthony Fusco, *Acting, Director*
Domenique Lozano, *Acting, Director*
Michael Paller, *Director of Humanities, Director*
Lisa Anne Porter, *Co-Head of Voice and Dialects*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*

M.F.A. Program Adjunct Faculty

Marco Barricelli, *Director*
Margo Hall, *Acting, Director*
Giles Havergal, *Director*
Gregory Hoffman, *Combat*
Jonathan Moscone, *Acting*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Erika Chong Shuch, *Director*
Craig Slight, *Director*
Dan Wolf, *Director*

Studio A.C.T.

Rachael Adler, *Acting*
Cynthia Bassham, *Shakespeare*
Stephanie DeMott, *Acting*
Frances Epsen Devlin, *Singing*
Paul Finocchiaro, *Acting*
Marvin Greene, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech*
Francine Landes, *Acting*
Marty Pistone, *On Camera*
Mark Rafael, *Acting*
Patrick Russell, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Acting*

Young Conservatory

Christina Anselmo, *Acting*
Dan Clegg, *Acting*
Stephanie DeMott, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting, Shakespeare*
Jane Hammett, *Musical Theater,*
Directing, Acting
W. D. Keith, *Director*
Domenique Lozano, *Director, Acting, Dialects*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting, Audition Technique*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

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Thaddeus Pinkston, Robert Rutt

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A.C.T. thanks the physicians and staff of the
Centers for Sports Medicine, Saint Francis
Memorial Hospital, for their care of the A.C.T.
company: Dr. James Garrick, Dr. Victor Prieto,
Dr. Minx Hong, Don Kemp, P.A., and
Chris Corpus.

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, or 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. Packages are 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.

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Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$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.

Group Discounts

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

AT THE GEARY 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 reach you and have them call 415.439.2317 in an emergency.

Latecomers

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

Listening Systems

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

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

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

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

Lost and Found

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy 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. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

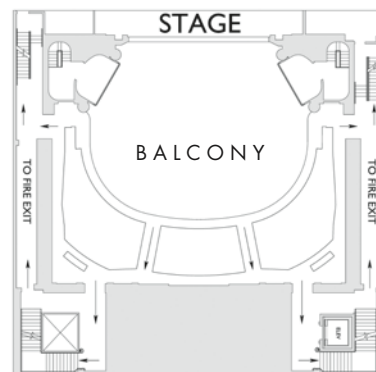
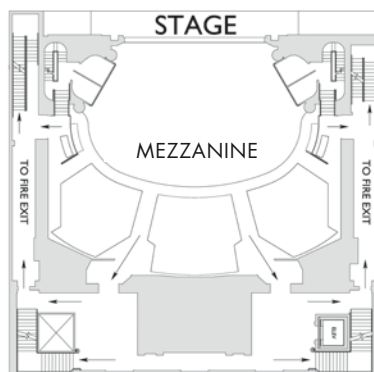
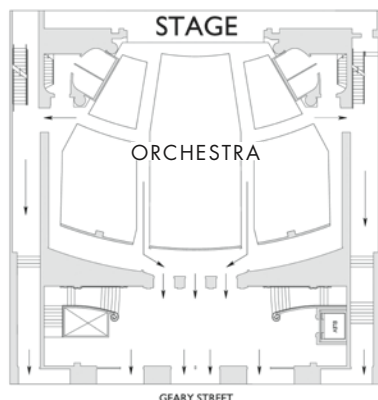


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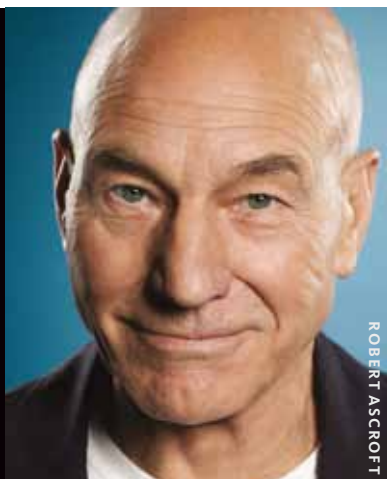
A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

Geary Theater Exits





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