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# 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, and reach more than 250,000 people through our productions and programs every year.

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

## DID YOU KNOW?

A.C.T. also produced Sophocles' *Oedipus Rex* in 1970 and *Antigone* in 1992.

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

Perloff also put A.C.T.'s conservatory and educational programs at the center of our work. A.C.T.'s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs. Our M.F.A. 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 for 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 purchase 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.

More than 1,000 school students will see *Elektra*!

# WHAT'S INSIDE

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by Dan Rubin

**EDITOR**  
Dan Rubin

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## CALENDAR OF EVENTS

Activities are **FREE** for ticket holders. For more about InterACT events, visit [act-sf.org/interact](http://act-sf.org/interact).

### PROLOGUE | 5:30pm

Go deeper with a fascinating preshow discussion.

*Elektra* | **Oct 30**

*4000 Miles* | **Jan 22**

### 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.

*Elektra* | **Nov 2**

*4000 Miles* | **Jan 25**

### OUT WITH A.C.T. | 8pm

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

*Elektra* | **Nov 7**

*4000 Miles* | **Jan 30**

### AUDIENCE EXCHANGES

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

*Elektra* | **Nov 11, 2pm**

**Nov 13, 8pm; Nov 14, 2pm**

*4000 Miles* | **Jan 29, 7pm**

**Feb 3, 2pm; Feb 6, 2pm**

### WINE SERIES | 8pm

Raise a glass at this wine tasting event featuring leading sommeliers from the Bay Area's hottest local wineries.

*Elektra* | **Nov 13**

*4000 Miles* | **Feb 5**

### PLAYTIME | 2pm

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

*Elektra* | **Nov 17**

*4000 Miles* | **Feb 9**

## 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](http://act-sf.org/volunteer).**

A.C.T.'s hip new second stage, The Strand Theater, will open in Central Market in 2014.

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November 2012  
Volume 11, No. 3

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## FROM THE ARTISTIC DIRECTOR

Dear Friends,

One of the joys of an anniversary season is having the opportunity to gather together artists whose work has meant so much to our community over the years; this production of *Elektra* is such an opportunity. Every single day of the rehearsal process, I was privileged to walk into a room with some of my favorite artists *ever*, and to explore material that is very close to my heart.

In the summer of 2010, I staged *Elektra* at the magnificent Getty Villa in Malibu, in a newly commissioned translation by Timberlake Wertenbaker. Working in that huge outdoor amphitheater was a revelation, because it instantly made clear how powerful the relationship was between performer and audience member in Greek drama. When the inimitable Olympia Dukakis, as the Chorus, stood centerstage and looked out at the audience members that surrounded her, she was able to become *all* of them at once—to be the reflection of a city, a community, an audience, all wrestling together with the meaty political and personal issues *Elektra* presents. Ancient Greek audiences were the jury, the press corps, the rabble, the constituents who needed to be persuaded and rallied and challenged.

So it's wonderful to continue that exploration here at The Geary, and a particular gift to delve into the play with our extraordinary René Augesen as Elektra. Who is this character and why does she still have such a hold on us? Elektra is a daughter whose sole purpose in life is to avenge her father's murder. She is a rebel whose endless laments have driven the rest of her family mad. It has been said that *forgetting* is part of mental healthfulness, that without the ability to let go, we would be incapable of moving forward. But *Elektra* is a play about willful memory. It is about the damage that happens to someone who refuses to forget. Elektra forces herself to perpetually relive and reiterate the gross injustice in order to keep alive the possibility that one day justice will be restored.

Thus the play begins with a long lamentation, but it must be remembered that to the Greeks, female lamentation was

not an occasion for passive weeping but an active political provocation. It was women in ancient Greek culture who were responsible for mourning the dead, and indeed female outcries on behalf of their fallen kin were so often incendiary that laws were passed in Solon's time to limit the number of days of public mourning permitted.

Timberlake's masterful new translation penetrates the emotional complexity not only of Elektra, but of the surrounding characters as well. It was Timberlake who first pointed out how unusual the Chorus is in this play: far from the "group speak" of most Greek tragedies, we see in *Elektra* a highly personal Chorus who speaks intimately to Elektra and is complicit in her plight. Our Chorus is concentrated in one actress and accompanied by a haunting musical voice created by composer David Lang and cellist Theresa Wong. Thus the Chorus is both personal and poetic, prosaic and heightened, occasionally crying out in Greek when no English translation will suffice.

To my mind, theater is always most exciting when it does something other media can't do—when it is viscerally *live* and when it penetrates all of our senses. This season provides so many chances to immerse ourselves in a totally theatrical universe, from the explosive musical dreams of *Stuck Elevator* to the rousing cries of *Black Watch*, from the heart-stopping language of desire in *Arcadia* to the profound intergenerational love of *4000 Miles*. This is the moment to celebrate being in a big room together and diving into new worlds in new ways.

Welcome to *Elektra*, and thank you for the 20 most exhilarating years of my life.

Yours,

Carey Perloff, Artistic Director

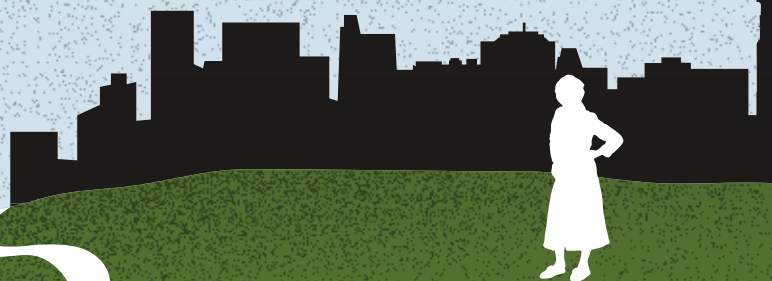
COMING SOON AT A.C.T.

# 4000 MILES

by **AMY HERZOG**  
Directed by **MARK RUCKER**

When the previously announced A.C.T. production of *A Streetcar Named Desire* became unavailable due to a possible national tour of the recent Broadway production, **A.C.T. Artistic Director Carey Perloff** immediately looked into filling the slot with another beautiful American drama. "We are thrilled to have been awarded the honor of producing the West Coast premiere of **Amy Herzog's** acclaimed *4000 Miles*, a funny and moving new work that has played to sold-out houses and received staggering accolades from critics since it premiered in 2011," she says. "We can't wait to bring our audiences this exciting new work from a young playwright who has the potential to transform the American theater."

At 33 years old, Herzog has emerged as a star playwright of her generation. Prominent theater companies are clamoring to produce her work (with upcoming premieres scheduled at Playwrights Horizons and New York Theatre Workshop) and she has earned a reputation, according to the *New York Times*, as "a young writer of stature, one who draws on her family's history—and her own—to create forceful, literate, compassionate drama."



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In *4000 Miles*, 21-year-old Leo unexpectedly arrives on the doorstep of his feisty 91-year-old grandmother Vera's New York apartment, inviting us into an unconventional and beautifully nuanced relationship that spans, tests, and collapses the distance between generations. Leo has recently completed an eventful cross-country bike trip and is recovering from a devastating accident. He's out of touch with his parents, but he turns to Vera for solace as he attempts to reunite with his old girlfriend, deal with his baggage, and move on with his life. Sparks fly as Vera's old-lefty political views collide with Leo's crunchy, hippie lifestyle, but the two begin to find common ground through their frank—and often hilarious—conversations.

One of Herzog's earlier works, *The Wendy Play*, received its world premiere at A.C.T. in 2008 as a coproduction of the A.C.T. Master of Fine Arts Program and Young Conservatory. Even then, Herzog drew on personal experience in creating her onstage world—the tale of a bright, young playwright teaching at a prestigious summer conservatory is “somewhat autobiographical,” she admits.

Continuing on this impulse, the character of Vera Joseph in *4000 Miles* is based on Herzog's own grandmother, Leepee Joseph, now 95, whose West Village apartment was recreated as the set for the New York production. Like Vera, Leepee has been passionate about left-wing politics throughout her life, from demonstrating for free lunches (with an arrest for picketing) when she was a schoolgirl, to standing with a sign at an Occupy Wall Street rally earlier this year.

Herzog drew inspiration for *4000 Miles* in part from a desire to give voice to an older character after perceiving that, in society, older people can seem to disappear. “I feel, in a very pronounced way, my own grandmother's fight to remain present and relevant,” she says. “This character, Leo, isn't me at all, but I did live with my grandmother for a while when I first graduated from college and I encountered what it's like to be her roommate. I'm very grateful for that period, mostly because we got in some fights, which I now think is completely remarkable. I worked through fights with my grandmother. Very few people can say that.”



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*The New York Times*

“*4000 Miles* is **one of the best, bravest plays of the season**. See it, no matter how far you must travel.”

*Time Out New York*

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# A.C.T. AMERICAN CONSERVATORY THEATER

CAREY PERLOFF, ARTISTIC DIRECTOR | ELLEN RICHARD, EXECUTIVE DIRECTOR

## SOPHOCLES' **ELEKTRA**

*Translated and adapted by* Timberlake Wertenbaker

*Original music by* David Lang

*Directed by* Carey Perloff

<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Candice Donnelly
<i>Lighting by</i>	Nancy Schertler
<i>Sound Design by</i>	Cliff Caruthers
<i>Dramaturgs</i>	Beatrice Basso and Michael Paller
<i>Casting by</i>	Janet Foster, CSA
<i>Assistant Director</i>	Lian Walden
<i>Assistant to the Composer</i>	Naya Chang

### THE CAST

<b>Elektra</b>	René Augesen*
<b>Chorus Leader</b>	Olympia Dukakis*
<b>Chrysothemis</b>	Allegra Rose Edwards†
<b>Tutor</b>	Anthony Fusco*
<b>Aegisthus</b>	Steven Anthony Jones*
<b>Clytemnestra</b>	Caroline Lagerfelt*
<b>Orestes</b>	Nick Steen†
<b>Pylades</b>	Titus Tompkins†
<b>Cellist</b>	Theresa Wong

### UNDERSTUDIES

*Elektra, Chrysothemis*—Rebekah Brockman†; *Chorus Leader, Clytemnestra*—Omozé Idehenre\*  
*Aegisthus*—Titus Tompkins†; *Tutor, Orestes, Pylades*—Patrick Alparone\*

### STAGE MANAGEMENT STAFF

Megan Q. Sada\*, *Stage Manager*  
Stephanie Schliemann\*, *Assistant Stage Manager*  
Shannon Reilly, *Stage Management Fellow*

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

†Member of the A.C.T. Master of Fine Arts Program class of 2013

### SETTING

Outside the palace of Agamemnon, the seat of the House of Atreus

***Elektra* runs without intermission.**

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## The Carey Perloff Creative Venture Fund

Total raised to date: \$1,625,000

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 has launched an ambitious fundraising campaign to raise **\$2.5 million** to support important initiatives that are part of Carey's 20<sup>th</sup> Anniversary Season.

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# “The Exponential Multiplication of Outrage”

## Justice in *Elektra*

by Michael Paller

Halfway through Sophocles’ tragedy, Elektra demands of her mother, Clytemnestra:

by what law is [Agamemnon] supposed to die by your hands?

Take care:

if you establish this principle

you’ll come to regret it yourself:

because if you allow tit-for-tat murder then you will be the first to die

if you ever stumble upon Justice.

First, some exposition to catch us up to this point: about eight years before the play begins, Clytemnestra and her lover, Aegisthus, butchered her husband, Agamemnon, king of Mycenae, on his return from the Trojan War, because he: a) killed her first husband, murdered her infant daughter, and forced her to marry him; b) sacrificed her second daughter, Iphigenia, to the goddess Artemis, who was preventing the Greek fleet from setting sail for the Trojan War; and c) brought back with him as bounty from the war a concubine, the prophetess Cassandra, and their twin sons. As far as Clytemnestra was concerned, she had plenty of justification for her actions.

Ever since, her daughter Elektra has demanded vengeance for her father, who was not only murdered, but whose body was also butchered and defiled, against all the laws of Greek religion. She’s prayed for the return of her brother, Orestes, who surely will take matters into his own hands. Indeed, at the beginning of the play he has already arrived without her knowledge—with an instruction from Apollo, no less—to “avenge with justice” the murderous act of his mother by proceeding with “the slaughtering of the guilty.”

Murder upon murder, revenge upon revenge. One can’t help asking whether Elektra’s warning to Clytemnestra might apply to herself and Orestes, as well. Is what she prays for, what Orestes arrives to do, what Apollo has ordered him to do, simply more tit-for-tat murder, however they dress it up with the word “justice”? After all, as the Chorus reminds us, the House of Atreus has a history as bloody as it is long:

That’s how it is with this family. . . .  
the exponential  
multiplication  
of outrage.

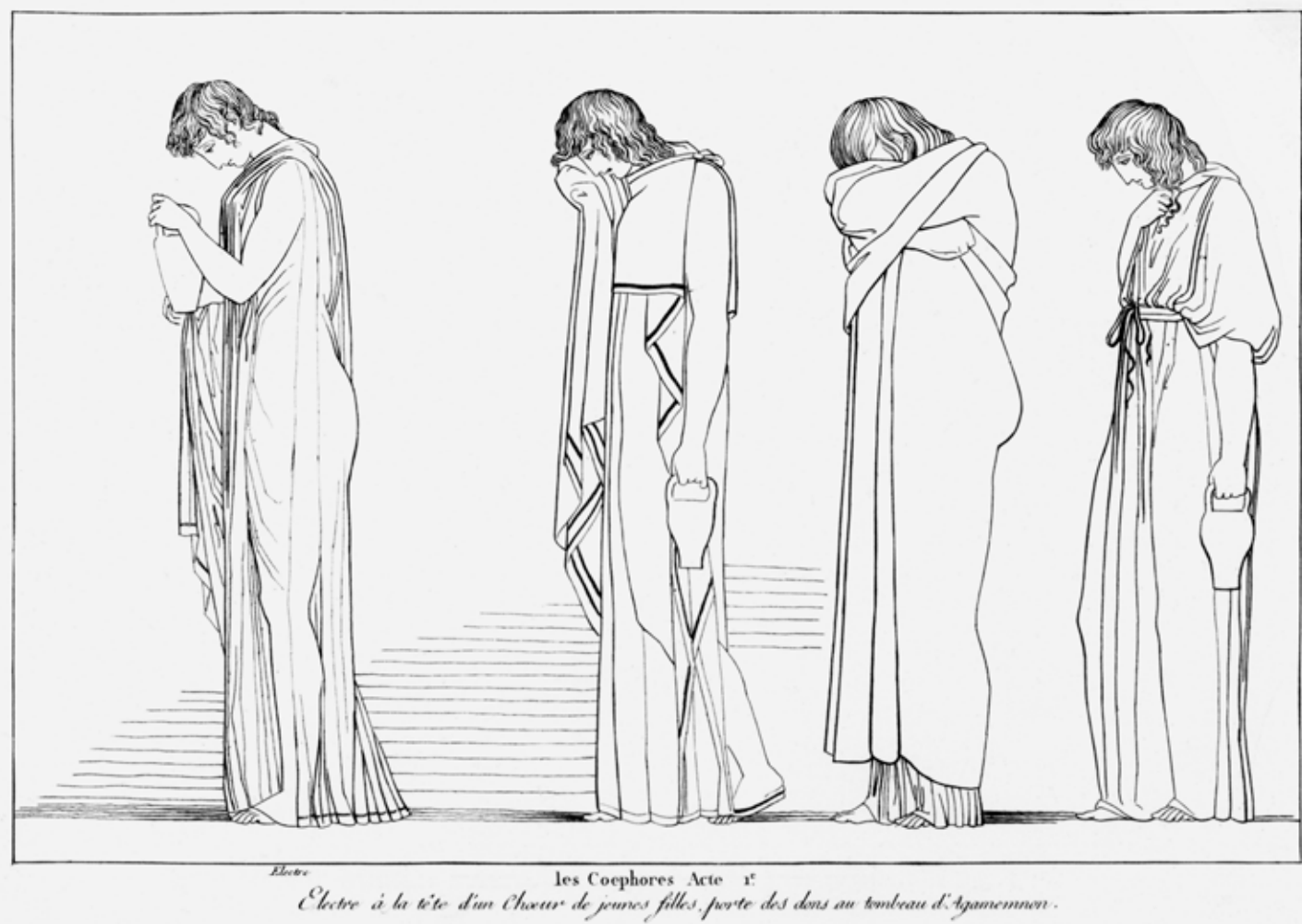
In this context, what does Justice mean?

The tragedies produced every spring at the Great Dionysia Festival in the amphitheater at the base of the Acropolis had several purposes. Athenians were proud of their culture; they considered everyone else to be barbarians, and tragedies were one way to demonstrate to the audience of Athenian citizens and honored guests the superiority of the Athenian way of life. On a less conscious level, the tragedies grappled with the anxieties of the male ruling class—first and foremost, what to do about women. Men wanted them out of sight, at home. They couldn’t be citizens or buy property, most weren’t taught to read and write. Respectable women (that is, those who were not prostitutes or courtesans) generally weren’t allowed to be seen in public, for fear of tempting other men or being tempted themselves. What they might get up to when their husbands were away on business or at war was constantly on men’s minds, and this concern surfaces in many of the tragedies, including *Elektra*. After all, Clytemnestra took Aegisthus as her lover during Agamemnon’s ten-year sojourn in Troy, plotted his murder in his absence, and, in some versions, ruled alongside her consort.

The tragedies celebrated Athenian justice, and values such as almost-continuous war and the subjugation of women and slaves, but also challenged and questioned them. The playwrights often gave voice to outsiders, especially women (think not only of Elektra, but also Antigone, Medea, and the women of Troy) and in doing so prompted citizens to examine the underpinnings of their Athenian democracy.

Sophocles’ *Elektra* certainly asks provocative questions. Like all of the 32 surviving Athenian tragedies, it’s a family story. Like the families in the other tragedies, moreover, this one is royal, and its action takes place in the public space before the family home, the palace of Mycenae. Thus, the family’s actions concern not just themselves but the entire city, and their behavior is meant to set an example. An example, however, of what? *Elektra* has consequences far beyond those often associated with an ordinary domestic dispute; its confounding questions about justice prompted the original Athenian audience of about 413 BCE to confront difficult choices and in doing so declare its values.

It’s not clear whether Sophocles meant *Elektra* to question the treatment of women in Athens, although he does provide convincing cases for both its women who consider themselves



▲ **ELEKTRA** and the Chorus Bearing Vessels for Libation on the Tomb of Agamemnon; illustration from *The Choephoroi*, by Aeschylus, 1830–40, by John Flaxman (Bibliothèque des Arts Decoratifs, Paris, France / Archives Charmet / The Bridgeman Art Library)

wronged by men. However, Clytemnestra and Elektra also believe that restitution can only come in the form of murder. How, Sophocles asks, should we regard a civilization where the brutalized demand that brutality be visited on offenders? If a society endorses eye-for-an-eye vengeance, can it call itself civilized?

The stories that the Athenian playwrights told were old and known to all; what was new was the way they treated familiar material. Aeschylus, the first of the great Athenian playwrights, had explored these questions in 458 BCE in the *Oresteia*, the second part of which, *The Libation Bearers*, is an earlier telling of the Elektra story. Taken as a whole, his trilogy is a mythic account of the founding of the Athenian system of justice meant to supplant *vendette*. The *Oresteia* was perhaps an expression of optimism, a hope that Athens might yet live up to its self-image as the world's most civilized state. The skeptical *Elektra* of Euripides, written perhaps 40 years later, questions Apollo's wisdom in ordering the murder of a more human, less threatening Clytemnestra and Aegisthus. At the center of Sophocles' *Elektra*, written around the same time as Euripides', is a daughter whose thirst for vengeance may make her look

remarkably like her revenge-bent mother, and perhaps suggests that the rational society of Aeschylus's masterpiece remained a long way off. "How far have we come since Aeschylus," Sophocles seems to have asked his audience, "if blood still demands blood? What of Athenian exceptionalism now?"

The Athenian audience, who relished a good debate, could see through Sophocles' play to Euripides' and some even back to Aeschylus's. Watching *Elektra*, they witnessed the play not only as a drama but also as an argument between multiple *Elektras* over a definition of justice and what it meant to be civilized. They also knew Orestes from *The Odyssey*, in which he's held up to Odysseus's son, Telemachus, as an example of how brave men defend the family honor—and how Euripides in his *Elektra* undercut that reputation. At the end of the play, after Orestes has fulfilled Elektra's deepest wish, the Chorus suggests that the long, bloody story of the House of Atreus is at last complete. The audience, who in their lives knew more war and struggle than calm and balance, could be excused if they doubted the outcome was as final as that. The argument about what is justice never is.



# BEFORE ELEKTRA

## The Cursed House of Atreus

by Dan Rubin

As Homer's *Iliad* tells us, after Paris of Troy stole the famously beautiful Helen from her husband, Menelaus, the kings of Greece were called upon to bring her back. Under the leadership of Menelaus's brother, King Agamemnon of Mycenae, they assembled a great fleet at Aulis, where they waited for favorable winds to carry their ships across the Aegean Sea. When those winds did not come, they consulted the seer Calchas. He reported something disturbing: Artemis, it seemed, was blocking their departure; she would not let them leave until Agamemnon, who had previously offended her, sacrificed his daughter Iphigenia.

The king at first refused, but when Odysseus threatened to leave the coalition, he caved. Agamemnon's wife, Clytemnestra, brought Iphigenia to Aulis, both believing the girl was to wed the peerless warrior Achilles. After Iphigenia was beheaded with a sacrificial axe in front of her horrified mother, a satisfied Artemis released the wind and a mournful Clytemnestra returned home to her three other children: Elektra, Chrysothemis, and Orestes.

While Agamemnon led the ten-year assault on the walled city of Troy, his bastard cousin Aegisthus stayed in Greece to seduce Clytemnestra and plan Agamemnon's downfall; when the Mycenaean king returned from war, the adulterers murdered him. The coup triggered a palace-wide battle between those loyal to Agamemnon and Aegisthus's supporters, and amid the melee Elektra gave the young Orestes to a trusted tutor, who smuggled him out of the city to Crisa. For seven years, Aegisthus ruled Mycenae while Elektra awaited Orestes' return. This is where Sophocles' *Elektra* picks up the story.

But the suffering seen in *Elektra* did not begin with the murder of Agamemnon, or even with the sacrifice of Iphigenia. In fact, it began generations earlier with Elektra's great-, great-grandfather, Tantalus.

### The Crimes of Tantalus

Tantalus was a Lydian king. He frequently dined with the gods at their banquets of divine nectar and ambrosia, which he sometimes stole to share with his mortal friends. Upon inviting



the gods to dine in his palace, Tantalus learned that his larder was insufficient to feed his guests. In desperation, he chopped up his own son, Pelops, and prepared him as a stew. The gods were wise to the ingredients of Tantalus's dish, and none ate (except for Demeter, who was preoccupied by her daughter Persephone's unfortunate betrothal to Hades).

Tantalus's punishment was severe. His kingdom, wracked by earthquakes, fell to ruin, and he was sentenced to eternal damnation in the underworld. There he hung from the bough of a fruit tree that leaned over a lake. The fruit above him and the water below him were just out of reach, so he was perpetually tormented by hunger and thirst.

### Pelops Reanimated

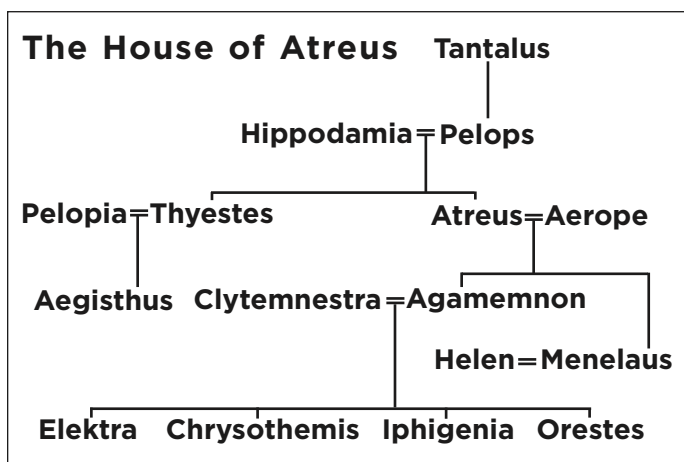
Hermes collected the pieces of Pelops's corpse, except for one of his shoulders, which Demeter had swallowed. The goddess kindly replaced the missing body part with ivory, and Hermes boiled the pieces together in a magic cauldron until the boy was whole again. When he was of age, Pelops traveled west to Greece and fell in love with princess Hippodamia of Pisa. Suitors of Hippodamia had to compete against her father, Oenomaus, in a chariot race: if they won, they could marry the princess, but if they lost, they would be executed. Oenomaus disposed of 12 princes in this manner.

With the help of Oenomaus's chariot driver, Myrtilus, who replaced the lynchpins of the king's chariot with wax, Pelops defeated Oenomaus, who was dragged to his death when his wheels flew off. Pelops had promised Myrtilus a night with Hippodamia in exchange for his help, but after Myrtilus tried to ravish the princess, Pelops kicked him from a moving chariot into Cape Geraestus. As the charioteer drowned, he cursed Pelops's family. Pelops took the throne of Pisa and conquered the surrounding region, renaming it Peloponnese.

### Atreus and Thyestes: Fraternal Feud

Hippodamia gave birth to twins Thyestes and Atreus, who hated each other. As a young man, Atreus vowed to sacrifice his finest lamb to Artemis. To test his commitment, the goddess sent him a lamb with a golden fleece. Atreus indeed sacrificed the animal, but he stuffed and mounted its precious fleece, arousing the ire of Artemis and the envy of his brother. Thyestes convinced Atreus's wife, Aerope, who lusted for him, to steal the fleece in exchange for his attentions.

When the king of Mycenae died, an oracle advised the Mycenaeans to crown one of Pelops's sons from the neighboring kingdom. When Atreus was crowned, he banished his brother, but he later lured Thyestes to Mycenae with the promise of amnesty. Atreus then murdered Thyestes' sons and served their bodies to his brother in a stew. The bereaved Thyestes consulted the Delphic Oracle as to how he might get retribution and was advised to beget a son with his own daughter, Pelopia, a priestess of Athena at a temple in Sicyon. Thyestes disguised himself, raped her, and fled to Lydia.



Not realizing Pelopia was his niece, Atreus fell in love with and married her. Pelopia gave birth to Thyestes' son, Aegisthus, whom she left to die on a mountain. Atreus, thinking Aegisthus was his offspring, brought the baby back to the palace and reared him as his heir.

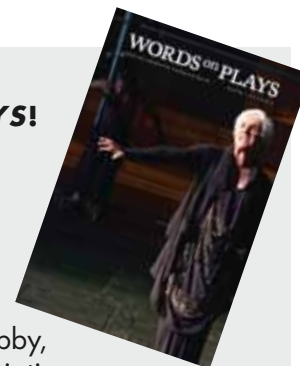
Seven years later, Agamemnon and Menelaus, Atreus's sons by Aerope, captured Thyestes and brought him back to Mycenae. As a rite of passage, Atreus ordered Aegisthus, still only a boy, to kill their prisoner, but Thyestes disarmed him and revealed himself to be his true father. Then, following Thyestes' orders, young Aegisthus killed Atreus. Thyestes resumed control of Mycenae. Agamemnon, however, had the support of King Tyndareus of Sparta, who marched against Thyestes, exiled him, and put Agamemnon on the throne.

As king of Mycenae, Agamemnon killed his cousin Tantalus of Pisa and his newborn child, and forcibly married his widow, Clytemnestra, the daughter of King Tyndareus. Clytemnestra's brothers, the Dioscuri, attempted to rescue her, but were slaughtered. As was typical for the House of Atreus, the marriage of Agamemnon and Clytemnestra was filled with violence from beginning to end.

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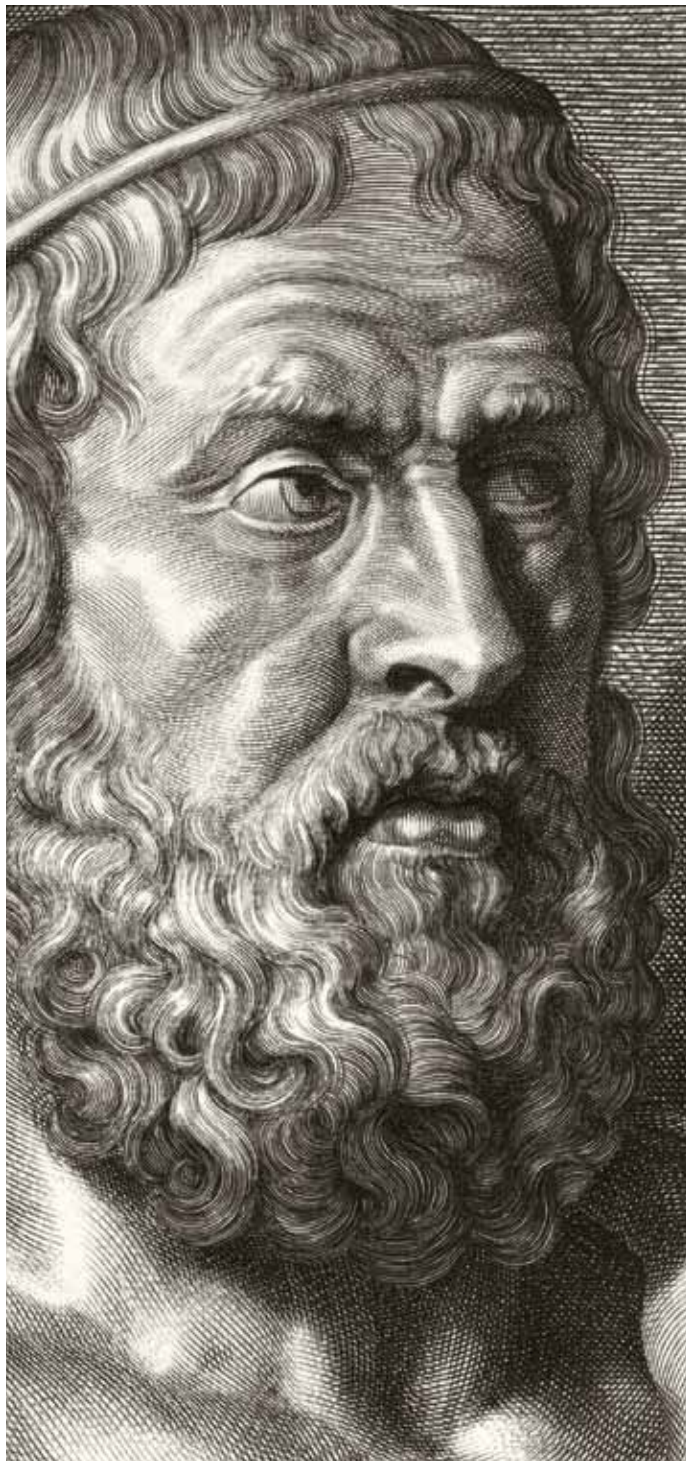
Copies are available in our lobby, at the bars, and online. Subscriptions are also available. Each purchase of *Words on Plays* supports our **ACTsmart education programs**, serving teachers and students throughout the Bay Area. Extend the love of theater to future generations, while learning more about *Elektra*.



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# A Brief Biography of Sophocles

by Cait Robinson



More myth than established fact, the details of Sophocles' life are much contested and marked by fantastical embellishment. Anecdotes describe him as likeable, attractive, and charming, a man of enormous influence in multiple areas of Athenian society. He was an accomplished politician and military leader as well as a priest in the cult of the healing god Asklepios. He was worshipped as a hero after his death. He is best remembered, however, for his tragedies, which historians estimate numbered more than 120. Today, only seven Sophoclean tragedies exist in their complete form.

Scholars estimate that Sophocles was born around 496 BCE in Colonus, an Attican city just outside of Athens. There is evidence that Sophocles began his career as a dancer and vocalist in 480 BCE, when he was chosen to lead a paean (choral chant to a god) celebrating the Greek victory over the Persians at the battle of Salamis. The first undisputed record of the writer comes from 468 BCE, when Sophocles won the City Dionysia, the annual Athenian festival featuring theatrical events performed in honor of Dionysus, for his play *Triptolemos*. Sophocles went on to win the City Dionysia at least 17 more times.

Much of Sophocles' popularity may be attributed to his theatrical innovations. According to Aristotle, Sophocles was responsible for the introduction of a third tragic actor, which allowed for complex plots and far more developed characters. Stubborn and independent, his characters reject advice, are isolated from their families, and ultimately fashion their own identities and fates. Their downfalls are often the result of their own failures. Figures like Oedipus, Antigone, and Elektra struck a chord with Sophocles' public, whose democratic society was gradually deemphasizing the supremacy of families and social groups and promoting the rights, responsibilities, and achievements of the individual.

Sophocles' last recorded act was to lead a choral dirge mourning the death of Euripides in 406 BCE. He died the same year. No stories of Sophocles' life are more varied and colorful than those surrounding his end. Some claim he choked on a grape, others that he died of exhaustion after reading *Antigone* aloud, and others still that he expired of joy after one of his plays won a competition.

◀ **SOPHOCLES** (English School / Private Collection / Ken Welsh / The Bridgeman Art Library)

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# Stuck Elevator

## Going Up!

by Dan Rubin

On April 1, 2005, Ming Kuang Chen, a 35-year-old Chinese deliveryman, left New York's Happy Dragon restaurant on his bicycle to deliver three dinners to customers in an apartment complex in the Bronx. After making his final drop off, he was riding one of the building's 12 notoriously faulty elevators when the car dropped suddenly and became stuck between the third and fourth floors. Chen remained undiscovered for 81 hours; he was finally freed early on Monday morning, dehydrated but otherwise physically okay. Mentally, however, after spending three days alone in a 4'x6'x8' metal box, he was traumatized.

In 2007, avant-garde/classical/folk composer Byron Au Yong and hip-hop poet/playwright Aaron Jafferis interpreted this harrowing tale as a poignant allegory for the situations immigrants are forced to face every day in this country, "suspended between the upward mobility of the American dream and the downward plunge into an empty abyss." They created *Stuck Elevator*, a visionary new musical work, to tell the story of Chen's life while interweaving the nightmarish realities of living undocumented in America. It is a recession-era parable, they say: "In the middle of a recession, when the lives of undocumented immigrants are overshadowed by

unemployment statistics, *Stuck Elevator* focuses on a heroism that happens day to day and dollar to dollar."

In our studios last August, Yong and Jafferis joined OBIE Award-winning director Chay Yew and members of the ensemble that will debut *Stuck Elevator* during its world premiere at A.C.T. next April—eight years to the day after Chen was saved—for an exploratory workshop. Versatile Korean American tenor Julius Ahn, who has been with the project since 2011, plays Chen; Marie-France Arcilla plays various roles, including Chen's wife; and Joel Perez also plays various roles, including Marco, the Mexican deliveryman Chen competes with for tips.

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▲ **TRAPPED** Composer Byron Au Yong expresses the anguish of being stuck in an elevator. (photo by Tim Summers)

► **[TOP] ENSEMBLE WORK** Workshop performers (L to R) Joel Perez, Marie-France Arcilla, and Julius Ahn have some fun. (photo by Kevin Berne)

► **[BOTTOM] REWRITES** (L to R) Librettist Aaron Jafferis, assistant director Naya Chang, composer Byron Au Yong, and music director Dolores Duran-Cefalu make changes to the script and score during the August workshop of *Stuck Elevator* at A.C.T. (photo by Kevin Berne)



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*Stuck Elevator* is about people who are “suspended between the upward mobility of the American dream and the downward plunge into an empty abyss,” say the show’s creators.

---

Yong and Jafferis have been workshoping *Stuck Elevator* since 2007, but this was the first time they had heard it in a streamlined form. New A.C.T. subscribers were treated to a sneak preview of the workshop, and the creators learned a lot: “The workshop showed us how appropriate San Francisco will be to premiere *Stuck Elevator*,” Yong explains. “The aesthetic and themes of the show will resonate with folks in the Bay Area who are engaged with labor, immigration, contemporary music, Chinese food, hybrid identities, and social change, and after working with A.C.T. and meeting board members, subscribers, and supporters, I am confident that *Stuck Elevator* will soar.”

Jafferis explains that the piece keeps growing, becoming at once more specific and more universal: “As we’ve explored the piece, it has moved away from trying to figure out the details of Chen’s life to incorporating details of other immigrants whose stories resemble his; simultaneously, it has moved away from the immigration issue as a faceless abstract to being intimately about this individual human being.”

***Stuck Elevator*** begins a limited run on April 4, 2013. Visit [act-sf.org/stuckelevator](http://act-sf.org/stuckelevator) for more information about the show.



# The New M.F.A. Program Board of Directors

by Dan Rubin

We are always somewhat floored when people ask, “You have a conservatory?” For starters, it’s in our very name! When Bill Ball brought American Conservatory Theater to San Francisco 45 years ago, our training programs were intimately linked to our productions—and they still are today. The interactions between our school and our theater are so ubiquitous that there is no component of one that is not informed by the other. Case-in-point: *Elektra*.

There are four third-year Master of Fine Arts Program students performing in the production of *Elektra* you are seeing today, including the actors playing the major roles of Orestes and Chrysothemis. When core acting company members René Augesen (*Elektra*) and Anthony Fusco (the Tutor) are not onstage (and sometimes when they are), they are busy teaching and directing in the M.F.A. Program. And A.C.T. Associate Artist Olympia Dukakis (Chorus Leader) has long been one of the program’s most vocal advocates.

This season, in order to raise awareness about A.C.T.’s master of fine arts program on both a local and national scale, we have launched the Board of Directors of the M.F.A. Program, consisting of a diverse group of past and current A.C.T. trustees, alumni, parents of alumni, and others who share the desire to see the M.F.A. Program thrive. Jack Cortis, who was chair of the A.C.T. Board of Trustees from 2006 through 2010, has taken the leadership position on the newly formed M.F.A. board. He explains why he is devoted to the conservatory:

The school reinforces A.C.T.’s belief that the art form deserves a commitment to the highest ideals of theater, that actor training is critical to the art form’s success, and that serious stage actors need training of the highest caliber. And because of the school, A.C.T.’s productions need to continuously live up to the same commitment of excellence that we teach to our students. The school and A.C.T. feed off each other’s promise to deliver the highest quality theatrical experience.

A.C.T.’s M.F.A. program is one of the last advanced-actor-training programs in the country that is aligned with a major professional nonprofit theater rather than a university. Our professors are working professionals; our classrooms are our rehearsal studios and theaters, including The Geary. Nothing is theoretical.

From a pedagogical standpoint, the benefits of this guild-like passing-down of knowledge are clear, but there is a fiscal fragility for a training program removed from the security of a major university. The primary goal of the Board of Directors of the M.F.A. Program is to make A.C.T.’s conservatory financially self-sustaining. “Financial sustainability of the program is critical,” explains Cortis. “Much of the current funding for the program comes from the annual operating revenue of A.C.T., so we need to find sources of funds (scholarships and direct funding) that will allow the school to operate without relying on the larger organization. Our ultimate goal is for the school to be 100 percent funded by dedicated revenue.”

Great actors are at the core of the theater experience—and we train great actors. Getting involved as a board member or donor will allow you to get to know our fearless student actors as they develop their skills. “There is an intimacy in seeing these young performers grow that deepens one’s understanding of theater, understanding of the role actors play in creating what is onstage,” explains Cortis. “The school has become the most enriching part of my A.C.T. experience.”

“I’m excited to have a team in place responsible for spreading the word for what a spectacular program our M.F.A. Program is,” says Conservatory Director Melissa Smith. “It will no longer be a best kept secret, but a recognized jewel in San Francisco’s crown.”

**For more information** about supporting the Master of Fine Arts Program, contact Helen Rigby, Associate Director of Development, Conservatory, at 415.439.2469 or [hrigby@act-sf.org](mailto:hrigby@act-sf.org).

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Directed by Giles Havergal

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Clockwise from top (L to R): Lisa Kitchens and Asher Grodman in *Polamid Stories* (photo by Alessandra Mello); Tye J. Tilghman and Nick Steen in *A Celebration of Tennessee Williams (1911-83)* (photo by Alessandra Mello); Allegra Rose Edwards in *A Midsummer Night's Dream* (photo by Kevin Berne); Christina Elmore, Jason Frank, and Courtney Thomas in *A Midsummer Night's Dream* (photo by Kevin Berne).

# WHO'S WHO IN ELEKTRA



**REN E AUGESEN\*** (*Elektra*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has since appeared in

almost two dozen productions, most recently *Play*, *Higher*, *Once in a Lifetime*, *The Homecoming*, *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *The Three Sisters*, *The Rainmaker*, *A Doll's House*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party . . .* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen, a graduate of the Yale School of Drama, was a 2011 Ten Chimneys Foundation Lunt-Fontanne Fellow.



**OLYMPIA DUKAKIS\*** (*Chorus Leader*) was seen in *Vigil*, *Hecuba*, *A Mother*, *For the Pleasure of Seeing Her Again*, and *Singer's Boy* at A.C.T. In New

York, she appeared in *The Milktrain Doesn't Stop Here Anymore*, *The Singing Forest*, *The Marriage of Bette and Boo* (OBIE Award), *A Man's a Man* (OBIE Award), *Curse of the Starving Class*, *Electra*, *Peer Gynt*, *Titus Andronicus*, *The Memorandum*, *Social*

*Security*, and *Rose* (Drama Desk nomination). In London, she was in *Rose* (National Theatre) and *Credible Witness* (Royal Court Theatre). She served as founding artistic director at the Whole Theatre Company in New Jersey for 19 years and recently played Prospera in Shakespeare & Company's *The Tempest*. Films include *Moonstruck* (Academy Award and Golden Globe Award for Best Supporting Actress), *Steel Magnolias*, *Dad*, *Look Who's Talking I, II, and III*, *3 Needles*, and *Away from Her*. Her work on television includes the *Tales of the City* trilogy, *Lucky Day*, *Sinatra*, *Young at Heart* (Emmy Award nominations for all), and *The Last Act Is a Solo* (ACE Award). Her most recent film is *Cloudburst*, currently being shown at international film festivals.



**ALLEGRA ROSE EDWARDS†**

(*Chrysothemis*) last appeared in D'Arcy Drollinger's *Project: Lohan* and Arvada Center Theater's production of *Legally*

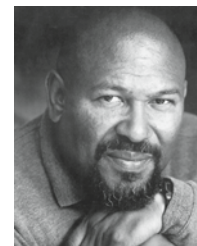
*Blonde: The Musical*. As a student in A.C.T.'s Master of Fine Arts Program, she has been featured in *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Le Cid*. She was also seen in the new original musical *Homefront* with A.C.T.'s Young Conservatory. Before starting her graduate training, she hosted the Special Effects Show at Universal Studios Hollywood. Edwards has a B.A. in theater and television from Pepperdine University.



**ANTHONY FUSCO\*** (*Tutor*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Play*, *Race*, *The Homecoming*,

*Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*,

*November*, Edward Albee's *At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *Blithe Spirit*, *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* (with Caroline Lagerfelt) and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School.



**STEVEN ANTHONY JONES\*** (*Aegisthus*)

is the artistic director of San Francisco's Lorraine Hansberry Theatre. He has been seen at A.C.T. in

*Scapin*, *November*, *'Tis Pity She's a Whore*, *Blood Knot*, *The Imaginary Invalid*, *After the War*, *Happy End*, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yohen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Scrooge and The Ghost of Christmas Present), *Celebration* and *The Room*, "Master Harold" . . . and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and

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# WHO'S WHO


*Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Side Man* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of *Midnight Caller* and a recurring role on *Trauma*.



## CAROLINE LAGERFELT\*

(*Clytemnestra*) returns to the Bay Area, where she spent five years as Inger Dominguez on *Nash Bridges* and played Queen Elizabeth in *Mary Stuart* at A.C.T.

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On Broadway, she starred in *Lend Me a Tenor* (Outer Critics Circle Award), *The Real Thing*, *A Small Family Business*, *Four on a Garden*, *Betrayal*, *Otherwise Engaged*, *The Constant Wife* (Drama Desk Award nomination), *The Jockey Club Stakes*, and *The Philanthropist*. Off Broadway, her credits include *Hamlet*, *Guantánamo: Honor Bound to Defend Freedom*, *Moonlight*, *The Prime of Miss Jean Brodie*, *Clarence*, *Phaedra Britannica*, *Creditors*, *Quartermaine's Terms* (OBIE Award), *Close of Play*, *Other Places*, *Look Back in Anger*, *Cloud Nine*, and *The Workroom*. Regional credits include *Greta Garbo Came to Donegal* (Tricycle Theatre, London), *A Midsummer Night's Dream* (The Old Globe), *The Misanthrope* (Guthrie Theater), *The Resistible Rise of Arturo Ui*, and *Les Liaisons Dangereuses* (Williamstown Theatre Festival), *Night and Day* (Clwyd Theatr Cymru), *Dog Days* (Vienna's English Theatre), *Lloyd George Knew My Father*, and *To Grandmother's House We Go*. Her many film credits include the award-winning short *Rolling on the Floor Laughing* (Sundance Film Festival), the soon to be released *Red Robin*, *Minority Report*, *All the King's Men*, *Mrs. Harris*, and *No Way Out*. Television credits include five years as Cece Rhodes on *Gossip Girl*, *Castle*, *CSI*, *Weeds*, *Buffy the Vampire Slayer*, *The X-Files*, *Star Trek*, and *Beverly Hills 90210*. She recently performed at MOCA with Marina Abramovic and completed her first video game.



## NICK STEEN†

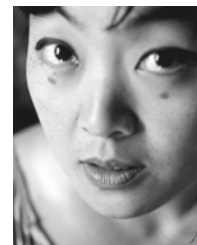
(*Orestes*) is making his debut on The Geary stage. Most recently he played Antonio in *Twelfth Night* at Shakespeare Santa Cruz. He has appeared in A.C.T. Master of Fine Arts Program productions as Lord Byron in *Block Eight on the Camino Real*, Beau in *The Traveling Companion*, Moe in *The American Clock*, Don Antonio in *The Rover*, Cassio in *Othello*, Horace in *Courtship*, and Jake in *Out the Window*. Other roles include Henry in *Brilliant Traces*, Leontes in *The*

*Winter's Tale*, and Murphy in *The Front Page*. Steen holds a B.F.A. in acting from the University of Evansville and will be receiving his M.F.A. from A.C.T. in May 2013.



## TITUS TOMPKINS†

(*Pylades*; *Aegisthus* understudy) has performed in A.C.T. Master of Fine Arts Program productions of *Happy to Stand*, *A Midsummer Night's Dream*, *A Celebration of Tennessee Williams*, *Othello*, *The Mandrake Root*, *The Rover*, *The American Clock*, and *The Widow Claire*. Before joining A.C.T., Tompkins received a B.S. in theater studies and a minor in philosophy from the University of Evansville and performed at the Lincoln Amphitheatre in Indiana and with Fabrefaction Theatre Company of Atlanta. Tompkins has also performed as a musician for many theaters, most recently playing percussion for the A.C.T. Young Conservatory production of *Show Choir! The Musical*.



## THERESA WONG

(*Cellist*) is a composer and performer actively exploring the intersection where music and performance meet with the creative spirit of experimentation, improvisation, and the synergy of multiple disciplines. Her recent works include *The Unlearning*, a debut album released to critical acclaim on Tzadik records, and *O Sleep*, an improvised opera she directed exploring the conundrum of sleep and dream life. Wong has presented her music internationally at such venues as Fondation Cartier in Paris, Yerba Buena Center for the Arts in San Francisco, Fabbrica Europa

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Chris Starke and the cast of *Black Watch*. Photo by Scott Suchman.

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# WHO'S WHO

in Florence Italy, Unlimited 21 Festival in Wels, Austria, and at The Stone in New York City.



**PATRICK ALPARONE\***

(*Understudy*) was last seen in *The Normal Heart* at A.C.T. and recently appeared in *Red* at Portland Center Stage. Other

notable theater credits include *Phaedra* (Shotgun Players); *Octopus, Any Given Day*, and *Mrs. Whitney* (Magic Theatre); *Period of Adjustment* and *One Flew Over the Cuckoo's Nest* (San Francisco Playhouse); *Man of Rock* (Climate Theater); *Twelfth Night* and *Ambition Facing West* (TheatreWorks); *Olive Kitteridge* (Word for Word Performing Arts Company); *A Streetcar Named Desire* (Marin Theatre Company); *Skin* (Encore Theatre Company); *Hamlet* (Impact Theatre); *The Little Dog Laughed* (B Street Theatre); and *Karima's City* in Egypt for The Cairo International Festival for Experimental Theatre (Golden Thread Productions). Film credits include *The Wisdom Tree*, *This Is Hamlet*, *Seducing Charlie Barker*, and *Two from the Line*.



**REBEKAH BROCKMAN†**

(*Understudy*) most recently appeared as Edith in California Shakespeare Theater's production of *Blithe Spirit*, directed by

Mark Rucker. Her A.C.T. Master of Fine Arts Program production credits include *Happy to Stand*, *A Celebration of Tennessee Williams*, *Othello*, *Thieves*, *The Mandrake Root*, *The American Clock*, *The Rover*, *Courtship*, and *Al Saiyid*. Prior to joining A.C.T., Brockman performed with the Kingsmen Shakespeare Company, The Shakespeare Theatre of New Jersey, and on

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†Member of the A.C.T. Master of Fine Arts Program class of 2013

the national tour of *Women of Ireland*. She holds a B.F.A. from the American Musical and Dramatic Academy and studied Irish dancing at Rince Na Tiarna School of Irish Dance. She is the recipient of the 2012–13 Joan Sadler Award.



**OMOZÉ IDEHENRE\***

(*Understudy*), a graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting company,

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

**TIMBERLAKE WERTENBAKER'S**

(*Translator/Adaptor*) plays include *The Grace of Mary Traverse* (1985), *Our Country's Good* (The Royal Court Theatre/Broadway; Tony Award nomination, 1988 Laurence Olivier Award for Play of the Year, 1991, New York Drama Critics' Circle Award for Best New Foreign Play), *The Love of the Nightingale* (1989; Eileen Anderson Central Television Drama Award), *Three Birds Alighting on a Field* (1991 Writers' Guild Award for Best West End Play, 1991 Drama Critics' Circle Award, and 1992 Susan Smith Blackburn Award), *The*



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Directed by Lila Neugebauer  
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*Break of Day* (1995), *After Darwin* (1998), *Dianeira* (1999), *The Ash Girl* (2000), *Credible Witness* (2001), *Galileo's Daughter* (2004), *Arden City* (2008), and *The Line* (2009). Translations and adaptations include Marivaux's *False Admissions* and *Successful Strategies* (1983), Ariane Mnouchkine's *Mephisto* (1986), Sophocles' *The Theban Plays* (1991), Euripides' *Hecuba* (1995; A.C.T.), Maeterlinck's *Pelleas and Melisande* (1999), Eduardo de Filippo's *Filumena* (1999), Anouilh's *Wild Orchids* (2002), *Jenufa*, adapted from Gabriela Preissova (2008), Euripides' *Hippolytus* (2009), Jean Racine's *Phèdre* (2010), and Sophocles' *Elektra* (2010).

**DAVID LANG** (*Original Composition*) received the 2008 Pulitzer Prize for *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theatre of Voices, directed by Paul Hillier. His recent works include *reason to believe* for Trio Mediæval and the Norwegian Radio Orchestra; *death speaks* for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett; *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; and *the difficulty of crossing a field*, a fully staged opera with the Kronos Quartet, commissioned by A.C.T. and directed by Carey Perloff. His other work at A.C.T. includes music for *Antigone*, *Hecuba*, *The Tempest*, *Singer's Boy*, *Mary Stuart*, *Enrico IV*, *Hilda*, and *Phèdre*. The CD of *the little match girl passion*, on Harmonia Mundi, won the 2010 Grammy Award for Best Small Ensemble Performance. Lang is cofounder of New York's legendary music festival Bang on a Can. He is also a professor of music composition at the Yale School of Music.

**RALPH FUNICELLO** (*Scenic Designer*) has designed the scenery for more than 50 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. He has also designed more than 250 productions of plays and operas throughout the world, including Broadway productions of *Julius*

*Caesar*, *Brooklyn Boy*, *Henry IV* (Outer Critics Circle, Drama Desk, and Tony award nominations), *King Lear*, *QED*, and *Division Street*; off-Broadway productions of *Saturn Returns*, *Ten Unknowns* (Lucille Lortel Award nomination), *Pride's Crossing*, and *Labor Day*; and New York City Opera's *La Rondine*, San Diego Opera's *Don Quichotte*, and LA Opera's *The Dwarf* and *The Broken Jug*. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in Design and Collaboration and awards from the San Francisco Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue* magazine, *Back Stage West*, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

**CANDICE DONNELLY** (*Costume Designer*) previously worked at A.C.T. on *Endgame* and *Play, Race, 'Tis Pity She's a Whore*, *The Circle*, and *Happy End*. Other credits include *La novicia rebelde* (Buenos Aires); *Autumn Sonata* (Yale Repertory Theatre); *Endgame* (BAM); *Dolley Madison* (PBS's *American Experience*); *The Wiz*, *The Importance of Being Earnest*, *The Three Sisters* (CENTERSTAGE); *She Loves Me* (Westport Country Playhouse); and *Edgardo Mine* (Guthrie Theater). She has worked on Broadway productions of *Our Country's Good*, *Fences*, *Hughie*, *Search and Destroy*, and *Mastergate*. Off-Broadway credits include *As You Like It* and *The Skin of Our Teeth* (Shakespeare in the Park); *Haroun and the Sea of Stories* and *La finta giardiniera* (New York City Opera); *Fires in the Mirror* and *The Skin of Our Teeth* (The Public Theater); and *No Strings* (Encores!). She has also designed shows for Hong Kong Opera, Minnesota Opera, Flemish National Opera, Berkeley Repertory Theatre, the Williamstown Theatre Festival, the A.R.T., and the Huntington Theatre Company, among others.

**NANCY SCHERTLER** (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (dir. Bill Irwin). A.C.T. credits include *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Schertler has worked extensively at regional theaters across the country, including a decades-long association with Arena Stage in Washington, D.C., where she has worked with directors Zelda Fichandler, Liviu Ciulei, Kyle Donnelly, Garland Wright, and Douglas C. Wager; *The Sisters Matsumoto* for Seattle Repertory Theatre; and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, all commissioned by the University of Maryland Opera Studio, under the direction of Leon Major.

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

## **BEATRICE BASSO** (*Dramaturg*)

serves as artistic associate at A.C.T., focusing on season planning, new work development, and production dramaturgy (recently *Scorched*, *Clybourne Park*, and *The Tosca Project*). She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new works by David Cale, Julia Cho, Noah Haidle, Craig Lucas, and Dael Orlandersmith, among others. As a freelance dramaturg, she has collaborated on new-play festivals, including The Eugene O'Neill Theater Center's National Playwrights Conference, the Summer Play Festival, and the Bay Area Playwrights Festival, as well as with a number of theaters, including ACT (A Contemporary Theatre in Seattle) and Theatre Calgary. Basso's translations have been produced by the Oregon Shakespeare Festival and Shakespeare Santa Cruz. Basso graduated summa cum laude in classics and theater studies from the University of Padua in Italy after studying acting at Royal Holloway, University of London.

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

**JANET FOSTER, CSA's** (*Casting Director*) A.C.T. credits include *The Scottsboro Boys*, *Endgame* and *Play, Scorched*, and *Maple and Vine*. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, *The Trojan Women: A Love Story*, and, at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country layhouse, Two River Theater Company, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and "'T' is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

**MEGAN Q. SADA's\*** (*Stage Manager*) most recent credits include A.C.T.'s *Endgame* and *Play, Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Round and Round the Garden*, and *A Christmas Carol* and Magic Theatre's *The Other Place*, *Annapurna*, *Or, The Brothers Size*, *Oedipus el Rey*, and *Goldfish*. Other professional credits include *Lydia* (Marin Theatre Company), *Culture Clash's 25<sup>th</sup> Anniversary Show* (Brava Theater Center), and *The Verona Project* (California Shakespeare Theater). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan, where she often stage-managed and directed.

## **STEPHANIE SCHLIEMANN\***

(*Assistant Stage Manager*) has worked on *Race, Marcus, or The Secret of Sweet*, *The Tosca Project*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Blood Knot*, *The Circle*, and *A Christmas Carol* at A.C.T. Other local stage management credits include *The Death of the Novel*, *Bill W. and Dr. Bob*, *The Understudy*, *Double Indemnity*, *Spring Awakening*, *Love in American Times*, *The Dresser*, and *Ain't Misbehavin'*, among others, at San Jose Repertory Theatre; *Flower Drum Song*, *Guys and Dolls*, *The King and I*, *Gypsy*, and *The Wizard of Oz* at American Musical Theatre of San Jose; *Anansi The Spider*, *Orson's Shadow*, and *The Last Schwartz* at Marin Theatre Company; and *Le Nozze de Figaro* and *The Magic Flute* at Opera San Jose. She has also worked with TheatreWorks, Teatro ZinZanni, and the Circus Center of San Francisco.

## **THE BERNARD OSHER**

**FOUNDATION** (*Executive Producer*), which supports higher education and the arts, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The foundation provides scholarship funding to selected colleges and universities across the nation. It also benefits programs in integrative medicine at Harvard University, UCSF, and the Karolinska Institute in Stockholm. In addition, the foundation supports a national network of educational programs for seasoned adults through the Osher Lifelong Learning Institutes, which now operate on the campuses of 116 institutions of higher education. Finally, an array of performing arts organizations, museums, and selected educational programs in the San Francisco Bay Area and the state of Maine receive foundation grants. Osher's wife, the Honorable Barbro Osher, Consul General of Sweden in California, chairs the foundation's board of directors.

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



## CAREY PERLOFF

(Director/Artistic Director) is celebrating her 20<sup>th</sup> year as artistic director of A.C.T., where she most recently directed *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 Voysey 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 recently directed a new *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*.

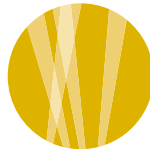
From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout

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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Susan Allen, Margaret Cahill, Cara Chrisman, 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, Precya 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 Nightchase, *Security*  
Jaime Morales, *Gear Cleaning Foreman*  
Jamal Alsaïdi, Lidia Godinez, Jabir Mohammed, *Gear Cleaning Crew*

## EDUCATION

Elizabeth Brodersen, *Director of Education*  
Dan Rubin, *Publications Manager*  
Emily Means, *Education Associate*  
Tyron Davis, *Resident Artist*  
Edward Budworth, *Student Matinees*  
Cait Robinson, *Publications Fellow*  
Adrian Gebhart, *Education Volunteer*

## CONSERVATORY

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*  
Alanna Coby, 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 Finocchio, *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*

## YC Accompanists

Thaddeus Pinkston, Robert Rutt

## Library Staff

Joseph Tally, *Head Librarian*  
G. David Anderson, Elena Balashova, Laurie Bernstein, John Borden, Helen Jean Bowie, Joan Cahill, Barbara Cohrsen, William Goldstein, Pat Hunter, Connie Ikert, Martha Kessler, Nelda Kilgus, Barbara Kornstein, Ines Lewandowitz, Richard Maggi, Ann Morales, Patricia O'Connell, Roy Ortopan, Art Perysko, Dana Rees, Beverly Saba, Roger Silver, Marianne Sullivan, Jane Taber, Sam Thal, Steve Watkins, Jean Wilcox, Nancy Zinn, *Library Volunteers*

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](http://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](http://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.

### Special Subscription Discounts

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

### Single Ticket Discounts

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit [act-sf.org/eclub](http://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

The bigger the group, the bigger the savings—save up to 50%! For groups of 15 or more, call Edward Budworth at 415.439.2473.

## AT THE THEATER

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

### A.C.T. Merchandise

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

### Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the theater.

### Cell Phones!

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

### Perfumes

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

### Emergency Telephone

Leave your seat location with those who may need to 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** is available on all levels of the theater. Please call 415.749.2228 in advance to notify the house staff of any special needs.

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

### 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.

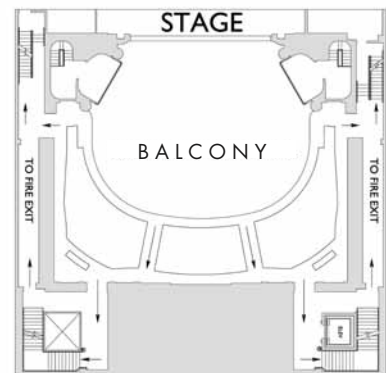
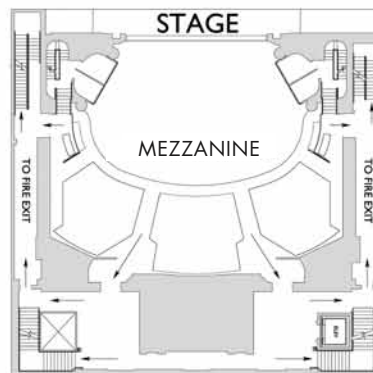
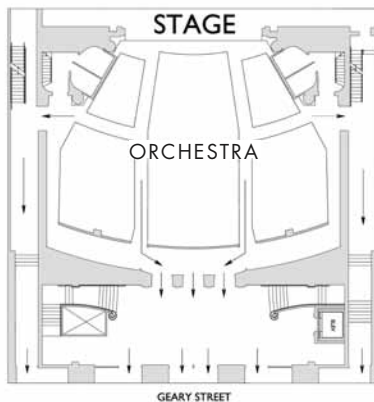


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

## Geary Theater Exits





# ROYAL TREASURES *from the* LOUVRE



LOUIS XIV TO MARIE-ANTOINETTE

NOV 17, 2012 – MAR 17, 2013

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Portrait of Louis XIV in diamond-set frame, ca. 1670. Miniature by Jean I Petitot; mount by Pierre and Laurent Le Tessier de Montarsy. Enameled portrait set in diamonds. Paris, Musée du Louvre, Département des Objets d'art. Photograph RMN-Grand Palais / Art Resource, NY / Jean-Gilles Berizzi