World Premiere

War Music

Adapted and directed by Lillian Groag
Based on the book by Christopher Logue
Choreography by Daniel Pelzig
Original music composed by John Glover
As an investor, Ron Conway looks for the most talented people with the greatest potential, and then secures the resources they need to flourish. That’s why as a philanthropist, Ron is is partnering with UCSF Medical Center. Together we’re building a medical complex where scientific innovations are becoming lifesaving treatments faster. We’re already the only nationally ranked top-ten hospital in the Bay Area, but our vision is to provide the best patient care available anywhere. To learn more, visit ucsfhealth.org/future. Together we are UCSF. Advancing Health Worldwide.

“INVEST IN THE RIGHT COMPANY, AND YOU SEE GOOD RETURNS. INVEST IN THE RIGHT MEDICINE, AND IT CHANGES THE WORLD.”

—Ron Conway, Silicon Valley angel investor, early Google backer, philanthropist
AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 320 A.C.T. productions have been performed to a combined audience of more than seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 230,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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

Are you wondering if your financial advisor is disconnected from your reality? Who is your financial advisor really working for—the client, the company, him or herself? At Karp Capital Management, we’re proud to be different. We answer to our clients and only to our clients. Karp Capital helps you reach your financial goals through asset management and retirement planning.

We develop and execute comprehensive financial strategies for individuals, positioning portfolios to take advantage of trends in the financial markets and the economy. At Karp Capital Management, we put your goals first, which is how it should be. After all, we answer to you.

Sign up for Karp Capital Focus, our quarterly newsletter with news and insights. Visit KarpCapital.com today.
Dear Friends,

If, as the poet Ezra Pound once famously said, “literature is news that stays news,” then it is no surprise that in times of war and political chaos, we return again and again to that most “newsworthy” piece of great literature, the *Iliad*. Three thousand years after its creation, Homer’s astonishing epic still bristles with enormous questions, insights, and discoveries about why we make war, why we believe in destiny, and how the rhetoric around the concept of justice gets manipulated in the service of financial, military, and political gain.

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

Once we committed to the idea of developing *War Music* into a theater piece, we began deploying A.C.T.’s collective resources. The first step was to fully encounter the poem itself, by hearing it read aloud in its entirety around a table by a cast that included actors from A.C.T.’s resident company and M.F.A. Program, supported by A.C.T.’s intrepid artistic staff, including Resident Dramaturg Michael Paller. Then began a series of discussions about which sections of this truly epic poem were most critical, and about how to tell the story visually and musically as well as aurally. From there we added the extraordinary creative team, with each member having the unusual opportunity to interject ideas from the very beginning. As the script evolved, we held two staged workshops in which the cast began to put sections of the script on its feet and to solicit feedback from audiences. It has been an incredible joy to watch such a large and passionate group of artists tackle such ambitious material, and we are incredibly grateful to everyone in the A.C.T. family who continues to help make this kind of extraordinary collaboration possible.

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

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

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

continued on page 6
Next season marks the 100th anniversary of A.C.T.’s magical, historic stage. To celebrate, we open with an astonishing theatrical interpretation of Noël Coward’s Brief Encounter. Britain’s visionary Kneehigh Theatre combines the play, the film, and Coward’s achingly delightful songs to create a multimedia production filled with love, desire, and delight.

Meanwhile, key members of A.C.T.’s amazing core acting company will be in a mocked Oval Office rehearsing David Mamet’s bitingly funny political satire November, which will perform, aptly, in November. Mamet’s wicked comedy looks at the egos and terrors of political animals as their conflicting agendas collide and the country is forced to stand by and watch. November finds Mamet at the peak of his form, detonating language around the stage with absolute comic precision.

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

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

In March we welcome back the formidable duo of Marco Baricelli and Olympia Dukakis in Vigil, a new comedy by The Overcoat creator Morris Panych. For those of you who remember Marco and Olympia in For the Pleasure of Seeing Her Again, you know they possess a unique chemistry and bond that is captivating to watch. Panych is a major Canadian theater artist whose writing we have wanted to introduce to the Bay Area for some time, and he will direct his marvelous script for A.C.T.

Spring brings us to Round and Round the Garden, the third installment in Alan Ayckbourn’s hilarious trilogy The Norman Conquests, about Norman, a librarian who plays misguided lothario while haplessly attempting to seduce his two sisters-in-law and estranged wife during an uproarious weekend family gathering. Perfectly suited to the talents of our resident acting company, this production will feature some of A.C.T.’s finest transformative actors.

Finally, we are making the theatrical leap of the year with A.C.T.’s world premiere dance-theater piece The Tosca Project. Four years in the making, this production is a celebration of North Beach’s legendary Tosca Café as a metaphor for all those magical bars around the world in which the ghosts of elusive personal encounters remain in the air. San Francisco Ballet choreographer Val Caniparoli and I have collaborated with an astonishing group of dancers and actors to create an evocative world in which love, politics, betrayal, and hope emerge from the shadows and then disappear again with the clink of a glass. In the tradition of Philip Gotanda’s After the War, this is a unique collaboration among a group of Bay Area artists and the city we love, offered as a valentine to our extraordinary Bay Area audience.

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

Yours,

Carey Perloff
Artistic Director
“Since first learning about Life Care more than 30 years ago, I pictured it as the perfect future for me. Now that I am living at The Sequoias, it couldn’t be working out better. I no longer worry about what might happen in the years ahead.”

Resident Richard Williams, Pottery artist and community volunteer

You can’t know what the future will bring. But you can be prepared for it.

To find out how you can gain the peace of mind shared by Richard Williams and all our residents, call Candiece Lindstrom at 415.351.7900.
Community partner. Distinguished tradition.

Wells Fargo is proud to continue our tradition of strong community partnership.

Since 1852 Wells Fargo & Company has helped generations of families with complex financial needs realize their dreams. Solutions include:

- Private Banking
- Trust and Estate Services
- Brokerage Services through Wells Fargo Investments, LLC
- Investment Management
- Life Insurance

To learn more about how we can partner with you, contact:

Christopher Castro
Regional Private Banker
1 Montgomery Street, 1st Floor
San Francisco, CA 94104
415.222.8996

Then. Now. For generations to come.

Private Client Services provides financial products and services through various banking and brokerage affiliates of Wells Fargo & Company including Wells Fargo Investments, LLC (member SIPC). Wells Fargo makes insurance available through Wells Fargo Insurance, Inc. or licensed affiliates. CA license #0831603.
© 2009 Wells Fargo Bank, N.A. Member FDIC
War Music

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

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

There will be one 15-minute intermission.

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

This production is made possible by

EXECUTIVE PRODUCERS
Priscilla and Keith Geeslin; Joan S. Lane;
Nancy Livingston and Fred Levin, The Shenson Foundation; Mrs. Albert J. Moorman

PRODUCERS
Lesley Ann Clement and Doron Dreksler; Heather M. Kitchen;
Dr. and Mrs. Joseph K. Perloff; David ibnAle and Mollie Ricker

Donors to

Additional support provided by the William and Flora Hewlett Foundation Fund for New Works, an endowed fund of The Next Generation Campaign, and the Richard and Rhoda Goldman Fund.
SHOWCASING MY LISTINGS

- Simply the Best…

Nina Hatvany
415.229.1285
www.NinaHatvany.com

1333 Waller St.
The tastefully remodeled interior of this classic Victorian, with its lovely façade, has plenty of space for comfortable family living. There is a spacious master suite, three other bedrooms plus an office, an eat-in kitchen that accesses a deck and level yard, elegant living and dining rooms and ample storage plus a two-car tandem garage with an additional legal parking space in the driveway. $1,895,000

2755 Green St.
The very best of Cow Hollow, one of the City’s most desirable locations. Good weather, a quiet location, flat streets and a wonderful neighborhood feel make this a superlative place to live. Beautifully remodeled three-level home with a “Gone with the Wind” staircase and a large terraced south yard. Five bedrooms, four and a half baths and two-car garage. www.2775green.com $5,950,000

30 Miller Pl. #11
The perfect Nob Hill pied-a-terre. Three bedrooms, two baths with one-car parking. Steps from the Fairmont. Fun finishes and amazing views. $1,700,000

1470 Noe St.
This high quality home was rebuilt in 2005 and has many upscale amenities. There is a main living area with stunning San Francisco downtown and East Bay views, three bedrooms and two and one half bathrooms, gourmet kitchen with premium stainless steel appliances, two car side-by-side attached garage with interior access and a beautiful walk-out patio and landscaped yard with views from the upper terrace. $1,850,000

690 Market St. #2203
Extraordinary opportunity at the Ritz-Carlton Residences. Great view and a terrace. Two bedrooms, two and a half baths, one-car parking. Exquisite custom furnishes and design details. www.sfritzcarlton.com $1,998,000

Committed To Getting Clients What They Want
THE ENSEMBLE

Thetis, Aphrodite, Helen
Homer, Crysez, Soos, The Heralds
Agamemnon, Antenor, Hephaestus
Homer, Odysseus, Pandar, Poseidon
Hera, Antilochus, Tu
Calchas, Priam, Scamander (The River God), Makon
Footsoldier, Thersites, Ajax
Menelaus, Diomed, Deedam
Patroclus, Aeneas
Hector, Idomeneo, The White Horse
Athena, Manto, Andromache, Cumin
Achilles, Paris, Apollo
Nestor, Zeus, Anchises

RENÉ AUGESSEN
CHARLES DEAN
LEE ERNST
ANTHONY FUSCO
SHARON LOCKWOOD
DAVID A. MOSS
ANDY MURRAY
NICHOLAS PEIZZAR†
CHRISTOPHER TOCCO†
GREGORY WALLACE
ERIN MICHELLE WASHINGTON†
JUD WILLIFORD
JACK WILLIS

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

UNDERSTUDIES

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

STAGE MANAGEMENT STAFF

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

ORIGINAL MUSIC RECORDED BY

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

Recorded at STUDIO PARADISO, San Francisco
Engineer
Shawn Biggs

SPECIAL THANKS TO

Pink Pasdar
Helene Foley, David Goldstein (National Center for New Plays at Stanford)
Julia Brothers, Nick Childress, James Carpenter, Michael Earle Fajardo, Rod Gnapp, Natalie Hegg, Nicholas Hongola,
Steven Anthony Jones, Julian Lopez-Morillas, Delia MacDougall, Craig Marker, Philip Martinson, Roberto Robinson,
Stacy Ross, Ken Ruta, Stephen Barker Turner, Allison Jean White
Three salient facts about Homer’s epic poem, the Iliad, the source of Christopher Logue’s War Music: 1) It may have been composed (not written) in the late eighth or early seventh century B.C.E.; we don’t know for sure. 2) It was composed, and then sung or spoken, long before it was written down. The form in which it was written down (all 15,693 lines in the original Greek) probably doesn’t bear an exact resemblance to the poem that Homer composed. 3) Homer may have been “Homer,” a number of people who, over time, composed the Iliad, the Odyssey, and other poems. On Homer as an individual there is no trustworthy biographical information.

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

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

Neither the Iliad nor War Music covers all ten years of the Trojan War. Rather, they pick up the story in the last, decisive year, in the midst of a furious quarrel over a young woman named Briseis between the leading Greek general, Agamemnon, and his greatest warrior, Achilles. So it might be useful to fill in the events leading up to that point.

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

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

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

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

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

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

When Menelaus discovered that the two had departed for Troy, he invoked the suitors’ oath and demanded that Agamemnon raise an army and fetch his wife home. Agamemnon reluctantly agreed. The forces were assembled in a thousand ships that met at Aulis, where Agamemnon and Menelaus were joined by, among others, Achilles, Nestor, and Patroclus, all of whom had come from Phthia.

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

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

That, however, is another story.

*War Music* 13
THE ULTIMATE ABSURDITY
A Note from the Adaptor/Director of War Music

BY LILLIAN GROAG

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

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

In Christopher Logue’s “account” of The Iliad, Achilles’ story is not three thousand years old. It is ever present and ever painfully alive. We all have to die. Is it better to go out early with Dylan Thomas’s “bang” rather than later with T. S. Eliot’s humiliating “whimper”? Are we sure we know? And has any playwright of the “absurd” ever treated the “forces” that run the world with as much vitriol as Homer? Except perhaps Logue. In Logue’s (and in Homer’s) world we are on our own. Nothing can save us from our common fate. No prayer, no friendship, no love that feels “forever,” no government, and, much more alarmingly, no force of logic or reason in the world can alter our individual and common end. And yet, isn’t it spectacular, this wild breed, this humanity who will go to its grave howling and holding its mortality as a banner against the despicable frivolity of the eternal gods?

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

War Music as you will hear it tonight is the direct result of the commitment, fiendishly hard work, patience, and persistence of A.C.T.’s outstanding resident company of actors and its exceptional conservatory corps led by Melissa Smith. They have actively shaped Christopher Logue’s astonishing epic poem and turned it into a theatrical evening. Had Carey Perloff not had the artistic courage and integrity to devote the theater’s resources some three years ago, at a time when most theaters are reduced to putting up small-cast plays with—all too often—safe contents, and without the tremendous input of the stunning Daniel Pelzig, this evening would not be a reality.
Christopher Logue is something of a paradox. An antiwar protester who never studied Greek, he has spent the past 50 years immersed in ancient classical literature, rewriting Homer’s timeless war epic, the Iliad, to create for a 20th-century sensibility an entirely new poem that depicts Homer’s battle scenes in all their bloody glory.

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

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

In his continuing engagement with Homer’s epic, Logue has over the past five decades tackled short sections of the Iliad sporadically and in no particular order. The first two volumes, Patrocleia (based on book 16 of the Iliad, the result of the BBC commission) and Pax (book 19), appeared in 1962 and 1967 respectively, to much critical acclaim. The 1960s brought a surge of excitement into Logue’s life, and he seemed to be everywhere, swept up in the current of political change. During those years he marched against nuclear armament and spent a second (shorter) stint in prison for his political activism. Professionally, he kept himself afloat with an eclectic combination of creative gigs. He
wrote short poems and songs here and there, curated for the satirical magazine *Private Eye*, wrote plays (for the Royal Court Theatre) and screenplays, and appeared as an actor in a handful of films. Logue was, he says, “constantly refusing the ordinary human side of life,” and by the 1970s, his resistance to normalcy collided with a postsixties letdown that left him in a depression for the greater part of a decade.

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

Today considered by many to be Britain’s greatest living poet, Logue is credited with helping to throw off the field’s pompous reputation. As a self-proclaimed “lowlitist” autodidact who never studied Greek (and indeed never went to university, a fact of which he is still proud), Logue calls his version an “account” of the *Iliad*, based on five English translations of Homer’s epic (George Chapman [1611], Alexander Pope [1720], Lord Derby [1865], A. T. Murray [1924], and E. V. Rieu [1950]), from which he pieced together the basic structure, plot, and characters. He then retold the story as he imagined it, viewed through the lens of his iconoclastic 20th-century experience and illuminated with brashly anachronistic pop culture references and allusions to contemporary military conflicts.

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

Logue, who has said that he finds the Iraq war “disgusting,” has succeeded in capturing for our times the essential human element at the heart of Homer’s visceral tale of divinely driven mortal conflict. The story of the *Iliad* continues to fascinate after almost three thousand years, says Logue, because it embodies Homer’s complex attitude toward war, “at once knowing how horrible it is, but also knowing that inside wars tremendous virtues exist—courage, bravery, self-sacrifice. And also feats of incredible daring. The whole business of warfare is very ambiguous for humans.”
A.C.T. IS UNVEILING OUR 2009-10 SEASON

ABSOLUTELY UNABASHEDLY THEATRICAL

U.S. PREMIERE
A.C.T. and KNEEHIGH THEATRE present NOËL COWARD’S
BRIEF ENCOUNTER
Adapted for the stage by EMMA RICE

WEST COAST PREMIERE
NOVEMBER
by DAVID MAMET Directed by RON LAGOMARSINO

THE CAUCASIAN CHALK CIRCLE
by BERTOLT BRECHT Directed and designed by JOHN DOYLE

PHÈDRE
by JEAN RACINE Translated and adapted by TIMBERLAKE WERTENBAKER
Directed by CAREY PERLOFF

ROUND AND ROUND THE GARDEN
by ALAN AyCKBOURN

VIGIL
written and directed by MORRIS PAN YCH

WORLD PREMIERE
THE TOSCA PROJECT
Created and staged by CAREY PERLOFF and VAL CANIPAROLI

SAVE up to 20%
Join A.C.T. and enjoy incredible prices, the best seats in the house, and our amazing personal service, including one of the most flexible ticket exchange policies in the business.
WHO WAS WHO IN THE TROJAN WAR

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

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

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

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

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

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

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

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

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

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


APOLLO God of prophecy, religious healing, music, poetry, dance, and intellectual inquiry. Also god of light, archery, healing, mice, and the plague. Son of Zeus and Leto (daughter of Titans). Twin brother of Artemis.

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

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

BRISEIS War prize from a defeated ally of Troy. Taken as Achilles’ concubine, then stolen by Agamemnon when he was forced to relinquish his own concubine Cryzia to appease Apollo.
CALCHAS Greek soothsayer. Foresaw that Troy would fall in the tenth year. Explained that the sacrifice of Agamemnon's daughter Iphigenia was necessary to appease Artemis and secure passage to Troy.

CHYLABBORAK Trojan warrior. Andromache's one remaining brother.

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


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

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


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


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

MAKON Greek healer. Son of Aesculapius.


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

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

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

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

PANDAR Trojan archer. Broke the peace by wounding Menelaus.

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

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

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

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

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

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

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

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

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

TITANS AND GODS

HOUSE OF ATREUS

ACHILLES

HOUSE OF TROY

KEY

Titan  Olympian God  Mortal
EXTRAORDINARY ELEGANCE

FARM LANE
HILLSBOROUGH
1.6 acre
4 bedrooms/5.5 baths
$8,500,000

Anne Riley
REPRESENTING HILLSBOROUGH’S FINEST ESTATES
650.931.2020 • ARILEY@APR.COM
WWW.HILLSBOROUGHSFINESTESTATES.COM

Information deemed reliable but not guaranteed. By melody’s real estate information contained herein has been received from sellers, existing agencies, appraisals, public records and/or other sources deemed reliable. However, neither seller nor listing agent has verified this information. If this information is important to buyer in determining whether to buy or not purchase price, buyer should conduct buyer’s own investigation. Photography by Joel Puliatti.
RENÉ AUGESEN*, an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has since appeared in 19 A.C.T. productions, most recently Brainpeople, ‘Tis Pity She’s a Whore, and Rock ‘n Roll. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, The Public Theater), It’s My Party . . . (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Avon and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore’s CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mayb. Augesen is a graduate of the Yale School of Drama.

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


* Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern

Lee Ernst* is in his 16th season as a member of Milwaukee Repertory Theater’s resident acting company, with whom he has played leading roles in more than 70 productions, including Richard III, Cyrano de Bergerac, The Servant of Two Masters, Anna Karenina, Of Mice and Men, The Foreigner, Trouble in Mind, Sherlock Holmes: The Final Adventure, The Crucible, Lonesome West, True West, The Norman Conquests, Moby Dick, A Christmas Carol, King Lear, and Endgame. Ernst also spent 17 seasons with American Players Theater and played leading roles for New American Theater, Madison Repertory Theatre, Milwaukee Chamber Theater, and Arizona Theatre Company. A seasoned fight choreographer and makeup artist, he is on the faculty of the University of Delaware’s Professional Theatre Training Program (PTTP), where he earned his M.F.A. He is the recipient of Phoenix’s AriZoni Theatre Award and the 2006 Minerva Laureate Award and was recently named an inaugural Lunt-Fontanne Fellow by Ten Chimneys Foundation.


Sharon Lockwood* has appeared at A.C.T. in numerous productions, most recently Philistines, ’Tis Pity She’s a Whore, The Government Inspector, Hedda Gabler, and
A Christmas Carol (2005–08). She originated the role of the 200-year-old woman in the Berkeley Repertory Theatre/La Jolla Playhouse coproduction of *Culture Clash*’s *Zorro in Hell*, which she also performed in Los Angeles (San Diego Theatre Critics Circle Award). Lockwood appeared at the Mark Taper Forum in the world premiere production of *Nickel and Dimed* as Barbara, a role she originated at INTIMAN Theatre in Seattle under Bartlett Sher’s direction. Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater (most recently as Malvolio in *Twelfth Night*). She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.

**Davida A. Moss**

Most recently appeared in the title role of *Othello* at the College of Marin, as Douglas and Pistol in *Henry IV, Parts 1 and 2* at Marin Shakespeare Company, and in a workshop presentation of Marcus Gardley’s *The Road Weeps, The Well Runs Dry* in A.C.T.’s First Look program. He recently understudied A.C.T.’s production of *Rich and Famous* and has a featured role in the independent film *Because of You*. He will premiere his solo show *Cracked Clown* at The Marsh in June.

**Andy Murray**

Has appeared at A.C.T. in *The Rivals*, *The Voysey Inheritance*, *The Gamester*, *The Time of Your Life*, and *Edward II*. He has also performed at Berkeley Repertory Theatre, San Jose Repertory Theatre, California Shakespeare Theater, Shakespeare Santa Cruz, Magic Theatre, Marin Theatre Company, CENTERSTAGE, Seattle Repertory Theatre, Kansas City Repertory Theatre, McCarter Theatre Center, and The Shakespeare Theatre Company in Washington, D.C., among others. He teaches for the Berkeley Rep School of Theatre and California Shakespeare Theater.

**Nicholas Pelczar**

Recently appeared at A.C.T. in *A Christmas Carol* and *Rock ‘n’ Roll*. Other Bay Area credits include *A Midsummer Night’s Dream* for the San Francisco Shakespeare Festival, *Marius and Dublin Carol* for Aurora Theatre Company, and Daniel Handler’s *4 Adverbs for Word for Word*, as well as *The Life and Adventures of Nicholas Nickleby, Othello, All’s Well That Ends Well, and The Importance of Being Earnest*, all for California Shakespeare Theater. Pelczar has trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studios in New York. He is the recipient of the 2008 Shenson Performing Arts Fellowship from the San Francisco Foundation and a graduate of the University of Virginia.
**CHRISTOPHER TOCCO*** recently appeared in the A.C.T. mainstage production of *A Christmas Carol*. A.C.T. Master of Fine Arts Program credits include *Good Breeding, Little Shop of Horrors, The Music Cure, The Servant of Two Masters, The Lady from the Sea, Our Lady of 121st St., and Escape from Happiness*. He has performed at Davies Symphony Hall with the San Francisco Symphony under conductor Michael Tilson Thomas in a celebration of the music of Leonard Bernstein. As a company member of Santa Rosa’s Summer Repertory Theatre, he was seen in *The Mystery of Edwin Drood, The Talented Mr. Ripley, and Tick, Tick… Boom!* Additional credits include *The Lion in Winter and The Importance of Being Earnest* at the Dorset Theatre Festival. Last summer he participated in a training program at Prima del Teatro in San Miniato, Italy. He received a B.A. in theater arts and theology from Boston College.

**GREGORY WALLACE**, an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in 23 productions, including *Rich and Famous, ’Tis Pity She’s a Whore, Travesties, The Rivals, Gem of the Ocean, Waiting for Godot, The Dazzle, Blithe Spirit, Celebration and The Room, Lilies, or The Revival of a Romantic Drama, “Master Harold”…and the boys, Tartuffe, Insurrection: Holding History, and Angels in America* (Bay Area Theatre Critics’ Circle Award). Other theater credits include *Our Country’s Good (Broadway), A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It (The Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theater), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (CENTERSTAGE), and The Beau’s Stratagem (Berkeley Repertory Theatre)*. Screen credits include Peter Sellars’s *The Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Goddess, Crime Story, and Internal Affairs*. He is a Fox Fellow and a graduate of the Yale School of Drama.

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

**JUD WILLIFORD***, an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Rock ’n’ Roll, ’Tis Pity She’s a Whore, Curse of the Starving Class, The Government Inspector, The Imaginary Invalid, Happy End, The Rivals, The Time of Your Life*, and six seasons of *A Christmas Carol*. Other theater credits include Mark Jackson’s *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People’s Light & Theatre; *All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater; Sergius in *Arms and the Man* at Chautauqua Theater; and Rufus Oakwood in *Saturn: The Musical*. Film credits include *Wrong Time, Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

**JACK WILLIS*** has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in *Philistines, Rock ’n’ Roll, ’Tis Pity She’s a Whore, Curse of the Starving Class, Blood Knot, The Rainmaker, Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core acting company member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar, The Crucible, ’Art’, and The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui, World of Mirth, The Iphigenia Cycle, and Valhalla*.  

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

† Member of the A.C.T. Master of Fine Arts Program class of 2009 and an Equity Professional Theater Intern
Located in The Westin St. Francis Hotel, the historic Oak Room Restaurant & Lounge serves a full seasonal menu of American favorites with international flavors for breakfast, lunch and dinner.

Additional menu choices include Westin Kid’s Club items for children 12 and under and “Smart Dining” selections that are higher in protein and lower in sodium and fat.

BREAKFAST
Monday-Friday: 6:30am – 10:30am  
Saturday-Sunday: 6:30am – 11:30am

LUNCH
Monday-Friday: 12:00pm – 2:00pm

DINNER
5:00pm – 10:00pm nightly

This is how it should feel

Located in The Westin St. Francis Hotel, the historic Oak Room Restaurant & Lounge serves a full seasonal menu of American favorites with international flavors for breakfast, lunch and dinner.

Additional menu choices include Westin Kid’s Club items for children 12 and under and “Smart Dining” selections that are higher in protein and lower in sodium and fat.

BREAKFAST
Monday-Friday: 6:30am – 10:30am  
Saturday-Sunday: 6:30am – 11:30am

LUNCH
Monday-Friday: 12:00pm – 2:00pm

DINNER
5:00pm – 10:00pm nightly

This is how it should feel
**Who’s Who**

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

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

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

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

**DANIEL OSTLING (Scenic Designer)** is a Chicago- and New York–based scenic designer. An ensemble member of the Lookingglass Theatre Company in Chicago, he has worked extensively with Mary Zimmerman, including *Metamorphoses* (Tony Award nomination for Best Scenic Design). Recent designs include the world premiere of José Rivera’s *Brainpeople* at A.C.T.; *Lucia di Lammermoor and La Sonnambula* for The Metropolitan Opera; *Amadeus* for Chicago Shakespeare Theater; *Eurydice* and *Don Juan*. Regional theaters include the Goodman Theatre, McCarter Theatre Center, the Williamstown Theatre Festival, La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, the Huntington Theatre Company, the Alliance Theatre, and Long Wharf Theatre. He recently choreographed new productions of *La Sonnambula, Lucia di Lammermoor*, and *Iphigénie en Tauride* at The Metropolitan Opera, as well as productions for Lyric Opera of Chicago, The Santa Fe Opera, Seattle Opera, Houston Grand Opera, LA Opera, and Chicago Opera Theater. He served four years as resident choreographer at Boston Ballet. Pelzig earned his degree in cellular biology at Columbia University.

**DANIEL PELZIG (Choreographer)** works in theater, ballet, opera, and television. Broadway credits include choreography for *33 Variations* and *A Year with Frog and Toad*. Off-Broadway credits include plays and musicals at Manhattan Theatre Club, New York Theatre Workshop, Encores!, and the Roundabout Theatre Company. For the Shakespeare Theatre Company he has choreographed productions of *Romeo and Juliet*, *Dog in the Manger, Twelfth Night*, *Edward II*, *Pericles,* and *Don Juan*. Regional theaters he has worked at include the Goodman Theatre, McCarter Theatre Center, the Williamstown Theatre Festival, La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, the Huntington Theatre Company, the Alliance Theatre, and Long Wharf Theatre.
for Chicago's Victory Gardens Theater; Argonautika and Arabian Nights for Berkeley Repertory Theatre; Durango for Long Wharf Theatre and The Public Theater; The Glorious Ones for Lincoln Center Theater; and Lookingglass Alice for the Lookingglass Theatre, McCarter Theatre Center, and The New Victory Theater in New York. Other credits include work at Brooklyn Academy of Music, La Jolla Playhouse, the Mark Taper Forum, the New York Shakespeare Festival, Seattle Repertory Theatre, Steppenwolf Theatre Company, and theaters in London and Melbourne. Ostling is an associate professor at Northwestern University in Chicago.

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

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

**JEFF MOCKUS** (Sound Designer) previously collaborated on The Rainmaker and The Circle for A.C.T. He served as resident sound designer for San Jose Repertory Theatre 1994–2007, amassing more than 60 credits, including Enter the Guardsmen, It's a Wonderful Life, A Christmas Story, Haunting of Winchester, Old Wicked Songs (Bay Area Theatre Critics’ Circle Award), and Mary’s Wedding (Bay Area Theatre Critics’ Circle Award). His work on By the Bog of Cats, ‘Art’, and Major Barbara received Dean Goodman Choice Awards. He also designed sound for Berkeley Repertory Theatre's premiere of Menocchio. Recent work includes The World of Nick Adams at Davies Symphony Hall, Pericles, An Ideal Husband, and Uncle Vanya for California Shakespeare Theater; Ain't Misbehavin’ and Hank Williams: Lost Highway for Center REPertory Company; and premieres of Tracy's Tiger for the Oregon Shakespeare Festival and Lend Me a Tenor: The Musical for the Utah Shakespearean Festival. Upcoming projects include The 25th Annual Putnam County Spelling Bee at San Jose Repertory Theatre and Cabaret at Center REpertory Company.

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

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

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

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

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

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

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

**NANCY LIVINGSTON AND FRED LEVIN** (Executive Producers) are directors of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 26 years. A San Francisco native, Fred attended A.C.T. performances as a student while Nancy developed her passion for theater at her hometown Cleveland Playhouse. Advocates of the A.C.T. Producers Circle experience, they find that “the excitement of being involved from the very first reading to the closing moment of a play is extremely rewarding.” Nancy, an advertising copywriter, is vice chair of the A.C.T. Board of Trustees and chair of The Next Generation Campaign. She also serves on the executive board of the National Alumni Council and the Dean’s Advisory Board of the College of Communications at Boston University. An importer from the Pacific Rim, Fred chairs the San Francisco Performances board and serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded).

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

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States*
CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard’s Rock ’n Roll, John Ford’s ’Tis Pity She’s a Whore, and Nikolai Gogol’s The Government Inspector. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda’s After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol; the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room; A.C.T.-commissioned translations/adaptations of Hecuba, The Misanthrope, Enrico IV, Mary Stuart, Uncle Vanya, and A Mother (based on Maxim Gorky’s Vasa Zheleznyov); Harley Granville-Barker’s The Voysey Inheritance (adapted by David Mamet); the world premiere of Leslie Ayvazian’s Singer’s Boy; and major revivals of Bertolt Brecht/Kurt Weill’s Threepenny Opera (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, Cinders, Home, The Tempest, and Stoppard’s Travesties, The Real Thing, Night and Day, and Arcadia. Perloff’s work for A.C.T. also includes Marie Ndiaye’s Hilda, the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist). Her play Luminescence Dating premiered in New York at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. Her play Waiting for the Flood has received workshops in A.C.T.’s First Look series and at New York Stage & Film and Roundabout Theater Company; her latest play, Higher, was developed at New York Stage & Film and as part of A.C.T.’s First Look series at Stanford University. Her one-act play The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O’Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, The Tosca Project, with choreographer Val Caniparoli; a major production of Phèdre (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new Bacchae for the Getty Center in Los Angeles.

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

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

HEATHER KITCHEN (Executive Director), now in her 13th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and served three terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past five years.

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

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

interACT

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

KORET PROLOGUE
A conversation with the director before the preview performance

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

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

- Tuesday, 4/7
  - Wednesday, 4/15*
  - Sunday, 4/19*
- Tuesday, 5/19
  - Wednesday, 5/20*
  - Sunday, 5/24*
*indicates matinee performance

KORET VISITING ARTISTS SERIES
A Conversation with José Rivera
The author of The Motorcycle Diaries and Brainpeople talks with Carey Perloff about his new play Boleros for the Disenchanted, which opens at A.C.T. May 7.

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

WAR MUSIC
BOLEROS FOR THE DISENCHANTED

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

A.C.T. Donor Events

SAVE THE DATES!
ILLUMINATE THE NIGHT SEASON GALA 2009
Enjoy special guest star Judy Kaye fresh from her dazzling performance in Souvenir, together with the musical talents of A.C.T. Master of Fine Arts Program and Young Conservatory students in an unforgettable evening supporting the future of American theater.
- Sunday, 4/19
For more information about this event, contact Luz Perez at lperez@act-sf.org or 415.439.2470.

BACKSTAGE TOUR
Join us for a special backstage tour of the American Conservatory Theater.
- Saturday, 4/25, 10:30 a.m.

PROSPERO SOCIETY LUNCHEON
An annual luncheon honoring members of the Prospero Society.
- Sunday, 4/26, 12 noon

TECHNICAL REHEARSAL
Get an early look at Boleros for the Disenchanted as the director, production team, and actors put the finishing touches on the play.
- Tuesday, 5/5, 6 p.m.

PROP AND SCENE SHOP TOUR
Take a tour of the A.C.T. prop and scene shop, where A.C.T. productions are built from the ground up.
- Thursday, 5/14, 5:30 p.m.

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

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

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.
A.C.T. YOUNG CONSERVATORY
SUMMER SESSIONS NOW ENROLLING!
June 15–August 21, 2009

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

FOR MORE INFORMATION:
415.439.2444 | WWW.ACT-SF.ORG/YC

STUDIO A.C.T.
SUMMER SESSION ENROLLMENT BEGINS IN MAY
June 15–August 29, 2009

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

FOR MORE INFORMATION:
415.439.2350 | WWW.ACT-SF.ORG/STUDIO

SUMMER TRAINING CONGRESS
5-WEEK SESSION
June 15–July 17, 2009
Application deadline: May 1, 2009

2-WEEK INTENSIVE
July 20–31, 2009
Application deadline: June 12, 2009

Ideal for anyone serious about acting, the STC provides personalized, supportive instruction and is dedicated to pushing actors toward an expression of human experience that is transformative and exhilarating. Gain an experience that is uniquely A.C.T. with master classes taught by A.C.T. core company actors, seminars with A.C.T.’s artistic team, and intense training with A.C.T.’s faculty of working artists.

FOR MORE INFORMATION:
415.439.2350 | WWW.ACT-SF.ORG/STC
Directors Circle members are generous annual donors of $1,500 or more to A.C.T. who receive many benefits designed to enhance their A.C.T. experience.

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

“Directors Circle members are generous annual donors of $1,500 or more to A.C.T. who receive many benefits designed to enhance their A.C.T. experience. For more information about joining the Directors Circle, please contact Liv Nilssen, A.C.T. Individual Gifts Manager, at 415.439.2450 or nilssen@act-sf.org.”
Frannie Fleishhacker, Co-chair  *  Deedee McMurtry, Co-chair

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

**COMPANY SPONSOR ($50,000 AND ABOVE)**
- Roberta B. Blakeman
- Priscilla and Keith Geeslin
- Burt and Deedee McMurtry
- Kathleen Scutchfield
- Jeff and Laurie Ubben
- Ms. Susan Van Wagner
- Anonymous

**EXECUTIVE PRODUCER ($25,000–$49,999)**
- Barbara and Gerson Bakar
- Rena Bransten
- David and Susan Coulter
- Ray and Dagmar Dolby
- James and Jean Douglas
- Mr. and Mrs. William Draper III
- Frannie and Mort Fleishhacker
- Mr. and Mrs. Gordon P. Getty
- Frannie Fleishhacker, in memory of her husband Mort
- Mrs. Claude N. Rosenberg, Jr.
- Ms. Toni Rembe and Mr. Arthur Rock
- Mrs. Albert J. Moorman
- Fred M. Levin and Nancy Livingston, in memory of her husband Fred
- Chris and Leslie Johnson
- Joan Lane
- Mr. and Mrs. Mark Greenstein
- Marcia and Geoffrey Green
- Marilee K. Gardner
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey

**ASSOCIATE PRODUCER ($10,000–$24,999)**
- Robert Maier Anderson and Nicola Miner
- Ms. Annette Bening
- Kenneth Berryman
- Kimberly and Simon Blattner
- Dr. and Mrs. Robert Emery
- Lucinda Brandon and Bert W. Steinberg
- Mrs. Sylvia Coe Tolk
- Carlie Wilmans
- Anonymous

**PRODUCER ($10,000–$24,999)**
- Robert Maier Anderson and Nicola Miner
- Ms. Annette Bening
- Kenneth Berryman
- Kimberly and Simon Blattner
- Lucinda Brandon and Bert W. Steinberg
- Philip and Christine Bronstein
- Lesley Clement and Doron Dreksler
- Lloyd and Janet Cluff
- Daniel Cohn
- Jack and Susan Cortis
- Ms. Joan Danforth
- Julia and James Davidson
- Drs. Caroline Emmett and Russell Rydel
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hoge

**DIRECTORS CIRCLE**

**Co-chair**
- Kirke Hasson

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

**ASSOCIATE PRODUCER ($5,000–$9,999)**
- Mr. and Mrs. Joachim R. Bechtel
- Ms. Jane Bernstein and Mr. Bob Ellis
- Gayle and Steve Brugel
- Mr. and Mrs. John M. Bryan
- Mr. and Mrs. Edgar M. Buttner
- Paul E. Cameron and Shannon Page
- Dr. and Mrs. Ronald E. Cape
- Mr. Ronald Casassa
- Drs. Devon and Valerie Char
- Mr. and Mrs. Steven B. Chase
- Mr. and Mrs. Robert Dathe
- Mr. and Mrs. Edgar M. Buttner
- Mr. and Mrs. John M. Bryan
- Gayle and Steve Brugler
- Ms. Jane Bernstein and Mr. Bob Ellis
- ($5,000–$9,999)

**PRODUCER ($10,000–$24,999)**
- Robert Maier Anderson and Nicola Miner
- Ms. Annette Bening
- Kenneth Berryman
- Kimberly and Simon Blattner
- Lucinda Brandon and Bert W. Steinberg
- Philip and Christine Bronstein
- Lesley Clement and Doron Dreksler
- Lloyd and Janet Cluff
- Daniel Cohn
- Jack and Susan Cortis
- Ms. Joan Danforth
- Julia and James Davidson
- Drs. Caroline Emmett and Russell Rydel
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hoge

**PRODUCER ($10,000–$24,999)**
- Robert Maier Anderson and Nicola Miner
- Ms. Annette Bening
- Kenneth Berryman
- Kimberly and Simon Blattner
- Lucinda Brandon and Bert W. Steinberg
- Philip and Christine Bronstein
- Lesley Clement and Doron Dreksler
- Lloyd and Janet Cluff
- Daniel Cohn
- Jack and Susan Cortis
- Ms. Joan Danforth
- Julia and James Davidson
- Drs. Caroline Emmett and Russell Rydel
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hoge

**COMPANY SPONSOR ($50,000 AND ABOVE)**
- Roberta B. Blakeman
- Priscilla and Keith Geeslin
- Burt and Deedee McMurtry
- Kathleen Scutchfield
- Jeff and Laurie Ubben
- Ms. Susan Van Wagner
- Anonymous

**EXECUTIVE PRODUCER ($25,000–$49,999)**
- Barbara and Gerson Bakar
- Rena Bransten
- David and Susan Coulter
- Ray and Dagmar Dolby
- James and Jean Douglas
- Mr. and Mrs. William Draper III
- Frannie and Mort Fleishhacker
- Mr. and Mrs. Gordon P. Getty
- Frannie Fleishhacker, in memory of her husband Mort
- Mrs. Claude N. Rosenberg, Jr.
- Ms. Toni Rembe and Mr. Arthur Rock
- Mrs. Albert J. Moorman
- Fred M. Levin and Nancy Livingston, in memory of her husband Fred
- Chris and Leslie Johnson
- Joan Lane
- Mr. and Mrs. Mark Greenstein
- Marcia and Geoffrey Green
- Marilee K. Gardner
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hoge

**EXECUTIVE PRODUCER ($25,000–$49,999)**
- Barbara and Gerson Bakar
- Rena Bransten
- David and Susan Coulter
- Ray and Dagmar Dolby
- James and Jean Douglas
- Mr. and Mrs. William Draper III
- Frannie and Mort Fleishhacker
- Mr. and Mrs. Gordon P. Getty
- Frannie Fleishhacker, in memory of her husband Mort
- Mrs. Claude N. Rosenberg, Jr.
- Ms. Toni Rembe and Mr. Arthur Rock
- Mrs. Albert J. Moorman
- Fred M. Levin and Nancy Livingston, in memory of her husband Fred
- Chris and Leslie Johnson
- Joan Lane
- Mr. and Mrs. Mark Greenstein
- Marcia and Geoffrey Green
- Marilee K. Gardner
- Natasha and Lincoln Evans-Beauchamp
- Marilee K. Gardner
- Marcia and Geoffrey Green
- Mr. and Mrs. Robert L. Green
- Douglas W. and Kaatri Grigg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hoge

**ASSOCIATE PRODUCER ($5,000–$9,999)**
- Mr. and Mrs. Joachim R. Bechtel
- Ms. Jane Bernstein and Mr. Bob Ellis
- Gayle and Steve Brugel
- Mr. and Mrs. John M. Bryan
- Mr. and Mrs. Edgar M. Buttner
- Paul E. Cameron and Shannon Page
- Dr. and Mrs. Ronald E. Cape
- Mr. Ronald Casassa
- Drs. Devon and Valerie Char
- Mr. and Mrs. Steven B. Chase
- Mr. and Mrs. Robert Dathe
- Mr. and Mrs. Edgar M. Buttner
- Mr. and Mrs. John M. Bryan
- Gayle and Steve Brugler
- Ms. Jane Bernstein and Mr. Bob Ellis
- ($5,000–$9,999)
Kenneth and Linda Preston
Mr. and Mrs. Daniel Eltting
Barb and Gary Erickson
Richard G. Fabian
Mr. and Mrs. Charles Fadley
Gaweldon and Frederick W. Farley, Sr.
Mr. Robert Feyer and
Ms. Marsha Cohen
Mr. and Mrs. Donald Fillman
Dr. and Mrs. Laurence Finberg
Mr. and Mrs. Richard J. Fineberg
Bob and Randi Fisher
Ms. Linda J. Fitz
Mr. and Mrs. Patrick F. Flannery
Kevin and Celeste Ford
Ms. Marilyn A. Forney
Mr. and Mrs. Richard L. Fowler
The Margot Fraser Fund of the
Marin Community Foundation
Dr. and Mrs. Fred N. Fritsch
Mr. James Gala
Mr. Michael R. Genereseth
Scott and Cheri Germer
Mr. Richard E. Gibson and
Mr. Gary P. Porcher
Mr. and Mrs. Dennis Gilardi
Dr. and Mrs. Kenneth Gottlieb
Dr. and Mrs. Richard Greene
Ms. Ann M. Griffiths
Maggie Grover and Gerry Royal
Mrs. Ermalind V. Guerin
Nadine Guflitt and Ed Medford
Ms. Marylne L.Hadley
Timothy F. Haggerty
Mr. and Mrs. Richard Halliday
Mrs. Mary E. Hanemann
Alan and Wendy Harris
Mr. James Hayes
Katherine Hennig and Barbara Jones
Mr. Donald H. Holcomb
Mr. and Mrs. Robert E. Hunter, Jr.
Mrs. Dorothy A. Hyde
Lyn and Harry Isbell
Mr. William Jarvis
Dr. and Mrs. C. David Jensen
Stephen and Elizabeth Johnson
Mr. and Mrs. Robert R. Johnston
Mrs. Clai borne S. Jones
Mr. and Mrs. Michael Kamil
Dr. Seina Kaplan
Gary and Zeeva Kardos
Mr. and Mrs. Joseph Keegan
Greg Kellogg and Rebecca Katz
George and Janet Kelts
Amanda and John Kirkwood
Ms. Nancy L. Kittle
Ms. Nancy L. Kivelson and
Mr. Thomas Angstadt
Dr. Ellen D. Kutznick
Ms. Cindy Labuda
Patrick Lamay and Mary Hughes
Ms. Jennifer B. Langan
Dr. Jack Leibman
Mr. and Mrs. John P. Levin
Ellen and Barry Levine
Dr. Lois Levine Mundle
Ms. Helen S. Lewis
Herbert and Claire Lindenberg
Mr. and Mrs. Ronald J. Loach
Mr. and Mrs. Alexander Long
Mr. and Mrs. Lawrence Ludwig
Mr. and Mrs. Patrick Machado
Melanie and Peter Maier;
Maier Family Foundation
Mr. Jeffrey P. Malloy
Bennett and Wendy Mark
Ms. Linda Martin
Ms. Jill Matichak Handelsman
John B. McCallister
Mr. and Mrs. Richard McClure
Courtney and Frederick McCrea
Mr. and Mrs. Donald J. McCubbin
Mr. and Mrs. Casey McKibben
Maureen McKibben
Mr. Elisabeth McKinnon
Michael L. Mellor
David and Alex Miller
J. Sandford Miller and
Verne Zhang Miller
Kenneth and Gisele Miller
Mr. and Mrs. James L. Miller
Dr. and Mrs. Charles Mohn
Mr. Raigne Moberg
Mr. Patrick Morris
and Ms. Janice Jagelski
Mr. Terry Neal
Mr. David V. Nelson, Jr.
and Ms. Laura Seccombe
Mr. and Mrs. Merril E. Newman
Ms. Doris Northen
Bruce and Risa Nye
Dr. and Mrs. John O’Connor
Mrs. Mary Jo O’Drain
Mr. and Mrs. Paul O’Drain
Don and Jo Palermo
Ms. Saga Perry and Mr. Frederick Perry
Janet Barbara Phillips
Shepard Pollack and
Ms. Paulette Long
Paul and Cinque Pringle
Mr. and Mrs. Jacob Ratinoff
Mr. and Mrs. Robert M. Raymer
Jonathan and Hillary Reins
Ms. Maryalice Renmuller and
Mr. Harold Wanaselja
Albert and Roxanne Richards
Mr. and Mrs. Robert Rice
Mr. Richard Lawler
James and Lisbeth Robinson
Deborah Romer and William Tucker
Gerald S. Rosenthal
Mr. Joseph A. Rosenthal
Mark and Martha Ross
Mr. Sandro Rossini
Bertram and Susan Rowland
Paul Sack
Mr. and Mrs. Paul Sandberg
Guy and Joel Hoe Sapirstein
Jack and Betty Schafer
Mr. and Mrs. Robert Schiller
Mrs. Deborah G. Seymour
Mr. and Mrs. John Shenkel
Ms. Rebecca M. Sheueerman
Margaret Simon
Mr. Mark H. Slater
Mr. and Mrs. Richard D. Smallwood
Camilla and George Smith
Ms. Kristine Soorian
Mr. and Mrs. Robert S. Spears
Mr. John G. Sperling
Ms. Renata Spiegel
Mr. Russell J. Sperling
Mr. David G. Steele
Mr. and Mrs. M. Stepanian
Vibeke Strand, MD and Jack Loftis, PhD
Mr. and Mrs. J. Stroeh
Kevin Sykes
Marvin Tanigava
Fred and Kathleen Taylor
Ms. Meredith Tennett and
Mr. Walter Conway
Mr. and Mrs. Jeffrey Thermord
Mr. and Mrs. William W. Thomas
Ms. Ann M. Thornton
Mr. and Mrs. Gary J. Torre
Dr. and Mrs. Ted Ullman
Mr. and Mrs. John R. Upton, Jr.
Leland H. Van Winkle
Mr. and Mrs. Ronald G. VanDerenBerge
Mr. and Mrs. Jerome VasceUaro
Mr. Daniel G. Volkman Jr.
Arnie and Gail Wagner
Mr. and Mrs. Jim Wagner
Ms. Claire Isaccs Wahrhaftig
Carol and Vern Watts
Mr. Theodore S. Weber
Jennifer and John Webley
Mr. and Mrs. Christopher Westover
Mr. Keith Wilcox
Tim M. Whalen
Mr. and Mrs. Bruce White
Mr. Joe Wolcott
Ms. Linda Ying Wong
Mr. and Mrs. Joseph B. Workman
Mr. and Mrs. Loring Wylie Jr.
S. Shara Youzutzi
Anonymous (4)
Annual Fund donors make annual contributions of $75–$1,499 in support of A.C.T.’s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors’ generosity during the February 1, 2008–February 28, 2009, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Emily Carr at 415.439.2462 or eccarr@act-sf.org.
Providing a Legacy for A.C.T.

Joan Danforth, Co-chair * Mortimer Fleishhacker, Co-chair

Prospero Society members are loyal patrons who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. Prospero gifts include wills and living trusts, charitable remainder trusts, beneficiary designations, IRAs, and life insurance policies. The Prospero Society is pleased to include members in appreciation events throughout the season. For more information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

**Prospero Society**

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
Judith and David Anderson
Ms. Nancy Axelrod
M.L. Baird, in memory of Travis and Marion Baird
Ms. Tevina Rose Barnes and Mr. Alan Sankin
Dr. Barbara L. Bessey and Dr. Kevin J. Gilmarin
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Mr. Hal Byther and Mr. Philip E. Goddard
Bruce Carlton and Richard McCall
Mr. Ronald Casassa
Mr. and Mrs. Steven B. Chase

Lesley Ann Clement
Sylvia Coe Folk
Susan and Jack Cortis
Ms. Joan Danforth
Burt and Deedee McMurtry
Mr. and Mrs. William Draper III
Ms. Marilee K. Gardner
Marcia and John Goldman
Douglas W. and Kaatje Grigg
Jonathan S. Kitchen and Nina Hatvany
Fred M. Levin and Nancy Livingston,
* The Shenson Foundation*
John B. McCallister
Ms. and Mr. Richard McGrath
Mr. and Mrs. John Osterweis
Ms. Carle Wilkins
Mr. and Mrs. Peter McDevitt

Kenneth and Leslie Berryman
Rena Branstien
Lesley A. Clement and Donor Drekeker
Susan and Jack Cortis
Ms. Joan Danforth
Burt and Deedee McMurtry
Mr. Michael L. Metz
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nielsen-Rees and James Conran
Mr. Shepard P. Pollack and Ms. Pauletta Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segenstad
F. Stanley Selvedge
Ruth Short
Andrew Smith
Cheryl Sorokin
Ms. Joan Danforth
Burt and Deedee McMurtry
Mr. Michael L. Metz
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nielsen-Rees and James Conran
Mr. Shepard P. Pollack and Ms. Pauletta Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segenstad
F. Stanley Selvedge
Ruth Short
Andrew Smith
Cheryl Sorokin

Alanon and Ruth Stein

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Barbara Beard
The Estate of Nancy Cleary
The Estate of Mary Jane Detwiler
The Estate of Olga Dora
The Estate of Mary Gamburn
The Estate of Mrs. Leslie G. Hamilton
The Estate of Mr. Sue Hamister
The Estate of Harold R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Margaret Purvine
The Estate of Charles Sassoon
The Estate of Sylvie Coe Tolak
The Estate of Elizabeth Wallace
The Estate of William Zoller

MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory of friends, colleagues, and family members during the February 1, 2008–February 28, 2009 period.

Ruth J. Allen in memory of Helen L. Palmer
Judith Cohen in honor of Randy Tarada
Kathy El Mess in honor of Michael Root and Steve Melvin
Marielle K. Gardner
In memory of Robert Chatl, Joe Ferrando, Nadine Franceschini
In honor of Mortimer Fleischhacker, Carey Perloff, Linda Schneller
Phillip E. Goddard in memory of Hall Byther

Barbara Jones in memory of Joseph Neumiller
Heather M. Kitchen in memory of Margaret Blaske Grigg
Holly Noble Charitable Fund in memory of Benita and Ray Andrew and Connie Parsini in memory of Dr. Frank Solomon
Mark and Maureen Jane Perry in honor of Dianne Hogg
Sandra Fleischhacker Randall in honor of Mortimer Fleischhacker
James and Nancy Ream in honor of Holly Noble
Jack Sharrar in memory of Lynne Alvarez and Horton Foote

Karen B. Grigg in memory of William B. Grigg
Victor and Marianne Hite in memory of Dolores Hite
S. H. Cowell Foundation

Mrs. Joanne H. Cotton
Mimi and Peter Haas Fund*
Priscilla and Keith Geeslin
Frannie and Mort Fleishhacker
Barbara and Gerson Bakar*

$500,000–$999,999

Ruth and Alan L. Stein*
James and Nancy Ream in honor of Holly Noble
Sandra Fleishhacker Randall in honor of Mortimer Fleischhacker

$1 MILLION–$999,999

Jeff and Laurie Ubben*
Bernard Osher Foundation
Burt and Deedee McMurtry
The William and Flora Hewlett Foundation

$2 MILLION & ABOVE

The William and Flora Hewlett Foundation
Burt and Deedee McMurtry
Bernard Osher Foundation
Jeff and Laurie Ubben*

Ray and Dagmar Dolby*
James and Jean Douglas
Ruth and Alan L. Stein*
Anonymous

$500,000–$999,999

Barbara and Gerson Bakar*
Doris Duke Charitable Foundation
Framie and Mort Fleishhacker
Priscilla and Keith Geslin
Mimi and Peter Haas Fund*
Nicola Miner and Robert Mailer Anderson
Ms. Toni Rembe and
Nicola Miner and
Mimi and Peter Haas Fund*

$50,000–$99,999

Ms. Nina Hatvany
Ms. Virginia C. Whittier
Mr. and Mrs. William Draper III
S. H. Cowell Foundation
Anonymous
Sylvia Coe Folk
$250,000–$499,999

S. H. Cowell Foundation
Mr. and Mrs. William Draper III
Ms. Marilee K. Gardner
Marcia and John Goldman
Douglas W. and Kaatje Grigg
Jonathan S. Kitchen and Nina Hatvany
Fred M. Levin and Nancy Livingston,

* The Shenson Foundation*
John B. McCallister
Mr. and Mrs. Richard McGrath
Mr. and Mrs. John Osterweis
Ms. Carle Wilkins

$100,000–$249,999

Kenneth and Leslie Berryman
Rena Branstien
Lesley A. Clement and Donor Drekeker
Susan and Jack Cortis
Ms. Joan Danforth
Burt and Deedee McMurtry
Mr. Michael L. Metz
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nielsen-Rees and James Conran
Mr. Shepard P. Pollack and Ms. Pauletta Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segenstad
F. Stanley Selvedge
Ruth Short
Andrew Smith
Cheryl Sorokin

Alanon and Ruth Stein

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
Judith and David Anderson
Ms. Nancy Axelrod
M.L. Baird, in memory of Travis and Marion Baird
Ms. Tevina Rose Barnes and Mr. Alan Sankin
Dr. Barbara L. Bessey and Dr. Kevin J. Gilmarin
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Mr. Hal Byther and Mr. Philip E. Goddard
Bruce Carlton and Richard McCall
Mr. Ronald Casassa
Mr. and Mrs. Steven B. Chase

Lesley Ann Clement
Sylvia Coe Folk
Susan and Jack Cortis
Ms. Joan Danforth
Mort and Frannie Fleischhacker
Ms. Marilee Gardner
James Haire and Timothy Cole
Mr. Richard H. Harding
Mr. and Mrs. Kent Harvey
Mr. William Hawn
Betty Hoener
Jo and Jed Hurley
Mr. and Mrs. Stephen Johnson
Ms. Heather Hooper
Mr. Jonathan Kitchen and Ms. Nina Hatvany
Ines R. Lewandowski
Nancy Livingston and Fred Levin

Mr. Jeffrey Malloy
Ms. John B. McCallister
Burt and Deedee McMurtry
Mr. Michael L. Metz
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nielsen-Rees and James Conran
Mr. Shepard P. Pollack and Ms. Pauletta Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segenstad
F. Stanley Selvedge
Ruth Short
Andrew Smith
Cheryl Sorokin

Alanson and Ruth Stein

Bert W. Steinberg
Mr. Clifford Stevens and Ms. Virginia C. Whittier
Mrs. Jean Sward
Mr. Marvin Tanigawa
Nancy Thompson and Andy Kerr
Aymo Torino
Shirley Wilson Victor
Ms. Nadine Walas
Scott Walton
David Weiber and Ruth Goldstine
Paul D. Weintrob and Raymond J. Szczesny
Tim M. Whalen
Mr. Barry Lawson Williams
Anonymous (8)

* Bridge Fund Donors have designated a portion of their gifts to support current programs and capital improvements.
Coryn T. Davis, U.S. Trust, Bank of America Private Wealth Management, Co-chair  
Diana L. Starcher, Wells Fargo, Co-chair

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 entertaining 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 lbires@act-sf.org.

ARTISTIC PARTNER  
($50,000 AND ABOVE)

The Andrew W. Mellon Foundation  
The Shubert Foundation
Anonymous

$50,000–$99,999

Walter and Elise Haas Fund  
Jewels of Charity, Inc.
George Frederick Jewett Foundation  
Berhard Dichter Foundation

$25,000–$49,999  
Ira and Leonore Gerstein Philanthropic Fund  
Mimi and Peter Haas Fund  
The Kimball Foundation  
The National Endowment for the Arts  
von Lieben Gels/Rembe Rock Foundation

$10,000–$24,999  
The Mervyn L. Brenner Foundation, Inc  
Cressent Porter Hale Foundation  
The Stanley S. Langendorf Foundation  
Rudof Nureyve Dance Foundation  
The Robert and Helen Odel Foundation  
The San Francisco Foundation  
Walls Foundation  
Phyllis C. Wattis Foundation

$5,000–$9,999  
Anonymous

$5,000–$9,999

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Carol Eggers at 415.439.2449 or ceggers@act-sf.org.

$100,000 AND ABOVE

Richard and Rhoda Goldman Fund  
Grants for the Arts/San Francisco Hotel Tax Fund  
The Hearst Foundations  
The William and Flora Hewlett Foundation  
The Andrew W. Mellon Foundation  
The Shubert Foundation  
The Robert and Helen Odel Foundation  
The San Francisco Foundation  
Walls Foundation  
Phyllis C. Wattis Foundation

$50,000–$99,999

The William and Flora Hewlett Foundation  
The Andrew W. Mellon Foundation  
Mimi and Peter Haas Fund  
The Shubert Foundation  
The Andrew W. Mellon Foundation  
The Shubert Foundation  
The Robert and Helen Odel Foundation  
The San Francisco Foundation  
Walls Foundation  
Phyllis C. Wattis Foundation

$25,000–$49,999

Anonymous

$15,000–$24,999

Anonymous

$10,000–$24,999

Anonymous

$5,000–$9,999

Anonymous

$2,500

Anonymous

$1,500

Anonymous

$1,000

Anonymous

SPARKLING

$10,000

Bank of the West  
BNY Mellon Wealth Management  
Makena Capital Management  
Pacific Gas and Electric Corporation

$5,000

Citi Private Bank

$2,500

I.A.T.S.E. Local 16 and F. X. Crowley Payroll Resources Group

$1,000

Yale Properties  
Willis Insurance Services

April 19, 2009 ★ Carla Crane and Chandra Geiger Gordon, Co-chairs

In addition to their annual gifts, the following individuals and businesses have made generous commitments to A.C.T.’s 2009 gala, Illuminate the Night, Sunday, April 19, 2009. A benefit event in support of A.C.T.’s conservatory for actor training and youth education programs, Illuminate the Night features Tony Award winner Judy Kaye. The spectacular evening unites Bay Area community leaders, philanthropists, and artists in celebration of the next generation of professional actors in American theater. For information about sponsorship and tickets, please contact Luz Perez at 415.439.2470 or lperez@act-sf.org.
### A.C.T. Staff

<table>
<thead>
<tr>
<th>Carey Perloff</th>
<th>Heather Kitchen</th>
<th>Melissa Smith</th>
<th>James Haire</th>
<th>Thomas C. Proebel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artistic</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meryl Lind Shaw, Casting Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Palter, Dramaturg</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greg Hubbard, Associate Casting Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viny Eng, Producing Associate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carly Cioffi, Artistic Associate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beatrix Bass, Artistic Program Consultant</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Associate Artists</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rent-Augment</td>
<td>Anthony Fusco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giles Havergal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steven Anthony Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominique Lonardo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Slaght</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gregory Wallace</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jud Williford</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Willis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Directors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jane Anderson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Carrafi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timothy Douglas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lillian Grog</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warren David Kirk</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominique Lonardo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vivian Matalon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carey Perloff</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Rando</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rebecca Taichman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard E. T. White</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Choreographers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Val Caniparoli</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Dohon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daniel Pelzig</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composers/Ochestrations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Keller</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lief Lundeberg</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fabian Obispo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Woodbury</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Musical Directors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laura Burton</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>First Look Playwrights</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rob Arckeman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lillian Grog</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lora Jerkin</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daniel Kramer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timothy Mason</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Interns</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deborah Munro, Artistic Administration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Megan Cohen, Dramaturgy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeff Rowlings, Production Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dick Daley, Meg O'Neil, Associate Production Managers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marson Bechthold, Production Administrator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Designers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Armo, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Bradley, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Brill, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donald Eastman, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erik Flattmo, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ralph Pancilceo, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melpmone Katakalos, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Miller, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Mark Morgan, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dan Ohting, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Douglas W. Schmidt, Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beaver Bauer, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tracey Christensen, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David F. Draper, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Callie Floor, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gregory Gale, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alex Janger, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lydia Tanty, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sandra Woodall, Costumes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russell Chantua, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kent Dorey, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander V. Nichols, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nancy Scherlett, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephen Strawbridge, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Studdly, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ann G. Wighton, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Wiese, Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lisa Bires, Director of Corporate and Community Partnerships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emily Carr, Annual Fund Coordinator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olivia de Lara, Donor Systems Coordinator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Knudsen, Director of Individual and Foundation Relations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mandy Lechman, Donor Stewardship Coordinator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liz E. Nilson, Individual Gifts Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lisa Pere, Special Events Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kierie Stellet-Funai, Assistant to the Director of Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Information Technology</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomas Morgan, Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joane Pajot, Networking Administrator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conan Chadock, Microsoft &amp; Telecom Administrator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Marketing &amp; Public Relations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Janette Andrensen, Director of Marketing and Public Relations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Randy Taradash, Marketing Events and Promotions Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jennifer K. Weaver, Writer/Copy Editor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Budworth, Group Sales Representative</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andrea Davis, Web Content Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amelia Nardellini, Senior Graphic Designer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brett Elliott, Graphic Designer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erenne Ockskin, Public Relations Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rose Marie Hogan, Intern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Publications</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elizabeth Brodersen, Editor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dan Rubin, Publications &amp; Literary Associate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesley Gibson, Intern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ticket Services</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Bernier, Box Office Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mark C. Peters, Subscriptions Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Engellman, House Treasurer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lynn Shenton, SMAI and Group Sales Treasurer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dori Yamasaki, Subscriptions Coordinator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andrew Albaran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Sam Keoka Wilson, Tigers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Teleservices</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephanie Amura, Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maggie Alper, Chris Johnson, Miriam Korpi, Lloyd Mangott, Tim Renstrom, Doug Ross, Ki Span-Gaines, Caroline Turton, Kevin Valentine, Reg Vaughan, James Wagner, Agents</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Front of House</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debra Selman, Theater Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tim Hibbard, Associate Theater Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eva Ramos, House Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claudya Martinez, Assistant House Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colleen Rosse, Deputy Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oliver Sutton, Security</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesley Pierce, Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Len Lucas, Jeffrey Warren, Assistant Facilities Managers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Vigil, Facilities Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curtis Carr, Jr., Jamie McGraw, Security</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CONSERVATORY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Thompson, Conservatory General Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Slaught, Young Conservatory Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andrew Hurtaa, Director of Studio A.C.T.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christopher Herold, Director of Corporate and Donor Stewardship</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Janna Perillo, Group Sales Representative</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Consortium</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenneth C. Perlto, Acting Executive Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Administration and Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dianne Chisholm, Business Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carey Perloff, Acting Executive Director</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jim Neuman, Controller</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sharon Boyce, Matt Jones, Linda Lauffer, Associates</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>A.C.T. Conservatory General Manager</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Director of Corporate and Community Partnerships</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Public Relations and Donor Stewardship</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Information Technology</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Marketing &amp; Public Relations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Front of House</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CONSERVATORY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Administration and Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>A.C.T. Conservatory General Manager</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Director of Corporate and Community Partnerships</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Public Relations and Donor Stewardship</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Information Technology</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Marketing &amp; Public Relations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Front of House</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CONSERVATORY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Administration and Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Finance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FOR YOUR INFORMATION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

AMERICAN CONSERVATORY THEATER EXITS
AAA gives you confidence on the road and off the beaten path.

We want to help you rest easy – no matter where you are. That’s why AAA Travel offers Members a full-service travel agency in addition to the complete protection of AAA Auto, Home and Life Insurance as well as Road Service. We believe in giving our Members the opportunity to get away with confidence. AAA Travel provides expert and personalized travel services, discounts and support. So take advantage of all the value AAA offers and start exploring today – worry free.