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About A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2003, 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, Arnetta 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.
Druid Theatre Company
The Playboy of the Western World & The Shadow of the Glen by John Millington Synge
Wed-Fri, Oct 8-10, 8 pm; Sat, Oct 11, 2 pm & 8 pm and Sun, Oct 12, 2 pm, Sidra Theatre $75
"A highlight not just of my theatre-going year, but of my lifetime as a theatre-goer." — Charles Isherwood, The New York Times
Since its founding in 1975, Druid Theatre Company has been at the forefront of the development of Irish theatre, consistently bringing together productions of classic and new works to the world's stages. This double bill program features two masterpieces from the company's epic Druid/Singe, the first-ever staging of John Millington Synge's entire theatrical canon. In association with Berkeley Repertory Theatre

Laurie Anderson: Homeland
Fri & Sat, Oct 24 & 25, 8 pm
Zellerbach Hall 528, 536, 556
"The reigning performance artist of her time." (Bloxon Global) Laurie Anderson returns with her latest production, a series of songs and stories that create a private and political portrait of contemporary American culture. Conceived as one long piece of music, Homeland moves from Greek tragedy to American business models, addressing the current obsession with fear, violence, and security.

Ex Machina: The Blue Dragon by Robert Lepage & Marie Michaud
Tue-Fri, June 9-12, 8 pm; Sat, June 13, 2 pm & 8 pm
Zellerbach Playhouse $75
Canada's boundary-breaking theatrical genius returns with another music and dance exploration. This otherworldly parable is told through a mix of contemporary music and performed by Lepage himself, Marie Michaud, and dancer Tia Wai Fo. The Blue Dragon blends all the hallmarks of Robert Lepage's original, irreverent, and highly visual style.

Ex Machina: The Blue Dragon in association with The Conduit Kultur Network of Cultures in Graz, Austria and Zellerbach Hall.

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**FROM THE ARTISTIC DIRECTOR**

"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 "cleaning," how do we reclaim language as something true, something we can trust and believe in? And what role if any do artists play in reviving 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 bleaker circumstance. Straussler's language, merciless 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" (Eonne), and a disheartened Marxist activist (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, at the same time, because of the power of the word, offering 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,

Carey Perloff, Artistic Director
From the Artistic Director

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Carey Perloff, Artistic Director
**ROCK ’N’ ROLL**

by Tom Stoppard

Directed by Carey Perloff

Scenery by Douglas W. Schmidt
Costumes by Alex Jaeger
Lighting by Robert Wiernel
Sound by Jake Rodrigues.
Dramaturg Michael Puller
Casting by Meryl Lind Shaw
Assistant Director Carly Cioffi
Dialects and Speech Deborah Susel
Czech Consultant Draha Herman

**TIME AND PLACE**
Cambridge, England, and Prague, Czechoslovakia, 1968–90

There will be one 15-minute intermission.

Produced in Association with Huntington Theatre Company, Boston

Peter DuBois, Artistic Director / Michael Maso, Managing Director

This production is made possible by

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Max Jack Willis
Eleanor René Augesen
Gillian Natalie Heggg (Bree Erod)
Interrogator Anthony Fusco (Robert Parsons)*
Ferdinand Jud Williford
Milan James Carpenter (Rod Grapp)*
Magda Natalie Heggg (Bree Erod)*
Policeman Nicholas Pelczar (Drew Hirschfeld)*
Lenka Delia MacDougal
Nigel Anthony Fusco (Robert Parsons)*
Esmee (older) René Augesen
Alice Summer Serafin
Stephen Nicholas Pelczar (Drew Hirschfeld)*
Candida Marcia Pizzo
Deirdre Natalie Heggg (Bree Erod)*

* 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.; 10/13 2 p.m.; 10/16, 1 p.m.; 10/18, 2 p.m.

**UNDERSTUDIES**

The Piper, Ferdinand, Policeman, Stephen—Drew Hirschfeld
Esmee (younger), Gillian, Magda, Alice, Deirdre—Bree Erod

Jane—Jud Williford; Milan—Julian López-Morillas; Eleanor, Esmee (older)—Delia MacDougal

Interrogator, Milan, Nigel—Robert Parsons; Lenka, Candida—Stacy Ross

**STAGE MANAGEMENT STAFF**

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Rock 'n' Roll
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THE CAST
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Jen: Manoel Felciano
Max: Jack Willis
Eleanor: René Augesen
Gillian: Natalie Heggis (Bree Elrod*)
Interrogator: Anthony Fusco (Robert Parsons*)
Ferdinand: Jud Willford
Magda: Natalie Heggis (Bree Elrod*)
Policeman: Nicholas Pelczar (Drew Hinsfeld*)
Lenka: Delia MacDougall
Nigel: Anthony Fusco (Robert Parsons*)
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Candida: Marcia Pizzo
Deirdre: Natalie Heggis (Bree Elrod*)

*Member of the A.C.T. Master of Fine Arts Program class of 2009
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UNDERSTUDIES
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Emsa (younger): Gillian, Magda, Alice, Deirdre—Bree Elrod
Jen—Jud Willford; Max—Julian López-Marullan; Eleanor, Emsa (older)—Delia MacDougall

Interrogator, Milan, Nigel—Robert Parsons; Lenka, Candida—Stacy Rossi

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POLITICS, LIFE, AND ROCK 'N' ROLL

BY TOM STOPPARD

I

n the 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 Jack/life and mine/greasy fast food/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 Austri, 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 parallel worlds 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, as was complex and subtle in his long paragraphs as he was adroit in his dialogues. The open letter titled "Dear Dr. Havík" (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 transcendent both and will continue to be important where "living in truth" requires not merely conscience but courage.

Rock 'n' Roll manages to allocate to only a tiny fraction of Havel's writing. The Toulouse speech by itself 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 of force which may be faint or dotted on the intricate map of history that takes in all accounts. Rock 'n' Roll crystallized 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 sourcebook 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 interview, Karel Hvítáček, asked about the origin of Charter 77. Havel's reply begins like this:

For me personally, it all began sometime in January or February 1976. I was at Hradec, 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 Jaroslav Jírovec . . . . I already knew Jírovec; I'd met him about twice in the late 1960s but I hadn't seen him since then. Occasionally I would hear 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; Jírovec was their artistic director.

Havel goes on to explain that Jírovec'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 Jírovec 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." Jírovec 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 earnest. 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." Jírovec had Havel show up at a pub and talk through the night. It was arranged that Havel would go to their next "secret" concert in two weeks' time, before that happened Jírovec 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 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 Jírovec 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 Huška, who died in 2001, formed The Plastic People of the Universe (he took the name from a song by the American rock group, 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." Huška 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 what the band wanted could not be 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 Plastic People 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, Huška strengthened his grip on the country until the end came 13 years later. What could not be separated were disengagement and disillusion. In the play Jan tells a British journalist, "Actually the Plastics is about dissidents." The reporter replies, "It's about dissidents. Trust me." And he's right. The rock 'n' roll underground, as Jírovec said, was an attack on the official culture of Czechoslovakia, and in case he didn't get the point, the regime sent him to jail for four times during those 20 years: culture is politics.

Jírovec is one of the most interesting and least-known personalities in the story of the Czechoslovak Socialist Republic.
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BY TOM STOPPARD

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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, as was complex and subtle in his long paragraphs as he was adroit in his dialogues. The open letter titled "Dear Dr. Havel" (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 transcended both and will continue to be 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 Toulousse 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.

HANSEL 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 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 interviewee, Karel Hvitdala, asked about the origin of Chapter 77. Havel's reply begins 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 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 grave. Suddenly I realised 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 that 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 tend 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 against 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 band, 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 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 enshrined no compromises on their part, in other cases because the ground rules did. The Plastic People 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 disagreement and disengagement. In the play Jan tells a British journalist, "Actually, the Plastics is about dissidents."
The reporter replies, "That'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 Czechoslovakia, and in case he didn't get the point, the regime sent him to jail 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 outlaw. 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... none 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, 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 Jireček'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 which would do it for them... Cast away fear! Don't be afraid of commotion." In fact, it was written by Mao Ze-dong; 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.


A BRIEF BIOGRAPHY OF TOM STOPPARD

Tom Stoppard worked as a freelance journalist while writing radio plays, a novel (Lord Midship 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 nominations),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, Schiller's The Undiscovered Country and Donnith, Nestroy's On the Razzle, Václav Havel's Large Desolate, Rough Crossing (based on Fernando Molina's Play in the Castle), and Gérard Sibley's Heroin. 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 cowriter 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

Roger Keith "Sid" 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 Hat," based on "Phew V"); from James Joyce's Chamber Music) and Barrett, both of which were supported by their 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, Sid," 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 muller 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 permitted 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 unmistakable. 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... [Between 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, tided 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 with no 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.}
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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 Plastic's run-in with an increasingly stiffening Communist government spurred the Czech human-rights movement. After its petition and manifesto, Charter 77, which was a direct response to the trial and imprisonment of musicians, the first decade of resistance by Charter 77 became the bloodless Velvet Revolution that ended Communist rule in Czechoslovakia.

The Plastic's 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 inscrutability, and the critic Ritchie Unterberger gave the band a chapter in his 1998 book Unknown Legends of Rock 'n' Roll: Psychotic Unknowns, Mad Geniuses, Punk Pioneers, Lo-Fi Mavericks & More. A Czech label, Globus, has released the complete Plastic People catalog on CD, and most of the albums are available at turntabl.org.

The Plastic started as fans, and minions 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 show into happenings, collaborating with visual artists; the Plastic performed in wild makeup, wearing robes made of bed sheets. "We were just a band of freaks, playing rock and roll," said Ivan Bierhauz, who has worked with the Plastic 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 Plastic's credentials as professional musicians in 1970, taking away access to both equipment and official gigs. As they would for nearly two decades, the Plastic persisted, under conditions that made punk-rock look like a luxury cruise. "We were working," Bierhauz 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 Plastic turned from imitating American songs to writing their own. They built homemade amplifiers from scrapped transistor radio parts, and they released, quietly, in living rooms, perfecting the material they might find a chance to perform at semiprivate concerts once or twice a year.

The Plastic's songs never sounded like party music. Along with the dree of the Velvet Underground, they picked up the dissonances of Eastern European music, added the counterpart of instruments like bass clarinet and violin, 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 Plastic's defied ever-optimistic official pronouncements simply through their bilious, discontented tune.

The Plastic's most celebrated album, Egon Bondy's Happy Hearts Club Banished, had lyrics by the poet and provocateur Egon Bondy, like those in "No One": "No one / Never / 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 whiskers around the world via the Internet, Rock 'n Roll—with scenes of fun and his fragile, irreparable 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 Jirou, an art historian. He would rent a hall for a lecture-demonstration on Andy Warhol and Pop art; then, after a brief presentation, the Plastic 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 Culture; one separate from both officially sanctioned art and the explicit opposition.

The Plastic 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," Bierhauz said. "So everybody was a little bit in touch with the government but our camp band. We were different."

They were not ignored in return; crackdowns grew increasingly severe. In 1974 the Plastic arranged one of their underground concerts in the village of Ceske Budivice, but the government found out about it. Before it began, fans were shuttled 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 Plastic 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 Plastic and friends staged another festival of the second culture, 27 people were arrested.

Vlastislav Brabenec, the Plastic's saxophonist and sometime lyricist, and Jirou were convicted of "organized disturbance of the peace" and imprisoned. "They made a big mistake with this trial," Bierhauz said. "Without it, maybe nobody would be interested about this band, but the trial was big PR for us."

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The Plastic 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,” Bierhansl said. “So everybody was a little bit in touch with the government but our crap band we were different.”

They were not ignored in return; crackdowns grew increasingly severe. In 1974 the Plastic arranged one of their underground concerts in the village of Český 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 Plastic 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 Plastic and friends staged another festival of the second culture, 27 police were arrested.

Vratislav Brabenec, the Plastic’s saxophonist and sometime lyricist, and Jirou was convicted of “organized disturbance of the peace” and imprisoned. “They made a big mistake with this trial,” Bierhansl said. “Without it, maybe nobody would be interested about this band, but the trial was big PR 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 Plastic stopped giving concerts after 1981, making music only in private. Brabenec emigrated to Toronto in 1982. Jirou 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: Pulino (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 sangongs. Like much music written under authoritarian regimes, the Plastic People’s songs may well hold double-entendres and sly references that attentive local listeners could glean at the time. But their music is more a mood than a manifesto, its bittersweet disquiet lingering.

Bierhansl said the Plastic 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 exercising memories by performing at Prague’s National Theater (opening and closing the Czech debut of Steppenwolf’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,” Bierhansl said, “it’s some kind of satisfaction that now we can play in the same hall.” He chuckled. “But it’s history.”


14 American Conservatory Theater

Rock ‘n Roll 15
A ROCK 'N' ROLL TIMELINE

1965

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.

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, Piper at the Gates of Dawn. Hippies block the intersection of Haight and Ashbury streets in San Francisco to celebrate the "Death of Hip."


czechoslovakia: The Communist Party's Central Committee votes out Antonin Novotny as first secretary and replaces him with socialist reformer Alexander Dubček.

1967
music: The Rolling Stones perform at Altamont Speedway 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 Gustav 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 Vasil Liebniz's grandfather), becoming the first American rock band to perform behind the Iron Curtain.


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 underground. Jani Hendel 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.


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

1968
music: 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.

1969
music: Pink Floyd releases Dark Side of the Moon.


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 Band. 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.

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

1976
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**A Rock 'n' Roll Timeline**

**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**

**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.

**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" among underground. Janis 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.


**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.

**1973**
- **Music:** Pink Floyd release *Dark Side of the Moon*.


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**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 *Avantura* ("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:** Rapport 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.

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

**World events:** Thatcher is elected prime minister of Britain.

**Breitner** and President Carter sign the SALT II agreement. Iraq President Hoon al-Bake reigns 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 Thilili-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 Osborne and heavy metal bands Metallica and Judas Priest are taken to court by parents who accuse them of including subliminal provocative 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.

**1986**

**Music:** After leaving Pink Floyd, founding member Roger Waters sees 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.” Wahrhol dies. Thatcher is reelected, and she and Gorbachev meet in London.

**1988**

**Music:** Opus, 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 heroin 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.

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RENE AUGESEN* (Eleonora, Eme folde), 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 Dardevle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Guernica, The Voysey Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Rivals, Happy End, Travestis, Luminous Dusting (at Magic Theatre), Hedda Gabler, The Imaginary Invalid, The Rainmaker, Bravofilo, and ’Tis Pity She’s a Whore. New York credits include Pipping into Buxier (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party . . . (with F. Murray Abraham and Joyce Van Patten, A.C.T./Light 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 Board of Avon and The Hollows, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore’s CENTERAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Royale, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Maybe. Augeesen is a graduate of the Yale School of Drama.

JAMES CARPENTER* (Mills) has been seen at A.C.T. most recently as Richard in ’Tis Pity She’s a Whore and Ebenezer Scrooge in the past three years of A

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

Program of NYU’s Tisch School of the Arts.

MANOEL FELCIANO* (Jen) was nominated for a 2006 Tony Award for his portrayal of Tobias Ragg in Susannah 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 Triumphs (Atlantic Theater Company) and Shocked by Peter and John (about Nothing (New York Shakespeare Festival/The Public Theatre). Regional theater credits include I Just Stopped to See the Man (The Old Globe) and the title role of Sunday in the Park with George (dir. James Alexander, Reprieve 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, Moments, 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.

BREE ELROD* (Alternate Gillian, Magna, and Dodre; Understudy) has appeared off Broadway in My Name Is Rachel Carrie at the Minetta Lane Theatre (dir. Alan Rickman) and Jumpy and Reallion 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 Joe, Isabella in Measure for Measure, Hypatia in Missa Halloween, 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 Shuter Island. Elrod received her M.F.A. from the Graduate Acting


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Who's Who in Rock 'n' Roll

RENE AUGUSEN
(Elmo, Ems feller), 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 Dwarfs, The Three Sisters, A Doll's House, A Mother, The Real Thing, The Theatre of the Vortex, Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Rivals, Happy End, Travesties, Luminous Dying (at Magic Theatre), Hedda Gabler, The Imaginary Invalid, The Rainmaker, Breaking the Waves, and To Pity She's a Whore. New York credits include Spinning into Bitter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It's My Party... (with F. Murray Abraham and Joyce Van Patten, A.C.L./Light Theatre), and Overrulled (Dram League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company), several productions, including the world premieres of The Board of Avon and The Hollows, and South Coast Repertory productions at the Great Lakes Theatre Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Stuffs, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame's Saint Maye. Augusen is a graduate of the Yale School of Drama.

JAMES CARPENTER
(Millie) has been seen at A.C.T. most recently as Richardtte in To 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 Theatre, he is the recipient of numerous Drama League, Backstage Weekly, 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 in the Rain and The Sunflower Boy, and the series Noah Bridges.

BREE ELIOT
(Alternate Gillian, Maggie, and Desirée; Understudy) has appeared off Broadway in My Name is Rachel Carrie at the Minetta Lane Theatre (dir. Alan Rickman) and Jump!/Recession at The Kirk Theatre. Regional credits include Angels in America at Bostons 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 Jo, Isabella in Measure for Measure, Hypatia in Midsummer, 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. Eliot received her B.F.A. from the Graduate Acting Program of NYU's Tisch School of the Arts.

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ANTHONY FUSCO

Your financial advisor should have only one boss

That's right, You. It shouldn't be a bold claim. Yet most financial advisors put their best interest first because they answer to managers and have to sell their big, unwieldy firms' own products and services, even if they are not right for you.

Karp Capital Management is different. We answer to our clients and only to our clients. Karp Capital helps you reach your financial goals through asset management and retirement planning. We develop and execute comprehensive financial strategies for individuals in response to market trends and changes.

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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 Miroslav)

A.C.T. mainstage debut in Rock 'n Roll. A.C.T. credits include the most recent First Look workshop and reading of Lillian Gish's new adaptation of War and Peace. M.F.A. Program productions of Great Gatsby, Romeo and Juliet, The Servant of Two Masters, La Ronde, Richard II, Sweeney Todd, 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 Evanston.

DREW HIRSFIELD
(Alternate Ferdinand, Piper, Policeman, and Stephens Undertow)

has been seen in A.C.T. productions of Happy End and A Christmas Carol. Other Bay Area credits include Nora at Magic Theatre, Master Cough 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, Act II Theatre of Louisville, and The Wilma Theatre. 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
(Undertow)

has been acting and directing in the San Francisco Bay Area since 1973. He has appeared in A.C.T. productions of Car on a Hot Tin Roof and The Figaro Inheritance. He has directed Tartuffe and Troilus and Cressida for the A.C.T. Conservatory and Anthony Clarke's DNA for the Plays in Progress series. Other acting and directing work continued on page 26.

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

*Member of Union Equity, 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

Three Sisters, Night and Day, The Room and Celebration, Enrico IV, TheMiscellaneous, 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. In 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.

RODG NAPP* (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 The Fly’s Pity, She’s a Whore, Course of the Starving Class, The Government Inspector, The Rainmaker, Happy End, Cut on a Hot Tin Roof, The Time of Your Life, and others. He was recently seen in the Magic Theatre production of Territorial, Marin Theatre Company’s production of Frontera, and in TheatreWorks’ production of The Elephant Man. Film credits include the principal bad guy in the independent feature Valley of the Hone’s Delight and the mechanic in Pixar’s live-action short Calendar Coutiption.

A.C.T. mainstage debut in Rock ‘n Roll. A.C.T. credits include the most recent First Look workshop and reading of Lillian Gish’s new adaptation of War Music and M.F.A. Program productions of Overseas, Romeo and Juliet, The Servants of Two Masters, Le Rondé, Richard II, Sweeney Todd, 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 HIRSFIELD* (Alternate Ferdinand, Piper, Policeman, and Stephens/Undertwlight) has been seen in A.C.T. productions of Happy End and A Christmas Carol. Other Bay Area credits include Nora at Magic Theatre; Master Courage at Berkeley Repertory Theatre; Amadou, The Winter’s Tale, and Knight of the Burning Pestle at Marin Shakespeare Company; and The Squall 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.

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

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OCT 24–NOV 23
THE QUALITY OF LIFE
Written and directed by Janie Anderson
Produced in association with the Geffen Playhouse and Jonathan Thesis Productions

A bold, star-studded cast explores hot-button issues of life and death in this riveting new tour de force, featuring Louis Mustillo (Desperate Housewives, Roseanne), Caroline Lagerfelt (A.C.T.'s Mary Stuart, Grace), Jennifer Pottenger (The Big Chill, Steven Culp (A.C.T.'s Broadway), and two-time Obie Award winner Dennis Boutsikaris. When a religious Midwestern couple visits their free-spirited cousin (alternately played by Mustillo and Lagerfelt) and her husband in their fire-scorched home in the Oakland hills, both couples confront explosive circumstances. An unforgettable, brave work of heart and humor. The Quality of Life is nominated for four 2007 Los Angeles Drama Critics Circle Awards.

FEB 8–MAR 8
RICH AND FAMOUS
by John Guare
Directed by John Rando

Playwright Bing Bing rings years to the sweetest taste of celebrity, and he's hoping play number 644 will be his lucky break. But when Bing slips into a nightmare 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 way accompanist in this heartfelt, wickedly funny look at the limits of self-perception and the unpredictable nature of friendship.

MAY 26–JUN 26
WAR MUSIC
Adapted and directed by Lillian Groag
Based on the book by Christopher Logue

War Music reimagines the wrath of Greek warrior Achilles against his archrival, Agamemnon, in a vividly 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 DISENCHANCED
by Jose 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 Floria'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.

JAN 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 lecherous 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 despised 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.

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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 Theatre, San Jose Repertory Theatre, American Players Theatre, Court Theatre of Chicago, and the Oregon Shakespeare Festival.

DELLA MacDOUGALL (Loudly) has been seen at A.C.T. in The Government Inspector, the world premieres of Philip Kan Gotowta’s After the War, A Christmas Carol, and The Learned Ladies. She has appeared with California Shakespeare Theatre 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, Marie Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at INTIMAN Theatre, Pittsburgh Public Theatre, the Alley Theatre, San Diego Repertory Theatre, and La MuMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campos Santo.

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 A Death from 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 Theatre. New York theater credits include The Tempest at Pulse Ensemble Theatre, Romeo and Juliet at the Mifflin 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 Shannon Performing Arts Fellowship from the San Francisco Foundation and a graduate of the University of Virginia.

ROBERT PARSONS (Alcibiades Interrogator and Nigel; Understudy) has been seen at A.C.T. in A.C.T. in A Little Fiasco, The Black Rider, Buried Child, The Cabinet of Rhodos, and Good. Regional credits include The Black Rider at the Sydney Festival and the Aamnison Theatre, Mississaugale at the Alley Theatre, The Heires at Arizona Theatre Company, One Fles Spare at New Repertory Theatre, Cymbal of Bergeron and Two Gentleman of Verona at the Oregon Shakespeare Festival, and At H ere 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.

MARÍA PIZZO (Candilla) was last seen at A.C.T. in A Matter with Olympia Dukakis. Other credits at A.C.T. include Opera Company, You Never Can Tell, Persoe Cycles, and of 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 Theatre, As You Like It, Macbeth, The Tempest of the Sisters, Cymbal of Bergeron, and The Servants of Two Masters for Marin Shakespeare Company, and Pittsburgh Public Theatre. She has appeared in the Bay Area in The Tempest of the Sisters, Cymbal of Bergeron, and The Servants of Two Masters for Marin Shakespeare Company, and Picasso at the Lapin Agile at Theatre on the Square. Film credits include Bicentennial Man, The Prince of Tides, and The Sixth Sense.

STACY ROSS (Undated) is appearing at A.C.T. as Julia in The Rituals, Madame Préférée in The Geometer, and Barbara Kwack in The Constant Wife. She was most recently seen as Mrs. Cheyne in An Ideal Husband at California Shakespeare Theatre 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, Midsummer), Aurora Theatre Company (Man of Destiny, Havin Garber), TheatreWorks (Theater/Works (Book/Day), and California Shakespeare Theatre (Triumph of Love, Arms and the Man, Hamlet).

SUMMER SERAFIN* (Esme [juvenal, 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 Analogy, and with Lunt-Offsingers Music Theatre in The Penants of Passion, 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 Fra Della Scala (Warehouse Theatre), The Laron Princess (National Theatre Upstairs), and Arena Kermesine (Battersea Arts Centre). Other credits include the New York premiere of Tennessee Williams’ Spring Storm (off Broadway), The Tamer Tamed (Northern Stage), Hay Fever (Pacific Repertory Theatre), and in Philadelphia’s An African Queen (Harlequin Productions), A Midsummer Night’s Dream (San Francisco Shakespeare Festival), Piano and Other Objects (Marin Theatre Company), and a one-woman show, All Employees Must Wash Their Hands, at Lark’s Taproom & Lounge in Oakland. She originated the role of Baba in the world premiere of Tir na n’ eighe at San Francisco’s Magic Theatre.

JUD WILFULLORD* (Ford, 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 Rituals, The Time of Year, and six seasons of A Christmas Carol. Other

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Who's Who, continued from Page 22

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DELLA MacDOUGALL* (Londen) 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 Theatre in Pericles, Man and Superman, King Lear, Do You Like It, The Merchant of Venice, The Merry Wives of Windsor, The Life and Adventures of Nicholas Nickleby, and Arts and the Men, among others. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Magic Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at INTIMATING, Finborough Public Theater, the Alley Theatre, San Diego Repertory Theatre, and LiveMiMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and diocesan with Campos Santo.

NICHOLAS PELCZAR* (The Piper, Policeman, Stephen) has appeared in the Bay Area in A Midsummer Night's Dream for the San Francisco Shakespeare Festival, Marin and Dublin Carol for Aurora Theatre Company, and Daniel Handler's A. A. A. A. 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 Theatre. New York theater credits include The Tempest at Pulse Ensemble Theatre, Romeo and Juliet at the Mint Space, and Henry V, Parts 1 and 2 at American Theatre of Actors. He recently made his film debut in In Pedro Pablo: 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 Shannon Performing Arts Fellowship from the San Francisco Foundation and a graduate of the University of Virginia.

ROBERT PARSONS* (Announcer, Interpreter and Nick; Understudy) has been seen at A.C.T. in A Little Fiasco, The Black Rider, Buried Child, The Caucasian of Rhodes, and Good. Regional credits include The Black Rider at the Sydney Festival and the Alhambra Theatre, Misfits at the Alley Theatre, The Heirs at Arizona Theatre Company, One Flew South at New Repertory Theatre, Cymbeline at the Oregon Shakespeare Festival, and A Taste of Honey 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 Shotguns Players, the Z Space Studio, Sacramento Theatre Company, and TheatreWorks. Film credits include Black August and Almost Famous.

MARIA PIZZO* (Candela) was last seen at A.C.T. in A Matter with Olympia Dukakis. Other credits at A.C.T. include Opera Company, You Never Can Tell, Pussycat Cynical, 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 Theatre. Do You Like It, Macbeth, The Tempest of the Shores, Cymbeline, and The Secret of Two Masters for Marin Shakespeare Company, and Pizzaro at the Lupin Agit at Theatre on the Square. Film credits include Biennial Men, Miss of the Fies, The Three Between Us, and Delth Breen. Pizzo is a graduate of the A.C.T. Master of Fine Arts Program.

STACY ROSS* (Undertaker) is currently appearing at A.C.T. as Julia in The Rituals, Madame Préfet in The Gamester, and Barbara Everett in The Constant Wife. She was most recently seen as Mrs. Chevelly in An Ideal Husband at California Shakespeare Theatre and in the West Coast premiere of Dericu Leshan's Corridors 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 Theatre (Triumph of Love, Arms and the Man, Hamlet).

SUMMER SERAFINO* (Ezme [nurse]; 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 Another, with Langlilights Music Theatre in The Pen of Penelope, 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 in Wales Della Stalla (Warehouse Theatre), The Lemon Princess (National Theatre Upstairs), and Arena Kameras (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), Room and Juliet and Measure for Measure (Harlequin Productions), A Midsummer Night's Dream (San Francisco Shakespeare Festival), Figure of Speech (Marin Theatre Company), and a newcomer show, All Employees Must Wash Their Hands, at Lark's Taproom & Lounge in Oakland. She originated the role of Baba in the world premiere of Pirsig at San Francisco's Magic Theatre.

JUD WILLSFORD* (Farinelli, Alternate Jan), an A.C.T. associate artist and core acting company member, is currently appearing at A.C.T. in 'Tis Pity She's a Whore, part of the Starving Class, The Government Inspector, The Imaginary Invalid, Happy End, The Rituals, The Time of Your Life, and six seasons of A Christmas Carol. Other
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 Threnodies at A.C.T. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrew Sisters’ musical Over Here and the Elgin Room; Neil Simon’s Th’Reverie: Our Songs; Bernard Slade’s Romantic Comedy; Howard Ashman and Marvin Hamlisch’s musical Smile; and the original production of Grouch, 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 nominations, Drama Desk Award, L.A. Ovation Award). In 2007 he designed It Trivia for The Metropolitan Opera.

ALEXJAEGER (Costumes) has designed costumes for Speed-the-Plow for A.C.T.; Two Scythes and a Piano for The Public Theater in New York; Stylight, All My Sons, True West, Noreg’s, Play Strindberg, Pinocchio, and What They Have for South Coast Repertory; and Room. As a commercial artist, Alex has done Spot Kips, Paddy Meets, and Max’s Cell Phone for the Oregon Shakespeare Festival, The Paris Letter for the Kirk Douglas Theatre (Center Theatre Group), Dames, Tashly’s Party, Side by Sidebyside, Door, 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 Theatre. Jaeger has designed scenery and costumes for more than 100 productions, including an L.A. Ovation Award, three Backstage Garland Awards, four Drama-League awards, a Muddy Award, and one NAACP nomination.

ROBERT WIERZEL (Lighting Designer) designed the lighting for Th’Pity Shes 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 Cincinnati. His Lyric Opera and Chicago Opera Theatre, 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 Theatre, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theatre, 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 off and on Broadway, including the current Bill T Jones musical Fela. Other New York credits include productions at the New York Shakespeare Festival/Public Theatre, Signature Theatre, MCC Theatre, Roundabout Theatre Company, Playwrights Horizons, INTAR Theatre Company, 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 Theatre, Aurora Theatre Company, Marin Theatre Company, the Shotgun Players, and Art Street Theatre. Recent A.C.T. credits include sound design on 2005’s Th’Pity Shes a Whore and Speed-the-Plow, as well as world premiere productions of After the War and A Christian Carol. Additional recent sound design credits include world premieres of Pasing Strange, The People’s Temple, and Fiddles de la Noix at Berkeley Repertory Theatre; Mark Jackson’s 2008 adaptation of Don Juan at San Francisco State University and his 2006 adaptation of Salome at Aurora Theatre Company; and The Life and Adventures of Nicholas Nickleby at California Shakespeare Theatre. Other credits include original sound for Call Shoko in 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Lysistrata; sound for Ibsen’s Ghosts at Berkeley Rep. and sound for the Shotgun Players and Studio Theatre productions of The Death of Meyehord. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meyehord 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, Signature Theatre, MCC Theatre, Roundabout Theatre Company, Playwrights Horizons, INTAR Theatre Company, Brooklyn Academy of Music, and the Circle Repertory Company. Wierzel is on the faculty of NYU’s Tisch School of the Arts.
Who’s Who

Theater credits include Mark Jackson’s American Suicide with 2 Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light & Theater; All’s Well That Ends Well; The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Seguus in Arms and the Man at Chautauqua Theater, and Rufus Oldsford in Saturn: The Musical. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Trip, 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.

DOUGLAS W. SCHMIDT (Scenic Designer) has been the scenic designer for more than 200 productions over the past 30 years, including Casey Perkoff’s recent production of Trestletale at A.C.T. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrew Sisters’ musical Over Here! and A Life in the Theater; and Rufus Oldsford in Saturn: The Musical. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Trip, 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 ’Shes a Whore, Curse of the Starving Class, Blood Knot, The Rainmaker, Holda Gobler, 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, Willis also has been an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theater, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Cruel Sister, and The Old Neighborhood. His off-Broadway credits include The Revisitable Rise of Arturo Ui, World of Mirth, The Biggish Cycle, and Vattleto. He appeared in Gypsy with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Tenor of Mr. Ripley, The Cradle Will Rock, The Oat-of-the-Thames, Love, Hate, I Come to Poo, Problem Child, Lars & Order, Ed, and Dallas. Willis is a co-founder of Anvila Repertory.

ALEXJAEGGER (Costumes) has designed costumes for SPEED-the-Plow for A.C.T.; Two Sinners and a Piano for The Public Theater in New York; Slyfox, All My Sons, True West, Nostalgia, Play Strindberg, Pinocchio, and What They Have for South Coast Rep, Roman and his Tables, Cockpit, and Stringin’ See, Paddy Mott, and Maxi’s Cell Phone for the Oregon Shakespeare Festival, The Paris Letter for the Kirk Douglas Theater (Center Theatre Group), Duddy, Tally’s Folly, Side by Side by Sondheim, and Looped for the Pasadena Playhouse; and several productions for The Studio Theater in Washington, D.C. Other credits include productions with Magic Theatre, the Geffen Playhouse, The Theater @ Boston Court, Shakespeare Santa Cruz, and the Rubicon. Jaeger is the recipient of many design awards, including an L.A. Ovation Award, three Backstage Garland Awards, four DramaLogue awards, a Maddy Award, and one NAACP nomination.

ROBERT WIERZEL (Lighting Designer) designed the lighting for ‘Tis Pity ’Shes 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. He has designed for Cal Shakes 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Life/Life; sound for Ibsen’s Ghosts at Berkeley Rep and sound for the Shotgun Players and Studio Theatre productions of The Death of Meynhold. Rodriguez wrote the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meynhold and a 2004 Princess Grace Award.

BOB WILLIAMS (Actor) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in ‘Tis Pity ’Shes a Whore, Curse of the Starving Class, Blood Knot, The Rainmaker, Holda Gobler, 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, Willis also has been an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theater, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Cruel Sister, and The Old Neighborhood. His off-Broadway credits include The Revisitable Rise of Arturo Ui, World of Mirth, The Biggish Cycle, and Vattleto. He appeared in Gypsy with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Tenor of Mr. Ripley, The Cradle Will Rock, The Oat-of-the-Thames, Love, Hate, I Come to Poo, Problem Child, Lars & Order, Ed, and Dallas. Willis is a co-founder of Anvila Repertory.

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, American Theatre Company, Marin Theatre Company, Marin Theatre Company, the Shuttle, and Art, Street Theatre. Recent A.C.T. credits include sound design on 2005’s ‘Tis Pity ’Shes 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 Pasing Strange, The People’s Temple, and Fits de la Noit at Berkeley Repertory Theatre; Mark Jackson’s 2008 adaptation of Don Juan at San Francisco State University and his 2006 adaptation of Salome at Aurot Theatre Company, and The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Other credits include original music for Cal Shakes’ 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Life/Life; sound for Ibsen’s Ghosts at Berkeley Rep and sound for the Shotgun Players and Studio Theatre productions of The Death of Meynhold. Rodriguez wrote the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meynhold and a 2004 Princess Grace Award.

MICHAEL PALLER (Drumaturg) 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 Public Theater, Signature Theatre, MCC Theatre, Roundabout Theatre Company, Playwrights Horizons, INTAR Theatre Company, and others. He has dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warning at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Caller: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Necessary, and Miranda magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SAWH ( Casting Director) joined the A.C.T. artistic staff in 1993. She has cast roles for the...
Who's Who

Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey Boys, and Passion at the Lupin 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 Creators and Don Appo! 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 Swenney 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, Susanssey 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 Court Playhouse; Sobbing, Sobbing; and The Hope of Lazarus with San Francisco Opera's Merola Program; and Cosi fan tutte and Lucia, 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 Napa, Calif., she made Carnal 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, *Speed the Plow, 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 Francine Fishback, 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.

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 Ghibli Film Project, 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 long-time 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 *Bash. President and CEO of 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 theatre-going years were marked 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 provided David Mamet's Speed-the-Plow and Stoppard's *The Real Thing, and are 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 co-founded 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 D.不吃. 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 commissioned new plays by Pulitzer Prize-, Academy Award-, and Tony Award-winning luminaries, such as August Wilson and Toni Stoppard, as well as rising local literary stars such as Melissa Lopez and Ronan Noone. The Huntington has transferred more productions to Broadway than any other theater in the country, including the current Broadway hit and Tony Award winner *A Fire in the Lake.

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ROBERTA (BERTIE) B. BIALEK (Lead Producer) is a longtime theatergoer and performing arts devotee. A native of Nebraska, her childhood home made Carnival her bone 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.

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

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ARTISTIC DIRECTOR

CAREY PERLOFF

Portrait by帐篷 M. Aniela

Val Caniparoli; a major production of Phedre (translated by Timberslake Wertenbaker) for the Stratford Shakespeare Festival; and a major production of The Bacchae for the Getty Center in Los Angeles. Before joining A.C.T., Perloff was artistic director of the Stratford Shakespeare Festival in New York, where she directed the world premiere of Euripus’s Electra, the American premiere of Pinero’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards, including the 1998 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korol’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 Leite and Nicholas.

A.C.T. KITCHEN

HEATHER KITCHEN

(Kitchen (Executive Director), now in her 15th 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 second 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 36 productions, an International Children’s Festival, and a Film 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 member of the Board of Directors of the Canadian Theatre Directors/Actors Association. In 2005, she was honored on the board of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund. In 2006, she is a board member of the San Francisco Landmark Theatre Board of the American Red Cross, the board of Big Brothers Big Sisters, San Francisco and the San Francisco Auxiliary in Edenbord 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 Forba 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

(Executive 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 1999, Smith served as director of the program in theatre 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 Centennial Divide. Smith holds a B.A. in English and theatre from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIER (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and stage manager. He also managed the Broadway productions of And Miss Reardon Drinks a Little and Goggy (a musical with Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the H2O. Off Broadway he produced Especto Little Kyf (directed by Marshall W. Mason) and She’s a Pennsylvanian (directed by Max Hain). A.C.T. in 1971. He and his department were awarded Theatre Crafts International’s award for excellence in the theatre in 1989, and in 1992 Hain was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
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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 has 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 Heredia, The Micro�amp, Evita IV, Mary Stuart, Uncle Vanya, and A Mother (based on Maxim Gorky’s Vasa Zhlobczewa); Harley Granville-Barber’s The Fryers Inheritance (adapted by David Mamet); the world premiere of Leslie Ayson’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 Revue Tattoo, Antigone, Creatures, Home, The Tempest, and Stoppard’s Travesties, The Real Thing, Night and Day, and Arcadia. Perloff’s work for A.C.T. also includes Maria Naljyan’s Ho’s for an Auction and David Lang/Mack Wilds’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Coeluses of Rhodes (Susan Smith Blackburn Award finalist). Her play The Aristocracy was presented 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 Film has received workshops in A.C.T.’s First Look series and at New York Stage & Film and Roundabout Theatre 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 Heidler/Feingold 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 Ticic Project, with choreographer Val Caniparoli; a major production of Rhoda (translated by Timberside Werthenzaher) for the Stratford Shakespeare Festival; and a Bachwork for the Getty Center in Los Angeles.

Before joining A.C.T., Perloff was artistic director of the Mark Taper Forum in Los Angeles, where she directed the world premiere of Eury Pounds’ Elektra, the American premiere of Peter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards, including the 1998 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Venice Festival and Brooklyn Academy of Music.

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A conversation with the director before the preview performance
- Tuesday, 9/16, 6:30-6:45 p.m.
- Tuesday, 10/28, 5:30-6:00 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

THERAPY ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss psychological aspects of the play and take questions from the audience in Fresh Columbus Room.
- Friday, 9/19
- Friday, 11/7

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 Gail Marcus
- Moderated by A.C.T. Artist Director Casey Perloff
- Sunday, 9/28, 4 p.m.

SPECIAL EVENT
How the Music-Fueled the Movement
A coordinated discussion in Fresh Columbus Room with radio and journalism veterans of the San Francisco classic rock scene Featuring Dennis Emickle and Dave Sholin
- Moderated by Joanne Green
- Sunday, 9/23, 4 p.m.

OUT WITH A.C.T.
A gathering of gay and lesbian playwrights, immediately following the 8 p.m. performance
- Wednesday, 9/24
- Wednesday, 11/5
- Saturday, 11/15

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, 11/4, 12 noon

CORPORATE PARTNERS CURTAIN CALL LUNCHEON
Network with your business colleagues who have a passion for theater at this exclusive annual on-stage luncheon. Experience Rock 'n' Roll as the actors would—on the set—with behind-the-scenes insights from A.C.T. artistic staff members.
- Tuesday, 10/7, 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, 10/8, 10:30 a.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.

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

GOOD BREEDING
by Robert O'Hara
Directed by Timothy Douglas
October 9–25, 2008
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THE A.C.T. Master of Fine Arts Program class of 2009 presents an extraordinary 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 Orestes. Deft and daring, Good Breeding pits merciless gods against the doomed house of Atrus in a searing vision of the fate of men.

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A.C.T. YOUNG CONSERVATORY PERFORMING AT ZEUM THEATER
MY LIFE IN THE SILENTS
by Timothy Mason
Directed by Craig Sliagt
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 Sliagt, 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 Sliagt. “It is 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 Grimley, Broken Halo of Ash by U.K. writer Sherman MacDonald; Nightingale, by U.S. writer Constance Congdon; and Broken Wing, by U.K. writer Sarah Daniels.

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Raffle tickets can be purchased at the A.C.T. box office (415.749.2427) 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.aact.org/smartcar.

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dramatic details: Chances of winning are 1 in 750. The winning ticket will be drawn at A.C.T.'s season gala. Announce the Arctic Lights, April 19, 2006. Smart Car Raffle tickets are on sale at 5 p.m., Thursday, September 15, 2005, and will remain on sale until 7:30 p.m. at the gala. A ticket will be drawn at the gala, and the winner will be notified by phone immediately after the drawing. Tickets purchased at the gala are entered in the drawing for the gala. Further, the winner will be notified by phone immediately after the gala.

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producers circle
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Producers Circle members make annual gifts of $10,000 or more to A.C.T.'s extraordinary generosity supports season, production, 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 seasons 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 Kousen at 415.439.2303 or paulkousen@aact.org.
ENTER TO WIN!

BE SMART ABOUT YOUR PASSION FOR LIVE THEATER

Announcing the A.C.T. Smart Car Raffle
benefiting A.C.T.’s acclaimed conservatory for actor training and arts education programs in our community

This season you can help A.C.T. educate the next generation of theater artists and audiences when you take a chance on winning the hottest new accessory for green living: THE SMART FORTWO PASSION CABRIOLET. If owning this sporty, yet sophisticated solution to rising gas prices and this city’s increasingly congested traffic isn’t enough to entice you, when you win this car you also receive your own private parking place in front of A.C.T. for one year! Driving to the theater has never been so easy, so much fun, or so good for the planet—speed to the front of the Smart Car waiting line and enter the A.C.T. raffle today!

Raffle tickets can be purchased at the A.C.T. Box office (415.749.2457) and, on selected occasions, in the theater lobby before, during, and after A.C.T. performances. Tickets are $10 each, or three for $25.** 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-st.org/smartcar.

small can be dramatic

**For tax purposes, the average value of the car is $21,700. The winning ticket will be drawn at A.C.T.’s season gala, Mistaken for the Anchorage. Sunday, January 10, 2009. Smart Car Raffle tickets are also available at the A.C.T. Box office (415.749.2457). All proceeds benefit A.C.T. and the Smart Car Raffle Fund. No purchase necessary to attend gala. Gala is limited to 400 guests. For more information, call the A.C.T. Box office at 415.749.2457.
MUSIC CREDITS

"Golden Hair," written by Syd Barrett. Published by Universal Music

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THE GALLERY
AT A.C.T.

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 exhibitions 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, monotones, 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 in its essence.”

A Bay Area native, Gibson received his master of fine arts degree in painting from the San Francisco Art Institute in 1973. Before returning to the Bay Area in 2006, he lived in Chicago, upstate New York, and Montreal, where his work continues to be on display at the Gallerie St-Amour. 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 Ladenmøen Kunstnerverksted in Tresfjord, 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 kssimmers@act.org. Visa, MasterCard, and Discover cards accepted.
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1. Eligibility criteria apply. Contact a Priority Banker to find out if Priority Banking can save you money.
AMERICAN CONSERVATORY THEATER EXITS

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.aact.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 nonproduction weeks, business hours are 12-6 p.m. daily. Call 415.749.2424 and use Amex, 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.aact.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 415.749.2500.
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 productions. 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 415.459.2473.

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 Playbills as 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 Columbian Room on the lower level and the Sky Bar on the third level. There is also a minobar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Drink orders 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 sprayed 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 415.459.2798 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 Columbian 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 415.749.2424 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 the League of Resident Theaters 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.

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Berkeley Rep
Call 510 647-2949 • Click BerkeleyRep.org

Berkeley Rep produces the world premiere of Finding Orange Right with Byron Beets, Ed Masry, Deed Goodridge, Edith Aege, and David Pidcock for the local audience.

Before sending the show to Broadway, select tickets are sold at prices that are under $50. Tickets in the balcony and rear orchestra are sold at prices that start at $10 for the local audience.

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Lort
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.

Sscdc
The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-692 of the IATSE.

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

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

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