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ROCK 'N'

TOM STOPPARD'S

ROLL

Directed by
CAREY PERLOFF



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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 playwrighting. 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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FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



"We have to begin again with the ordinary meaning of *words*," insists Czech dissident Jan at the end of *Rock 'n' Roll*. Jan's simple declaration holds within it the greatest of challenges: in a frightening political environment in which one man's "liberation" is

another man's "occupation," in which a government can define brainwashing as "patriotism" and harassment as "cleansing," how do we reclaim language as something true, something we can trust and believe in? And what role if any does *art* play in revivifying a national discourse?

It is our enormous good fortune that Tomáš Straussler, the Czech boy who left Zlín at age four to escape the Nazis, became the English writer Tom Stoppard, who over the past 40 years has so deftly used the words of his adopted English language to wrestle with the surreal contradictions of contemporary culture and, in his newest play, with the postwar political upheaval of the culture he left behind. In the first draft of *Rock 'n' Roll*, Jan was named Tomáš, and the play can be seen in part as Stoppard's personal speculation about what might have happened if, instead of remaining in England after the war, he had returned to Prague and lived through the enormous turmoil of the Communist period. Stoppard's imagination and empathy place his alter ego in a difficult and painful life that parallels his own far luckier circumstance. Stoppard's *language*, meticulous and dialectical, hilarious and heartfelt, attempts to navigate this unpredictable terrain.

Perhaps that's why I find *Rock 'n' Roll* so moving. It insists that human beings are rarely heroic, and that history is always messy and surprising, and that whom and how we love matters more in the long run than abstract political beliefs. Living under the massive shadow of the Soviet Union, postwar Czechoslovakia may have appeared doomed to a permanent status of subjugation, only to witness an astonishing reversal that led to playwright Václav Havel standing on the balcony of Prague Castle as the president of a new republic, while British rock musicians played a sold-out concert in the very same stadium where the Communist government had so recently held its mind-numbing rallies. What is it that makes history

change directions? How does individual artistic expression affect larger social change? Does politics change culture or does culture change politics?

In the case of *Rock 'n' Roll*, the personal passions of a rock-loving Czech graduate student (Jan), a stoned "flower child" (Esme), and a diehard Marxist academic (Max) collide with the huge historical forces of Cold War Europe. While Max argues to the bitter end that "altering the psyche has no effect on the social structure," Lenka, his wife's former student, insists that "Make love not war!" is a more effective rallying cry than "Workers of the world unite." But if it is true that "all systems are blood brothers," as Jan says, then what was there to ensure that the Velvet Revolution wouldn't simply replace one system with another? What was the price of change?

Rock 'n' Roll pulsates with a kind of dialectical energy that mirrors the wildly unpredictable historical moment in which it is set. If the background of this play is a tumultuous time in modern European history, the foreground is a set of beautifully articulated characters doing the things people always do, even in times of crisis: falling in love, falling sick, fighting with family, making a living, trying to make sense of the universe. The play covers 22 years, so naturally one of its principal subjects is *time*: how do people change over time; how does love survive calamity; how do we perceive our young selves through the lens of our perspective as survivors? Perhaps the most important thing one can say about any artist is that he or she has continued to exist *in history*, while at the same time, because of the power of the work, *affecting history*. This is certainly true for Stoppard, who has watched his own consciousness unfold at the same time that he has deeply affected the consciousness of those who experience his work. Every time I dive into one of his plays, I feel the world opening up in front of me, difficult and beautiful in equal measure.

Welcome to A.C.T.'s 2008–09 season. Thank you for joining us.

Yours,

A stylized, handwritten signature in black ink, appearing to read "C. Perloff".

Carey Perloff, *Artistic Director*



Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

ROCK 'N' ROLL

by Tom Stoppard

Directed by Carey Perloff

<i>Scenery by</i>	Douglas W. Schmidt
<i>Costumes by</i>	Alex Jaeger
<i>Lighting by</i>	Robert Wierzel
<i>Sound by</i>	Jake Rodriguez
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw
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TIME AND PLACE

Cambridge, England, and Prague, Czechoslovakia, 1968–90

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(in order of appearance)

The Piper	Nicholas Pelczar† (Drew Hirshfield*)
Esme (younger)	Summer Serafin
Jan	Manoel Felciano
Max	Jack Willis
Eleanor	René Augesen
Gillian	Natalie Hegg† (Bree Elrod*)
Interrogator	Anthony Fusco (Robert Parsons*)
Ferdinand	Jud Williford
Milan	James Carpenter (Rod Gnapp*)
Magda	Natalie Hegg† (Bree Elrod*)
Policeman	Nicholas Pelczar† (Drew Hirshfield*)
Lenka	Delia MacDougall
Nigel	Anthony Fusco (Robert Parsons*)
Esme (older)	René Augesen
Alice	Summer Serafin
Stephen	Nicholas Pelczar† (Drew Hirshfield*)
Candida	Marcia Pizzo
Deirdre	Natalie Hegg† (Bree Elrod*)

†Member of the A.C.T. Master of Fine Arts Program class of 2009

*Alternates will appear in these roles at the following performances:

10/8, 8 p.m.; 10/9, 8 p.m.; 10/12, 7 p.m.; 10/15 2 p.m.; 10/16, 1 p.m.; 10/18, 2 p.m.

UNDERSTUDIES

The Piper, Ferdinand, Policeman, Stephen—Drew Hirshfield
Esme (younger), Gillian, Magda, Alice, Deirdre—Bree Elrod
Jan—Jud Williford; *Max*—Julian López-Morillas; *Eleanor, Esme (older)*—Delia MacDougall
Interrogator, Milan, Nigel—Robert Parsons; *Lenka, Candida*—Stacy Ross

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 Danielle Callaghan, *Assistant Stage Manager*
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Rock 'n' Roll is presented by special arrangement with Samuel French, Inc.

Rock 'n' Roll was first presented at the Royal Court Theatre, London, on 3 June 2006 and transferred to the Duke of York's Theatre on 22 July 2006, presented by Sonia Friedman Productions, Tulbart Productions, Michael Linnit for National Angels, and Boyett Ostar Productions. The first North American performance of the Royal Court Theatre London production of *Rock 'n' Roll* took place at the Bernard B. Jacobs Theatre, New York City, on 19 October 2007, presented by Bob Boyett, Sonia Friedman Productions, Ostar Productions, Roger Berlind, Tulchin/ Bartner, Douglas G. Smith, Dancap Productions, Jam Theatricals, The Weinstein Company, and in association with Lincoln Center Theater.

POLITICS, LIFE, AND ROCK 'N' ROLL

BY TOM STOPPARD

In the first draft of *Rock 'n' Roll*, Jan was called Tomáš, my given name, which, I suppose, is still my name. My surname was legally changed when I was, like Jan, unexpectedly “a little English schoolboy.”

This is not to say that the parallels between Jan's life and mine go very far. He was born where I was born, in Zlín, and left Czechoslovakia for the same reason (Hitler) at much the same time. But Jan came directly to England as a baby, and returned to Czechoslovakia in 1948, two years after I arrived in England having spent the war years in the Far East.

The two-year overlap was the basis of my identification with Jan, and why I started off by calling him Tomáš. His love of England and of English ways, his memories of his mother baking *buchtí*, and his nostalgia for his last summer and winter as an English schoolboy are mine.

If that had been the whole play (or part of a play I'd often thought about writing, an autobiography in a parallel world where I returned “home” after the war), Tomáš would have been a good name for the protagonist. But with *Rock 'n' Roll* the self-reference became too loose, and, for a different reason, misleading, too, because I also had in mind another Tomáš altogether, the Tomáš of Milan Kundera's novel *The Unbearable Lightness of Being* . . .

The most important sources for the “Czech arguments” in this play are the essays, articles, and letters written by Václav Havel between 1968 and the 1990s. I'd had most of them on my shelves since publication but had been lazy about reading them properly. (An exception was a speech, “Politics and Conscience,” read out in absentia in Toulouse when Havel was awarded an honorary doctorate from that university but prevented from travelling there to receive it. At his request I represented him on that occasion.) When I did read them all within the space of a few weeks in 2004 I was left with an overwhelming sense of humility and pride in having a friend of such bravery, humanity, and clear-sighted moral intelligence; who, moreover, was as clear even in translation, was as complex and subtle in his long paragraphs as he was adroit in his dialogues. The open letter titled “Dear Dr. Husák” (1975) and the long essay, 90 pages in my edition, called “The Power of the Powerless” (1978) were influential in their own time and place, but transcend both and will continue to be



VÁCLAV HAVEL LOOKS OUT OVER A CROWD OF PROTESTERS DURING THE VELVET REVOLUTION IN 1989.

important where “living in truth” requires not merely conscience but courage.

Rock 'n' Roll manages to allude to only a tiny fraction of Havel's writing. The Toulouse speech by itself is a mine of timely reminders of the need to put morality above politics, and nature above scientific triumphalism; to return life to its human scale, and language to its human meaning; to recognize that socialism and capitalism in their selfish forms are different routes to global totalitarianism. . . . The assertion that Czechoslovakia's need is deeper than a return to Western democracy is one of a hundred striking moments in “The Power of the Powerless.” It is in the same essay that Havel observes that “living in truth” could be any means by anyone who rebels against being manipulated by the Communist regime: it could be attending a rock concert.

HAVEL AND THE PLASTIC PEOPLE OF THE UNIVERSE

Even if *Rock 'n' Roll* were entirely about the Czech experience between the Prague Spring and the Velvet Revolution, it could only hope to be a diagram. Yet, a diagram can pick out lines

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of force which may be faint or dotted on the intricate map of history that takes in all accounts. *Rock 'n' Roll* crystallised around one short essay by Havel, "The Trial" (1976), and a few pages in a book-length interview from 1985. (Havel worked on the transcript, which became the first *samizdat* book to be legally published in post-Communist Czechoslovakia. Translated by Paul Wilson under the title *Disturbing the Peace*, it was published in England by Faber and Faber in 1990.)

The interviewer, Karel Hvizdala, asked about the origin of Charter 77. Havel's reply began like this:

For me personally, it all began sometime in January or February 1976. I was at Hradecek, alone, there was snow everywhere, a night blizzard was raging outside. I was writing something, and suddenly there was a pounding on the door, I opened it, and there stood a friend of mine, whom I don't wish to name, half frozen and covered with snow. We spent the night discussing things over a bottle of cognac he'd brought with him. Almost as an aside, this friend suggested that I meet Ivan Jirous. . . . I already knew Jirous; I'd met him about twice in the late 1960s but I hadn't seen him since then. Occasionally I would hear wild and, as I discovered later, quite distorted stories about the group of people that had gathered round him, which he called the underground, and about The Plastic People of the Universe, a nonconformist rock group that was at the centre of this society; Jirous was their artistic director.

Havel goes on to explain that Jirous's opinion of him "was not exactly flattering either: he apparently saw me as a member of the official, and officially tolerated, opposition—in other words, a member of the establishment."

Havel and Jirous met in Prague a month later: "His hair was down to his shoulders, other long-haired people would come and go, and he talked and talked and told me how things were."

Jirous played Havel songs by the Plastic People on an old tape recorder. "There was disturbing magic in the music, and a kind of inner warning. Here was something serious and genuine. . . . Suddenly I realized that, regardless of how many vulgar words these people used or how long their hair was, truth was on their side; . . . in their music was an experience of metaphysical sorrow and a longing for salvation."

Jirous and Havel went to a pub and talked through the night. It was arranged that Havel would go to their next "secret" concert in two weeks' time, but before that happened Jirous and the band were arrested along with other members of the underground.

Havel set about getting support for the prisoners, but among the people who might have helped almost no one knew them, and

those who did tended to think of them as layabouts, hooligans, drug addicts. They were at first inclined to see the case as a criminal affair. But for Havel it was "an attack by the totalitarian system on life itself, on the very essence of human freedom and integrity."

Somewhat to his surprise, his contacts quickly got the point: the "criminals" were simply young people who wanted to live in harmony with themselves, and to express themselves in a truthful way. If this judicial attack went unchallenged, the regime could well start locking up anyone who thought and expressed himself independently, even in private.

The Plastic People affair became a cause célèbre. The regime backtracked, and started releasing most of those arrested. Ultimately, Jirous and three others came to trial in Prague in September 1976. Havel attended the proceedings and wrote about it in "The Trial."

FINDING A SPACE FOR MUSIC AND "LIFE ITSELF"

Milan Hlavsa, who died in 2001, formed The Plastic People of the Universe (he took the name from a song by the American rock musician Frank Zappa) in September 1968 when he was 19. The fact that the Russian invasion of Czechoslovakia had occurred in August was not immediately relevant: "We just loved rock 'n' roll and wanted to be famous." The occupation by the Warsaw Pact armies was background, "the harsh reality," but "rock 'n' roll wasn't just music to us, it was kind of life itself." Hlavsa made the point more than once in his interviews. The band was not interested in bringing down Communism, only in finding a free space for itself inside the Communist society.

But of course there was no such space, and the story that *Rock 'n' Roll* is telling is that, in the logic of Communism, what the band wasn't interested in and what the band wanted could not in the end be separated. There were dozens of rock bands in Prague, and elsewhere in Czechoslovakia, who were "not interested in bringing down Communism," and they prospered according to their lights, in some cases because the ground rules entailed no compromises on their part, in other cases because the ground rules did. The Plastics were among a small number of musicians and artists who wouldn't compromise at all, so the space for their music and for "life itself" became harder and harder to find until it was eradicated.

The Plastic People of the Universe did not bring down Communism, of course. After the trial, Husák strengthened his grip on the country until the end came 13 years later. What could not be separated were disengagement and dissidence. In the play Jan tells a British journalist, "Actually, the Plastics is not about dissidents." The reporter replies, "It's about dissidents. Trust me." And he's right. The rock 'n' roll underground, as Jirous said, was an attack on the official culture of Communist Czechoslovakia, and in case he didn't get the point, the regime sent him to gaol four times during those 20 years: culture is politics.

Jirous is one of the most interesting and least-known personalities in the story of the Czechoslovak Socialist Republic

between the Prague Spring and the Velvet Revolution. He is not a musician; he was trained as an art historian. He joined up with the Plastic People in April 1969 in the brief period before they lost their licence, and he took over as their impresario and artistic director on the long bumpy road from professional status to amateur to outcast. It was his own integrity which made the distinguishing attribute of the band, and he managed to see their travails as an enviable fate compared with the “underground” in the West,

where . . . some of those who gained recognition and fame came into contact with official culture . . . which enthusiastically accepted them and swallowed them up, as it accepts and swallows up new cars, new fashions, or anything else. In Bohemia the situation is essentially different, and far better than in the West, because we live in an atmosphere of complete agreement: the first [official] culture doesn't want us, and we don't want anything to do with the first culture. This eliminates the temptation that for everyone, even the strongest artist, is the

seed of destruction: the desire for recognition, success, winning prizes and titles, and last but not least, the material security which follows.

This comes from Jirous's “Report on the Third Czech Musical Revival,” written in February 1975, a year before he met Havel. It has an epigraph which might have been written by Havel: “There is only one way for the people—to free themselves by their own efforts. Nothing must be used that would do it for them. . . . Cast away fear! Don't be afraid of commotion.” In fact, it was written by Mao Zedong; a long stretch. In *Rock 'n' Roll*, Max the Marxist philosopher says that he is “down to one belief, that between theory and practice there's a decent fit—not perfect but decent.” The equivalence of theory and practice is nowhere harder to achieve than in “living in truth” in a society which lies to itself. In the Czechoslovakia of 1968 to 1990 a rock 'n' roll band came as close as anyone.

Excerpted from the introduction to Rock 'n' Roll, revised edition, published by Faber and Faber in 2006. © 2006 by Tom Stoppard.

A BRIEF BIOGRAPHY OF TOM STOPPARD



TOM STOPPARD

Tom Stoppard worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for Best Play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André

Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination), *Indian Ink*, and *The Invention of Love*.

The 2006 American premiere of Stoppard's trilogy, *The Coast of Utopia*, at Lincoln Center won seven Tony Awards. *Rock 'n' Roll*, his most recent play, premiered at London's Royal Court Theatre in June 2006 and on Broadway in November 2007.

Stoppard's translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Václav Havel's *Largo Desolato*, *Rough Crossing* (based on Ferenc Molnár's *Play in the Castle*), and Gérald Sibleyras's *Heroes*. He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil* (coauthor), *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for best film at the 1990 Venice Film Festival), *Shakespeare in Love* (Golden Globe and Academy awards, with coauthor Marc Norman), and *Enigma*. Stoppard received a knighthood in 1997.

By 1977, when *Travesties* opened at A.C.T., Stoppard had become a favorite with A.C.T. audiences: *Rosencrantz* had played in the company's repertory for three seasons, followed by *Jumpers*, another big success. Stoppard himself felt so at home at A.C.T. that he could joke, “I am the house playwright!”

MYSTERIOUS IDENTITY

© MICK ROCK 1969, 2008



SYD BARRETT IN 1969

Roger Keith “Syd” Barrett (1946–2006) was the original creative force behind legendary psychedelic rock band Pink Floyd. A remarkable singer, songwriter, and guitarist, Barrett was responsible both for the band’s name (after a favorite blues record by Pink Anderson and Floyd Council) and for the majority of their first album, *The Piper at the Gates of Dawn* (1967), including the space-epic “Astronomy Domine” and “Interstellar Overdrive.” According to the *Rolling Stone Encyclopedia of Rock and Roll*, Barrett’s “acid-inspired lyrics were the quintessence of London’s 1967 Summer of Love.” He was an unreliable live performer, however, and—most likely due to experimentation with LSD—developed enough “personality problems” that he was kicked out of the band in 1968. In 1970 he released two solo albums, *The Madcap Laughs* (which includes “Golden Hair,” based on “Poem V,” from James Joyce’s *Chamber Music*) and *Barrett*, both with the aid and support of his former band mates. Barrett gave a few more public performances, the last of which was a disastrous show at the Corn Exchange in Cambridge in 1972. In 1974 he moved back into his mother’s house in Cambridge and became, more or less, a hermit.

Despite his withdrawal from public view, the public remained interested in Barrett. Pink Floyd’s 1975 hit “Shine On, You Crazy Diamond” was a tribute to their former band mate, and biographers and paparazzi continued to hound him throughout his remaining years. In 1988, EMI Records released *Opel*, an album of Barrett’s studio outtakes and previously unreleased

material; other compilations followed. Suffering from stomach ulcers and diabetes, Barrett died on July 7, 2006.

In an article in *Vanity Fair* (“Here’s Looking at You, Syd,” November 2007), Tom Stoppard describes how Barrett became a central figure in *Rock ‘n’ Roll*:

It was because of the photograph of a 55-year-old man wrapped up warm in muffler and gloves, on his bike. . . . Barrett died, 60 years old, a month after [*Rock ‘n’ Roll*] opened, five years after that photograph of him cycling home with his shopping from the supermarket. When I first saw the photo—in [Tim] Willis’s book [*Madcap* (2002)]—I found myself staring at it for minutes, at the thickset body supporting the heavy, shaven potato head, comparing it with images of Barrett in his “dark angel” days. . . . Perhaps it was because Barrett dropped out of sight for decades that time seemed not merely to connect the two images in the usual commonplace way (he used to look like this, then later he looked like that, so what?), but also to sever them. A person’s identity is no mystery to itself. We are each conscious of ourselves and there is only one person in there: the difference between *this* photo of me and *that* one is unmysterious. But everyone else’s identity we construct from observable evidence, and the reason I was so fascinated by Barrett on his bicycle was that for a mind-wrenching moment, he was—literally—a different person. . . . This is partly how drama works, through constant adjustment of our idea of who people really are under the labels, the “Communist academic,” the “Czech rock fanatic,” the “wife dying of cancer,” and the others. . . .

[B]etween the Prague Spring and the Velvet Revolution, in another part of the wood, at some unknown moment, so it seems to us, the beautiful, undamaged young man in velvet and silk who sang, “I’ve got a bike, you can ride it if you like / It’s got a basket, a bell that rings” turned into a very ordinary-looking bloke called Roger, who lived alone, never spoke to the neighbors, tidied his garden, and died from complications of diabetes. In both identities, he stepped out of a stillborn attempt at a play all about himself, and without difficulty entered the dance of made-up characters in a made-up story, which, like every story, made-up or otherwise, like his own, is secretly about time, the disinterested ongoingness of everything, the unconditional mutability that makes every life poignant.



ROGER BARRETT IN 2001

GEOFF ROBINSON/REX USA

ROCK 'N' REVOLUTION

BY JON PARELES

Countless rock bands have sung about rebellion. One of the few that can claim it spurred a revolution is The Plastic People of the Universe, who—starting with no political agenda—catalyzed democracy in Czechoslovakia.

The Plastic People of the Universe got started in 1968, a few weeks after Soviet tanks rolled into Prague and shut down the liberalization known as Prague Spring. The band was a gaggle of arty hippies who considered themselves outside politics. But in the mid 1970s the Plastics' run-ins with an increasingly stifling Communist government spurred the Czech human-rights movement named after its petition and manifesto, Charter 77, which was a direct response to the trial and imprisonment of musicians. From a decade of resistance by Charter 77 came the bloodless Velvet Revolution that ended Communist rule in Czechoslovakia.

The Plastics' dark, low-fi music is far better known to human-rights groups than to rock fans. It has appealed to downtown New York musicians with its angularity and intransigence, and the critic Ritchie Unterberger gave the band a chapter in his 1998 book *Unknown Legends of Rock 'n' Roll: Psychedelic Unknowns, Mad Geniuses, Punk Pioneers, Lo-Fi Mavericks & More*. A Czech label, Globus, has reissued the complete Plastic People catalog on CD, and most of the albums are available at tamizdat.org

The Plastics started as fans, and mimickers, of iconoclastic American bands including The Velvet Underground, Frank Zappa's Mothers of Invention, and the Fugs. Like other late-1960s rockers worldwide, they turned shows into happenings, collaborating with visual artists; the Plastics performed in wild makeup, wearing robes made of bedsheets. "We were just a band of freaks, playing rock and roll," said Ivan Bierhanzl, who has worked with the Plastics intermittently since 1979 and is now the band's manager and plays upright bass. "It was the problem of the Communist government and the party that they didn't like us. They didn't like our aesthetics because it was something from the West—longhairs, capitalism."

The government revoked the Plastics' credentials as professional musicians in 1970, taking away access to both equipment and official gigs. As they would for nearly two



THE PLASTIC PEOPLE OF THE UNIVERSE IN 1969

COURTESY OF THE PLASTIC PEOPLE OF THE UNIVERSE

decades, the Plastics persisted, under conditions that make punk-rock look like a luxury cruise. "We were workers," Bierhanzl said. "For us it was important just to play and listen to our music, and absolutely not to be some heroes."

Led by the composer Milan Hlavsa, who died in 2001, the Plastics turned from imitating American songs to writing their own. They built homemade amplifiers from scrounged transistor-radio parts, and they rehearsed, quietly, in living rooms, perfecting the material they might find a chance to perform at semiprivate concerts once or twice a year.

The Plastics' songs never sounded like party music. Along with the drone of the Velvet Underground, they picked up the dissonances of Eastern European music, added the counterpoint of instruments like bass clarinet and viola, and tossed in flurries of free-jazz saxophone. The vocals cackled and growled in Czech, singing gallows-humored modern poetry. The authorities called the music morbid and weren't necessarily wrong. The Plastics defied ever-optimistic official pronouncements simply through their bilious, discontented tone.

The Plastics' most celebrated album, *Egon Bondy's Happy Hearts Club Banned*, had lyrics by the poet and provocateur Egon Bondy, like those in "No One": "No one / Nowhere / Never / Ever / Got anywhere / Who me? / Such a fool / I am

not.” The songs were recorded in 1974; tapes were smuggled out of Czechoslovakia and released as an LP four years later in France, and copies slipped into Czechoslovakia. Nowadays, as music easily whizzes around the world via the Internet, *Rock 'n' Roll*—with scenes of Jan and his fragile, irreplaceable collection of Western LPs—recalls how precious vinyl once was.

Plastics concerts were rare, clandestine events organized with sly humor. After the band's credentials were revoked, it managed to perform at first under the auspices of its manager, Ivan Jirous, an art historian. He would rent a hall for a lecture-demonstration on Andy Warhol and Pop art; then, after a brief presentation, the Plastics would “demonstrate” a full-length concert set of Velvet Underground songs. Under Czech law couples getting married could book their own wedding entertainment, so some Plastics friends and fans took their vows and held concerts of the “second culture”: one separate from both officially sanctioned art and the explicit opposition.

The Plastics didn't set out to challenge the regime, but to ignore it. “Everybody else just collaborated a little bit with the regime because of work, of money, of studying and jobs and so on,” Bierhanzl said. “So everybody was a little bit in touch with the government but our crazy band. We were different.”

They were not ignored in return; crackdowns grew increasingly severe. In 1974 the Plastics arranged one of their underground concerts in the village of České Budějovice, but the government found out about it. Before it began, fans were shunted into a tunnel and ambushed by club-wielding policemen. All were photographed for police files, and some students were expelled, ending their academic careers.

At first the government took the Plastics more seriously than the opposition did. As *Rock 'n' Roll* recounts, there was little respect, on either side, between the politicians and the freaks. “The rock 'n' roll band didn't think much of the intellectual dissenters, and the intellectuals didn't think much of these dropouts,” Tom Stoppard said. “The idea was that dropping out was not in fact an adequate response: opting out, ‘Leave me alone.’ Everybody had a perfect right to do it, but it wasn't opposition.”

The government took care of that. In 1976, after the Plastics and friends staged another festival of the second culture, 27 people were arrested.

Vratislav Brabenec, the Plastics' saxophonist and sometime lyricist, and Jirous were convicted of “organized disturbance of the peace” and imprisoned. “They made a big mistake with this trial,” Bierhanzl said. “Without it, maybe nobody would be interested about this band, but the trial was big P.R. for us.” At

the trial dissidents and dropouts found common ground and forged their alliance.

But it would be more than a decade before they prevailed. In the meantime conditions grew worse. Band members were repeatedly interrogated by the police and sometimes beaten. The Plastics stopped giving concerts after 1981, making music only in private. Brabenec emigrated to Toronto in 1982. Jirous spent years in jail. Hlavsa held the band together until 1988, and then split off his own band with some former Plastic People under a new name: Pulnoc (Midnight), which was allowed to perform in Czechoslovakia and the West. On the eve of the

Velvet Revolution the Plastic People were gone. It was hard to tell if the government had finally worn them down or if—despite their conscious intentions—they had somehow served their historical purpose.

Topical protest music can rapidly turn into an artifact; the people involved are gone, the causes won or lost, the

slogan grown irrelevant. By the 1990s reggae and hip-hop had outflanked rock as global protest music, although rockers like Bruce Springsteen still lead arena-size protest singalongs. Like much music written under authoritarian regimes, the Plastic People's songs may well hold double-entendres and sidelong references that attentive local listeners could glean at the time. But their music is more a mood than a manifesto; its bitter, sardonic disquiet lingers.

Bierhanzl said the Plastics now were “living in contemporary time.” The band reunited in 1997 for the 20th anniversary of Charter 77 and has stayed together, with some new members, since the death of Hlavsa. But ten years later it is still exorcising memories by performing at Prague's National Theater [opening and closing the Czech debut of Stoppard's *Rock 'n' Roll*]. Back in 1977, as the Charter 77 movement was gaining international attention, the Communist government summoned artists to that theater and pressured them to sign a denunciation of the human rights movement. Many were sympathetic to Charter 77's goals and close to its members, but they had families to support and jobs to protect; they signed. “For us,” Bierhanzl said, “it's some kind of satisfaction that now we can play in the same hall.” He chuckled. “But it's history.”

Excerpted from an article that originally appeared in the New York Times, November 11, 2007. © 2007 The New York Times Company.

A ROCK 'N' ROLL TIMELINE



SOVIET TANKS LINE ALTSTAEDTER-RING STREET IN PRAGUE, EARLY AUGUST 28, 1968.

1965

MUSIC: The Matrix, San Francisco's first folk night club, opens on Fillmore Street in the Marina. A new local band called The Jefferson Airplane performs. The Warlocks become The Grateful Dead and debut at the Fillmore Auditorium.

1966

MUSIC: Andy Warhol's Exploding Plastic Inevitable, with The Velvet Underground and Nico, appears at the Fillmore Auditorium. On August 29, The Beatles perform in Candlestick Park in San Francisco; it is their last public performance together.

1967

MUSIC: The Velvet Underground release their first album, *The Velvet Underground and Nico*, with an iconic cover featuring a banana created by Warhol, followed by *White Light/White Heat*. Syd Barrett and Pink Floyd release their first single, "Arnold Layne," and their first album, *The Piper at the Gates of Dawn*. Hippies block the intersection of Haight and Ashbury streets in San Francisco to celebrate the "Death of Hip."

1968

MUSIC: In January, Barrett performs with Pink Floyd for the last time. In June, Pink Floyd releases the single "Jugband Blues," by Barrett. The Beatles release *The White Album*. Milan Hlavsa forms The Plastic People of the Universe.

CZECHOSLOVAKIA: The Communist Party's Central Committee votes out Antonín Novotný as first secretary and replaces him with socialist reformer

Alexander Dubček on January 5. Dubček's appointment is the beginning of the "Prague Spring," a period of liberalization that lasts through August 21, when the Soviet Union sends several thousand Warsaw Pact troops and tanks into Czechoslovakia to halt the reform. In October, Czechoslovakia and the Soviet Union sign an agreement to allow Soviet troops to remain "temporarily" in Czechoslovakia.

WORLD EVENTS: In the United States and Britain, anti-Vietnam War sentiment builds and war protests increase. Martin Luther King, Jr. is assassinated on April 4. In May, there is a general strike and protest in Paris, and thousands of students and workers fight the police in the streets. In the United States, Britain, and France, students take over university buildings, demanding curriculum changes, peace, and civil rights. Robert Kennedy is assassinated on June 6. Richard Nixon is elected president.

1969

MUSIC: The Rolling Stones give a free concert in London's Hyde Park. Barrett releases his single "Octopus/Golden Hair." The Woodstock Music and Art Fair is held in Bethel, New York. The Rolling Stones perform at the Altamont Speedway



CZECH PROTESTERS TRY TO STOP SOVIET TANKS, AUGUST 21, 1968.

near Livermore, California, after they are denied the use of Golden Gate Park. One person is murdered during the performance; the show marks the end of the San Francisco rock era.

CZECHOSLOVAKIA: On January 16, student Jan Palach sets himself on fire in Prague's Wenceslas Square to protest the Soviet occupation of Czechoslovakia. Czech journalists agree to self-censorship to end their conflict with the new government. On April 17, the Soviets replace Dubček with Gustáv Husák—a conservative Soviet loyalist—and Communist “normalization” begins; the Czech Central Committee adopts hard-line Communist policies and begins to purge reformers. On June 17, The Beach Boys play in Prague's Lucerna Palace (built by Václav Havel's grandfather), becoming the first American rock band to perform behind the Iron Curtain.

WORLD EVENTS: In November, thousands of people participate in a peace march in San Francisco, and 20 American Indians seize and occupy Alcatraz Island. Nixon begins “Vietnamization.” The U.S. military begins a mandatory civilian draft.

1970

MUSIC: Barrett releases his solo albums *The Madcap Laughs* and *Barrett*. The Beatles officially break up. The Plastic People of the Universe lose their government license due to “nonconformity” and go underground. Jimi Hendrix dies.

CZECHOSLOVAKIA: The Communist Party announces loyalty checks and Dubček is expelled from the party.

WORLD EVENTS: On May 4, during a protest against the U.S. invasion of Cambodia at Kent State University in Ohio, four students are killed and nine wounded by National Guardsmen.

1971

MUSIC: Warhol's *Velvet Underground Featuring Nico* album is released in the United Kingdom. Jim Morrison, singer and lyricist of The Doors, is found dead in Paris.

WORLD EVENTS: The Pentagon Papers are published in the *New York Times*. The People's Republic of China joins the United Nations.

1972

MUSIC: Barrett performs in the King's College Cellar and Dandelion Coffee Bar in Cambridge. On February 24 he performs live for the last time, at the Corn Exchange in Cambridge.



SET ELEVATION FOR THE LENNON WALL BY SCENIC DESIGNER DOUGLAS W. SCHMIDT

CZECHOSLOVAKIA: The Czech Journalists' Union announces that 40% of Czech journalists have been dismissed since August 1968 for not following the government line.

WORLD EVENTS: In June, five men are arrested at the offices of the Democratic National Committee at the Watergate Hotel in Washington, D.C., for attempting to plant listening devices and photograph confidential papers. Nixon is reelected.

1973

MUSIC: Pink Floyd releases *Dark Side of the Moon*.

WORLD EVENTS: The last American troops leave Vietnam. The Watergate scandal continues. Nixon begins talks with Soviet leader Leonid Brezhnev. The Yom Kippur War begins.

1974

MUSIC: In March, The Plastic People of the Universe perform a “secret” concert, which is broken up by the police. Many audience members are beaten and arrested. The Plastic People secretly record their first album, *Egon Bondy's Happy Hearts Club Banned*. The Ramones form and begin the era of punk rock.

WORLD EVENTS: Nixon refuses to surrender subpoenaed tapes and documents to the Watergate committee, and the U.S. House of Representatives Judiciary Committee opens impeachment hearings. Nixon resigns and Vice President Gerald Ford becomes president.

1975

WORLD EVENTS: In the United Kingdom, Margaret Thatcher is elected Tory leader. South Vietnam surrenders, ending the Vietnam War.

1976

CZECHOSLOVAKIA: On September 23 (two days after the trial begins, and six months after they are arrested), seven members of the Czech underground, including four members of The Plastic People, receive prison sentences for spreading anti-Socialist

ideas. Seven Czech writers, including internationally renowned playwright and essayist Václav Havel, sign a letter appealing for solidarity with the rock musicians on trial. The letter later comes to be known as Charter 77.

WORLD EVENTS: Jimmy Carter is elected president of the United States. In China, Chairman Mao Zedong dies.

1977

MUSIC: Elvis Presley dies.

CZECHOSLOVAKIA: In January, Charter 77—signed by 240 people and accusing the Czech government of violating human rights that it agreed to uphold by signing the Helsinki Agreement—is published in four European newspapers, and then in the *Washington Post* and *New York Times*. Havel and others are arrested.

1978

CZECHOSLOVAKIA: “The Power of the Powerless,” by Havel, rekindles dissident debate in Czechoslovakia. The Czech *Asanace* (“sanitation”) program resorts to threats and harsh interrogation to intimidate the Charter 77 dissidents and force them to leave the country.

WORLD EVENTS: The Camp David Accords are signed between Egypt and Israel.

1979

MUSIC: *Rapper's Delight*, by the Sugarhill Gang, becomes the first commercially released hip hop record and is a surprise hit, ushering in a new and revolutionary style of music.



PERFECTLY BLUE, BY AGATA JABLONSKA. THIS IMAGE INSPIRED, IN PART, THE SCENIC DESIGN OF A.C.T.'S PRODUCTION OF ROCK 'N' ROLL.

CZECHOSLOVAKIA: In May, eleven leading Chartists, including Havel, are arrested; six of them receive prison sentences of two to five years.

WORLD EVENTS Thatcher is elected prime minister of Britain. Brezhnev and President Carter sign the SALT II agreement. Iraqi President Hasan al-Bakr resigns and is replaced by Vice President Saddam Hussein. Iranian radicals invade the U.S. embassy and take 90 hostages, 52 of whom are American. The Soviet Union invades Afghanistan.

1980

MUSIC: The “Spring Rhythms Tbilisi-80,” held in the capital of the Georgian S.S.R., is the first official rock festival in the Soviet Union; it is considered a major turning point in Soviet and Russian rock music. John Lennon is assassinated on December 8.

CZECHOSLOVAKIA: Shortly thereafter, the Lennon Wall is established in Prague.

WORLD EVENTS: In response to the Soviet invasion of Afghanistan, President Carter signs a proclamation requiring 19- and 20-year-old males to register for a peacetime military draft. Ronald Reagan defeats Carter in the U.S. presidential election.

1981

WORLD EVENTS: Iran releases the 52 American hostages. The Center for Disease Control reports the first five cases of what will later be determined to be AIDS.

1983

MUSIC: Ozzy Osbourne and heavy metal bands Metallica and Judas Priest are taken to court by parents who accuse them of including subliminal prosuicide messages in their music. Michael Jackson's music video “Thriller” is broadcast for the first time; it will become the most famous and oft-repeated music video of all time. Sony introduces the CD.

1984

WORLD EVENTS: Indira Gandhi, prime minister of India, is assassinated. President Reagan and Vice President George Bush are reelected.

1985

WORLD EVENTS: Mikhail Gorbachev becomes the leader of the Soviet Union. Gorbachev and Reagan meet in Geneva for the first time.



CITIZENS OF PRAGUE GATHER TO PROTEST THE COMMUNIST REGIME IN NOVEMBER 1989.

1986

MUSIC: After leaving Pink Floyd, founding member Roger Waters sues to keep David Gilmour and Nick Mason from continuing to use the name; Waters loses.

WORLD EVENTS: In Ukraine, one of the reactors at the Chernobyl nuclear plant explodes, immediately killing 31 people and exposing countless others and vast territories of Ukraine and Belarus to radiation.

1987

CZECHOSLOVAKIA: On December 18, Husák resigns his party leadership but retains the presidency. The Czech leadership refuses to publish Gorbachev's *perestroika* (reconstruction) speech.

WORLD EVENTS: Gorbachev announces *perestroika* and greater "control from below." Warhol dies. Thatcher is reelected, and she and Gorbachev meet in London.

1988

MUSIC: *Opel*, a Barrett compilation album of previously unreleased songs, is released in the United Kingdom on October 17. Shortly after the release of the album, *News of the World* publishes an article describing Barrett as "a drug-crazed hermit who barks like a dog."

WORLD EVENTS: The Soviet Union commits to withdraw its forces from Afghanistan. Bush defeats Michael Dukakis for the U.S. presidency.

1989

CZECHOSLOVAKIA: On May 18, Havel is released from prison. On November 28, following the fall of the Berlin Wall, the Czech communist leadership resigns. In December, the Soviet Union and four other Warsaw Pact countries jointly condemn the 1968 invasion of Czechoslovakia. On December 10, the first non-Communist Czechoslovakian government for 41 years is sworn in by President Husák, who resigns immediately afterwards. On December 29, the Federal Assembly, under Dubček, who has been reelected chairman, unanimously elects Havel president of the republic.

WORLD EVENTS: The Communist government of East Germany falls. Bush and Gorbachev release statements indicating that the Cold War may be coming to an end. In South Africa, the apartheid regime ends.

1990

MUSIC AND CZECHOSLOVAKIA: American rock musician Frank Zappa is appointed Czechoslovakia's representative of trade, culture, and tourism. The appointment is later rescinded as "overenthusiastic." Havel meets Soviet President Gorbachev in Moscow to agree to the immediate withdrawal of Soviet troops from Czechoslovakia. In August, the Rolling Stones play a concert at Strahov stadium in Prague.

WORLD EVENTS: The Central Committee of the Soviet Communist Party agrees to give up its monopoly of power, and the Soviet Union collapses.

2006

MUSIC: On July 7, Syd Barrett dies, aged 60.

Who's Who in *Rock 'N' Roll*



RENÉ AUGESSEN*

(*Eleanor, Esme [older]*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has

appeared in recent seasons in *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, *The Gamester*, *The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof*, *The Rivals*, *Happy End*, *Travesties*, *Luminescence Dating* (at Magic Theatre), *Hedda Gabler*, *The Imaginary Invalid*, *The Rainmaker*, *Brainpeople*, and *'Tis Pity She's a Whore*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, 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 is a graduate of the Yale School of Drama.



JAMES CARPENTER*

(*Milan*) has been seen at A.C.T. most recently as Richardetto in *'Tis Pity She's a Whore* and Ebenezer

Scrooge in the past three years of *A*

Christmas Carol. Other A.C.T. credits include Doc Baugh in *Cat on a Hot Tin Roof*, Dr. Rank in *A Doll's House*, and James Linc in *Glengarry Glen Ross*. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theater, he is the recipient of numerous Drama-Logue, *Backstage West*, and Bay Area Theatre Critics' Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington Theatre Company, INTIMAN Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*.



BREE ELROD*

(*Alternate Gillian, Magda, and Deirdre; Understudy*) has appeared off Broadway in *My Name Is Rachel Corrie* at the

Minetta Lane Theatre (dir. Alan Rickman) and *Jump!* and *Realism* at The Kirk Theatre. Regional credits include *Angels in America* at Boston Theatre Works (Elliot Norton Award nom.), *The Two Noble Kinsmen* at The Old Globe (dir. Darko Tresnjak, San Diego Theatre Critics Circle Award), *Candida* at the Malibu Stage Company, and *Our Town* at Southwest Shakespeare Company. Favorite roles include Bette in *The Marriage of Bette and Boo*, Isabella in *Measure for Measure*, Hypatia in *Misalliance*, Chorus in *Women of Troy* (dir. Mark Wing-Davey), and roles in several productions with New York City's 52nd Street Project. She recently finished working on the Martin Scorsese film *Shutter Island*. Elrod received her M.F.A. from the Graduate Acting

Program of NYU's Tisch School of the Arts.



MANOEL FELCIANO*

(*Jan*) was nominated for a 2006 Tony Award for his portrayal of Tobias Ragg in *Sweeney Todd* and won the

Broadway.com Audience Award and Broadwayworld.com Choice Award for Favorite Featured Actor. He appeared most recently as Andrei in *The Three Sisters* at the Williamstown Theatre Festival. He has also appeared on Broadway in *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret* and off Broadway in *Trumpet* (Atlantic Theater Company) and *Shockheaded Peter* and *Much Ado about Nothing* (New York Shakespeare Festival/The Public Theater). Regional theater credits include *I Just Stopped By to See the Man* (The Old Globe) and the title role of *Sunday in the Park with George* (dir. Jason Alexander, Reprise Theatre Company). Screen credits include the film *Uncertainty*, *One Life to Live*, and *All My Children*. Felciano is also a singer-songwriter; his debut album, *Moonshot*, is available for purchase in the theater lobby. Born and raised in San Francisco, Felciano holds a B.A. from Yale University and an M.F.A. from the New York University Graduate Acting Program.



ANTHONY FUSCO*

(*Interrogator, Nigel*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *'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*

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

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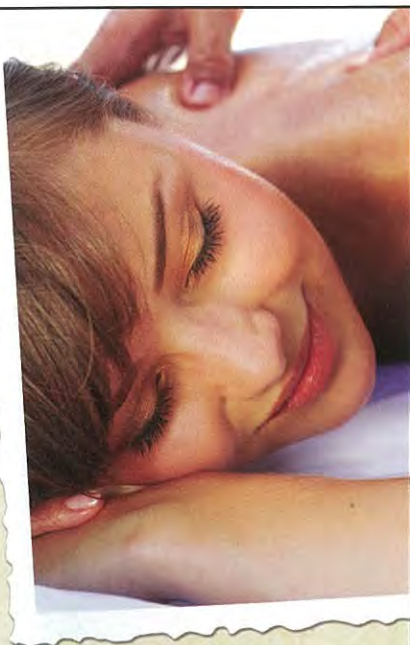
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Who's Who

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 *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* 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 is a graduate of The Juilliard School.



ROD GNAPP*
(*Alternate Milan*) is a graduate of the A.C.T. Advanced Training Program and a long-time veteran of Bay Area stages. He has

appeared at A.C.T. in *'Tis Pity She's a Whore, Curse of the Starving Class, The Government Inspector, The Rainmaker, Happy End, Cat on a Hot Tin Roof, The Time of Your Life,* and others. He was recently seen in the Magic Theatre production of *Territories*, Marin Theatre Company's production of *Frozen*, and in TheatreWorks's production of *The Elephant Man*. Film credits include the principal bad guy in the independent feature *Valley of the Heart's Delight* and the mechanic in Pixar's live-action short *Calendar Confloption*.



NATALIE HEGG†
(*Gillian, Magda, Pupil*), a member of the A.C.T. Master of Fine Arts Program class of 2009, makes her

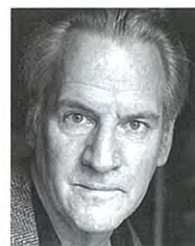
*Member of Actors Equity Association, the union of professional actors and stage managers in the United States.
†Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern.

A.C.T. mainstage debut in *Rock 'n' Roll*. A.C.T. credits include the most recent First Look workshop and reading of Lillian Groag's new adaptation of *War Music* and M.F.A. Program productions of *Overruled, Romeo and Juliet, The Servant of Two Masters, La Ronde, Richard II, Serenading Louie,* and *Escape from Happiness*. In the summer of 2005 she was an acting apprentice at the Great River Shakespeare Festival in Minnesota. Hegg received a B.S. in theater from the University of Evansville.



DREW HIRSHFIELD*
(*Alternate Ferdinand, Piper, Policeman, and Stephen; Understudy*) has been seen in A.C.T. productions of *Happy End* and *A*

Christmas Carol. Other Bay Area credits include *Nero* at Magic Theatre; *Mother Courage* at Berkeley Repertory Theatre; *Amadeus, The Winter's Tale,* and *Knight of the Burning Pestle* at Marin Shakespeare Company; and *The Seagull* and *The Merry Wives of Windsor* at Shakespeare Santa Cruz. Other regional credits include plays at Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, Actors Theatre of Louisville, and The Wilma Theater. He received his B.A. from UC Davis and his M.F.A. from the A.C.T. Master of Fine Arts Program.



JULIAN LÓPEZ-MORILLAS*
(*Understudy*) has been acting and directing in the San Francisco Bay Area since 1973. He has appeared in A.C.T.

productions of *Cat on a Hot Tin Roof* and *The Voyage Inheritance*. He has directed *Tartuffe* and *Troilus and Cressida* for the A.C.T. Conservatory and Anthony Clarvoe's *DNR* for the Plays in Progress series. Other acting and directing work

CONTINUED ON PAGE 26

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OCT 24 – NOV 23

THE QUALITY OF LIFE

Written and directed by **Jane Anderson**

Produced in association with the Geffen Playhouse
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A bold, star-studded cast explores hot-button issues of life and death in this riveting new tour-de-force, featuring Laurie Metcalf (*Desperate Housewives*, *Roseanne*), Caroline Lagerfelt (A.C.T.'s *Mary Stuart*, *Gossip Girl*), JoBeth Williams (*Poltergeist*, *The Big Chill*), Steven Culp (A.C.T.'s *Blackbird*), and two-time OBIE Award winner Dennis Boutsikaris. When a religious Midwestern couple visits their free-spirited cousin (alternately played by Metcalf and Lagerfelt) and her husband in their fire-scorched home in the Oakland hills, both couples confront explosive circumstance. An unforgettable, brave work of heart and humor, *The Quality of Life* is nominated for four 2007 Los Angeles Drama Critics Circle Awards.

JAN 8 – FEB 8

RICH AND FAMOUS

by John Guare Directed by **John Rando**

Playwright Bing Ringling yearns to savor the sweet taste of celebrity, and he's hoping play number 844 will be his lucky break. But on opening night, Bing slips into a nightmarish phantasmagoria that shows him just how wrong things can go. From the ingenious mind of John Guare, who brought *Six Degrees of Separation* to the American stage, this newly revised dark comedy springs to life with twisted humor, rapid-fire dialogue, and outrageous plot twists.

FEB 13 – MAR 15

SOUVENIR

A Fantasia on the Life of Florence Foster Jenkins

by **Stephen Temperley**

Directed by **Vivian Matalon**

A.C.T. welcomes the return of the remarkable Judy Kaye (A.C.T.'s *Sweeney Todd*) in the daring Broadway role that earned her a 2006 Tony Award nomination. A fresh, original adventure, *Souvenir* imagines the story of real-life Florence Foster Jenkins, a New York socialite and tone-deaf diva who thought she was a great soprano. Broadway's brilliant Donald Corren plays her wry accompanist in this heartfelt, wickedly funny look at the limits of self-perception and the unpredictable nature of friendship.





world PREMIERE | MAR 26—APR 26

WAR MUSIC

Adapted and directed by Lillian Groag

Based on the book by Christopher Logue

War Music reignites the wrath of Greek warrior Achilles against his archrival, Agamemnon, in a wildly theatrical, totally modern interpretation of one of the mightiest conflicts of all time. Adapted from lauded contemporary poet Christopher Logue's ravishing translation of the *Iliad*, *War Music* is a groundbreaking fusion of language, music, and movement as only A.C.T. can create.

MAY 7—JUN 7

BOLEROS FOR THE DISENCHANTED

by José Rivera Directed by Carey Perloff

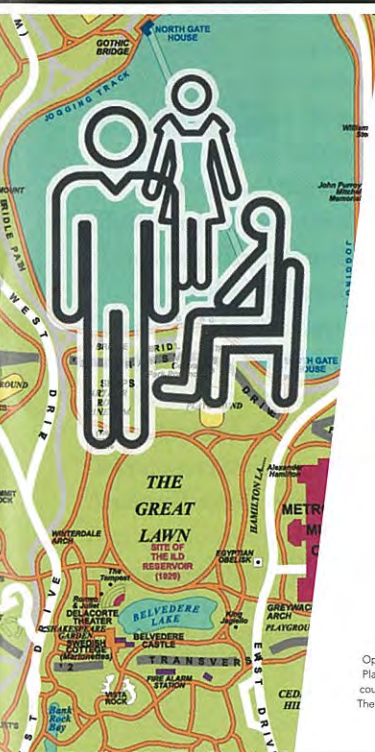
The Academy Award–nominated screenwriter of *The Motorcycle Diaries* explores the ineffable dreams of lovers in this brilliant new work. Passion and humor collide in an exuberant Puerto Rican village in 1953, where Flora's search for true love follows an unexpected course. Set almost 40 years later in America, a daring second act probes the darker mysteries of marriage—all while reverberating to the gorgeous sounds of Latin love songs, or *boleros*.

west coast PREMIERE | JUN 12—JUL 12

PETER AND JERRY

by Edward Albee Directed by Rebecca Taichman

American master Edward Albee's (*Who's Afraid of Virginia Woolf?*) new spellbinder is a meticulously calibrated and dangerously brutal look at the lives of three New Yorkers. The story opens with Peter, a tweedy book editor, whose wife, Ann, tells him she wishes he'd get a little more animalistic in the bedroom. It's the kind of conversation that can drive a husband out for a walk—to Central Park, where Jerry, a desperate outcast, awaits. An unforgettable pairing of Albee's original *The Zoo Story* with a freshly penned prequel, *Peter and Jerry* bares its teeth to threaten the delicately balanced world its characters inhabit.



Opposite page (top to bottom): Dennis Boutsikaris and Laurie Metcalf in *The Quality of Life* (photo courtesy of Geffen Playhouse and Michael Lamont); Judy Kaye in *Souvenir* (photo by Carol Rosegg). This page: photos of male nude and couple by Hans Fahrmeyer; theater curtain detail (photo by Debra McClinton); exterior of the American Conservatory Theater (photo by Gene X Hwang/Orange Photography).



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Who's Who, CONTINUED FROM PAGE 22

includes productions at the Eureka and Magic theaters of San Francisco, the Denver Center Theatre Company, La Jolla Playhouse, McCarter Theatre, Long Wharf Theatre, California Shakespeare Theater, San Jose Repertory Theatre, American Players Theatre, Court Theatre of Chicago, and the Oregon Shakespeare Festival.



DELIA MACDOUGALL*

(*Lenka*) has been seen at A.C.T. in *The Government Inspector*, the world premiere of Philip

Kan Gotanda's *After the War*, *A Christmas Carol*, and *The Learned Ladies*. She has appeared with California Shakespeare Theater in *Pericles*, *Man and Superman*, *King Lear*, *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, and *Arms and the Man*, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at INTIMAN Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.



ROBERT PARSONS*

(*Alternate Interrogator and Nigel; Understudy*) has been seen at A.C.T. in *The Little Foxes*, *The Black*

Rider, *Buried Child*, *The Colossus of Rhodes*, and *Good*. Regional credits include *The Black Rider* at the Sydney Festival and the Ahmanson Theatre, *Misalliance* at the Alley Theatre, *The*

Heiress at Arizona Theatre Company, *One Flew Spare* at New Repertory Theatre, *Cyrano de Bergerac* and *Two Gentlemen of Verona* at the Oregon Shakespeare Festival, and *K* at HERE in New York. Bay Area credits include appearances at Berkeley Repertory Theatre, Magic Theatre, the San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, the Willows Theatre Company, the Shotgun Players, the Z Space Studio, Sacramento Theatre Company, and TheatreWorks. Film credits include *Black August* and *Almost Famous*.



NICHOLAS PELCZAR†

(*The Piper, Policeman, Stephen*) has appeared in the Bay Area in *A Midsummer Night's Dream* for the San

Francisco Shakespeare Festival, *Marius* and *Dublin Carol* for Aurora Theatre Company, and Daniel Handler's *4 Adverbs* for Word for Word, as well as *The Life and Adventures of Nicholas Nickleby*, *Othello*, *All's Well That Ends Well*, and *The Importance of Being Earnest*, all for California Shakespeare Theater. New York theater credits include *The Tempest* at Pulse Ensemble Theatre, *Romeo and Juliet* at the Mint Space, and *Henry IV, Part 2* at American Theatre of Actors. He recently made his film debut in *We Pedal Uphill: Stories from the States*. A member of the A.C.T. Master of Fine Arts Program class of 2009, Pelczar trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Shenson Performing Arts Fellowship from the San Francisco Foundation and a graduate of the University of Virginia.

*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 2009 and an Equity Professional Theater Intern.

Who's Who



MARCIA PIZZO*
(*Candida*) was last seen at A.C.T. in *A Mother* with Olympia Dukakis. Other credits at A.C.T. include *Opera Comique*, *You Never*

Can Tell, *Passion Cycle*, and *A Christmas Carol*. Most recently, Pizzo appeared in the title role of *Mary Stuart* at Pacific Repertory Theatre. Other Bay Area credits include leading roles in *Restoration Comedy*, *Two Gentlemen of Verona*, *The Merchant of Venice*, *King Lear*, and *The Tempest* for California Shakespeare Theater; *As You Like It*, *Macbeth*, *The Taming of the Shrew*, *Cyrano de Bergerac*, and *The Servant of Two Masters* for Marin Shakespeare Company; *My Fair Lady*, *Oklahoma!*, *The King and I*, *Anything Goes*, *Annie*, and *The Wizard of Oz* for the Mountain Play Association; *The Women* for Marin Theatre Company; and *Picasso at the Lapin Agile* at Theatre on the Square. Film credits include *Bicentennial Man*, *Fruit of the Vine*, *This Space Between Us*, and *Delta Fever*. Pizzo is a graduate of the A.C.T. Master of Fine Arts Program.



STACY ROSS*
(*Understudy*) has appeared at A.C.T. as Julia in *The Rivals*, Madame Préférée in *The Gamester*, and Barbara Fawcett in *The Constant Wife*.

She was most recently seen as Mrs. Chevelly in *An Ideal Husband* at California Shakespeare Theater and in the West Coast premiere of Dennis Lehane's *Coronado* at the SF Playhouse. Recent work includes productions with San Jose Repertory Theatre (*Triumph of Love*, *Major Barbara*), CENTERSTAGE in Baltimore (*Three Sisters*, *Misalliance*), Aurora Theatre Company (*Man of Destiny*, *Hedda Gabler*), TheatreWorks (*Book of Days*), and California Shakespeare Theater (*Triumph of Love*, *Arms and the Man*, *Hamlet*).



SUMMER SERAFIN* (*Esme [younger]*, *Alice*) grew up in the San Francisco Bay Area, performing on the A.C.T. mainstage in *A Christmas Carol*,

with the A.C.T. Young Conservatory in *The Cripple of Inishmaan* and *Analiese*, with Lamplighters Music Theatre in *The Pirates of Penzance*, and with Chico City Light Opera in *The Wizard of Oz*. The first American to be admitted to the Oxford School of Drama's three-year acting program, she has performed in London in *Children of Via Della Scala* (Warehouse Theatre), *The Lemon Princess* (National Theatre Upstairs), and *Anna Karenina* (Battersea Arts Centre). Other credits include the New York premiere of Tennessee Williams's *Spring Storm* (off Broadway), *The Tamer Tamed* (Northern Stage), *Hay Fever* (Pacific Repertory

Theatre), *Romeo and Juliet* and *Measure for Measure* (Harlequin Productions), *A Midsummer Night's Dream* (San Francisco Shakespeare Festival), *Found Objects* (Marin Theatre Company), and a one-woman show, *All Employees Must Wash Their Hands*, at Luka's Taproom & Lounge in Oakland. She originated the role of Baba in the world premiere of *Tir na nÓg* at San Francisco's Magic Theatre.



JUD WILLIFORD*
(*Ferdinand*; *Alternate Jan*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T.

in *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *The Government Inspector*, *The Imaginary Invalid*, *Happy End*, *The Rivals*, *The Time of Your Life*, and six seasons of *A Christmas Carol*. Other



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theater credits include Mark Jackson's *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People's Light & Theatre; *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and *Trinculo* in *The Tempest* at California Shakespeare Theater; Sergius in *Arms and the Man* at Chautauqua Theater; and Rufus Oakwood in *Saturn: The Musical*. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.



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

A.C.T. in *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *Blood Knot*, *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 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.

DOUGLAS W. SCHMIDT (*Scenic Designer*) has been the scenic designer for more than 200 productions over the past 30 years, including Carey Perloff's recent production of *Travesties* at A.C.T. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters' musical *Over Here!* and Ira Levin's *Veronica's Room*; Neil Simon's *They're Playing Our Song*; Bernard Slade's *Romantic Comedy*; Howard Ashman and Marvin Hamlisch's musical *Smile*; and the original production of *Grease*, which held for many years the record for the longest-running show in the history of Broadway. Other Broadway credits include recent revivals of *42nd Street* (Tony, Drama Desk, and Outer Critics' Circle award nominations) and *Into the Woods* (Tony nomination, Drama Desk Award, L.A. Ovation Award). In 2007 he designed *Il Trittico* for The Metropolitan Opera.

ALEX JAEGER (*Costumes*) has designed costumes for *Speed-the-Plow* for A.C.T.; *Two Sisters and a Piano* for The Public Theater in New York; *Skylight*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, *Pinocchio*, and *What They Have* for South Coast Repertory; *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers*, and *Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *The Paris Letter* for the Kirk Douglas Theatre (Center Theatre Group); *Doubt*, *Tally's Folly*, *Side by Side by Sondheim*, and *Looped* for the Pasadena Playhouse; and several productions for The Studio Theatre in Washington, D.C. Other credits include productions with Magic Theatre, the Geffen Playhouse, The Theater @ Boston Court, Shakespeare Santa Cruz, and the Rubicon Theater. Jaeger is the recipient of many design awards, including an L.A. Ovation Award, three *Backstage* Garland Awards, four *Drama-Logue* awards, a Maddy Award, and one NAACP nomination.

Who's Who

ROBERT WIERZEL (*Lighting Designer*) designed the lighting for *'Tis Pity She's a Whore* at A.C.T. He has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theater), as well as Glimmerglass and New York City Opera. He has collaborated with artists from diverse disciplines, including Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company, Philip Glass, Paul Kaiser, Lesley Dill, and Robert Longo. Regional theater work includes productions at Arena Stage, Chicago Shakespeare Theater, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theater, Hartford Stage, Long Wharf Theatre, the Goodman Theatre, the Guthrie Theater, the Mark Taper Forum, and Berkeley Repertory Theatre. In New York, his work has been seen on and off Broadway, including the current Bill T. Jones musical *Fela!* Other New York credits include productions at the New York Shakespeare Festival/Public Theater, Signature Theatre, MCC Theater, Roundabout Theatre Company, Playwrights Horizons, INTAR Theatre, Brooklyn Academy of Music, and the Circle Repertory Company. Wierzel is on the faculty of NYU's Tisch School of the Arts.

JAKE RODRIGUEZ (*Sound Designer*), sound design associate at A.C.T., has carved out sound and music for A.C.T., Berkeley Repertory Theatre, California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, the Shotgun Players, and Art Street Theatre. Recent A.C.T. credits include sound design on 2008's *'Tis Pity She's a Whore* and *Speed-the-Plow*, as well as world premiere productions of *After the War* and *A Christmas Carol*. Additional recent sound design credits include world premieres of *Passing Strange*, *The People's*

Temple, and *Fêtes de la Nuit* at Berkeley Repertory Theatre; Mark Jackson's 2008 adaptation of *Don Juan* at San Francisco State University and his 2006 adaptation of *Salomé* at Aurora Theatre Company; and *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater. Other credits include original music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Ibsen's *Ghosts* at Berkeley Rep; and sound for the Shotgun Players and Studio Theatre productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

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 has 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.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. She has cast roles for the

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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.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his 15th season at A.C.T., where his recent credits include *'Tis Pity She's a Whore*, *Blood Knot*, and *Sweeney Todd*. In addition to a long association with Berkeley Repertory Theatre, other work includes productions for Center Theatre Group in Los Angeles, Boston's Huntington Theatre Company, the Williamstown Theatre Festival, Kansas City Repertory Theatre, and Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

DANIELLE CALLAGHAN* (*Assistant Stage Manager*) was most recently the assistant stage manager for *The Government Inspector*. Previous A.C.T. credits include *Speed-the-Plow*, *Sweeney Todd*, *The Imaginary Invalid*, *Blackbird*, *A Christmas Carol*, and *Death in Venice*. Other favorite shows include *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; *Albert Herring*, *Don Pasquale*, and *The Rape of Lucretia* with

San Francisco Opera's Merola Program; and *Così fan tutte* and *Lorca, Child of the Moon* with the UCLA Department of Music.

ROBERTA (BERTIE) B. BIALEK (*Lead Producer*) is a longtime theatergoer and performing arts devotee. A native of Nebraska, Bialek made Carmel her home in 1963 and has subscribed to A.C.T. since 1994. Having met one of her favorite living playwrights, Tom Stoppard, through A.C.T., she is excited to help make the West Coast premiere of *Rock 'n' Roll* possible. Committed to the development of new work, she also served as executive producer of *After the War*. Bialek also serves on the boards of the Oregon Shakespeare Festival and the Monterey Bay Aquarium.

BURT AND DEEDEE McMURTRY (*Lead Producers*) married soon after graduating from Rice University in Houston and have lived on the San Francisco peninsula most of the 52 years since. Having discussed *Rock 'n' Roll* with Tom Stoppard and Carey Perloff last winter, Burt and Deedee were among the first to commit to supporting the A.C.T. production. They also recently produced A.C.T. productions of *The Government Inspector*, *Happy End*, and *The Imaginary Invalid*. Both Burt and Deedee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a member of the A.C.T. Board of Trustees, but also as co-chair of the Producers Circle with Frannie Fleishhacker, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a venture capitalist, Burt lent his time as a member of the planning committee for *The Next Generation Campaign* and is the immediate past chair of the board of trustees of Stanford University.

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Who's Who

DAVID AND SUSAN WEEKS

COULTER (*Executive Producers*) are longtime A.C.T. subscribers. Stoppard aficionados who saw *Rock 'n' Roll* in London, the Coulters are thrilled to play a role in the A.C.T. production. A former nonprofit director and marketing executive, Susan is currently chair of The Global Film Initiative, which promotes crosscultural understanding through cinema. David, a managing director and senior advisor at Warburg Pincus, serves on the boards of Asia Society, MENTOR/National Mentoring Partnership, and the Social Science Research Council.

MIMI HAAS (*Executive Producer*) has supported A.C.T. since 1989. A longtime admirer of Tom Stoppard, Haas has produced every A.C.T. production of a Stoppard play since then, including *The Invention of Love*, *Night and Day*, and *Travesties*. President of the Mimi and Peter Haas Fund, Haas serves as a trustee of the San Francisco Museum of Modern Art and the Museum of Modern Art in New York and on the National Advisory Board of the Haas Center for Public Service at Stanford University.

IAN AND RITA ISAACS (*Executive Producers*) have followed Tom Stoppard's work since they first met in 1974, when they saw *Jumpers* at The Kennedy Center in Washington, D.C. They celebrated their second wedding anniversary in New York seeing Jeremy Irons and Glenn Close in *The Real Thing*. The next 23 theatergoing years were highlighted by a notable visit to London in 1995, during which they attended the closing night of *Arcadia* and the opening night of *Indian Ink*. A.C.T. subscribers since 1999, the Isaacs also produced David Mamet's *Speed-the-Plow* and Stoppard's *Travesties*. Ian is senior partner and director of research at Merlin Securities and a director of Greenlight Reinsurance. Both of

the Isaacs are involved in charitable work in Oakland and the East Bay. Ian cofounded the East Bay College Fund and chairs the Piedmont Yoga Institute. Rita is a homemaker and volunteer and serves on the board of Civicorps Schools, formerly the East Bay Conservation Corps.

HUNTINGTON THEATRE

COMPANY (*Coproducer*), founded in 1982, is Boston's largest and most popular theater company. In July 2008, Peter DuBois became the Huntington's third artistic leader, working in partnership with longtime Managing Director Michael Maso. In residence at and supported by Boston University, the Huntington is renowned for presenting seven outstanding productions each season, created by world-class artists and the most promising emerging talent and reaching an annual audience of over 130,000. The company has premiered plays by Pulitzer Prize-, Academy Award-, and Tony Award-winning luminaries, such as August Wilson and Tom Stoppard, as well as rising local literary stars such as Melinda Lopez and Ronan Noone. The Huntington has transferred more productions to Broadway than any other theater in Boston, including current Broadway hit and Tony Award winner *Alfred Hitchcock's The 39 Steps*. In 2004, the Huntington opened the state-of-the-art Stanford Calderwood Pavilion at the Boston Center for the Arts, which includes 370-seat and 200-seat theaters to support the company's new works activities and to complement the company's 890-seat, Broadway-style main stage. The Huntington is a national leader in the development and support of new plays, producing more than 50 New England, American, or world premieres in its 27-year history.

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A.C.T. PROFILES



CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed John Ford's *'Tis Pity She's a Whore* and Nikolai

Gogol's *The Government Inspector*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. 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* and *The Room*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Maxim Gorky's *Vassa Zhelezhnova*); Harley Granville-Barker's *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of Bertolt Brecht/Kurt Weill's *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*, *Home*, *The Tempest*, and Stoppard's *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 the Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theater Company; her latest play, *Higher*, was developed at New York Stage & Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play *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 contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer

Val Caniparoli; a major production of *Phedre* (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new *Bacchae* for the Getty Center 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 *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage 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.

LISA KOHLER



HEATHER KITCHEN (Executive Director), now in her 13th 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 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 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 five 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.

PLEASE JOIN US FOR THESE EVENTS ...



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, 9/16, (5:30–6 p.m.)
- Tuesday, 10/28, (5:30–6 p.m.)

KORET AUDIENCE EXCHANGES

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

- Tuesday, 9/23
- Wednesday, 10/15*
- Tuesday, 11/11
- Sunday, 11/16*
- Wednesday, 11/19*

*indicates matinee performance

■ ROCK 'N' ROLL

■ THE QUALITY OF LIFE

OUT WITH A.C.T.

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

- Wednesday, 9/24
- Wednesday, 11/5
- Saturday, 11/15

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, 9/19
- Friday, 11/7

SPECIAL EVENT

How the Music Fueled the Movement

A roundtable discussion in Fred's Columbia Room with radio and journalism veterans of the San Francisco classic rock scene. Featuring Dennis Erokan and Dave Sholin. Moderated by Joanne Greene

- Sunday, 9/21, 4 p.m.

KORET VISITING ARTISTS SERIES

Velvet Underground to Velvet Revolution: Culture, Politics, and Change in Rock 'n' Roll

A panel discussion immediately following the 1 p.m. performance

Featuring **Timothy Garton Ash** and **Greil Marcus**

Moderated by A.C.T. Artistic Director **Carey Perloff**

- Sunday, 9/28, 4 p.m.

All events take place in the American Conservatory Theater, unless otherwise indicated.

A.C.T. Donor Events

DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *The Quality of Life*.
Monday, 9/22, 11 a.m.



SATURDAY SALON

Lunch with a member of the artistic team before the matinee performance of ...

Rock 'n' Roll
Saturday, 9/27, 12 noon
The Quality of Life
Saturday, 11/8, 12 noon



COSTUME SHOP TOUR

Take a tour of the costume shop, and see where artisans create the gorgeous costumes worn on A.C.T. stages.
Thursday, 10/2, 5:30 p.m.



BACKSTAGE TOUR

Take a backstage tour of the American Conservatory Theater to get an up-close look at its features and history.
Saturday, 10/4, 10:30 a.m.



CORPORATE PARTNERS CURTAIN CALL LUNCHEON

Network with your business colleagues who have a passion for theater at this exclusive annual onstage luncheon. Experience *Rock 'n' Roll* as the actors would—on the set—with behind-the-scenes insights from A.C.T. artistic team members.
Tuesday, 10/7, 12 noon

OPENING NIGHT DINNER

Dine with the director before the opening night performance of *The Quality of Life*.
Wednesday, 10/29, 5:30 p.m.



PROP AND SCENE SHOP TOUR

Take a tour of the prop and scene shop, where A.C.T. productions are built from the ground up.
Thursday, 11/6, 5:30 p.m.



MEET THE CAST

Following the performance, enjoy a conversation with the cast of *The Quality of Life*.
Thursday, 11/13, 5:30 p.m.



To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Liv Nilssen at lnilssen@act-sf.org or 415.439.2450.

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

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.

A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMING AT ZEUM THEATER

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GOOD BREEDING

by Robert O'Hara

Directed by Timothy Douglas

October 9–25, 2008

This production features nudity and strong language. Suggested for mature audiences only.

The A.C.T. Master of Fine Arts Program class of 2009 presents an extravagant new work by OBIE Award-winning playwright Robert O'Hara. Sex, murder, revenge—it's all fair game in this fearless adaptation of the classic Greek *Oresteia*. Deft and daring, *Good Breeding* pits merciless gods against the doomed house of Atreus in a searing vision of the fate of man.

O'Hara, whose history-bending plays *Insurrection: Holding History* (Oppenheimer Award for Best New American Play) and *American Ma(u)* have been produced to acclaim at A.C.T., collaborates with director Timothy Douglas. Known for directing bold interpretations of new plays and classics at some of this country's most distinguished theaters, Douglas earned two Helen Hayes Award nominations (Direction and Ensemble) for his 2007 production of *Insurrection* at Washington, D.C.'s Theater Alliance. His recent directing credits include the world premiere of August Wilson's *Radio Golf* for Yale Repertory Theatre and the off-Broadway premiere of a new translation/adaptation of Ibsen's *Rosmersholm* he developed for the National Theatre in Oslo, Norway.

Douglas explains his timeless vision for Aeschylus's ancient tragedy of horror and hubris is that of "the club scene of New York in the late 1970s, in which the driving beat of the music creates a hypnotic background for the crazy behavior of gods and humans." The play also incorporates a feminist point of view, as well as elements of physical, emotional, and psychological violence: "If Electra and Clytemnestra, these well-known female characters, are going to be charged with such horrendous deeds, then let's let them earn it at least."

TICKETS: 415.749.2ACT | WWW.ACT-SF.ORG/CONSERVATORY

A.C.T. YOUNG CONSERVATORY PERFORMING AT ZEUM THEATER

MY LIFE IN THE SILENTS

by Timothy Mason

Directed by Craig Slight

November 1–8, 2008

Kicking off the world-premiere-packed Young Conservatory season, *My Life in the Silents* is a delightful comedy that follows a Minnesota teenager who runs away from home to become a silent movie star—arriving in Hollywood with unstoppable ambition just before the Talkies start an entertainment revolution. Broadway playwright Timothy Mason delivers the eagerly awaited fifth and final installment of his Young American Cycle, an A.C.T.-commissioned series of plays exploring the lives of young people during the most exciting and challenging periods of American history.

My Life in the Silents, directed by A.C.T. Young Conservatory Director Craig Slight, is a co-commission with Theatre Royal Bath (TRB). In 2003, the Young Conservatory and TRB's Young People's Theatre embarked on a regular exchange program for students, staff, and writers from the two theaters to visit and work in Bath and San Francisco on new works for young audiences. "*In the Silents* is a milestone for us," says Slight. "It is

DAN RUBIN



THE CAST AND DIRECTOR OF *MY LIFE IN THE SILENTS*, FROM THEATRE ROYAL BATH, IN RESIDENCE AT A.C.T.

our fifth year of collaborating with Theatre Royal Bath and their visionary director, Lee Lyford. The combination of creating new theater and spending time in each other's homes has resulted in outstanding youth theater, international cultural enrichment, and long-lasting friendships." Previous YC commissioning collaborations have generated productions of *War Daddy*, by U.S. writer Jim Grimsley; *Broken Hallelujah*, by U.K. writer Sharman MacDonald; *Nightingales*, by U.S. writer Constance Congdon; and *Broken Wings*, by U.K. writer Sarah Daniels.

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Raffle tickets can be purchased at the A.C.T. box office (415.749.2ACT) and, on selected occasions, in the theater lobby before, during, and after A.C.T. performances. Tickets are \$100 each, or three for \$250.* Proceeds from the raffle will benefit A.C.T.'s conservatory actor-training and community youth education programs.

For more information, call A.C.T. at **415.439.2470** or visit **www.act-sf.org/smartcar**.

small can be dramatic



RAFFLE DETAILS: Chances of winning are 1 in 750. The winning ticket will be drawn at A.C.T.'s season gala, *Illuminate the Night*, Sunday, April 19, 2009. Smart Car Raffle tickets go on sale at 5 p.m., Wednesday, September 17, 2008, and will remain on sale until all 750 tickets are sold or up to the time of the drawing. (*Tickets purchased at the *Illuminate the Night* gala, if available, will be sold for \$200 each.) Purchasers need not be present to win. As the raffle is a chance to win, your ticket purchase is not tax deductible for charitable purposes. Complimentary parking in front of the American Conservatory Theater will be provided one time, beginning at 6 p.m., for each of the eight plays that comprise A.C.T.'s 2009–10 season. Matinee subscribers will be provided valet service in lieu of parking the smart fortwo passion cabriolet in front of the theater.



producerscircle

Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the July 1, 2007–July 31, 2008 period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the July 1, 2007–July 31, 2008 period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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THE GALLERY AT A.C.T.



STANFORD AND THE A'S, BY DAVID M. GIBSON

Find yourself with some extra time before a performance or during intermission? Want more exposure to fine art, but don't make it to art galleries as often as you'd like? Now you need to 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 2008-09 season.

DAVID M. GIBSON: PASTEL PAINTINGS AND PENCIL DRAWINGS

From September 11 to November 23, the Gallery at A.C.T. presents a retrospective of a life built around drawing. For more than 30 years artist David M. Gibson has gleaned inspiration from his immediate surroundings, creating pastel paintings, monotypes, and pencil sketches of landscapes and the artist's most intimate space—his studio. "I consider my work a celebration of drawing," says Gibson, "the act, the process, the personal nature of it. And of looking carefully at what is right in front of me as a way to get at the universal." His paintings and drawings are created through a process that aims to accentuate the evidence of the work that goes into each piece. "The work is all representational, it is all drawing at its essence."

A Bay Area native, Gibson received his master of fine arts degree in painting from the San Francisco Art Institute in 1971. Before returning to the Bay Area in 2006, he lived in Chicago, upstate New York, and Montréal, where his work continues to be on display at the Gallerie St-Ambroise. Recent paintings have been displayed at the SFMOMA Artists Gallery, and in 2007 he was awarded fellowships at the Virginia Center for the Creative Arts and the Lademoen Kunstnerverksteder in Trondheim, Norway.

A reception for the artist will be held at the theater on Saturday, September 13, 5:00-7:30 p.m. Each artwork purchase benefits A.C.T. For sales inquiries, please contact Kevin Simmers at 415.474.1066 or krscreativeoptns@aol.com. Visa, MasterCard, and Discover cards accepted.



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Deborah Sussel, *Voice and Dialects*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Jack Gianinni, Joseph Smelser, Karen Szpaller, Kimberly Mark Webb, *Stage Managers*
Heath Belden, Danielle Callaghan, Stephanie Schliemann, Karen Szpaller, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Doug Williams, *Assistant Shop Foreman*
Qris Fry, Jonathan Young, *Mechanics*
Stephen Paller, *Purchasing Agent*

Paint Shop

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

Prop Shop

Ryan L. Parham, *Supervisor*
Jeavon Greenwood, Rebecca Helgeson, *Assistants*
Eric Cripe, *Artisan*

Costume Shop

David F. Draper, *Manager*
Jessica Hinel, Mark Nagle, *Design Assistants*
Keely Weiman, *Draper*
Thiem Ma, *Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitcher*
Kelly Kohen, *Accessories & Crafts Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

Suzanna Bailey, *Sound Head*
Miguel Ongpin, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Mark Pugh, *Flyman*
Tim Wilson, *Head Electrician*
Kristen Ross, Tim Tunks, *Stagehands*
John Karr, *Wardrobe Supervisor*
Mary Montijo, *Wardrobe Assistant*
Julia Wing Krafft, *Hair and Makeup Supervisor*
Erin Hennessy, *Hair and Makeup Artisan*

Conservatory/Second Stage

Joan Howard, *Technical Director*
Pinky Estell, *Assistant Technical Director*

Costume Rentals

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

Interns

Josh Anderson, Samantha Baime, Sarah Bingel, Melissa Margolin, *Stage Management*
Laura Julio, *Prop Shop*
Jill Elefsen, *Costume Shop*
Jamie Lynn Wark, *Wig Shop*
Nora Handsher, *Costume Rentals*

FINANCE AND ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Associate Company Manager*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauter, *Associates*

Development

Leslie Bires, *Director of Corporate and Community Partnership*
Emily Carr, *Annual Fund Coordinator*
Olivia de Lara, *Donor Systems Coordinator*

Carol Eggers, *Manager of Foundation and Government Relations*
Paul Knudsen, *Director of Individual and Foundation Relations*
Mindy Lechman, *Donor Stewardship Coordinator*
Liv E. Nilssen, *Annual Fund Manager*
Tim M. Whalen, *Director*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Joone Pajar, *Network Administrator*
Conchita Robson, *Macintosh & Telecom Administrator*

Marketing & Public Relations

Janette Andrawes, *Director of Marketing and Public Relations*
Randy Taradash, *Marketing Events and Promotions Manager*
Evelyn Odcik, *Public Relations Manager*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Senior Graphic Designer*
Brett Elliott, *Graphic Designer*
Jennifer K. Weaver, *Writer/Copy Editor*
Eliza Leoni, *Marketing Assistant*
Rose Marie Hogan, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Dan Rubin, *Publications & Literary Associate*
Lesley Gibson, *Publications & Literary Intern*

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Richard Bernier, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Sam Kekoa Wilson, *Treasurers*

Teleservices

Stephanie Arora, *Manager*
Maggie Alpar, Izzy Brownlie, Ian Caporali, Winifred Elam, Ben Johnson, Alicia Kenny, Jackie Major, Lloyd Margoit, Don McPhee, Lynda Price, Doug Ross, Mary Townsend, Molly Viebrock, *Agents*

Front of House

Debra Selman, *Theater Manager*
Tim Hilyard, *Associate Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, *Assistant House Manager*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Len Lucas, Jeffrey Warren, *Assistant Facilities Managers*
Curtis Carr, Jr., Jamie McGraw, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slight, *Young Conservatory Director*
Andrew Hurteau, *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*
Hannah Cohen, Alma Pasic, Sharon Troy, *Conservatory Associates*
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*
Stephen Buescher, *Movement*
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*

M.F.A. Program Adjunct Faculty

Jane Hammett, *Singing*
Giles Haverгал, *Director*
Gregory Hoffman, *Combat/Weapons*
Kari Prindl, *Alexander Technique*
Lisa Anne Porter, *Voice*
Karl Ramsey, *Combat/Weapons*
Elyse Shafarman, *Alexander Technique*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement/Physical Acting/Clothing*
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*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Michele Leary, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
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*
Amelia Stewart, *Director, Acting*

New Plays Program

Horton Foote, *Advisor, Playwright*
Rob Ackerman, Timothy Mason, *Playwrights*

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Laurie Bernstein, Joan Cahill, Barbara Cohrsen, William Goldstein, Rich Henry, Connie Ikert, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Emily Lord-Schlereth, Soubarna Mishra, Ann Morales, Patricia O'Connell, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Marianne Sullivan, Carol Summer, Sam Thal, 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.

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. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.749.2250. Half-price student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts

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 \$22 for Premiere and \$17 for all other sections. 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 subscription production, excluding special events.

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 lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before 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. Bar drinks are now permitted in the auditorium.

Cell Phones!

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. 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.



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.



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



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

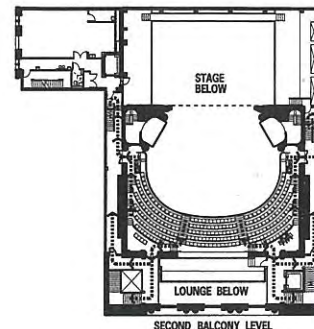
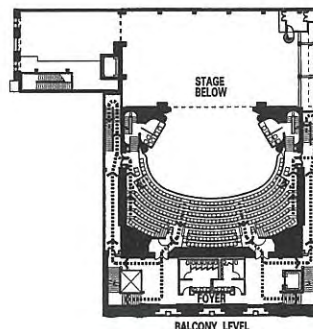
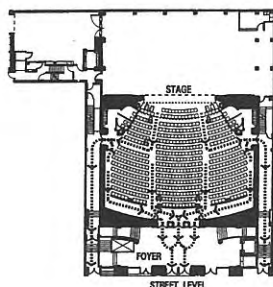


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AMERICAN CONSERVATORY THEATER EXITS



Berkeley Rep produced the world premiere of *Passing Strange* (left, with Rebecca Naomi Jones, Chad Goodridge, de'Adre Aziza, and Daniel Breaker) for local audiences before sending the show to Broadway where it blew audiences and critics away. *Eurydice*, (below, with Charles Shaw Robinson and Maria Dizzia) also enjoyed its world premiere at Berkeley Rep before playing New York, where it landed on Time Magazine's annual top ten list.

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Sharon Ott • MacArthur "Genius" Sarah Ruhl •
Tony Taccone • Obie Award winner Les Waters •
Tony Award and Pulitzer Prize winner
August Wilson • MacArthur "Genius"
Mary Zimmerman



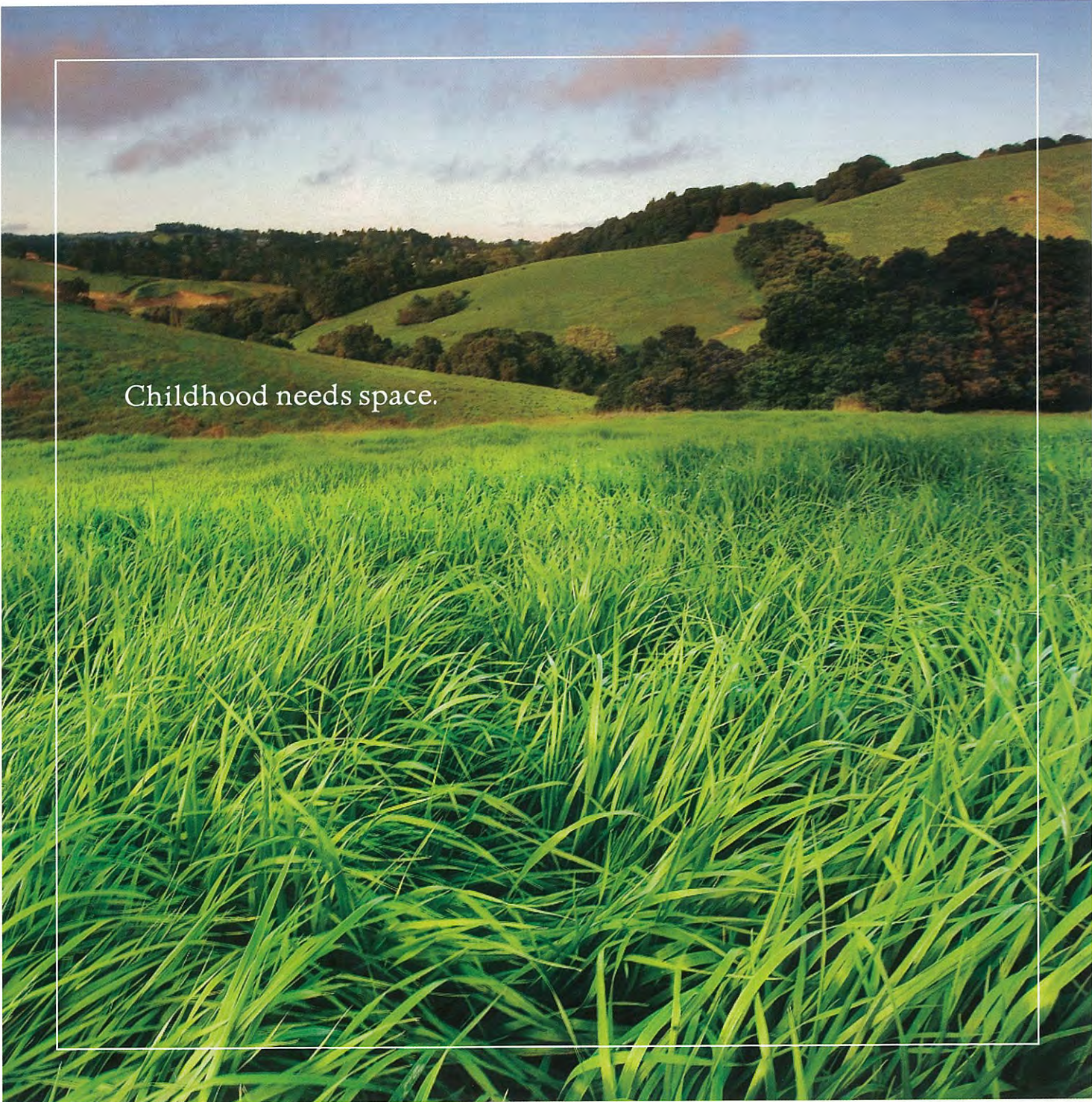
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