BLACK WATCH

A.C.T.
AMERICAN CONSERVATORY THEATER

encore
arts programs
For months, crews have been readying this historic 39,000-square-foot facility, transforming it into this exciting performance venue. Please use the map below to familiarize yourself with the space.

PLEASE NOTE THE LOCATION OF EXITS, RESTROOMS, AND SEAT LOCATIONS. If you have any questions about the historic Armory Community Center or A.C.T., please ask any of our ushers or theater staff.

Whether you call the Mission District your home or this is your first visit to this thriving neighborhood, your attendance at Black Watch is the perfect opportunity to explore shops and acclaimed restaurants located nearby. The following Mission District restaurants are excited to welcome A.C.T. patrons:

- Andalu
- Beast and the Hare
- Blondie's Bar & No Grill
- Delfina
- flour + water
- Ken Ken Ramen
- Locanda Osteria Bar
- Lolinda
- Maverick Restaurant
- Pizzeria Delfina
- Tacolicious
- The Abbot’s Cellar
- The Monk’s Kettle
- West of Pecos

TO LEARN MORE, VISIT ACT-SF.ORG/PARTNERS
AMERICAN CONSERVATORY THEATER, San Francisco’s Tony Award–winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, we embrace our responsibility to conserve, renew, and reinvent our 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 our creative work. Founded by pioneer of the regional theater movement William Ball, A.C.T. opened its first San Francisco season in 1967. Since then, we’ve performed more than 320 productions to a combined audience of more than seven million people. We reach more than 250,000 people through our productions and programs every year.

The beautiful, historic Geary Theater—rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the “perfect playhouse”—has been our home in Union Square since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied together to raise a record-breaking $30 million to rebuild it. The theater reopened in 1996 with a production of The Tempest directed by Perloff, who took over after A.C.T.’s second artistic director, gentleman artist Ed Hastings, retired in 1992.

Perloff’s 20-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; crossdisciplinary performances and international collaborations; the reintroduction of a core acting company; and “locavore” theater—theater made by, for, and about the San Francisco area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

Perloff also put A.C.T.’s conservatory and educational programs at the center of our work. A.C.T.’s 45-year-old conservatory, led by Conservatory Director Melissa Smith, serves 3,000 students every year. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America’s actor training programs. Our M.F.A. Program students often grace our mainstage and perform around the Bay Area as alumni. Other programs include the world-famous Young Conservatory for students ages 8 to 19; Studio A.C.T. for adults; and the Summer Training Congress, an intensive program that attracts enthusiasts from around the world.

A.C.T. also brings the benefits of theater-based arts education to more than 8,000 Bay Area school students each year. Central to our ACTsmart education programs, run by Director of Education Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which since 1968 has brought tens of thousands of young people to A.C.T. performances. We also provide touring Will on Wheels Shakespeare productions, teaching artist residencies, in-school workshops, and in-depth study materials to Bay Area schools and after-school programs.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater and the current renovation of The Strand Theater across from UN Plaza, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

DID YOU KNOW?

After the 1989 Loma Prieta earthquake devastated The Geary Theater, A.C.T. was a nomadic company for six years, performing all over San Francisco.
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ENHANCE YOUR THEATERGOING EXPERIENCE BY BECOMING AN A.C.T. MEMBER!

Did you know that A.C.T. is a nonprofit organization, and that the price of your ticket covers just 60 percent of our expenses? Gifts to the Annual Fund help makeup the rest.

As a member, you’ll receive exciting benefits designed to bring you closer to the work you see onstage. Get an inside look at the making of live theater with a visit to our prop, scene, and costume shops, a backstage tour, or a technical rehearsal.

Join us by calling 415.439.2353 or choosing the Donate Now option on our homepage, act-sf.org.

Dan Rubin, Editor; Cait Robinson, Contributor
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A.C.T. is open all summer with Young Conservatory classes, the Summer Training Congress, and Back to the Source.

CALENDAR OF EVENTS

Activities are FREE for ticket holders. For more about InterACT events, visit act-sf.org/interact.

PROLOGUE | 5:30pm
Go deeper with a fascinating preshow discussion.
Arcadia | May 21

THEATER ON THE COUCH | 8pm
Discuss the minds and motives of the characters with Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center.
Black Watch | May 10
Arcadia | May 24

AUDIENCE EXCHANGES | 2pm & 7pm
Join in a lively Q&A with the cast following the show.
Black Watch | May 14, 7pm
May 19, 2pm; May 22, 2pm
Jun 4, 8pm
Arcadia | May 28, 7pm
Jun 2, 2pm; Jun 5, 2pm

OUT WITH A.C.T. | 8pm
The best LGBT party in town! Mingle with the cast and enjoy drinks and treats.
Black Watch | May 15
Arcadia | May 29

WINE SERIES | 8pm
Raise a glass before the show at this wine tasting event featuring leading sommeliers from the Bay Area’s hottest local wineries.
Black Watch | May 21
Arcadia | Jun 4

PLAYTIME | 2pm
Get hands-on with theater at these interactive preshow workshops.
Black Watch | May 25
Arcadia | Jun 8

VOLUNTEER!
A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater.
For more information, visit act-sf.org/volunteer.
Dear Friends,

Welcome to the Drill Court in San Francisco’s historic Mission Armory and to this landmark production of Black Watch. As far as we know, this is the first time that the Drill Court has been used for a professional theatrical performance, and we are delighted to be part of the amazing community of the Mission District and to introduce Bay Area audiences to one of the most dazzling productions of the past decade. I first witnessed Black Watch at St. Anne’s Warehouse in New York City, and I was electrified by its audacious use of movement, music, video, and visceral acting to tell the story of Scotland’s 300-year-old Highland regiment’s service in Iraq. Black Watch reminds us that live theater can deploy tools that film and recorded media cannot, literally placing us inside the high-octane world of a brave and desperate group of soldiers. It is an honor to have the National Theatre of Scotland perform in San Francisco, and we hope this will be the first of many collaborations.

A.C.T. has had an exhilarating spring. Doing brand-new work in our 1,000-seat home, The Geary Theater in Union Square, is a daunting enterprise, but it has been extremely affirming to watch so much rich new writing come to life. This has inspired our thinking as we begin planning our new Strand Theater, set to open in Central Market in January 2015. Our new series, New Strands, will weave projects together in original and exciting ways—with strands made up of songs, plays, dance, and spoken word; strands that are local and strands that are international; strands that are cutting edge and strands that are classical; strands that are live action and strands that embrace the technology of our new neighborhood. Whether you are a longtime A.C.T. subscriber or joining us for the first time with Black Watch, we want you to be part of this adventure as we prepare to launch A.C.T. at The Strand!

Meanwhile, our beloved Geary will continue to embrace vivid theatricality and language of scope. With that in mind, we have chosen productions for A.C.T.’s 2013–14 season that are filled with big dreams, big conflict, and big journeys. Here is a quick summary of some of what is in store for you:

A.C.T.’s 2013–14 Season

1776
We are delighted to open with Frank Galati’s remarkable interpretation of one of the best and most iconic musicals ever penned about American politics, 1776. I had the good fortune to see this production at the Asolo Repertory Theatre in Florida a few weeks after last November’s presidential election. The brilliant way in which 1776 weaves a complex and suspenseful tale about the beginning of our democracy resonates so powerfully with our own deeply divided Congress. Galati has a wonderful gift for making every moment and every character matter, no matter how small, and I was captivated by his humane and lively vision. It will be an honor to welcome this legendary director to A.C.T. with a production that will fascinate the entire family.

Underneath the Lintel
Since his beautiful performance in Scorched, I have been working with beloved A.C.T. favorite David Strathairn on finding the perfect project to bring him back. Underneath the Lintel is a riveting ghost story by Glen Berger about a librarian whose discovery of a library book that is overdue by more than a century sends him on a quest around the world that eventually leads him straight back to his own identity. Lintel is a magical piece of storytelling that, in the hands of a consummate actor like Strathairn, will leave you breathless and transported.

Major Barbara
By now it has become a running joke in the A.C.T. offices about how much I love Canadians, but I am so happy to report that the love affair continues with our next big international exchange, a collaboration with Theatre Calgary on one of George Bernard Shaw’s greatest plays about women, war, and money: Major Barbara. This idea began brewing in the summer of 2010 when Theatre Calgary invited A.C.T.’s Tosca Cafe to open their season, and indeed the lead in our Canadian version of Tosca, Dean Paul Gibson, will play Undershaft in Major Barbara. Featuring a mix of Canadians and Americans and directed by Theatre Calgary’s artistic director, Dennis Garnhum, this...
is a rare example of how international dialogue can become an incredibly fruitful annual event.

**Napoli!**

If we had to list actors who are dearest to our hearts, A.C.T. Associate Artist Marco Barricelli would certainly be central to that list; and when we read Beatrice Basso and Linda Alper’s brilliant version of Italian playwright Eduardo De Filippo’s *Napoli Milionaria!*, we knew we had found the perfect vehicle for Marco. This is a deeply moving and richly humorous play about a Neapolitan family that descends into black marketeering in order to survive during World War II. Like Brecht’s *Mother Courage*, *Napoli!* follows a resourceful mother, Amalia (who will be played by *Phèdre*’s incomparable Seana McKenna), who desperately tries to keep her family together while the world around her is falling apart. This is A.C.T.’s salute to the Year of Italian Culture in the United States—and to San Francisco’s rich Italian heritage. (And it will show you how to stockpile coffee in your mattress for the lean years ahead.)

**The Orphan of Zhao**

So much discovery has already happened in and around *Stuck Elevator* that we were anxious to continue our exploration of Chinese theater, and what better way to do that than to go back to the most enduring Chinese epic of all, *The Orphan of Zhao*, a remarkable tale from the fourth century BCE that has been dubbed “the Chinese *Hamlet*.” Telling the story of a humble Chinese doctor—portrayed in our production by the inimitable Bay Area native BD Wong—who sacrifices his own son to keep alive the only surviving member of the decimated Zhao clan, *Zhao* is at once both personal and vast. Filled with suspense, sorrow, court intrigue, and compassion, *Zhao* provides a window into China that feels as vivid as when it was first written.

**Venus in Fur**

And because no season is complete without a dose of sizzling sex, we will bring you David Ives’s *Venus in Fur*, one of the hottest tickets in New York last season and a wildly theatrical take on how far one actress will go to inhabit a role. We invite you to unlock the mysteries of this cat-and-mouse thriller that will surely heat up The Geary next spring.

And that’s not all! One more title will follow shortly, but we couldn’t wait to share this much with you and give you a taste of what’s in store for you in this magnificent space as we continue to push the boundaries, travel the globe, and create theater for the Bay Area that is both immediate and surprising.

Finally, a huge thank you to all of you who made our Time Warp Gala such a blast and such a rousing success. To bring so many strands of A.C.T.’s family together—from our M.F.A. Program actors to theatrical stars to trustees and supporters and friends—was incredibly heartening and exciting. This is an amazing time to get involved with A.C.T., and we hope if you are new to us and inspired by what you see today, you will reach out and join us, either by taking a class in our renowned Conservatory or by supporting our vast educational outreach programs or by coming to a postplay discussion (You have to try Theater on the Couch!) or any of the other innumerable ways to connect.

All my thanks,

Carey Perloff, Artistic Director

**CONNECT WITH US**

**Next season is overflowing with brilliance and suspense, magic and mystery, seduction and humor, ghost stories, legends, and unbridled theatricality.**
go GLOBAL

FOR THE 2013-14 SEASON, A.C.T. INVITES YOU TO GO GLOBAL.

A FIRST LOOK AT THE
2013-14 SEASON

1.
THE TONY AWARD–WINNING MUSICAL

1776
THE MUSICAL

MUSIC AND LYRICS BY Sherman Edwards
BOOK BY Peter Stone
DIRECTED BY Frank Galati

The new season begins with passionate (and patriotic) fireworks as A.C.T. presents the West Coast premiere of acclaimed director Frank Galati's triumphant production of 1776. One of the most beloved musicals of all time, 1776 is a vivid, rousing, and suspenseful adventure into the fascinating first chapter of American history.

“CLIFF-HANGING drama... as MAGICAL as a fairy tale”
THE NEW YORK TIMES

ALL TITLES AND ARTISTS ARE SUBJECT TO CHANGE.

2.
THE CAPTIVATING MYSTERY

Underneath the Lintel
STARRING
David Strathairn

BY Glen Berger
DIRECTED BY Carey Perloff

For this magical piece of storytelling, Academy Award nominee David Strathairn (Lincoln, Scorched at A.C.T.) returns to A.C.T. in an acclaimed solo drama. In this riveting ghost story, an eccentric librarian discovers a weather-beaten book in a return bin—113 years overdue. Sparked by a message left in its margins, he embarks on a quest that takes him around the world.

“A THEATRICAL MIRACLE... a cosmic puzzle that makes The Da Vinci Code seem like a game of hide-and-seek”
VARIETY

3.
SHAW’S MASTERWORK

Major Barbara

BY George Bernard Shaw
DIRECTED BY Dennis Garnhum
A COPRODUCTION WITH Theatre Calgary

One of Shaw’s most topical and richly invigorating works has its first showing at A.C.T. In this intriguing tangle of religion and business, a Salvation Army officer becomes disillusioned when her church accepts money from a whiskey distiller and an armaments manufacturer—her own father.

“ELEGANT, eloquent, and VERY FUNNY”
THE NEW YORK TIMES

All titles and artists are subject to change.
From theatrical sensations to spellbinding epics, next season is filled with productions that will shift your worldview, electrify your senses, and ignite your imagination with extraordinary stories, visionary stagecraft, and distinctive artists.

Dive into a sweeping Chinese tale featuring inimitable stage and screen star BD Wong, frolic in 1940s Italy with a hilarious comedy, and experience one of the most famous moments in U.S. history—this season we’re challenging perspectives and opening up the world in surprising new ways.

**Napoli!**

**FEATURING**

**MARCO BARRICELLI AND SEANA MCKENNA**

**BY** Eduardo De Filippo

**TRANSLATED BY** Linda Alper and Beatrice Basso

**DIRECTED BY** Mark Rucker

A.C.T. favorite Marco Barricelli (Vigil at A.C.T.) and Stratford Festival star Seana McKenna (Phèdre at A.C.T.) return in *Napoli!*, a bittersweet WWII Italian comedy about an enterprising woman who sets up a small-time black market business to keep her family afloat.

“**BARRICELLI is GIFTED** with one of the grand vocal instruments of the American theater.”

*San Francisco Chronicle*

“**Filled with EARTHY SPIRIT and COMIC GUSTO**”

*The New York Times*

**Venus in Fur**

**BY** David Ives

When a young actress auditions for a gifted but demanding playwright/director’s adaptation of a classic novel about sexual domination, their encounter explodes into a playful, witty, and erotic game of cat and mouse, dangerously blurring the lines between fantasy and reality—and seduction and power.

“**Seriously SMART and very FUNNY**... a suspense-packed study of the erotics of power”

*The New York Times*

“A **SEXY and DANGEROUS** tango”

*Time Out New York*

**The Orphan of Zhao**

**FEATURING**

**BD WONG**

**NEW ADAPTATION BY** James Fenton

**DIRECTED BY** Carey Perloff

The inimitable stage and film star BD Wong (M. Butterfly, Law & Order: Special Victim Unit) makes his A.C.T. debut in this luminous Chinese myth of self-sacrifice and revenge that plays out as a young orphan discovers the shattering truth behind his origins.

“**HAUNTING** ...[a] drama hewn out of a myth that speaks across the centuries”

*The Guardian*

“An **EMOTIONALLY PIERCING** marvel”

*The Times of London*

**Plus ONE MORE SHOW** soon to be announced
The National Theatre of Scotland
presents
BLACK WATCH

By Gregory Burke
Directed by John Tiffany

Associate Director (Movement)  Steven Hoggett
Associate Director (Music)     Davey Anderson
Scenic Design by              Laura Hopkins
Lighting Design by            Colin Grenfell
Sound Design by               Gareth Fry
Costume Design by             Jessica Brettle
Video Design by               Leo Warner and Mark Grimmer (59 Productions, Ltd)
Associate Director (Touring)  Joe Douglas
Associate Movement Director   Vicki Manderson

THE CAST
(in alphabetical order)
Macca                     Cameron Barnes
Stewarty                  Benjamin Davies
Kenzie                    Scott Fletcher
Fraz                      Andrew Fraser
Writer/Sergeant           Robert Jack
Officer/Lord Elgin        Stephen McCole
Rossco                    Adam McNamara
Cammy                     Stuart Martin
Granty                    Richard Rankin
Nabsy                     Gavin Jon Wright

UNDERSTUDIES
Macca, Kenzie, Fraz, Rossco—Daniel Portman; Stewarty, Cammy, Granty, Nabsy—Matt McClure
Writer/Sergeant, Officer/Lord Elgin—Adam McNamara

Black Watch is performed without intermission.

THIS PRODUCTION IS MADE POSSIBLE BY

EXECUTIVE PRODUCERS
Jeff and Laurie Ubben

PRODUCERS
Dan Cohn and Lynn Brinton; Celeste and Kevin Ford; Sally and Toby Rosenblatt; Nola Yee

ASSOCIATE PRODUCERS
Christine and Stan Mattison

SPECIAL THANKS TO
Curtin Theatrical Moving, Inc; Personality Hotels;
Philip Lesser, Vice President Government and Media Relations, Mission Merchants Association
The Carey Perloff Creative Venture Fund

Total raised to date: $1,725,000

In honor of Artistic Director Carey Perloff’s legacy at A.C.T. and her leadership within the Bay Area performing arts community, A.C.T.’s board of trustees has launched an ambitious fundraising campaign to raise **$2.5 million** to support important initiatives that are part of Perloff’s 20th Anniversary Season.

Supporters as of April 10, 2013

**Underwriters ($200,000+)***
Keith and Priscilla Geeslin
Nancy Livingston and Fred M. Levin, The Shenson Foundation

**Sponsors ($100,000+)***
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Ambassador James C. Hormel and Michael P. Nguyen
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**Contributors ($50,000+)***
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John and Lisa Pritzker

**Supporters ($25,000+)***
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Barry Williams and Lalita Tademy

To find out more about The Carey Perloff Creative Venture Fund, contact Matt Henry, Director of Development, at 415.439.2436 or mhenry@act-sf.org.
The Golden Thread
The History of Scotland’s Famed Black Watch Regiment
by Cait Robinson and Dan Rubin
From the Scottish Highlands

In 1725, North Britain General George Wade commissioned and armed six companies of native Scottish Highlanders to police the unruly Highland clans. He called his recruits the Highland Watch, but locally they were known as *Am Freiceadan Dubh*: the Black Watch.

Their responsibilities kept the companies near home, but in 1739 Great Britain declared war on Spain and the range of the Black Watch irrevocably expanded. The companies were united as the 43rd Regiment of Foot, and soon they were training for deployment against the French in the War of Austrian Succession.

During their inaugural offensive in 1745, the Watch protected the fleeing allied British/Dutch army from the French. A Parian pamphlet described the Highlanders as “furies [who] rushed in upon us with more violence than ever did the sea driven by tempest.” Back in London, William Pitt, Earl of Chantham, told Parliament that the “hardy and intrepid men” of the Black Watch would conquer “every part of the world.” The force was named the Royal Highland Regiment “as a testimony of His Majesty’s satisfaction and approbation of its extraordinary courage, loyalty, and exemplary conduct.”

The Gallant Forty-Twa

In 1749, the reduction of a different regiment moved the Highlanders up the numerical roll call into the position that would become synonymous with the Black Watch: the 42nd Foot. They did not return home after Fontenoy. Instead they were ordered to keep peace in Ireland.

In 1756, they were sent to the New World, again to pursue the French. They were kept in reserve during the battle for the French fort at Ticonderoga in upstate New York, but when the forward battalions were waylaid, the Highlanders attacked (apparently without receiving orders to do so), attempting to conquer what turned out to be an impregnable position. They were commanded three times to retreat before they withdrew; they left half their men (and two-thirds of their officers) on the field. Stewart of Garth, an officer in the Watch, wrote of the Highland impetuosity, “As it proceeds from a very honorable principle, it deserves serious consideration. . . . It is easier to restrain than to animate.”

Two decades later in the American War of Independence, the Black Watch took up arms against the colonists it had recently protected; most notably, it helped run George Washington out of New York City. It was during these skirmishes that the regiment added a red plume (or hackle) to its bonnet to distinguish itself from other units.

A Change in Character

A shift occurred in 1795, when several other Highland regiments were disbanded and their men drafted into the 42nd Foot. For the first time, drinking became a popular off-duty activity for the hitherto abstemious Black Watch, and the regiment gained a reputation for a level of carousing equal to the excessiveness of its courage. In battle, the new recruits quickly proved themselves at Aboukir Bay, Egypt (11 miles from Alexandria), in 1801 against the army of Napoleon Bonaparte. If passion defined the fighting style of the Black Watch of the 1700s, the Watch of the 1800s would be known for its steadiness under pressure.

In 1802, the Black Watch was brought up to full strength with the addition of 230 Lowlanders (“Jocks”); by the start of the Crimean War against Russia in 1854, only 13 percent of the 944-man regiment came from the Highlands. In 1881, the Black Watch’s recruiting area was the Lowland county of Fife and the counties of Forfarshire (now Angus) and Perthshire along the Highland/Lowland boundary. Regardless of what part of Scotland they came from, the men of the 42nd were shaped by a powerful regimental identity that was drilled into them from their first day of basic training.

The Black Watch in the Twentieth Century

On August 4, 1914, Britain entered World War I. The Black Watch landed in France that same day and spent the next four years on the Western Front, along which the Germans rapidly raised siege defenses: barbed wire, sandbags, and trenches, defended with bombs, mines, machine guns, and gas. It is reported that even after the harshest battles with the highest casualties, the Black Watch returned to camp “singing lustily . . . and with spirit unsubdued,” but by the end of the Great War, of the 30,000 men who had joined the Black Watch’s expanded battalions, 7,993 had been killed and about 20,000 had been wounded.

During World War II, the Black Watch fought off a massive two-hour airborne attack over Heraklion, Crete. A captured major of a German parachute battalion later described that day: “I had never experienced such bitter fighting. Had it been any other regiment but the Black Watch—any other—all would have been well.” In Burma, the regiment spent five months operating behind Japanese lines, disrupting communications, supplies, and the flow of reinforcements. It also fought in the momentous battle of El Alamein, Egypt; at Normandy shortly after D Day; and against the last German offensive in the Ardennes in January 1945. On March 23, 1945, the regiment played a key role in the Crossing of the Rhine and overcoming the final German resistance.

In 1952, as part of the Commonwealth Division of the United Nations force, the Black Watch protected South Korea from Chinese invasion at “The Hook,” a key position. The Hook became the regiment’s 151st battle honor.

ROUGH TRAINING “Members of the Black Watch undergo rough training in the South Coast sector of England during World War II in 1940. The men are being trained to be combat parachutists [for the invasion of Malaya].” (AP Photo)
A New Kind of Enemy: The Black Watch in Iraq

During the second half of the twentieth century, the Black Watch was used in a series of peacekeeping missions: Kenya, Cyprus, Ireland, Hong Kong. These were gradually replaced with more civilian responsibilities scattered throughout the United Kingdom. The Watch was excluded from the Falklands War, the first Gulf War, and the Bosnian War. By the end of the 1990s, its men were growing increasingly dissatisfied with their role. They campaigned to be sent where the action was.

In 1999, the Black Watch was assigned to the 7th Armoured Brigade (the Desert Rats) and shipped to the British military base in Bad Fallingbostel, Germany, for training. In July 2001, the brigade was deployed to Kosovo on a NATO peacekeeping mission. The Black Watch excelled at both military and humanitarian assignments: conducting property and vehicle searches, guarding public buses, patrolling the capital city of Pristina, and rebuilding an orphanage.

Every year, one British brigade was selected as the nation’s Standby High Readiness Brigade, part of a now-defunct U.N. peacekeeping initiative created in the wake of the Rwandan genocide to keep a rapidly deployable, multinational force at the ready in the event of a crisis. For 2003 the responsibility fell to the Desert Rats, meaning they would spend 2002 in intensive training. As the brigade’s lead Armoured Battle Group, the Black Watch would be the first deployed in the event of an emergency.

In mid February 2003, even as Chair of the U.N. Monitoring, Verification, and Inspection Unit Hans Blix announced that Iraq did not have weapons of mass destruction, the Desert Rats received orders to begin deployment to Kuwait. They had little time to adjust to the extreme desert environment before the shooting began on March 20. The Black Watch left Kuwait and headed north to Az Zubayr to take over for the U.S. Marines there.

“At 0102 hours D Company were called forward to become the first Black Watch company in 50 years to cross the line of departure [a line designated to coordinate the beginning of an attack] in general war,” noted the battle report. “A real feeling of achievement and fulfillment emanated from the whole platoon.” After the initial exhilaration wore off, however, the seriousness of the situation set in. On March 24, the Black Watch suffered its first fatality in Iraq when 31-year-old Lance Corporal Barry Stephen of Perth died in combat.

Resistance in Az Zubayr was lighter than expected, and within two days, the Desert Rats had established a foothold inside the town. Black Watch soldiers immediately began distributing food and water to eager residents, despite attacks from enemy snipers. Whenever possible, they adopted a “soft posture,” appearing in their signature tam-o’s-hanters (red hackled caps) instead of helmets or body armor. Their approach paid off: by April 5, the town was deemed secure. The Black Watch moved on to Basra, where they once again emphasized establishing rapport with the population.

By the time the Watch’s tour of active service ended in July 2003, Basra was a model of relative calm, and the Black Watch’s success put it in high demand. Shortly before the new year, a second six-month tour was announced for 2004.

In July 2004, the Black Watch returned to Basra to continue its previous stabilization work, but rumors surfaced that the Americans were asking for the Scottish regiment’s help in an area of Babil known as the “Triangle of Death.” In recent months the Triangle of Death had seen 9 U.S. Marines killed and 197 injured. Many British suspected the sudden change of plans was political and not strategic: the swell of American fatalities was sure to disadvantage George W. Bush in the upcoming U.S. presidential election.

Prime Minister Tony Blair announced that the Black Watch’s tour would be extended if British military commanders deemed it necessary, but promised that the Black Watch would be home by Christmas. “What Christmas did he mean—this year, or next?” scoffed the father of one soldier.

Sure enough, the Black Watch soldiers were sent to Camp Dogwood in Babil Governorate at the end of October. Their task was to support the upcoming American assault on Fallujah by securing the maze of roads on both sides of the Euphrates River and intercepting insurgents traveling in and out of the city.

Camp Dogwood was a grim place. A former chemical and fuel dump, it was briefly used as a base by the U.S. Army, but was abandoned to looters and vandals several months before the Black Watch arrived. It boasted none of the features of a traditional military base: no surrounding wall or fence, no watchtowers, not even glass in the windows. Still, its isolation from civilian settlements and proximity to major roads leading into Fallujah made it instrumental to the success of the American attack.

Before they had even begun to unpack, the new arrivals were showered with an onslaught of mortar and rockets. The Black Watch was forced into immediate action, barricading themselves indoors with sandbags to deflect the constant shrapnel. In place of a wall, they ringed the premises with their armored Warriors. The Black Watch soldiers nicknamed their new home “Camp Incoming.”

The Black Watch patrolled nearby roads, establishing vehicle checkpoints and reaching out to locals. They discovered, however, that their experience in Basra did little to prepare them for the volatile Triangle of Death. Suicide bombers were a constant threat, and the day after U.S. Marines handed over full control of the area to the Black Watch on November 3, 2004, a suicide bombing killed three Scottish soldiers and their civilian interpreter on a road northeast of Camp Dogwood.

The news of the deaths sparked renewed outrage in the United Kingdom. A month later, Defense Secretary Geoff Hoon made the ill-timed announcement that Scotland’s six infantry regiments would be merged into a single Royal Scottish Regiment. Many people saw the amalgamation as a
symbol of the government’s disregard for both the historical regiments’ distinct cultures and the morale of the already-imperiled Black Watch soldiers at Camp Dogwood.

Blair kept his promise to bring the Black Watch home by Christmas. The celebration was tinged with somberness, however; the Black Watch had lost five soldiers in Babil, and the return of the survivors underscored resentment of the amalgamation. To many, it felt like the end of an era.

In the Middle East, however, no end was in sight. In 2009, the Black Watch deployed to Kandahar and Helmand Provinces in Afghanistan under its new title: 3rd Battalion The Royal Regiment of Scotland (The Black Watch), or 3 SCOTS.

To read Cait Robinson and Dan Rubin’s complete articles about the history of the Black Watch and the regiment’s tours in Iraq, as well as an essay about the making of Black Watch and a lesson in understanding the Scottish dialect and terms you heard during today’s performance, purchase Words on Plays at the bar or online.

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There is a pride in Scotland, romanticized perhaps, but a pride nonetheless, about our military traditions. Scotland has always provided a percentage of the British Army that is disproportionate to its population’s size. Where does this martial culture sit alongside the shortbread tin version of the Highlands, or the socialist glory of the former industrial areas? What is the enduring appeal of regiments like the Black Watch?

Young men around the world are often limited to narrow, predetermined roles that prove more fragile and less sustainable under the pressures of growing up. Many of them find that the identities they would choose for themselves aren’t available when they reach adulthood. If the environment does not offer an alternative when this change confronts them, then sometimes they turn to those organizations that are adept at exploiting this need for identity.

During the rehearsals for the original 2006 production, a former regimental sergeant major of the Black Watch gave the actors the benefit of both 267 years of parade ground insults and of the particular attention the regiment pays to what a layman might find trivial. The exact way to wear your uniform, for example. The impulse to turn as much of the world as possible into an acronym. But mostly what he taught them about was pride. To take a pride in yourself. To take a pride in what you are doing. To take a pride in your appearance. To take a pride in what you represent. When the actors first mastered a piece of marching, he took them outside and made them march in the street: he was proud of them and he wanted other people to see what they could do. To me this was indicative of the seductive nature of surrendering yourself to an institution that has refined its appeal to the male psyche’s yearning for a strong identity.

Like any military unit, the Black Watch has to carve out its own identity. It has to see itself and its members as special. It has several tactics for achieving this. Its history is drummed into recruits from the day they enter basic training. Then there are the uniforms: the kilts, and the red hackle that they wear on their tam-o’-shanters. There are the Pipes and Drums, who played at John F. Kennedy’s funeral and tour the world. There is a cachet to be had from serving in the Black Watch, the oldest Highland regiment. They call it the “Golden Thread”: the connection that has run through the history of the regiment since its formation. Even today, in our supposedly fractured society, the regiment exists on a different plane. In Iraq, there were lads serving alongside their fathers. There were groups of friends from even the smallest communities: the army does best in those areas of the country the U.K. Ministry of Defense describes as having “settled communities.” The army does not recruit well in London or any other big city; fighting units tend to be more at home with homogeneity than with multiculturalism. The central core of the regiment has always been the heartland of Perthshire, Fife, Dundee, and Angus.

When the clans of Scotland used to fight, they would have people who stood in front of the soldiers and recited the names of their ancestors. In the end, our soldiers don’t fight for Britain or for the government or for Scotland. They fight for their regiment. Their company. Their platoon. And for their mates.
In August 2005, a couple of months after I started working at the National Theatre of Scotland, I attended a cycle of plays at the King’s Theatre in Edinburgh as part of the International Festival. The cycle was produced by the Galway-based Druid Theatre Company and consisted of all six of J. M. Synge’s plays performed by the same company of actors over nine hours with breaks for sustenance. It was a truly amazing experience to sit and watch the entire dramatic output of one brilliant playwright. As a celebration of the achievements of Irish theater, it felt truly national.

I started thinking about the role of the National Theatre of Scotland in relation to the history of Scottish theater and how we could honor and rouse its traditions. There have been, and continue to be, many great dramatists producing great plays over the years. Major revivals of Scottish classics along with world premieres will always have a strong presence in our program. But the plays are not the whole story.

Fueled by variety, visual art, music, and a deep love of storytelling, Scotland’s artists have created a form of theater that is as significant and vital as its written drama. It features narration, song, movement, stand-up comedy, film, politics, and, above all, an urgent need to connect with its audience. It is often contemporary with world events and issues, although never dry and academic, and therefore deeply relevant and bound to the time in which it is created. It is a distinct form of theater of which Scotland can be very proud.

It is a tradition that has been fired by, and has found expression in, the work of a great number of theater companies and artists: John McGrath and 7:84 changed the face of Scottish theater with The Cheviot, the Stag and the Black, Black Oil, which encompassed 200 years of Scottish history from the Clearances in the eighteenth century to the discovery of North Sea oil in the 1970s; Gerry Mulgrew and Communicado collaborated with Liz Lochhead and Edwin Morgan to create visceral and riotous shows such as Mary Queen of Scots Got Her Head Chopped Off and Cyrano de Bergerac; Bill Bryden told the story of dying industry with a great demotic energy in The Ship, performed in the former Harland & Wolff engine shed in Govan. All these pieces of theater used cabaret, spectacle, passion, and honesty to communicate with their audiences. It is these productions, among others, that were the inspiration behind the ambition of Black Watch.
Edinburgh, in an old drill hall near the castle that was being used as a car park by the university. For the first time as a director, and through nobody’s fault but my own, I was going into rehearsals without a script. All we had were the interviews, some traditional Black Watch songs, and the dimensions of the drill hall.

Luckily, Greg had been secretly writing some fictional scenes set in Dogwood and these made a powerful contrast with the pub interviews. We soon had material from Steven Hoggett, associate director (movement), who was working with the actors on a “letters from home” sequence and brought in a regimental sergeant major to teach us parade marches, and Davey Anderson, associate director (music), who was creating radical new arrangements of the Black Watch songs. We also had fantastic support from Sarah Alford-Smith, our stage manager, who created a twenty-first-century rehearsal environment with internet access, DVD players, and video cameras and who, along with the actors, collated a gold mine of news reports, radio extracts, documentaries, political speeches, statistics, and visual references. Even with all this material, it still wasn’t clear to us whether we had a piece of theater that would communicate anything to an audience. We continued not to know up until the first night in Edinburgh. Then it became apparent that there was a real connection being made and that we were telling a story that the audience desperately wanted to hear.

Not long into that three-week run at the 2006 Festival Fringe, we realized there was an appetite for Black Watch to tour. Due to the traverse staging and size of floor space needed, conventional theaters were not an option, so we started the long and arduous task of searching for possible spaces for the production. As a result of the hard graft of everyone at the National Theatre of Scotland, we have been able to take Black Watch to audiences all over Scotland and beyond, performing in venues as diverse as a disused hydroelectric laboratory in Pitlochry, a warehouse underneath Brooklyn Bridge in New York, a converted train factory in Sydney, and an ice rink in Toronto. I couldn’t be more honored that the journey continues.

Black Watch has toured the United Kingdom and the United States and visited Canada, Australia, New Zealand, and, most recently, South Korea.
In January 1909, California Governor James Norris Gillett signed a bill appropriating $420,000 to the construction of a modern armory in San Francisco that would consolidate the dispersed local companies of the California National Guard into one facility. In July 1910, he chose a half-block parcel on the southwest corner of 14th and Mission Streets in the Mission District, the city's largest immigrant/working-class neighborhood and a hotbed of unionism—as seen in the bloody 1907 Streetcar Strike. With a fortified stronghold at the northern gateway to the Mission District, it would be much easier for Gillett to deploy troops for the purpose of quelling strikes and demonstrations before they reached nearby Civic Center and Downtown.

The forbidding 190,300-square-foot structure was designed by State Engineer W. F. McClure and State Architect John W. Woollett. It was divided into an Administration Building and a Drill Court and had thick concrete and brick-buttressed walls with only a handful of lancet openings at street level to accommodate rifles and Gatling guns. The entrances were outfitted with heavy, reinforced doors that could be barricaded from the inside. Most importantly, the corner towers projected beyond the walls, providing a clear line of fire along Mission and 14th Streets.

The new California Armory and Arsenal, as it was called, was completed and occupied in 1914. The San Francisco Chronicle claimed, “San Francisco now has one of the finest armories in the United States, not only in point of cost and equipment, but in point of design.” It was the third major urban armory on the West Coast, joining those in Seattle and Portland.

Almost as important as its military purpose was its promised role as a social center for Guardsmen. It included a fully equipped gymnasium and pool, and performance and recreation spaces, such as a full-scale banquet hall, social lounges, and a theater. With these amenities, it was a prime recruiting tool.

Training at the Mission Armory initially consisted of close-order drilling, marching, riding, rifle care, vehicle maintenance, and physical fitness. As the home of the 250th Coast Artillery (responsible for manning San Francisco’s extensive network of coastal batteries), the building was outfitted with three non-firing field guns on the east side of the Drill Court for training purposes: a 12-inch mortar, a 10-inch disappearing gun, and a 3-inch rapid-fire rifle. There was also a large firing range in the basement.

At its peak usage, the Mission Armory accommodated 700 men. The first National Guard units trained there were called to service in World War I on August 5, 1917; several units of the 250th Coast Artillery were shipped to France, where they were deployed as heavy artillerymen. In World War II, the Mission Armory trained and delivered the 3rd Battalion of the 159th Infantry. Later this unit was assigned to the 7th Division and served in Alaska and the Pacific theater. The 250th Coast Artillery, armed with tractor-driven 155-millimeter guns, was called to active duty September 16, 1940; when hostilities broke out in Korea in 1950, it was called again. In addition to the National Guard, all regular draftees from the Bay Area were inducted into service at the Mission Armory during the First and Second World Wars.

After the Korean War, the Mission Armory slowly lost its value as a military training facility. By the 1950s, close-order drilling was no longer a central part of the National Guard’s training regimen. The large non-firing field guns were removed in 1947. Training became centered on classroom instruction, and by the late 1960s, the Mission Armory was deemed obsolete. By 1975, the National Guard had vacated the facilities.

The building was used sporadically over the next few years, but few agencies or organizations stepped forward to claim the building for full-time use. In 1976, George Lucas used the Drill Court to film some scenes for Star Wars, but plans to convert the building into a full-time film studio did not come to fruition.

To read more about the history of the Mission Armory as well as other engrossing articles contextualizing Black Watch, purchase Words on Plays at the bar or online.
theatrical debut in the 2010–11 tour of *Black Watch*. He was awarded the role of Macca after an open audition. He is an award-winning bagpiper and has traveled extensively, including tours to Australia and the United States, with a number of bands. He is currently a member of the Fife Constabulary Police Pipe Band. Barnes’s grandfather served in the Black Watch.

**CAMERON BARNES** (Macca) studied at Aberdeen City Music Academy and the Plockton Centre of Excellence in Traditional Music. He made his

**SCOTT FLETCHER** (Kenzie) trained at the Royal Scottish Academy of Music and Drama. His previous work for the National Theatre of Scotland includes Calum’s Road, Tall Tales for Small People, The Dogstone, 365, and the 2010–11 international tour of *Black Watch*. Other theater work includes Facegone (Oran Mór), The Infamous Brothers Davenport and Peter Pan, (Royal Lyceum Theatre, Edinburgh), Clutter Keeps Company (Birds of Paradise Theatre Company), Playing Houses (Glasgay!), Lucky Box (Oran Mór/ Traverse Theatre), Christmas Quangle Wangle (LicketySpit Theatre Company), and A Respectable Widow Takes to Vulgarity (Oran Mór). Film and television work includes Taggart, Gary: Tank Commander, Monarch of the Glen, Meal Deal, and The Little Vampire. Radio work includes Meryl the Mounted. Fletcher’s grandfather served in the Black Watch.

**ANDREW FRASER** (Fraz) recently graduated with a degree in musical theater from the Royal Conservatoire of Scotland (RCS). He made his professional acting debut in *King John* (Oran Mór). For the RCS, his credits include The Threepenny Opera, Tommy, Into the Woods, Sunday in the Park with George, Waterright, The Laramie Project, and *Spring Awakening.*

**STEPHEN McCOLE** (Officer/Lord Elgin) previously appeared with the National Theatre of Scotland in *The Wheel*. His other theater credits include Mary Queen of Scots Got Her Head Chopped Off, Monks (Royal Lyceum Theatre, Edinburgh), Blood Wedding, Romeo and Juliet (Citizens Theatre, Glasgow), The Above (Oran Mór), Losing Alec (Cumbernauld Theatre), and Trainspotting (G&J Productions). Television work includes Merlin, Field of Blood, Henry V, Young James Herriot, Single Father, High Times, Taggart, Rebus, Holby City, The Key, Band of Brothers, and The Young Person’s Guide to Being a Rock Star. Radio work includes Quartet. Film credits include The Wee Man, A Lonely Place to Die, Neds, Perfect Sense, Crying with Laughter, Stone of Destiny, Kitchen, The Magdalene Sisters, Last Orders, Complicity, The Acid House, Orphans, and Rushmore.

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ADAM McNAMARA (Rosso) trained at the Royal Scottish Academy of Music and Drama. He previously worked with the National Theatre of Scotland in the 2010–11 international tour of Black Watch. Other theater credits include Hamlet (Young Vic), The Physicists (Donmar Warehouse), Sub Rosa (Fire Exit Ltd.), Betrayed (Tron Theatre, Glasgow), Mother Courage, Our Country’s Good, (Dundee Rep Theatre), and Cinderella (Citizens Theatre, Glasgow). His television work includes EastEnders and Single Father, and he has appeared in the short films Camera Obscura, Deadball, and Rule of Thumb. McNamara’s great uncle served in the Black Watch.

STUART MARTIN (Gammy) trained at the Royal Scottish Academy of Music and Drama (RSAMD). His previous work for the National Theatre of Scotland includes Beautiful Burnout (with Frantic Assembly). Martin previously played Nabsy in the 2010 international tour of Black Watch. Other theater credits include ’Ave It! (The Old Vic Tunnels), The White Guard, Burnt by the Sun (Royal National Theatre, London), Much Ado About Nothing, The Merchant of Venice (Glasgow Repertory Theatre), Hamlet, Peter Pan (Citizens Theatre, Glasgow) and Hidden (Vanishing Point/RSAMD). Film work includes My Accomplice, Late Bloomers, A Thousand Kisses Deep, Robin Hood, and Fault Lines. Television credits include The Field of Blood, River City, Hatfields & McCoys, Blue Haven, and Taggart.

RICHARD RANKIN (Grantry) trained at Langside College, Glasgow. He previously worked with the National Theatre of Scotland in the 2010–11 international tour of Black Watch. His other theater work includes Good with People (Traverse Theatre/Paines Plough/ Datum Point Productions), Aladdin (NLP Theatre Company), The Lieutenant of Inishmore, The Pillowman, Mary Queen of Scots Got Her Head Chopped Off (XLC Theatre Company), and Celts in Seville (Celtic Football Club/Alyson Orr Ltd). Television work includes Burnistoun, Taggart, The Old Guys, Townsville, videoGaiden, and Legit. He was awarded “Best Actor” at the 48 Hour Film Project (Glasgow) for his performance in the short film Dead Ringer.

GAVIN JON WRIGHT (Nabsy) trained at Coatbridge College. His theater work includes The Last Dictator, The Woman from the North, Goldlocks and the Glasgow Fair, The Frock, Babes in the Wood (Oran Mór), Sleeping Beauty, Cinderella, The Life of Stuff, Whisky Galore! (A Musical), The Servant o’ Twa Maisters (Pitlochry Festival Theatre), Kaddish for Pinter (Studio Earth, Scotland), Spring Awakening, Decky Does a Bronco (Grid Iron Theatre Company), Sleeping Beauty, Cinderella (MacRobert), The Hall with It All (Peace Arts), Cinderella (Cumbernauld Theatre), and Sleeping Beauty (Hopscotch Theatre Company). Television work includes Lip Service, Dear Green Place, Taggart, Still Game, and Rebus (The Falls).

MATT MCCLURE (Understudy) trained at Langside College, Glasgow. His theater work includes A Model Life (Velvet Trumpet), Antigone, Observe the Sons of Ulster Marching Towards the Somme, and Sunset Song (XLC Theatre Company). His film work includes The Wee Man, The Pedestrian, Mixed Messages, Paperskin, Dry Your Eyes, The Bench, and Outpost. Television includes River City, Just for Laughs, and Yo! Diary.

DANIEL PORTMAN (Understudy) studied drama at Reid Kerr College, Paisley, where productions included Lysistrata (also at Oran Mór, Glasgow), Julius Caesar, Othello, One Flew Over the Cuckoo’s Nest, and The Glass Menagerie. His television work includes a recurring role in Game of Thrones. Films include The Angels’ Share and Outcast.

GREGORY BURKE’s (Writer) previous work includes Gagarin Way, Liar, On Tour, Debt, The Party, The Straits, Oocys Eyes, Shellshocked, Hoors, and Battery Farm. With Black Watch, Burke won the 2009 Laurence Olivier Award for Best New Play, the 2007 Writers’ Guild of Great Britain Award for Best Play, and The List’s 2006 Best Theatre Writing Award.

JOHN TIFFANY (Director) studied classics and theater at the University of Glasgow. He is a former associate director of the National Theatre of Scotland, where his work included Macbeth, Enquirer, The Missing, Peter Pan, The House of Bernarda Alba, Transform Caithness: Hunter, Be Near Me, Nobody Will Ever Forgive Us, The Bacchae, Black Watch, Elizabeth Gordon Quinn, and Home Glasgow. For Black Watch, Tiffany won the Laurence Olivier Award for Best Director, as well as a Critics’ Circle Award for Best Director, a Scotsman Fringe First
A sumptuous array of beaded French laces, GLAMOUR, metallic brocades, satins, velvets and embellishments. 

STEVEN HOGGETT (Associate Director, Movement) is cofounder and former co-artistic director of Frantic Assembly. Hoggett’s previous work for the National Theatre of Scotland includes Transform Caithness: Hunter, The Bacchae, 365, The Wolves in the Walls, and most recently Beautiful Burnout in coproduction with Frantic Assembly. For Frantic Assembly, Hoggett has codirected Little Dog (National Theatre Wales), Lovesong, Othello (Theatrical Management Association Award for Best Direction), Stockholm, pool (no water), Dirty Wonderland, Rabbit, Peepshow, and Underworld. Director/performer credits for the company include: Hymns, Tiny Dynamite, On Blindness, Heavenly, Sell Out, Zero, Flesh, Klub, and Look Back in Anger. Other choreography and movement director credits include The Glass Menagerie (American Repertory Theater); Once, Peter and the Starcatcher, Green Day’s American Idiot (Broadway); Dr Dee (English National Opera and Manchester International Festival); The Curious Incident of the Dog in the Night-Time, Dido, Queen of Carthage, The Hothouse, Market Boy (Royal National Theatre, London); Frankenstein (Royal & Derngate); Improper (Bare Bones Dance Theater); Villette (Stephen Joseph Theatre); and Mercury Fur and The Straits (Paines Plough). Hoggett has also choreographed music videos for artists including Calvin Harris, Franz Ferdinand, Wiley, Goldfrapp, and Bat for Lashes. For his work on Black Watch, Hoggett was awarded a Laurence Olivier Award for Best Theatre Choreographer in 2009.

DAVEY ANDERSON (Associate Director, Music) studied theater, film, and television at the University of Glasgow. Anderson has previously worked for the National Theatre of Scotland on Ménage à Trois (dramaturg); Enquirer and Architecting (associate director); Peter Pan and Be Near Me (musical director); Transform Orkney: Mixter Master (codirector); and Rupture and Snuff (writer/director). In 2006–07, he was the company’s director in residence. As a writer, Anderson’s plays include The Static, Blackout, Scavengers, Playback, Clutter Keeps Company, Liar, and Wired. In 2010–11, he was associate playwright with the Playwrights’ Studio, Scotland. Anderson has also worked as composer/musical director for the Donmar Warehouse, Tron Theatre, Scottish Youth Theatre, and Lazzi Experimental Arts Unit. He was supported by the Arches Award for Stage Directors in 2005.

LAURA HOPKINS (Scenic Designer) trained in interior design and at the Motley Theatre Design Course. For the National Theatre of Scotland, her credits include Beautiful Burnout (with Frantic Assembly), Peter Pan, and The House of Bernarda Alba. Her recent design work includes costumes for Love and Information (Royal Court Theatre), A Midsummer Night’s Dream, and Ragitime (Regent’s Park Open Air Theatre) and sets for Soul Sister (Hackney Empire/ Savoy Theatre/U.K. tour) and Troilus and Cressida (Royal Shakespeare Company/The Wooster Group). Previous work includes Othello, Stockholm (Frantic Assembly), You Can’t Take It with You (Royal Exchange Theatre, Manchester), The Death of Klinghoffer (English National Opera/Metropolitan Opera, New York), Juliet
and Her Romeo (Bristol Old Vic), Shoes (Sadler’s Wells Theatre/Peacock Theatre), King Lear (National Theatre of Chile), A Delicate Balance (Almeida Theatre), Lullaby, Gross Indecency (Duckie), Kellerman, Hotel Methuselah (Imitating the Dog), Time and the Conways (Royal National Theatre, London), Rough Crossings (Headlong), Faustus (Theatrical Management Association [TMA] Award for Best Design), Hamlet, Othello (Royal and Derngate, Northampton; tour with Headlong, TMA nomination), The Merchant of Venice (Royal Shakespeare Company), Peer Gynt (Guthrie Theater), Golden Ass, Macbeth, Storm (Shakespeare’s Globe), and Spike Milligan’s Adolf Hitler: My Part in His Downfall (U.K. tour). Other work includes Rudolf at Raimund Theater, Vienna (costumes); “The International Necronautical Society” tour. Recent work includes the soundscape design for the Opening Ceremony of the Olympic Games, The Master and Margarita (Complicite), Wild Swans, Hamlet (Young Vic), Richard III (Old Vic Theatre, Brooklyn Academy of Music, and world tour), Mågen (Det Kongelige Teater, Copenhagen), Five Stages of Truth (Victoria and Albert Museum), and Fräulein Julie (Schaubühne, Berlin). Other work includes Shun-kin, Endgame, Noise of Time (Complicite), Living Costs (DV8 Physical Theatre), Babel (Stan Won’t Dance), Dancing at Lughnasa (Old Vic), The Overwhelming (Laura Pels Theatre, New York), Ostello (Faranic Assembly), The Fahrenheit Twins (Told by an Idiot), The Cat in the Hat, Pains of Youth, …some trace of her, Kneehigh Theatre’s A Matter of Life and Death, Attempts on Her Life, Waves, The Overwhelming, Theatre of Blood (Improbable/Royal National Theatre, London), Truth and Reconciliation, Wastewater, Chicken Soup with Barley, The City, Harvest, Under the Whaleback, and Mountain Language (Royal Court

Brother (Young Vic), Single Spies (Theatre Royal Bath), Riflemind, Alex (West End), Kes, Separate Tables (Royal Exchange Theatre), Enjoy (Watford Palace Theatre), Casanova, and Playing the Victim (Told by an Idiot). For Improbable, Grenfell’s work includes No Idea (with Young Vic), Panic (Barbican/Sydney Opera House/Wexner Center for the Arts), Theatre of Blood (Royal National Theatre), Spirit (Royal Court Theatre), The Hanging Man (West Yorkshire Playhouse/Wexner Center for the Arts), Lifegame (U.K./international tours), Cona (U.K. tour), Animo (U.K./international tours), and 70 Hill Lane (U.K./U.S. tours). His work in opera includes extensive work for Opera Holland Park, as well as Falstaff (Mid Wales Opera), Fidelio (Opera Theatre Company, Dublin), La bohème (English Touring Opera), and Piccard in Space (Southbank Centre).

GARETH FRY (Sound Design) trained in theater design at the Central School of Speech and Drama. Previous work for the National Theatre of Scotland includes The Missing, Peter Pan, and Be Near Me. Recent work includes the soundscape design for the Opening Ceremony of the Olympic Games, The Master and Margarita (Complicite), Wild Swans, Hamlet (Young Vic), Richard III (Old Vic Theatre, Brooklyn Academy of Music, and world tour), Mågen (Det Kongelige Teater, Copenhagen), Five Stages of Truth (Victoria and Albert Museum), and Fräulein Julie (Schaubühne, Berlin). Other work includes Shun-kin, Endgame, Noise of Time (Complicite), Living Costs (DV8 Physical Theatre), Babel (Stan Won’t Dance), Dancing at Lughnasa (Old Vic), The Overwhelming (Laura Pels Theatre, New York), Ostello (Faranic Assembly), The Fahrenheit Twins (Told by an Idiot), The Cat in the Hat, Pains of Youth, …some trace of her, Kneehigh Theatre’s A Matter of Life and Death, Attempts on Her Life, Waves, The Overwhelming, Theatre of Blood (Improbable/Royal National Theatre, London), Truth and Reconciliation, Wastewater, Chicken Soup with Barley, The City, Harvest, Under the Whaleback, and Mountain Language (Royal Court
Theatre). Fry won a Laurence Olivier Award in 2009 and a Helpmann Award in 2008 for his work on Black Watch. He received a Laurence Olivier Award in 2007 for Waves.

JESSICA BREITTLE (Costume Design) graduated from the Bristol Old Vic Theatre School in 2005. Theater design credits include: Roadkill, Love’s Time’s Beggar (Ankur Arts Productions), Mish Gorecki Goes Missing, Defender of the Faith, A Perfect Analysis Given by a Parrot, and Suddenly Last Summer (Tron Theatre, Glasgow), The Government Inspector (Communicado Theatre Company), The Lasses O, Ragged Lion (Rowan Tree Theatre Company), Can We Live with You? (Lung Ha’s Theatre Company), The Other, Martial Dance (Macrobert Arts Centre, Stirling), The Glass Menagerie (Royal Lyceum Theatre, Edinburgh), Ae Fond Kiss, The Price of a Fish Sapper, Excuse My Dust (Óran Mór), Into the Woods, After Juliet, A Midsummer Night’s Dream, The Chrysalids (Royal Lyceum Youth Theatre), The City Madam, The Front Page, Krapp’s Last Tape (Bristol Old Vic), Fierce: An Urban Myth (Grid Iron Theatre Company), A Piece of Cake (Wee Stories Theatre), and The Wizard of Oz (Macrobert).

LEO WARNER and MARK GRIMMER (59 PRODUCTIONS, LTD) (Video Design): Led by directors Leo Warner, Mark Grimmer, and Lysander Ashton, 59 Productions is a film and new media production company that specializes in filmmaking and integrating the moving image into live performance. Recent theater work includes Really Old, Like Forty Five, Mother Courage and her Children, Time and the Conways, ...some trace of her (Royal National Theatre, London), Les Miserables (U.K. and international tours), Panic (Improbable at the Barbican), Thyestes (Arcola Theatre), and War Horse (New London Theatre/ National, London). Opera includes The Pearl Fishers, Idomeneo, Messiah, Riders to the Sea (English National Opera), After Dido (ENO/Young Vic), Doctor Atomic, Satyagraha (Metropolitan Opera/ENO), Al gran sole carico d’amore (Salzburg Festival), The Minotaur, and Salome (Royal Opera House). Dance includes New Brandstrup/Goldberg Variations (ROH2), Dorian Gray (Matthew Bourne), and The Seven Deadly Sins (Royal Ballet). Live music shows include the set and video design for Sigur Rós singer Jónsi’s solo world tour.

JOE DOUGLAS (Associate Director, Touring) studied directing at Rose Bruford College. For the National Theatre of Scotland, he has directed The Last Polar Bears and Our Teacher’s a Troll and...
Jeff and Laurie Ubben (Executive Producers) met as undergraduates at Duke University and have called San Francisco home since 1995. They have sponsored A.C.T.’s seasons since 2007–08. Two of their three children have studied and performed extensively with the A.C.T. Young Conservatory, which has collaborated on several musical productions with San Francisco’s Bird School of Music, founded by Laurie. A trustee of A.C.T., Jeff is a founding member and managing partner of ValueAct Capital. He also serves as chairman of the national board of The Posse Foundation, the board of The Bay Citizen, and the board of the Drew School.

ADDITIONAL CREDITS

Anne Henderson, Casting Director
Laura Donnelly, Casting Associate
Timothy Tunks, Head Electrician
Colin Wade, Head Sound
Ryan Miller, Head Carpenter
Patrick Musni, Head Properties
Kevin McKereghan, Sound Associate
Members of local 784, Wardrobe

PRODUCTION TEAM

Carrie Hutcheon, Company Stage Manager
Nick Hayman, Deputy Stage Manager
Katie Hutcheson, Assistant Stage Manager
Kevin Murray, Technical Manager
Neill Pollard, Lighting Supervisor
Jon Meggat, Lighting Technician
Graham Holder, Sound Supervisor
Guy Coletta, Sound Technician
John Dinsdale, Technician
Christine Dove, Wardrobe Supervisor
Suzanne Runciman, Wardrobe Technician

Look for your A.C.T. ticket to receive a complimentary Chef’s choice appetizer with the purchase of two entrées per couple.

KULETO’S
Italian Restaurant
221 Powell Street San Francisco
415-397-7720 www.KULETOS.com

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It is our ambition to make incredible theatre experiences for you, which will stay in your heart and mind long after you have gone home.

We tirelessly seek the stories which need to be told and retold, the voices which need to be heard and the sparks that need to be ignited. We do this with an ever-evolving community of play-makers, maverick thinkers, and theatre crusaders. We try to be technically adventurous and fearlessly collaborative.

We are what our artists, performers, and participants make us. And with no building of our own, we have the freedom to go where our audiences and stories take us. There is no limit to what we believe theatre can be, no limit to the stories we are able to tell, no limit to the possibilities of our imaginations.

All of Scotland is our stage, and from here we perform to the world. We are a theatre of the imagination: a theatre without walls.

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BLACK WATCH MUSIC CREDITS

Preshow music:
Artist: The Black Watch Pipes and Drums
Album: The Ladies from Hell
Label: Greentrax Recordings Ltd

1) Tattoo
Track: “Fanfare”
Artist: Various, Edinburgh Military Tattoo
Album: Spirit of the Tattoo DVD

2) Pub #1
Track: “Spitting Games”
Artist: Snow Patrol
Album: Final Straw
Label: Polydor Ltd (U.K.)

3) Pool Table
Track: “First Sleep”
Artist: Cliff Martinez
Album: Solaris soundtrack
Label: Superb Records

4) Officer’s Email #1
Track: “Officer’s Email #1 Underscore”
Artist: Davey Anderson

5) Song
Track: “Gallant Forty Twas”
Artist: Traditional, arr. Davey Anderson

6) Lord Elgin
Track: “Selection”
Artist: The Black Watch Pipes and Drums
Album: The Ladies from Hell
Label: Greentrax Recordings Ltd

7) Song
Track: Forfar Sodgar
Artist: Traditional, arr. Davey Anderson

8) Fashion
Track: “Farewell to Nigg”
Artist: Shooglenifty
Album: A Whisky Kiss
Label: Greentrax Recordings Ltd

9) Blueys
Track: Summer 78 (Instrumental)”
Artist: Yann Tiersen
Album: Goodbye Lenin soundtrack
Label: Virgin Records France

10) Officer’s Email #2
Track: “Officer’s Email #2 Underscore”
Artist: Davey Anderson

11) Song
Track: “Twa Recruiting Sergeants”
Artist: Traditional, arr. Davey Anderson

12) Sunrise
Track: “Maybe You’re My Puppet”
Artist: Cliff Martinez
Album: Solaris soundtrack
Label: Superb Records

13) Officer’s Email #3
Track: “Officer’s Email #3 Underscore”
Artist: Davey Anderson

14) Ten Second Fights
Track: “Last Day”
Artist: Max Richter
Album: Memoryhouse
Label: Late Junction

15) Suicide
Track: “Suicide”
Artist: Davey Anderson

16) Blast
Track: “A Thearlaich Òig”
(“Oh Young Charles Stewart”)
Artist: Margaret Bennett & Martyn Bennett
Album: Glen Lyon
Label: Foot Stompin’ Records

17) Lament
Track: “The Flowers of the Forest”
Artist: Traditional, played live on bagpipes

18) Parade
Artist: Various, compiled by Davey Anderson.

Track: “November”
Artist: Max Richter
Album: Memoryhouse
Label: Late Junction

Track: “Molly”
Artist: Michael Nyman
Album: Wonderland soundtrack
Label: Virgin Records

Track: “The International Connection—Drum Fanfare”
Artist: Simon Fraser University Pipe Band
Album: On Home Ground, Vol. 1
Label: Greentrax Recordings Ltd

Track: “The Black Bear”
Artist: Traditional, performed live on bagpipes
CAREY PERLOFF
(Artistic Director) is
celebrating her 20th
year as artistic director
of A.C.T., where she
most recently directed
Elektra, Endgame
and Play, Scorched,
The Homecoming, Tosca Café (cocreated
with choreographer Val Caniparoli and
recently toured Canada), and Racine’s
Phèdre. Known for directing innovative
productions of classics and championing
new writing for the theater, Perloff has also
directed for A.C.T. José Rivera’s Boleros for
the Disenchanted; 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
Rock ‘n’ Roll, of Ayvazian’s Mamet); the world premiere of Leslie
The Voysey Inheritance,
Mary Stuart of commissioned translations/adaptations
and Harold Pinter’s
and Paul Walsh) of
A.C.T. –
Celebration
and Harold Pinter’s
and his own adaptation (adapted by David
Mamet); the world premiere of Leslie
Ayvazian’s Singer’s Boy; and major revivals
of Tis Pity She’s a Whore, The Government
Inspector, 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, The Room, Home,
The Tempest, and Stoppard’s Rock ‘n’ Roll,
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 at
A.C.T., New York Stage & Film, and
Roundabout Theatre Company. Her
latest play, Higher, was developed at New
York Stage and Film and presented at San
Francisco’s Contemporary Jewish Museum
in 2010; it won the 2011 Blanche and
Irving Laurie Foundation Theatre Visions
Fund Award and received its world premiere
in February 2012 in San Francisco. Her
one-act 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
writers, including Gotanda, Nilo Cruz,
and Robert O’Hara. She also directed Elektra
for the Getty Villa 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 many classic works. Under
Perloff’s leadership, CSC 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.

ELLEN RICHARD
(Executive Director) joined A.C.T. as
executive director in
August 2010. She
served previously as
director of off Broadway’s
nonprofit Second Stage Theatre in New
York City. During her tenure at Second
Stage, she was responsible for the purchase
contract of the Helen Hayes Theatre and
substantial growth in subscription income
and growth in individual giving. Under
Richard’s leadership, Second Stage provided
the initial home for the Broadway
productions Everyday Rapture, Next to
Normal, and The Little Dog Laughed.

From 1983 to 2005, Richard enjoyed
a rich and varied career with Roundabout
Theatre Company. By the time she departed
as managing director, Roundabout had
been transformed from a small nonprofit
on the verge of bankruptcy into one of
the country’s largest and most successful
theater companies of its kind. Richard is
the recipient of six Tony Awards as
producer, for Roundabout productions of
Cabaret (1998), A View from the Bridge
(1998), Side Man (1999), Nine (2003),
Assassins (2004), and Glengarry Glen Ross
(2005). Producer of more than 125 shows
at Roundabout, she had direct supervision
of all general and production management,
marketing, and financial aspects of the
theater’s operations. She conceptualized
and oversaw the redesign of the three
permanent Roundabout stages—Studio
54, the American Airlines Theatre, and the
Harold and Miriam Steinberg Center for
Theatre. She directed the location search for
Cabaret and supervised the creation of that
production’s environmental Kit Kat Klub.

Prior to her tenure at Roundabout,
Richard served as business manager of
Westport Country Playhouse, theater
manager for Stamford Center for the Arts,
and business manager for Atlas Scenic
Studio. She began her career working as
a stagehand, sound designer, and scenic
artist assistant.

MELISSA SMITH (Conservatory Director)
oversees the administration of the A.C.T.
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 Yale School of Drama.