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
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nurthes 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 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.
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Together we’ll go far
Dear Friends,

Happy New Year! And welcome to Phèdre.

In October 2008, Timberlake Wertenbaker 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)
UNCOMPROMISING


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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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David and Susan Coulter; Mimi and Peter Haas Fund

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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.
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. Champsély, 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
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...
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.
WORLD PREMIERE
THE CAUCASIAN CHALK CIRCLE
by Bertolt Brecht
translated by Domenique Lozano
DIRECTED AND DESIGNED BY John Doyle

“JOHN DOYLE is FEROCIOUSLY INVENTIVE.”
—Daily News

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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

**Theseus**, the bastard son of Aegus, 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 Aegus 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. Aegus, 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.

**Phèdre** is the daughter of Minos (son of Jupiter and king of Crete) and Pasiphaē (daughter of the sun god, Helios). After Minos refused to sacrifice a white bull to Neptune, the vengeful sea god caused Pasiphaē 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.

**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.

**Aricie** is last of the noble line of Pallas, Athenian King Aegus’s brother and Theseus’s uncle. When Aegus named Theseus his successor to the throne, the sons of Pallas (Pallantidae) threatened a coup, because in their minds Aegus, himself the adopted son of the previous king, had no legitimate blood claim to power—and Aegus’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](14 American Conservatory Theater)
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. SUCCESSFULLY CONCLUDES FIRST-EVER ENDOowment 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 Slaight 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.”

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.

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, 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.”
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.

**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 nilssen@act-sf.org or 415.439.2450.

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December

22 Phèdre Prologue
Featuring director Carey Perloff. 5:30 p.m.

23 Phèdre Opening Night Dinner
Featuring director Carey Perloff. 5:30 p.m.

24 Phèdre Theater on the Couch

25 Phèdre Audience Exchange
After the 7 p.m. performance

26 Phèdre OUT with A.C.T.

28 Phèdre Saturday Salon
Featuring director Carey Perloff. Noon

31 Phèdre Audience Exchange
After the 2 p.m. performance

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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

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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)

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Due to the spontaneous nature of live theater, all times are subject to change.
THROUGH MARCH 28, 2010

For the first time in 30 years, the artifacts from the tomb of Tutankhamun return to the de Young Museum. This exhibition presents more than 130 important objects, including 50 from the tomb of King Tut, and places the Egyptian ruler in a larger context through an additional 80 objects from the tombs of his ancestors.

Purchase tickets at:
Ticketmaster.com/kingtut
877-888-8587

For more information:
deyoungmuseum.org

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The exhibition is organized by National Geographic, Arts and Exhibitions International, and AEG Exhibitions, with cooperation from the Egyptian Supreme Council of Antiquities. The San Francisco presentation is sponsored by Athena Troxel Blackburn, Mrs. Thomas B. Crowley, Sr., Rajnikant and Helen Desai, and Beringer Vineyards.

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.
**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 Swan: 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***

(Hippolytus) tenth season with the Stratford Shakespeare Festival included the roles of Quarlous in *Bartholomew Fair,* 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 THESEUSES (*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.

**CLAUDE LAUTIER***

(Aricie) made her Stratford Shakespeare Festival debut this season as Aricie in *Phèdre.* She is a member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

**SEAN ARBUCKLE***

(Thevenant) 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 Swan: 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***

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**CLAUDIA LAUTIER***

(Aricie) made her Stratford Shakespeare Festival debut this season as Aricie in *Phèdre.* She is a member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

*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
Who’s Who

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, Num3rs, 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.

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†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
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 Pryme, 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
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 Dimed as Barbara, a role she originated at INTIMAN Theatre in Seattle under Bartlett Sher's direction. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She was also a long time member of the San Francisco Mime Troupe. Film and television work includes Mrs. Daubtfire, 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  

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, Ab, Wilderness!, Widowers' Houses, Candida, Picnic, Heartbreak House, The Madras House, Lady Windermere's Fan, and The Chocolate Soldier. For Soulpepper 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). Poddubiuik 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);

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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.

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, 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.

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
Who’s Who

Reperatory 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:

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.
CAREY PERLOFF (Artistic Director) is celebrating her 18th season as artistic director of A.C.T., where she most recently directed José Rivera’s Bolero 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 Vasa Zhelezina); 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 Tosa 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 American Cultural Center’s 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.

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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Thank you Annual Fund donors! Your longstanding support, year after year, makes an immeasurable difference to A.C.T. and the work we do. Being able to count on your generosity allows us to take artistic risks, produce the best possible work on our stage, and train the next generation of theater artists. What will happen to this wonderful legacy of support in future generations when you are no longer here to give?

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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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Directors Circle members make annual contributions of $1,500 to $4,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members’ generosity during the November 1, 2008–November 30, 2009, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbiresh@act-sf.org.

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Phèdre 33
ARTISTIC
Meryl Lind Shaw, Casting Director
Michael Pallet, Dramaturg
Vicky Eng, Producing Associate
Carly Cioff, Artistic Administration
Beatrice Basso, Artistic Program Consultant
Mark Rucken, Associate Artist-Line Producer

Associate Artists
Bent Augusten
Manuel Feliciano
Anthony Fusco
Giles Havergal
Steven Anthony Jones
Domenique Lonzano
Craig Slaight
Gregory Wallace
Jack Willis

Directors
Shana Cooper
John Doyle
Alex Harvey
Giles Havergal
Ron Logomasino
Domenique Lonzano
Morris Panych
Carey Perloff
John Rando
Emma Rice
Mark Rucker
Craig Slaight
Gia Solari

Choreographers
Val Caniparoli

Composers/Orchestrations
Su Baker
Alessandro Juliani
David Lang
Karl Lundeberg
Nathaniel Stookey

Musical Directors
Laurie Burton

First Look Playwrights
Christina Anderson
Ping Chong
Eirat Cole
Peter Nachtrieb

Interns
Shelley Carter, Artistic Administration
Ellen Cassidy, Dramaturgy

PRODUCTIONS
Jeff Rounding, Production Manager
Dick Daley, Meg O'Neil, Associate Production Managers
Marion Bechthold, Production Administrator

Designers
John Aronne, Scenery
John Doyle, Scenery
Erlan Puncillo, Scenery
Keri MacDonald, Scenery
Neil Murray, Scenery
Christine Podubinski, Scenery
Douglas W. Schmidt, Scenery
Bevera Bauer, Costumes
John Doyle, Costumes
Alex Jager, Costumes
Keri MacDonald, Costumes
Christine Podubinski, Costumes
Robert de la Rose, Costumes
Lydia Tanju, Costumes
Alan Brodie, Lighting
Jane Cox, Lighting
James F. Ingalls, Lighting
Alexander V. Nichols, Lighting
Malcolm Rippeth, Lighting
Nancy Scheler, Lighting
Robert Wietzel, Lighting
Simon Bater, Sound
Cliff Curturbers, Sound
Ted Crimi, Sound
Domenique Lonzano, Sound
Jake Rodgiers, Sound
Daren L. West, Sound
Gemma Carrington, Productions
Jan Driscoll, projections

Design Associates
Martin Flynn, Scenic
Robert J. Hahn, Lighting
Jake Rodrigues, Sound

Coaches
Dave Mazer, Fights
Jeffrey Crockett, Voice and Text
Nancy Benjamin, Jill Walsmy Zages, Voice, Text, and Dial

Stage Management
Elisa Guthertz, Head Stage Manager
Steph Curtis, Karen Habens, Joseph Smeler,
Kara Steppel, Kimberly Webb Mark, Stage Managers
Heath Belden, Danielle Callaghan, Megan Sada,
Stephanie Schlenman, Karsn
Serpalle, Claire Zaw, Assistant Stage Managers

Scene Shop
Mark Luevanos, Shop Foreman
Rusell Souza, Assistant Shop Foreman
Qis Fyr, Jonathan Young, Mechanics
Tim Heaney, Purchasing Agent

Paint Demaret Campbell, Chargy Scenic artist
Jennifer Bennes, B. J. Fredrickson, Scenic Artists

Prop Shop
Ryan L. Parham, Supervisor
Jessica Greenwood, Assistant
Elie Crice, Artisan

Costume Shop
David F. Draper, Manager
Jessie Amstotz, Jessica Hintil, Design Assistants
Kerly Weiman, Draper
Thiem M. Tailor
Maria Montoya, Head Stitcher
Kelly Kochan, Accessories & Crafts Artisan
Amy Knaught, First Hand

Wig Shop
Jeanne Parham, Wig Master

Stage Staff
Suzanna Bailey, Sound Head
Miguel Oungun, Head Carpenter
Jade Henderson-Sha, Properties Head
Tim Wilson, Head Electrician
Mark Pugh, Flyman
Krsten Ross, Tim Tunks, Stagehands
John Kurt, Wardrobe Supervisor
Mary Montoya, Wardrobe Supervisor
Eren Hennessey, Hair and Makeup Supervisor
Tom Blair, Stage Door

Conservatory
Paul Stoltz, Technical Director
Ian Smith, Assistant Technical Director

Costume Rentals
Callie Flood, Supervisor
Jef Valenstein, Assistant

Interns
Ashley Costa, Stage Management
Audrey Scharpe, Prop Shop
Amada Togliatti, Costume Shop
Nicole Rizzio, Wig Shop
Tamar Arzumanos, Costume Rentals

ADMINISTRATION AND FINANCE
Dianne Prichard, Company Manager
Kate Stewart, Human Resources Manager

Finance
Jim Neuner, Controller
Shane Bore, Matt Jones, Linda Lauter, Associates

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Leslie Biers, Director of Corporate and
Community Partnerships
Olivia de Lara, Donor Systems Coordinator
Paul Knudsen, Associate Director of Development

Mindy Lechman, Donor Stewardship Coordinator
Liz E. Nilson, Manager, Individual &
Alumni Relations

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

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Thomas Morgan, Director
Joone Pajur, Network Administrator
Conchita Robson, Mainframe & Telecom Administrator

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Public Relations
 Randy Taradash, Associate Director of Marketing and Promotions
Edward Budworth, Group Sales Representative
Audra Davis, Web Content Manager
Amelie Nadnellini, Senior Graphic Designer
Nina Fujikawa, Graphic Designer
Erren Oksick, Public Relations Manager
Jack Lloyd, Volunteer Coordinator
Rose Marie Hogan, Marketing Associate
Tim Faust, Marketing Intern
Samantha Mansfield, Graphics Intern

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Dan Rubin, Publications & Literary Associate
Katie May, Intern

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Darrell Warrington, Box Office Manager
Mark C. Peters, Subscriptions Manager
David Engleman, Head Treasurer
Lynn Skelton, SMAT and Group Sales Treasurer

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Maggie Alper, Chris Johnson, Miriam Korpi,
Lloyd Margot, Tim Rennemon, Doug Ross,
Ki Spur-Gaines, Caroline Turton,
Kevin Valentine, Reg Vaughan, James Wagner, Agents

Front of House
Tim Hylard, Theater Services Manager
Eva Ramos, House Manager
Oliver Sutton, Security

Operations
Lesley Peer, Manager
Len Locco, Jeffrey Warren, Assistant Facilities Managers
Joe Vigil, Facilities Crew
Carin Car, Jr, Jamie McGraw, Security

CONSERVATORY
Craig Slaight, Young Conservatory Director
Andrew Hurteau, Director of Studio A.C.T.
Christopher Herold, Director of Summer Training Congress
Jack Sharrat, Director of Academic Affairs
Rebecca Nestle, Inside Out Project Coordinator
Jenner Lopez, Director of Financial Aid
Hannah Cohen, Conservatory Coordinator
Stacy Beekley, Eliza Leoni, Conservatory Associates
Cara Capas, Conservatory Administrative Associate
Matt Jones, Bursar/Playground Administrator

Master of Fine Arts Program Core Faculty
Rena Ruggiero, Acting
Christina Andress, Acting
Nancy Benjamin, Co-Head of Voice and Dialects

Stephen Buescher, Head of Movement,
Jeffrey Crockett, Head of Voice

Manuel Felciano, Acting, Director
Anthony Fusco, Acting
Steven Anthony Jones, Acting

Domenique Lonzano, Acting, Director
Frank Oritelli, Acting, Technic

Michael Paltler, Director of Humanities

Jack Sharrat, Ph.D., Theater History
Meryl Lind Shaw, Acting, Director

James Wayne, Acting, Director

M.A. Program Adjunct Faculty
Jane Hammett, Singing
Linda Hammers, Acting
Giles Havergal, Director
Gregory Hoffman, Combat/Weapons
Charles Mackenzie, Acting on Film

Farah Moosa, Acting, Director
Kari Prindl, Alexander Technique
Lisa Anne Porter, Voice

Robert Rutt, Singing
Elise Shiffman, Alexander Technique

Studio A.C.T.
Rachael Adler, Acting
Andy Alabran, Acting
Frances Epstein, Dialect

Jeffrey Draper, Voice and Speech
Paul Finocchiaro, Acting

Nick Gabriel, Acting
Marvin Greene, Acting

Jane Heath, Audition Technique
Christopher Herold, Acting

Greg Hubbard, Acting

Andrew Hurteau, Acting
Mark Jackson, Movement

W. D. Keck, Audition Technique

Rose Adams Kelly, Alexander Technique

Drew Khalid, Voice and Speech, Acting
Domenique Lonzano, Shakespeare, Acting

Tina Oliver, Acting

Marty Pistone, Acting

Lisa Anne Porter, Acting, Shakespeare, Voice and Speech

Mark Rafael, Acting

Regina Saino, Improvisation

Vivian Sam, Dance

Naomi Sanchez, Singing

Barbara Scott, Improvisation

Lynne Sofer, Speech, Acting, Text Work

Damon Sperber, Acting

Matthew Graham Smith, Movement

Young Conservatory

Christina Athens, Acting

Nancy Gold, Physical Character, Acting

Cindy Goldfield, Acting

Jane Hammett, Musical Theater, Directing, Acting

W. D. Keck, Director

Domenique Lonzano, Director

Christine Marvin, Dance, Choreographer

Pamela Rickard, Acting

Robert Rutt, Musical Arranger, Accompanist

Vivian Sam, Musical Theater, Dance

Summer Serafin, Acting

Craig Slaight, Director, Acting

Amelia Stewart, Director, Acting

James Wagner, Acting

New Plays Program
Ursula Rani Sarma, Craig Slaight, Playwrights

YC Accompanist

Thaddeus Pinkerton

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American Conservatory Theater Exits
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