

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



WORLD PREMIERE

WAR MUSIC



Adapted and directed by LILLIAN GROAG
Based on the book by CHRISTOPHER LOGUE
Choreography by DANIEL PELZIG
Original music composed by JOHN GLOVER

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

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ABOUT A.C.T.

KEVIN BERNÉ



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 320 A.C.T. productions have been performed to a combined audience of more than seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 230,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

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

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



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

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American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986–92

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A.C.T. Website
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FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

If, as the poet Ezra Pound once famously said, “literature is news that stays news,” then it is no surprise that in times of war and political chaos, we return again and again to that most “newsworthy” piece of great literature, the *Iliad*. Three thousand years after its creation, Homer’s

astonishing epic still bristles with enormous questions, insights, and discoveries about why we make war, why we believe in destiny, and how the rhetoric around the concept of justice gets manipulated in the service of financial, military, and political gain.

One afternoon several years ago, writer/director Lillian Groag rushed into my office with a slim paperback version of British poet Christopher Logue’s breathtaking *War Music*, and thrust it onto my lap. “We MUST turn this into a play for A.C.T.’s core acting company,” enthused Lillian. “Go home and read it immediately.” So I did. I couldn’t get over how moving, funny, and visceral Logue’s “account” of the *Iliad* is and how quickly it leaps off the page, asking to be staged. Lillian had a complete production already in mind: choreography by Danny Pelzig, original music by John Glover, a striking visual landscape, and a muscular company of 13 actors sending Logue’s gorgeous language into the far reaches of A.C.T.’s theater. I was captivated by her vision, because it so beautifully reflected all that matters to us at A.C.T.: sublime language, big ideas, passionate emotion, the collaboration of great resident actors and exciting young talent from our Master of Fine Arts Program, and the resurrection of a timeless classic in a vivid, contemporary way.

Once we committed to the idea of developing *War Music* into a theater piece, we began deploying A.C.T.’s collective resources. The first step was to fully encounter the poem itself, by hearing it read aloud in its entirety around a table by a cast that included actors from A.C.T.’s resident company and M.F.A. Program, supported by A.C.T.’s intrepid artistic staff, including Resident Dramaturg Michael Paller. Then began a series of discussions

about which sections of this truly epic poem were most critical, and about how to tell the story visually and musically as well as aurally. From there we added the extraordinary creative team, with each member having the unusual opportunity to interject ideas from the very beginning. As the script evolved, we held two staged workshops in which the cast began to put sections of the script on its feet and to solicit feedback from audiences. It has been an

incredible joy to watch such a large and passionate group of artists tackle such ambitious material, and we are incredibly grateful to everyone in the A.C.T. family who continues to help make this kind of extraordinary collaboration possible.

Today our imaginations are being put to the test as we wrestle with the frightening uncertainties of a volatile economy. Paradoxically, this is also the moment that we most need bold artistic risk-taking. It has been said that one of the most valuable things about experiencing drama is the chance to watch others make choices that we might not dare make ourselves, so we can contemplate the consequences of those choices from the safety of our seats. Without the muscle of our imaginations, without the ability to envision circumstances, behavior, and choices

beyond our own experience, we are at risk of cultural stasis and personal apathy.

With this in mind, we are thrilled to share with you, our beloved audience, the thinking behind A.C.T.’s 2009–10 season. We want to bring the world in all its complexity onto our stage, we want to celebrate this cultural moment with plays rich in language and ideas, we want to laugh and be moved together, and most of all we want to exercise our collective imaginations by conjuring times and places beyond our reach.

We have deliberately sought out master artists who will stretch us, delight us, and raise our game. We also want you to know that every ticket you purchase at A.C.T. not only supports the production at hand, but an entire community committed to training remarkable young actors, developing new works, and investing in the sustenance of live theater. Theater is an ancient art form—it has survived feast and famine for thousands of years, and we are deeply committed to its future.

continued on page 6



TOP: SEANA MCKENNA AS PHÉDRE (PHOTO BY DAVID HOU; COURTESY STRATFORD SHAKESPEARE FESTIVAL); WORKSHOP ENSEMBLE OF A.C.T.’S *THE TOSCA PROJECT*: (L TO R) JEKYNS PELAEZ, MURIEL MAFFRE, MARC MOROZUMI, STEPHANIE SAUNDERS, NOL SIMONSE, AND PASCAL MOLAT (PHOTO BY ERIC TOMASSON)

Next season marks the 100th anniversary of A.C.T.'s magical, historic stage. To celebrate, we open with an astonishing theatrical interpretation of Noël Coward's **BRIEF ENCOUNTER**. Britain's visionary Kneehigh Theatre combines the play, the film, and Coward's achingly delightful songs to create a multimedia production filled with love, desire, and delight.

Meanwhile, key members of A.C.T.'s amazing core acting company will be in a mock Oval Office rehearsing David Mamet's biting funny political satire **NOVEMBER**, which will perform, aptly, in November. Mamet's wicked comedy looks at the egos and terrors of political animals as their conflicting agendas collide and the country is forced to stand by and watch. *November* finds

Mamet at the peak of his form, detonating language around the stage with absolute comic precision.

In January, I have the enormous pleasure of collaborating with some of the finest classical actors in North America when we bring to our stage members of the Stratford Shakespeare Festival in Timberlake Wertenbaker's new version of Jean Racine's **PHÈDRE**. The play is 90 minutes of sheer heat, and it has been a joy to work on it with the great Canadian actress Seana McKenna and Timberlake's taut, erotic language. A.C.T. is fiercely committed to new American versions of great and unusual classics, and *Phèdre* will continue this tradition with its first production of Racine's work.

In a similar vein, master director John Doyle returns to A.C.T. after his triumphant *Sweeney Todd* to work his imaginative magic on another great classic, Bertolt Brecht's **CAUCASIAN CHALK CIRCLE**. Created specifically for A.C.T.'s core acting company, Doyle's production will strip the play down to the essence of its storytelling, employing music, transformative acting, and ingeniously simple theatrical devices to explore what happens to a culture in the throes of change.

In March we welcome back the formidable duo of Marco Barricelli and Olympia Dukakis in **VIGIL**, a new comedy by *The Overcoat* creator Morris Panych. For those of you who remember Marco and Olympia in *For the Pleasure of Seeing Her Again*, you know they possess a unique chemistry and bond that is captivating

to watch. Panych is a major Canadian theater artist whose writing we have wanted to introduce to the Bay Area for some time, and he will direct his marvelous script for A.C.T.

Spring brings us to **ROUND AND ROUND THE GARDEN**, the third installment in Alan Ayckbourn's hilarious trilogy *The Norman Conquests*, about Norman, a librarian who plays misguided

lothario while haplessly attempting to seduce his two sisters-in-law and estranged wife during an uproarious weekend family gathering. Perfectly suited to the talents of our resident acting company, this production will feature some of A.C.T.'s finest transformative actors.

Finally, we are making the theatrical leap of the year with A.C.T.'s world premiere dance-theater piece **THE**

TOSCA PROJECT. Four years in the making, this production is a celebration of North Beach's legendary Tosca Café as a metaphor for all those magical bars around the world in which the ghosts of elusive personal encounters remain in the air. San Francisco Ballet choreographer Val Caniparoli and I have collaborated with an astonishing group of dancers and actors to create an evocative world in which love, politics, betrayal, and hope emerge from the shadows and then disappear again with the clink of a glass. In the tradition of Philip Gotanda's *After the War*, this is a unique collaboration among a group of Bay Area artists and the city we love, offered as a valentine to our extraordinary Bay Area audience.

We know that each one of you is having to make hard choices about how you spend your time, money, and emotional energy. We hope that the investment you have made in A.C.T. by being here today, and through the year, will repay you with insights, laughter, emotional connection, and pleasure. We are very grateful for your support.

Yours,



Carey Perloff
Artistic Director



CLOCKWISE FROM TOP LEFT: DAVID HESS AND JUDY KAYE IN A.C.T.'S *SWEENEY TODD*, DIRECTED BY JOHN DOYLE (PHOTO BY DAVID ALLEN STUDIO); TRISTAN STURROCK (ALEC) AND NAOMI FREDERICK (LAURA) IN KNEEHIGH THEATRE'S *BRIEF ENCOUNTER* (PHOTO BY TRISTRAM KENTON); OLYMPIA DUKAKIS AND MARCO BARRICELLI IN A.C.T.'S *FOR THE PLEASURE OF SEEING HER AGAIN* (PHOTO BY KEN FRIEDMAN)



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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

WAR MUSIC

Adapted and directed by Lillian Groag
Based on the book by Christopher Logue
Choreography by Daniel Pelzig
Original music composed by John Glover

<i>Scenery by</i>	Daniel Ostling
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	Russell H. Champa
<i>Sound by</i>	Jeff Mockus
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Greg Hubbard, Meryl Lind Shaw
<i>Assistant Director</i>	Molly Aaronson-Gelb
<i>Fight Director & Captain</i>	Jud Williford
<i>Dance Captain</i>	Lee Ernst

There will be one 15-minute intermission.

This production is dedicated to the memory of Ralph Lane, Jr., a great friend of A.C.T., who after a distinguished career as a diplomat and educator found his calling as a poet and used language to elevate and inspire others.

This production is made possible by

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WAR MUSIC

THE ENSEMBLE

Thetis, Aphrodite, Helen	René Augesen
Homer, Crysez, Soos, The Herald	Charles Dean
Agamemnon, Antenor, Hephaestus	Lee Ernst
Homer, Odysseus, Pandar, Poseidon	Anthony Fusco
Hera, Antilochus, Tu	Sharon Lockwood
Calchas, Priam, Scamander (The River God), Makon	David A. Moss
Footsoldier, Thersites, Ajax	Andy Murray
Menelaus, Diomed, Deedam	Nicholas Pelczar†
Patroclus, Aeneas	Christopher Tocco†
Hector, Idomeneo, The White Horse	Gregory Wallace
Athena, Manto, Andromache, Cumin	Erin Michelle Washington†
Achilles, Paris, Apollo	Jud Williford
Nestor, Zeus, Anchises	Jack Willis

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

UNDERSTUDIES

For René Augesen, Sharon Lockwood, and Erin Michelle Washington—Carrie Paff
For Charles Dean, David A. Moss, and Jack Willis—Warren David Keith
For Lee Ernst, Anthony Fusco, Andy Murray, and Gregory Wallace—Aldo Billingslea
For Nicholas Pelczar, Christopher Tocco, and Jud Williford—Kevin Rolston

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Kimberly Mark Webb, *Stage Manager*
 Stephanie Schliemann, *Assistant Stage Manager*
 Josh Anderson, Samantha Baime, Sarah Bingel, *Interns*

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<i>Strings</i>	Del Sol Quartet: Hannah Addario-Berry, Charlton Lee, Rick Shinozaki, Kate Stenberg
<i>Percussion</i>	Chris Froh
<i>Piano</i>	Hadley McCarrol
<i>Trumpet</i>	Darren Johnston
<i>Trombone</i>	Andy Strain
<i>Saxophone</i>	John Glover

Recorded at STUDIO PARADISO, San Francisco

Engineer Shawn Biggs

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 Steven Anthony Jones, Julian Lopez-Morillas, Delia MacDougall, Craig Marker, Philip Martinson, Roberto Robinson,
 Stacy Ross, Ken Ruta, Stephen Barker Turner, Allison Jean White

A FURIOUS QUARREL OVER A WOMAN

BY MICHAEL PALLER

Three salient facts about Homer's epic poem, the *Iliad*, the source of Christopher Logue's *War Music*: 1) It may have been composed (not written) in the late eighth or early seventh century B.C.E.; we don't know for sure. 2) It was composed, and then sung or spoken, long before it was written down. The form in which it was written down (all 15,693 lines in the original Greek) probably doesn't bear an exact resemblance to the poem that Homer composed. 3) Homer may have been "Homer," a number of people who, over time, composed the *Iliad*, the *Odyssey*, and other poems. On Homer as an individual there is no trustworthy biographical information.

Another salient fact is that, despite being composed at an unknown date by a person or persons perhaps unknown, later written down, in a form that may or may not be very close to the oral composition, at a date similarly unknown by other persons known or unknown, the *Iliad* not only has survived for 2,700 years but remains a source of fascination and inspiration in a world unimaginable to he, or those, who wrote it. It could be argued that it survived, at least in part, by luck.

The western half of the Roman Empire fell near the end of the fifth century C.E., and with it, all knowledge of Greek and Roman literature and language disappeared in the West. However, it survived in the Eastern Roman Empire, called Byzantium for its capital (later Constantinople, then Istanbul). There, Greek literature, including the works of Homer as well as the extant Athenian tragedies, were used as tools for teaching Greek rhetoric. In the years leading up to the Turkish victory at Constantinople in 1453, this classical literature began finding its way back into Italy, brought there largely by Christian scholars fleeing the looming end of their empire. The *Iliad* was published in Florence in 1488 and has remained in print ever since. Among its prominent translators into English are George Chapman, Thomas Hobbes, Alexander Pope, William Cowper, William Cullen Bryant, Walter Leaf, Samuel Butler, Richmond Lattimore, Robert Fitzgerald, and Robert Fagles. Christopher Logue wrote what he's referred to as his "account" of Homer (not a strict translation) on commission for a radio broadcast for the BBC, keeping faith with the poem's oral origins.

Neither the *Iliad* nor *War Music* covers all ten years of the Trojan War. Rather, they pick up the story in the last, decisive year, in the midst of a furious quarrel over a young woman named

Briseis between the leading Greek general, Agamemnon, and his greatest warrior, Achilles. So it might be useful to fill in the events leading up to that point.

The story starts with the Olympian wedding of the sea nymph Thetis (who would give birth to Achilles, whom she knew would die at Troy if he fought there) and the mortal King Peleus. The one immortal not invited to the festivities was, unsurprisingly, the goddess of discord, Eris. Nonetheless, she sent a gift: a golden apple inscribed, "To the Fairest." Knowing better than to get involved in a dispute over who should receive it, Zeus instructed Hermes to escort the three likeliest candidates, Hera, Athena, and Aphrodite, and the apple to Mt. Ida, on the outskirts of Troy.

There, the handsome young Paris herded cattle in the company of a beautiful fountain nymph, Oenone. Paris was a son of Priam, Troy's king, but on his birth, a seer proclaimed that he would be the ruin of Troy, so Priam gave the infant to his chief herdsman to kill. The relatively soft-hearted herdsman couldn't bring himself to murder the child, and so he merely abandoned it on the slopes of Mt. Ida. When he returned five days later, he was amazed to find the boy being suckled by a she-bear, and, giving Priam a dog's tongue as evidence that his order had been carried out, brought the infant home to raise himself.

On Mt. Ida, Hermes informed the no doubt surprised prince that he would be the one to choose which of the goddesses was the fairest. The goddesses, Hermes promised, would abide by his decision.

Paris did what any young man might do in a similar situation: he asked to see the goddesses naked, in order to make a thorough judgment. They assented and appeared before him in turn. Hera promised that if he chose her, she would give him great political power over Asia and untold riches. Athena promised military conquest and wisdom. Aphrodite told him that Helen, the world's most beautiful woman and wife of the Spartan King Menelaus, would be his. When Paris asked Aphrodite about the minor detail of Helen's availability, she said not to worry, she'd take care of everything so long as he set sail for Sparta with her son, Eros, as his guide. Not the most ambitious of men, Paris awarded her the golden apple, reconciled with Priam (to the horror of the king's seers and advisors), and set out for Sparta to woo Helen. Meanwhile, furious that Paris had chosen Aphrodite over them,



Hera
and Athena vowed to destroy Troy.

Aphrodite failed to mention to Paris that a few years earlier Helen's marriage to Menelaus had resulted in an unusual political and military pact. As a teenager, her beauty had already ignited one war, when Theseus, king of Athens, had abducted her. Her brothers, Castor and Pollox, had to retrieve her, nearly destroying Athens in the process. When the time for her marriage arrived, all the great princes of Greece assembled in Sparta as suitors, many of whom would play important roles at Troy: Odysseus, Diomed, Ajax, Philoctetes, Teucer, Idomeneo, and others. Fearing that the rejected suitors would react with violence, Helen's stepfather, King Tyndareus (her actual father was none other than Zeus himself), was reluctant to choose one as her groom. Odysseus, known for his tactical cunning, suggested that to avoid bloodshed, Tyndareus insist beforehand that all the suitors take an oath to defend the lucky man against the ill wishes of the others. They did, and then Tyndareus picked Menelaus, brother of the powerful king of Mycenaea, Agamemnon, as the winner.

It was a pious duty of all Greeks to extend hospitality to strangers, and a duty of the stranger to thank his host with gifts and the promise to reciprocate should the occasion arise. When Paris arrived in Sparta, Menelaus hosted him for nine days. Paris made no secret of his attraction to Helen, and she feared that Menelaus might blame her. Her husband, however, was oblivious, and on the tenth day set sail for Crete, leaving Paris and Helen to their own devices. Sources differ as to whether Paris abducted her and stole a considerable amount of money or if the two eloped, but what's not disputed is that Paris violated the rules of hospitality. An act of such impiety was an insult to the gods and demanded swift punishment.

When Menelaus discovered that the two had departed for Troy, he invoked the suitors' oath and demanded that Agamemnon raise an army and fetch his wife home. Agamemnon reluctantly agreed. The forces were assembled in a thousand ships that met at Aulis, where Agamemnon and Menelaus were joined by,

among others, Achilles, Nestor, and Patroclus, all of whom had come from Phthia.

From the beginning, the omens were inauspicious. While Agamemnon was sacrificing to Zeus and Apollo, a serpent slithered from the altar to a nearby tree, where it devoured eight sparrows and their mother and was promptly turned to stone by Zeus. The prophet Calchas interpreted this as meaning that Troy would not fall before nine years had passed but that in the tenth year the war would be won.

Some accounts of the war include a false start from Aulis, when the Greeks mistook Mysia for Troy and pillaged it before realizing their mistake. Returning to Aulis only slightly abashed (the Greeks had a reputation in the ancient world as "ambitious, driven thieves," as the Trojan lord Anchises says in *War Music*), they prepared again for another assault on Troy. But the winds turned against them, pinning the fleet to the shore. Days went by, the forces grew restive, and Calchas declared that Agamemnon had angered Artemis, goddess of the hunt. The winds wouldn't shift, the prophet said, until Agamemnon sacrificed his eldest daughter, Iphigenia. Rather than lose face before his enormous force and fellow generals, the king had her brought to Aulis by a ruse, promising to marry her to Achilles. When brought to the altar, Iphigenia bravely agreed to die for the sake of Greece. Agamemnon performed the sacrifice. The winds died and the fleet sailed for Troy. If Artemis was appeased, however, Agamemnon's wife, Clytemnestra, was infuriated and swore vengeance. Agamemnon would survive ten years of war at Troy, but on his return to Mycenae, his stay would be shorter.

That, however, is another story.

THE JUDGMENT OF PARIS, DETAIL FROM THE FRONT PANEL OF A SARCOPHAGUS: (L TO R) ATHENA (WITH HELMET), HERMES (WITH CADUCEUS), APHRODITE (DRAPE), OENONE (PARIS'S FIRST WIFE, WITH PAN PIPES), PARIS HIMSELF (WITH PHRYGIAN CAP), AND EROS. ROMAN ART WORK FROM THE HADRIANIC PERIOD (117–38 C.E.), AFTER HELLENISTIC THEMES.

THE ULTIMATE ABSURDITY

A Note from the Adaptor/Director of *War Music*

BY LILLIAN GROAG

Helen (the most beautiful woman in the world), Prince Paris, Menelaus, Agamemnon, the Greeks, the Trojans, lust, gold, love, unspeakable violence: a city goes up in flames. Women are widowed, children are murdered, hosts of young men die. The story is some three thousand years old, as far as we can track. And yet, every year new translations in all languages continue to appear. Only recently Hollywood gave us yet another “Trojan War movie” (its fourth, fifth, eighth?) called, not unreasonably, *Troy*, which did very well at the box office. Why?

What is it about the story of an enraged, recalcitrant, lethal young man—Achilles—who chooses to die young and gloriously rather than live out a reasonable life in domestic but tranquil obscurity, that it continues to enthrall us? What is it about these impossible men fighting to the death over stolen women—whom they actually treat like cattle and call nothing better than “shes,” in Christopher Logue’s account—and oaths and honor and manhood, and treacherous gods they can’t count on no matter how much, how long they sacrifice to them, and the loss of beloved friends and wives and . . . Why have we been fascinated by this particular tale for *three thousand years*? Isn’t the *Iliad* that thing you kind of—although I understand, no longer—had to perfunctorily look at (I won’t say “study”) in school? And put it away as fast as possible because it was, you know, “Greek” and written somewhat before yesterday?

In Christopher Logue’s “account” of *The Iliad*, Achilles’ story is *not* three thousand years old. It is ever present and ever painfully

alive. We all have to die. Is it better to go out early with Dylan Thomas’s “bang” rather than later with T. S. Eliot’s humiliating “whimper”? Are we sure we know? And has any playwright of the “absurd” ever treated the “forces” that run the world with as much vitriol as Homer? Except perhaps Logue. In Logue’s (and in Homer’s) world we are on our own. *Nothing* can save us from

our common fate. No prayer, no friendship, no love that feels “forever,” no government, and, much more alarmingly, no force of *logic or reason* in the world can alter our individual and common end. And yet, isn’t it spectacular, this wild breed, this humanity who will go to its grave howling and holding its mortality as a banner against the despicable frivolity of the eternal gods?

And isn’t war—in Logue’s words, a “criminal activity”—the ultimate absurdity? And yet *we* allow it to go on, and on, and on, and on . . .

War Music as you will hear it tonight is the direct result of the commitment, fiendishly hard work, patience, and persistence of A.C.T.’s

outstanding resident company of actors and its exceptional conservatory corps led by Melissa Smith. They have actively shaped Christopher Logue’s astonishing epic poem and turned it into a theatrical evening. Had Carey Perloff not had the artistic courage and integrity to devote the theater’s resources some three years ago, at a time when most theaters are reduced to putting up small-cast plays with—all too often—*safe* contents, and without the tremendous input of the stunning Daniel Pelzig, this evening would not be a reality.



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WAR

RESISTANCE TO NORMALCY

A Brief Biography of Christopher Logue

BY LESLEY GIBSON

Christopher Logue is something of a paradox. An antiwar protester who never studied Greek, he has spent the past 50 years immersed in ancient classical literature, rewriting Homer's timeless war epic, the *Iliad*, to create for a 20th-century sensibility an entirely new poem that depicts Homer's battle scenes in all their bloody glory.

Born in Portsmouth, England, in 1926 into a middle class family, Logue enlisted in Britain's elite Black Watch infantry regiment when he was 17. A bashful and unfocused young man, he floundered in the army (never seeing combat) until 1945 when, while stationed in Palestine, he was caught dealing stolen army identification cards and sentenced to 16 months in prison. It was during this period of incarceration that he began to write poetry, and after his release he moved to London anxious to find a literary scene. Postwar London was a sober environment for a restless young poet, however, so Logue did what any bohemian artist looking for adventure did in the 1950s—he moved to Paris.

Mid-20th-century Paris was a hotbed of the fervent and the progressive, and before long Logue found himself at the center of the action. He forged relationships with writers Henry Miller, Samuel Beckett, and Richard Wright; briefly dabbled in literary pornography for Maurice Girodias's newly founded Olympia Press (publisher of the work of Beckett and William S. Burroughs and Vladimir Nabokov's *Lolita*); and began to publish slim collections of poetry, the first of which, *Wand and Quadrant*, appeared in 1953. By the time he returned to London in 1956, Logue was contemplating undertaking an epic-length work (on no particular theme) when a friend, Homeric scholar Donald Carne-Ross, approached him about contributing to a new translation of the *Iliad* for BBC Radio.

In his continuing engagement with Homer's epic, Logue has over the past five decades tackled short sections of the *Iliad* sporadically and in no particular order. The first two volumes, *Patrocleia* (based on book 16 of the *Iliad*, the result of the BBC commission) and *Pax* (book 19), appeared in 1962 and 1967 respectively, to much critical acclaim. The 1960s brought a surge of excitement into Logue's life, and he seemed to be everywhere, swept up in the current of political change. During those years he marched against nuclear armament and spent a second (shorter) stint in prison for his political activism. Professionally, he kept himself afloat with an eclectic combination of creative gigs. He



wrote short poems and songs here and there, curated for the satirical magazine *Private Eye*, wrote plays (for the Royal Court Theatre) and screenplays, and appeared as an actor in a handful of films. Logue was, he says, “constantly refusing the ordinary human side of life,” and by the 1970s, his resistance to normalcy collided with a postsixties letdown that left him in a depression for the greater part of a decade.

Attention returned to Logue’s Homer project in 1981, when Jonathan Cape published *War Music*, which included a reprint of *Patrocleia* and *Pax*, together with *GBH* (for “grievous bodily harm”), a new section entirely devoted to the battle scenes in books 17 and 18 of the *Iliad* and intended to link the previous two sections. In the years that followed, Logue extended *War Music* with four additional installments: *Kings* (books 1–2, 1991), *The Husbands* (books 3–4, 1994), *All Day Permanent Red* (battle scenes from books 1–4, 2003), and *Cold Calls* (books 5–9, 2005, winner of the prestigious Whitbread Poetry Award).

Today considered by many to be Britain’s greatest living poet, Logue is credited with helping to throw off the field’s pompous reputation. As a self-proclaimed “lowlitist” autodidact who never studied Greek (and indeed never went to university, a fact of which he is still proud), Logue calls his version an “account” of the *Iliad*, based on five English translations of Homer’s epic (George Chapman [1611], Alexander Pope [1720], Lord Derby [1865], A. T. Murray [1924], and E. V. Rieu [1950]), from which

he pieced together the basic structure, plot, and characters. He then retold the story as he imagined it, viewed through the lens of his iconoclastic 20th-century experience and illuminated with brashly anachronistic pop culture references and allusions to contemporary military conflicts.

Narrated in a relaxed form of blank verse, the Homeric series reflects Logue’s affinity for the dramatic arts and his overlying intention that his work be spoken aloud. People often use the word “cinematic” when describing his *Iliad*, as the poetry is rich with sweeping aerals, quick cuts, mental close-ups, and striking sound effects that portray Logue’s violent Ilium with heart-stabbing immediacy. As one reviewer wrote, “Logue makes [Homer’s poetry] leap, twist, and revel in its sprays of blood.”

Logue, who has said that he finds the Iraq war “disgusting,” has succeeded in capturing for our times the essential human element at the heart of Homer’s visceral tale of divinely driven mortal conflict. The story of the *Iliad* continues to fascinate after almost three thousand years, says Logue, because it embodies Homer’s complex attitude toward war, “at once knowing how horrible it is, but also knowing that inside wars tremendous virtues exist—courage, bravery, self-sacrifice. And also feats of incredible daring. The whole business of warfare is very ambiguous for humans.”

PRECEDING PAGE: (TOP TO BOTTOM) IRAQ WAR—WINDOWS ON SUFFERING SERIES, #18, #6, AND #10, BY DAVID LEWIS-BAKER. MIXED MEDIA BASED ON WEB PHOTOGRAPHS BY ANONYMOUS PHOTOGRAPHERS. IMAGES PROVIDED COURTESY OF DAVID LEWIS-BAKER. (IF YOU HAVE INFORMATION REGARDING THE ORIGINAL PHOTOGRAPHS, PLEASE CONTACT DRUBIN@ACT-SF.ORG.)



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MORRIS PANYCH

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WHO WAS WHO IN THE TROJAN WAR

KEY: Red = pro-Greek. Blue = pro-Trojan. Black = neutral.

ACHILLES Greatest and quickest of all the warriors fighting in the Trojan War. Hero of the Greeks. Son of King Peleus and the sea-nymph Thetis.

ANDROMACHE Wife of Troy's protector, Prince Hector. Archetype of the loyal spouse.

AENEAS Second only to Hector as a great Trojan warrior. Son of mortal Anchises and goddess Aphrodite. Nautical post-Troy adventure recounted in Virgil's *Aeneid*. Destined to found the beginnings of the Roman Empire.

AESCULAPIUS Greek healer trained in the art of healing by the centaur Chiron. Son of the god Apollo and mortal Coronis. Later became god of medicine and healing.

AGAMEMNON Leader of the Greek troops allied against Troy. King of Mycenae and brother to Menelaus. Husband to Clytemnestra. Member of the ill-fated house of Atreus. Sacrificed daughter Iphigenia to secure favorable winds to Troy. Slain by wife upon return from Troy.

AJAX Mightiest of the Greek heroes after Achilles. Son of Telamon, king of Salamis. Huge, strong man, famous for his large shield and slow speech.

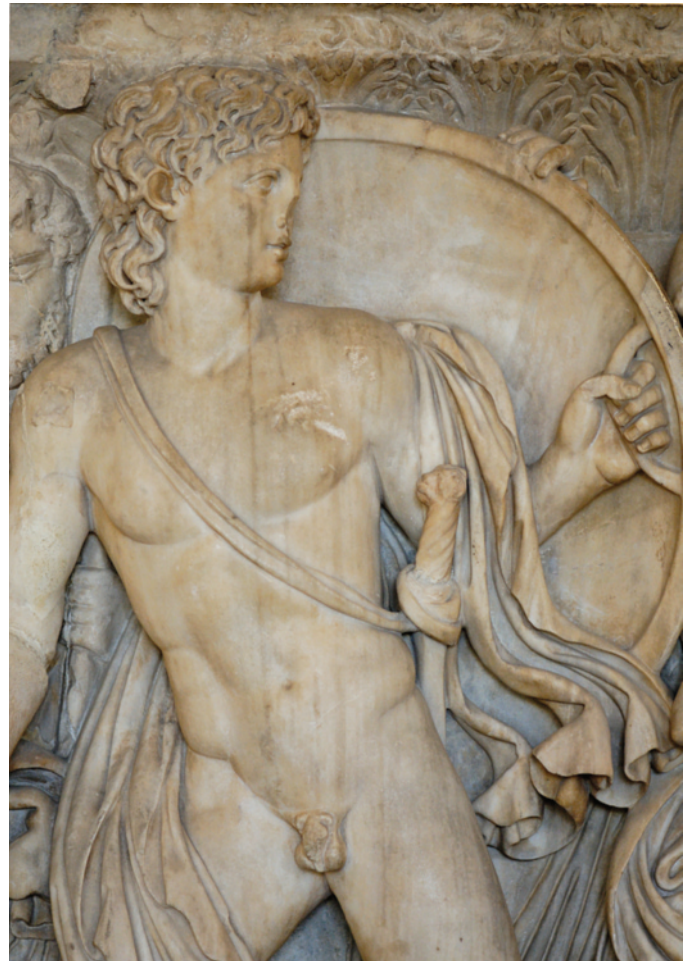
ANCHISES Trojan advisor. Father of Aeneas by Aphrodite. Cousin to King Priam.

ANTENOR An elder of Troy. Brother-in-law and councilor of King Priam.

ANTILOCHUS Greek warrior. Son of Nestor. Distinguished charioteer. Died protecting his father.

APHRODITE Goddess of love, beauty, and sexual rapture. Daughter of Zeus and Dione (a Titan). Won the Judgment of Paris by offering him Helen, thus inciting Trojan War. Protector of Aeneas.

APOLLO God of prophecy, religious healing, music, poetry, dance, and intellectual inquiry. Also god of light, archery,



ACHILLES AT THE COURT OF KING LYCOMEDES (DETAIL), CIRCA 240 C.E. BORGHESE COLLECTION, MUSÉE DU LOUVRE (PHOTO BY MARIE-LAN NGUYEN).

healing, mice, and the plague. Son of Zeus and Leto (daughter of Titans). Twin brother of Artemis.

ARES God of war. Son of Hera. Twin brother of Eris, goddess of discord.

ATHENA Goddess of wisdom, war, the arts, and justice. Guardian of Athens. Daughter of Zeus and Metis (daughter of Titans). Born fully armored from Zeus's skull. Attempted to win the Judgment of Paris by offering him great wisdom, skill, and luck in battle.

BRISEIS War prize from a defeated ally of Troy. Taken as Achilles' concubine, then stolen by Agamemnon when he was forced to relinquish his own concubine Cryzia to appease Apollo.

CALCHAS Greek soothsayer. Foresaw that Troy would fall in the tenth year. Explained that the sacrifice of Agamemnon's daughter Iphigenia was necessary to appease Artemis and secure passage to Troy.

CHYLABBORAK Trojan warrior. Andromache's one remaining brother.

CRYSEZ Apollo's priest from a neighboring ally of Troy. Father of Cryzia, who was taken as a concubine after the Greeks conquered her town.

DIOMED Greatest Greek warrior after Achilles and Ajax. King of Argos. Favorite of Athena. Penchant for treachery and, at times, dishonorable violence.

GANYMEDE Beautiful young Trojan prince. Abducted by Zeus to become the immortal cupbearer and lover of the gods.

HEPHAESTUS Crippled metalsmith, god of fire and craftsmen. Creator of godly weapons and armor. Son of Hera.

HECTOR Mightiest defender of Troy and leader of its allied forces. Favorite son of King Priam and Hecuba. Brother of Paris. Husband of Andromache. Pious, temperate, and dutiful.

HELEN Most beautiful woman in the world. Daughter of the mortal Leda and god Zeus. Half-sister to Clytemnestra (Agamemnon's wife). Once courted by all of Greece. Married to Menelaus after suitors swore Oath of Tyndareus, binding them to protect her marriage. Taken by Paris to Troy.

HERA Queen of the gods. Goddess of marriage and birth. Sister/wife of Zeus. Daughter of the Titans Cronus and Rhea. Attempted to win the Judgment of Paris by offering him great power.

IDOMENEO Greek warrior. Grandson of King Minos. Leader of Cretan troops.

MAKON Greek healer. Son of Aesculapius.

MENELAUS Greek warrior. Husband of Helen. King of Sparta. Younger brother of Agamemnon.

THE MUSES Daughters of Zeus and Mnemosyne (goddess of memory). Goddesses of inspiration who preside over the arts and sciences. Led by Apollo.

THE NEREIDS Fifty sea nymphs. Care for and represent various facets of the ocean. Live in a cave in the Aegean Sea.

NESTOR Greek advisor. Oldest of the Greek heroes. Celebrated for his wisdom, eloquence, bravery, and experience with war and adventure.

ODYSSEUS Greek warrior. King of Ithaca. Known for his cleverness, cunning, and eloquence. Hero of Homer's *Odyssey*, which depicts his tumultuous return from Troy.

PANDAR Trojan archer. Broke the peace by wounding Menelaus.

PARIS Trojan prince, son of Priam and Hecuba. Raised as a shepherd's son on Mount Ida before discovering his royal lineage. Stole Helen from Menelaus after the Judgment of Paris, in which Zeus asked him to declare Hera, Athena, or Aphrodite the most beautiful goddess. Choosing Aphrodite earned Paris the enmity of Hera and Athena.

PATROCLUS Greek warrior. Achilles' beloved companion and his second in command.

POSEIDON God of the sea, earthquakes, and horses. Brother of Zeus.

PRIAM King of Troy. Father of 50 sons (including Hector and Paris) and many daughters (including the priestess Cassandra).

SCAMANDER God of the Scamander River near Troy. Attempted to defend Troy from Achilles, but defeated when Hephaestus set him on fire.

STENTOR Greek herald said to have been as loud as 50 men.

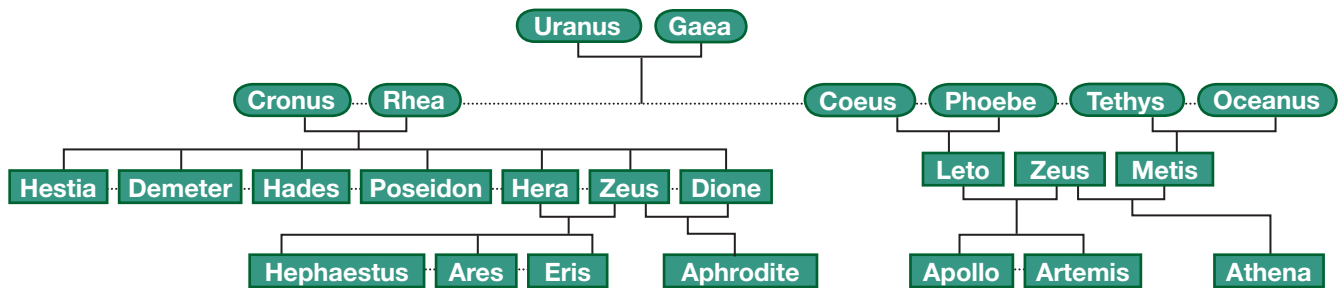
THERSITES The only low-level soldier described in detail by Homer. A vulgar, misshapen coward.

THETIS A Nereid. Mother of Achilles. Attempted to make her infant son immortal either by covering him in ambrosia and burning away the mortal portions, or by dipping him in the River Styx, thus rendering him invulnerable except for the heel where she grasped him.

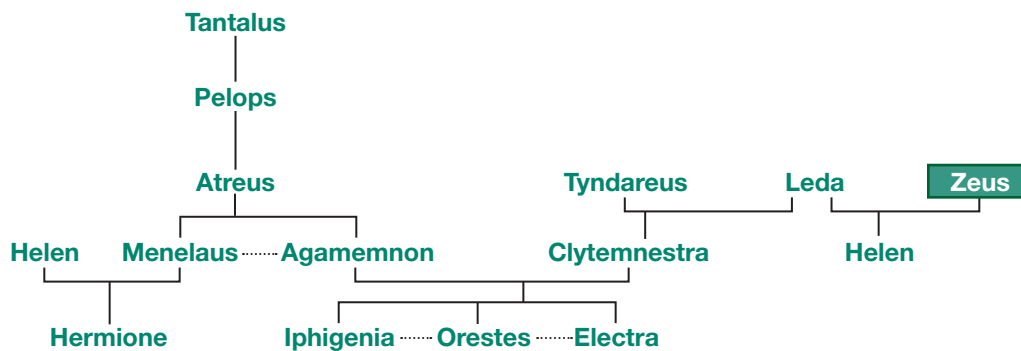
ZEUS Supreme ruler of the gods, the earth, and the sky. God of justice and civilization. Wielded thunderbolts. Son of the Titans Cronus and Rhea. Freed his older siblings from Cronus's stomach and overthrew the Titans. Father of many gods and half-gods, including Helen and Athena.

FAMILY TREES OF THE MAJOR PLAYERS OF *WAR MUSIC*

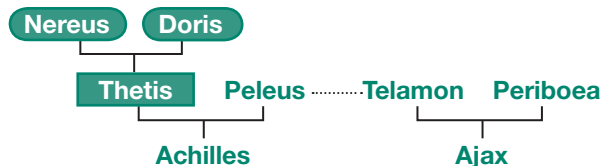
TITANS AND GODS



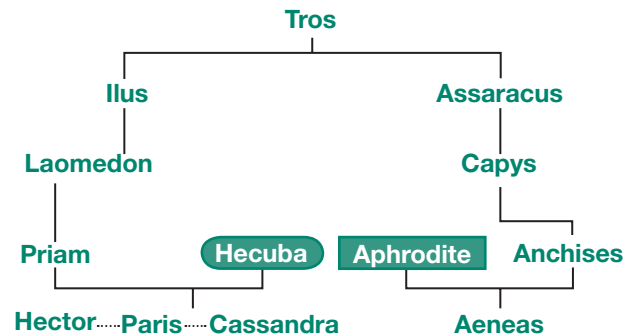
HOUSE OF ATREUS



ACHILLES



HOUSE OF TROY



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WHO'S WHO IN *WAR MUSIC*



RENÉ AUGESSEN*, an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The*

Misanthrope; she has

since appeared in 19 A.C.T. productions, most recently *Brainpeople*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party . . .* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



CHARLES DEAN* has appeared at A.C.T. in *Happy End*, *The Rivals*, *The Constant Wife*, *The Beard of Avon*, *The House of Mirth*, *The Invention*

of Love, *Juno and the Paycock*, *Travels with My Aunt*, and *The Rose Tattoo*. In December he made his Broadway debut in *Irving Berlin's White Christmas*. As a

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

20-year company member and associate artist of Berkeley Repertory Theatre, he acted in more than 80 productions, including *Menocchio* and *The Magic Fire* (both written by Lillian Groag), *The Norman Conquests*, *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydriotaphia*. Other regional theater credits include roles at the Alley Theatre, the Alliance Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, The Old Globe, CENTERSTAGE, California Shakespeare Theater, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, and Aurora Theatre Company. He has received several Bay Area Theatre Critics' Circle and *Drama-Logue* awards.



LEE ERNST* is in his 16th season as a member of Milwaukee Repertory Theater's resident acting company, with whom he has

played leading roles in more than 70 productions, including *Richard III*, *Cyrano de Bergerac*, *The Servant of Two Masters*, *Anna Karenina*, *Of Mice and Men*, *The Foreigner*, *Trouble in Mind*, *Sherlock Holmes: The Final Adventure*, *The Crucible*, *Lonesome West*, *True West*, *The Norman Conquests*, *Moby Dick*, *A Christmas Carol*, *King Lear*, and *Endgame*. Ernst also spent 17 seasons with American Players Theater and played leading roles for New American Theater, Madison Repertory Theatre, Milwaukee Chamber Theater, and Arizona Theater Company. A seasoned fight choreographer and makeup artist, he is on the faculty of the University of

Delaware's Professional Theatre Training Program (PTTP), where he earned his M.F.A. He is the recipient of Phoenix's AriZoni Theatre Award and the 2006 Minerva Laureate Award and was recently named an inaugural Lunt-Fontanne Fellow by Ten Chimneys Foundation.



ANTHONY FUSCO*, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Rock 'n' Roll*, *'Tis Pity She's a Whore*,

The Government Inspector, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *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*.



SHARON LOCKWOOD* has appeared at A.C.T. in numerous productions, most recently *Philistines*, *'Tis Pity She's a Whore*, *The*

Government Inspector, *Hedda Gabler*, and

Who's Who

A Christmas Carol (2005–08). She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of *Culture Clash's Zorro in Hell*, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of *Nickel and Dimed* as Barbara, a role she originated at INTIMAN Theatre in Seattle under Bartlett Sher's direction. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater (most recently as Malvolio in *Twelfth Night*). She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



DAVID A. MOSS*

most recently appeared in the title role of *Othello* at the College of Marin, as Douglas and Pistol in *Henry IV, Parts 1 and 2* at Marin

Shakespeare Company, and in a workshop presentation of Marcus Gardley's *The Road Weeps*, *The Well Runs Dry* in A.C.T.'s First Look program. He recently understudied A.C.T.'s production of *Rich and Famous* and has a featured role in the independent film *Because of You*. He will premiere his solo show *Cracked Clown* at The Marsh in June.



ANDY MURRAY*

has appeared at A.C.T. in *The Rivals*, *The Voyageur Inheritance*, *The Gamester*, *The Time of Your Life*, and *Edward II*. He has

also performed at Berkeley Repertory Theatre, San Jose Repertory Theatre, California Shakespeare Theater, Shakespeare Santa Cruz, Magic Theatre, Marin Theatre Company, CENTERSTAGE, Seattle Repertory Theatre, Kansas City Repertory Theatre, McCarter Theatre Center, and The Shakespeare Theatre Company in Washington, D.C., among others. He teaches for the Berkeley Rep School of Theatre and California Shakespeare Theater.



NICHOLAS PELCZAR†

recently appeared at A.C.T. in *A Christmas Carol* and *Rock 'n' Roll*. Other Bay Area credits include *A*

Midsummer Night's Dream for the San Francisco Shakespeare Festival, *Marius* and *Dublin Carol* for Aurora Theatre Company, and Daniel Handler's *4 Adverbs* for Word for Word, as well as *The Life and Adventures of Nicholas Nickleby*, *Othello*, *All's Well That Ends Well*, and *The Importance of Being Earnest*, all for California Shakespeare Theater. Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Shenson Performing Arts Fellowship from the San Francisco Foundation and a graduate of the University of Virginia.

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Who's Who



CHRISTOPHER TOCCO† recently appeared in the A.C.T. mainstage production of *A Christmas Carol*. A.C.T. Master of Fine Arts Program

credits include *Good Breeding*, *Little Shop of Horrors*, *The Music Cure*, *The Servant of Two Masters*, *The Lady from the Sea*, *Our Lady of 121st St.*, and *Escape from Happiness*. He has performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. As a company member of Santa Rosa's Summer Repertory Theatre, he was seen in *The Mystery of Edwin Drood*, *The Talented Mr. Ripley*, and *Tick, Tick... Boom!* Additional credits include *The Lion in Winter* and *The Importance of Being Earnest* at the Dorset Theatre Festival. Last summer he participated in a training program at Prima del Teatro in San Miniato, Italy. He received a B.A. in theater arts and theology from Boston College.



GREGORY WALLACE*, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in 23 productions,

including *Rich and Famous*, *'Tis Pity She's a Whore*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *Waiting for Godot*, *The Dazzle*, *Blithe Spirit*, *Celebration* and *The Room*, *Lilies*, or *The Revival of a Romantic Drama*, "Master Harold"...and the boys, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in*

Buckinghamshire (New York Theatre Workshop), *As You Like It* (The Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellers's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. He is a Fox Fellow and a graduate of the Yale School of Drama.



ERIN MICHELLE WASHINGTON† recently appeared on the A.C.T. mainstage as the Ghost of Christmas Past in *A Christmas*

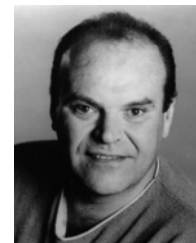
Carol. A.C.T. Master of Fine Arts Program production credits include appearances in *Good Breeding*, *Ubu Roi*, *The Lady from the Sea*, *Our Lady of 121st Street*, and *Romeo and Juliet*, among others. She has performed as a company member of the Summer Repertory Theatre in Santa Rosa, California, and in 2008 attended a summer workshop at the Prima del Teatro school in San Miniato, Italy. A native of Montgomery, Alabama, Washington received her B.A. in theater performance from Florida A&M University. She is a Polly McKibben scholar.



JUD WILLIFORD*, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Rock 'n' Roll*, *'Tis Pity She's a*

Whore, *Curse of the Starving Class*, *The*

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



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

A.C.T. in *Philistines*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *Blood Knot*, *The Rainmaker*, *Hedda Gabler*, *A Christmas Carol*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core acting company member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *'Art'*, and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*.

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

Who's Who

Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis is a cofounder of Aruba Repertory.



ALDO BILLINGSLEA*
(*Understudy*)
previously appeared at A.C.T. as Citizen Barlow in *Gem of the Ocean*. Other credits

include the roles of Joseph Merrick in *The Elephant Man* and Harmond Wilks in *Radio Golf* at TheatreWorks, Yank in *The Hairy Ape* and Frederick Douglas/Jim in *Splittin' the Raft* at Marin Theatre Company, and *The Rant* at InterAct Theatre Company. Billingslea has also performed at Magic Theatre, CityLights, Center REpertory Company, Portland Center Stage, The Old Globe, and Shakespeare festivals in Illinois, Marin, Oregon, Utah, and Santa Cruz. Billingslea teaches at Santa Clara University and serves on the board for Renegade Theatre Experiment.



WARREN DAVID KEITH*
(*Understudy*) has been seen at A.C.T. in *'Tis Pity She's a Whore*, *Arcadia*, *Machinal*, and *Mary Stuart*. Other credits

include *Heartbreak House* and *Rhinoceros* at Berkeley Repertory Theatre; *The Winter's Tale*, *Much Ado about Nothing*, and *Henry IV, Parts 1 and 2*, at California Shakespeare Theater; *Indiscretions*, *Life X3*, and *The Good German* at Marin Theatre Company; *Spinning into Butter*, *The Learned Ladies of Park Avenue*, and *Twelfth Night* at TheatreWorks; *Death Defying Acts*, *A Life in the Theatre*, and *Hysteria* at Aurora Theatre Company; *A*

Common Vision and *The Rules of Charity* at Magic Theatre; and *Othello* and *Twelfth Night* at the Lake Tahoe Shakespeare Festival. His film appearances include *Haiku Tunnel*, *Raising Arizona*, *Fargo*, and *The Big Lebowski*.



CARRIE PAFF*
(*Understudy*) was last seen at A.C.T. in the world premiere of Philip Kan Gotanda's *After the War*. Additional A.C.T. credits

include First Look presentations of *The Imaginary Invalid* and Carey Perloff's *Waiting for the Flood*. Paff recently returned from playing London's West End in *Joan Rivers: A Work in Progress by a Life in Progress*. Regional credits include *A Picasso* and *Haunting of Winchester* at San Jose Repertory Theatre; *A Streetcar Named Desire* at Marin Theatre Company (Bay Area Theatre Critics Circle Award nomination, Best Actress); *Dr. Jekyll and Mr. Hyde* at Arizona Theatre Company; *Small Tragedy* and *Betrayal* at Aurora Theatre Company; *The Mousetrap*, *How the Other Half Loves* (Shellie Award, Best Actress), and *Picasso at the Lapin Agile* at Center REpertory Company; and *The Right Kind of People* at Magic Theatre. Film credits include *Presque Isle* and *Opal's Diary*. She holds a master's degree in educational theater from New York University and is the cofounder of StageWrite: Building Literacy through Theatre.



KEVIN ROLSTON*
(*Understudy*) made his A.C.T. debut in last season's *'Tis Pity She's a Whore*. Most recently he played



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Who's Who

Father Flynn in Timothy Near's production of *Doubt* at Center REPeritory Company. He has appeared in three world premieres at Magic Theatre, including Rebecca Gilman's *The Crowd You're In With*, and in two tours with the San Francisco Mime Troupe. Other theater credits include work with PCPA Theaterfest, foolsFURY, SF Playhouse, Word for Word, New Federal Theatre, and The Shakespeare Theatre of New Jersey (company member 2000–03). Rolston is a founding ensemble member of OutLook Theater Project.

LILLIAN GROAG (*Adaptor, Director*) works in the theater as an actress, writer, and director. Her acting credits include work on and off Broadway, at the Mark Taper Forum, and at regional theaters across the United States. An associate artist of The Old Globe, she has directed numerous productions at this country's leading theater and opera venues, including Berkeley Repertory Theatre, Seattle Repertory Theatre, CENTERSTAGE, New York City Opera, Chicago Opera Theatre, Glimmerglass Opera, and A.C.T. (*The Rivals*), among many others. Her plays *The Ladies of the Camellias*, *The White Rose* (AT&T: OnStage® Award for new American plays), *The Magic Fire* (The Kennedy Center Fund for New American Plays), *Menocchio*, and *Midons* have been produced widely throughout North America and Germany and in Tokyo and Mexico City. She has written translations and adaptations of Lorca, Feydeau, Musset, Marivaux, and Molnar. *The Ladies of the Camellias*, *Blood Wedding*, *The White Rose*, and *The Magic Fire* have been published by Dramatists Play Service. Upcoming projects include *Orfeo ed Euridice* in Atlanta and Portland, *Idomeneo* at Boston Lyric Opera, and *Don Giovanni* at Virginia Opera.

CHRISTOPHER LOGUE (*Author*) was born in Hampshire, England, in 1926. He is a poet, playwright, journalist, and actor. During the 1950s he lived in Paris, where he co-edited the magazine *Merlin*, which published work by Beckett, Genet, Neruda, and others. He was associated with the early years of the English Stage Company, which put on several of his plays, including the Brechtian musical *The Lily White Boys*. He was a pioneer in the jazz poetry movement and experimented with publishing his poems as "verse posters." Logue's volumes of poetry include *Wand and Quartet* (1953), *Songs* (1959), *New Numbers* (1969), and *Ode to the Dodo: Poems 1953–1978* (1981). Over the past 50 years, he has adapted sections of Homer's *Iliad*, published in *War Music* (1981), *Kings* (1991), *The Husbands* (1994), *All Day Permanent Red* (2003), and *Cold Calls* (2005). The various installments of *War Music* have been highly acclaimed, being shortlisted for the 2002 International Griffin Poetry Prize and winning the Bernard F. O'Connor Award from *The Paris Review* and the 2005 Whitbread Poetry Award. He is also a playwright and has written screenplays for and acted in a number of films and stage productions, and for many years wrote the True Stories featured in the British satirical journal *Private Eye*.

DANIEL PELZIG (*Choreographer*) works in theater, ballet, opera, and television. Broadway credits include choreography for *33 Variations* and *A Year with Frog and Toad*. Off-Broadway credits include plays and musicals at Manhattan Theatre Club, New York Theatre Workshop, Encores!, and the Roundabout Theatre Company. For the Shakespeare Theatre Company he has choreographed productions of *Romeo and Juliet*, *Dog in the Manger*, *Twelfth Night*, *Edward II*, *Pericles*,

and *Don Juan*. Regional theaters he has worked at include the Goodman Theatre, McCarter Theatre Center, the Williamstown Theatre Festival, La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, the Huntington Theatre Company, the Alliance Theatre, and Long Wharf Theatre. He recently choreographed new productions of *La Sonnambula*, *Lucia di Lammermoor*, and *Iphigénie en Tauride* at The Metropolitan Opera, as well as productions for Lyric Opera of Chicago, The Santa Fe Opera, Seattle Opera, Houston Grand Opera, LA Opera, and Chicago Opera Theater. He served four years as resident choreographer at Boston Ballet. Pelzig earned his degree in cellular biology at Columbia University.

JOHN GLOVER (*Composer*) is a multiple grant- and award-winning composer. Prior commissions for the Baltimore Opera Company, Glimmerglass Opera, People's Light & Theatre, and Dueck Three have distinguished him as an emerging voice in contemporary music. He received his undergraduate training in composition with a focus in saxophone performance from Indiana University and his master's degree in composition from University of Southern California. Glover is also the operations manager for American Composers Orchestra.

DANIEL OSTLING (*Scenic Designer*) is a Chicago- and New York-based scenic designer. An ensemble member of the Lookingglass Theatre Company in Chicago, he has worked extensively with Mary Zimmerman, including *Metamorphoses* (Tony Award nomination for Best Scenic Design). Recent designs include the world premiere of José Rivera's *Brainpeople* at A.C.T.; *Lucia di Lammermoor* and *La Sonnambula* for The Metropolitan Opera; *Amadeus* for Chicago Shakespeare Theater; *Eurydice*

Who's Who

for Chicago's Victory Gardens Theater; *Argonautika* and *Arabian Nights* for Berkeley Repertory Theatre; *Durango* for Long Wharf Theatre and The Public Theater; *The Glorious Ones* for Lincoln Center Theater; and *Lookingglass Alice* for the Lookingglass Theatre, McCarter Theatre Center, and The New Victory Theater in New York. Other credits include work at Brooklyn Academy of Music, La Jolla Playhouse, the Mark Taper Forum, the New York Shakespeare Festival, Seattle Repertory Theatre, Steppenwolf Theatre Company, and theaters in London and Melbourne. Ostling is an associate professor at Northwestern University in Chicago.

BEAVER BAUER (*Costume Designer*) has designed costumes for numerous A.C.T. productions, including *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection: Holding History*, among others. She is the resident costume designer at Teatro ZinZanni and designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics Circle Awards.

RUSSELL H. CHAMPA's (*Lighting Designer*) current and recent projects include *Tales of an Urban Indian* (The

Public Theater), *In the Next Room (or the vibrator play)* (Berkeley Repertory Theatre), work for the Humana Festival of New American Plays (Actors Theatre of Louisville), *The School of Night* (Mark Taper Forum), *The Slug Bearers of Kayrol Island* (The Vineyard Theatre), *Eurydice* (Second Stage Theatre, Yale Repertory Theatre, Berkeley Repertory Theatre), *The Four of Us* (Manhattan Theatre Club, The Old Globe), *Back Back Back* (The Old Globe), and *Blackbird* (A.C.T.). Broadway credits include Julia Sweeney's *God Said "Ha!"* (Lyceum Theatre). His designs have been featured in productions at Promenade Theatre, Union Square Theatre, Cherry Lane Theatre, Classic Stage Company, New York Stage & Film, Primary Stages, and La MaMa E.T.C. and regionally at the Wilma Theater, Hartford Stage, California Shakespeare Theater, Seattle Repertory Theatre, Trinity Repertory Company, McCarter Theatre Center, Long Wharf Theatre, Campo Santo, the Williamstown Theatre Festival, The Actors' Gang, and The Kennedy Center.

JEFF MOCKUS (*Sound Designer*) previously collaborated on *The Rainmaker* and *The Circle* for A.C.T. He served as resident sound designer for San Jose Repertory Theatre 1994–2007, amassing more than 60 credits, including *Enter the Guardsman*, *It's a Wonderful Life*, *A Christmas Story*, *Haunting of Winchester*, *Old Wicked Songs* (Bay Area Theatre Critics' Circle Award), and *Mary's Wedding* (Bay Area Theatre Critics' Circle Award). His work on *By the Bog of Cats*, *Art*, and *Major Barbara* received Dean Goodman Choice Awards. He also designed sound for Berkeley Repertory Theatre's premiere of *Menocchio*. Recent work includes *The World of Nick Adams* at Davies Symphony Hall, *Pericles*, *An Ideal Husband*, and *Uncle Vanya* for California Shakespeare Theater;

Ain't Misbehavin' and *Hank Williams: Lost Highway* for Center REPertory Company; and premieres of *Tracy's Tiger* for the Oregon Shakespeare Festival and *Lend Me a Tenor: The Musical* for the Utah Shakespearean Festival. Upcoming projects include *The 25th Annual Putnam County Spelling Bee* at San Jose Repertory Theatre and *Cabaret* at Center REPertory Company.

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

GREG HUBBARD (*Associate Casting Director*) joined A.C.T.'s casting department in 2002. He has since cast productions of *The Imaginary Invalid*, *Brainpeople*, *Luminescence Dating* (coproduction with Magic Theatre), *A Christmas Carol*, and many new play workshops and readings for A.C.T. Additional local casting credits include the world premieres of Rebecca Gilman's *The Crowd You're In With* and the musical

Who's Who

The Opposite of Sex (Magic Theatre), *Doubt* (Center REPertory Company), *The Mystery Plays* (SF Playhouse), and *Holes* (Family Stages at the Orpheum). Previously, he was associate director at Calaveras Repertory Theatre, where he directed productions of *A Midsummer Night's Dream* and *Cat on a Hot Tin Roof*, in addition to casting many productions. Hubbard has also taught in A.C.T.'s Master of Fine Arts Program, Studio A.C.T., and Young Conservatory.

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

STEPHANIE SCHLIEMANN* (*Assistant Stage Manager*) has worked on *Blood Knot*, *The Circle*, and *A Christmas Carol* at A.C.T. Other local stage-managing credits include *Flower Drum Song*, *Guys and Dolls*, *The King & I*, *Gypsy*, and *The Wizard of Oz* at American Musical Theatre of San Jose, *Orson's Shadow* at Marin Theatre Company, *Le Nozze de Figaro* and *The Magic Flute* at Opera San Jose, and *Hannah and Martin*, *Sugar Plum Fairy*, and *Tuesdays with Morrie*, among others, at San Jose Repertory Theatre. She has also worked with Teatro ZinZanni, the San Francisco School of Circus Arts, and The Jarvis Conservatory.

PRISCILLA AND KEITH GEESLIN (*Executive Producers*) have also recently produced *Curse of the Starving Class*, *The Rivals*, and the workshop production of *The Tosca Project* at A.C.T. A trustee of A.C.T. since 2003, Priscilla serves on the Executive Committee and champions the creation of new plays as chair of the New Works Committee. A principal of Francisco Partners, Keith also serves on the board of trustees of the high school he attended in Pennsylvania, The Hill School. Priscilla also volunteers her time on the boards of The San Francisco Arts Education Project, San Francisco Symphony, and Grace Cathedral.

JOAN S. LANE (*Executive Producer*) attended performances at the Geary Theater (now known as the American Conservatory Theater) even before A.C.T. adopted the historic landmark building as its home. She has supported A.C.T. for 26 years, including significant support of the effort to rebuild the theater after the Loma Prieta earthquake. Having seen everyone from Tallulah Bankhead to Basil Rathbone and The Lunts at the theater, she says, "My children (Ralph and Margaret) grew up at A.C.T. performances here." A trustee of the Lane Family Foundation, she also produced A.C.T.'s world premiere of Philip Kan Gotanda's *After the War*.

NANCY LIVINGSTON AND FRED LEVIN (*Executive Producers*) are directors of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 26 years. A San Francisco native, Fred attended A.C.T. performances as a student while Nancy developed her passion for theater at her hometown Cleveland Playhouse.

Advocates of the A.C.T. Producers Circle experience, they find that "the excitement of being involved from the very first reading to the closing moment of a play is extremely rewarding." Nancy, an advertising copywriter, is vice chair of the A.C.T. Board of Trustees and chair of *The Next Generation Campaign*. She also serves on the executive board of the National Alumni Council and the Dean's Advisory Board of the College of Communications at Boston University. An importer from the Pacific Rim, Fred chairs the San Francisco Performances board and serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded).

MRS. ALBERT J. (BETTE) MOORMAN (*Executive Producer*) is an avid theatergoer whose late husband served as a trustee of A.C.T. for more than 20 years, including a term as vice president. The balcony level of the American Conservatory Theater is named in honor of the Moormans to recognize their generous support of the capital campaign to rebuild the theater after its destruction in the 1989 Loma Prieta earthquake. Originally from Minnesota, Bette has lived in Atherton, California, for the last 25 years. She is a strong advocate for A.C.T.'s core acting company and chose to produce *War Music* to honor the many company members who have helped to develop this world premiere work.

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

A.C.T. PROFILES



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

and Nikolai Gogol's *The Government Inspector*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Maxim Gorky's *Vassa Zheleznova*); Harley Granville-Barker's *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist). Her play *Luminescence Dating* premiered in New York at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theater Company; her latest play, *Higher*, was developed at New York Stage & Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli; a major production of *Phedre*

(translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new *Bacchae* for the Getty Center in Los Angeles.

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

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

LISA KOHLER



HEATHER KITCHEN

(Executive Director), now in her 13th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's

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

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

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

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

KORET PROLOGUE

A conversation with the director before the preview performance

- Tuesday, 3/31, 5:30–6 p.m.
- Tuesday, 5/12, 5:30–6 p.m.

KORET AUDIENCE EXCHANGES

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

- Tuesday, 4/7
- Wednesday, 4/15*
- Sunday, 4/19*

- Tuesday, 5/19
- Wednesday, 5/20*
- Sunday, 5/24*

*indicates matinee performance

OUT WITH A.C.T.

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

- Wednesday, 4/15
- Wednesday, 5/20

KORET VISITING ARTISTS SERIES

A Conversation with José Rivera

The author of *The Motorcycle Diaries* and *Brainpeople* talks with **Carey Perloff** about his new play *Boleros for the Disenchanted*, which opens at A.C.T. May 7.

- Saturday, 4/18, 10 a.m.

WAR MUSIC

BOLEROS FOR THE DISENCHANTED

THE GLIDE PROJECT: NEIGHBORHOOD STORIES

A public staged reading of original works developed by actors in the A.C.T. Master of Fine Arts Program class of 2009 with actor/director Joan Mankin and members of the Glide Memorial Church community.

Monday, 4/6, 6:30 p.m.

Glide Memorial Church
330 Ellis Street, San Francisco

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

A.C.T. Donor Events

SAVE THE DATES!

ILLUMINATE THE NIGHT SEASON GALA 2009

Enjoy special guest star Judy Kaye fresh from her dazzling performance in *Souvenir*, together with the musical talents of A.C.T. Master of Fine Arts Program and Young Conservatory students in an unforgettable evening supporting the future of American theater.

Sunday, 4/19

For more information about this event, contact Luz Perez at lperez@act-sf.org or 415.439.2470.

BACKSTAGE TOUR

Join us for a special backstage tour of the American Conservatory Theater.

Saturday, 4/25, 10:30 a.m.



annualfund

PROSPERO SOCIETY LUNCHEON

An annual luncheon honoring members of the Prospero Society.

Sunday, 4/26, 12 noon



TECHNICAL REHEARSAL

Get an early look at *Boleros for the Disenchanted* as the director, production team, and actors put the finishing touches on the play.

Tuesday, 5/5, 6 p.m.



directors circle

PROP AND SCENE SHOP TOUR

Take a tour of the A.C.T. prop and scene shop, where A.C.T. productions are built from the ground up.

Thursday, 5/14, 5:30 p.m.



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

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

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

A.C.T. YOUNG CONSERVATORY SUMMER SESSIONS NOW ENROLLING!

June 15–August 21, 2009

The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people ages 8–19. Young actors throughout the Bay Area come to the YC to develop their creative talent and grow as young artists. Classes are available in one-, two-, and four-week sessions. With coursework in musical theater, improvisation, physical character, and more, there's something for everyone!

FOR MORE INFORMATION:

415.439.2444 | WWW.ACT-SF.ORG/YC

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June 15–August 29, 2009

Whether you're a beginner or a seasoned professional, Studio A.C.T. allows you to explore your imagination, your voice, and your intellect in a safe and rewarding environment. Learn a new skill, sing a new song, and push your creative envelope farther than you thought it could go—sign up for Studio A.C.T. today and join the thriving circle of artists and students that makes American Conservatory Theater one of the nation's most respected theater companies.

FOR MORE INFORMATION:

415.439.2350 | WWW.ACT-SF.ORG/STUDIO

SUMMER TRAINING CONGRESS

5-WEEK SESSION

June 15–July 17, 2009

Application deadline: May 1, 2009

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July 20–31, 2009

Application deadline: June 12, 2009

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Directed by **CAREY PERLOFF**

*"Rivera's writing is
breathtakingly poetic."*

The New York Times



Photo by Hans Faltmeier

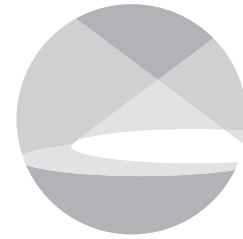
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directorscircle

Join the members of the Directors Circle
who love A.C.T and the benefits of membership...

Kevin Berne Photography



"Our love affair with A.C.T. is older than our marriage! Those qualities we value in our personal lives have been abundantly present in our long romance with A.C.T.; an institution that nourishes our hearts and minds so richly deserves all the support we can give in return."

—**Bruce and Naomi Mann**

Directors Circle members since 1997

"What I like best about the Directors Circle is the opportunity to attend opening night dinners and Saturday salons, mingle with other supporters and learn more about the particular play at hand. I've especially enjoyed getting to know people whose passion for the theater is as intense as mine (and often more intense)."

—**Anne Shonk**

Directors Circle member since 2007

"We couldn't imagine our lives without A.C.T. and we believe we are incredibly lucky to have you in San Francisco. And, as Directors Circle members, we love being able to talk to you and your wonderful staff, to change tickets easily, to know that no matter what we need, you will be there to help us. Your personal attention is one of the greatest privileges that we enjoy, knowing that all our needs will be accommodated."

—**Anonymous**

Directors Circle members since 2003

Directors Circle members are generous annual donors of \$1,500 or more to A.C.T. who receive many benefits designed to enhance their A.C.T. experience.

For more information about joining the Directors Circle, please contact Liv Nilssen, A.C.T. Individual Gifts Manager, at 415.439.2450 or lnilssen@act-sf.org.



producerscircle

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

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the February 1, 2008–February 28, 2009, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Dianne Hoge, *Co-chair* * Kirke Hasson, *Co-chair*

Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the February 1, 2008–February 28, 2009, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lilnlsen@act-sf.org.

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Letitia Bartlett, *Movement/Physical Acting/Clowning*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Jessica Heidt, *Audition Technique*
Christopher Herold, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Movement*
W. D. Keith, *Audition Technique*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting, Textwork*
Damon Sperber, *Acting*
Ava Victoria, *Singing*

Young Conservatory

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

New Plays Program

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

YC Accompanist

Ben Keim

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Silver, Marianne Sullivan, Carol Summer,
Sam Thal, Jean Wilcox, Nancy Zinn,
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A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. Company: Dr. James Garrick, Dr. Victor Prieto, Dr. Minx Hong, Don Kemp, P.A., and Chris Corpus.

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.749.2250. Half-price student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts

Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$22 for Premiere and \$17 for all other sections. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each subscription production, excluding special events.

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

Refreshments

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

Cell Phones!

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

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

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

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

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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

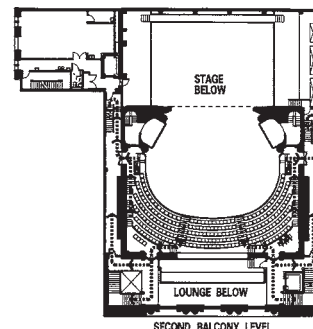
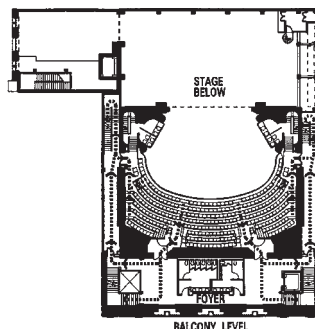
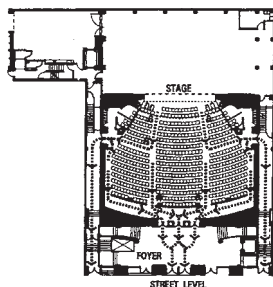


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