

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

AMERICAN CONSERVATORY THEATER
in association with the
STRATFORD SHAKESPEARE FESTIVAL ONTARIO, CANADA

WORLD PREMIERE

PHÈDRE

by
JEAN RACINE

Translated and adapted by
TIMBERLAKE WERTENBAKER

Directed by
CAREY PERLOFF



A.C.T.
american conservatory theater

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ABOUT A.C.T.

KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, 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, 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, Anika Noni Rose, 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*

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American Conservatory
Theater was founded in
1965 by William Ball.

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A.C.T. Website
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FROM THE ARTISTIC DIRECTOR

KEVIN BERNER



Dear Friends,

Happy New Year! And welcome to *Phèdre*.

In October 2008, Timberlake Wertebaker and I were invited to

travel to Canada's remarkable Stratford Shakespeare Festival to workshop a new translation of Racine's 17th-century tragedy, which we had commissioned at A.C.T. the year before. After an extraordinary week of work, we were all anxious to continue exploring this rarely produced French classic.

Fast forward to June 2009, when I arrived at Stratford to begin rehearsals for the full production. On the first day of rehearsal, Seana McKenna raised her hand and said something to the effect of: "I'm curious to know where we are in this play. Our characters pray to Greek gods, but we're wearing 17th-century French costumes while speaking the text in a modern translation underscored with music by an experimental American composer." She was right. Even in 1675 when it was written, *Phèdre* was a fascinating hybrid: a highly Catholic play of sexual transgression set in ancient Greece. Performing the play today, the worlds of Louis XIV's Paris and Euripides' Athens are conjoined with our own, as we bring 21st-century North American artistry to this classical play of honor and betrayal.

It is the balancing of these elements that makes working on *Phèdre* such a fascinating adventure. The play begins with a terrible secret: the passionate, uncontrollable love of Phèdre for her stepson Hippolytus. As secret upon secret is exposed, the tide of erotic love threatens to overwhelm the entire societal structure of the court of Theseus. Phèdre's desire is not only transgressive, it is *fated*: in some frightening way, she is paying for the sins of her mother, Pasiphaë, who lusted after a bull and gave birth to the Minotaur. Phèdre exerts every ounce of will to resist her longing while secretly knowing that resistance is pointless. In Racine's pitiless world, eros is a genetic disorder, a visitation from an angry and destructive god. "This is not sweet love coursing through my veins," Phèdre moans, "but Venus tooth and claw gnawing my limbs."

The conflict is heightened immeasurably because Phèdre is a queen, presiding over a politically divided court in which her own children are pitted against the potential claims of the stepson she loves. Thus *desire*, that most private of emotions, is played out in a public arena that is as fraught for Hippolytus

as it is for her. The entire action of the play centers on the act of *speaking*: the characters become convinced that to speak the truth is to purge the pain of their love, but in fact the opposite occurs: the act of *naming* the desire brings it to life. Speech is irreversible: a single word can cause a cataclysm. But the lovers in this play cannot resist the impulse to articulate their love. And once spoken, their words can never be retracted.

One of the gifts of working with Timberlake is her ability to sculpt a line of dialogue that is both subtle and simple, speakable and resonant, leaving a great deal to the actors' and audience's imaginations. For this translation, she has created an unrhymed ten-syllable line in place of the twelve-syllable French alexandrine, and has avoided the rhyming that often makes English translations of French slightly laughable.

Thus our actors speak this verse in natural English rhythms, their bodies sculpted by the shape of French classical costumes while cursing the cruelty of Neptune. In the fusion of these worlds, multiple metaphors and images resonate against each other: the Greek labyrinth and the stultifying French royal court, the restless ache of the cello and the very immediate and recognizable heartbeat of a woman's desire for a forbidden man.

In the spirit of internationalism with which we began this season, it is a joy to welcome the Stratford Shakespeare Festival company to A.C.T. This is one of the great classical acting troupes in the world, a company blessed with the opportunity to create great roles in major classical plays in four venues eight months a year. They are joined by two of our M.F.A. Program students, for whom this will surely be a highlight of their training at A.C.T. With the arrival of this company we assert our deep belief that theater is best made by artists collaborating together over long periods of time in close association with a highly engaged audience. Thus, as happy as we are to introduce these major Canadian artists to you, we are equally thrilled to introduce you, our extraordinary audience, to them.

Thank you for being here.

Yours,

Carey Perloff, *Artistic Director*

ABOVE: CAREY PERLOFF TEACHING IN THE A.C.T. MASTER OF FINE ARTS PROGRAM (JOSHUA ROBERTS, CLASS OF 2011, LEFT)



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american conservatory theater

Carey Perloff, Artistic Director

presents

PHÈDRE

by Jean Racine (1677)

Translated and adapted by Timberlake Wertenbaker (2009)

Directed by Carey Perloff

Scenery and costumes by Christina Poddubiuk

Lighting by James F. Ingalls

Composer David Lang

Dramaturgy by Michael Paller

Casting by Meryl Lind Shaw, Beth Russell

Assistant Director Alison Humphrey

Fight Director/Fight Captain Jud Williford

THE CAST

(in order of appearance)

Hippolytus Jonathan Goad*

Théramène Sean Arbuckle*

Oenone Roberta Maxwell*

Phèdre Seana McKenna*

Panope Sophia Holman†

Aricie Claire Lautier*

Ismène Mairin Lee†

Theseus Tom McCamus*

UNDERSTUDIES

Hippolytus, Théramène, Theseus—Jud Williford*; *Phèdre, Panope*—Sharon Lockwood*
Oenone, Ismène—Sophia Holman†; *Aricie*—Mairin Lee†

STAGE MANAGEMENT STAFF

Kimberly Mark Webb*, *Stage Manager*

Heath Belden*, *Assistant Stage Manager*

Ashley Costa, *Stage Management Intern*

*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 2010

SETTING

Trézène, a coastal city south of Athens

This production is made possible at A.C.T. by

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ADDITIONAL SUPPORT



The Carey Perloff Artistic Director's Production Fund, an
endowed fund of *The Next Generation Campaign*

*Originally commissioned and workshopped by American Conservatory Theater, San Francisco, California.
World premiere presented in association with the Stratford Shakespeare Festival, Stratford, Ontario, Canada.*

AT THE MERCY OF HIS PASSIONS

BY MICHAEL PALLER



PORTRAIT OF JEAN RACINE, BY JEAN-BAPTISTE SANTERRE (1690)

Although Racine probably would have been a great poet and playwright in any age, the theater that he wrote for in mid-17th century Paris could not have been more perfect for a man of his background, sensibility, and gifts. That background included rigorous religious training with an emphasis on guilt and repression; his highly developed sensibility was attuned to ever-changing, charged fluctuations of emotions under the pressure of desire; and among his gifts was the ability to transcribe those fluctuations into poetry that was at once delicate and detailed in its nuance and powerful, like a fist to the gut, in its impact.

By the age of nine, Racine, who was orphaned at four and raised by his maternal grandparents, found himself in the care of a group of Jansenist hermits near the monastery of Port-Royal des Champs, outside Paris. The Jansenists practiced an austere form of Catholicism and believed, like the Lutherans, that human nature had been ruined by the Fall. Unlike Lutheranism, which suggested that only a born elite could be saved at Judgment Day, the Jansenists believed that salvation might come to those who chose to follow the path of righteousness. This suggested, according to the scholar Martin Turnell, that a properly attentive conscience was at least as important as obedience to an exterior authority. Still, Jansenism was, Turnell writes, “in essentials a pessimistic doctrine which placed man at the mercy of his passions.”

Racine grew up to be a man of great and varied passions, and the facts suggest that more often than not in life he managed to persuade a doubting conscience to look the other way. He owed his first theatrical success to Molière, who had been one of his earliest supporters and had given the first performances of the younger playwright’s work. This didn’t stop Racine, however, from transferring the rights of his second play, *Alexander the Great*, from Molière’s company to the one at Paris’s most significant public theater, the Hôtel de Bourgogne, after Molière’s production had already opened. His peers considered this to be an unprecedented breach of etiquette, but Molière’s company was more adept at comedy than tragedy, and Racine was certain that the tragedians at the Hôtel de Bourgogne would give him a better production. At the same time that he took his play out from under Molière, he also stole the great comedian’s leading lady, Mlle. DuParc (who also happened to be Racine’s mistress): she joined the company at the Hôtel de Bourgogne and played the lead in Racine’s next play, *Andromaque*. This also raised eyebrows, but Racine was serenely indifferent to popular opinion. When Mlle. De Parc suddenly died a year later, it was rumored that he had poisoned her to make way for Mlle. Champeslé, another mistress and leading lady. Whatever the truth, the Parisian theater was a notorious nest of schemers, plotters, betrayers, and liars, and in this regard Racine didn’t exactly stick out from the crowd, except for the high degree of skill and single-mindedness with which he practiced these extratheatrical arts. His love life, too, was complicated and crowded: when Madame de Sévigné, the famous letter-writer and salon figure, saw his final play, *Athalie*, she wrote, “Racine has surpassed himself; he loves God as he used to love his mistresses.”

He also had a passion for advancement. Although as a young man he chose the theater over the law and the church, as he grew older he realized that playwriting was no profession for a respectable man (when Molière died, the Church at first refused to bury him in holy ground, partly because he was the author of *Tartuffe*, but partly because it acknowledged the professional theater only as a place for prostitutes and thieves). He wrote *Phèdre* in 1676 at the height of his powers and then abruptly retired, married, and had children. Repairing an old rift with the Jansenists, who had disapproved of his life in the theater, he re-embraced the somber religion of his youth. In short order, he was named official historian to Louis XIV and joined the orbit of the elect around the Sun King.

Such large, messy passions as Racine’s do not by themselves art make. The theater that Racine found when he first turned to playwriting in 1663 provided him with the means to transform them. That theater was one in transition, just the sort that affords the most elbow room for genius, which, by definition, cannot be



PHÈDRE, BY ALEXANDRE CABANEL (1880)

labeled or put in a box. There were many reasons for this evolution of theatrical style and form. One was the new importance in the social life of the court and city of women, and their increased attendance at the theater (and in the theater: actresses were coming into their own at about this time, as well). Theatergoing in general was becoming more respectable, and Louis XIII's powerful councilor, Cardinal Richelieu, became its chief patron as he sought to extend French power both politically and culturally. This changing audience demanded a different, more elevated and refined tone to their entertainment.

The old theater had been a vigorous Baroque enterprise, with plays like those of the Elizabethans: plays with multiple plot lines ranging across time and space and multiple tones (going from comedy to tragedy from one scene to the next), written in a self-consciously theatrical style, often stuffed with violence and death displayed in full view of the audience. By the mid 1600s, the style coming into vogue was Neoclassicism, which replaced the Medieval taste for multiplicity and verbal and visual bombast

with the newer Renaissance emphasis on unity and intellectual examination: a play that takes place in one location in real time with a single tone, either tragic or comic. Neoclassicism also insisted that plays be written in five acts, in verse, and had a subject matter that was relatively intellectual, disciplined, and in good taste. That last is important: everything had to be treated with the proper amount of decorum, no extremes of emotion, and certainly no onstage physical violence. This would be a theater that emphasized, in the words of theater historian William D. Howarth, "rational debate, analytical soliloquy, and the vigorous exchange of points of view." *Phèdre* is certainly no analytical debate, and in it emotions may seem extreme and reason sometimes hard to come by. The point is that the overexuberant emotionalism of the Baroque theater was now subject to a strict, formal control, one that seemed to suit Racine's temperament and talent.

All the Neoclassical rules, unbearable restrictions to any of our living playwrights, served him well. If he was unwilling or unable to bridle his passions in his life, he found in the Neoclassical



THE DEATH OF HIPPOLYTE, 1860 (OIL ON CANVAS); ALMA-TADEMA, SIR LAWRENCE (1836–1912); PRIVATE COLLECTION; THE BRIDGEMAN ART LIBRARY INTERNATIONAL

theater exactly the right form in which to contain them. In his plays, he could, by controlling passions, give them shape, scope, power, and meaning. He could make from the messy emotions of his life, art.

Indeed, Racine wanted everyone to know how ruthlessly he dealt with Phèdre’s passions. In his preface to the published edition he wrote, “No play of mine so celebrates virtue as this one does. The least faults are here severely punished. The mere thought of crime is seen with as much horror as the crime itself . . . the passions are here represented only to show all the disorder which they bring about; and vice is everywhere painted in colors which make one know and hate its deformity.” He recounts how in *Hippolytus*, Euripides’ version of the story, it is the queen who accuses the prince of attacking her: he found this action to be “too base and foul to put into the mouth of a princess”; better it belong to a lowly servant. So in *Phèdre*, the idea becomes

Oenone’s. When he considered translating Aristotle’s *Poetics*, which inspired the rules of Neoclassicism, he wrote that tragedy, in arousing the passions of fear and pity, should “remove from them whatever they have of the excessive and the vicious and bring them back to a moderated condition and conformable to reason.”

It certainly was one of his gifts to be able to show a character being overwhelmed by a terrible passion, such as Phèdre is for her stepson, without bloodying the stage literally or figuratively. “The more art is controlled, limited, worked over, the more it is free,” Igor Stravinsky wrote. This was certainly true of Racine, who had to make his unruly passions fit the rigorous constraints of, first, verse, and then the decorous behavior and language expected by his audience. By containing so much emotion and passion in a tightly controlled form, he created a theater of great tension and then great release.

NEXT AT
AMERICAN CONSERVATORY THEATER

WORLD PREMIERE

THE CAUCASIAN CHALK CIRCLE

BY **BERTOLT BRECHT**
TRANSLATED BY **DOMENIQUE LOZANO**
DIRECTED AND DESIGNED BY **JOHN DOYLE**

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The New York Times



“BRACINGLY MODERN”
The Times (London)

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BackStage.com

“WICKEDLY DARK”
Variety

VIGIL

Written and directed by **MORRIS PANYCH**
Cast **MARCO BARRICELLI** and **OLYMPIA DUKAKIS**



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WHAT YOU NEED TO KNOW ABOUT *PHÈDRE*

THE STORY SO FAR

It has been six months since Theseus, legendary hero and king of Athens, left his wife, Phèdre, in the care of Hippolytus, his son by the Amazon Antiope, in the small Greek city of Trézène. Hippolytus had moved to Trézène soon after his father married Phèdre, at which time the new queen made clear she had no intention of living in the same city as her stepson. When Theseus departed, he also left in his son's care the political prisoner Aricie. No one has heard from Theseus, and rumors are circulating that he may never return.

WHO'S WHO IN TRÉZÈNE



TOM MCCAMUS

THESEUS, the bastard son of Aegeus, king of Athens, was raised by his maternal grandfather, King Pitheus of Trézène. To silence rumors, Pitheus suggested that the boy was the son of the sea god, Neptune (to whom, later in life, Theseus would show great devotion). Theseus grew into an adventurer—becoming known both as a heroic slayer of monsters and criminals (second only to Hercules), as well as a shameless philanderer—and eventually reunited with his father. After Aegeus

named him his successor, Theseus won over the people of Athens by going to Crete to conquer the Minotaur. Decades before, King Minos of Crete had lost his son, Androgeus, while the youth was hunting in Attica (a region comprised of 12 small territories surrounding the Saronic Gulf, which includes Athens and Trézène). To prevent war, Athens agreed to send a tribute of seven young men and seven virgin women to Crete every nine years as a mandatory tribute. Once there, they died grisly deaths in the labyrinth of the Minotaur. Theseus volunteered himself as one of the 14, confident that he would return after slaying the monster. He did succeed and he did return, but he failed to signal his success by raising a white sail as he entered the Athenian port. Aegeus, thinking his only son dead, hurled himself into the sea. As the new king, Theseus set out to unite Attica under one encompassing government, over which he now presides with his wife, Phèdre.



SEANA MCKENNA

PHÈDRE is the daughter of Minos (son of Jupiter and king of Crete) and Pasiphaë (daughter of the sun god, Helios). After Minos refused to sacrifice a white bull to Neptune, the vengeful sea god caused Pasiphaë to fall in love with the beast. After consummating her accursed lust, she gave birth to the

Minotaur—a half-man/half-bull monster—which Minos hid in an inescapable labyrinth. Every nine years, Minos would deliver 14 unfortunate Athenians to the

Minotaur as tribute, and among the third such group was Theseus. Phèdre's sister, Ariadne, fell in love with Theseus and helped him navigate the labyrinth by giving him a piece of string to mark his path. After killing the Minotaur, Theseus left Crete with his new love, but on his journey back to Athens he abandoned her on the isle of Naxos. Years later Phèdre married Theseus to establish an alliance between Crete and Attica, and the Cretan princess became an Athenian queen—as well as mother to Theseus's first legitimate son.



JONATHAN GOAD

HIPPOLYTUS is the son of Theseus and Antiope, an Amazon who broke ranks to fight alongside Theseus when her people unsuccessfully tried to invade Attica. Theseus was eventually compelled to kill Antiope when she crashed the wedding festivities held for him and Phèdre: she entered fully armed and threatened to slaughter the wedding guests. After the wedding, Theseus (at Phèdre's insistence) dispatched Hippolytus to Trézène to be watched over by Pitheus, Hippolytus's great-grandfather. Through this relationship, Hippolytus is the undisputed heir to the throne of Trézène; his claim to the Athenian throne, however, is much more dubious, as he is the bastard son of a foreigner.

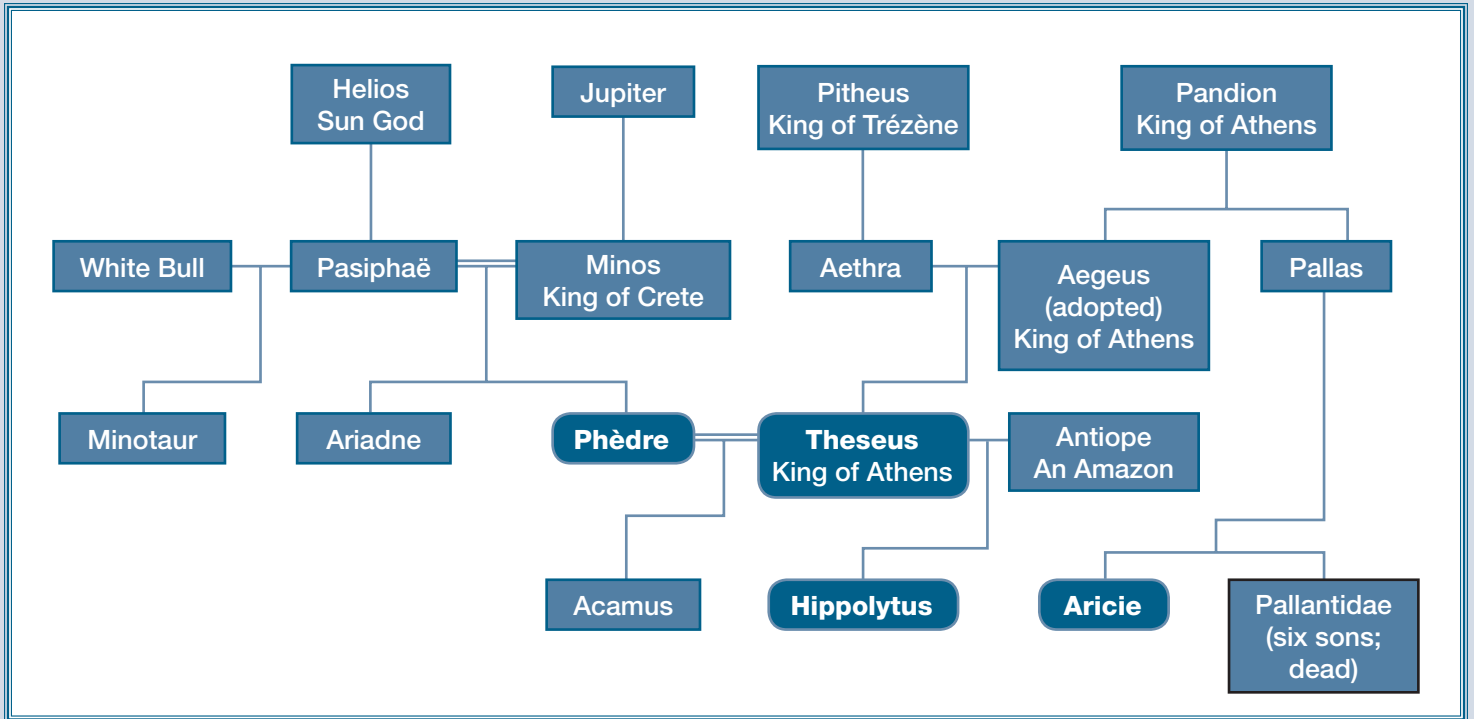


CLAIRE LAUTIER

ARICIE is last of the noble line of Pallas, Athenian King Aegeus's brother and Theseus's uncle. When Aegeus named Theseus his successor to the throne, the sons of Pallas (Pallantidae) threatened a coup, because in their minds Aegeus, himself the adopted son of the previous king, had no legitimate blood claim to power—and Aegeus's bastard son had that much less. Theseus repressed the uprising by executing all of the brothers, sparing only their sister, Aricie, on the condition that she remain under house arrest and never marry or have children.

PHOTOS OF *PHÈDRE* AT THE STRATFORD SHAKESPEARE FESTIVAL BY DAVID HOU

THE FAMILY TREE





Dear Friends:

At the beginning of January we celebrated the successful conclusion of A.C.T.'s \$30 million *Next Generation Campaign* and the 100th birthday of our artistic home,

the beautiful American Conservatory Theater. On the heels of these two milestone celebrations, we have embarked upon a long-range strategic planning process to chart our course for the decade ahead. Everyone at A.C.T.—trustees, artists, students, faculty, and staff members alike—have been energized by Carey Perloff's artistic vision for our future, and I look forward to sharing more about our plans in the months ahead.

In addition to all this activity, I am pleased to share with you that we have begun a nationwide **search for a new executive director**. A.C.T. has retained the services of **Korn/Ferry International** to conduct this search, and we are grateful for the partnership of **The William and Flora Hewlett Foundation** and the **James Irvine Foundation** for their support in this important process. As we move forward with the search, the board of trustees has asked two members of A.C.T.'s senior management team to assume new roles to ensure continuity during this interim period. Administrative Director **Thomas C. Proehl** has been named director of administration and operations and is

providing greater oversight for finance and budgeting, human resources, information systems, facilities, and the conservatory. Development Director **Tim Whalen** has been named director of external affairs and is managing our marketing, public relations, publications, and development operations.

The A.C.T. board greatly appreciates Tom and Tim's willingness to take on greater responsibilities during this time of transition and is grateful for Carey's artistic leadership and acumen, which inspires us all. Of course, none of this would be possible without audience members like you. So whether you are a longtime subscriber or are attending A.C.T. for the first time, thank you for joining us for the world premiere of this new translation of Racine's *Phèdre*. Your presence makes it possible for A.C.T. to bring live theater experiences to thousands of people of all ages and backgrounds each and every season.

Sincerely,

Jack Cortis
Chair, A.C.T. Board of Trustees



A.C.T. BOARD CHAIR JACK CORTIS

A.C.T. SUCCESSFULLY CONCLUDES FIRST-EVER ENDOWMENT CAMPAIGN

We are thrilled to begin the New Year with the announcement that A.C.T. has successfully completed **The Next Generation Campaign**, the company's historic effort to create an endowment that will sustain A.C.T.'s commitment to artistic excellence and high-quality actor training for generations to come.

Led by *Campaign Committee Chair/A.C.T. Board of Trustees Vice Chair* **Nancy Livingston** and *Campaign Cabinet Chair/A.C.T. Board of Trustees Chair Emeritus* **Alan L. Stein**, together with star of stage, film, and television and graduate of A.C.T.'s actor training conservatory **Annette Bening**, who served as chair of the *Campaign Artistic Advisory Committee*, *The Next Generation Campaign* raised more than \$31 million by its close at midnight on December 31, 2009. *The Next Generation Campaign* is one of the largest endowment campaigns ever undertaken by a theater company in the United States and the most significant fundraising effort in A.C.T.'s 44-year history.

The major objectives of the campaign were threefold: to provide support for artistic **excellence on the mainstage** (including A.C.T.'s first endowed core acting company position), for **excellence in actor training** (including A.C.T.'s

first three endowed Master of Fine Arts Program scholarships), and for **excellence in developing large-scale, visionary new works** for the mainstage (including the William and Flora Hewlett Foundation Fund for New Works) and for the young actors in the conservatory (including the Craig Slight New Plays Fund, named in honor of the beloved director of our Young Conservatory).

Thanks to the 3,600 donors, including 116 "Leadership Donors" who made commitments of \$25,000 or more to *The Next Generation Campaign*, A.C.T. has built a solid financial foundation upon which the theater can forge new artistic paths and reach new audiences through a deep and wide-ranging series of initiatives.

Lead donors to *The Next Generation Campaign* include **The William and Flora Hewlett Foundation**, **The Bernard Osher Foundation**, **Burt and Deedee McMurtry**, and **Jeff and Laurie Ubben**. Other distinguished supporters include **Ray and Dagmar Dolby**, **James and Jean Douglas**, and **Ruth and Alan L. Stein**. In addition to these munificent individual and foundation supporters, **American Express** made a generous grant to the campaign to support the restoration of the façade

of the American Conservatory Theater in honor of the theater's 100th birthday in January.

"What is thrilling about endowment is that it's about the future," says A.C.T. Artistic Director Carey Perloff. "Through the visionary leadership of Nancy, Alan, and Annette, and the generosity of a huge community of donors, A.C.T.'s future is extremely bright. *The Next Generation Campaign* allows us to commit to long-term artistic programming, take important creative risks, and sustain the artists, students, and staff who make A.C.T. such a unique and vital institution. We are deeply grateful to every single individual who contributed to its success."

HAPPY BIRTHDAY TO THE AMERICAN CONSERVATORY THEATER

On January 9, 2010, we celebrated the 100th birthday of A.C.T.'s historic home. We would like to thank everyone who helped make our Landmark Celebration such a stellar event, including:

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as well as the staff, students, artists, crew, board,
and other friends of A.C.T.

MEET MATT BRADLEY A.C.T. M.F.A. PROGRAM CLASS OF 2012

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.'s remarkable first-year M.F.A. 8 students. In this issue, meet **Matt Bradley**.

NICKNAME Mumbles.

BIRTHPLACE Walnut Creek, CA.

HOMETOWN Danville, CA.

FIRST THEATER EXPERIENCE

When I was 12 my father took me to see *The Phantom of the Opera* at the Orpheum Theatre in San Francisco.

FAVORITE THEATER EXPERIENCE

Watching *The People's Temple* at Berkeley Rep; watching *The Merchant of Venice* at Cal Shakes.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY Richard III.

MY STORY In high school I participated in the speech and debate program. During a national qualifying tournament, I hijacked a janitor's electric cart and gave tours of my school to visiting competitors—they kicked me out of the program. I joined the theater department so my mom wouldn't find out what happened. She didn't, for two years. Later, in a production at Cal Shakes, I met a guy named **Jud Williford** [A.C.T. M.F.A. '04] and a guy named **David Ryan Smith** [M.F.A. '03]. Thanks to them, I decided that University of Evansville and A.C.T. were how to become an actor—so I did that.

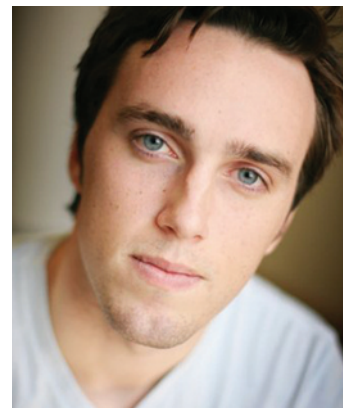
RANDOM FACT When I was 12 I was a clown at birthday parties. Smiles, or something . . . Smiles the Clown. I had a knack for twisting balloons into things.

EDUCATION I graduated from the University of Evansville with a B.F.A in theater performance.

SPECIAL SKILLS Balloon animals.

HOBBIES Pop haiku.

RECOMMENDATIONS Books: *The Mysteries of Pittsburgh*, by Michael Chabon, and *Trainspotting*, by Irvine Welsh. Film: *Very Bad Things*. TV: *Strangers with Candy*. Music: *The Black Parade Is Dead!* by My Chemical Romance.





THE POWER OF WORDS

Timberlake Wertenbaker translated and adapted *Phèdre* specifically for North American actors. In adapting the formal verse structure of the French text, she chose a shorter, unrhymed line that flows much more naturally in English. Nevertheless, *Phèdre* requires actors who can handle the robust language and communicate the complex ideas and visceral emotions characteristic of classical drama. The Stratford Shakespeare Festival's company is expert at this, as are A.C.T.'s core acting company members. This is not always the case with actors in the United States. "American actors have not always been given the tools for dealing with classical language as an active part of their acting," says **Nancy Benjamin**, who with colleague **Jill Walmsley Zager** recently took on the newly created position of co-head of the A.C.T. Master of Fine Arts Program's speech and dialects faculty. "Many young actors come out of their training programs, and they are fantastic with American realism, but when they come to classical texts they aren't as well equipped."

Benjamin and Zager traveled to A.C.T. on a mission to combat this trend. Based in one of the grandest theatrical houses in North America—designed a century ago specifically to showcase the great plays of the dramatic repertoire—A.C.T. takes very seriously its mission to train new generations of actors capable of performing those plays for contemporary audiences. Helping young actors develop the necessary vocal skills is a fundamental part of that training.

Benjamin is a familiar face for the *Phèdre* company: she has been working with the Stratford Shakespeare Festival as a voice, text, and dialect coach since 2000. She and Zager split their full-time A.C.T. position so both can maintain their professional careers outside of San Francisco: Benjamin teaches here during the fall term and then returns to Stratford; Zager, who served as the head of voice for the M.F.A. program at the University of Illinois at Urbana-Champaign 2002–09 and remains on faculty there, spends the fall in Chicago before returning to A.C.T. for the spring term.

Benjamin and Zager join **Jeffrey Crockett**, A.C.T.'s head of voice, a specialist in Middendorf Breathwork and the Alexander Technique who has been with the conservatory since 1995, to

form a full-time complement that serves as resident coaches for A.C.T.'s professional company while also teaching in the graduate program. All three trained at the Central School of Speech and Drama in London, and they approach their work with a shared philosophy that focuses on integration of voice, speech, and textual analysis—an approach that is unusual in the United States.

"For me, voice training for the actor encompasses all aspects of spoken vocal expression—breathwork, exploration of the pitch range, ear training, articulation, dialect work, and text work (learning how to use the language of any text fully, deeply, passionately for communication and expression)," says Benjamin. "Jeff and Jill and I are pursuing an integrated approach to voice training, so that the actor never separates the act of speaking from breath or from thought—all those things are linked together."

Zager and Benjamin share the same philosophical approach to training, but they each bring a unique perspective, as well. Benjamin, who has extensive training and experience in physical theater and as a director, emphasizes that language is an action with ability to effect change in the world of the play: "To speak is to do. I change the universe when I talk. As profoundly as if I had shut a door, or opened a door, or moved a chair, I change the universe just as profoundly, if not more so, when I put an idea into the air, when I change your mind, when I make you do something I want you to do through the power of my words." Zager, who has performed professionally as an actor and opera singer for two decades, in addition to teaching and coaching, highlights the importance of language and voice in effecting change in the actor him/herself: "You don't want an actor to read six parts and merely hear that actor reading six parts. Specificity of voice and dialect are tools to help an actor disappear into a character."

A.C.T.'s voice and speech faculty are passionate about the type of training they bring to A.C.T., as well as about the importance of vocal strength and dexterity in the professional theater. Benjamin observes, "The job of the actor is to change the world you've stepped into, the world of the play, to make something happen. If a young actor can do this with Shakespeare and Shaw and Racine—if he can use that intense action-driven language as a tool, if he understands the argument of the character and of the play with the harder, classical dramas—then he can do it with anything."



DAN RUBIN



DAN RUBIN











A.C.T.'S NEWLY EXPANDED VOICE AND SPEECH FACULTY (L TO R): JEFF CROCKETT, NANCY BENJAMIN, AND JILL WALMSLEY ZAGER


PLEASE JOIN US FOR THESE VERY SPECIAL EVENTS

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

January

- 19** *Phèdre* Prologue 
Featuring director Carey Perloff. 5:30 p.m.
- 20** *Phèdre* Opening Night Dinner  
Featuring director Carey Perloff. 5:30 p.m.
- 22** *Phèdre* Theater on the Couch 
- 26** *Phèdre* Audience Exchange 
After the 7 p.m. performance
- 27** *Phèdre* OUT with A.C.T. 
- 30** *Phèdre* Saturday Salon 
Featuring director Carey Perloff. Noon
- 31** *Phèdre* Audience Exchange 
After the 2 p.m. performance

February

- 3** *Phèdre* Audience Exchange 
After the 2 p.m. performance
- 6–7** *Time Heals Everything*
Young Conservatory Cabaret Ensemble
5 p.m. (Garret)
- 8** *If Love Were All*
Young Conservatory Musical Ensemble
5:30 p.m. (Garret)

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



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

PROLOGUES

Free preshow discussions with the director and a member of the A.C.T. artistic team before the first preview performance.

AUDIENCE EXCHANGES

Lively Q&A sessions with the cast and A.C.T. staff after the performance. Tickets to any performance grants you entry!

OUT with A.C.T.

A.C.T.'s popular LGBT-night parties with free wine and catered treats immediately following the 8 p.m. performance.

THEATER ON THE COUCH

Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

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BECOME an A.C.T. DONOR

By contributing to A.C.T., you also receive invitations to the following exclusive donor perks:

TOURS and TECH REHEARSALS

DESIGN PRESENTATIONS

Hear a presentation of the director's and designers' vision at the cast and creative team's first meeting.

OPENING NIGHT DINNERS

Dine with Artistic Director Carey Perloff and the director of the production in A.C.T.'s private dining room before the opening performance.

SATURDAY SALONS

Enjoy an elegant luncheon and engaging conversation with a member of the A.C.T. creative community before the matinee performance.

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

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Images (Left to Right): Coffinette for the Viscera of Tutankhamun, Dynasty 18. 39.5 x 10 cm. Inlaid Pectoral Spelling out the Name of the King, Dynasty 18. 9 x 10.5 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.

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WHO'S WHO IN PHÈDRE



SEAN ARBUCKLE* (*Théramène*) has spent eight seasons at the Stratford Shakespeare Festival, where his credits include *Three Sisters*,

Cabaret, *Twelfth Night*, *Who's Afraid of Virginia Woolf?*, *The Trojan Women*, *The Merchant of Venice*, *London Assurance*, *The Tempest*, *Timon of Athens*, *Henry IV Part 1*, *Agamemnon*, *As You Like It*, *Electra*, and *The Swanne: Queen Victoria (The Seduction of Nemesis)*. New York theater credits include *The Waverly Gallery*; *I Love You, You're Perfect, Now Change*; and *Henry VI*. He also appeared in the national tour of *Copenhagen*. Regionally he has performed at the Shakespeare Theatre Company, Berkshire Theatre Festival, Pioneer Theatre Company, Indiana Repertory Theatre, Walnut Street Theatre, George Street Playhouse, The Denver Center for the Performing Arts, The Laguna Playhouse, and others. Television credits include *Law & Order*, *Law & Order: SVU*, *Hope & Faith*, and *Sex and the City*. Arbuckle is a graduate of Duke University and The Juilliard School.



JONATHAN GOAD's* (*Hippolytus*) tenth season with the Stratford Shakespeare Festival included the roles of Quarlous in *Bartholomew Fair*,

Mark Antony in *Julius Caesar*, and Hippolytus in *Phèdre*. Last season, Goad played Harold Hill in *The Music Man* and Frondoso in *Fuente Ovejuna*. In the spring of 2007 he toured to Newfoundland with The Company Theatre's production of *A Whistle in the Dark*. Previous lives in theater include Iago (*Othello*), Leo Katz (*Pentecost*), Valentine Xavier (*Orpheus Descending*), Edmund (*King Lear*),

Pericles (*The Adventures of Pericles*), Hotspur (*Henry IV*), Philip (*King John*), Jack Cade (*Henry VI*), Dmitry (*The Brothers Karamazov*), Roger Tasset (*Tempest-Tost*), Costard (*Love's Labour's Lost*), and Theseus (*The Two Noble Kinsmen*). He recently directed Michael O'Brien's *Mad Boy Chronicle* and Shakespeare's *The Winter's Tale* for Fanshawe College and worked on *King Lear* with the first-year National Theatre School students.



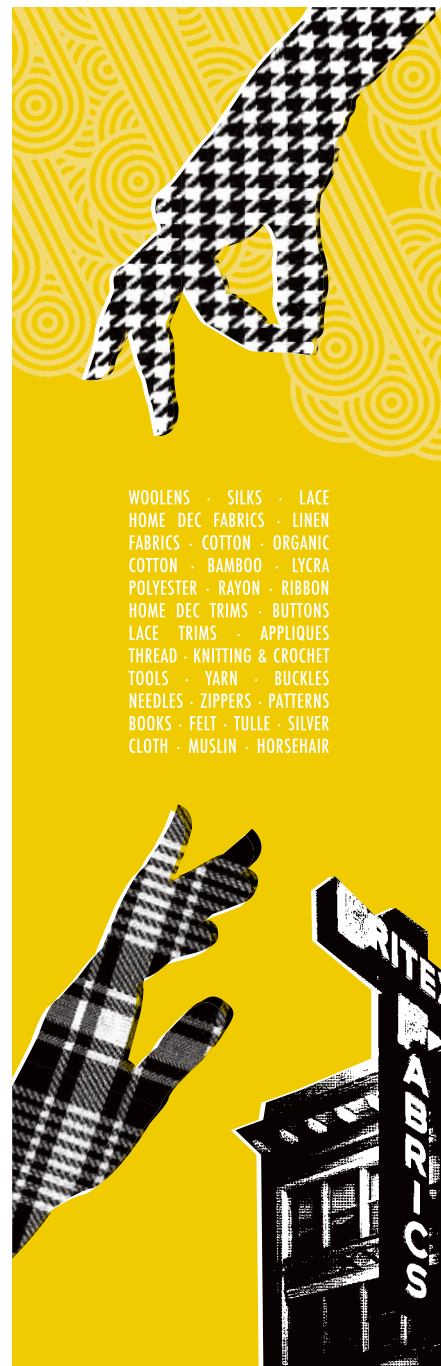
SOPHIA HOLMAN† (*Panope*) recently appeared on the A.C.T. mainstage in *A Christmas Carol*. She has also appeared in A.C.T.

M.F.A. Program productions of *Her Naked Skin* (Lady Celia Cain; dir. Jonathan Moscone), *Clothes for a Summer Hotel* (Zelda Fitzgerald; dir. Ken Ruta), *Hamlet* (dir. Carey Perloff), and *The Critic* (dir. Mark Rucker). New York theater credits include *The Happy Prince* at The Kitchen and *Songs for New York* with Mabou Mines (dir. Ruth Maleczek). Film credits include *Death to the Tinman* (2007 Sundance Film Festival) and *Cave Flower* (Seattle International Film Festival, 2008). Holman has performed self-written work at venues all around New York City, including the Knitting Factory, Galapagos Art Space, and the Bowery Poetry Club.



CLAIRE LAUTIER* (*Aricie*) made her Stratford Shakespeare Festival debut this season as *Aricie* in *Phèdre*. New York credits

*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 2010



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include *Edward II* and *The Revenger's Tragedy* (Red Bull Theater), *The Dining Room* (Keen Company, Drama Desk Award), and *Hedda Gabler* and *Chaucer in Rome* (Broadway and Lincoln Center Theater). Regional and international credits include Lady Anne Neville in *Richard III* and Roxane in *Cyrano de Bergerac* (Shakespeare Theatre Company), *Love's Labour's Lost* (Royal Shakespeare Company and Shakespeare Theatre Company), and many roles at theaters including CENTERSTAGE, The Repertory Theatre of St. Louis, Pittsburgh Public Theatre, and The New Jersey Shakespeare Festival. Lautier can be seen in the films *25/8*, *Ghost Town*, *Confessions of a Shopaholic*, *Elf*, *House of D*, and *By Courier* (Academy Award nomination, 2001) and on the television shows *3 lbs*, *Grey's Anatomy*, *Numb3rs*, *Law & Order*, *Law & Order: SVU*, *All My Children*, and *Guiding Light*. She is an honors graduate of Duke University and The Juilliard School.



MAIRIN LEE[†] (*Ismène*) recently appeared in the A.C.T. mainstage production of *A Christmas Carol*. She has also appeared in A.C.T. M.F.A.

Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, *Macbeth*, *The Increased Difficulty of Concentration*, *Hamlet*, *Clothes for a Summer Hotel*, *The Diviners*, and *The Debutante*. Other Bay Area credits include *Pericles* with California Shakespeare Theater and the world premiere of *The Farm* with the Shotgun Players. Before coming to A.C.T., she received her B.A. in theater arts and communication from Boston College, where she was seen in *The King Stag*, *Candide*, *Sylvia*, and *Abingdon Square*.

^{*}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 2010



ROBERTA MAXWELL^{*} (*Oenone*) celebrates her sixth decade of involvement with the Stratford Shakespeare Festival, where she began her

career as an apprentice under Sir Tyrone Guthrie. Roles include Lady Macbeth, Rosalind, Olivia, and Nina in Robin Phillips's 1980 production of *The Seagull*, starring Maggie Smith. Honors in New York include two OBIE Awards (*A Whistle in the Dark* and *Ashes*), a Drama League Award (*Slag*), a Helen Hayes nomination, a Villager Award (*Mary Stuart*, dir. Des McAnuff), and a Carbonelle Award (national tour of *Lettuce and Lovage*, starring Julie Harris). Maxwell has played leading roles in theaters across the United States, including the Ahmanson Theatre (*Pygmalion*), The Old Globe (*Othello* and *Rashomon*), Seattle Repertory Theatre (*Saint Joan*; dir. John Hirsch), and Connecticut Shakespeare (Juliet and Helena). Broadway credits include *Equus*, *Our Town*, and *The Carpetbaggers' Children*. Off-Broadway credits include Stevie (Manhattan Theatre Club), Queen Margaret (Classic Stage Company), and *The Cripple of Inishmaan* (The Public Theater). Film and television includes *Popeye*, *Dead Man Walking*, *Brokeback Mountain*, *Warehouse 13*, and *Copper*.



TOM McCAMUS's* (*Theseus*) ninth season with the Stratford Shakespeare Festival saw him playing Vershinin in *Three*

Sisters, Justice Overdo in *Bartholomew Fair*, and Theseus in *Phèdre*. Recent credits include *Misery* (The Canadian Stage Company), *An Ideal Husband* and

WHO'S WHO

The Comedy of Errors (Stratford Shakespeare Festival), *The Unanswered Question* (National Arts Centre), *Thom Pain* (Tarragon Theatre, Dora Mavor Moore Award nomination), and *Mathilde* (Nightwood Theatre). Film and television credits include *The Sweet Hereafter* (dir. Atom Egoyan), *Long Day's Journey into Night* (dir. David Wellington), *Possible Worlds* (dir. Robert Lepage), and, most recently, *Cairo Time* (dir. Ruba Nadda). McCamus has received a Dora Award for Best Actor for *Abundance* (Theatre Plus), a Genie Award for Best Actor for *I Love a Man in Uniform* (dir. David Wellington), and a Gemini Award and an ACTRA Award for Best Actor for *Waking Up Wally: The Walter Gretzky Story* (dir. Dean Bennett).



**SEANA
McKENNA***

(*Phèdre*) celebrates 30 years as a professional actor in more than 100 productions across Canada and the

United States and 18 seasons with the Stratford Shakespeare Festival. She has played 20 of Shakespeare's leading ladies, including his wife in the one-woman show *Shakespeare's Will* at Stratford. Most recently, she performed solo in the Canadian premiere of *The Year of Magical Thinking* at the Belfry Theatre, reprised the title role of *Medea* (Manitoba Theatre Company [MTC]/Mirvish Productions), and starred in *Doubt: A Parable* (The Canadian Stage Company). Favorite roles include Blanche Dubois, Eliza Doolittle, Maggie the Cat, Masha, Hedda Gabler, Amanda Wingfield, Amanda Prynne, Antigone, and Dotty Otley. Her acting honors include a Jessie Richardson Theatre Award for *Wit* (Vancouver Playhouse/CanStage), a Genie Award for *The Hanging Garden*, and Dora Mavor Moore Awards for *Saint Joan* (Theatre

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WHO'S WHO

Plus/National Arts Centre) and *Orpheus Descending* (MTC/Mirvish). Her directorial debut, New Globe Theatre's *Valley Song*, received five Doras, including Outstanding Direction.



SHARON LOCKWOOD* (*Understudy*) has appeared at A.C.T. in numerous productions, most recently *War Music*, *Philistines*, 'Tis Pity

She's a Whore, *The Government Inspector*, *Hedda Gabler*, and *A Christmas Carol* (2005–09). 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 of *Nickel and Dime* 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. 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*.



JUD WILLIFORD* (*Understudy*) has appeared at A.C.T. in *War Music*, *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.

TIMBERLAKE WERTENBAKER's (*Translator/Adaptor*) plays include *The Grace of Mary Traverse* (1985), *Our Country's Good* (The Royal Court Theatre/Broadway; Tony Award nomination, 1988 Laurence Olivier Award for Play of the Year, 1991 New York Drama Critics' Circle Award for Best New Foreign Play), *The Love of the Nightingale* (1989; Eileen Anderson Central Television Drama Award), *Three Birds Alighting on a Field* (1991 Writers' Guild Award for Best West End Play, 1991 Drama Critics' Circle Award, and 1992 Susan Smith Blackburn Award), *The Break of Day* (1995), *After Darwin* (1998), *Dianeira* (1999), *The Ash Girl* (2000), *Credible Witness* (2001), *Galileo's Daughter* (2004), *Arden City* (2008), and *The Line* (2009). Translations and adaptations include Marivaux's *False Admissions* and *Successful Strategies* (1983), Ariane Mnouchkine's *Mephisto* (1986), Sophocles' *The Theban Plays* (1991), Euripides' *Hecuba* (1995; A.C.T.), Maeterlinck's *Pelleas and Melisande* (1999), Eduardo de Filippo's *Filumena* (1999), Anouilh's *Wild Orchids* (2002), *Jenufa*, adapted from Gabriela

Preissova (2008), and, most recently, Euripides' *Hippolytus* (2009).

CHRISTINA PODDUBIUK (*Scenic and Costume Designer*) has designed 16 Stratford Shakespeare Festival productions over 12 seasons, including *All's Well That Ends Well* in 2008, *Hamlet*, *Love's Labour's Lost*, *Carousel*, *Memoir*, *Much Ado About Nothing*, *Twelfth Night*, *The Merchant of Venice*, *The Merry Wives of Windsor*, and *She Stoops to Conquer*. Shaw Festival designs include *A Moon for the Misbegotten*, *The Circle*, *Summer and Smoke*, *Major Barbara*, *The Heiress*, *Ah, Wilderness!*, *Widowers' Houses*, *Candida*, *Picnic*, *Heartbreak House*, *The Madras House*, *Lady Windermere's Fan*, and *The Chocolate Soldier*. For Soupepper Theatre Company's 1998 inaugural season, she designed *Don Carlos* and *The Misanthrope*, and, more recently, *Travesties*, *Ring around the Moon*, *Mary Stuart*, and *King Lear*. Her U.S. credits include *The Tempest* and *The Philanderer* (Oregon Shakespeare Festival) and *Othello* and *Much Ado About Nothing* (Chicago Shakespeare Theater). Poddubiuk is an honors graduate of McGill University and the National Theatre School.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *The Tosca Project* at Yerba Buena, *A Mother*, *The Three Sisters*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. For Berkeley Repertory Theatre he has designed *after the quake*, *Yellowman*, and *How I Learned to Drive*. Other work in San Francisco includes San Francisco Ballet's 75th Anniversary *New Works Festival*; Mark Morris's *Sylvia*, *Maelstrom*, *Pacific*, and *Sandpaper Ballet*; *Silver Ladders*, choreographed by Helgi Tomasson (San Francisco Ballet);

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

WHO'S WHO

John Adams's *Doctor Atomic* and *The Death of Klinghoffer*, both directed by Peter Sellars (San Francisco Opera); and *Kafka Fragments*, *Platée*, *The Hard Nut*, and *L'Allegro, il penseroso ed il moderato* (Cal Performances/Zellerbach). Recent projects include *Brief Encounters* for the Paul Taylor Dance Company and *The Tales of Hoffman* at The Metropolitan Opera. He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana.

DAVID LANG (*Composer*), one of America's most performed and honored composers, is the recipient of the 2008 Pulitzer Prize in Music for *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theater of Voices and directed by Paul Hillier. His recent works include *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field*—a fully staged opera for Kronos Quartet, staged by Carey Perloff at A.C.T.; *loud love songs*, a concerto for the percussionist Evelyn Glennie; and the oratorio *Shelter*, with cocomposers Michael Gordon and Julia Wolfe, at the Next Wave Festival of Brooklyn Academy of Music, staged by Ridge Theater and featuring the Norwegian vocal ensemble Trio Mediaeval. Lang is cofounder and coartistic director of New York's legendary music festival Bang on a Can.

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 the forthcoming *Tennessee Williams: The Playwright In Context* (Smith & Kraus) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for Magic Theatre, The Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival. She has taught or guest lectured at A.C.T., Rutgers University, Carnegie Mellon University, Santa Clara University, St. Mary's College, and San Francisco's Academy of Art University, among others.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his 16th season at A.C.T., where his recent credits include *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Blood Knot*, and *Sweeney Todd*. In addition to a long association with Berkeley



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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.

HEATH BELDEN* (*Assistant Stage Manager*) has stage-managed *My Name is Asher Lev*, *A Streetcar Named Desire*, and *The Subject Tonight Is Love* for Marin Theatre Company, *The Full Monty* and *Little Shop of Horrors* for American Musical Theatre of San Jose, *Once Upon a Mattress* for 42nd Street Moon, four seasons with Marin Shakespeare Company, five operas with Pocket Opera, and eight productions at A.C.T. He has worked on such new plays as Sarah Ruhl's *Eurydice*, Ken Weitzman's *Spin Moves*, and Charles L. Mee's *Wintertime*. He received an M.F.A. degree from UC San Diego.

The **STRATFORD SHAKESPEARE FESTIVAL** (*Coproducer*), located in Stratford, Ontario, is the leading classical theater in North America. The festival presents a seven-month repertory season of 12 to 16 plays in four theaters, featuring the works of Shakespeare and other great classical writers, as well as the best in musical theater and contemporary drama, welcoming more than 500,000 visitors each year between the months of April and November. Founded as a summer Shakespeare festival in 1952 by Stratford-born journalist Tom Patterson, with Tyrone Guthrie as its first artistic director, the festival presented its first season in 1953 under a canvas tent, on a revolutionary thrust stage created by internationally renowned designer Tanya Moiseiwitsch. This stage proved as influential as the festival itself. Revolutionizing the performance of classical and contemporary theater in our time, it provided the inspiration for several other stages throughout the world, including those of the Guthrie Theater in Minneapolis and the Chichester Festival Theatre in England. In 1957, that stage was incorporated into a permanent facility, the Festival Theatre (now seating 1,824 patrons), with three more venues added in subsequent years: the 1,093-seat Avon Theatre, 487-seat Tom Patterson Theatre, and the 260-seat Studio Theatre. The festival operates its own in-house artist training school, the Birmingham Conservatory for Classical Theatre, founded in 1998. It also offers a range of activities beyond the stage, including concerts, discussions, lectures, and tours of its backstage facilities and costume warehouse, which is one of the three largest in the world.

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WHAT IT MEANS TO BE AN A.C.T. ANNUAL FUND DONOR



Three years ago A.C.T. embarked on a groundbreaking new production—*The Tosca Project*—a radically original fusion of movement and theater that will have its world premiere in June. Creating this type of large-scale new work is a huge undertaking for A.C.T., one that is made possible with the support of members of A.C.T.'s Annual Fund.

Harold and Charlotte Davis, A.C.T. subscribers and Annual Fund donors since 1968, met at the Trinity Methodist Church in Berkeley, California, and, finding a shared interest in Shakespeare, enrolled in a Cal extension class. Theater has been a strong bond that they've shared for many years. Mrs. Davis explains why A.C.T. continues to be so important to them:



DOUG WADE
CHARLOTTE AND HAROLD DAVIS

Harold and I truly credit A.C.T. with keeping us connected in our marriage these past 41 years. It's so special when the lights go down and the curtain opens and we focus on issues of humanity, the universal issues that cross all ages and social groups, and get to see things from a new perspective. We are of modest means, and we've always thought that if everyone gave a little, in the end there would be a lot! We've grown our giving from \$10 in 1968 to \$150 this year for *The Tosca Project*. We pride ourselves on being generous, but we are closely tied to so many organizations—our church, Habitat for Humanity, Heifer International, our colleges—and in each case we only give what we can afford. But we give something every year. When a lot of people give a little, it makes a big difference.

Mrs. Davis, an educator with a doctorate in education from The University of San Francisco, still teaches in the classroom. Mr. Davis, the first City Land Surveyor in Hayward, is now retired, but still participates in the California Land Surveyors Association on the legislative and scholarship committees. As members of *The Tosca Project: A San Francisco Movement*, Mr. and Mrs. Davis look forward to participating in the production's development process throughout the rest of the season at exclusive donor tours and events.

Information about the Annual Fund and *The Tosca Project: A San Francisco Movement* is available in the lobby of the theater, online at act-sf.org/toscamovement, and by calling Liv Nilssen, Manager, Individual & Alumni Affairs, at 415.439.2450.



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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 18th season as artistic director of A.C.T., where she most recently directed José Rivera's *Boleros for*

the Disenchanted, Tom Stoppard's *Rock 'n' Roll*, and John Ford's *'Tis Pity She's a Whore*. 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 *The Government Inspector*, 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 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 Theatre Company; her latest play, *Higher*, was developed at New York Stage and 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 most recently directed a major production of *Phèdre* (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival and is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli for A.C.T. and a new *Elektra* 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.

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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SABINA ALLEMANN AND PETER ANDERSON IN THE 2007 WORKSHOP PRESENTATION OF *THE TOSCA PROJECT*

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Tosca Trivia! What film actor is infamous for trashing and then refelting the pool table in Tosca Café's notorious back room? Not sure? To find out, visit act-sf.org/toscamovement and log in into the membership page, where you can find the answer, as well as blog posts and photos from *The Tosca Project*.



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The Tosca Project: A San Francisco Movement is illustrative of the direct costs of producing a show at A.C.T. All gifts will support *The Tosca Project* as well as the rest of the 2009–10 season and Annual Fund.

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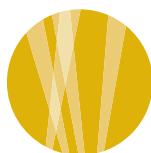
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Contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org to learn more.



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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 November 1, 2008–November 30, 2009, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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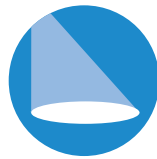
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Giles Havergal
Ron Lagomarsino
Domenique Lozano
Morris Panych
Carey Perloff
John Rando
Emma Rice
Mark Rucker
Craig Slaughter
Gia Solari

Choreographers

Val Caniparoli

Composers/Orchestrations

Stu Barker
Alessandro Juliani
David Lang
Karl Lundeberg
Nathaniel Stookey

Musical Directors

Laura Burton

First Look Playwrights

Christina Anderson
Ping Chong
Eisa Davis
Peter Nachtrieb

Interns

Shelley Carter, *Artistic Administration*
Ellen Cassidy, *Dramaturgy*

PRODUCTION

Jeff Rowlings, *Production Manager*
Dick Daley, Meg O'Neil, *Associate Production Managers*
Marion Bechthold, *Production Administrator*

Designers

John Arnone, *Scenery*
John Doyle, *Scenery*
Erik Flatmo, *Scenery*
Ralph Funicello, *Scenery*
Ken MacDonald, *Scenery*
Neil Murray, *Scenery*
Christine Poddubiuk, *Scenery*
Douglas W. Schmidt, *Scenery*
Beaver Bauer, *Costumes*
John Doyle, *Costumes*
Alex Jaeger, *Costumes*
Ken MacDonald, *Costumes*
Christine Poddubiuk, *Costumes*
Robert de la Rose, *Costumes*
Lydia Tanji, *Costumes*
Alan Brodie, *Lighting*
Jane Cox, *Lighting*
James F. Ingalls, *Lighting*
Alexander V. Nichols, *Lighting*
Malcolm Rippeth, *Lighting*
Nancy Scherder, *Lighting*
Robert Wierzel, *Lighting*
Simon Baker, *Sound*
Cliff Caruthers, *Sound*
Ted Crim, *Sound*
Alessandro Juliani, *Sound*
Jake Rodriguez, *Sound*
Darron L. West, *Sound*
Gemma Carrington, *Projections*
Jon Driscoll, *Projections*

Design Associates

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

Coaches

Dave Maier, *Fights*
Jeffrey Crockett, *Voice and Text*
Nancy Benjamin, Jill Walmsley Zager, *Voice, Text, and Dialect*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Steph Curtis, Karen Habens, Joseph Smelser, Karen Szpaller, Kimberly Mark Webb, *Stage Managers*
Heath Belden, Danielle Callaghan, Megan Sada, Stephanie Schliemann, Karen Szpaller, Claire Zawa, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Russel Souza, *Assistant Shop Foreman*
Qris Fry, Jonathan Young, *Mechanics*
Tim Heaney, *Purchasing Agent*

Paint Shop

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

Prop Shop

Ryan L. Parham, *Supervisor*
Jeavon Greenwood, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

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

Wig Shop

Jeanna Parham, *Wig Master*

Stage Staff

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

Conservatory

Pinky Estell, *Technical Director*
Ian Smith, *Assistant Technical Director*

Costume Rentals

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

Interns

Ashley Costa, *Stage Management*
Audrey Shakespear, *Prop Shop*
Amanda Togliatti, *Costume Shop*
Nicole Riccio, *Wig Shop*
Tamara Arzumanova, *Costume Rentals*

ADMINISTRATION AND FINANCE

Dianne Prichard, *Company Manager*
Kate Stewart, *Human Resources Manager*

Finance

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

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Leslie Bires, *Director of Corporate and Community Partnerships*
Olivia de Lara, *Donor Systems Coordinator*
Paul Knudsen, *Associate Director of Development*
Mindy Lechman, *Donor Stewardship Coordinator*
Liv E. Nilssen, *Manager, Individual & Alumni Relations*

Luz Perez, *Special Events Manager*
Kiele Stewart-Funai, *Assistant to the Director of External Affairs*

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Joone Pajar, *Network Administrator*
Conchita Robson, *Macintosh & Telecom Administrator*

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Randy Taradash, *Associate Director of Marketing and Promotions*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Senior Graphic Designer*
Nina Fujikawa, *Graphic Designer*
Evan Odickin, *Public Relations Manager*
Jack Lloyd, *Revenue Manager*
Rose Marie Hogan, *Marketing Associate*
Tim Faust, *Marketing Intern*
Samantha Mansfield, *Graphics Intern*

Publications

Elizabeth Brodersen, *Editor*
Dan Rubin, *Publications & Literary Associate*
Katie May, *Intern*

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Lynn Skelton, *SMAT and Group Sales Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
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Maggie Alpar, Chris Johnson, Miriam Korpi, Lloyd Margoit, Tim Renstrom, Doug Ross, Ki Spurr-Gaines, Caroline Turton, Kevin Valentine, Reg Vaughn, James Wagner, *Agents*

Front of House

Tim Hilyard, *Theater Services Manager*
Eva Ramos, *House Manager*
Oliver Sutton, *Security*

Operations

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

CONSERVATORY

Craig Slaughter, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer Training Congress*
Jack Sharrar, *Director of Academic Affairs*
Rebecca Nestle, *Inside Out Project Coordinator*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Coordinator*
Stacy Beckley, Eliza Leoni, *Conservatory Associates*
Caresa Capaz, *Conservatory Administrative Associate*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Nancy Benjamin, *Co-Head of Voice and Dialects*
Stephen Buescher, *Head of Movement, Director*
Jeffrey Crockett, *Head of Voice*
Manoel Felciano, *Acting, Director*
Anthony Fusco, *Acting*
Steven Anthony Jones, *Acting*
Domenique Lozano, *Acting, Director*
Frank Ottiwell, *Alexander Technique*
Michael Paller, *Director of Humanities, Director*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*
Gregory Wallace, *Director, Acting*

Jack Willis, *Acting, Director*
Jill Walmsley Zager, *Co-Head of Voice and Dialects*

M.F.A. Program Adjunct Faculty

Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Philip Charles Mackenzie, *Acting on Film*
Jonathan Moscone, *Acting, Director*
Kari Prindl, *Alexander Technique*
Lisa Anne Porter, *Voice*
Robert Rutt, *Singing*
Elyse Sharfman, *Alexander Technique*

Studio A.C.T.

Rachael Adler, *Acting*
Andy Alabran, *Acting*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech*
Paul Finocchiaro, *Acting*
Nick Gabriel, *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*
Domenique Lozano, *Shakespeare, Acting*
Trina Oliver, *Acting*
Marty Pistone, *Acting*
Lisa Anne Porter, *Acting, Shakespeare, Voice and Speech*
Mark Rafael, *Acting*
Regina Saisi, *Improvisation*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting, Text Work*
Damon Sperber, *Acting*
Matthew Graham Smith, *Movement*

Young Conservatory

Christina Anselmo, *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*
Summer Serafin, *Acting*
Craig Slaughter, *Director, Acting*
Amelia Stewart, *Director, Acting*
James Wagner, *Acting*

New Plays Program

Ursula Rani Sarma, Craig Slaughter, *Playwrights*

YC Accompanist

Thaddeus Pinkston

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Laurie Bernstein, John Borden, Helen Jean Bowie, Joan Cahill, Barbara Corhssen, William Goldstein, Rich Henry, Pat Hunter, Connie Ikert, Martha Kessler, Nelda Kilguss Barbara Kornstein, Ines Lewandowitz, Emily Lord-Schlereth, Ann Morales, Patricia O'Connell, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Marianne Sullivan, Carol Summer, Jane Taber, Sam Thal, Jean Wilcox, Nancy Zinn, *Library Volunteers*

A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. company: Dr. James Garrick, Dr. Victor Prieto, Dr. Minx Hong, Don Kemp, P.A., and Chris Corpus.

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: 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. During nonperformance weeks, business hours are 12–6 p.m. Tuesday–Friday. 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 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 \$20. 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

The American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

A.C.T.–branded merchandise, 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. 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.

AFFILIATIONS

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



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



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



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

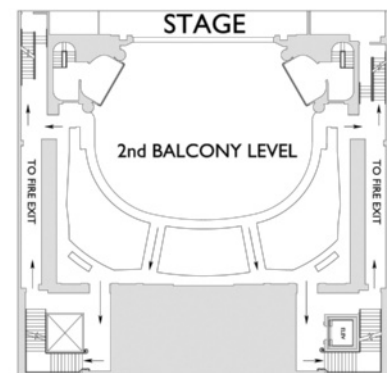
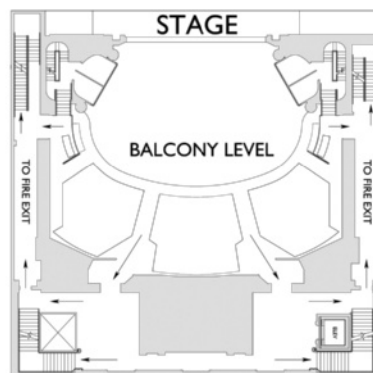
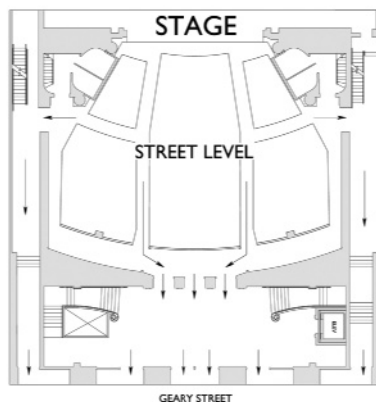


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American Conservatory Theater Exits



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