

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# BLOOD KNOT

by **Athol Fugard**

Directed by **Charles Randolph-Wright**

Music composed and recorded by **Tracy Chapman**

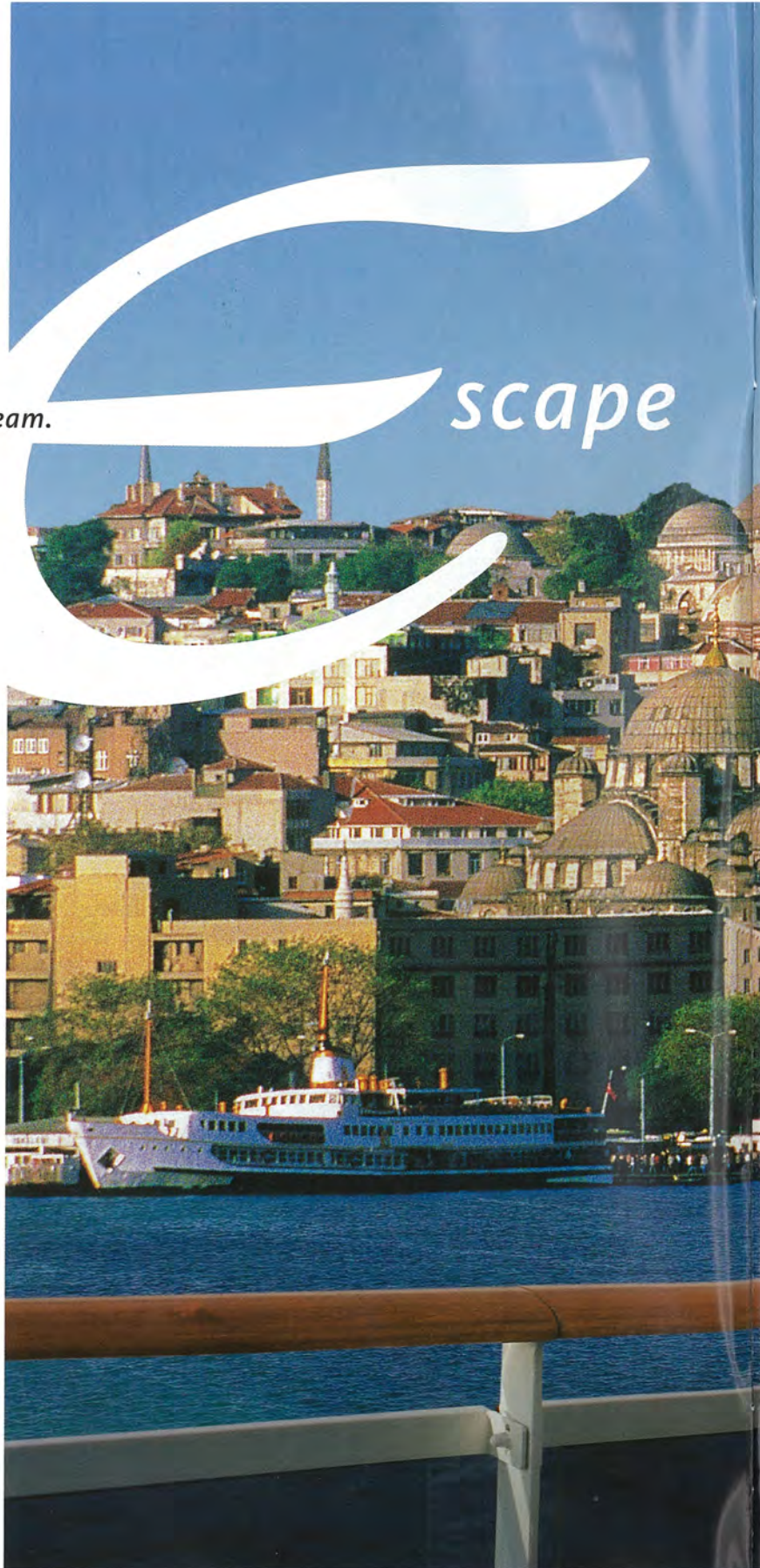


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# ABOUT A.C.T.



KEVIN BERNE

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

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the

reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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



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

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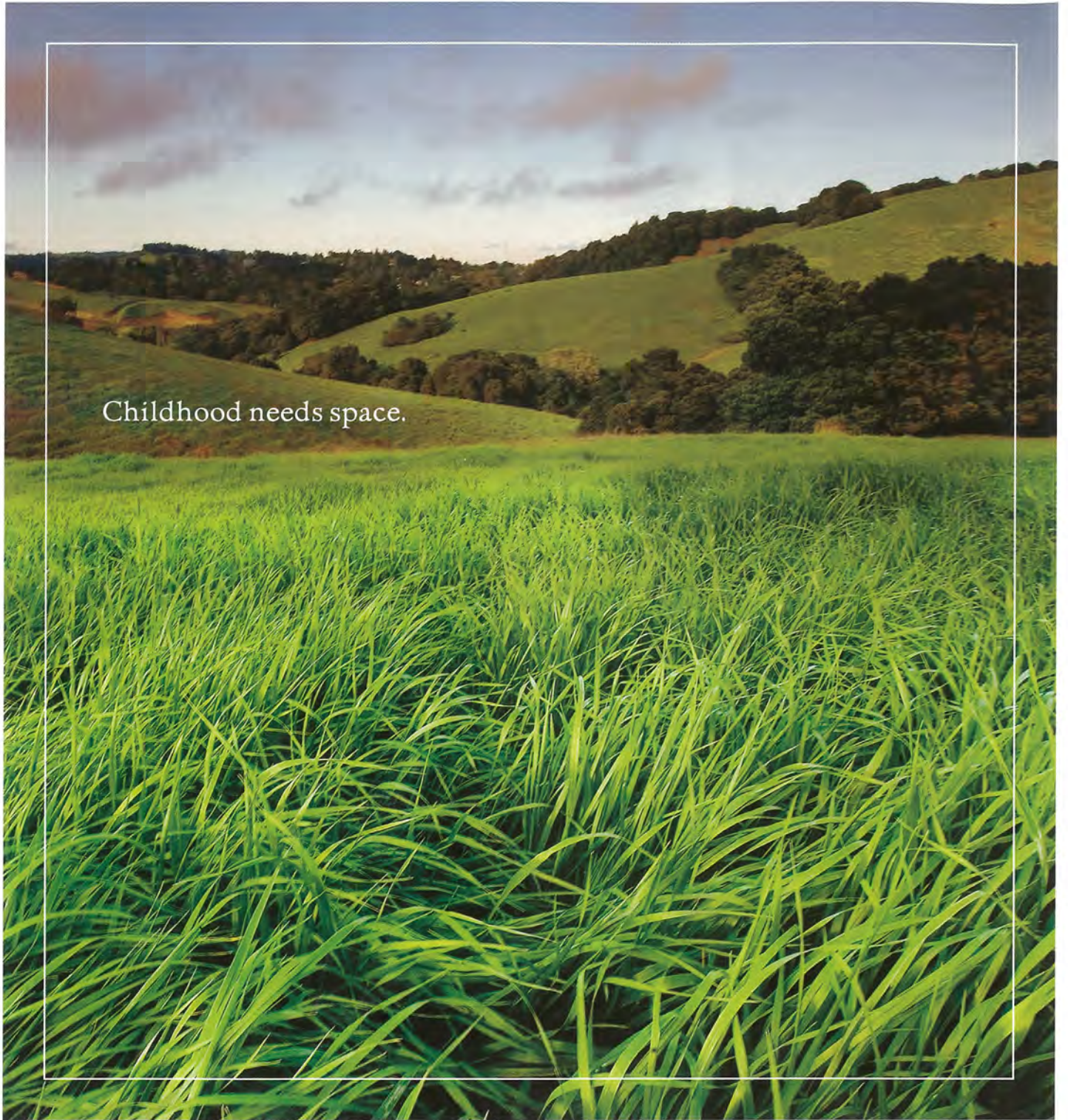
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# FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

We are so proud to welcome you to this production of *Blood Knot*. I wish I could claim that over a year ago when we programmed this extraordinary play about race and family, we guessed that a sea

change would be happening in American politics and that this presidential campaign would feature a major biracial candidate. The actual origin of this particular production was somewhat closer to home: when we invited Jack Willis to join A.C.T.'s core acting company last year, I asked him to give me a list of the plays he would most like to explore. At the top of his list was *Blood Knot*, with Steven Anthony Jones. I was startled, only because this is such a hugely challenging play: it requires two actors who trust each other completely, because, as is true with all of Fugard's work, they will be asked to go into territory that is dangerous and hard to talk about. Race is the skeleton in America's closet; even now, it is difficult to find the language to talk about what race makes us do, about how the legacy of racism in this country literally colors our behavior. This play unflinchingly examines the way in which each of us "performs" race, acting out all the expectations and biases that blackness and whiteness imply. Morrie and Zach are inextricably bound by their eternal "blood knot," but they are also always "other" to each other.

*Blood Knot* was written in 1961—not long after the Sharpeville massacre in which South African police killed and injured hundreds of unarmed black protestors—and the context of apartheid cannot be overestimated. The atmosphere in which these brothers exist is toxic. When they behave in ways that we find shocking or upsetting, we have to remember that they are the products of a system in which humanity is constantly held hostage to politically determined divisions and preconceptions. Zach and Morrie's

very identity is at stake as they struggle to understand how they can be so similar and so divided at the same time. Even in this postapartheid era, those divisions continue to haunt us. One of the most startling things about the play is the way in which Fugard exposes how our sense of self is held hostage to the categories in which the world places us: categories of gender, of race, of class, of language, of appearance. In Fugard's South Africa, it is this deeply damaged internal sense of self that is the most tragic and the most difficult to crack; years after the dismantling of apartheid, we struggle with it still.

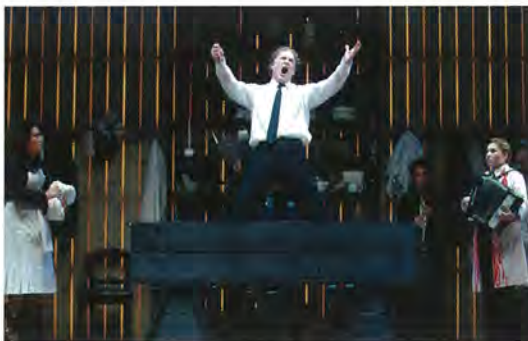
Having had the privilege to travel to South Africa together this summer to explore the play's world at close range (thanks to the incredibly generous support of Nancy Livingston and Fred Levin, and Tom Lockard and Alix Marduel), Jack and Steven have brought a fierce passion and total honesty to the rehearsal process, in collaboration with the wonderful Charles Randolph-Wright, whose work in boundary-breaking productions like *Insurrection: Holding History*, *Tartuffe*, and *Blithe Spirit* helps us look at our preconceived notions of history and identity in new and surprising ways. The icing on the cake has been the involvement of one of my heroines, Tracy Chapman, who is not only an internationally acclaimed songwriter but one of the Bay Area's own treasures. When Tracy began coming to see work at A.C.T., I immediately began imagining ways to bring her remarkable music to our stage. I hope this is the beginning of a long collaboration! And I hope that the work of these artists will move you and give you food for thought as we enter this exciting new year. Thank you so much for being here.

Best,

Carey Perloff  
Artistic Director

# SUPPORT *THE NEXT GENERATION CAMPAIGN* HELP SECURE THE FUTURE OF GREAT THEATER... AND \$1 MILLION!

**A.C.T.** launched its 2007–08 season with a generous million-dollar challenge grant from Jeff and Laurie Ubben, who have pledged to match all *new* and *increased* gifts to *The Next Generation Campaign* dollar for dollar up to \$1 million. As we turn the corner on the second half of the season, we are thrilled to announce that we are halfway to meeting this generous challenge, which the Ubbens made in hopes of encouraging everyone's support for this historic effort to create a \$30 million endowment for A.C.T.



**ABOVE, L TO R:** THE CAST OF *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET* IN JOHN DOYLE'S TONY AWARD-WINNING STAGING AT THE AMERICAN CONSERVATORY THEATER (PHOTO BY DAVID ALLEN STUDIO, COM); (FROM LEFT) RAIFE BAKER, TOWAH SUTTLE, CAITLIN TALBOT, AND KEVIN DEDES IN THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2008 PRODUCTION OF *THE IMPORTANCE OF BEING EARNEST* (PHOTO BY DAVID WILSON); (FROM LEFT) JEKYNS PELAEZ, MURIEL MAFFRE, MARC MOROZUMI, STEPHANIE SAUNDERS, NOL SIMONSE, AND PASCAL MOLAT IN THE A.C.T. FIRST LOOK PRODUCTION OF *THE TOSCA PROJECT* (PHOTO BY ERIC TOMASSON).

Once established, earnings from the endowment will provide crucial support to stage remarkable productions featuring visiting artists like those in *Sweeney Todd* (pictured above, left), to provide conservatory students greater opportunities to perform in productions such as *The Importance of Being Earnest* (above, center), and to commission and develop innovative new works like *The Tosca Project* (above, right).

Representatives of A.C.T. will be contacting you soon to ask for your participation in *The Next Generation Campaign*. Please help us meet the Ubbens' generous challenge by making your own commitment to the future of great theater in San Francisco.



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign*, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported *The Next Generation Campaign*. For more information, contact Jamie Valle at 415.439.2464 or [jvalle@act-sf.org](mailto:jvalle@act-sf.org).

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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

# BLOOD KNOT

by Athol Fugard

Directed by Charles Randolph-Wright

Music composed and recorded by Tracy Chapman

Scenery by Alexander V. Nichols  
Costumes by Sandra Woodall  
Lighting by Kathy A. Perkins  
Sound Design by Dan Moses Schreier  
Dramaturg Michael Paller  
Casting by Meryl Lind Shaw  
Dialect Coach Deborah Sussel  
Assistant to the Director Anjali Vashi

## THE CAST

**Morris** Jack Willis  
**Zachariah** Steven Anthony Jones

## UNDERSTUDIES

**Morris**—Robert Ernst; **Zachariah**—Hansford Prince

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Stephanie Schliemann, *Assistant Stage Manager*  
Gillian Confair, *Intern*

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Early 1960s, Korsten, near Port Elizabeth, South Africa

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# MY BROTHER'S KEEPER

An Interview with Athol Fugard

BY JESSICA WERNER ZACK

In October 1961, Athol Fugard, a white South African playwright with two short dramas (*No-Good Friday* and *Nongogo*) to his name, and his friend Zakes Mokae, a black jazz saxophonist-turned-actor, made theatrical history when they took the stage together for a single Sunday-night performance of Fugard's third play, *Blood Knot*. By necessity a clandestine engagement given the apartheid government's ban against multiracial events, the performance took place in an abandoned button factory in Johannesburg's Dorkay House. The actors converted the space into a theater for the bare-bones two-character production, hanging costumes over the windows to muffle the street noise. Crowded into the hot, unventilated room, a double-capacity audience sat rapt through a premiere that has since taken on the status of legend and launched the career of South Africa's preeminent dramatist.

"They had never seen anything like it," Mokae recalled years later of the predominantly white audience's reaction to *Blood Knot*. They were "streaming in week after week to sit as if fascinated by a snake," said novelist Nadine Gordimer. The act of watching a black man and a white man onstage as brothers—struggling alongside their restive countrymen to honor their family bond, their "blood knot," and to right their imbalances without succumbing to violence—was itself a charged event, and as such the play became not only artistically but also politically significant. (In fact, four years after the play's premiere, the apartheid regime declared mixed casts illegal, and in 1967, in response to a BBC television broadcast of *Blood Knot*, the police confiscated Fugard's passport.) The original production went on to transfix audiences in a six-month tour across South Africa, while subsequent stagings brought Fugard—and his country's life-and-death struggle—to the international stage, with performances in London and New York. A 1985 Broadway revival,

with Fugard and Mokae reprising their original roles, earned a Tony Award nomination for Best Play.

*Blood Knot* also became the model for many of Fugard's subsequent plays: close, condensed, finely wrought studies of two or three people linked in a love-hate bond of blood, marriage, or friendship. His best-known works (all of which were written under apartheid—*Boesman and Lena*, *A Lesson from Aloes*, *The Island*, *Sizwe Bansi Is Dead*, and "Master Harold"... and the boys—are also potent metaphors in which characters voice their personal desires with an urgency that continues to speak to their country's need to shed its divisive, troubled past and to find a common ground on which to build a humane future.

Fugard, who for many years has divided his time every year between Nieu Bethesda, a semidesert village in South Africa's Eastern Cape, and the beach community of Del Mar, California, spoke with A.C.T. Contributing Editor Jessica Werner Zack from his American home as *Blood Knot* rehearsals got underway. In conversation, while acknowledging theater's essential

ability to heighten and even provoke political consciousness, Fugard stressed the universal, existential nature of Zachariah and Morris's plight in *Blood Knot*. These brothers are defined in Fugard's mind, as all his characters have been, more significantly by their shared humanity than by any government's restrictions.

**WHEN *BLOOD KNOT* PREMIERED IN THOSE FAMOUS PERFORMANCES IN JOHANNESBURG IN 1961, DID YOU FEEL AT THE TIME THAT YOU WERE TAKING A RISK IN WRITING AND PERFORMING IN THIS PLAY?**

You know, people have called this a serious failing of mine, yet it has fortunately always worked to my advantage—I have never worried about consequences. The act of writing something you



A SOUTH AFRICAN MAN PASSES A WHITES-ONLY BEACH SIGN DURING APARTHEID.

believe in, that you feel must be written, is a compulsion that cannot be ignored. When you are sitting with blank paper and a pencil in your hand, obsessed with a set of images, you just can't argue with that or qualify it in any way. You just have to hold your breath and jump right into the deep end.

**THINKING BACK TO *BLOOD KNOT*'S PREMIERE, WHY DO YOU THINK IN THAT OPPRESSIVE AND DIVIDED ATMOSPHERE THAT THE APARTHEID GOVERNMENT ALLOWED YOU TO KEEP PERFORMING THE PLAY, A BLACK MAN AND A WHITE MAN ONSTAGE TOGETHER?**

Well, eventually I lost my passport because of it. The government changed its attitude as time went along, but initially they dismissed theater as of any significance or threat whatsoever. They thought, We're not going to worry about *that*. If it gives us a little adverse publicity, let's just let the idiots do it. Who cares? Well, they were wrong. It's a pretty amazing contrast for me between that first performance in an abandoned little loft space and 25 years later when the same two actors in the same play ended up on a Broadway stage.

**WHEN WE LAST SPOKE, WHEN A.C.T. PRODUCED "*MASTER HAROLD*"...AND *THE BOYS* IN 2001, YOU SAID THAT A VERY SPECIFIC CHILDHOOD EXPERIENCE PROMPTED YOU TO WRITE THAT PLAY. IS THERE A CENTRAL IMAGE THAT INSPIRED *BLOOD KNOT*?**

There is a very specific image that sparked *Blood Knot*, and it is an image that has stayed with me through all these years. It was during my few years [as a student] at University of Cape Town. I had hitchhiked back to my hometown to spend the Christmas holidays with my family. I knew my brother, who had been away from home for some time, would also be there. I arrived late at night, and my mother let me into the darkened, everybody's-still-sleeping house, and in whispers we moved to the bedroom I had always shared with my brother. I could see my mother was a little disturbed, and when she held out the candle so I could see my brother, I saw that he had suffered a lot during those few years. The pain, even in that sleeping face in repose, was written very powerfully on his face. Instead of the powerful, broad-shouldered man I remembered, who I had always been a little jealous of because of his physical prowess and good looks, I saw somebody who had really taken some hard knocks.

It was unquestionably that image of a sleeping man, which is actually embodied in the monologue that Morrie has at the end of the first scene when Zach has fallen asleep, and nothing related to the politics of South Africa, although I went on to realize that the politics of South Africa gave me a perfect way of exploring that relationship. The seminal image is an existential one. There is me, and there is you. I had been reading a lot of existentialists at that stage, and this was such a perfect embodiment of one of the fundamental elements of existence: the other.



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STEVEN ANTHONY JONES



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**TOP TO BOTTOM:** A SOUTH AFRICAN POLICE OFFICER CHARGES AFTER A DEMONSTRATOR WITH A SJAMBOK WHIP DURING AN ANTIAPARTHEID DEMONSTRATION IN JOHANNESBURG; A WHITES-ONLY SIGN IN THE DISTRICT SIX MUSEUM IN CAPE TOWN; SOUTH AFRICAN POLICE ARREST A ZULU MAN SUSPECTED OF BEING A SNIPER IN SOWETO.

I WONDERED READING THE PLAY IF YOU WERE ALREADY INTERESTED IN BECKETT WHEN YOU WROTE IT.

Well, more importantly than Beckett, he is preceded by Sartre and Camus, and those are the two that I had read at that stage. So, my reading of Sartre and Camus—Beckett came years later—made me aware of the existential quality of that moment. I and the other. I loved my brother, but what the hell could I do about his life? I couldn't live his life for him. I couldn't wrap him up and put him in a bottom drawer to keep him safe from more danger. So, it starts with that. Then, I suppose the South African situation, which defined my life to a great extent at that point and really has to this day, in which people are divided by the color of their skin, gave me a way of dramatizing the difference between me and the other. So that's how it all comes together. It ended up in the writing of a play which I rightly describe as the moment that I found my voice as a playwright. There had been a few apprenticeship works before that, but that was the moment I found a voice that I realized nobody but myself could write, and that's what finding your voice means.

IT MIGHT BE HARD FOR YOU TO SAY SINCE YOU WROTE IT, BUT TO WHAT DO YOU ATTRIBUTE THIS PLAY'S ABILITY TO CONTINUE TO SPEAK TO SO MANY PEOPLE IN DIFFERENT COUNTRIES OVER SO MANY YEARS, DIVIDED AS WE ARE IN SO MANY WAYS?

That is a good question. Whether they realize it consciously or not, it is about that existential dilemma, overlaid by race in certain situations: There is me, and there is the other. That is the issue that really makes it still relevant to people today and, well, whenever.

SO TO YOU THE IDEA OF A "BLOOD KNOT" IS MORE UNIVERSAL THAN THE BOND SHARED BY BROTHERS, OR BY TWO MEN OF DIFFERENT COLORS. IT'S THIS NOTION OF INTERDEPENDENCE, THAT WE ARE INEXTRICABLY LINKED WITH ONE ANOTHER REGARDLESS OF NOT JUST RACE BUT EVERYTHING THAT OUTWARDLY SEPARATES US. Yes. It all started with this sense of existential guilt one feels if one is looking at the faces of Darfur, or the faces of people in Pakistan at the moment, or in Iraq. You know, we are responsible [for one another]. We are our brother's keeper.

IN SOUTH AFRICA UNDER APARTHEID, THE POLITICS OF PASSING, OF A LIGHT-SKINNED BLACK MAN BEING ABLE TO LIVE UNNOTICED AMONG WHITES, MUST HAVE BEEN A TREMENDOUSLY FRAUGHT ISSUE.

Oh, gosh. There were so many tragic stories about that, about a member of a family having to disown his relatives because by the whims of genetics he or she was born with a skin that could pass for white, whereas the rest of the family without any question or testing was obviously nonwhite, or, more specific to South Africa, was "colored." That was what Zach and Morrie would have been, of mixed heritage. Oh, so many tragic stories.



A ZULU BOY HELPS HIS WHITE CLASSMATES LEARN THE ZULU LANGUAGE AFTER THE FALL OF APARTHEID.

ZACH WORKS DAILY TO THE POINT OF EXHAUSTION, AND MORRIS CARRIES AN OBVIOUSLY HEAVY BURDEN OF GUILT FOR HIS ABILITY TO HAVE PASSED AS WHITE. DID YOU INTEND AUDIENCES TO SEE BOTH BROTHERS AS EQUALLY OPPRESSED?

Very definitely. I wasn't conscious of this while I was writing it, but there is a kind of prophetic note in the play. In the first half, Morrie is dominant. And then in the second half you see Zach at that moment when he emerges

and is proud of his blackness and knows what it is, but then Zach sets up that terrible game in the end and takes control of their life in that little shack in which they live. I knew in my bones that South Africa was heading for violence, and that the violence was going to come from the oppressed, as it has always done. We just have to look at world history. Zachariah, in his assumption of power, inevitably discovers his potential for violence. It can't be avoided.

YET YOU HAVE DESCRIBED SOUTH AFRICA'S EMERGENCE INTO A DEMOCRACY WITHOUT UNTOLD BLOODSHED AS A MIRACLE OF THE 20TH CENTURY.

You know, there was enough bloodshed on the way. If I'm guilty of saying there was no bloodshed, it is a bit of a misnomer. I don't know what the difference is between a cupful of blood and a bucketful.

YOU MAKE A VERY GOOD POINT. MAYBE IT'S THE DIFFERENCE BETWEEN BLOODSHED AND OUTRIGHT APOCALYPSE.

Absolutely. We're speaking in relative terms, because we must remember the breakdown of South Africa's population: Four-and-a-half million whites imposed their brutal rule on 19 million

## FROM THE DIRECTOR



DIRECTOR CHARLES RANDOLPH-WRIGHT

I realized as I started working on this play that it scares me. I am astonished that it's still so relevant, and still so painful, almost 50 years after it was written. *Blood Knot* makes me feel things I don't want to feel, and forces me to deal with issues I think we all wish we could have overcome. I wonder how many people know how profoundly Athol Fugard's writing affected his country and the world, that this white South African man had a huge hand in the dismantling of apartheid. Along with Mandela and Biko and so many others, the name Fugard must be included. In today's commercial world, we don't think of art having that kind of danger and importance, but Fugard demonstrated so clearly in his writing that it absolutely can.

I love when worlds collide, and we are forced to look at something outside of our own experience or comfort zone. Look at our country right now. The idea of mixed race is right in front of us whether we wish to deal with it or not. Barack Obama looks black, but his mother was white. In *Blood Knot*, Morris looks white, but is black. What did that mean 50 years ago in South Africa? What does that mean now in San Francisco? I was stunned to hear recently that San Francisco's population is only 4% black. What happened? Do we talk about that? This play makes us think about who we are, and with the availability of DNA testing today, people of all backgrounds must rethink their origins and assumed ethnic identity. Our ancestors may not be who we expect them to be—after all, Obama and Dick Cheney are supposedly distant cousins. You have to love that.

Part of *Blood Knot*'s power is that it brings together such a mixture of elements. That's why I wanted music to play an important part in this production, to help weave those elements together. Tracy Chapman is one of our greatest artists, and I am honored and thrilled to be collaborating with her. Like Fugard's, Tracy's work transcends boundaries. Her music challenges and heals.

The hope of this play is that it invites audiences to discuss things we don't often discuss. It's important that all kinds of people come to A.C.T., so there are people sitting next to each of us who don't look like us. It is imperative that we see stories different from our own, that we explore other worlds. And if those worlds scare us, then that's fantastic. That's why we're here. Thank you, Athol Fugard, for scaring all of us.

—Charles Randolph-Wright

black people [1978 statistics]. Good heavens, when those black people rose up, it would be a tsunami, there would be nothing left of that little white island. That was in the cards.

**SO WHEN YOU WROTE *BLOOD KNOT*, DID YOU ENVISION THAT RACIAL APOCALYPSE WAS POSSIBLE?**

My answer is yes. The dangerous game Morris and Zach play [at the end of *Blood Knot*] is no doubt going to be played again. What happens if one night that alarm clock doesn't ring [and make them stop]? They've been conditioned like a pair of Pavlov's rats to respond to that ring-ring-ring. But alarm clocks sometimes do not ring. And if that happens in South Africa, what then?

**HAVE YOU ALWAYS FELT A RESPONSIBILITY AS AN ARTIST TO CONFRONT IN YOUR WORK THE INJUSTICES YOU SEE IN THE WORLD, AS OPPOSED TO WRITING FROM A MORE STRICTLY PERSONAL PLACE OR TO ENTERTAIN?**

I'll tell you what I realized, and I can describe the moment that I realized it. What I realized was that with the gift of creativity comes responsibility and obligation. If it's given to you, then it's given to you not to be selfish with. I was 21 or 22, and I had just come back home from being a sailor and found a job freelancing for a newspaper. One of the thoughts I had for a story was to visit a night school in one of the black townships, a black ghetto, really. I thought it would be a good story, these black people trying to learn to read and write. And there they were, seated behind their desks. There were a couple of middle-aged men and women, and then I noticed there was one very old man. *Really* old. With a beard the color of the one I've got on my chin right now and with the head of hair to match. He was so beautiful. And he had a pencil in his hand, and in front of him was open an exercise book, and laboriously he was writing out the alphabet. I stopped and asked him why in his old age did he want now to learn to write? And he said to me, "If I can't read the white's man's notices, I will be in trouble."

Walking away from that little school, I became very conscious of the power of literacy. I thought about the fact that I could read and I could write, and that there were the likes of him who couldn't. And in that instant was born a sense of responsibility in me, responsibility to him. Because I had a gift of putting words on paper, I was obligated to do something that was of some use possibly, some use to my fellow men and women and children.

**A THREAD OF HOPE RUNS THROUGH YOUR WORK, DESPITE THE DIFFICULT CONTEXT IN WHICH MUCH OF IT WAS IMAGINED. DO YOU SEE *BLOOD KNOT* AS A HOPEFUL PLAY?**

Yes, it is. It's just what the title says. There is a blood knot that ties every human being to another human being. It's a knot we each share that cannot be untied. ■

# NO PLACE LIKE HOME

BY MICHAEL PALLER

STEVEN ANTHONY JONES



HOMES IN LANGA TOWNSHIP, CAPE TOWN, SOUTH AFRICA; SEPTEMBER 2007

What and where is “home”? That’s the question that most of Athol Fugard’s plays ask and where many of them take place—in someone’s home, or in a place a character has made into home. Since the early 1960s, when Fugard first attracted international attention, audiences, theater makers, and critics have experienced this “home” as a metaphor for South Africa, and we have looked at his plays through that prism, refracted by the fact of apartheid. Since Fugard fiercely opposed that ruthless system from the first, and because it’s no exaggeration to say that his plays helped change the conscience of a nation, it’s reasonable for us to regard his plays as outcries against inhumanity as specifically practiced by the government of South Africa between 1948 and 1991. However, viewing them solely in this one way is also restrictive: it lets us label Fugard as a “political writer” and put his work in a box where we no longer need consider what else it or he may be. In the apartheid years, Fugard admitted to being bothered by the automatic linking up of his work to his native country’s politics. “It saddens and depresses me,” he told an interviewer in 1988, “when my work is bracketed between those words ‘race’ and ‘apartheid.’”

Works of art are created in response to internal as well as external pressures, and the sources of those internal pressures are

deep, personal, and, in the end, not knowable in any but a most provisional way. Now that apartheid, the exterior pressure that worked on Fugard the artist, is gone, perhaps we can find meanings in his plays that lead beyond the political history of South Africa, and hear other, internal resonances, especially in one of the most crucial words in Fugard’s vocabulary, “home.”

The ironic thing about viewing Fugard’s work entirely through the lens of apartheid is that the word is Afrikaans for “apartness.” The hallmark of his plays, however, is a tight bond between two people that can either nurture or smother or, most frequently, both. “My plays are a series of burning focuses on tight relationships,” he said in the same interview.

The basic Fugardian situation is an intense relationship between two people where one almost inevitably turns against the other: consider *Master Harold* . . . and *the Boys*, in which the loving relationship between the young, white Hally and the black employee Sam is altered forever in one horrible moment. The tragedy—or the triumph—of the bond that connects them is that even in betrayal it won’t break. After the dreadful words are spoken or the act committed, two people are still joined, by blood or history, looking across the broken ground in some place they call “home.” That home may be the tea house where Hally

takes refuge with the family's black employees Willie and Sam, or a comfortable house such as the one Piet and Gladys uneasily inhabit in *A Lesson from Aloes*, or the rudimentary shack shared by Zachariah and Morris in *Blood Knot*, or the desolate mudflat where a weary couple alight but don't rest in *Boesman and Lena*. A home takes many forms in Fugard's plays, and it can never be summed up in a single adjective. It is, as Fugard has said, "both a blessing and curse."

Whatever else it may be, home is a place that his characters carry with them. In *Boesman and Lena*, the first thing we see are the entrances of a colored couple ("colored," in the South African lexicon of apartheid, meant, among other things, someone of mixed race) who have been forced from their home, not for the first time, by the government's policy of residential segregation. Boesman and Lena carry their belongings on their heads, and from there it's a short leap to the understanding that they carry their home *in* their heads, too. Boesman and Lena's home is wherever the other is, a condition that, in their emotionally straightened circumstances, doesn't lead to happiness. Wherever they walk in their years of forced wanderings, the sight before Lena's eyes is unchanging: Boesman's back, and his shadow threatening to engulf her. He is her husband and her oppressor; she knows who she is by the fact that he beats her. "When I feel it I'll know. I'm Lena," she says. She also says, "Sometimes, loneliness is two . . . you and the other person who doesn't want to know you're there." One doesn't need apartheid to feel apart from other people, especially the person who shares your home. "Just our clothes, and each other," she says. "Never lose that. Run your legs off the other way, but at the end of it, Boesman is waiting." With his beatings and his silence, Boesman is more Lena's home than any temporary shelter he assembles from fugitive bits of firewood and tin, and she is his. Home is a deep loneliness.

In "*Master Harold*" Hally can't stand his home, a place ruled by his ailing, tyrannical father. ("Home-sweet-fucking-home," Hally says. "Jesus, I hate that word.") He is terrified on this particular day that the doctors will allow his father to come home from the hospital, meaning that Hally will have to put up with his abuse and empty his stinking chamber pots "full of phlegm and piss." Hally has made a happier home for himself in the tea room his mother runs in Port Elizabeth. There he's cared for and learns life lessons from Willie and Sam, but his father's reach isn't easily escaped. Into this relative paradise Hally brings the flawed apartheid morality he learned at the sick man's bedside, and in a single vicious gesture destroys the one real home he had. For Hally, home will always be the painful memory of bringing down the one place where love and understanding were at least possibilities. Home is a fragile place, easily susceptible to the sickness of the outside world.

In *A Lesson from Aloes*, Piet and Gladys, a white couple, share an anxious truce of a marriage in their house in Port Elizabeth. He was once an antiapartheid activist before a wave of government arrests ended most protest in the country. His colleague, Steve, also a former activist and a colored man, has come to visit before leaving South Africa for exile in England. Some years earlier, Steve was the victim of a government informer, imprisoned, tortured, and almost driven to suicide. The same informer led the security police to Piet's and Gladys's home, which they tore apart before seizing Gladys's diaries—a violation that brought on a severe breakdown, causing her to spend the intervening years in and out of mental institutions. She's learned that neither home nor husband could provide her with sanctuary. As for Piet, a hearty Afrikaner with a weakness for English poetry, he's suspected of being the informer who betrayed his wife and best friend. On the eve of his leaving, does Steve come to say goodbye, or to accuse Piet of being a traitor? Home is where you're under suspicion.

Home is more complicated than that. It is where Sam tries to teach Hally that life can be a place where "nobody trips or stumbles or bumps into anybody else," and where there is often music and laughter. In *Blood Knot*, it is where Zach and Morrie plan for a better future and where they relive the favorite game of their youth (which happens to be pretending to drive a car 100 kilometers an hour away from home). It is the place, ramshackle and primitive though it is, to which Morrie returns, although he could pass for white and live in that comfortable world. It is where Zach dreams of offering his mother a butterfly, a symbol of his own beauty. It is also a haunted place, where Morrie wonders which of her children their brown mother loved best: the dark one or the light one?

In *Victory*, Fugard's newest play, a person's home is once again a nexus of love, comfort, betrayal, and violence: an elderly man's house is broken into and he discovers that the daughter of his late housekeeper helped the burglars gain entrance. Was the act his own fault for not seeing to it that the girl didn't fall into poverty when her mother died? The play takes place in the present, years after the dismantling of apartheid, yet its effects are still felt: they still are part of what home is in South Africa now.

"Home" is many things for Athol Fugard: it's South Africa, but it's also a very personal inner landscape. It's the thinnest of membranes through which passes the clean or filthy outside air. It's every inescapable human emotion. It's the people you are bound to in a blood knot. "You can't explain it," Fugard has said, "you can only say it. It's where you finally belong and where you have to go back to. It's where you are *owed*. Home is a very deep transaction." ■

# A GUIDING HOPEFULNESS

An Interview with Tracy Chapman on *Blood Knot*

BY JESSICA WERNER ZACK



TRACY CHAPMAN

**T**racy Chapman has been well known around the world as a singer-songwriter with a social conscience ever since her politically charged eponymous debut album raced up the charts in 1988 with such hit tracks as “Fast Car” and “Talkin’ bout a Revolution.” That same year she achieved worldwide fame after performing in London at Nelson Mandela’s 70th birthday concert, which was broadcast in more than 50 countries. (Mandela, South Africa’s future leader, at the time was serving his 24th year of a life sentence.) A year later she left Boston (where she had started her career busking with her guitar in Harvard Square) for San Francisco, which has been her home ever since. Seven more albums, multiplatinum sales, and four Grammy Awards have followed, and her reputation has endured as an artist whose songs evince her passionate belief that individual humanitarian acts are redemptive and that, one by one, we can each help to make the world a more just place. She told the *San Francisco Chronicle* last year, “I think we’re all responsible for doing what we can to create the world we want to see, and on a personal level I try to do that.”

Chapman has attended several A.C.T. productions in recent years. Although she has been courted by various directors and producers to write commissioned music for theater and film projects, it wasn’t until A.C.T. Artistic Director Carey Perloff gave her a copy of *Blood Knot* that she decided to make her theatrical debut. Director Charles Randolph-Wright, an ardent fan of Chapman’s music, heard in her lyrics, persuasive and soulful, a guiding hopefulness that is also a hallmark of Fugard’s finest plays. He worked closely with Chapman to develop original songs and transitional music for his A.C.T. production that amplify the emotional life of the play’s two characters, Zachariah and Morris, as well as the “blood knot” itself that binds them as brothers and as countrymen in a South Africa wholly divided by apartheid. In conversation with Jessica Werner Zack last month, Chapman discussed her process in creating a musical life for Athol Fugard’s powerful drama.

**WHEN YOU SPOKE BRIEFLY ON THE FIRST DAY OF REHEARSAL, YOU SAID THAT THIS PLAY CHALLENGES YOU. COULD YOU ARTICULATE WHAT YOU FELT THOSE CHALLENGES WERE?**

This play deals with some difficult subjects. For one, obviously, the play deals with race and people’s perceptions of race, and the characters struggle with their own sense of self and racial identity. And there are some things that are revealed about the characters as they struggle with those issues that are disturbing. But I found myself engaged by the play on many levels because I felt that it was an honest portrayal. I’m not sure how anyone could read this play and not feel moved by what these characters go through.

**HAS IT BEEN IMPORTANT TO YOU TO CONFRONT ISSUES OF RACE DIRECTLY IN YOUR WORK?**

I found it enormously helpful to discover, in reading your interview with Fugard, that his creative process as it related to this play all started from a personal reflection. It’s the same for me. I don’t sit down with a list of topics and issues that I want

to explore. I generally am starting from a more personal place, whether it’s just what is in my mind and imagination at the time, or some combination of that and influences around me, but it felt familiar to hear him say that.

**IN WORKING ON *BLOOD KNOT*, ARE THERE ANY SPECIFIC IMAGES OR WORDS THAT HAVE HELPED SPARK YOUR CREATIVE, MUSICAL IMAGINATION?**

Mostly, I’m trying to take care and show respect for the text. I don’t want the music that has lyrics to get in the way of Fugard’s work. I really approached it by just immersing myself in the play—in the words, and in trying to understand the lives and the minds of the characters. I read and reread the play, and I did a lot of research into the history of South Africa. I also have been listening to South African music and looking at biographical material about Fugard. I did some reading of the Bible, because there are passages that show up in several scenes. The story of Cain and Abel, and possibly seeing the mother as Eve, those things were on my mind. And then I had an assignment from

*continued on page 24*



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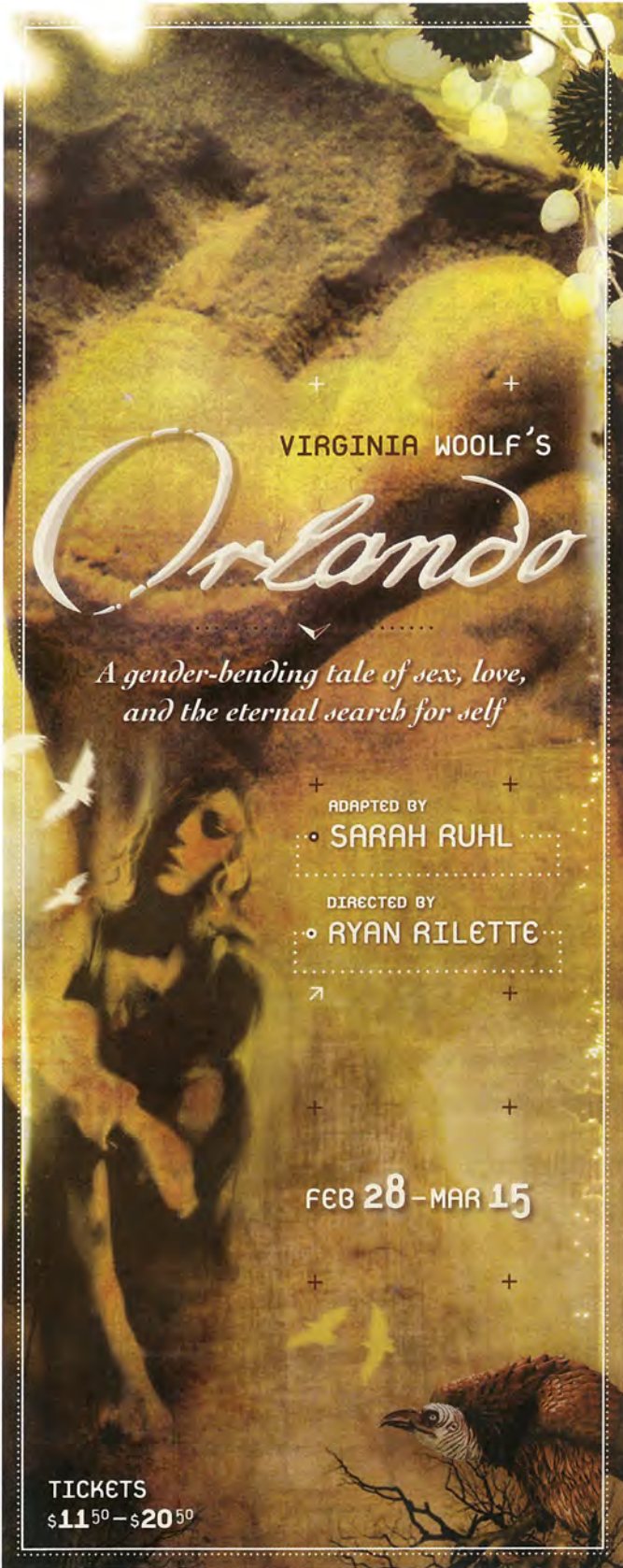
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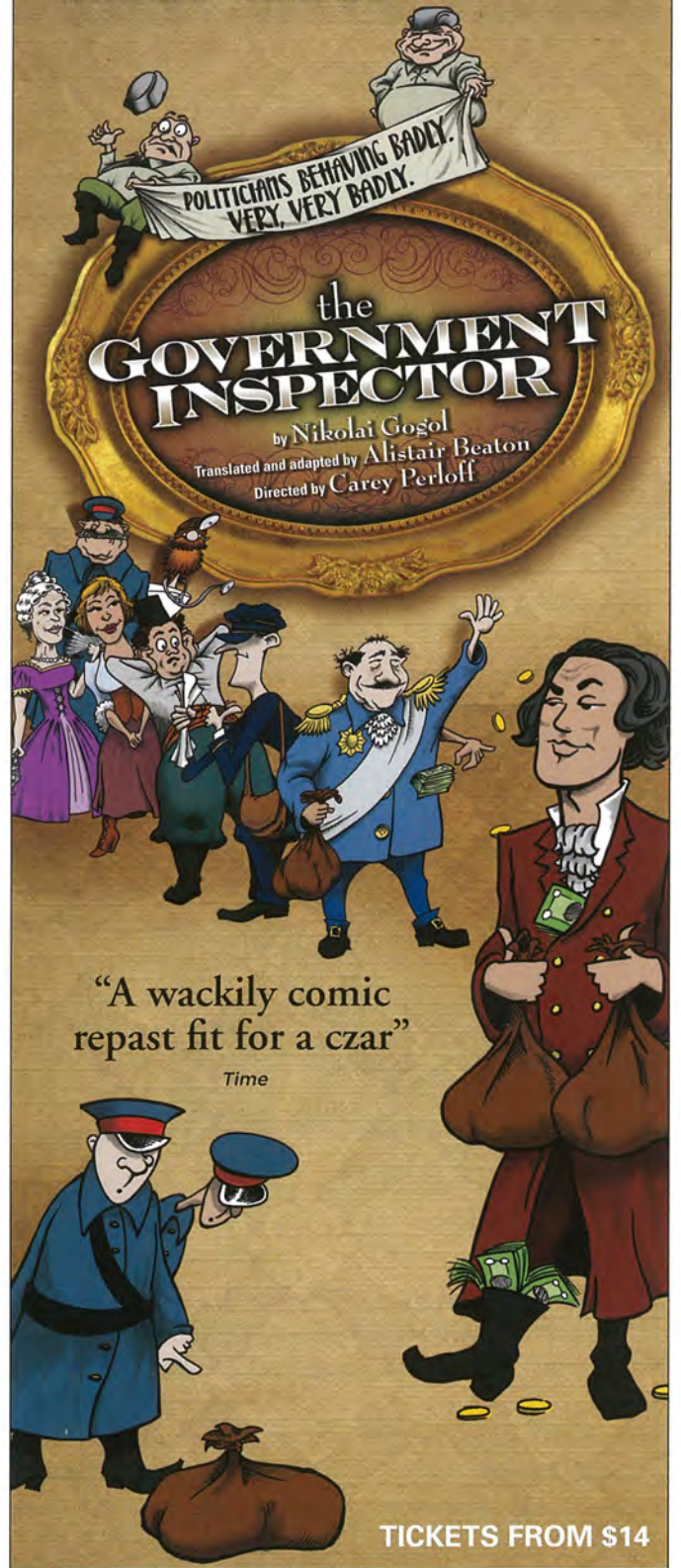
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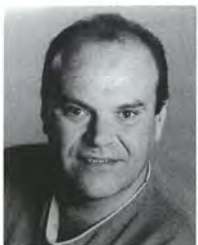
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# WHO'S WHO IN *BLOOD KNOT*



**STEVEN ANTHONY JONES** (*Zachariah*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *The*

*Imaginary Invalid*, the world premiere of Philip Kan Gotanda's *After the War*, *Happy End*, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yoben*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer 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 *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); *Sideman* (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*.



**JACK WILLIS** (*Morris*) has appeared in more than 200 productions throughout the United States, including recent performances at

A.C.T. in *The Rainmaker*, *Hedda Gabler*, *A Christmas Carol*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core

acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. He recently appeared in *Gypsy* with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis is a cofounder of Aruba Repertory.



**ROBERT ERNST** (*Understudy*) has performed at A.C.T. in *The Time of Your Life* as the Armenian (also at Seattle Repertory Theatre), *A Christmas Carol*,

and *Juno and the Paycock*. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. Recent credits include Phil Tracy in *The People's Temple* at Berkeley Repertory Theatre and Cesar in *Marius* at Aurora Theatre Company. Other credits include *The John*, *A Moon for the Misbegotten*, *The Late Henry Moss* (replacement for Nick Nolte), *Eyes for Consuela*, *Speed of Darkness*, *Kingfish*, and *The Joy of Going Somewhere Definite*. His film and television credits include *Surefire*, *Jumpin' Jack Flash*, *Burglar*, *Metro*, *Escape from Alcatraz*, *Nash Bridges*, and *Hill Street Blues*. In 1987 Ernst broke the *Guinness Book* world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

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## Who's Who



### HANSFORD PRINCE

(*Understudy*) has worked at many Bay Area theaters, including Magic Theatre, Marin Theatre Company,

Thick Description, Word for Word, SF Playhouse, and Lorraine Hansberry Theatre. He received a Garland Award and a *San Francisco Bay Guardian* Goldie Award for his performance as the title character in Thick Description's *Joe Louis Blues*. Television credits include guest-starring roles in *House*, *Days of Our Lives*, *Nash Bridges*, and *The Division*. Movies of the week include *Firestorm* and *The Man Next Door* for ABC and *Visions of Murder* for NBC. Prince has also worked on the independent films *Dumbarton Bridge* and *Prospect* and costarred in the feature film *Cordially Invited*, which has been well received at the American Black Film Festival and the Pan African Film Festival. He was also seen in the feature film *Copycat*.

### ATHOL FUGARD (Playwright)

has been working in the theater as a playwright, director, and actor since the mid 1950s in South Africa, England, and the United States. His plays include: *No-Good Friday*, *Nongogo*, *Blood Knot*, *Hello and Goodbye*, *People Are Living There*, *Boesman and Lena*, *Statements after an Arrest under the Immorality Act*, *Sizwe Banzi Is Dead*, *Dimetos*, *The Island*, *A Lesson from Aloes*, "Master Harold" . . . and the boys, *The Road to Mecca*, *A Place with the Pigs*, *My Children! My Africa!*, *Playland*, *Valley Song*, *The Captain's Tiger*, *Sorrows and Rejoicings*, *Exits and Entrances*, and his most recent play, *Victory*. He has been seen onstage in South Africa, in London, on and off Broadway in New York, and in regional theater in the United States. Film credits include *The Road to Mecca*, *Gandhi*, *The Killing Fields*, *Meetings with Remarkable*

*Men*, *Marigolds in August*, *Boesman and Lena*, and *The Guest*. He has written the novel *Tsotsi*, a film version of which was made in South Africa and won the 2006 Academy Award for Best Foreign Language Film, as well as the Michael Powell Award and the Standard Life Audience Award at the 2005 Edinburgh Film Festival, the People's Choice Award at the Toronto Film Festival, and the Audience Award at the Los Angeles AFI Film Festival. He has also published his *Notebooks: 1960-1977* and the autobiographical memoir *Cousins*.

### CHARLES RANDOLPH-WRIGHT

(*Director*) returns to A.C.T., where he has directed *Insurrection: Holding History*, *Blithe Spirit*, and *Tartuffe*. He most recently wrote and directed the film *Mama, I Want to Sing!* (premiering soon in theaters) and directed the award-winning film *Preaching to the Choir*. He wrote the plays *Blue* and *Cuttin' Up* and directed the 50<sup>th</sup>-anniversary national tour of *Guys and Dolls*, as well as other productions at Roundabout Theatre Company, the New York Shakespeare Festival, Lincoln Center, New York Theatre Workshop, Manhattan Theatre Club, Carnegie Hall, the Mark Taper Forum, the Alliance Theatre, Arena Stage, and Pasadena Playhouse. He has also written features for Disney, Fox, HBO, and Showtime. Randolph-Wright directed episodes of the hit series *South of Nowhere*, produced and wrote the acclaimed series *Linc's*, and has directed many videos and commercials, including the European "Freestyle" campaign for Nike. A Duke University honors graduate, he serves on Duke's artistic board and the board of directors of Roundabout Theatre Company and is a founding member of the Wright Family Foundation of South Carolina. Randolph-Wright established the workshop series

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# WHO'S WHO

"Different Voices" at the Roundabout and "Create Carolina," a new arts festival, at Winthrop University in South Carolina.

**TRACY CHAPMAN** (*Composer*), a singer-songwriter and Atlantic Records recording artist, has made seven albums since her debut in 1988, including *Tracy Chapman*, *Crossroads*, *Matters of the Heart*, *New Beginning*, *Telling Stories*, and *Let It Rain*. Her most recent record is *Where You Live*, released in 2005. She has toured extensively, both nationally and internationally, and collaborated with such musicians as B. B. King, Bob Dylan, Youssou N'Dour, Emmylou Harris, and Wynton Marsalis. She has lent her voice in support of a wide range of social and humanitarian causes, including the Amnesty International Human Rights Now! tour, the Nelson Mandela 70th Birthday Tribute, Tibetan Freedom Concerts, Farm Aid, Special Olympics, and amfAR.

**ALEXANDER V. NICHOLS'S** (*Scenic Designer*) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and art installations. His designs have been set on the stages of such companies as Berkeley Repertory Theatre, Arena Stage, the Alley Theatre, the Oregon Shakespeare Festival, The Huntington Theatre Company, California Shakespeare Theater, the National Theatre of Taiwan, San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, ODC/SF, Hubbard Street Dance, and the Royal Winnipeg Ballet and have supported the work of the Kronos Quartet, the Paul Dresher Ensemble, and Rinde Eckert. Nichols has served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania Ballet, and Hartford Ballet and as lighting director for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d'Amboise, Ann Carlson, Val Caniparoli, Sonya Delwaide, Bill T.

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# WHO'S WHO

Jones, Jean Grand Maitre, Mark Morris, Mikko Nissinen, Kevin O'Day, Kirk Peterson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way. Other projects include the exterior lighting of the Sentinel Building, Francis Ford Coppola's historic headquarters in San Francisco, and structural and lighting design for the traveling art installation *Circle of Memory*.

**SANDRA WOODALL** (*Costume Designer*) has designed costumes for A.C.T. (*Hedda Gabler*, *Cat on a Hot Tin Roof*, *A Doll's House*, *The Dazzle*, *The Duchess of Malfi*, *Light Up the Sky*, and *Saint Joan*, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, the Margaret Jenkins Dance Company, Stuttgart Ballet, Singapore Ballet Theatre, and the Magic Theatre. Recent productions include *Cinderella* for the Bolshoi Ballet, *Sleeping Beauty* for the Norwegian National Ballet, and *Fifth Season* for San Francisco Ballet. She was visual director for the eight-hour world premiere of Stan Lai's *Dream Like a Dream* at Hong Kong Repertory Theatre, for *Don Giovanni* at the Taiwan National Symphony, and for Rimsky-Korsakov's opera ballet *Mlada* for the San Francisco Symphony, conducted by Michael Tilson Thomas. Other design credits include the Eureka Theatre Company's original production of *Angels in America*. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics' Circle Awards for costume design.

**KATHY A. PERKINS** (*Lighting Designer*) has designed lighting throughout the United States, as well as in Europe and South Africa. She was a resident designer for two years with the Los Angeles Theatre Center (LATC) and the Los Angeles Contemporary Dance Company. Her designs have been seen in various New York venues, including Carnegie Hall and Brooklyn Academy

of Music (BAM). Regionally, she has designed for Goodman Theatre, Berkeley Repertory Theatre, the Alliance Theatre, Manhattan Theatre Club, the Mark Taper Forum, the Alabama Shakespeare Festival, The Black Rep (St. Louis), ACT (A Contemporary Theatre), Indiana Repertory Theatre, Missouri Repertory Theatre, Congo Square Theatre Company, Seattle Repertory Theatre, New Federal Theatre, Victory Gardens Theater, and Court Theatre. She is editor/coeditor of five anthologies focusing on African/African Diaspora women, including *Black South African Women: An Anthology of Plays*. Perkins chairs the lighting design program at the University of Illinois at Urbana-Champaign.

**DAN MOSES SCHREIER** (*Sound Designer*) is currently working on the Broadway productions of Harvey Fierstein's new musical, *A Catered Affair*, and Arthur Laurents's *Gypsy*, starring Patti LuPone. Other Broadway productions include *110 in the Shade*, *Sweeney Todd* (Drama Desk Award nom.), *Julius Caesar*, *25th Annual Putnam County Spelling Bee*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *After the Fall*, *Anna in the Tropics*, *Into the Woods*, *Topdog/Underdog*, *Major Barbara*, *Dance of Death*, *Dirty Blonde*, *The Ride Down Mt. Morgan*, *The Diary of Anne Frank*, *The Tempest*, and *Bring in 'Da Noise, Bring in 'Da Funk*. Off-Broadway credits include *Stuff Happens*, *Homebody/Kabul*, *Floyd Collins*, and many others. He recently composed the scores for the Broadway production of August Wilson's *Radio Golf* and Daniel Sullivan's production of *A Midsummer Night's Dream* and designed the sound for John Doyle's production of *Mahagonny*, starring Audra McDonald and Patti LuPone, for Los Angeles Opera. He has received three Drama Desk Awards and the LA Stage Alliance Ovation Award, as well as the Entertainment Design Award and an OBIE Award, both for sustained excellence.

**MICHAEL PALLER** (*Dramaturg*) 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 *Tennessee Williams in Context* (Smith & Kraus, 2008) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for The Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

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Image: *Collection of Suggestive Pictures* (detail), about late Tenmei (1761–1789) or early Kansei (1789–1801) era, by Katsukawa Shuncho (active about 1781–1801). Handscroll: ink, color, gold, and mica on silk. *William Sturgis Bigelow Collection*. Image courtesy of the Museum of Fine Arts, Boston.

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# Who's Who

**KIMBERLY MARK WEBB** (*Stage Manager*) is in his 14<sup>th</sup> season at A.C.T. A long association with Berkeley Repertory Theatre includes *Culture Clash's Zorro in Hell*, among others. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, *The Voyage Inheritance* at Kansas City Repertory Theatre, and *The Master Builder* and *The Philanderer* at Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

**STEPHANIE SCHLIEMANN** (*Assistant Stage Manager*) has worked on *The Circle* and *A Christmas Carol* at A.C.T. Other local stage-managing credits include *Guys and Dolls*, *The*

*King & I*, *Gypsy*, and *The Wizard of Oz* at American Musical Theatre of San Jose, *Orson's Shadow* at Marin Theatre Company, *Le Nozze de Figaro* and *The Magic Flute* at Opera San Jose, and *Hannah and Martin*, *Sugar Plum Fairy*, and *Tuesdays with Morrie*, among others, at San Jose Repertory Theatre. She has also worked with Teatro ZinZanni, San Francisco School of Circus Arts, and the The Jarvis Conservatory.

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Stephan Jooste  
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*The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.*

*"A GUIDING HOPEFULNESS,"*  
CONTINUED FROM PAGE 16

the director, who had thoughts about how he wanted the music to relate to the play. One thing Charles wanted to explore is trying to add a female voice to the play in some way. He was hoping that some of the music might be able to do that, and specifically he was looking for the mother's voice.

**IN PAST INTERVIEWS YOU'VE TALKED ABOUT THE RACIAL TENSION YOU FELT GROWING UP IN THE 1970S IN CLEVELAND, A CITY STRUGGLING WITH DESEGREGATION. DOES ANY OF THAT FEEL RELEVANT TO YOUR WORK ON *BLOOD KNOT*?**

I've been considering the question of whether there are parallels between the system of apartheid and slavery and racial discrimination in America. There are certain parallels, but I think overall the two experiences are very unique. And I think the psychological response on the part of the people who are suffering under the injustice is different.

This play definitely has themes that are universal, but, for me, anyway, it's very context-specific. There are some people who have talked about what it means to be mixed-race in America, as opposed to a mixed-race person in South Africa. But I don't think you can actually compare those experiences.

I think the challenge here is to see that the experience represented by these characters in this particular play may not look like anything any of us has ever seen. But there is still a place where we can find connection, because we see their humanity and see their struggle in trying to come to terms with their identity. In general, I don't think we need to see ourselves in a work of art to believe that it is relevant. If in the end the audience leaves thinking that the two men onstage are brothers, if they have made that mental leap, then the play has worked and the actors have achieved at least one of the things I think Fugard was trying to do. ■



Go behind the curtain of *Blood Knot*

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# A.C.T. PROFILES



**CAREY PERLOFF** (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda's *After the*

*War* (an A.C.T. commission that premiered in March), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), and *A Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Gorky's *Vassa Zhelezdnova*); David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voyage Inheritance*; the world premiere of Leslie Ayzvazian's *Singer's Boy*; and major revivals of *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *The Real Thing*, *Night and Day*, and *Arcadia*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Perloff's work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play *Waiting for the Flood* was directed by Judith Ivey as part of A.C.T.'s First Look festival in January and workshopped at Roundabout Theater Company this summer; her latest play, *Higher*, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play *After the War* at the Sundance Institute in 2004;

Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, for the 2007 O'Neill conference.

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

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.

**HEATHER KITCHEN** (Executive Director),

LISA KOHLER



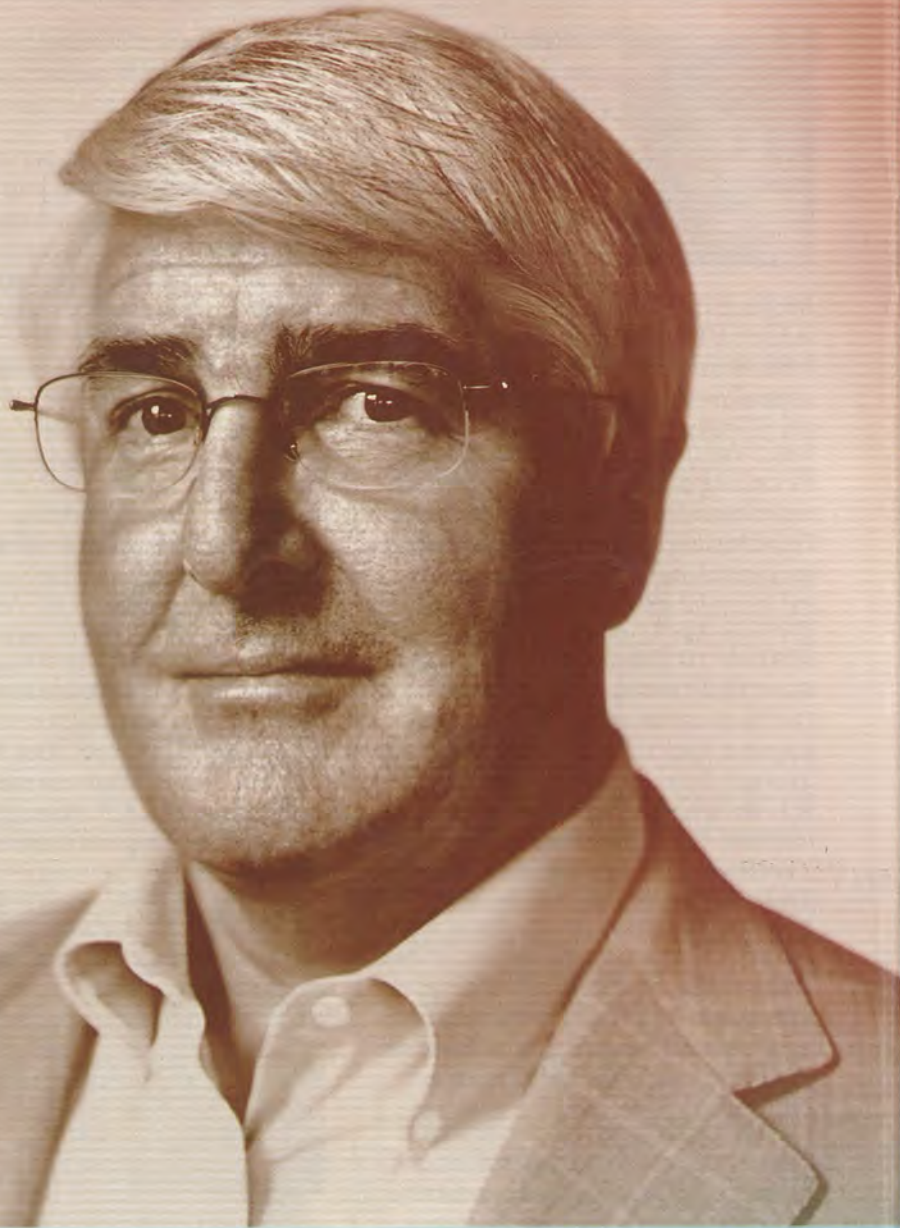
now in her 12th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance

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

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

**MELISSA SMITH** (Conservatory Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. 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 the Yale School of Drama.

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



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Dr. Barbara L. Bessey and  
Dr. Kevin J. Gilmartin  
Mr. Arthur Bredenbeck and  
Mr. Michael Kilpatrick  
Mr. Hall Byther and  
Mr. Phillip E. Goddard  
Bruce Carlton and Richard McCall  
Mr. Ronald Casassa  
Lesley Ann Clement

Susan and Jack Cortis  
Ms. Joan Danforth  
Mort and Frannie Fleishhacker  
Ms. Marilee Gardner  
James Haire and Timothy Cole  
Mr. Richard H. Harding  
Mr. and Mrs. Kent Harvey  
Mr. William Hawn  
Betty Hoener  
Jo and Jed Hurlay  
Mr. and Mrs. Stephen Johnson  
Ms. Heather M. Kitchen  
Mr. Jonathan Kitchen and  
Ms. Nina Hatvany  
Mr. Jeffrey Malloy  
Mr. John B. McCallister

Burt and Deedee McMurtry  
Mr. Michael L. Mellor  
Dr. Mary S. Metz and F. Eugene Metz  
Mr. J. Sanford Miller  
Walter A. Nelson-Rees and James  
Coran  
Mr. Shepard P. Pollack and  
Ms. Paulette Long  
Anne and Bertram Raphael  
Mr. Gerald B. Rosenstein  
Mr. Brian E. Savard  
Mr. Harold E. Segelstad  
F. Stanley Seifried  
Ruth Short  
Andrew Smith  
Cheryl Sorokin

Alan L. and Ruth Stein  
Bert W. Steinberg  
Mr. Clifford Stevens and  
Ms. Virginia C. Whittier  
Mrs. Jean Sward  
Marilyn Taghon  
Mr. Marvin Tanigawa  
Ayn Thorne  
Shirley Wilson Victor  
Ms. Nadine Walas  
Scott Walton  
Paul D. Weintraub and  
Raymond J. Szczesny  
Tim W. Whalen  
Mr. Barry Lawson Williams  
Anonymous (6)

### GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Nancy Croley  
The Estate of Mary Jane Detwiler  
The Estate of Olga Diora  
The Estate of Mary Gamburg  
The Estate of Mrs. Lester G. Hamilton  
The Estate of Sue Hamister  
The Estate of Harold R. Hollinger  
The Estate of William S. Howe, Jr.  
The Estate of Margaret Purvine  
The Estate of Charles Sassoon  
The Estate of Elizabeth Wallace  
The Estate of William Zoller

# PLEASE JOIN US FOR THESE EVENTS . . .

## InterACT

From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

### KORET PROLOGUE

A conversation with the director before the preview performance

■ **Tuesday, 2/12, 5:30–6 p.m.**

■ **Tuesday, 3/25, 5:30–6 p.m.**

### KORET AUDIENCE EXCHANGES

Free postperformance discussions with the actors and/or A.C.T. staff members

■ **Tuesday, 2/19**

**Sunday, 2/24\***

**Wednesday, 3/5\***

■ **Tuesday, 4/1**

**Sunday, 4/6\***

**Wednesday, 4/16\***

*\*indicates matinee performance*

■ **BLOOD KNOT**

■ **THE GOVERNMENT INSPECTOR**

### OUT WITH A.C.T.

A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

■ **Wednesday, 2/20**

■ **Wednesday, 4/2**

### THEATER ON THE COUCH

An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred's Columbia Room.

■ **Friday, 2/15**

## AND DON'T FORGET . . .

FIRST LOOK PRESENTS  
*Brainpeople* by José Rivera  
ZEUM THEATER  
**1/30–2/16**

MASTER OF FINE ARTS PROGRAM  
PRESENTS CLASS OF 2008 IN  
*Orlando* by Sarah Ruhl  
ZEUM THEATER  
**2/28–3/15**

MASTER OF FINE ARTS PROGRAM  
AND YOUNG CONSERVATORY  
PRESENT  
*The Wendy Play* by Amy Herzog  
ZEUM THEATER  
**3/21–4/5**

KORET VISITING ARTISTS SERIES  
A.C.T., **3/2**

FIRST LOOK NEW WORK READING  
SERIES  
ZEUM THEATER  
**4/11–26**

KORET VISITING ARTISTS SERIES  
A.C.T., **4/13**

## A.C.T. Donor Events

### DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *The Government Inspector*  
**Wednesday, 2/20, 11 a.m.**



### OPENING NIGHT DINNER

A dinner with the director before the opening night performance of *The Government Inspector*.  
**Wednesday, 3/26, 5:30 p.m.**



To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudsen at [pknudsen@act-sf.org](mailto:pknudsen@act-sf.org) or 415.439.2353.

### TECHNICAL REHEARSAL

Watch behind-the-scenes work on the technical aspects of *The Government Inspector*.  
**Tuesday, 3/18, 5:30 p.m.**



### ILLUMINATE THE NIGHT

Save the date for A.C.T.'s annual gala fundraising event, at the Four Seasons Hotel. A benefit and performance in support of A.C.T.'s acclaimed actor training and school arts education programs, *Illuminate the Night* will unite the Bay Area's community leaders, philanthropists, and businesses in celebration of the future of American theater. For information about sponsorship and tickets, please call Carrie Spiegel at 415.439.2470. **Sunday, 4/6**

Due to the spontaneous nature of live theater, all times are subject to change.

### DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *Curse of the Starving Class*.  
**Monday, 3/24, 11 a.m.**



FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT [WWW.ACT-SF.ORG](http://WWW.ACT-SF.ORG).

West Coast Premiere

# The Wendy Play

March 21–April 5

\$12.50–\$20.50

by Amy Herzog  
Directed by Dominique Lozano

A Coproduction of the  
Master of Fine Arts Program  
and Young Conservatory

Wendy, a bright, young playwright, accepts a teaching job at a prestigious private school. But she soon finds herself in a hotbed of complexity as she navigates a cloistered world of bullheaded administrators, jaded colleagues, and angst-ridden teens. A fresh, modern comedy by one of theater's newest talents.



 **A.C.T.**  
american conservatory theater

Caray Parloff, artistic director | Heather Kitchen, executive director

Groups of 10+, call 415.439.2473.

A.C.T. Conservatory at Zeum Theater

**ZEUM** YERBA BUENA GARDENS

Made possible by a generous grant from The Bernard Osher Foundation; additional support provided by the Crescent Porter Hale Foundation and the David B. Gold Foundation

ACT-SF.ORG | 415.749.2ACT

## THE GALLERY AT A.C.T.



PHOZELLE 2

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than A.C.T. We invite you to visit the second

floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2007–08 season.

### PAINTINGS BY DEBORAH BARLOW

Formerly of the Bay Area, Barlow is now a Boston-based artist who has been featured in several previous gallery shows at A.C.T. She describes her work as closely aligned with nature. "What compels me most is the natural world at the edges. The extremes are most provocative to me—the emptiness of a desert expanse or the intricate layering of a microscopic world view. It's what isn't obvious that keeps me looking, and I look without any desire to mimic or reproduce those marginal worlds. My paintings are not objects as much as they are a record of how to search."

Barlow exhibits her work in galleries in the United States, Canada, and Europe. She represented the United States in the International Biennial of Contemporary Art in Florence, Italy, and was artist-in-residence at Anam Cara in County Cork Ireland. In summer 2007 she was featured at the Chautauqua Institution in New York. She will be exhibiting at the Lyman-Eyer Gallery in Provincetown, Massachusetts, in July 2008.

**A reception celebrating Deborah Barlow's work will be held at the theater on Saturday, February 9, from 5 to 7:30 p.m.** The current show runs from February 8 through April 20, 2008.

Each artwork purchase benefits A.C.T. For more information about Deborah Barlow, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.



# A.C.T. STAFF

Carey Perloff  
*Artistic Director*

Heather Kitchen  
*Executive Director*

Melissa Smith  
*Conservatory Director*

James Haire  
*Producing Director*

Thomas C. Proehl  
*Administrative Director*

## ARTISTIC

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

## Associate Artists

René Augesen  
Anthony Fusco  
Giles Havergal  
Steven Anthony Jones  
Domenique Lozano  
Craig Slight  
Gregory Wallace  
Jud Williford  
Jack Willis

## Directors

John Doyle  
Peter DuBois  
Loretta Greco  
Domenique Lozano  
Carey Perloff  
Charles Randolph-Wright  
Mark Rucker  
Chay Yew

## Choreographers

Val Caniparoli

## Composers/Orchestrations

Tracy Chapman  
Karl Lundeberg  
Stephen Sondheim  
Sarah Travis

## Musical Directors

Laura Burton  
Andy Einhorn  
David Loud

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Dick Daley, Jared Hirsch, *Associate Production Managers*  
Marion Bechthold, *Production Administrator*

## Designers

Loy Arcenas, *Scenery*  
John Arnone, *Scenery*  
John Doyle, *Scenery*  
Erik Flatmo, *Scenery*  
Robert Mark Morgan, *Scenery*  
G. W. Mercier, *Scenery*  
Alexander V. Nichols, *Scenery*  
Daniel Ostling, *Scenery*  
Douglas W. Schmidt, *Scenery*  
Walt Spangler, *Scenery*  
Beaver Bauer, *Costumes*  
Robert De La Rose, *Costumes*  
Candice Donnelly, *Costumes*  
John Doyle, *Costumes*  
Alex Jaeger, *Costumes*  
Lydia Tanji, *Costumes*  
Sandra Woodall, *Costumes*  
Don Darnutzer, *Lighting*  
James F. Ingalls, *Lighting*  
Richard G. Jones, *Lighting*  
York Kennedy, *Lighting*  
Alexander V. Nichols, *Lighting*  
Kathy A. Perkins, *Lighting*  
Nancy Schertler, *Lighting*  
Japhy Weideman, *Lighting*  
Paul Whitaker, *Lighting*  
Robert Wierzel, *Lighting*  
Cliff Caruthers, *Sound*  
Jeff Mockus, *Sound*  
Fabian Obispo, *Sound*  
Jake Rodriguez, *Sound*  
Dan Moses Schreier, *Sound*  
Darron L. West, *Sound*

## Design Associates

Martin Flynn, *Scenic*  
Robert J. Hahn, *Lighting*  
Jake Rodriguez, *Sound*

## Coaches

Dave Maier, Jud Williford, *Fights*  
Deborah Sussel, *Vocal and Dialects*  
George Thompson, *Répétiteur*

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Elisa Guthertz, *Head Stage Manager*  
Newton Cole, Nicole Dickerson, June Palladino, Joseph Smelser, Kimberly Mark Webb, *Stage Managers*  
Heath Belden, Danielle Callaghan, Stephanie Schliemann, Karen Szpaller, *Assistant Stage Managers*

## Scene Shop

Mark Luevano, *Shop Foreman*  
Jonathan Young, *Assistant Shop Foreman*  
Qris Fry, James Germand, *Mechanics*  
Anne Kendall, *Purchasing Agent*

## Paint Shop

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

## Prop Shop

Ryan L. Parham, *Supervisor*  
Rebecca Helgeson, *Assistant*  
Eric Cripe, *Artisan*

## Costume Shop

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Emily Horton, Mark Nagle, *Design Assistants*  
Keely Weiman, *Draper*  
Thiem Ma, *Tailor*  
Amy Knight, *First Hand*  
Maria Montoya, *Head Stitcher*  
Kelly Koehn, *Accessories and Crafts Artisan*

## Wig Shop

Jeanna Hurd, *Wig Master*

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Jane Henderson-Shea, *Properties Head*  
Mark Pugh, *Flyman*  
Tim Wilson, *Head Electrician*  
Kristen Ross, Tim Tunks, Uwe Willenbacher, *Stagehands*  
John Karr, *Wardrobe Supervisor*  
Julia Wing Krafft, *Hair and Makeup*

## Conservatory/Second Stage

Joel Frangquist, *Technical Director*  
Larry Krause, *Assistant Technical Director*

## Costume Rentals

Callie Floor, *Supervisor*  
Jef Valentine, *Rentals Assistant*

## Interns

Stephanie Agron, Gillian Confair, Laura Osburn, Danielle C. Thomsen, *Stage Management*  
Lacey Johnson, *Properties*  
Julia Lodman-Slater, *Costume Shop*  
Maggie Long, *Wig Shop*  
Jessica Peter, *Costume Rentals*

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Jone Pajar, *PC IT Associate*  
Conchita Robson, *Macintosh IT Associate*

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Brett Elliott, *Graphic Design Assistant*  
Jennifer K. Weaver, *Writer/Copy Editor*  
Martin Schwartz, *Press Representative*  
Eliza Leoni, *Intern*

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Margot Melcon, *Publications & Literary Associate*  
Ariel Franklin-Hudson, *Publications & Literary Intern*

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David Engelmann, *Head Treasurer*  
Doris Yamasaki, *Subscriptions Coordinator*  
Lynn Skelton, *SMAT and Group Sales Treasurer*  
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Debra Selman, *Theater Manager*  
Tim Hilyard, *Associate Theater Manager*  
Eva Ramos, *House Manager*  
Claudia Martinez, Colleen Rosby, *Assistant House Managers*  
Colleen Rosby, *Door Person*  
Oliver Sutton, *Security*

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Burt Smith, *Assistant Facilities Manager/American Conservatory Theater*  
Len Lucas, *Assistant Facilities Manager/30 Grant*  
Jeffrey Warren, *Facilities Crew*  
Curtis Carr, Jr., Jamie McGraw, *Security*

## CONSERVATORY

George Thompson, *Conservatory General Manager*  
Craig Slight, *Young Conservatory Director*  
Andrew Hurteau, *Interim Director of Studio A.C.T.*  
Christopher Herold, *Director of Summer Training Congress 2008*  
Jack Sharrar, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Thuy-Tu Tran, *Financial Aid Assistant*  
Ashley Forrette, *Associate Manager of Conservatory Administration*  
Stephanie DeMott, *Conservatory Associate*  
Sarah Scharf, *Conservatory Assistant*  
Matt Jones, *Bursar/Payroll Administrator*

## Master of Fine Arts Program

### Core Faculty

René Augesen, *Acting*  
Jeffrey Crockett, *Voice*  
Dawn-Elin Fraser, *Speech, Verbal Action*  
Anthony Fusco, *Director*  
Steven Anthony Jones, *Acting*  
Francine Landes, *Movement*  
Domenique Lozano, *Acting*  
Frank Ottiwell, *Alexander Technique*

Michael Paller, *Director of Humanities*  
Jack Sharrar, *Culture and Text*  
Melissa Smith, *Acting*  
Deborah Sussel, *Speech, Verbal Action*  
Gregory Wallace, *Acting*  
Jud Williford, *Director*  
Jack Willis, *Acting*

## Adjunct Faculty

Bonita Bradley, *Character Embodiment*  
Leslie Felbain, *Clown and Mask*  
Jane Hammett, *Singing*  
Giles Havergal, *Director*  
Gregory Hoffman, *Combat/Weapons*  
Frank Johnson, *Singing*  
Lisa Anne Porter, *Voice*  
Karl Ramsey, *Combat/Weapons*

## Studio A.C.T.

Letitia Bartlett, *Dynamic Movement, Physical Acting, Clowning*  
Mike Carroll, *Acting*  
Laura Derry, *Improvisation*  
Frances Epsen Devlin, *Singing*  
Jeffrey Draper, *Voice and Speech, Acting*  
Paul Finocchiaro, *Acting*  
Dawn-Elin Fraser, *Acting*  
Marvin Greene, *Acting*  
Christopher Herold, *Acting*  
Andrew Hurteau, *Acting*  
Mark Jackson, *Acting*  
Rose Adams Kelly, *Alexander Technique*  
Drew Khalouf, *Voice and Speech, Acting*  
Francine Landes, *Acting*  
Domenique Lozano, *Acting*  
Trina Oliver, *Acting*  
Marty Pistone, *Acting*  
Regina Saisi, *Improvisation*  
Naomi Sanchez, *Singing*  
Barbara Scott, *Improvisation*  
Lynne Soffer, *Speech, Acting*  
Ava Victoria, *Singing*

## Young Conservatory

Amelia Stewart, *Director, Acting*  
Michele Leary, *Acting*  
Nancy Gold, *Physical Character, Acting*  
Jane Hammett, *Musical Theater, Directing, Acting*  
Kimberly Mohne Hill, *Voice, Speech, Dialects*  
W. D. Keith, *Director*  
Domenique Lozano, *Director*  
Christine Mattison, *Dance, Choreographer*  
Pamela Rickard, *Acting*  
Robert Rutt, *Musical Arranger, Accompanist*  
Vivian Sam, *Musical Theater, Dance*  
Craig Slight, *Director, Acting*

## New Plays Program

Horton Foote, *Advisor, Playwright*  
Sarah Daniels, *Playwright*  
Brad Slight, *Playwright*

## Accompanists

Maria Austria  
Thaddeus Pinkston

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G. David Anderson, Elena Balashova, Joan Cahill, Barbara Cohrsen, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Jean Wilcox, Nancy Zinn, *Library Volunteers*

# FOR YOUR INFORMATION

## ADMINISTRATIVE OFFICES

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

## TICKET SERVICES INFORMATION

### A.C.T. Ticket Services

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

### Discounts

**Half-price tickets** are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$12. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

### Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

## AT THE THEATER

A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

## A.C.T. Merchandise

A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services 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. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

## Beeipers!

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

## Perfumes

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

## Emergency Telephone

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

## Latecomers


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

## Listening Systems

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

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

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

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

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

## AFFILIATIONS

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



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



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

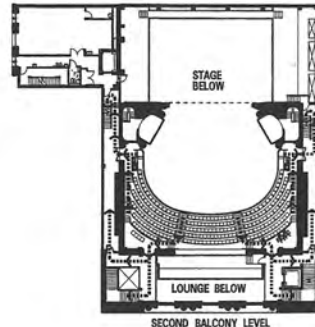
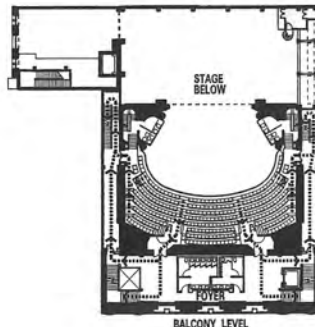
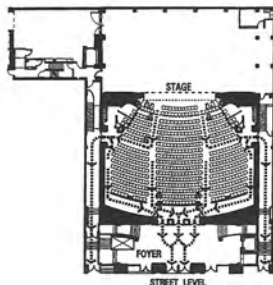


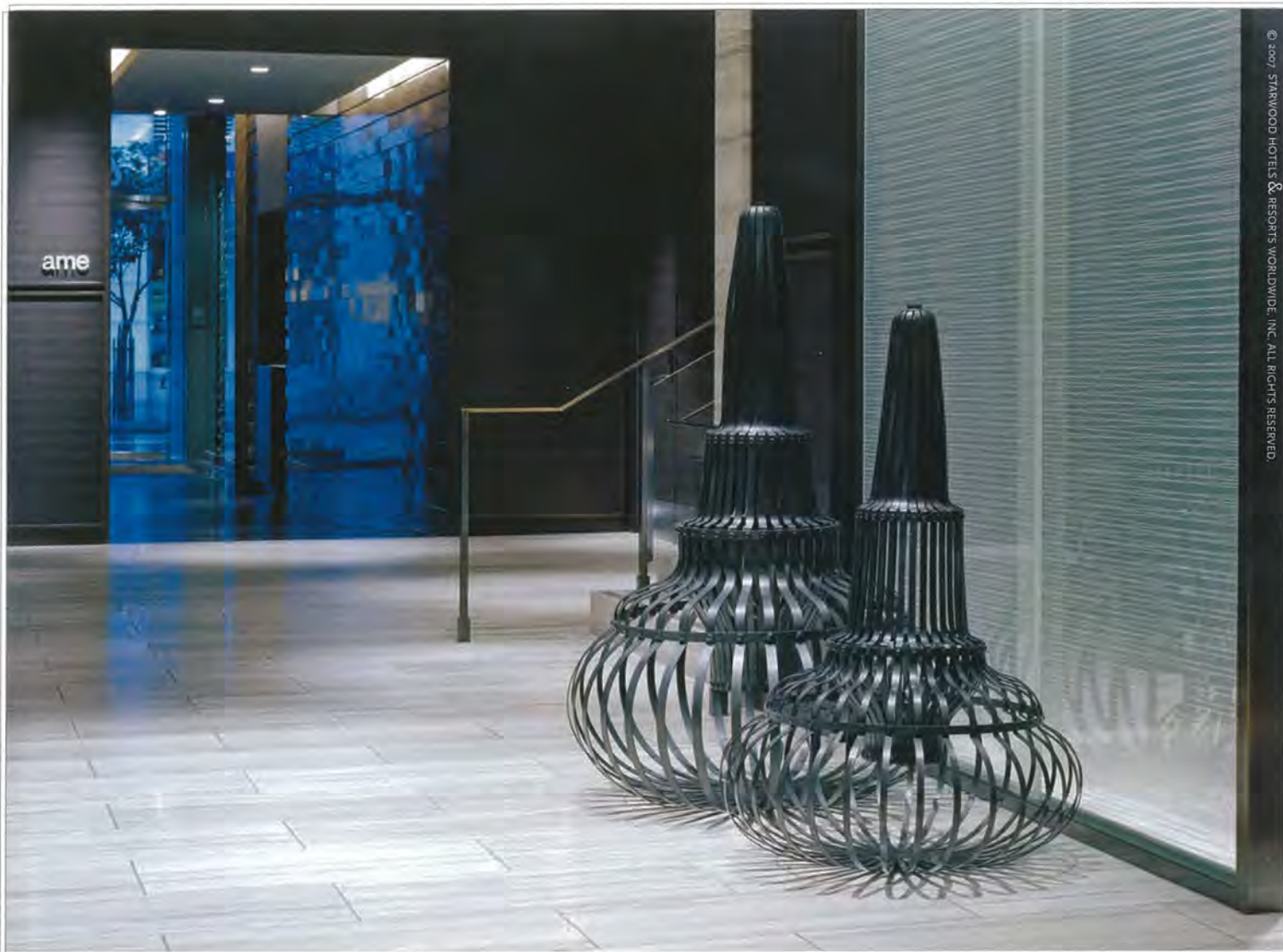
A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

# AMERICAN CONSERVATORY THEATER EXITS





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future openings: bali mexico city punta mita singapore  
anguilla atlanta deer valley\* bahia beach, puerto rico costa rica bal harbour

A large globe is the central focus, covered in musical notes and staves. The globe is set against a blue sky with white clouds. In the foreground, a pair of hands in a white shirt cuff is visible, holding a wooden baton as if conducting. The overall theme is the intersection of music and global reach.

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# From Gold Dust To Stardust



During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West. Today, we're proud to continue that tradition by helping to deliver arts and entertainment to our community.