

WE PLAYERS presents

The Odyssey on Alma



Adapted from Homer
Directed by Ava Roy

In programmatic partnership with:



**SAN FRANCISCO MARITIME
NATIONAL HISTORICAL PARK**



**SAN FRANCISCO
MARITIME NATIONAL PARK
ASSOCIATION**

SAN FRANCISCO MARITIME NATIONAL HISTORICAL PARK

Established in 1988, San Francisco Maritime National Historical Park encompasses 34 acres, and contains the most National Historic Landmarks of any unit in the National Park Service. In addition to the fleet of historic ships at Hyde Street Pier, the park includes the Aquatic Park Historic District (Maritime Museum, beach, lawn area, and bocce ball courts), a Visitor Center and a research library (in Fort Mason Center).

SAN FRANCISCO MARITIME NATIONAL PARK ASSOCIATION

The San Francisco Maritime National Park Association is a non-profit membership organization dedicated to the cultural legacy of San Francisco's seafaring past. We seek to promote a greater understanding of how America's maritime gateways have shaped our present, and strengthened our democracy, through economic and cultural exchange.

THE NATIONAL PARK SERVICE

The National Park Service preserves unimpaired the natural and cultural resources and values of the national park system for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

WE PLAYERS

We Players presents performance events that transform public spaces into realms of participatory theater. We bring communities together, reclaiming local spaces for public discourse and civic celebration through art.

Extending the transformative powers of performance beyond the stage, we invite our collaborators and audience to engage fully and awaken to the spectacular world around us.

Production History includes: *Hamlet* on Alcatraz, island-wide; *Iphigenia and Other Daughters*, on the Alcatraz dock landing; *Macbeth* at Fort Point, the Civil War era brick fort beneath the Golden Gate Bridge; *The Tempest* at the Albany Bulb, a former landfill turned community art park; *House of Will*, performed from windows, balconies and rooftop of a four story house; and *Jabberwocky*, on the grounds of the Stanford University Mausoleum.

Ava Roy, Founding Artistic Director

Lauren Dietrich Chavez, Managing Director

OUR FLOATING STAGE

The *Alma* is a flat-bottomed scow schooner built in 1891 to haul goods on and around San Francisco Bay. *Alma* is similar to scows that were launched and sailed on Chesapeake Bay, the Gulf Coast, the Great Lakes, inland rivers, and other coastal waters of the United States. No scow schooners save *Alma* are known to survive afloat in the United States. In 1988, she was designated a National Historic Landmark and is now one of the exhibits of the San Francisco Maritime National Historical Park and is to be found moored at the park's Hyde Street Pier.

THE EPIC POEM

This production has grown from a collaborative creative process; we have adapted the text based on our understanding of the story. We are deeply grateful to the many translators of *The Odyssey*, all of whom have greatly inspired and guided our work. We would like to offer special thanks to the Estate of Robert Fagles.

From *THE ODYSSEY* by Homer, translated by Robert Fagles. Copyright © 1996 by Robert Fagles. (Viking Penguin, 1996) Used through arrangement with Georges Borchardt, Inc. on behalf of the Estate of Robert Fagles. All rights reserved.

*“Pheacian lords and counselors, this way!
Come to the assembly: learn about the stranger,
The gods’ own light is on him.”*

We Players is a community of wanderers, following our curiosities through time and space in search of wonder, in search of the threads that connect us to the past, to those ancestors who have walked before us—uncovering gods and monsters of the psyche and the soul along the way.

As theatre artists we are forever questing—the process of creating our art is one of exploration and camaraderie, of self-study and discovery. We are reaching for something alive and vital and present, and when we touch this immediacy through our full sensory engagement, we touch something ancient. These precious moments of connection link us to the great stream of bards and poets. Throughout the ages, humans have been gathering together, telling stories around hearth fires. What are we in search of? Perhaps we crave explanation for our existence, perhaps we seek deep human truths—sacred mysteries are buried in our beings and evoked by great story telling. We create myths to help us understand ourselves, we paint colorful pictures of many gods and wild creatures to “hold as ‘twere a mirror up to nature,” helping us to see our own reflection in these images. What will we discover/uncover/remember next, we wonder?

In preparation for the first phase of this theatrical investigation I went to sea as crew on a sailboat delivery from Panama to Baja, a passage of 2,200 nautical miles. Settled on the foredeck, back to the mast, I read several translations of *The Odyssey* with the wine-dark sea as my ever-present companion. I spent long hours on the bow calling out to Poseidon and contemplating the great expanse of unbroken sea and sky, wondering about Odysseus and mind wandering in pursuit of the hero. During night watch, the hero with a thousand faces glimmered in the faithful constellations and in the spray of phosphorescent glow in our wake.

Upon returning home, I invited a small group of actors and close friends to begin “*Odyssey* book club”, gathering weekly to read the stories aloud, and to explore the ideas embedded therein. In this way, we have begun our quest for the archetypal Hero. Curious about the choices Odysseus is posited with, we also wonder at the shapes and forms the Hero takes in our own lives.

Director, Ava Roy

*“Of these adventures, Muse, daughter of Zeus,
Tell us in our time, lift the great song again.”*

The poem exists in several distinct parts—the path of Telemachus, his search for his father (Odysseus) and his journey into manhood; the long suffering of the great Odysseus, forever in transit; and his ultimate return, retribution and reconciliation at home in Ithaca. Throughout, various gods wander through the story, interjecting with antagonistic force (Poseidon) or protective guidance (Athena).

The story, as told to us by Homer, does not unfold in a linear manner—we meet Odysseus ten years after his departure from Troy, on the island of Ogygia, Calypso’s island. At this point, the nymph has kept Odysseus as her mate for seven years, until Hermes is sent by Zeus (thanks to Athena’s intervention) and tells Calypso to free the man. Odysseus promptly builds a raft and sets off, but Poseidon is still raging on behalf of his son Polyphemus, the Cyclops who lost his great eye to Odysseus’ cunning scheme. Thus the “Earthshaker”, god of the sea, sets yet another storm upon Odysseus, but this time he’s wrecked on the island of Scheria where the Pheacians live.

The Pheacians are renowned sailors who serve at last as the fated key to Odysseus’ safe passage home, yet not before Odysseus spends a full year in their company, acquiring guest-gifts and regaling the people with his adventures leading up to his arrival on their island. Thus, we gather the famous stories of the Cyclops, the king of the wind, the lotus-eaters, the man-eating giant Laestrygones, the goddess Circe, the Sirens, and many other perils of land and sea—direct from Odysseus’ mouth. Which could mean the stories are undiluted, straight from the source... or that Odysseus, known for his remarkable shape-shifting abilities, “the man of twists and turns,” embellishes the tales—enhancing his own glory, as the muse inspires him in the moment.

These adventure episodes bring us through book twelve of twenty-four. Whoosh. The remaining twelve books carry us through Odysseus’ return home to Ithaca, now twenty full years since his original departure for Troy. His troubles are not yet ended, as he must fight to regain his domain by clearing his house of the 108 suitors camped out there, who eat his livestock and glut themselves on his wine as they court his lady. Odysseus reveals himself to his son Telemachus and together, with the aid of a faithful swineherd and loyal maidservant, they destroy the suitors and Odysseus is reunited with his wife, the long-enduring Penelope.

*“I have chosen the day and I decree it is today
And all that voyage long you’ll tell us of your great adventures
While my people sail you on through the calm and gentle tides
Till you reach your land and house, or any place you please.”*

On this voyage, we open the bag of poetic treasure and pull out a few gems. We wet our appetite with the Cyclops, Circe, the Kingdom of the Dead and a few other adventures, while learning to harness the wind, to become swarthy shipmates and trusty crew to our captain. We Players will tackle more of the story across the bay in spring 2012, as we create an island-wide choose-your-own-adventure production on Angel Island.

Today, in this edition—we actors are wandering sailors, longing for our proverbial Home. We catch a ride with the friendly Pheacians (*Alma’s* sturdy crew) and sail with them, back to our native land (which looks remarkably like beautiful San Francisco). Along the way, we tell stories to pass the time. In our ancient world, there are no televisions, no radios, no ipods or cell phones to occupy our attention; instead we gather together and experience our own adventures at sea while recounting those dramatic tales of the ancients. We enliven ancient heroes and Gods through our re-telling. Sometimes we add new details; we improvise as the spirit moves us; we compete with one another for status and to play our favorite roles in each story.

Sometimes we are very aware of ourselves telling a story, and we make a ridiculous adventure of it, for our own merriment. Yet the stories themselves are powerful—we conjure the force latent in each tale, activating the sleeping god of the story. We invite the Muse to move through us and so the stories take over and we are transformed through the telling. We lose sense of ourselves as sailors on the ship and for a time are transported beyond the present moment and conditions—only to be startled awake by a shifting gale or the captain calling a command.

Quickly we resume the necessary tasks of sailing the boat and steering homeward. As we feel the real fatigue of hard labor at sea, we imagine ourselves tossed by a great storm, and we feel the ache of exhaustion and bone-weary we lie down to rest. When we arise, we discover ourselves back where we started, yet in some way transformed. WE are Odysseus. We have become the great hero through the conjuring of his stories and his spirit. We are united by the journey and we return home champions... ready to pour libations round.

*“Come follow me into my place, dear travelers, so you
at least, can eat your fill of bread and wine.
Then you can tell me where you’re from
and all the pains you’ve weathered”*

Join us after the voyage for a toast! Aboard historic ferryboat *Eureka*.

The Odyssey on Alma

Adapted from Homer
Produced by We Players
Directed by Ava Roy

PRODUCTION TEAM

Lauren Dietrich Chavez–Lead Audience Guide
Antonia Gomez–Production Intern
Charlie Gurke–Music Director
Laraine Gurke–Stage Manager
Lauren Matley–Lead Audience Guide

WE CREW

Charlie Gurke *is* Swing-aboard Rippington
Alison Hanson *is* Tipmast Pinetar
Rebecca Longworth *is* Briny Jack Breakwater
Geoffrey Nolan *is* Sparwood Bluewater
Ava Roy *is* Seareach, son of the Launching Master
Ross Travis *is* Bordalee Pullerman

ALMA CREW

Captain Jason Rucker *is* Alcinoos, King and admiration of men
First Mate Alice Watts *is* Seabelt

The Hands:

Tom Hunt *is* Gollywobbler, mischevious imp
Tom McCall *is* Laodamas Tiderace
Jeff Rogers *is* Skipyjack Tarheel

THE FLOATING GALLERY

(in order of appearance)

Jared Gutekunst: The Cyclops' great eye
Monica Lundy & Jessie Thatcher: The House of the Dead
Bob Watts: Sea Perils

THE ACHAEAN CREW

*‘But first my name, let that be known to you
I am Laertes’ son, Odysseus’*

Sparwood Bluewater’s companions are honored to be sailing with him again. As they continually remind him, the seas are never so calm, the skies so clear, nor the winds so fair as when dear Sparwood is at the helm. For them, it is a true privilege to sail with me. For me, the honor is mine. Thanks to all the gods, whom we honor here—especially Zeus, Poseidon, and the lovely Athena—for blessing this sail. As they know, this journey has been a long time in the making, and it takes many hands to bring the lines in tight. Thank you to our wonderful crew. And, you’re welcome.

Briny Jack Breaker was found floating amidst the breakers (hence his name) in the Pheacian harbor and claims to be just your average native Achaean boy despite his slightly odd accent and feminine appearance. According to Briny Jack, his dear Achaean parents and siblings died in a shipwreck off the coast, just days before he was found, nearly dead of scurvy and clinging to some driftwood, by some of Alcinoos’s favorite sailors. He became a swash boy aboard the *Alcinoos III*, eventually working his way up to esteemed sailor and substitute third mate. Briny Jack is delighted to be sailing to Ithaka for the first time and hopes he will find welcome on that rocky isle. He would like to dedicate this sail and story to his dear late mum, Jacqueline.

Tipmast Pinetar hails from the Eastern clan of Saucy McBride. Known for his scuttling aboardships, he would often be found in the brig, if it weren’t for his keen sense of smell. Taught the ancient form of nosetailing by Cortez himself, Pinetar is known throughout the world for sniffing out treasures from the black and bloody deep, then selling them to keep himself alive and out of the brig, as afore mentioned.

Bordalee Pullerman has always wanted to be the hero but Sparwood Bluewater has never allowed him to play that part. This has festered in Bordalee a great envy and vengeance that someday he will take out on Sparwood. Maybe today. Maybe tomorrow. Maybe three years from now. But one thing for sure; Bordalee is a ticking time bomb. In his spare time he likes to tie knots with his best friend Seareach, son of the Launching Master and learn a new sea shanty with Swing-aboard Rippington. Only thing is that Swing-Aboard always plays practical jokes on Bordalee. Sigh... just like the rest of them. His brother (Or is it sister? So often you never can tell around these parts) is Tipmast Pinetar. That guy always picks on Bordalee too! WTF! Breaker is new

around these parts and Bordalee wants to make friends cause that guy tells great stories! Maybe he will be nice and not gang up on Bordalee. Sheerwater is Borderlee's invisible friend.

Swingaboard Rippington was a rising star on the Achaean music scene. However, a debilitating case of wanderlust sent Swingaboard to sea, casting his lot with whatever ship and crew would have him. These days Swingaboard can be found plying his unique "one man band" approach to chanteys on the seven seas.

Seareach—son of the Launching Master grew up out of reach of the sea. Until one misty morning, when the ghost of his great great great granddaddy Admiral Goodness Gracious launched him forcibly out of his cozy landlubberly bed with a proclamation direct from Zeus, signed and authorized by all the great Olympian gods. This proclamation launched his new career and destined path as a seagoing lad. One day at the helm of his wooden ketch, Ingwe, the shade of a certain prophet appeared on the topmast and spit on him. He lost steerageway and woke up a woman. Very peculiar. *Be warned: steer wide to avoid the prophetic spit of the ancients!*

THE CAST

Charlie Gurke is happy to be working on his second We Players production. A native of the Bay Area, Charlie can most often be heard playing saxophone with a variety of jazz and salsa groups around town, as well as teaching jazz at Laney College. Find out more at www.gurkestra.com.

Alison Hanson is a native of Marin, recently returned to the Bay Area after living in New York City. While there, she trained and performed with Holderness Theater Company, performing at The Culture Project (*Cymbeline*), Lincoln Center Rose Theater (*The Rover*, *Much Ado About Nothing*), and @ 45 Bleeker (*Einstein's Dreams*). Ali was in Fractured Atlas's inaugural production of *The Merchant of Venice* at the Limelight, and in *The Taming of the Shrew* at Shakespeare & Co.'s summer season at The Mount. In the Bay Area, she is a member of We Players, performing in *Hamlet on Alcatraz*. In film, Ali co-founded the company Alternate Plan Productions; producing the documentary *Back to Bosnia*, which debuted at the Amnesty International Film Festival, and *Apparition* at L.A. Shorts Fest. Ali is a graduate of UC Irvine's theater program.

Rebecca Longworth is a director and theatre artist based in San Francisco. She's pleased to be adventuring with We Players once again—having played upon old ruins, in former prison buildings, and upon piles of rubble

as the Player Queen and part of Hamlet's ghost in *Hamlet on Alcatraz* last fall. Other favorite classical roles include Brutus in *Julius Caesar* and Orsino in *Twelfth Night* with the Wellesley College Shakespeare Society, the nation's oldest all-female Shakespeare company. Recent directing credits include *A Streetcar Named Desire* (Boxcar Theatre), *Lips Together, Teeth Apart* and *... And Baby Makes Seven* (Theatre Q), and *Cuckoo* and *4.48 Psychosis* (Jump! Theatre). Upcoming projects include designing animations for *Sticky Time* with Crowded Fire Theatre and Vanguardian Productions, and directing *Buried Child* for Boxcar Theatre. Her days are spent creating animations and motion graphics for www.trucdesigns.com. Rebecca is a member of the Lincoln Center Directors Lab and holds an MA in Text & Performance Studies from King's College London / R.A.D.A.

Geoffrey Nolan is thrilled to be returning to work with Ava Roy and We Players, after an incredible run of *Hamlet* on Alcatraz Island last fall. Surprisingly, this will be the second time in a year he shares the stage with the god Hermes. Earlier this year, he and the god of commerce helped destroy the world economy in Ben Fisher's insightfully comic play *Hermes*, a somewhat factual account of the 2008 financial crisis. Other Bay Area credits include Berkeley Repertory Theatre, California Shakespeare Theater, Threshold: Theatre on the Verge, Curtain Theatre, Bella Union, Atmos Theatre, and No Nude Men. Mr. Nolan was featured in *Milk*, as Harvey Milk's close friend, the teacher and activist Bill Kraus, and played an agitated drug-smuggler in the Greenberg brothers' film *Sexual Tension: The Super Adventures of Steve and Stephen*. Upcoming shows include the Sam Shepard plays *Buried Child* and *Fool for Love* at Boxcar Theatre, and the world premier of Ben Fisher's new play *Don't Be Evil*, with Threshold. Special thanks to Jaime, Chris and Linda.

Ross Travis is an Actor/Creator, Bouffon, Clown and Circus Performer. He is a graduate of the Professional Acrobatic Program at the San Francisco Circus Center as well as the Professional Training Program at Dell Arte International School of Physical Theatre in Blue Lake California. He played Guildenstern and Marcellus in We Players' production of *Hamlet on Alcatraz*. He did a 40 show school tour with the New Pickle Circus of a show about recycling called Mulchini's Kitchen. He's also worked with Rapid Descent Physical Theatre Company and Sweet Can Circus. He recently started a theatre company called Bangarang and is a company member of Naked Empire Bouffon Theatre Company, where he performed the first version of a full length solo bouffon show called Apocalyptika at the International Home Theatre Festival. He recently played a few roles including The Incurable Disease in Taylor Mac's epic five part play

Lily's Revenge at the Magic Theatre. He also played Sir Andrew in Atmos Theatre's production of *Twelfth Night* in Woodside, California. He's incredibly excited to work with We Players again on the *Odyssey on Alma*. So cool!

Ava Roy is the founding Artistic Director of *We Players* (est. 2000). She has served the company as director/producer and as a performer. She has trained primarily with *Shakespeare & Company* of Massachusetts, where at age 13 she played Juliet—and has been hooked on the classics ever since. Ava is an alumna of Stanford University where she earned her BA in a self-designed major: *Ritual and Performance in Aesthetic Education*, 2003. Since 2009, Ava has worked as the first theatre artist on Alcatraz Island, in an historic partnership with the National Park Service. She recently directed an island-wide production of *Hamlet on Alcatraz* (fall 2010), to public and critical acclaim. Island hopping in the bay—Ava is preparing to embark on a new performance odyssey on Angel Island, by invitation from the California State Park system. Her unique style of interactive, site-specific performance aims to highlight the historical and natural treasures of the local landscape and encourage new ways of experiencing and appreciating these places. Her work is inspired by the entrenched themes and stories of each site, and strives to include the communities connected to the space and affected by the issues embedded therein. In addition to her performance work, Ava is a yoga teacher and avid sailor. She is delighted to be working in partnership with San Francisco Maritime National Historical Park, integrating her love of the sea and of theatre.

WE PLAYERS IS BECOMING OUR OWN NON-PROFIT!

As of August 10th, We Players is incorporated in the state of California. Our IRS paperwork is underway, and we expect to receive confirmation of non-profit 501(c)3 status early next year. Once we receive the official stamp from the IRS, all donations to We Players made after August 10, 2011 will be retroactively tax deductible.

Those are the administrative logistics, but the exciting news is that WE are growing our organizational capacity for creating spectacular art and enlivening public discourse in remarkable sites throughout the Bay Area. THANK YOU for supporting We Players through your ticket purchase, donations, participation, and by being a present for this great unfolding adventure!

SUPPORT WE PLAYERS

Financial donations are always welcome and appreciated.

Click the donate button on our website to PayPal donations@weplayers.org.

Make checks payable to We Players and mail to:
We Players, 4530 Balboa St., San Francisco, CA 94121

You can also support WE by donating skills and supplies. Please visit the wish list and volunteer pages on our website.

CONTINUE ENGAGING WITH ART IN PUBLIC SPACES

We Players has several projects in the works. Come out and play with WE again!

Alcatraz Symposium on Justice & Freedom, October 20-23, 2011

Our groundbreaking three year partnership with the National Park Service on Alcatraz culminates in a full weekend of artistic and interpretive programming, including: the work of prisoner artists and other collaborating artists; guest speakers; community discussion forums; and a new dance theatre piece in the Alcatraz Cell House.

The Odyssey on Angel Island, spring 2012

Island wide. All day. Choose-your-own-adventure.

Macbeth at Fort Point, autumn 2012

“Something wicked this way comes...”

EVENTS AT SAN FRANCISCO MARITIME

SEA MUSIC CONCERT SERIES

Saturday, October 15 – DAVID COFFIN

Saturday, November 19 – HOLDSTOCK & MACLEOD

Balclutha, Hyde Street Pier

8:00 p.m.

Experience the driving rhythms of chanteys and the beauty of seafaring ballads from the wooden decks of the historic sailing ship *Balclutha*.

Join the park in its 23rd year of presenting some of sea music's outstanding performers.

Details:

Ticket prices: \$14 general, \$12 SFMNPA members. Season ticket (general and members), \$24. Purchase tickets online at maritime.org, or in person at The Maritime Store, 2905 Hyde Street, entrance to Hyde Street Pier.

Store: 415-775-2665.

The performers and concert dates are:

Saturday, October 15 – DAVID COFFIN

From New England, David has performed traditional and contemporary sea music from England, Ireland, Scotland, the United States, and Brittany since 1980. His venues range from concert halls and coffeehouses to schools, radio, and museums.

Saturday, November 19 – HOLDSTOCK & MACLEOD

Performing together for over 30 years, Dick Holdstock and Allan Macleod captivate audiences with authentic renditions of songs from their homelands of England and Scotland. Trading off on guitar and mandolin, their songs provide an extraordinary glimpse into a not so distant maritime past.

MAPPING THE PACIFIC COAST

Mapping the Pacific Coast, showcases 45 magnificent maps, books and illustrations dated 1544 through 1802. Inviting visitors on a voyage beginning with the very first exploration of the West Coast by Europeans, this world class exhibition represents the accumulation of knowledge leading to Thomas Jefferson's commission of Lewis and Clark's Corps of Discovery from 1804 to 1806.

Details:

The exhibit opened on July 1, 2011 in the Maritime Museum located at 900 Beach Street at the foot of Polk Street in San Francisco. The museum is free and open everyday from 10 a.m. to 4 p.m. Please call 415.447.5000 for more information. The exhibit will close on October 31, 2011.

SPECIAL THANKS

Courtney Anderson, Matthew Chavez, Neil Chulindra, Lynn Cullivan, John Cunnane, Kathy Daskoll, Frieda de Lackner, JD Durst, Jane Echlin, Dean Gurke, Amy Hosa, Craig Kenkel, Al Mayton, Megan Mercurio, Tony Mesler, Jeff Morris, Justin O'Reilly, Ted Regan, Bailey Smith, Kathryn Smith, Eve Vanderschmidt, the many wonderful volunteers aboard *Alma*, and all other San Francisco Maritime park and association employees.

Gratitude to all our volunteers—thank you for playing with WE!

Program layout and design: Tony Mesler

Artistic and Organizational Collaborators:

7th Heaven Yoga Studio

Ghirardelli Square Parking Garage

Mark Kitaoka & Tracy Martin Photography

Peter Merts

Paul Plotkin: Herb'n Palate

In-kind donations provided by:

Alcatraz Pizza , Arizmendi Bakery, Bi-Rite Market , Cipponeri Farms, Far West Fungi, Field of Greens, Fruit Tree, G. L. Alfieri, Hooverville Orchards, Mellows, Panorama Bakery, Paredes Farms, Peet's Coffee, Rainbow Grocery, Rainbow Orchards, Safeway, Spring Hill Jersey Farm, Trader Joes



This production was made possible by the CounterPULSE Fiscal Sponsorship program. CounterPULSE is a non-profit theater, performance space, community center, and gallery that serves as an incubator for the creation of socially relevant, community-based art and culture. The Fiscal Sponsorship program supports more than 40 arts, media and cultural projects. In addition, CounterPULSE commissions and presents new work through its Artist in Residence and Performing Diaspora programs, hosts weekly discussions and salons, is the home of Shaping San Francisco, and is available for rehearsals and meetings. Visit counterpulse.org for more information.



Tickets available now at

www.maritime.org

OR

Call: 415.561.6662

OR

Contact: events@maritime.org

Benefiting

San Francisco Maritime

National Park Association

JOIN SAN FRANCISCO MARITIME NATIONAL PARK ASSOCIATION

Founded in 1950, the Association serves its mission today through support and advocacy for, and partnership with, San Francisco Maritime National Historical Park. The Age of Sail education program, which serves over 10,000 schoolchildren annually, is only one of the many programs we provide to enhance the experiences of Park visitors. As the Park's official cooperating association, we also manage the membership programs, event planning, fundraising and retail store operations.

The Association is also the designated steward of the USS *Pampanito* submarine, a National Historic Landmark and Memorial at Pier 45. Association staff and volunteers have restored the vessel to a condition that meets the highest standards set by the Secretary of the Interior. The vessel is open to visitors, where they are immersed in a fascinating, intimate and moving encounter with life in the "silent service."

When you join the San Francisco Maritime National Park Association your tax-deductible membership contribution supports award-winning educational programs and sustains exciting authentic national treasures that reflect the best of San Francisco's past and present.

For more information, visit www.maritime.org or call 415.561.6662



www.weplayers.org