

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

URINETOWN

THE MUSICAL

Music and lyrics by **Mark Hollmann** Book and lyrics by **Greg Kotis**

Choreography by **John Carrafa**

Directed by **John Rando**

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Sat Jul 5 8pm

Edwin Outwater conductor
Zuill Bailey cello
San Francisco Symphony

Tchaikovsky Symphony No. 2,
Little Russian

Tchaikovsky Rococo
Variations

Tchaikovsky 1812 Overture

All-Beethoven

Thu Jul 10 8pm

Edwin Outwater conductor
Alon Goldstein piano
San Francisco Symphony

Beethoven *The Creatures of Prometheus* Overture

Beethoven Piano Concerto
No. 5, *Emperor*

Beethoven Symphony No. 6,
Pastoral

John McDaniel with special guest stars Carol Burnett & Frederica von Stade

Fri Jul 11 8pm

Sun Jul 13 7:30pm

Pension Fund Concert

John McDaniel conductor
Carol Burnett entertainer
Frederica von Stade mezzo-soprano

San Francisco Symphony

Carmina burana

Thu Jul 17 8pm

Fri Jul 18 8pm

Vance George conductor
Celena Shafer soprano
Gordon Gietz tenor
Hugh Russell baritone
San Francisco Symphony
SFS Chorus
Pacific Boychoir

Loeffler *A Pagan Poem*

Orff *Carmina burana*

Patti LuPone with the SFS in *Coulda, Woulda, Shoulda*

Sat Jul 19 8pm

Patti LuPone vocalist
Rob Fisher conductor
San Francisco Symphony

A Russian Spectacular

Thu Jul 24 8pm

Edwin Outwater conductor
Katia Skanavi piano
San Francisco Symphony

Khachaturian Selections
from *Spartacus*

Rachmaninoff Rhapsody on
a Theme of Paganini

Mussorgsky *Pictures at an Exhibition*

A Salute to Gershwin

Fri Jul 25 8pm

Edwin Outwater conductor
Kevin Cole piano
Kisha Davis soprano
Arthur Woodley bass
San Francisco Symphony

Gershwin *Of Thee I Sing*
Overture

Gershwin Excerpts from
Porgy & Bess

Gershwin *Rhapsody in Blue*
Gershwin *An American in Paris*

Little Richard Rocks the House

Sat Jul 26 8pm

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vocalist

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Photo: Scott Brooks

ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing 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 three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 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 in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,
Welcome, at long last, to *Urinetown*! A.C.T. is honored and delighted to be the first theater to present this remarkable show outside New York.

I first fell in love with *Urinetown* when it was housed in a dilapidated ex-police station in midtown Manhattan. Its hilarious and hugely original spirit captivated me the moment the band began to play, and by the end of Act One I longed to bring the show to

A.C.T. In this era of blockbusters and hype, *Urinetown* represents something totally unique: a vividly original score and book housed in a lively, simple production driven by imagination, irreverence, and a sense of the outrageous. It is at once a love song to, and a deconstruction of, the American musical, and it tweaks the spirit of rebellion in every one of us. It also sits beautifully in the tradition of fervent but witty social-issue musicals that A.C.T. has explored so successfully in recent

years, including Brecht/Weill's *The Threepenny Opera* and Marc Blitzstein's *No for an Answer*.

In spite of, or perhaps because of, the perilous state of the world, this has been a remarkable year at A.C.T., because we have felt so clearly how much live theater actually *matters* to so many of you. Audiences have come to the Geary in tremendous numbers, and we want to thank each and every one of you who supported us this year. For those of you coming to A.C.T. for the first time with *Urinetown*, we want you to know that we are not only a major repertory theater, but also an important school, and that your ticket purchase helps support future generations of American actors and theater artists.

We hope this show gives you great pleasure, and that you will join with us in welcoming this remarkable company to San Francisco.

Yours,

Carey Perloff
Artistic Director

A.C.T. performing at Zeum Theater

Yohen

by Philip Kan Gotanda

Sep 5-27

This production is the latest in a continuing exploration of new writing presented by A.C.T. Join us as we take new theatrical works from the page to the stage with a series of workshops and readings throughout the season!

In *Yohen*, Philip Kan Gotanda—one of America's leading playwrights and a Bay Area resident—creates a poetic and compassionate love story illustrating the challenges facing a husband and wife after 30 years of marriage. James, an African-American World War II veteran, and his Japanese wife, Sumi, struggle to understand how their marriage, colored by family tension and marred by cultural misunderstanding, has transformed them—just as pottery is transformed during the firing process. In Japanese, such kiln changes are called *yohen*, and the results are as complex and unpredictable as the evolution of a relationship. *Yohen* features A.C.T. core acting company member Steven Anthony Jones.

Tickets: \$14-\$24

 **A.C.T.**
american conservatory theater

Carey Perloff, artistic director
Heather Kitchen, managing director

A.C.T. performing at Zeum Theater

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Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

URINETOWN THE MUSICAL

(1999)

*Music and Lyrics by
Mark Hollmann*

*Book and Lyrics by
Greg Kotis*

*Choreography by
John Carrafa*

*Directed by
John Rando*

with

Katie Adams Anne Allgood Jim Corti Tom Hewitt Ron Holgate
Frank Holmes Todd A. Horman Dennis Kelly Robyn Kramer Jamie LaVerdiere
Beth McVey Michael Minarik Christiane Noll Patricia Ben Peterson Charlie Pollock
Richard Ruiz Sheri Sanders Meghan Strange Richard White Christopher Youngsman

Scenery by Scott Pask
Costumes by Gregory A. Gale and Jonathan Bixby
Lighting by Brian MacDevitt
Sound by Jeff Curtis and Lew Mead
Orchestrations by Bruce Coughlin
Musical Supervisor Edward Strauss
Musical Director Jason DeBord
Wig and Hair Design Darlene Dannenfelsner
Fight Director Rick Sordelet
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Casting by Jay Binder, C.S.A.
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URINETOWN, THE MUSICAL

THE CAST

(in order of appearance)

Officer Lockstock , <i>a policeman</i>	Tom Hewitt
Little Sally , <i>a poor little girl</i>	Meghan Strange
Penelope Pennywise , <i>chief custodian at the poorest, filthiest urinal in town</i>	Beth McVey
Bobby Strong , <i>assistant custodian at the poorest, filthiest urinal in town</i>	Charlie Pollock
Hope Cladwell , <i>Caldwell B. Cladwell's daughter</i>	Christiane Noll
Mr. McQueen , <i>Caldwell B. Cladwell's right-hand man</i>	Jamie LaVerdiere
Senator Fipp , <i>a public servant</i>	Dennis Kelly
Old Man Strong , <i>Bobby's father/</i>	
Hot Blades Harry , <i>a poor man</i>	Jim Corti
Tiny Tom , <i>a poor boy/</i>	
Dr. Billeaux , <i>a Urine Good Co. executive</i>	Christopher Youngsman
Soupy Sue , <i>a poor woman/</i>	
Cladwell's Secretary	Katie Adams
Little Becky Two Shoes , <i>a poor woman/</i>	
Mrs. Millennium , <i>a Urine Good Co. executive</i>	Sheri Sanders
Robbie the Stockfish , <i>a poor man/</i>	
Business Man #1	Todd A. Horman
Billy Boy Bill , <i>a poor man/</i>	
Business Man #2	Frank Holmes
Old Woman/	
Josephine Strong , <i>Bobby's mother/Nurse</i>	Anne Allgood
Officer Barrel , <i>Lockstock's partner</i>	Richard Ruiz
Caldwell B. Cladwell , <i>president and owner of Urine Good Co.</i>	Ron Holgate

SETTING

A Gotham-like city

TIME

Sometime after the Stink Years

UNDERSTUDIES

Robyn Kramer, Michael Minarik, Patricia Ben Peterson, Richard White

Officer Lockstock—Michael Minarik, Richard White

Little Sally—Robyn Kramer, Sheri Sanders

Penelope Pennywise—Anne Allgood, Katie Adams, Patricia Ben Peterson

Bobby Strong—Todd A. Horman, Michael Minarik

Hope Cladwell—Katie Adams, Robyn Kramer; *Mr. McQueen*—Frank Holmes, Christopher Youngsman

Senator Fipp—Richard White, Christopher Youngsman

Old Man Strong/Hot Blades Harry—Todd A. Horman, Michael Minarik

Tiny Tom/Dr. Billeaux—Frank Holmes, Michael Minarik

Soupy Sue/Cladwell's Secretary—Robyn Kramer, Patricia Ben Peterson

Little Becky Two Shoes/Mrs. Millennium—Robyn Kramer, Patricia Ben Peterson

Robbie the Stockfish—Frank Holmes, Michael Minarik

Billy Boy Bill—Michael Minarik, Richard White

Old Woman/Josephine Strong/Nurse—Katie Adams, Patricia Ben Peterson

Officer Barrel—Todd A. Horman, Richard White

Caldwell B. Cladwell—Dennis Kelly, Richard White

STAGE MANAGERS

Brian Bogin, Greg Schanuel

URINETOWN, THE MUSICAL

SCENES AND MUSICAL NUMBERS

ACT I

- SCENE 1: Amenity #9, the poorest, filthiest urinal in town**
“Urinetown” Lockstock & Company
“It’s a Privilege to Pee” Penny & The Poor
“It’s a Privilege to Pee” (*reprise*) Lockstock & The Poor
- SCENE 2: The good offices of Urine Good Company**
“Mr. Cladwell” Cladwell, McQueen, Hope & UGC Staff
- SCENE 3: A street corner**
“Cop Song” Lockstock, Barrel & The Cops
“Follow Your Heart” Hope & Bobby
- SCENE 4: Amenity #9, the poorest, filthiest urinal in town**
“Look at the Sky” Bobby & The Poor
- SCENE 5: The good offices of Urine Good Company**
“Don’t Be the Bunny” Cladwell & UGC Staff
- SCENE 6: Amenity #9, the poorest, filthiest urinal in town**
“Act I Finale” Ensemble

THERE WILL BE ONE 15-MINUTE INTERMISSION.

ACT II

- SCENE 1: A secret hideout**
“What Is Urinetown?” Ensemble
- SCENE 2: A secret hideout**
“Snuff That Girl” Hot Blades Harry, Little Becky Two Shoes & The Rebel Poor
“Run Freedom Run” Bobby & The Poor
“Follow Your Heart” (*reprise*) Hope
- SCENE 3: The good offices of Urine Good Company**
“Why Did I Listen to That Man?” Penny, Fipp, Lockstock, Barrel, Hope & Bobby
- SCENE 4: A secret hideout**
“Tell Her I Love Her” Little Sally & Bobby
- SCENE 5: Various**
“We’re Not Sorry” The Rich & The Poor
“We’re Not Sorry” (*reprise*) Cladwell & Penny
“I See a River” Hope & The Ensemble

THE URINETOWN BAND

Conductor/Piano—Jason DeBord

Clarinet, Bass Clarinet, Alto Sax, Soprano Sax—Stephen Parker

Trombone, Euphonium—David Okner

Drums, Percussion—Scott Bleaken

Bass—James Bergman

Associate Conductor/Piano—Peter Maleitzke

URINETOWN

THE MUSICAL

THE IMPROBABLE HIT

BY ELIZABETH BRODERSEN



ABOVE: A PUBLIC URINAL SIGN IN PORTUGAL © K. M. WESTERMANN/CORBIS
OPPOSITE: IN FRONT OF THE PISSOIR—VIENNA BY NIGHT © AUSTRIAN ARCHIVES/CORBIS

The idea for *Urinetown, The Musical* first came to lyricist-librettist Greg Kotis during a 1995 trip to Europe: After finishing an engagement (in Transylvania, of all places) with the experimental Chicago theater company the Neo-Futurists, Kotis decided to extend an overnight layover in Paris, with the romantic notion of backpacking around Western Europe for two additional weeks. Optimistically allotting himself just \$300 for the trip, he quickly ran out of money and was forced to spend the rest of his vacation looking for cheap but satisfying meals, sleeping in train stations, and—once he discovered that public restrooms in Europe are pay-per-use—“avoiding going to the bathroom as much as possible.” As he wandered the streets of European cities, the notion of a place like *Urinetown* began to take form in his mind. In the introduction to the published version of the musical, Kotis writes about the genesis of the show:

“It would be a grand, ridiculous reflection of the world as we know it to be, complete with rich and poor, the powerful and the powerless, a government controlled by industry and an industry that exists apart from and above us all. And driving it all would be a musical—yes, a very big musical, and it would be called *Urinetown*. It might not be performed, perhaps *should not* be performed, but it would be called *Urinetown*, and it would take place in a town where everybody had to pee. Such is the thinking that comes from being too homesick, too broke, and too full of belly-filling foods, while inhibiting the natural bodily functions for too long.”

Upon his return to the United States, Kotis—who at that point had never seen a Broadway musical—approached fellow Neo-Futurist Mark Hollmann with the crazy notion of writing a

musical about peeing. Both active members of Chicago's lively and political improv-comedy scene since the late 1980s, Hollmann and Kotis (with their fellow ensemble members) had already written, acted in, directed, and produced five full-length plays and two full-length musicals as actor/playwrights in the improvisational Cardiff Giant Theater Company. Much to Kotis's surprise, Hollmann loved the idea of *Urinetown*. "It wasn't merely a musical centered on peeing," writes Hollmann. "The project [Greg] proposed to me had all the elements of a great musical: a love story set against the backdrop of social upheaval, a protagonist who would fight to the death for what he wanted, and a colorful cast of supporting characters. It also had the potential for comic social commentary."

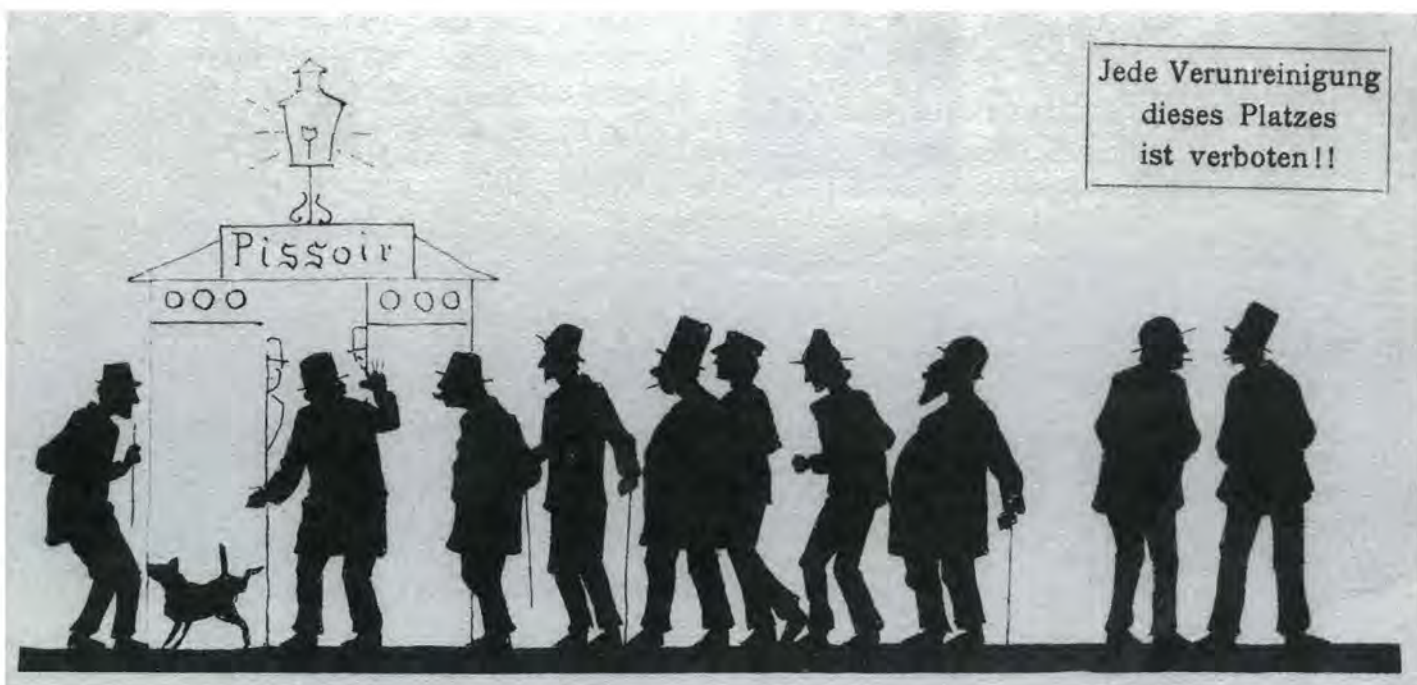
"RAW AND REBELLIOUS BEGINNINGS"

The two met frequently over the next three years (after services at the church where Hollmann played the organ), collaborating on a show they never really dared hope would make it to the stage. The outrageousness of the original idea took on a life of its own, eventually becoming a kind of grand challenge: Kotis and Hollmann decided to write a show so deliberately, charmingly bad that no one would possibly want to produce it. "It was a freak-show of a musical, a Frankenstein's Monster best kept in the basement," writes Kotis. They even chose a title so unappealing it seemed guaranteed to deflect any expectations of high-brow success. "We thought that with a name like 'Urinetown' there'd be no chance of having to show it to our family and friends," he has said.

For more than a year after their improbable musical was completed, Kotis and Hollmann shopped the project around, hoping

to garner financial backing for a production. In 1999—"over a hundred rejection letters later"—the project was accepted by the New York International Fringe Festival. An intrepid cast presented a "raw and rebellious production" in a stiflingly hot converted garage to cheering audiences and critical raves. The project was picked up by the up-and-coming Araca Group, joined by the powerhouse producers of Dodger Theatricals—known for a string of Tony-nominated and/or -winning hits, including *42nd Street*, *Into the Woods*, *The Music Man*, *Blast*, *Footloose*, *Tommy*, and *Titanic*, among many others. The new producing team added to the creative mix director John Rando and several new cast members for a commercial off-Broadway production. The sold-out 2001 run was extended, earning *Urinetown* 11 Drama Desk nominations, two OBIE awards, and inclusion in that season's "Best Plays" anthology.

Emboldened by their off-Broadway success, the producers transferred the show to Broadway's Henry Miller Theatre, where *Urinetown, The Musical* opened in September 2001, again to spectacular reviews from the nation's toughest critics. The production received ten Tony nominations and later won the rare Tony "triple crown"—awards for best book, score, and direction. Dodger's Michael David and Lauren Mitchell, both known for championing literate, unusual dramatic material—including *Wrong Mountain* and *High Society*, both coproduced for Broadway with A.C.T.—turned again to A.C.T. as the perfect collaborator to help develop *Urinetown* for a national tour. After its run at A.C.T., Kotis and Hollmann's little "unproducible" musical is set to embark on a crosscountry journey; several international productions are in the works (including in Seoul, Tokyo, and London); and a film version has even been mentioned.



UNCONVENTIONALLY CLASSICAL

A classically structured musical that honors the conventional rules while turning them on their heads, *Urinetown* pays homage to archetypes from a wide range of American musicals, from *West Side Story*, *Guys and Dolls*, and *Fiddler on the Roof* to *Stop the World—I Want to Get Off*, *Cabaret*, and *Les Miz*. Russian folk songs, gospel anthems, rock tunes, and Rodgers and Hammerstein-like showstoppers all make an appearance, while the show's dance numbers include tributes to Broadway masters including Jerome Robbins and Bob Fosse.

The first *Urinetown* song to flow from composer Hollmann's pen was Penelope Pennywise's Weillian march "It's a Privilege to Pee." "I was thinking about Weill a lot at the beginning," Hollmann has said, "because the idea that Greg presented seemed so much like *The Threepenny Opera* to me. As we went on writing the score, that palette was a little limiting. I started to reach into the way I learned to write musicals, which was by watching Rodgers and Hammerstein and Lerner and Loewe, so a lot of that influence started creeping in as we proceeded to musicalize the dramatic moments."

In tune with the "push-and-pull between tradition and insurgence" that Hollmann says characterizes their unique collaboration, the show's creators also hoped to communicate with *Urinetown* an ecological message of warning, their "creeping sense of dread that we're in the process of doing ourselves in" (writes Kotis) with unchecked corporate greed and destruction of the environment. *Urinetown* joins a long and distinguished theatrical tradition that includes Brecht's *The Threepenny Opera* and *The Rise and Fall of the City of Mahagonny*,

**CORRUPTION, WE KNOW,
HAS QUITE A FUTURE,
AND LORD KNOWS,
WHAT A PAST!**

Lotte Lenya



as well as Marc Blitzstein's political operas *The Cradle Will Rock* and *No for an Answer*, using humor and music to get across a fundamentally political, as well as thoroughly entertaining, message.

"For us," Kotis said in an interview published in June 2002, "there is a political point [in *Urinetown*], and I guess we strive to do both: We wanted to be funny and be true to how we see things. The Brecht connection is that Brecht strove to break down the barrier

between the actors and the audience, and that's what we tried to do, too. Our device is lighter, it's not quite so confrontational, but still we try to remind the audience that we know that they know they're seeing a show. The connection to the substance of the play is that we're trying to reveal things we think we know [about] organizations, consumption—and that we live in a time of peril whether we know it or not. Now it seems more obvious because of the year we've lived, but there are other perils that are bubbling beneath the surface. This is a

show that tries to deal with that anxiety and that fear of those perils on the horizon."

For Hollmann and Kotis, however, their primary goal is to entertain. "We come from a comedy background," continues Kotis, "and an improv comedy background at that, where the only measure of how you're doing is whether they're laughing or not. It builds in you a real requirement that what you're putting in front of an audience is funny and they like it. That's the number one priority." ■

*This article draws from Greg Kotis and Mark Hollmann's introductions to the book *Urinetown, The Musical*, recently published by Faber and Faber, and interviews with Kotis and Hollmann originally published in Playbill On-line (www.playbill.com), the New York Times, and Variety.*

FILTHY STREETS OF SAN FRANCISCO: "URINETOWN," NOT THE MUSICAL

[In July 2002, the San Francisco] Board of Supervisors—after a lot of vicious battling—finally passed a law outlawing public urination, punishable by a \$50 to \$500 fine. . . . It's the first time the city code has specifically prohibited such activity. . . . It sends the firm message, says the law's author[, Supervisor Tony Hall], that in San Francisco "we live in a civilized society." . . .

When you're talking about people who have to panhandle for a hamburger, the fine might as well be \$1 million for all the good it does, those who live with the problem say. "It's like this," George W., 42, says as he relieves himself on a minivan tire in Stevenson Street, an alley just off Sixth Street. "This is the great outdoors, man. . . . After all the hassles I go through out on the street, you gonna tell me I can't do the most basic thing a man has to do—where I want and when I want? I don't think so." . . . For the hard-core homeless past caring, this is more than just taking care of business. It's in-your-face freedom.

Excerpted from an article by Kevin Fagan, *San Francisco Chronicle*, July 21, 2002. © 2003 *San Francisco Chronicle*.

WHO'S WHO



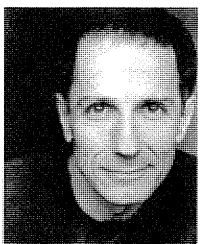
KATIE ADAMS (*Soupy Sue/Cladwell's Secretary*) lists among her favorite credits the role of Marty in the national tour of *Grease*, as well as

King of Hearts at Goodspeed Opera House, Mrs. Claus in *The Radio City Christmas Spectacular* at Universal Amphitheatre in Los Angeles, Luisa in *The Fantasticks*, Minnie Fae in *Hello, Dolly!*, Kate in *Titanic*, Prudie in *Pump Boys and Dinettes*, and soloist with the Boston Pops.



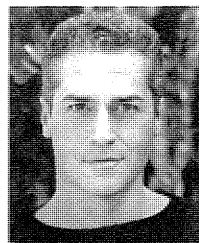
ANNE ALLGOOD (*Josephine Strong/Old Woman/Nurse*) has performed on Broadway in *Imaginary Friends* (Abby), *The Sound of Music* (Margaretta), *Carousel* (Nettie/Mrs. Mullin), *The Most Happy Fella* (Rosabella), and *Beauty and the Beast*. Regional theater credits include *Cymbeline* at Intiman Theatre; *Floyd Collins* at the Globe Theatres, Prince Music Theater, and Goodman Theatre; *Jane Eyre* at La Jolla Playhouse; *Candide* at the Guthrie Theater; *Das Barbecü!*; *I Do, I Do!*; *City of Angels*; *Gypsy*; *The Secret Garden*; and *A Little Night Music*. She has toured with *Parade*, *Evita*, and *South Pacific*.

JIM CORTI (*Old Man Strong/Hot Blades Harry*) has performed on Broadway in *Ragtime* (Harry Houdini/original cast), *A Chorus Line*

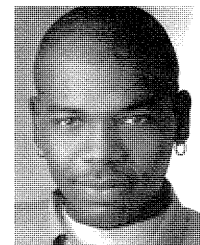


(Al), and *Candide* (Hal Prince revival/original cast). He has performed on the national tours of *Ragtime* (Tateh), *Cabaret* (Joel Grey's understudy), Bob Fosse's *Dancin'*, and *A Chorus Line* (Paul). His Chicago credits include *Miss Saigon* (The Engineer) and *Grand Hotel* (Otto Kringlein/Joseph Jefferson Award) at Marriott Theatre Lincolnshire; *Falsettoland* at Wisdom Bridge Theatre (Mendel/Jeff Award nomination); and *Another Midsummer Night* (Puck/Jeff Award nomination) at the Goodman Theatre.

TOM HEWITT (*Officer Lockstock*) received 2001 Tony and Drama Desk nominations for his performance as Frank 'N' Furter in *The Rocky Horror Show*. Other Broadway credits include *The Boys from Syracuse*, Scar in *The Lion King*, Art (standby), and *The Sisters Rosensweig*. Off Broadway he has appeared in *Jeffrey*, *Beau Jest*, *Richard III*, and *Othello*. Recent regional theater appearances include *Compleat Female Stage Beauty* at The Globe Theatres; Captain Hook in *Peter Pan* (with Cathy Rigby) at Casa Mañana; and the title role in *Dracula, The Musical* at La Jolla Playhouse. Television and film credits include "Law & Order," "Third Watch," "Frasier," narration for the Discovery Channel, and Julie Taymor's *Fools' Fire*. Hewitt trained at the University of Delaware's Professional Theater Training Program.



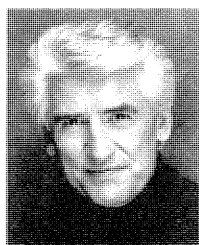
FRANK HOLMES (*Billy Boy Bill/Business Man #2*) has performed as Adrian in *Smokey Joe's Café* at Heritage Repertory Theatre, as Juke and Charlie in *Meat Street* at the Osceola Center of the Arts, in *Psalms of the Heart* at SAK Dinner Theatre in Orlando, in *Side by Side* and as Jim in *Big River* at the Disney Institute, and as Ken in *Ain't Misbehavin'* and in *Little Shop of Horrors* at University of Central Florida.



TODD A. HORMAN (*Robbie the Stockfish/Business Man #1/Fight Captain*) performed in *Urinetown* on Broadway last summer and was last seen on tour with the first national tour of *Victor/Victoria*. His regional theater credits include *Jumbo*; *Lawyers, Lovers & Lunatics*; *1776*; *The Most Happy Fella*; *Falsettos*; *Carousel*; and *Into the Woods*. He



RON HOLGATE (*Caldwell B. Cladwell*) most recently starred as Don Quixote in a national tour of *Man of La Mancha*. He has performed in



Broadway revivals of *Kiss Me, Kate* (as Harrison Howell) and *Annie Get Your Gun* (as Buffalo Bill). Broadway credits also include Richard Henry Lee in *1776* (Tony Award; also film version), the Colonel in *The Grand Tour* (Tony nomination), *Lend Me a Tenor*, *Guys and Dolls*, *Milk and Honey*, *A Funny Thing Happened on the Way to the Forum*, *42nd Street*, and *Musical Chairs*. Holgate has starred on the road in *Big, Annie*, *42nd Street*, *Can Can*, and *Funny Girl*. Directing credits include *Two into One* (which he adapted for American audiences), *Lend Me a Tenor*, *Once in a Lifetime*, and *The Comedians*; he was also one of the creators of the off-Broadway production of *Reunion*. Holgate has sung leading roles in more than 30 operas and concerts throughout the country.

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Photos, from top: Giles Havergal; Samuel Beckett (© Hulton-Deutsch Collection/CORBIS); Henrik Ibsen; Sherry Shephard-Massat (photo by Melanie Simonet); Steppenwolf Theatre Company's production of The Time of Your Life (photo by Michael Bosilow); Olympia Dukakis.

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performed as part of the Edinburgh Fringe Festival in *Closer Than Ever* and at the Kennedy Center in *Falsettos*. He received his B.A. in music theater from Elon College in North Carolina and his M.F.A. in music theater from the University of Nevada, Las Vegas.



DENNIS KELLY
(*Senator Fipp*) celebrates his 40th year in professional theater. Early roles include *Oklahoma!* (Curly and Jud), *Brigadoon* (Tommy),

West Side Story (Tony), *Oliver!* (Sykes), *Anything Goes* (Billy), *Finian's Rainbow* (Woody), and *The King and I* (The King). Recent theater credits include the Yeston/Kopit *Phantom* (Carriere); *Follies* (Ben); *La Cage aux Folles* (Georges); *70, Girls, 70* (Harry); and *Hello, Dolly!* (Vandergelder). Broadway performances include *Into the Woods* (Narrator/Mysterious Man), *Annie Get Your Gun* (Buffalo Bill), and *Damn Yankees* (Old Joe), as well as the national tours of *Damn Yankees* and *Jekyll & Hyde* (Sir Danvers). Television appearances include *The Dollmaker*, "Law & Order," "Late Night with Conan O'Brien," *Darrow*, *Chicago Story*, and *Lady Blue*. Kelly, a resident of Evanston, Illinois, graduated from Chapman University in Orange, California.



ROBYN KRAMER
(*Understudy*) performed at Kingsbury Hall in *Gianni Schicchi* (Lauretta), *Così fan tutte* (Despina), and

The Impresario (Miss Silverpeal). Her regional theater credits include *Man of*

La Mancha (Antonia) with The Utah Shakespearean Festival; *Camelot* (Nimue), *Phantom* (Fleure), and *The Mystery of Edwin Drood* (Florence Gill) with Pioneer Theatre Company; and *Nunsense* (Sister Amnesia) with Egyptian Theatre Company. She received a bachelor of music degree from the University of Utah.



JAMIE LAVERDIERE
(*Mr. McQueen*) made his Broadway debut as Leo Bloom in *The Producers*, opposite Nathan Lane. His favorite

theater roles include Huck in *Big River*, Puck in *A Midsummer Night's Dream*, and the title role of *Candide*. Film and television credits include the series "TV Funhouse" and "Three Blind Dates" and the award-winning short film *Hell Is Other People*.



BETH McVEY
(*Penelope Pennywise*) has performed on Broadway in *Beauty and the Beast* (Mrs. Potts), the original company of *Phantom of the Opera*

(Madame Firmin, Carlotta), *Nine* (Claudia and Carla), *Annie* (A Star to Be, Lily St. Regis), and the original company of *42nd Street*. Her regional theater credits include *A Little Night Music* (Desiree), *Show Boat* (Julie), *Man of La Mancha* (Aldonza), and *Phantom* (Carlotta). National tours include *Copacabana* (Gladys), *Guys and Dolls* (Miss Adelaide), and *Lend Me a Tenor* (Diana). She made her New York City Opera debut in *The Merry Widow*, filmed for "Live at Lincoln Center" on PBS. Other television credits include "Gershwin's 100th Birthday Celebration at Carnegie Hall," Mrs. Claus in Radio City Music Hall's

Christmas Spectacular, "Another World," and "One Life to Live."



MICHAEL MINARIK
(*Understudy*) has performed the role of the Phantom in the national tours of *The Music of Andrew Lloyd Webber* and

Phantom. Regional theater credits include the title role of *Jekyll & Hyde* at the West Virginia Public Theatre, Billy Bigelow in *Carousel*, Frederick Barrett in *Titanic*, and Squire Dap in *Camelot* at Paper Mill Playhouse.



CHRISTIANE NOLL (*Hope Cladwell*) has been seen on Broadway in *It Ain't Nothin' but the Blues*, *Jekyll & Hyde*, and *Grease*.

She was in the first national tours of *Miss Saigon* and *City of Angels* and performed the voice of Singing Anna in the animated feature *The King and I*. Other theater and operetta credits include *The New Moon* for City Center Encores!; *The Baker's Wife* and *Lizzie Borden* at Goodspeed Opera House; *Call the Children Home* at Primary Stages; *Kept* (dir. Scott Schwartz); *Take Flight* (Maltby/Shire); *The Student Prince* at Paper Mill Playhouse; and Lincoln Center's *American Songbook Series: Frank Loesser*. She has also performed as a symphony soloist with Marvin Hamlisch, Don Pippin, and Peter Nero and can be heard on her solo recordings *Christiane Noll: A Broadway Love Story*, *The Ira Gershwin Album*, and *Live at the West Bank Café*. ChristianeNoll.com.

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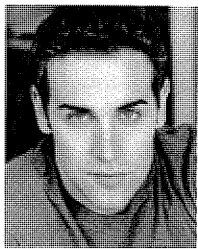
Patricia Ben



PATRICIA BEN PETERSON (*Understudy*) has performed on Broadway as Susan in *Company*, Sarah Brown in *Guys and Dolls* (also national

tour), and Cinderella in *Into the Woods*; she also performed the role of Rosie on the national tour of *Sweet Charity* (dir. Bob Fosse) and the Mistress in *Evita*. Off-Broadway credits include Jane Robbins in *Do Re Mi* (dir. John Rando); Carolina in *Kuni Leml*; and Marianne in *The Grand Tour* at The Jewish Repertory Theatre. Regional theater credits include Helen in *Black No More* at the Guthrie Theater and Arena Stage; Leah in *The Immigrant* at Actors Theatre of Louisville; and Lillian in *Happy End* at South Coast Repertory. She was a featured performer at the 2002 Kennedy Center Honors (televised on CBS) and can be heard on the recordings of *Company*, *Lost in Boston III*, and *Unsung Musicals II*.

CHARLIE POLLOCK (*Bobby Strong*) comes to A.C.T. directly from playing Bobby Strong in the Broadway company of *Urinetown*. Off



Broadway he has performed in the original company of Jonathan Larson's *tick, tick...BOOM!*, *Lola*, *Loot*, *Cock & Bull Story*, and *Opus Profundum*. Regional theater credits include *The Who's Tommy* at Casa Mañana and Zachary Scott Theatre Center, *Godspell* at Gateway Playhouse, *Violet* at Casa Mañana, and *King o' the Moon* at the Cincinnati Playhouse in the Park. Film and television credits include *Walking Charley* and *Gun*.

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RICHARD RUIZ (*Officer Barrel*) has toured through Europe as King Herod in *Jesus Christ Superstar* and in the United States as Sancho in *Man of*

La Mancha. Regional credits include *Guys and Dolls* (Missouri Repertory Theatre), *Picasso at the Lapin Agile* (Theatre Virginia), *Red Noses* (Connecticut Repertory Theatre), *The Baker's Wife* (Arden Theatre Company), and *Moby Dick: Rehearsed* (Berkshire Theatre Festival). He has been nominated for Philadelphia's Barrymore Award as best supporting actor in the Arden Theatre Company's world premiere of *Baby Case*.



SHERI SANDERS (*Little Becky Two Shoes/Mrs. Millennium*) most recently understudied the brilliant women of Betty in the off-Broadway hit *Betty*

Rules. Other favorite credits include *Hair* for City Center Encores!; four workshops of Wendy Wasserstein's *An American in Paris*; the role of Serena Katz in the national tour of *Fame*; and the Kolokolo Bird in *Just So* at Goodspeed Opera House.



MEGHAN STRANGE (*Little Sally*) has performed in *Wonderful Town* at New York City Opera; *Into the Woods* at Walnut Street Theatre; *The*

Boyfriend at Caldwell Theatre Company; *The Pirated Penzance* at Pioneer Theatre Company; *Secret Garden*, *Damn Yankees*, *Peter Pan*, and *The Best Little Whorehouse in Texas* at Maine State Music Theatre; and *Hello, Dolly!* and *Grease* at Theatre-

by-the-Sea. Film and television credits include *Bullets over Broadway*, *Everyone Says I Love You*, *Entropy*, *30 Days*, and "As the World Turns." She received her B.F.A. from Syracuse University.



RICHARD WHITE

(*Understudy*) is probably best known to audiences as the voice of Gaston in Walt Disney's *Beauty and the Beast*.

He made his Broadway debut as Joey in *The Most Happy Fella* and was seen on PBS's Great Performances as Robert Mission in *The New Moon* and as Gaylord Ravenal in *Show Boat*. He played Essex, opposite Estelle Parsons, in *Elizabeth and Essex* and can be heard as the Phantom on the original cast album of the Yeston/Kopit *Phantom*. He has been a guest soloist with symphonies across the country and at the Hollywood Bowl, and most recently has been seen as DeBecque in *South Pacific*, Arthur in *Camelot*, and Quixote in *Man of La Mancha*.



CHRISTOPHER YOUNGSMAN

(*Tiny Tom/Dr. Billeaux*) has performed on Broadway as Eugene in *Grease* and off Broadway in *The*

Gorey Details at Century Center Theatre. He toured with the original cast of *Grease* and has performed regionally as Leopard in Cameron Mackintosh's *Just So* at North Shore Music Theatre; Woof in *Hair* at Actors Theatre of Louisville; Miss Great Plains in *Pageant* at Walnut Street Theatre; and Smudge in *Forever Plaid* at Connecticut Repertory Theatre. Television credits include appearances on VH1, "Fashion File" (E! Entertainment Television), the Tony Awards, and as

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Sloppy Pop on the PBS series "Between the Lions." Youngsman is special events manager for Sotheby's in New York and is a graduate of San Francisco State University.

MARK HOLLMANN (*Music and Lyrics*) won a 2002 Tony Award and 2001 OBIE Award, and received two Drama Desk nominations, for his music and lyrics to *Urinetown*. He also wrote music and lyrics for *Jack the Chipper* (Greenview Arts Center, Chicago), *I Think I Can* and *Deal with It!* (The Berkshire Theatre Festival), *Fare for All* (Mount Vernon Hotel Museum & Garden, New York City), *Kabooooom!* (University Theater, University of Chicago), and *Complaining Well* (1991 National Alliance for Musical Theatre's Festival of New Musicals). As a founding ensemble member of the Cardiff Giant Theater Company in Chicago, he cowrote and coproduced three full-length plays and two musicals. He played trombone for the Chicago art-rock band Maestro Subgum and the Whole, played piano for the Second City national touring company and NYC's Chicago City Limits, and taught music composition at Columbia College, Chicago. As a composer/lyricist, he attended the Making Tuners Workshop at New Tuners Theatre in Chicago and the BMI Lehman Engel Musical Theatre Workshop in New York. He received his A.B. in music from the University of Chicago, where he won the Louis J. Sudler Prize in the creative and performing arts. He is a member of The Dramatists Guild of America and The American Society of Composers, Authors, and Publishers (ASCAP).

GREG KOTIS (*Book and Lyrics*) is a veteran of the Neo-Futurists, creators of the long-running, ongoing attempt to perform 30 plays in 60 minutes entitled *Too Much Light Makes the Baby Go Blind*. *Jobey and Katherine*, his play about fish,

toast, and a love stronger and grimmer than death, enjoyed runs in New York and Chicago in 1997. As a member of the Cardiff Giant Theater Company in Chicago, he appeared in countless anarchic improvisations and coauthored six plays, including *LBJFKKK*, *Love Me*, and *Aftertaste!* (*the Musical*). Kotis holds a B.A. in political science from the University of Chicago. He won 2002 Tony Awards for best book of a musical and best original score for *Urinetown, The Musical*.

JOHN CARRAFA (*Choreographer*) has worked on Broadway on *Into the Woods* (Tony Award nomination), *Urinetown, The Musical* (Tony Award nomination, OBIE Award, Lucille Lortel Award, Drama Desk Award nomination), *Dirty Blonde*, *Dance of Death*, and *Love! Valour! Compassion!* (also film adaptation). He has choreographed more than 20 feature films, including *The Thomas Crown Affair*, *The Last Days of Disco*, *Earthly Possessions*, and the film adaptation of *Love! Valour! Compassion!* For television he has been director/choreographer for *Thou Swell*, *Thou Witty: The Songs of Rodgers and Hart* (PBS's "Great Performances") and regular choreographer for "Sex and the City" (HBO). He has worked off Broadway at Lincoln Center Theater, Manhattan Theatre Club, Drama Dept., The Public Theater, New York Theatre Workshop,

and Playwrights Horizons. His work with the City Center's Encores! series includes *The Pajama Game*, *Out of This World*, and *On a Clear Day You Can See Forever*. He choreographed *A Little Night Music* as part of the Sondheim celebration at the Kennedy Center in Washington, D.C. Carrafa is creative director for the National Basketball Association. He recently completed choreographing the musical film *The Polar Express*, starring Tom Hanks, to be released Christmas 2004.

JOHN RANDO (*Director*) received a 2002 Tony Award for *Urinetown*. On Broadway he has directed *A Thousand Clowns* and Neil Simon's *The Dinner Party* (also at the Mark Taper Forum and the Kennedy Center). Other New York theater credits include *Do Re Mi*, *Strike Up the Band*, and *The Pajama Game* for City Center Encores!; *Polish Joke* at Manhattan Theatre Club; *A Comedy of Errors* for The Acting Company; *Mere Mortals* at the John Houseman Theatre; *Ancient History*, *English Made Simple*, and *An Empty Plate in the Café du Grand Boeuf* at Primary Stages; *The Venetian Twins*, *When Ladies Battle*, and *Twelfth Night* at the Pearl Theatre Company; and *Things You Shouldn't Say Past Midnight* at the Promenade Theatre. West Coast theater credits include *The Taming of the Shrew*, *All in the Timing*, *The Comedy of Errors*, *Sylvia*, and

*Worlds Away.
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A Moon for the Misbegotten at The Globe Theatres. For the Berkshire Theatre Festival he directed *13 Rue du l'Amour*, *Mad Forest*, *An Empty Plate in the Café du Grand Boeuf*, *Visiting Mr. Green*, and *Lives of the Saints*. Other regional credits include productions at the Cleveland Play House, Actors Theatre of Louisville, Studio Arena Theatre in Buffalo, Philadelphia Theatre Company, PlayMakers Repertory Company in North Carolina, Syracuse Stage, and Portland Stage Company. He was a Drama League directing fellow and holds an M.F.A. from UCLA.

SCOTT PASK (*Scenic/Environmental Designer*) has designed on Broadway: *Amour* (Drama Desk nomination), *Take Me Out* (Drama Desk nomination), and *Nine* (Outer Critics Circle nomination). London credits include *On an Average Day*, *Tales from Hollywood*, and Neil LaBute's *Bash* (also New York and Los Angeles). He designed the national tours of *Spirit* and *Godspell*, and his off-Broadway credits include *The Mineola Twins* (Roundabout Theatre Company, codesign, 1999 Lucille Lortel Award, American Theatre Wing Henry Hewes Award); Steve Martin's *The Underpants* (Classic Stage Company), *The Beginning of August* (Atlantic Theater Company); *Refuge* (Playwrights Horizons); *Slanguage*, *The Gimmick*, and *Love's Fowl* (New York Theatre Workshop); *The Bomb-itty of Errors*; *The Donkey Show* (also Edinburgh and London); and *Boys Don't Wear Lipstick*. Regional theater credits include productions at Yale Repertory Theatre, the Alliance Theatre Company, Portland Center Stage, Chicago Opera Theater, the Walker Art Center, Lincoln Center New Visions, the Joyce Theater, the Williamstown Theatre Festival, and Brooklyn Academy of Music.

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GREGORY A. GALE (*Costume Designer*) has designed the Broadway productions of *Urinetown* (Lucille Lortel nomination) and *Band in Berlin*, and the New York productions of *Mondo Drama*; *The Dark Kalamazoo*; *Rude Entertainment*, by Paul Rudnick; *Country Club* (Drama Desk nomination); and *The Torch Bearers*, *Free to Be You and Me*, *Hope Is the Thing with Feathers*, *Uncle Tom's Cabin*, and *As Thousands Cheer* (all at Drama Dept.). Theater credits also include *The Dazzle* (Roundabout Theatre Company); *Mary Stuart*, *The Infernal Machine*, *Night of the Tribades*, *The Stronger*, and *The Prince of Homburg* (Jean Cocteau Repertory); *Oh, Figaro* (National Theatre of the Deaf tour); *The Comedy of Errors* (Acting Company tour); *Lives of the Saints* (Berkshire Theatre Festival); *Merton of the Movies* (Geffen Playhouse); *The Pajama Game* (Goodspeed Opera House); *Oklahoma!* (Ordway Center for the Performing Arts); *Zorro* (Theater Under The Stars); and *Rhinoceros* (New Jersey Shakespeare Festival). Gale is a Drama Dept. company member.

JONATHAN BIXBY (*Costume Designer*) designed *Band in Berlin*, *Street Corner Symphony*, and *Hello, Dolly!* on Broadway, and *June Moon*, *The Kingdom of Earth*, *As Thousands Cheer*, and *Uncle Tom's Cabin* for Drama Dept. Other theater credits include *Strike Up the Band* and *Tenderloin* for City Center Encores!; *The Cocoanuts* for American Place Theatre; *Sheba* for New York's Jewish Rep.; and *Sayonara* (L.A. Drama Critics Award; also Theater Under The Stars in Houston and Seattle's Fifth Avenue Theatre). He designed the touring productions of *The Sound of Music*, *Brigadoon*, *The Wiz*, *Evita*, *My Fair Lady*, *Jesus Christ Superstar*, *West Side Story*, *The King and I*, and the European tour of *Tango Passion*. Film and television credits include *Eventual Wife*; *Angel Passing* (Sundance Festival); "One Life to Live";

and "All My Children" (Emmy Award). He worked in conjunction with Gregory Gale over 13 years and more than 75 productions.

BRIAN MacDEVITT (*Lighting Designer*)'s New York credits include *Nine* on Broadway (Tony nomination), *Long Day's Journey into Night*, *Into the Woods* (Tony Award for best lighting), *Frankie and Johnny in the Clair de Lune*, *Tartuffe*, *Kimberly Akimbo*, *Blue Orange*, *Morning's at Seven*, *The Women*, *Major Barbara*, *Homebody/Kabul*, *Urinetown*, *The Invention of Love* (Outer Critics' Circle and Hewes Design awards), *Judgment at Nuremberg*, *The Dinner Party*, *Side Show*, *The Diary of Anne Frank*, *Master Class*, *Love! Valour! Compassion!*, *True West*, and *Ride Down Mt. Morgan*. He has also designed for American Ballet Theatre, Tere O'Connor Dance, Lar Lubovitch, the Goodman Theatre, New York Theatre Workshop, La MaMa Experimental Theater, Steppenwolf Theatre Company, Playwrights Horizons, Brooklyn Academy of Music, P.S. 122, Dance Theater Workshop, and The Kitchen. Film work includes designing *Cradle Will Rock*. MacDevitt teaches at Purchase College and is a member of Naked Angels.

JEFF CURTIS (*Sound Designer*) designed the off-Broadway production of *Urinetown*, was assistant designer for the tour of *Tallulah*, and was the resident designer for the Burt Reynolds Theatre. He has designed numerous theatrical and corporate events and was the production sound engineer for the international tours of *West Side Story* and *Chicago* and the Broadway production of *James Joyce's The Dead* (also at A.C.T. in 2001).

LEW MEAD (*Sound Designer*)'s Broadway credits as sound designer include *Onward Victoria*, *Buttons on Broadway*, *The Adventures of Tom Sawyer*,

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and *The King and I* (with sound designer Tony Meola). Other credits include sound designer for the Spoleto Festival USA 2003 and the permanent audio installations at The Fifth Avenue Theatre in Seattle and the Vivian Beaumont Theatre in New York City.

BRUCE COUGHLIN (*Orchestrations*) has created the orchestrations for many shows, on Broadway and off, including the memorable *Floyd Collins* (for which he won an OBIE Award); Broadway productions of *The Wild Party*, the Grammy Award-winning *Annie Get Your Gun*, *On the Town*, *The Sound of Music*, *Triumph of Love*, *Once upon a Mattress*, and *The King and I*; *Candide* at London's Royal National Theatre; *Martin Guerre* in Chicago; and the U.S. version of *Children of Eden*. He was principal arranger for the Disney epic *Fantasia 2000* and has worked with such singers as Audra McDonald, Kristin Chenoweth, Patti LuPone, Mandy Patinkin, Julian Fleisher, and others. For more information, visit his Web site: www.brucecoughlin.com.

EDWARD STRAUSS (*Musical Supervisor*) was musical supervisor for the New York production of *Urinetown* and was musical director and conductor of the Broadway hit revivals of *A Funny Thing Happened on the Way to the Forum*, *Guys and Dolls*, and *Anything Goes*. He also served as musical supervisor for the comedy *Lend Me a Tenor* and conducted the Broadway productions of *The Mystery of Edwin Drood*, *Evita*, *Very Good Eddie*, *Baby*, and *The Me Nobody Knows*. Recent work includes *The Comedy of Errors* with The Acting Company (dir. John Rando).

JASON DeBORD (*Musical Director*) served as conductor of the critically acclaimed *Bat Boy The Musical*; he also conducts *Rent* regularly on Broadway. Off-Broadway music direction/supervi-

sion credits include *Dudu Fisher: Something Old, Something New* and *Streakin'*. DeBord has appeared numerous times as a pianist at Carnegie Hall for Skitch Henderson and The New York Pops, as well as at Radio City Music Hall for the annual *Christmas Spectacular*. He music directed the 30th-anniversary celebration of *Godspell* at the Cathedral of St. John the Divine. National tour credits include *Rent* and *A Chorus Line*; regional credits include productions at the Prince Music Theater, The Old Globe, La Jolla Playhouse, and Barter Theatre.

DARLENE DANNENFELSER (*Wig and Hair Designer*) is currently working on *Thoroughly Modern Millie* on Broadway. Other credits include *Little Me*, *The Lion in Winter*, *Waiting in the Wings*, *The Man Who Came to Dinner*, *Old Money*, and *The Music Man*. Her design credits also include "Between the Lions" for children's television, *The Torch-Bearers* for Drama Dept., *The Dazzle*, *Mondo Drama*, and *Urinetown*.

RICK SORDELET (*Fight Director*) includes among his credits sword fights for all three versions of *The Scarlet Pimpernel*; *Beauty and the Beast* on Broadway and on tour; *The Lion King*; *Titanic* on Broadway and the national tour; *Once upon a Mattress*; *Wait until Dark*; the national tour of *Sunset Boulevard*; and Disney's *Aida* in Chicago and on Broadway. He also staged the lightsaber battles for the new CD-ROM *First Jedi* for George Lucas. Sordelet is on the faculty at the Yale School of Drama and is the author of the play *Buried Treasure*.

JAY BINDER C.S.A. and **LAURA STANCZYK** (*Casting*), with Jack Bowdan C.S.A., Mark Brandon, and Sarah Prosser, have cast the Broadway productions of *Urban Cowboy*, *Movin' Out*, *45 Seconds from Broadway*,

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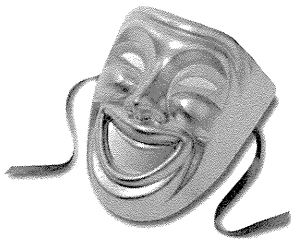
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LEIGH CATLETT (*Production Stage Manager*) comes to *Urinetown* from Nashville, TN, where he was production stage manager of *Betrayal* at Tennessee Repertory Theatre and *The Radio City Christmas Spectacular* at the Grand Ole Opry House. He was production stage manager for the national touring company of *The Phantom of the Opera* for two years. He sailed aboard *Titanic* as the production stage manager for both the Broadway and national touring companies. Other tours include *Beauty and the Beast, How to Succeed... , Grease!, Angels in America, Tommy, The Secret Garden, Me and My Girl, 42nd Street*, and his favorite, *Fred and Gracie*.

BRIAN BOGIN (*Stage Manager*)'s recent credits include *The Phantom of the Opera* (Broadway and national tour), *Rent* (Broadway), and the world premiere of *Suddenly Hope: A New Musical* (performed at the Lawrence Family Jewish Community Center in La Jolla, California). Off-Broadway credits include *Blood on the Dining Room Floor, The Alchemist* (with Dan Castellaneta), *Hurricane, Barefoot Boy with Shoes On*, and *The Job*.

GREG SCHANUEL (*Stage Manager/ Dance Captain*) began his training at Mason/Kahn Dance Studio in San Francisco. He performed with Tom Hanks in *South Pacific* at Oakland's Skyline High School, directed by Rawley T. Farnsworth. His *Bottle Dancer* in *Fiddler on the Roof* at Oakland's Woodminster Amphitheater and San Francisco's Stern Grove was reprised for the show's creator in *Jerome Robbins' Broadway* on Broadway (and around the country). Five Broadway tours and six national tours later, Schanuel has dance-captained for cruise lines, MTV, and numerous musicals. His stage-management career has taken him from Germany to Japan and back to Broadway with *Crazy for You, An Ideal Husband*, and *The Diary of Anne Frank*, starring Linda Lavin and Natalie Portman.

ADDITIONAL CREDITS

Todd A. Horman,
Fight Captain
Jennifer Cody,
Assistant Choreographer
Greg Schanuel,
Dance Captain
Bryan Johnson,
Associate Scenic Designer
Cory David Ching,
Associate Costume Designer
Sky Switser,
Assistant Costume Designer
Yael Lubetsky,
Assistant Lighting Designer
Jennifer McMahan,
Production Assistant, NY
Charles Butler,
Assistant to John Miller

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom

Stoppard's *Night and Day* and most recently directed Chekhov's *The Three Sisters* with A.C.T.'s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Henry IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayzavian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Last season her work also included the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, followed by the West Coast premiere of her own play *The Colossus of Rhodes*, which premiered at the White Barn Theater in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O'Neill Playwrights Conference. Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project.

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 for acting,

direction, and design, as well as 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.

Perloff received a B.A. 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 M. KITCHEN (*Managing Director*) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company's expansion

and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Broth-

ers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. 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. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

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Accompanists

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FOR YOUR INFORMATION

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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.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office 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 your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. 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 production.

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sandwiches, salads, and other 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 mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeipers!

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. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

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 Geary 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. 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. 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.



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



A.C.T. is supported in part by a grant from the National Endowment for the Arts.

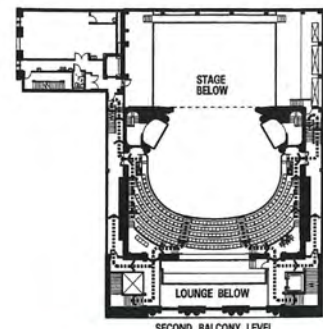
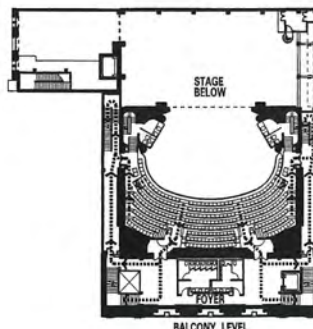
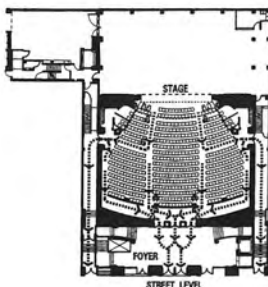


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