HAPPY END
A GANGSTER MUSICAL

American Conservatory Theater
Encore Media Group
Lived through the depression.
Never knew we were poor.
Didn't play sports in school.
Flirted instead.
Saw my husband, & said "He's mine.
Eloped not long after that.
Lived in Brazil for 3 years.
Love to ham it up.
Know love is the key.
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Flirted instead. 
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Eloped not long after that. 
Lived in Brazil for 3 years. 
Love to ham it up. 
Know love is the key. 
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER

nurturesthe art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 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 and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Teri Hatcher are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1967 by William Ball.

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<table>
<thead>
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<td>Alan L. Stein</td>
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Dear Friends,
Welcome to the wonderful world of Happy End, which I hope will provide a truly happy ending for A.C.T.’s 2005-06 season.

This remarkable music-theater piece is one I have looked to do ever since we produced The Threepenny Opera in 2000. The music of Kurt Weill gets under your skin and stays there unlike almost any other music—it is sexy, dangerous, surprising, inventive, and filled with sudden bursts of jazz, tango, footstomp, and early 20th century American dance music. Although the music of Happy End is at least as rich as that of The Threepenny Opera, Happy End is the far-less produced of the two musicals. After its notorious 1929 premiere in Berlin, Happy End all but disappeared from the repertoire; one must credit adapter (and longtime A.C.T. collaborator) Michael Feingold with helping to reissue it for American audiences.

Ostensibly set in a fantasy Chicago of low-life gangsters and dutiful Salvation Army workers (neither Brecht nor Weill had yet been to America), Happy End is really about the chaotic and dangerous Berlin in which these two young artists found themselves before the Second World War. Nazism was already on the rise and roving gangs of thugs repeatedly harassed Jews, gays, and others on the city streets. Although it was expressly prohibited, everyone seemed aware that Germany was re-arming, just as it became clear that the vast disparities between rich and poor were becoming a political tinderbox. Yet Happy End functions less as a political critique than as an invitation to escape; Brecht’s later Chicago plays (St. John of the Stockyards, Arturo Ui) confront the need for social change head on, whereas Happy End uses wit and irony to fantasize about worlds as far from the chaos of Berlin as possible.

That escape is fuelled primarily by the extraordinary music of Kurt Weill. Although at first glance the music in Happy End seems somewhat separate from the story, it actually plays a deep and integral role in the emotional journey of the piece: the music is the agency for “conversion” in Happy End, both in terms of religious conversion (the music of the Salvation Army) and sexual/romantic conversion. Bill Cracker, that notoriously hardened criminal whose mantra is “if you want to be a big shot, start by learning to be tough,” cries every time he hears Lillian sing. Indeed, a sense of longing, a fantasy of better times, pervades the jazz-infused songs of Happy End. “The Billbao Song” is a gorgeous example of what happens to the down-and-out gangsters when for a moment they imagine a time when they were happy and the world was beautiful. Music consistently serves to shift the prison in Happy End; the songs allow the characters to escape to other, fantastic worlds (Billbao, Mandalay), as yet unknown realms in which a golden moon...
FROM THE ARTISTIC DIRECTOR

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A.C.T. WELCOMES NEW MEMBERS TO BOARD OF TRUSTEES

A.C.T. is delighted to welcome a distinguished slate of new trustees who joined the board during the 2005-06 fiscal year: community leader Marille K. Gardner; Kenneth W. Berryman, a partner in the West Coast office of McKinsey & Co.; Phillip E. Forrest, senior vice president of the Bank of America Automotive Group; Jonathan S. Ritchie, a senior partner in the law firm of Linner, Yankelovic, Sunshine & Regeneust LLP; Robert Green, chairman of Education Partners LLC; and Academy Award winner Olympia Dukakis.

The newest member of the board, Dukakis has been a member of the A.C.T. family since 1995, when she performed in the title role of Hovsha. A philanthropist, teacher, and activist, as well as a highly acclaimed actress, Dukakis also serves on the boards of Brandeis University, the Jews of Charity Foundation, Voices of Earth, and Women in Films & Video.

“We are thrilled that such a talented group of individuals is willing to extend their commitment to the growth and success of this organization,” says A.C.T. Artistic Director Carey Perloff. “We are tremendously thankful for their involvement, particularly as we look forward to A.C.T.'s upcoming 40th-anniversary season. I am confident that the depth of expertise they add to our already outstanding board will enable A.C.T. to thrive for many more years to come.”

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shines bright and the possibility of beauty is palpable. "It was
glorious, it was fantastic, it was fantastic, beyond belief!" they
ing. Yet each time the lights come up, we (and they) return to
a gritty, brutal world in which the poor remain poor and the
mood is made of tin.

As always with Brecht and Weill, the lyrics and the music
never duplicate each other; rather, they often work in opposite
directions, and this tension gives the songs great pungency: a
bitter lyric will be set to a luscious melody, while a romantic
lyric will often be driven by a pounding pulse. Brecht was,
above all, a great urban poet. For all his theories of "alienation,"
he was also intensely romantic, and the collision of longing with
reality drives the text of Happy End, just as it drives the music.
"Surabaya Johnny" is one of the most bittersweet love songs
ever written, and when one listens to it, one can only long for
the day when once again great poets and major composers team
up to write for the musical theater.

It is music, of course, that ultimately unifies the two warring
crafts of Happy End: gangsterism and religion. There is
something both hilarious and horrifying about listening to
these two groups make beautiful music together at the end of
the play; the relationship of organized religion to big business
is a trend which continues to dominate our modern post-
industrial world. Beneath the vaudeville of Happy End lies an
"acid undertow," as Feingold calls it, and that undertow
seems to persist today as it was in 1929.

It has been a great joy to work on this unusual material,
and we are thrilled to share it with you. Thank you for all your
support this year, and we look forward to seeing you this fall
for the launch of our 40-year anniversary season!

Carey Perloff

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PLEASE JOIN US FOR THESE EVENTS

A.C.T. PROLOGUE
a conversation with director Carey Perloff about Happy End
Tuesday, June 13, 5:30-6 p.m.

AUDIENCE EXCHANGE
first post-performance discussion with actors and/or A.C.T. staff
members, in the theater directly following Happy End
Tuesday, June 20 (after the 7 p.m. performance)
Sunday, June 25 (after the 2 p.m. performance)
Wednesday, June 28 (after the 2 p.m. performance)

KURT WEILL AND THE WORLD
A Special Audience Exchange:
Join us for an in-depth discussion of Kurt Weill and the music of
Happy End, with special guest Dr. Stephen Hinton, professor of
music at Stanford University and author of the
recent book Kurt Weill's Musical Theater: Scenes of Reform,
and Dr. Herbert Schneider, founder of the Stanford
University Department of Comparative Literature and Atlantic
Foundation Professor of Humanities, emeritus.
Tuesday, June 20 (after the 7 p.m. performance)

OUT WITH A.C.T.—PRIDE CELEBRATION
A.C.T. has planned an extra-special Out with A.C.T. night to
help kick off the 2006 San Francisco Pride Week celebration.
The evening performance of Happy End will be followed by
a gathering of gay and lesbian theatergoers featuring drinks, a
DJ, and dancing. Hosted by Gray Goose Vodka and sponsored by
SF Weekly and BV Vineyards.
Wednesday, June 21 (after the 8 p.m. performance)

ACT ONE SEASON-CLOSING RECEPTION
ACT One numbers are invited to a post-show reception
honoring the close of A.C.T.'s successful 2005-06 season.
ACT One счетs are located on the mezzanine and include
great theatre, but events and parties, and each other.
Friday, June 16 (after the 8 p.m. performance)

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or visit www.act-sf.org.
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A MELODRAMA WITH SONGS
(1929)

Lyrics by Bertolt Brecht
Music by Kurt Weill

Original German Play by Dorothy Lane
(Elizabeth Hauptmann and Bertolt Brecht)
Book and Lyrics Adapted by Michael Feingold

Directed by Carey Perloff
Choreographer John Carrafa
Music Director/Conductor Constantine Kitsopoulos

THE CAST

Bill Cracker—Jad Willford
Sam “Mammy” Worlitzer—Colin Thomson
Dr. Nubecos (“The Governor”)—Kimberly Mark Weiss
Jimmy Dexter (“The Reverend”)—Drew Hinsheld
Bar Maker (“The Professor”)—Joan Harris-Gebl
Johnny Finn (“Baby Face”)—Speck Sullivan
A Lady in Grey (“The Fly”)—Linda Majeston
Miriam, the barnmaid—Liane Marie Dobbs
Major Stone—Jude Willford
Captain Haunsahl Jackson—Stephanie Saunders
Lieutenant Lillian Holiday (“Hallelujah Lil”)—Deborah Sue Walch
Sister Mary—Lorraine Marie Dobbs
Sister Jane—Joan Harris-Gebl
Brother Ben Owen—Drew Hinsheld
Cops—Tunney O’Brien, Polina Zappara
Ensemble—Katie Futterman, Trevor Swope, Jennifer Gerber, John Williams

*Member of the A.C.T. Master of Fine Arts Program Class of 2007

UNDERSTUDIES

Bill Cracker—Jad Willford, Sam, Hannah—Colin Thomson
Governor, Reverend—Dan Harr; Professor—Jackson Davis
Baby Face, Brother Ben, Cops—Drew Hinsheld
The Fly—Joan Harris-Gebl, Hallelujah Lil—Liane Marie Dobbs
Miriam, Sister Mary, Sister Jane—Stephanie Saunders, Major Stone—Wendy James

STAGE MANAGEMENT STAFF

Kimberly Mark Weiss, Stage Manager
Dick Daley, Assistant Stage Manager
Alex Marshall, Props Designer, Interns

TIME AND PLACE

Chicago, December 1919

There will be two intermissions.

ADDITIONAL CREDITS

Supervisors—Alexander V. Nichols and Fred Geffen
Dialect Coach—Deborah Sue Walch
Fight Coach—Jad Willford
Rehearsal Accompanist—Chip Prince, Ass’t to the Music Director—John Bauder
Ass’t. to the Sound Designer—Mary McKenna; Rehearsal Ass’t—Shawn Ferreyra
Dance Captain—Wendy James

SPECIAL THANKS TO

Harmonium provided by James B. Tyler, "The Reed Organ Man"
Montclair State University; San Jose Repertory Theatre; Gothic Theater; Center Theatre Group;
Ellen Novick; Stephen Hinton; Leslie Martinson; Sean Lutche; Jay Binder

This production is made possible by support from

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Kurt Weill Foundation for Music, Inc., 7 East 20th Street, New York, NY 10003.

Produced by special arrangement with Samuel French, Inc.
A MELODRAMA WITH SONGS
(1929)

Lyrics by Bertolt Brecht
Music by Kurt Weill

Original German Play by Dorothy Lane
(Elizabeth Hauptmann and Bertolt Brecht)

Book and Lyrics Adapted by Michael Feingold

Directed by Carey Perloff
Choreographer John Carrafa
Music Director/Conductor Constantin Kitipoulos

Sammy by: Walt Spongler
Costumes by: Candide Discollini
Lighting by: Robert Wierzel
Sound by: Jeff Curtis
Drummers by: Michael Paller
Casting by: Meryl Shaw
New York Casting by: Telsey + Company
Assistant Director: Nathan Raynard

THE CAST
Bill Cracker—Jod Williford
Sam Mummy—Worketor
Dr. Noahama ("The Governor")—Jude Williford
The Reverend—Sue Christiansen
Bob Markers ("The Professor")—Audrey Kowalski
Johnny Flotz ("Baby Face")—Dominic Scott
A Lady in Grey ("The Fly")—Anna Mather
Mirem, the Barnyard—Francisco Melendez
Major Stone—Jim Cuddy
Captains Hannah Jackson—Marcello Artaza
Lieutenant Lillian Holiday ("Hallie the Lill")—Jennifer Wynn
Sister Mary—Maryann Kekatos
Sister Jane—Martha Granger
Brother Ben Owens—Jody Williford
Cops—Peter Mason

*Member of the A.C.T. Master of Fine Arts Program Class of 2007

UNDERSTUDIES
Bill Cracker—Jod Williford, Sam, Hannah—Colin Thomson
Governor, Reverend—Dan Haust, Professor—Jackson Davis
Baby Face, Brother Ben, Cops—Drew Hinsheld
The Fly—Jod Harris, Gelly, Hallie the Lill—Liane Marie Dobbs
Mirem, Sister Mary, Sister Jane—Stephanie Saunders, Major Stone—Wendy James

STAGE MANAGEMENT STAFF
Kimberly Mark Weil, Stage Manager
Dick Daley, Assistant Stage Manager
Alex Marshall, Phoebe Weiss, Interns

MONTAGE AND PLACE
Chicago, December 1919

There will be two intermissions.

ADDITIONAL CREDITS
Supertitles—Alexander V. Nichols and Fred Geffen
Dialect Coach—Deborah Sussman, Fight Coach—Judy Williford
Rehearsal Accompanists—Chad Principe, Asst. to the Music Director—John Bauer
Asst. to the Sound Designer—Mary McFadden, Rehearsal Asst.—Shawn Ferreys
Dance Captain—Wendy James

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Harmonium provided by James B. Tyler, "The Reed Organ Man"
Montclair State University, San Jose Repertory Theatre, Gothic Theater, Center Theater Group
Ellen Norwick, Stephen Hinson, Leslie Martinson, Megan Lutcher, Jay Blender

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SCENES AND MUSICAL NUMBERS

Prologue. .................................................. The Company

ACT I

Bill’s Beer Hall, December 22

“The Ballad of the Pirates” .................................. The Governor, Baby Face, Bill & The Gang

“Ballad of the Pirates” .................................. The Governor, Baby Face, Bill & The Gang

“Lieutenant of the Lord” .................................... Lillian, The Army & The Fold

“March Ahead” ............................................. The Army & The Fold

“Die Zukunft” ............................................... Lillian

Intermission

ACT II

The Salvation Army Mission, Canal Street, and the Beer Hall, December 23

“The Sailor’s Tango” (Reprise) ................................ Lillian

“Brother, Give Yourself a Chance” .......................... The Army & The Fold

“Song of the Big Shot” ..................................... The Governor

“Don’t Be afraid” ............................................ Jane, The Army & The Fold

“In Our Childhood’s Bright Endeavor” ........................ Hannibal

“The Quiet Deal’s Dream” ................................... Hannibal, The Governor, Jane, The Army & The Fold

Intermission

ACT III

Scene 1: The Beer Hall, December 24

“The Mandalay Song” ...................................... Sun & The Gang

“Suzakian Harmony” ....................................... Lillian

“Song of the Big Shot” (Reprise) ................................ Bill

“Ballad of the Lily of Hell” .................................. The Fly

Scene 2: The Mission, later that night

“Song of the Big Shot” (Reprise) ................................ The Governor & Bill

“In Our Childhood’s Bright Endeavor” (Reprise) ............... Hannibal & The Fly

Epilogue ...................................................... The Company

THE HAPPY END BAND

Conductor—Constantine Kitinopoulos

Reed 1—Gene Burkert; Reed 2—Robert Todd

Trumpet 1—Kale Cunnings

Trombone/Clarinet—Kevin Porter

Accompanist—Ronald Sarno

Guitar, Banjo, Ukulele, Bass Guitar—Dave MacNab

Keyboard, Trumpet 2, Associate Conductor—Chip Price

Perussion—Allen Biggs

“The Ballad of the Pirates,” with lyrics by Michael Feingold, derived from Berthold Brecht’s poem “Ballade von den Streikern,” and orchestrated by Constantine Kitinopoulos, has been interpolated into the score of Happy End for this production by special permission of European American Music Corporation. Kurt Weill composed the music of the song, originally titled “Die Muschel von Margarete,” to a text by Felix Graubner in 1928 for a play called Konjunktur.
A TRUE STORY WITH A “HAPPY END”

BY MICHAEL FEINGOLD

I
n 1928, the young writer-composer team of Berthold Brecht and Kurt Weill reached the height of its interwar fame. The success of The Threepenny Opera had converted Brecht, the outspoken avant-garde poet, and Weill, the intensely serious avant-garde musician, into Brecht & Weill, the clever musical comedy duo whose smash hit (within a year of its opening, Threepenny Opera had received more than 30 European productions) had the whole continent whistling its seductive pop tunes and quoting its cynical couplets.

This kind of midcentury popular success actually sat rather awkwardly with the two men, and both were soon occupied with more serious projects. Brecht, who had recently embraced Marx’s economic theories, was working on his giant capitalist tragedy, St. Joan of the Stockyards, while Weill had returned to his most ambitious theater project to date, the full-length opera Rev and Fall of the City of Mahagonny. For the moment, they thought, they were through with commercial theater.

But the ebullient producer Ernst Josef Aufricht was eager to follow up on his huge Threepenny Opera success. Aufricht proposed that, for the fall of 1929, Brecht and Weill write him a contemporary sequel to The Threepenny Opera (which had been based on John Gay’s 18th-century Beggar’s Opera), to be produced with the same cast, at the same theater in Berlin (the cozy Schiffladenhaus, later the home of Brecht’s Berliner Ensemble), opening on the first anniversary of Threepenny Opera’s memorable opening night.

The promise of redemption and fortune made Aufricht’s offer hard to resist, and Brecht quickly started casting about for a suitable story to adapt. Elisabeth Hauptmann, his faithful secretary, had the answer, discovered in the course of her exhaustive English-language reading: the cornball American story of a Salvation Army girl’s romance with a gangster, which she credited to an imaginary “Dorothy Lane.” [See “A Note on Sources,” by Michael Poller, on page 18.]

Brecht and Hauptmann embarked freely on whatever they took from their source or sources, inventing with their politics, their complexly European vision of America, and the specific abilities of their actors in mind. A sinister Oriental modeled on the silent film roles of Sonja Henie was an obvious role for Peter Lorre, who had worked well with Brecht at Munich in The Jungle of Cities, a gangster who robbed banks in women’s clothes, improbably, was an amusing one for the portly Kurt Gerron, who had made a hit as Tiger Brown in The Threepenny Opera. Carola Neher, who had given up the lead role of Polly Peachum in Threepenny at the last moment to be at her dying husband’s bedside, would play the heroic Salvation Army law, while the gangster would be doubled out with the Bechstein favorites such as Oscar Homolka and Theo Lingen.

Kurt Weill’s wife, Lotte Lenya, whose performance as Jenny in Threepenny had made her the toast of Berlin, was not available for Happy End, but Brecht’s wife definitely was. Helene Weigel, whom he had recently married and who shared both his new Communist beliefs and his aesthetic candor, was cast as the Lady in Grey. She had regarded The Threepenny Opera (in which she played the small role of the brothel madam) as a severely compromised work from a political point of view, and was determined to see that no such compromises afflicted Happy End. Needless to say, this was not what Aufricht and his crew had in mind. The script of Happy End turned out to be a jolly escapist romp with a few leftist gags along the way, its acid undertones getting lost in the “collaborative” bedlam that accompanied any Brecht-rehearsed, and Weigel apparently grew more and more dissatisfied.

Accounts of what actually took place on opening night of Happy End (September 2, 1929, exactly a year and two days after the opening of The Threepenny Opera) differ markedly. We know that the first two acts passed without incident and were favorably received. Lenya remembered Weill telephoning her at intermission, to say he was sure they had a hit. In the third act, however, the audience erupted: The Lady in Grey’s final speech, which seems harmless enough in the text, aroused violent boing and whistling from the expensive seats, which in turn sparked shouts and countercharges from the gallery, precipitating a riot. Some assert that Brecht had rewritten Weigel’s speech privately with provocative intent, others that she improvised a diatribe against capitalism, still others that she pulled a notorious Communist Party broadside from the pocket of her costume and began to barrage the audience with excerpts from it. To make matters worse, Brecht and director Erich Engel had contrived to follow the speech with an ironic lyric to capitalism that called for mock stained-glass windows representing Saint Rockefeller, Saint Henry Ford, and Saint J. F. Morgan. To a German bourgeois audience with a stereotype for both religion and money, this was the last straw, and the first-nighters responded with yells, threats, and what one reviewer described as “a concert of whistling.”
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The promise of rediscovered fame and fortune made Auffricht’s offer hard to resist, and Brecht quickly started casting about for a suitable story to adapt. Elisabeth Hauptmann, his faithful secretary, had the answer, discovered in the course of her exhaustive English-language reading: the cornball American story of a Salvation Army girl’s romance with a gangster, which she credited to an imaginary “Dorothy Lane.” [See “A Note on Sources,” by Michael Poller, on page 18.]

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The critics gave the show a thorough shellacking in the next day’s papers. Brecht’s arch-enemy, the sardonic and influential Alfred Kerr, mocked the work’s derivative nature with the phrase “Happy-ended!” (happily borrowed—Kerr had accused Brecht of plagiarizing François Villon in the Threepenny lyrics) and suggested that Engel do better to write plays himself than to get them from such as Brecht. Other critics followed Kerr’s lead, with even Brecht’s loyal supporter Herbert Janning complaining that the last tableau appeared to belong to an entirely different play. He was not far wrong: its lyric, along with several other key sections of Happy End, turned up the next year in St. Joan of the Stockyards. The ticket-buying public, dismayed by the notices and fearful of riots, slammed the work, which closed ignominiously two days later.

Brecht subsequently repudiated the script, in his notes to St. Joan crediting it entirely to Hauptmann. When Happy End was finally revived in 1958, it followed suit, instructing the German publisher to use only the name “Dorothy Lane” on the title page. (At the request of her heirs, her name was reinstated following her death in 1977.) Indeed the original version, despite some amusing moments, is desperately makeshift, but just happens to serve as a dramatic setting for some of the greatest theater songs ever written. The present version is a free adaptation, which treats the “Dorothy Lane” script as loosely as the collaborators of 1929 treated its myopic source(s). Only the lyrics, whose authorship Brecht never denied, have been kept in more or less literal translation. If Happy End was a setback for Brecht, it was pure victory for Weill. The songs, as interpreted by Lenya and countless other artists, are among the keystones of his reputation and have kept the idea of the show alive even when its script seemed totally unfashionable. Over the years, the score has served as a sort of reservoir from which people could draw music for other Kurt Weill shows: in 1956 “The Bilbao Song” was interpolated into an off-Broadway production of The Threepenny Opera, domesticated by Martin Blockstein as “Our Ride-a-Wee in Sobo.” The lyric of the “Mandagay Song” was given a new setting by Weill for the “Lowry” scene of Macbeth, and several of the Salvation Army hymns turned up in Weill’s Paris musical Macchatte, four years later, as decidedly profane French dance-hall tunes. Since the present adaptation was commissioned by Robert Brantner’s Yale Repertory Theatre in 1972, there have been many American productions including one on Broadway in 1977 featuring Yale Rep alumna Mary Streep and Christopher Lloyd, which earned three Tony and three Drama Desk award nominations. In this version, Happy End has found its way to Canada, Australia, and Wales, to British and American resident theaters and universities, and to London’s West End. Despite its stormy beginnings, Happy End is now thriving, to use a word Brecht coined for the occasion, happyendlich.

Michael Feingold, author of the English-language adaptation of Happy End, has been chief theater critic for the Village Voice in New York since 1983. An earlier version of this essay is prints as an introduction to the published script (which is available for purchase in the theater lobby).
A NOTE ON SOURCES

BY MICHAEL PALER

In 1928, Bertolt Brecht had his first major commercial success with The Threepenny Opera. His process for creating that work included drawing heavily on eclectic sources and adapting them, making something startlingly new out of familiar material. As Lotte Lenya, one of the stars of Threepenny, wrote in 1956:

This has always been Brecht's procedure. As his admirers have it, he adapts, reinterpret, re-create, magnificently add modern social significance; or, in his detractors' eyes to pirate, plagiarize, shamefully appropriate—to borrow at will from the vanished great like Marlowe and Shakespeare and Villon, and even from his actual or near contemporaries like Kipling and Goody and Kilburn.

The method succeeded so well with Threepenny that he employed it again when he and his collaborators, Elizabeth Hauptmann, tried to repeat their success later that year. Officially, they called Happy End, the adaptation from a short story by Dorothy L. Sayers and the English translation produced by A.C.T. was liberally adapted from the original by Michael Feingold.)

While some of the actual sources of Happy End are hard to identify, others are obvious. The most obvious is George Bernard Shaw's Major Barbara (1905), which Hauptmann and Brecht would have known through Sigfried Treibs's German translation, although Hauptmann knew English well and may have read it in the original. Shaw was popular in Germany and in the German translation especially so. He was also one of Brecht's favorite authors. In an essay written in honor of Shaw's 70th birthday in 1926, Brecht wrote, "the reason why Shaw's own dramatic works dwarf those of his contemporaries is that they so unanimously appealed to reason." This may be arguable, but nonetheless, in this tribute Brecht pays Shaw the ultimate compliment of turning him into a Brechtian.

Brecht had already borrowed a scene from Major Barbara in his first play with a Chicago setting, The Jungle, in 1922-23, as well as for lyrics for the second act finale of The Threepenny Opera. For Happy End, Hauptmann and Brecht apparently adapted from Barbara the cockney roughnecks Bill Walker's name and turned him into Bill Cracker, a beer house proprietor and criminal. Further, they adapted Shaw's Act II situation, in which Major Barbara, a young Salvation Army worker, takes the gospel into the city's worst neighborhoods. She succeeds with some of the downtrodden, although not as well with Bill Walker as Happy End's Sister Lillian. Holiday does with Bill Cracket. Both Barbara and Lilian walk unaided into dens of vice; both are unabashed to confront their respective fearsome adversaries named Bill.

Another source may have been Edward Sheldon's 1908 melodrama Salvation Nell, which starred the American actress Minnie Maddern Fiske. It features "Hallelujah Maggie," a Salvation Army girl who ventures into one of New York City's most dangerous slums. On Christmas Eve, Maggie converts the hard-working but not entirely virtuous Nell Sanders to the gospel. In the subsequent act, Nell becomes a "hallelujah lady" herself and brings her reprobate, violent lover, Jim Platt, to the Lord, saving him from a further life of crime. Certainly, one thing Hauptmann picked up from her reading, and also might have seen firsthand in Berlin, was the breathtaking bravery of these Salvation Army women, who moved into the worst neighborhoods in cities like London, New York, and Berlin, entering the lowest slums and roughest saloons with nothing to protect them but an unshakable belief in their mission.

By 1928, Brecht had long rejected Expressionism, the style perfected in Germany before World War I that emphasized characters' emotions above most other theatrical values. Still, he was influenced by it early in his career. Hauptmann and Brecht certainly knew From Morning to Midnight, one of the most famous Expressionist plays by the most successful Expressionist playwright, Georg Kaiser. In this 1918 work, a bank teller embarks 60,000 marks. After being rejected by the woman for whom he impulsively stole the money, he embarks on a despairing journey through a nightmarish Berlin, each step representing a station of the cross on the modern man's tortuous road to Golgotha. Finally, he arrives at a Salvation Army meeting, where several witnesses testify to the ways in which the Army has saved their souls. Inspired by their stories, the clerk rises to his feet and proclaims that he has learned from the others' examples how, "Free from dross [the soul] becomes in praise, purified in these two continued on page 11

OF POOR B.B.

Bertolt Brecht

I, Bertolt Brecht, came out of the black forest.
My mother moved me into the cities as I lay inside her body. And the coldness of the forests will be inside me till my dying day.

In the asphalt city I'm at home. From the very start Perceived with every last sacrament: With newspapers. And tobacco. And brandy.

To the end minstrelly, lazy and content.

I am polite and friendly to people. I put on A hard hat because that's what they do. I say they are animals with a quite peculiar smell And I say: does it matter? I am too.

Before noon on my empty rocking chair I'll sit a woman or two, and with an untroubled eye Look at them steadily and say to them: Here you have someone on whom you can't rely.

Towards evening it's men that I gather round me And then we address one another as "gentlemen." They're resting their feet on my table tops And say: things will get better for us. And I don't ask when.

In the grey light before morning the pine tree pips And their vernal, the birds raise their twitter and creak. At that hour in the city I dress my glass, then throw The cigar butt away and wistfully go to sleep.

We have sat, an easy generation In houses held to be indestructible (Thus we built those boxes on the island of Manhattan And those tiny arials that amuse the Atlantic swell). Of those cities will remain what pass through them, the wind! The house makes glad, die the eater: cleans it out. We know that we're only tenants, provisional ones And after us there will come: nothing worth talking about.

In the earthquakes to come, I very much hope I shall keep my cigar alight, embittered or not I, Bertolt Brecht, carried off to the asphalt cities From the black forests inside my mother long ago.

A NOTE ON SOURCES

BY MICHAEL PALLER

Minnie Maddern Fiske. It features "Hallelujah Maggie," a Salvation Army girl who ventures into one of New York City's most dangerous slums. On Christmas Eve, Maggie converts the hard-working but not entirely virtuous Nell Sanders to the gospel. In the subsequent act, Nell becomes a "hallelujah lass" herself and brings her reprobate, violent lover, Jim Platt, to the Lord, saving him from a further life of crime. Certainly, one thing Hauptmann picked up from her reading, and also might have seen firsthand in Berlin, was the breathtaking bravery of these Salvation Army women, who moved into the worst neighborhoods in cities like London, New York, and Berlin, entering the lowest shams and roughest saloons with nothing to protect them but an unsalvable belief in their mission.

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A COMPOSITION OF OPPOSITES

An Interview with Happy End Music Director/Conductor Constantine Kitsopoulos

BY JESSICA WERNER

On the centennial of Kurt Weill’s birth in March 2000, Happy End adaptor Michael Féegeil wrote in the Village Voice: “Whenever you go in music theater, from mass spectacles to avant-garde caprice, Weill was there ahead of you.” Described by Féegeil as “the quintessential modern composer,” Weill is an inspiration to Constantine Kitsopoulos, music director and conductor of A.C.T.’s production of Happy End. Kitsopoulos bears in Weill’s eminence, ear-catching style a composer already (and encourageingly for his day) integrating a diverse range of compositional styles—jazz, ragtime, tango, and classical orchestration—in a way they had never before been combined and performed in the popular theater.

His style is a hybrid,” says Kitsopoulos. “He created the unexpected, so his music doesn’t always go where you expect it to.” Kitsopoulos spoke with us during the first week of Happy End rehearsals at A.C.T.

WHAT DO YOU FIND COMPELLING ABOUT HAPPY END MUSICALLY, AND ABOUT WEILL’S MUSIC GENERALLY?

I come from an operatic background, but I have done a ton of musical theater work, on and off Broadway. The thing that attracts me to Kurt Weill’s music is that his style of composition is really hybrid. He was a classically trained composer, and actually had written several orchestral works, but he also was very affected by jazz and ragtime, and those American influences are very apparent in his theatrical works with Brecht. Later, when he came to the United States [in 1935], he accentuated those influences, and other jazz-based techniques, becoming what you might even call an American composer. His music, in Happy End and over the course of his career, is incredibly varied, with many different coherent styles. Yes, the way he applies those styles to his overall work was always unique. He would do things like, where there would conventionally be a four-bar phrase, he would write a three-and-a-half-bar phrase. That creates the unexpected; his music doesn’t always go where you expect it to go.

IT’S INTERESTING HOW MUCH AMERICAN MUSIC HAD ALREADY FILTRED INTO WEINER GEORGES BY THE LATE 1920S. THERE’S A PASSAGE IN A WEILL BIOGRAPHY IN WHICH HIS ASSOCIATES DESCRIBE HIM GOING TO HEAR AMERICAN JAZZ BANDS IN BERLIN. HIS FRIEND FELIX JACKSON SAYS, “WE ALL WENT TO HEAR PAUL WHITEMAN AT THE GROSSES SCHAUSPIELHAUS IN 1926, AND WE HEARD GERHARDT’S RECITATION IN BLUE—THRILLING, A TERRIFIC EXPERIENCE, BECAUSE NOBODY HAD EVER HEARD THIS KIND OF THING: A SYMPHONY USING JAZZ.” AND WEILL’S PUBLISHERS HANS HEINRICHSTEIN SAYS, “WE WENT TO NIGHTCLUBS WHERE SOME AMERICAN JAZZ BANDS—NEGROES, COLORED PEOPLE—PLAYED SOMETHING WE HAD NEVER HEARD; IT WAS LIKE SOMEBODY IN AMERICA HEARING A TUNE FROM THE EXOTICS.”

This experience of jazz is so interesting. Jazz is music that came out of the cotton fields, essentially, and we have to remember those are its origins in the American South. If you think about the way black people were treated in the United States in the early 1900s, you have to imagine what some of their experiences would have been if and when they made that journey to Europe, where Europeans tended to be a little more open and tolerant. It’s a fascinating aspect of this story. To think that at home these black artists couldn’t sit at the same restaurants as white people, and there were segregated black theaters and white theaters...

AND LITTLE DID KURT WEILL KNOW THAT WITHIN A FEW YEARS [IN 1945], HE WOULD HAVE TO FLEE EUROPE HIMSELF BECAUSE OF ANOTHER VIOLENT KIND OF INTELLIGENCE AND HEAD WEST, TO AMERICA.

It’s a fascinating subject.

THE HYBRID STYLE YOU DESCRIBE IN WEILL’S WORK CAN MAKE SOME PEOPLE THINK OF HIS MUSIC AS DIFFICULT, BOTH TO LISTEN TO AND TO PERFORM, BECAUSE OF ITS CONTRADICTIONS AND COMPLEXITIES.

This is true, and one thing I find very interesting about approaching Kurt Weill’s music in 2006 is that we have had over the course of so many years the benefit—I think it’s largely a benefit, but there are also some downsides to it—of an extensive catalog of various artists recording Weill’s music. Weill is dead now, so it is hard to say how he would have wanted things performed, other than to look at the printed page and get it directly from the source. That is my approach—to actually look at what he wrote in the score, in the tempo markings and dynamics and breaks, and do my very best to follow those very specifically. Because one of the downsides of this incredible recording history is that there has been an awful lot of people who have recorded his music and distorted it. People tend to play and sing his music much more slowly than it’s written. It’s the same thing that happens with Puccini, whose music gets stretched out because it sounds like it should be romantic, so the slower the better, right? One of the major challenges of performing Weill’s work is having the courage to do just what he wrote. He was very specific.

WHAT ABOUT THE POINT THAT CAME UP IN THE FIRST REHEARSAL ABOUT THE MUSIC BEING SO "FINISHINGLY HIGH"? IS THAT HOW WEILL WROTE IT?

Indeed, the whole score is really high, and it is very difficult for performers. When I say high, I’m not talking about high Cs, but it is scored in a relatively high range of the human voice. It’s what we call the second break of the female human voice, around Es and Fs and Gs, which is where the female voice usually becomes a little bit unstable. To be able to sit up there in that range the whole night is a real challenge for performers.

WHY DO YOU THINK WEILL MADE THAT DECISION? WHAT DOES IT GIVE US?

The sound of the voice is certainly brighter [in that range]. And it certainly gets your attention. There may also be an element of influence from the actual way Happy End was written—Weill and Brecht didn’t even speak to each other much about it as they worked, and they wrote it separately while living in different places [Weill in the south of France; Brecht in Berlin]. So we don’t know if Brecht’s idea of a “theater of alienation” influenced Weill in his decision to work at a higher pitch. Or maybe it was simply the fact that when Weill wrote the piece, he wrote parts for specific people he had in mind for the premiere production. It could be something as simple as that, and we never know these things. Musicians and performers, we all can make a big deal out of historical decisions and [dramaturgical] details that in their inception could have been rather simplistic and benign.

ONE INTERESTING CHARACTERISTIC OF HAPPY END IS THAT THE MUSIC AND THE LYRICS CAN SEE CONJECTURAL PROOF AND BE AT ODDS WITH EACH OTHER, THAT VIOLENT LYRICS CAN HAVE A LYRICAL ACCOMPANIMENT, AND VICE VERSA.

Yes, it’s wonderful, and unique to Happy End. It’s a composition of opposites. So a love song can have a more jarring accompaniment, which is not what a listener [or performer] expects. In the middle of “The Sailors’ Tango,” there is a gorgeous lyric melody, and yet the accompaniment underneath it is almost angular. You have these contrasts throughout.

IT’S AN INTERESTING STRATEGY TO KEEP OUR ATTENTION. YOU CAN’T GET LOST IN THE MUSIC WHEN IT’S FILLED WITH THOSE INCONSEQUENCIES, THE WAY YOU CAN WITH SOME EASIER, MORE TRANSPORTING MUSIC.

That’s the thing! When you take a conventional four-bar phrase and make it into a three-and-a-half-bar phrase, it becomes something that holds your interest. The other distinctive thing is the orchestration, which was written for a very odd combination of instruments. Weill scored Happy End for the same kind of band as in The Threepenny Opera, and it’s an unusual band. It has trumpet, trombone, and two saxophones. That’s conventional enough, but then you add piano and harmonium, which is an odd reed organ instrument. To include it in an orchestration is an odd choice, an odd sound. And the percussionist plays conventional instruments, but at some point in the show he’s also required to play trumpet. There are a lot of really strange instrumental doublings.

ARE THERE PARTICULAR CHALLENGES TO WORKING WITH ACTORS AS WELL AS SINGERS?

It is a challenge, but in fact I always approach singers and singing from the point of view of the text—because if the text is clear, it technically helps your voice come out clearer. I do a lot of work with breathing, no matter who the performers are. To me, singing is learning to do two things to move air and to make clear vocal sounds. There are a combination of techniques to use, but I always start from the breathing and the text.

If I’m working with an actor who’s not an expert singer, we might break things down and have the actor speak the lyrics as if they are lines in a play. Then I’ll underscore them with just an outline of the accompaniment. And then gradually we integrate the parts, and I’ll say, “Let’s add some pitch to this.” It’s a more continued on page 41
A COMPOSITION OF OPPOSITES

An Interview with Happy End Music Director/Conductor Constantine Kitsopoulos

BY JESSICIA WERNER

On the centennial of Kurt Weill's birth in March 2000, Happy End adaptor Michael Feingold wrote in the Village Voice: "Whenever you go in music theater, from mass opera to marxist opera, Weill was there ahead of you." Described by Feingold as "the quintessential modern composer," Weill is an inspiration to Constantine Kitsopoulos, music director and conductor of A.C.T.'s production of Happy End. Kitsopoulos bears in Weill's erratic, ear-catching style a composer already (and enormously for his day) integrating a diverse range of compositional styles—jazz, ragtime, tango, and classical orchestration—in a way they had never before been combined and performed in the popular theater.

"His style is a hybrid," says Kitsopoulos. "He created the unexpected, so his music doesn't always go where you expect it to." Kitsopoulos spoke with us during the first week of Happy End rehearsals at A.C.T.

WHAT DO YOU FIND CHALLENGING ABOUT HAPPY END MUSICALLY, AND ABOUT WEILL'S MUSIC GENERALLY?

I come from an operatic background, but I have done a ton of musical theater work, on and off Broadway. The thing that attracts me to Kurt Weill's music is that his style of composition is really hybrid. He was a classically trained composer, and actually had written several orchestral works, but he also was very affected by jazz and ragtime, and those American influences are very apparent in his theatrical works with Brecht. Later, when he came to the United States [in 1935], he accented those influences, and other jazz-based techniques, becoming what you might even call an American composer. His music, in Happy End and over the course of his career, is incredibly varied, with many different coherent styles. Yes, the way he applies those styles to his own work was always unique. He would do things like, where there would conventionally be a four-bar phrase, he would write a three-and-a-half-bar phrase. That creates the unexpected; his music doesn't always go where you expect it to go.

IT'S INTERESTING HOW MUCH AMERICAN MUSIC HAD ALREADY FILTERED INTO WEINER GERMAN BY THE LATE 1920S. THERE'S A PASSAGE IN A WEILL BIOGRAPHY IN WHICH HIS ASSOCIATES DESCRIBE HIM GOING TO HEAR AMERICAN JAZZ BANDS IN BERLIN. HIS FRIEND FELIX JACKSON SAYS, "WE ALL WENT TO HEAR PAUL WHITEMAN AT THE GRUESCH SCHAUSPIELHAUS IN 1926, AND WE

HEARD GERSHWIN'S JULIETTE IN BLUE—THRILLING, A TERRIFIC EXPERIENCE, BECAUSE NOBODY HAD EVER HEARD THIS KIND OF THING: A SYMPHONY USING JAZZ," AND WEILL'S PUBLISHER HANS HEINSEHEIM SAYS, "WE WENT TO NIGHTCLUBS WHERE SOME AMERICAN JAZZ BANDS—NEGROES, COLORED PEOPLE—PLAYED SOMETHING WE HAD NEVER HEARD; IT WAS LIKE SOMEBODY IN AMERICA HEARING A TUNE FROM THE EXKOMIN." THIS EXPERIENCE OF JAZZ IS SO INTERESTING, JAZZ IS MUSIC THAT CAME OUT OF THE COTTON FIELDS, ESSENTIALLY, AND WE HAVE TO REMEMBER THOSE ARE ITS ORIGINS IN THE AMERICAN SOUTH. IF YOU THINK ABOUT THE WAY BLACK PEOPLE WERE TREATED IN THE UNITED STATES IN THE EARLY 1900s, YOU HAVE TO IMAGINE WHAT SOME OF THEIR EXPERIENCES WOULD HAVE BEEN IF AND WHEN THEY MADE THAT JOURNEY TO EUROPE, WHERE EUROPEANS TREATED TO BE A LITTLE MORE OPEN AND TOLERANT. IT'S A FASCINATING ASPECT OF THIS STORY. TO THINK THAT AT HOME THESE BLACK ARTISTS WOULDN'T SIT AT THE SAME RESTAURANTS AS WHITE PEOPLE, AND THERE WERE SEGREGATED BLACK THEATERS AND WHITE THEATERS...

AND LITTLE DID KURT WEILL KNOW THAT WITHIN A FEW YEARS [IN 1935], HE WOULD HAVE TO FLEE EUROPE HIMSELF BECAUSE OF ANOTHER VIOLENT KIND OF INTELLIGENCE AND HEAD WEST, TO AMERICA. IT'S A FASCINATING SUBJECT.

THE HYBRID STYLE YOU DESCRIBE IN WEILL'S WORK CAN MAKE SOME PEOPLE THINK OF HIS MUSIC AS DIFFICULT, BOTH TO LISTEN TO AND TO PERFORM, BECAUSE OF ITS CONTRADICTIONS AND COMPLEXITIES. THIS IS TRUE, AND ONE THING I FIND VERY INTERESTING ABOUT APPROACHING KURT WEILL'S MUSIC IN 2006 IS THAT WE HAVE HAD THE COURSE OF SO MANY YEARS THE BENEFIT—I THINK IT'S A LARGE BENEFIT, BUT THERE ARE ALSO SOME DOWNSIDES TO IT—OF AN EXTENSIVE CATLOG OF VARIOUS ARTISTS RECORDING WEILL'S MUSIC. WEILL IS DEAD NOW, SO IT IS HARD TO SAY HOW HE WOULD HAVE WANTED THINGS PERFORMED, OTHER THAN TO LOOK AT THE PRINTED PAGE AND GET IT DIRECTLY FROM THE SOURCE. THAT IS MY APPROACH—TO ACTUALLY LOOK AT WHAT HE WROTE IN THE SCORE, IN THE TEMPO MARKINGS AND DYNAMICS AND BREAKS, AND TRY MY BEST TO FOLLOW THOSE VERY SPECIFICALLY. BECAUSE ONE OF THE DOWNSIDES OF THIS INCREASINGLY COMPLEX HISTORY IS THAT THERE HAVE BEEN AN AWSOME LOT OF PEOPLE WHO HAVE RENEWED HIS MUSIC AND DISTURBED IT. PEOPLE TEND TO PLAY AND SING HIS MUSIC MUCH MORE SLAVELY THAN IT'S WRITTEN. IT'S THE SAME THING THAT HAPPENS WITH Puccini, whose music gets stretched out because it sounds like it should be romantic, so the slower the better, right? ONE OF THE MAJOR CHALLENGES OF PERFORMING WEILL'S WORK IS HAVING THE COURAGE TO DO JUST WHAT HE WROTE. HE WAS VERY SPECIFIC.

WHAT ABOUT THE POINT THAT CAME UP IN THE FIRST REHEARSAL ABOUT THE MUSIC BEING SO "FINISHING HIGH"? IS THAT HOW WEILL WROTE IT?

Indeed, the whole score is really high, and it is very difficult for performers. When I say high, I'm not talking about high Cs, but it is scored in a relatively high range of the human voice. It's what we call the second break of the female human voice, around E's and G's, which is where the female voice usually becomes a little bit unstable. To be able to sit up there in that range the whole night is a real challenge for performers.

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ONE INTERESTING CHARACTERISTIC OF HAPPY END IS THAT THE MUSIC AND THE LYRICS CAN SEEM CONTRADICTORY AND BE AT ODDS WITH EACH OTHER, THAT VIOLENT LYRICS CAN HAVE A LYRICAL ACCOMPLISHMENT, AND VICE VERSA. YES, IT'S WONDERFUL, AND UNIQUE TO HAPPY END. IT'S A COMPOSITION OF OPPOSITES. SO A LOVE SONG CAN HAVE A MORE JARRING ACCOMPLISHMENT, WHICH IS NOT WHAT A LISTENER (OR PERFORMER) EXPECTS. IN THE MIDDLE OF "THE SAILORS' TANGO," THERE IS A GORGEOUS LYRIC MELODY, AND YET THE ACCOMPANIMENT UNDERNEATH IT IS ALMOST ANGRY. YOU HAVE THESE CONTRASTS THROUGHOUT.

IT'S AN INTERESTING STRATEGY TO KEEP OUR ATTENTION. YOU CAN'T GET LOST IN THE MUSIC WHEN IT'S FILLED WITH THOSE INCONGRUENCIES, THE WAY YOU CAN WITH SOME EASIER, MORE TRANSPORTING MUSIC.

That's the thing! When you take a conventional four-bar phrase and make it into a three-and-a-half-bar phrase, it becomes something that holds your interest. The other distinctive thing is the orchestration, which was written for a very odd combination of instruments. Weill scored Happy End for the same kind of band as in The Threepenny Opera, and it's an unusual band. It has trumpet, trombone, and two saxophones. That's conventional enough, but then you add piano and harmonium, which is an odd reed organ instrument. To include it in an orchestration is an odd choice, an odd sound. And the percussionist plays conventional instruments, but at some point in the show he's also supposed to play trumpet. There are a lot of really strange instrumental doublings.

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THE CREATORS

BERTOLT BRECHT (1898-1956)
Born in Augsburg, Bavaria, Bertolt Brecht was publishing poems in a local newspaper by the age of 16. His first produced play, *Drums in the Night*, was performed at the Munich Kammerspiele in 1922. In 1924 he moved to Berlin, where he worked as a theater critic and as Max Reinhardt’s assistant and dramaturg at the Deutsches Theater while writing a number of plays. His early works include *In the Jungle* (1925) and *Life of Edward II of England* (1924), but his first major success came with *Threepenny Opera* in 1928, followed a year later by *Happy End*. He then moved to Marx’s Das Kapital in the mid-1920s, the influence of this work is already noticeable in his first collaboration with Kurt Weill, the song cycle *Mahagonny* (1930), also the full-length opera *The Rise and Fall of the City of Mahagonny* (1930).

Mozartism did not become a driving force in his work, however, until the late 1920s/early 1930s, when he wrote *Saint Joan of the Stockyards* (1929) and a number of short didactic plays.

Brecht was forced to flee Germany in 1933 with his wife, Helene Weigel, and their two children, and after living in Switzerland, Denmark, and Finland he settled in California in 1941, where he remained during the war. During these years, he wrote what are generally considered his most important plays. *Mother Courage and Her Children* (1939), *The Good Woman of Setzuan* (1940), *The Life of Galileo* (1943), and *The Caucasian Chalk Circle* (1944).

In 1947, having been called before the House Un-American Activities Committee, Brecht left the United States for Switzerland, and in 1949 he was asked by the government of East Germany to form a state-financed theater company. He moved to East Berlin and founded the Berliner Ensemble, taking up residence in 1954 in the Theater am Schiffbauerdamm (where *Happy End* had premiered in 1929), which ran until his death.

KURT WEILL (1900-1950)
Born in Dessau, Kurt Weill began his earliest attempts at composition at the age of 10, and by 11 had written his first opera, based on a play by Karl Theodor Körner. He soon became an official accompanist of the Dessau Court Theater, and by 15 was already employed in the craft of the theatre. Weill moved to Berlin in 1918, where he studied under Engelbert Humperdinck. Stifled by the academic atmosphere, however, Weill left Berlin in 1919 to work as a chorus master in Dessau and as director of the municipal theater in Lüdenscheid. In 1920 he returned to Berlin and devoted himself to composition as a student of Ferruccio Busoni. Weill first became known with the production of two short, satirical surrealistic operas with texts by Georg Kaiser, *The Protagonist* (1924) and *The Guest Has Himself Photographed* (1928). He began his famous collaboration with Brecht in 1927 with a songspiel titled *Mahagonny*, followed by the *Threepenny Opera* (1928), *Happy End*, *Man is Man* (1931), the ballet *The Seven Deadly Sins* (1933), and the radio cantatas *The Berlin Requiem* (1929) and *Ludwig II* (1929).

With the increasing persecution of the Jews and the condemnation of his work as "degenerate" by the Nazis, Weill left Germany in 1933; he settled with Lotte Lenya in the United States in 1935. During 15 years in this country, he collaborated on several sophisticated stage musicals, including *Johnny Johnson* (with lyrics by Paul Green, 1936), *Knechtbruder Holzschuh* (written with Maxwell Anderson, 1938), *Lady in the Dark* (with Moss Hart and Ira Gershwin, 1941), *One Touch of Venus* (with S. J. Perelman and Ogden Nash, 1943), *Street Scene* (Weill’s "American opera," written with Elmer Rice and Langston Hughes, 1947), *Love Life* (with Alan Jay Lerner, 1948), *Lost in the Stars* (based on Alan Paton’s novel *Cry, the Beloved Country*, 1949), as well as the Old Testament pageant opera *The Eternal Road* (1937). Weill’s instrumental works include chamber music, chamber music, and a violin concerto. Weill died of a heart attack while he and Maxwell Anderson were working on a new musical of *Puckaberry Fleen*.

DOROTHY LANE
Doddy Lane was the pen name of writer/translator Elisabeth Hauptmann (1897-1973), who was Bertolt Brecht’s longtime editorial assistant and sometime mistress before his exile from Germany. She helped her life to struggle most of his manuscripts out of the country before she herself emigrated to America, where they continued their collaborative relationship. In 1946 Hauptmann married German-Jewish composer Paul Dessau, who had succeeded Weill as Brecht’s main musical collaborator, and in 1948 she returned with Dessau to East Berlin and the Berliner Ensemble, where she worked as a translator and dramaturg and later oversaw the publication of Brecht’s collected works.

RENÉ AUGENSEN* (Sister Mary), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in the *Mielenstöberin*, she has appeared in recent seasons in *Celebration* and *The Room*, *The Board of Aces*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll’s House*, *A Mother*, *The Real Thing*, *The Gamsger*, *The Voysey Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof* and, most recently, *The Revival*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It’s My Party…* (with F. Murray Abraham and Joyce Van Patten, Art Light Theater), and *Oversized* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Board of Aces* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Stewards*, *Law & Order*, "Guiding Light," "Another World," and *Hallmark Hall of Fame’s Saint Maye*. Augensen is a graduate of the Yale School of Drama.

CHARLOTTE COHN* (Halelejah Lil) makes her A.C.T. debut with this production of *Happy End*. She was most recently seen in the American premiere of *The Murder of a Sooat* at Centerstage (dir. Irene Lewis). Last year, Cohn performed the role of Munetta in Baz Luhrman’s Broadway production of *La Bohème*. Off-Broadway credits include *Clint* at The Actors Studio (dir. Carlin Glynn), One Hundred Gates with Elliott Gould, and *Ambivalence* at Ensemble Studio Theatre. Her regional credits include Stephanie Necrophoros in *Nine* at North Shore Music Theatre. She has appeared on "Guiding Light" and in the award-winning films *Little Kings*, *The Danish Play*, and *God in the Machine*. Cohn is a founding producer of the New York Music Theatre Festival and a member of The Actors Studio.

JACKSON DAVIS* (Ensemble) first worked with A.C.T. on Frank Loesser’s *Hair*. Christian Anderson. He has worked closely with TheatreWorks in Palo Alto for many years, most recently appearing as The Baker in *Into the Woods* and Mr. Mush in *Intimate Apparel*. He also performed in the world premiere of the musical *Josephine*, with Della Reese. Other Bay Area credits include *MissSaigon*-*Miss* *Safak* at San Jose Repertory Theatre, Nena Beeber’s *Tomorrowland* with Signal Theatre Company in San Francisco, *Pipe Dream* at 42nd Street Moon, and new play workshops with the Magic Theatre and PlayGround. Regionally he has worked with the Villanova Shakespeare Festival, **Miss** *Safak* *Sun* Summer Repertory Theatre, Philadelphia Actors Theater, and Moving Target in New York.

DEAN* (The Reverend) has appeared at A.C.T. in *The Revival*, *The Constant Wife*, *The Board of Aces*, *The
BERTOLT BRECHT
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Born in Augsburg, Bavaria, Brecht was publishing poems in a local newspaper by the age of 16. His first produced play, Drums in the Night, was performed at the Munich Kammerspiele in 1922. In 1924 he moved to Berlin, where he worked as a theater critic and as Max Reinhardt’s assistant and dramaturg at the Deutsches Theater while writing a number of plays. His early works include In the Jungle (1925) and Life of Edward II of England (1924), but his first international success came with The Threepenny Opera in 1928, followed a year later by Happy End. He began reading Marx’s Das Kapital in the mid-1920s; the influence of this work is already noticeable in his first collaboration with Kurt Weill, the song cycle Mahagonny (1930), also the full-length opera The Rise and Fall of the City of Mahagonny, 1930). Marxism did not become a driving force in his work, however, until the late 1920s/early 1930s, when he wrote Saint Joan of the Stockyards (1929) and a number of short didactic plays.

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WHO’S WHO IN HAPPY END

JACKSON DAVIS* (Ensemble) first worked with A.C.T. on Frank Loesser’s How Christian Anderson. He has worked closely with TheatreWorks in Palo Alto for many years, most recently appearing as The Baker in Into the Woods and Mr. Mushin in Intimate Apparel. He also performed in the world premiere of the musical Josephine, with Della Reese. Other Bay Area credits include Missiles of Consequence at San Jose Repertory Theatre, Nena Beeber’s Tomorrowland with Signal Theater Company in San Francisco, Pipe Dream at 42nd Street Moon, and new play workshops with the Magic Theatre and PlayGround. Regionally he has worked with the Villanova Shakespeare Festival, Missouri Summer Repertory Theatre, Philadelphia Actors Theatre, and Moving Target in New York.

CHARLES DEAN* (The Revenuer) has appeared at A.C.T. in The Riviera, The Constant Wife, The Board of Aven, The Centerstage (dir. Irene Lewis). Last year, Cohn performed the role of Munsen in Baz Luhrmann’s Broadway production of La Boheme. Off-Broadway credits include Claire at The Actors Studio (dir. Carlin Glynn), One Hundred Gates with Elliott Gould, and Ambivalence at Ensemble Studio Theatre. Her regional credits include Stephanie Necropsor in Nine at North Shore Music Theatre. She has appeared on “Guiding Light” and in the award-winning films Little Kings, The Danish Play, and God in the Machine. Cohn is a founding producer of the New York Music Theatre Festival and a member of The Actors Studio.

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*Member of Actors Equity Association, The Union of Professional Actors and Stage Managers in the United States

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Who's Who

House of Mirth, The Invention of Love, Jam and the Paycock, Travels with My Aunt, and The Rose Tattoo. As a 20-year company member and associate artist of Berkeley Repertory Theatre, he has acted in more than 80 productions, including Memnoch and The Magic Fire (both directed by Lillian Groag), The Norman Conquests, The Tooth of Crime, The Caucasian Chalk Circle, Tartuffe, Speed-the-Plow, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and Hydrophobia. Other regional theater credits include leading and supporting roles at the Alley Theatre, the Alliance Theatre Company, Milwaukee Repertory Theatre, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, The Old Globe, Center Stage, California Shakespeare Theatre, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Loge awards.

Lianne Marie Dobbs (Sister Jane) has appeared at A.C.T. in The Gemmator, James Joyce’s The Dead, The Difficulty of Crossing a Field and The New Americana (at Zest). Last year, she joined the Boston company of Irving Berlin’s White Christmas (as Tessa) and sang with the San Francisco Symphony in a concert production of Gershwin’s Of Thee I Sing (as Miss Benson), opposite Jason Danieley. Dobbs recently brought several characters to life in workshops/recordings of new musicals for composers Paul Gelｂ (Emma and The Circle), David Aronow (No More Waiting), Polly Pen (Her Lightness), Doug Katsaros (Orphan Train), and

Joan Harris-Gelpi (Major Stone) has performed at A.C.T. in The Time of Your Life, A Doll’s House, Billy Bibble, and A Christmas Carol and appeared in the recent First Look presentation at Paul Gelｂ’s Warrnaw and Carey Perloff’s Waiting for the Final. Recent credits include the American premiere of Edna O’Brien’s Family Bandits (dir. Paul Whitehead) at the Magic Theatre and Heartland.

Who’s Who

House (dir. Beth Cavan) at Perchlight Theater. Other stage credits include Miranda in the world premiere of David Henry Hwang’s Yellow Jacket at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her show, Where Were You When I Wake Up Screaming and My Red Hair was on Fire in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Darcey for HBO Women Ahead, and “Law & Order.”

DAN HATT "(Gips, Ensemble) has been seen at A.C.T. as Bob Acres in The Rivoli, Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cornelia in The Merchant, Yelps in The Cherry Orchard, Rovere in Iphigenia, and Smith in The Three Penny Opera. Other Bay Area credits include Dinner with Friends and Memnoch at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; Enchanted April, The Immigrants, and A Play in Her Ear at San Jose Repertory Theatre; Spinning into Baster at TheaterWorks; Phase at the Latin’Agile at Theatre on the Square; Noise Off at Marin’s Memorial Theatre; and The Real Thing and Life of Marit Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.
Who's Who

House of Mirth, The Invention of Love, Jane and the Payoff, Travels with My Aunt, and The Rose Tattoo. As a 20-year company member and associate artist of Berkeley Repertory Theatre, he has acted in more than 150 productions, including Memoirs and the Magic Fire (both directed by Lillian Groag), The Norman Conquests, The Tooth of Crime, The Caucasian Chalk Circle, Tarragga, Spender-The-Flea, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and Haparadóspa. Other regional theater credits include leading and supporting roles at the Alley Theatre, the Alliance Theater Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, The Old Globe, Center Stage, California Shakespeare Theater, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

Scott Alan (Pierce: The Musical) has also appeared in productions at TheatreWorks (A Little Princess, My安东尼, A Little Night Music, Jane Eyre), American Musical Theatre of San Jose (Visit), San Jose Stage Company, NYC Fringe, the Magic Theatre, Center REPertory Company, Woman’s Will, and 42nd Street Moon. She is a graduate of San Francisco State University.

ROD GNAPP
(The Professor) most recently appeared at A.C.T. in Cast on a Hot Tin Roof. He has been acting in theaters around the Bay Area for the last 16 years. He has also been seen at A.C.T. in The Time of Your Life (also at Seattle Repertory Theatre), Glengarry Glen Ross, Jews and the Payoff, The Royal Family, and Dark Rapture and in numerous productions at Berkeley Repertory Theatre. He appeared as Neil Cassidy in Vision of Kearus at Marin Theatre Company, where he also played John Proctor in The Crucible. Gnapp appeared in the world premiere production of Sam Shepard’s The Late Henry Moss. He most recently reappeared with San Jose Stage Company as Austin in Shepard’s True West.

LIANNE MARIE DOLBS (Sister Julia) has appeared at A.C.T. in The Gaminette, James Joyce’s The Dead, The Difficulty of Crossing a Field and The New Americans (at Zamb). Last year, she joined the Boston company of Irving Berlin’s White Christmas (as Teresa) and sang with the San Francisco Symphony in a concert production of Gershwin’s Of Thee I Sing (as Miss Benson), opposite Jason Danieley. Dobbs recently brought several characters to life in workshops/recording of new musicals for composers Paul Gordon (Emma and The Circle), David Aronov (No More Waiting), Polly Pen (Her Lightness), Doug Katsaros (Orphan Train), and

*Member of Actor Equity Association, Union of Professional Actors and Stage Managers in the United States

Who’s Who

House (dir. Beth Craven) at Pechanga Theater. Other stage credits include Miranda in the world premiere of David Hinton’s Wrong Answers at A.C.T. and on Broadway. Eleanor Widner in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her one-woman show, Where Was You When I Wake Up Screaming and My Red Hot Mama on Five in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Darby for HBO, Women Against, and "Law & Order."

DAN HIIATT
(Contrabass) has been seen at A.C.T. as Bob Acres in The Rivus, Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cordelia

Hoeck in The Matchmaker, Yehudi in The Cherry Orchard, Rodgers in Orpheus, Mell in The Play’s the Thing, and Smith in The Threepenny Opera. Other Bay Area credits include Dinner with Friends and Memoirs at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater; Enchanted April, The Immigrant, and A Plan in Her Ear at San Jose Repertory Theatre; Spinning into Baxter at TheatreWorks; Passe at the Latin Agenda at Theatre on the Square; Noise Off at Marin’s Memorial Theatre; and The Real Thing and Life is at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

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Who’s Who

DREW HIRSFIELD (Ensemble) is a Bay Area native. He appeared most recently in Nuts (Anselmo Golden Room) at the Magic Theatre. He also was last seen at A.C.T. in the world premiere production of Casey Perloff and Paul Walden’s new adaptation of A Christmas Carol and in the A.C.T. Master of Fine Arts Program production of The Caucasian Chalk Circle at Zeum Theatre. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis and an M.F.A. from A.C.T.

STEVEN ANTHONY JONES (Captain Humbert Jackson), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Gem of the Ocean, Female Transport, Levee James, Waiting for Godot, Yellow, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebeneser Scrooge), Celebration and The Room, Master Harold…and the Boys, The Madisonbore, The Invention of Levee, The Three Penny Opera, Tartuffe, Indian Ink, Houdai, Insurrection: Holding History, Seven Guitars, Gilboa (title role), Aegisthus, Miss Silver’s Boys, Cane, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fausto Ogijima and MiTeoug (Berkeley Repertory Theatre); As You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Stidem (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

WENDY JAMES (Ensemble) is making her A.C.T. debut in Happy End. Regional theater credits include White Christmas (Count Your Blessings), Fippin (San Francisco Music Theater Company), Hair (Liberty Theatre Company), and The Three Musketeers, Victor Victoria, Me and My Girl, Will Rogers’ Follies, The Who’s Tommy, Singin’ in the Rain, and Anything Goes for American Musical Theatre of San Jose. She also performed in Steve Silver’s Beach Blanket Babylon and as Dorrie in Straw Hat in London’s West End. She won an Emmy Award in 2001 for her portrayal of Tàlde, TechTV’s virtual host.

JUSTIN LEATH (Baby Face) is a member of the A.C.T. Master of Fine Arts Program class of 2007. He has performed in A.C.T. M.F.A. Program productions of Much Ado about Nothing (Friar), The Lute of the Nightingale (Hippolytus), The Virtuoso Burglar (Burglar), and The Lady from Dubuque (Oscar). Regional theater credits include Romeo and Juliet, Richard III, Henry IV Part 1, My Fair Lady, 1776, and the Winds (where she replaced Vanessa Williams as The Witch), Kiss Me, Kate, and On the Town. Off-Broadway credits include roles for The Public Theater, the New York Shakespeare Festival, and New York City Center Encore! Regional credits include Falstaff (Huntington Theatre Company), Tinny Eyes (Hartford Stage/ The Old Globe), The Mystery of Edwin Drood (City Repertory), Song of Singapore and A Nightingale Sang (Old Lyric Repertory), and the title role in Annie Get Your Gun (Pink Garter Theatre). This is her first performance for A.C.T.

PETER MACON (Bill Cracker) made his Broadway debut as Yuiga in Maming Oga with Manhattan Theatre Club. Off-Broadway credits include The Trial of One Short-Eyed Black Woman vs. Mammy Louise and Sallyann McBone at the New Federal Theatre. Regional credits include Miss Julie and Madame/ Maîtresse/Cinderella (Yale Repertory Theatre); Dream on Monkey Mountain, Blue/Orange, and Othello (Guthrie Theatre); Macbeth (Berkeley Repertory Theatre); Hecho (A.C.T.); Fences and Romeo and Juliet (TheatreWorks); King John (Shakespeare & Company); and many roles with California Shakespeare Theater, where he was a company member 1995–98. Film and television credits include “Animated Tales of the World” (Emmy Award, HBO), “Law & Order,” “Chappelle’s Show,” “Without a Trace,” Just One Night (Sony Pictures), “Nash Bridges,” and “King of the Rings Game.” Macon graduated with an M.F.A. from the Yale School of Drama.

LINDA MUGLESTON (The Fly) recently appeared in the revival of Wonderful Town on Broadway, where she played Viola and covered the part of Ruth Sherwood, which she performed more than 100 times. Other Broadway credits include the original cast of the Broadway revival of Nine with Antonio Banderas and Chita Rivera, Into the Woods (where she replaced Vanessa Williams as The Witch), Kiss Me, Kate, and On the Town. Off-Broadway credits include roles for The Public Theater, the New York Shakespeare Festival, and New York City Center Encore! Regional credits include Falstaff (Huntington Theatre Company), Tinny Eyes (Hartford Stage/ The Old Globe), The Mystery of Edwin Drood (City Repertory), Song of Singapore and A Nightingale Sang (Old Lyric Repertory), and the title role in Annie Get Your Gun (Pink Garter Theatre). This is her first performance for A.C.T.

STANZIE FLAMENKO (Ensemble) is a member of the A.C.T. Master of Fine Arts Program class of 2007. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Virtuoso Burglar (Juliet), Three Tall Women (Woman A), and Confessional (Violet). Last summer she performed at the Eureka Theatre in Go in Det Com (Gladys). Regional theater credits (San Diego) include Jesus Christ Superstar (Mary Magdalene), A Chorus Line (Bebe), Rent, Summer Vacation (Trouby), and The Taming of the Shrew (Lucietta). Saunders hails from Manchester, New Hampshire.

SAB SHEMON (The Governor) debuted on Broadway playing the role of Iro in the original cast of Memo, with Angela Lansbury. Other Broadway credits include Marxism in the original cast of Stephen Sondheim’s Pacific Overtures, as well as the 2005 revival of Pacific Overtures, in which he appeared as Lord Abe.
WHO'S WHO

DREW HIRSFIELD* (Ensemble) is a Bay Area native. He appeared most recently in Now (Another Golden Rome) at the Magic Theatre. He also was last year at A.C.T. in the world premiere production of Carey Perloff and Paul Walden's new adaptation of A Christmas Carol and in the A.C.T. Master of Fine Arts Program production of The Caucasian Chalk Circle at Zuma Theatre. His credits also include work at Marin Shakespeare Company, Shakespeare Santa Cruz, the Lake Tahoe Shakespeare Festival, Sacramento Theatre Company, and Summer Repertory Theatre. He holds a B.A. from UC Davis and an M.F.A. from A.C.T.

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STEPHANIE SAUNDERS (Ensemble) is a member of the A.C.T. Master of Fine Arts Program class of 2007. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Virtuoso Barglar (Juliet), Three Tall Woman (Woman A), and Gufinalistic (Violett). Last summer she performed at the Eureka Theatre in Go! Dots (Glady). Regional theater credits (San Diego) include Jesus Christ Superstar (Mary Magdalene), A Chorus Line (Bebe), Retty Summer Vacation (Trudy), and The Taming of the Shrew (Lucentia). Saunders hails from Manchester, New Hampshire.

SABLE SHIMON* (The Governor) debuted on Broadway playing the role of Ilo in the original cast of Mama, with Angela Lansbury. Other Broadway credits include Marnie in the original cast of Stephen Sondheim's Pacific Overtures, as well as the 2005 revival of Pacific Overtures, in which he appeared as Lord Abe.

WHO'S WHO

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His collaborations with writer/director Philip Kan Gotanda span more than 25 years; he earned a 1990–91 New York Drama Desk Award nomination for outstanding actor in Gotanda's staging of The Who's. Other projects with Gotanda include productions of Yamer Darag, You Die and Ballad of Yaksha. Regional stage productions with Gotanda include Annalee, The Wind Comes Many, and Montserrat. Shimono also starred in the feature film Life Times Good. Other films include Geng Ho, The Wash, Persian Incident, Come See the Paradiso, Wateer, The Big Hit, Paradise Road, The Shadowns, Saints, Americans (which premiered at the 2009 Asian American Film Festival in San Francisco), and Southland Tales, which opens July 4.

COLIN THOMSON (Ensemble)

has performed extensively throughout the Bay Area and beyond. He recently appeared in West Side Story as Officer Kruger for Amstel Musical Theatre of San Jose. He was featured in L.A. Live You, You're Perfect, New Change at the Marines Memorial Theatre, which followed Arthur Miller's All My Sons at TheatreWorks in Palo Alto. Favorite performances include Derry Blonde with Portland Center Stage in Oregon, as well as The Odd Couple, A Fish in Her Ear, and Enter the Guardsman with San Jose Repertory Theatre and the San Francisco Shakespeare Festival's production of The Boys from Syracuse. His many Marin Theatre Company engagements include My Mr. and My Girl, Wonderful Town, Lady in the Dark, A Thousand Cheers, and Company. He has also appeared in several national television commercials. He makes his A.C.T. debut in Happy End.

JUD WILLOFRD (Brett Ber, Cap) was seen most recently at A.C.T. as David in The Rosals. He has also appeared at A.C.T. in The Time in New York in and four seasons of A Christmas Carol. A graduate of the A.C.T. Master of Fine Arts Program, he performed in M.F.A. Program productions of The Master in The Master and Margarita. Snug in A Midsummer Night's Dream, and Mercutio in Romeo and Juliet at Zeum Theater. Other theater credits include All That Ends Well: The Life and Adventures of Nicholas Nickleby, and Trilulico in The Tempest at California Shakespeare Theatre, Ser吉us in Arms and the Man at Chautauqua Theatre, and Rufus Oakwood in Saturnus: The Musical. Film credits include Wrong Time, Rite Spot, with Olympia Dukakis, and the upcoming feature The Tripper, directed by David Arquette. Williford received his B.F.A. degree in theater from the University of Evansville.

Jack Williss (Sam) has appeared in more than 150 productions throughout the United States, including recent appearances at A.C.T. in Cat on a Hot Tin Roof and The Black Rider. He is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Williss has appeared in Julius Caesar, The Crucible, Art, and The Odd Couple and Company. He has also appeared in several national television commercials.

Michael Feingold (Translator/Adaptor) previously collaborated with Carey Perloff on Mary Stuart and The Threepenny Opera at A.C.T. and on Dumas' Tamer of Evil at New York's Classic Stage Company. His numerous other translations include

plays by Ibsen and Mol fi and all of the Brecht-Weill works. Feingold has also translated and adapted numerous operas, including Donizetti's Fina la mamma and Offenbach's La Perichole, both premiered by San Francisco Opera. A graduate of the Yale School of Drama, he served as literary manager of Yale Repertory Theatre, the Guthrie Theatre, and the American Repertory Theatre in Cambridge, Massachusetts. Currently serving as literary advisor to New York's Theatre for a New Audience, he is best known as chief theater critic of the Village Voice.

John Carrara (Choreographer) created the musical staging for A.C.T.'s production of Unristom, the Musical. Carrara has worked on Broadway on Into the Woods (Tony Award nomination), Urinetown (Tony Award nomination), OFBE Award, Lucille Lortel Award, Drama Desk Award nomination), Dirty Blonde, Dance of the Dead, and Love! Valour! Compassion! He has choreographed more than 20 feature films, including The Thomas Crown Affair, The Last Days of Dian, Earthly Possessions, Lestat! Valour! Compassion! and The Polar Express. For television he has directed choreographer for Thru Swall, Thru Witty: the Songs of Rodgers and Hart (the "Great Performance") and was choreographer for Sex and the City (HBO). He has worked off Broadway at Lincoln Center Theater, Manhattan Theatre Club, Drama Dept., The Public Theater, The Actors Theatre Workshop, and Playwrights Horizons. His work with the New York City Center Encore! 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 Shakespeare in the sand celebration at The John F. Kennedy Center for the Performing Arts in Washington, D.C. Carrara has also served as Creative Director of Entertainment for the National Basketball Association.

CONSTANTINE KITSOPOULOS (Music Director/Conductor) is the general director of Chatham Opera. He has served as music director/conductor on Broadway productions of Baz Luhrmann's La Boheme, Los Misérables, Dracula, Swan Lake, Al Inspector Call, and Cyrano. National tours include La Boheme (Curtain Theatre, Alhambra Theatre), Big, Sunset Boulevard, Miss Saigon, Joseph and the Amazing Technicolor Dreamcoat, and The Secret Garden. He has worked with orchestras including the National Symphony, Brooklyn Philharmonic, New Jersey Symphony, Queens Symphony, Calgary Philharmonic, Antioch Symphony, Hong Kong Philharmonic, and New York Chamber Orchestra. Opera credits include production and conducting for the New York City Opera, Hong Kong Opera, Sarasota Opera, and DiCapo Opera Theatre. As arranger/ orchestrator, he has worked on Camille Claudel, Fanny Hill, and Caster County. Upcoming engagements include performances with the Boston Festival Orchestra, Harvard Symphony, Santa Barbara Symphony, and National Arts Centre Orchestra and serving as the 2007 Pallas Lectures at University of Michigan. He studied conducting with Vincent LaSelva.

Walt Spangler (Scenic Designer) includes among his upcoming projects a revival of Mame at The John F. Kennedy Center for the Performing Arts, King Lear at the Goodman Theatre, Carmen for Boston Ballet, Much Ado About Nothing at the Alley Theatre, and the English National tour of My and My Girl. In New York, he designed Hollywood Arms on Broadway and The Public Theatre's acclaimed Threepenny in Central Park, as well as numerous projects for theaters including Atlantic Theater Company, Playwrights Horizons, Manhattan Theatre Club, and others. Regional theater credits also include productions at the Alhambra Theatre, the Shakespeare Theatre Company, Centertown, Long
Who's Who

plays by Ibsen and Molière and all of the Brecht-Willic works. Feingold has also translated and adapted numerous operas, including Donizetti's Fina la mamma and Offenbach's La Périchole, both performed by San Francisco Opera. A graduate of the Yale School of Drama, he served as literary manager of Yale Repertory Theatre, the Guthrie Theatre, and the American Repertory Theatre in Cambridge, Massachusetts. Currently serving as artistic advisor to New York's Theatre for a New Audience, he is best known as chief theater critic of the Village Voice.

JACK CARRAFA (Choreographer) created the musical staging for A.C.T.'s production of Unisonst, the Musical. Carrafa has worked on Broadway on Into the Woods (Tony Award nomination), Unisonst (Tony Award nomination, OBIE Award, Lucille Lortel Award, Drama Desk Award nomination), Dirty Blonde, Dance of Death, and Love! Valour! Compassion! He has choreographed more than 26 feature films, including The Thomas Crown Affair, The Last Days of Dian, Earthily Possessions, Love! Valour! Compassion! and The Polar Express. For television he has directed choreographer for Thul Swul, Thul Willy, The Songs of Rodgers and Hart ("Great Performance") and was choreographer for "Sex and the City" (HBO). He has worked off Broadway at Lincoln Center Theater, Manhattan Theatre Club, Drama Dept., The Public Theatre, Off-Broadway Theatre Workshop, and Playwrights Horizons. His work with the New York City Center Encore! 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 company's celebration at The John F. Kennedy Center for the Performing Arts in Washington, D.C. Carrafa has also served as Creative Director of Entertainment for the National Basketball Association.

CONSTANTINE KITSOPOULOS (Music Director/Conductor) is the general director of Chatham Opera. He has served as music director/conductor on Broadway productions of Baz Luhrmann's La Bohème, Les Misérables, Dances with Wolves, An Inspector Calls, and Cyrano. National tours include La Bohème (Cirque Theatre, Alhambra Theatre), Big, Sunset Boulevard, Miss Saigon, Joseph and the Amazing Technicolor Dreamcoat, and The Secret Garden. He has worked with orchestras including the National Symphony, Brooklyn Philharmonic, New Jersey Symphony, Queens Symphony, Calgary Philharmonic, Appalachian Symphony, Hong Kong Philharmonic, and New York Chamber Orchestra. Opera credits include productions of New York City Opera, Hong Kong Opera, Saragossa Opera, and DiCapo Opera Theatre. As arranger/orchestrator, he has worked on Camille Claudel, Fanny Hill, and Catfish Corner. Upcoming engagements include performances with the Blossom Festival Orchestra, Hartford Symphony, Santa Barbara Symphony, and National Arts Centre Orchestra and serving as the 2007 Pallas Lectures at University of Michigan. He studied conducting with Vincent LaSelva.

WALT SPANGLER (Scenic Designer) includes among his upcoming projects a revival of Mame at The John F. Kennedy Center for the Performing Arts, King Lear at the Goodman Theatre, Carmen for Boston Ballet, Much Ado about Nothing at the Alley Theatre, and the English National tour of My Fair and My Girl. In New York, he designed Hollywood Arms on Broadway and The Public Theater's acclaimed Threepenny Opera in Central Park, as well as numerous projects for theaters including Atlantic Theater Company, Playwrights Horizons, Manhattan Theatre Club, and others. Regional theater credits also include productions at the Alhambra Theatre, the Shakespeare Theatre Company, Centertons Long, etc. He is an accomplished designer. Current credits include the set design for New York's national touring production of Scandalous.

Who's Who

His collaborations with writer/director Philip Kan Gotanda span more than 25 years; he earned a 1990–91 New York Drama Desk Award nomination for outstanding actor in Gotanda's staging of The Whiz. Other projects with Gotanda include productions of Yambao Dive, You Die and Ballad of Yachiyo. Regional stage productions with Gotanda include Arlotta Kid, The Wind Cries Mary, and Montesano. Shumian also starred in the feature film Life Times Good. Other films include Gunh Ho, The Wash, Pressured Innocent, Come See the Paradise, Waterworld, The Big Hit, Paradise Road, The Shadn, Saturn, Americanos (which premiered at the 200th Asian American Film Festival in San Francisco), and Southland Tales, which opens July 4.

CELA SHUMAN* (Miriam) was recently seen in Center REP's Noel & Gertie, directed by Barbara Davis. Shuman also appeared in Darnenhan's Code Blue at the Genoa Zoo at the Exploratorium and at Berkeley Rep's Theatre for Young Audiences. Other credits include The Threepenny Opera at A.C.T. and the Magic Theatre's premiere productions of Joe Goode's Body Familiar, Michelle Carter's Ted Kaczynski Killed People with Bricks, Charlie Meo's Summertime, and Wendy MacLeod's The House of Yo (Bay Area Theatre Award). Other credits include work with the Goldie Award-winning Fifth Floor Productions, Berkeley Repertory Theatre, San Jose Repertory Theatre, and Marin Theatre Company. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of PIXAR's AYXAR

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

American Conservatory Theater
Who's Who

Wharf Theatre, Hartford Stage, Dallas Theater Center, Yale Repertory Theatre, Actors Theatre of Louisville, and Seattle Repertory Theatre. Spangler is a graduate of the Yale School of Drama.

CANDICE DONELLY (Costume Designer) has worked as a costume designer on the Broadway productions of Our Country's Good, Playwrights Horizons, NTIAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Donnelly is the faculty of NYU's Tisch School of the Arts.

JEFF CURTIS (Sound Designer) was the sound designer for the A.C.T. productions of Striker, The Musical and James Joyce's The Dead. He was also the sound designer for the Broadway, off-Broadway, and national touring productions of Urinetown and the associate sound designer for the touring company of Tashii. Curtis was the resident sound designer for the Burt Reynolds Theatre and has designed numerous theatrical and corporate events.

Previous production sound engineer work includes the international tours of Camelot, West Side Story, and Chicago and for the Broadway productions of James Joyce's The Dead and Chicago.

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

TELESE • COMPANY (New Musical) was the sound designer for the A.C.T. productions of The Crucible and The Christmas Carol. He was also the sound designer for the Broadway, off-Broadway, and national touring productions of Urinetown and the associate sound designer for the touring company of Tashii. Curtis was the resident sound designer for the Burt Reynolds Theatre and has designed numerous theatrical and corporate events.

Before his arrival at A.C.T., he taught including productions at the New York Shakespeare Festival/Public Theater, Signature Theatre, MCC, Roundabout Theatre Company, Playwrights Horizons, NTIAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Wierzel is on the faculty of NYU's Tisch School of the Arts.

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Who's Who

contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB (Stage Manager) is in his 12th season at A.C.T., where he worked most recently on Cat on a Hot Tin Roof, The Goat or Who is Sylvia?, The Voysey Inheritance, The Goddess, The Real Thing, A Murder, and A Doll's House. A long association with Berkeley Repertory Theatre includes the recent production of Calhoun's Why Zora in Hell. Other credits include Picnic at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston's Huntington Theatre Company, Hecuba at the Williamstown Theatre Festival, and The Master Builder and The Philadæon at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DALLY* (Assistant Stage Manager) previous works include the world premiere of The Opposite of Sex: The Musical and Dr. Frinizzo, written and directed by David Mamet (Magic Theatre); Gem of the Ocean, A Christmas Carol, and Waiting for Godot (A.C.T.); River End, Bus Stop, Communicating Doors, The Last Schwartz, and Visions of K browsing (Brooks Theatre Company); Macbeth (Commonwealth Shakespeare Company); Goldilocks and The Three Bears (L.A. Women's Shakespeare Company); The Sultana's Diary (Theatre Offensive); Taming of the Shrew, King Lear, and Henry V (The Company of Women); Romans and Juliet, Desdemona for One, and Julius Caesar (Shakespeare & Company); and The Red Shoes of Arsène Wlassow, Anseth Mikeshario, The Night Larry Kramer Kissed My Ass, and A Closer Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

FIND yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself! A.C.T. invites you to visit the second floor of the theater (just outside the auditorium door, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005-06 season.

A vibrant collection of recent paintings and collages by renowned California artist, illustrator, and graphic designer Paul Jermann are on view at the Geary April 28-July 9.

After studying fine art at the School of Applied Arts in Vienna and the California College of Arts and Crafts, Jermann spent 20 years as a graphic designer and illustrator in Los Angeles and San Francisco. His design and illustration clients have included Walt Disney Pictures, Warner Bros., Miramax, Paramount Pictures, Touchstone Pictures, Sprint, Pacific Bell, the L.A. Zoo, Portal Publications, and the Boston Globe. His work has won awards from Print, Creativity, The Art Directors Club of Los Angeles, and The Art Directors Club of San Diego.

Jermann now lives in San Francisco and has focused during the last five years on his fine art, particularly his colorful, energetic acrylic paintings and dynamic collages.

Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Paul Jermann, please visit www.galleryatgeary.com or www.PaulJermann.com or contact Kevin Simmers at 415.474.1066 / krscreative@msn.com.
CANDICE DONELLY (Costume Designer) has worked as a costume designer on the Broadway productions of Our Country's Good, Fences, Search and Destroy, and Mastrazio Off Broadway. Her work has appeared at the Public Theatre, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. at the Yale School of Drama.

ROBERT WIERZEL (Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from different disciplines, including choreographer Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company, composer Philip Glass, and visual artists Paul Kaiser, Lesley Dill, and Robert Longo, among others. Regional theater work includes productions at Arena Stage, Chicago Shakespeare Theatre, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theatre, Hartford Stage, Long Wharf Theatre, Goodman Theatre, and the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on and off Broadway.

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

TELSEY + COMPANY (New York Casting) Broadway casting credits include the recent productions of A.C.T.'s The Savannah Sides, Our Country's Good, Fences, Search and Destroy, and Mastrazio Off Broadway. Their work has appeared at the Public Theatre, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. at the Yale School of Drama.

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CAREY PERLOFF (Artistic Director) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.'s acclaimed productions of A Christmas Carol (its 15th adaptation and Off-Broadway winner), The Good Person of Szechuan, and Hunchback of Notre Dame. Under Perloff's leadership, A.C.T. commissioned a new adaptation of The Tempest, directed by Amy Spanger, and the world premieres of Alan Bennington's The World I Knew, David Henry Hwang's Chinglish, and the San Francisco premiere of Richard Nelson’s Old Hats.

Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O'Hara on AtHomeless for the 2003 O'Neill Playwrights Conference.

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 Elidra, the American premiere of Tzara's The Wooden Head, and Under the Moon, among others. Under Perloff's leadership, Classic Stage Company won numerous OBIET Awards for acting, directing, and design, as well as the 1998 OBIET 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 Levi and Nicholas.

HEATHER KITCHEN (Executive Director) joined A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts program. Her decision to undertake and complete an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage and film, and production management running across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New York City Opera, English National Opera in London, and the Stuart Festival. She also directed the world premiere of Tanya Barfield's All We Ever Had at the University of New Mexico.

JAMES HAIREF (Producing Director) began his career on Broadway with Evan Le Gallienne's National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Guy on the Moon by Carole Bayer Sager, as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bowen’s Little Jew [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 the Best in the West Craft's International 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.
Carey Perloff (Artistic Director) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.'s acclaimed productions of A Christmas Carol (a new adaptation and score with dramaturg Paul Weske), David Mauser's new adaptation of Gravewalk's Balkar's The Heapy Inheritance, Tom Stoppard's The Real Thing, Coward/Knight/Cooper's Mother (an A.C.T.-commissioned adaptation of Gorky's Yasa Zheneshevi), Ibsen's A Doll's House, Beckett's Waiting for Godot, Steppenwolf's Night Day and, and Chekhov's The Three Sisters. Her production of Maria Nafria's visionary new work Hidae, coproduced at A.C.T.'s second space (Zoom) with Laura Pels Productions, traveled to Washington D.C.'s Studio Theater and then to the SFEY Theater last fall. She was recently awarded France's Chevalier de l'Ordre des Arts et des Lettres. 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 Pirandello's Celebration and The Piano, A.C.T.-commissioned translations of Hoshua, The Misanthrope, Euryis IV, Mary Stewart, and Uncle Vanya, the world premiere of Leslie Ayvazian's Singers Bay, and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, As You Like It, Home, and The Tempest. Her world premieres include the world premieres of Marc Blitztein's No for an Answer, David Lang/MacWillhelm's The Difficulty of Creating a Field, and the West Coast premiere of her own play The Colours of Rhodes (a finalist for the Susan Smith Blackburn Award). Her play Luminous Dating was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshops at New York Stage and Film, premiered in New York in April 2005 as the main stage offering of the First Light Festival at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O'Hara on Almost, Maine for the 2003 O'Neill Playwrights Conference.

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 Tinter'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 1998 OBIE for artistic excellence. In 1993, she directed the world premieres 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 Tsch Institute 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 Lotte and Nicholas.

Heather Kitchen (Executive Director) since joining A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts program. Her decision to undertake an M.B.A. degree from the Richard ivory School of Business at The University of Western Ontario followed a 35 year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New York Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theater Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatres Communications Group, Canada Council of the Arts, and Herb's Magazine and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

Mellissa Smith (Conservatory Director) oversees the administration of the A.C.T. Conservatory, the 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 programs in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) as a Shakespeare in the Park production of As You Like It. In 2005 she toured London and Birmingham (U.K.) as a Berkeley Repertory Theatre production of The Winter's Tale.

Jared Haire (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Gogol Conceived (starring Carol Bayer Sager), as well as the national tour of Woody Allen's Don't Drink the Water. Off Broadway he produced Bowen and Jones' Eff (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.
A.C.T CORPORATE PARTNERS BRING A “HAPPY END” TO THE 2005–06 SEASON

At the curtain close on A.C.T.’s 2005–06 season, we offer a heartfelt thanks to our generous corporate sponsors, whose generous support makes A.C.T.’s artists and educational outreach programs possible. A.C.T.’s valued corporate and in-kind partners turn their dedication to live theater and their community into an expression of giving, becoming a part of the financial backbone that sustains and strengthens A.C.T.’s artistic mission.

A.C.T. sponsorships and in-kind agreements are tailored to meet a company’s business objectives, setting the stage for an effective benefits package designed to meet goals for corporate philanthropy, business entertainment, marketing, and brand visibility.

This season, with the commitment of our corporate and in-kind supporters (please see full listing on page 36) we can truly celebrate a “Happy End” and look forward to A.C.T.’s upcoming 40th-anniversary season with great excitement and the promise of rewarding collaborations to come.

The following profiles offer a glimpse at the core business and community focus of just a few of A.C.T.’s many valued corporate sponsors and in-kind supporters:

As the leading corporate giver to Bay Area nonprofits for four consecutive years, Wells Fargo is proud to support American Conservatory Theater. On behalf of our 16,000 Bay Area team members, Wells Fargo recognizes A.C.T. for its leadership in the performing arts. More than 140 years ago, Wells Fargo stagecoaches brought actors, musicians, and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo now has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, and commercial and consumer finance services, and much more. For more than 154 years, Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services.

As part of our commitment to the community and to the arts, Pillsbury Winthrop Shaw Pittman proudly supports American Conservatory Theater and this production of Happy End. Pillsbury’s 135-year-old tradition of excellence and service in the Bay Area is based on principles of teamwork, creativity, community, and diversity. The firm’s work with community organizations includes raising money for medical research, improving services for the homeless, rebuilding homes through the “Christmas in April” event, tutoring and mentoring children in need, and collecting record-breaking donations for food drives. Our lawyers and professional staff are glad to make a difference.

Pillsbury Winthrop Shaw Pittman is an international law firm with more than 900 attorneys in 16 offices, including San Francisco, New York, Washington, D.C., Los Angeles, and London. Pillsbury’s practice focuses on capital markets and finance, energy, global sourcing, litigation, real estate, technology, life sciences, and communications.

Pillsbury Winthrop Shaw Pittman is proud to support American Conservatory Theater. A.C.T.’s unwavering commitment to quality, pure expression of the art form, and community involvement share natural synergies with our winery mission, and we are pleased to be associated with the organization.

For 37 years Trefethen has been harvesting fruit from our family-owned vineyards in Napa Valley’s acclaimed Oak Knoll District. Long before terms such as “terroir” and “estate grown” became buzzwords for excellence, Trefethen Vineyards understood that world-class wines are a reflection of the finest vineyards. That is why in more than 30 years of wine making, we have never purchased a single grape for the Trefethen label. From the nuanced elegance of our chardonnay to the robust complexity of our hillside-grown cabernet sauvignon, our winemaking is rooted in the soil. Like our acclaimed portfolio of family wines, we are getting better with age. And although we constantly strive to improve, we know that the true measure of quality is consistency, year after year.
THE A.C.T. YOUNG CONSERVATORY presents

WORLD PREMIERE ACROSS THE UNIVERSE: THE MUSIC OF LENNON AND McCARTNEY (A special musical collaboration with Bird School of Rock)

Written and Directed by Craig Slaght Choreography by Christine Mattison Musical Direction by Krista Wiggel Musical Arrangements by Robert Butt June 2–25, 2006, Z e um Theater

The next offering in the Young Conservatory’s series of internationally celebrated music theater productions that focus on contemporary popular composers, Across the Universe: The Music of Lennon and McCartney pays tribute to two of the great musical geniuses of the 20th century. Featuring a wide variety of the duo’s songs, from their earliest projects as part of the Fab Four to later solo efforts, the production will view their music through the eyes of today’s teens in an exciting theatrical presentation.

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A.C.T. SUMMER TRAINING CONGRESS
NEW! Now Offering an 8-Week Session and a 2-Week Classical Intensive

The A.C.T. Summer Training Congress (STC) is an intensive program that provides professional training for actors with some prior theater training or experience. The STC offers an eight-week program, as well as a classical theater-focused two-week intensive session; the sessions may be attended together (consecutively) or separately as stand-alone programs.

8-WEEK SESSION
Mandatory registration and orientation week: June 12–16, 2006
Classes: June 19–August 11, 2006
Graduation: August 11, 2006

2-WEEK CLASSICAL INTENSIVE SESSION
Mandatory registration and orientation: August 31–August 25, 2006
Classes: August 27–September 7, 2006

YOUNG CONSERVATORY SUMMER CLASSES 2006
THEATER TRAINING
FOR YOUNG PEOPLE, 8–19
June 19 through August 25, 2006

A variety of sessions are available, including:

One 4-Week Program (courses offered on a class-by-class schedule) June 19–July 14

Two 2-Week Intensives (comprehensive all-day curriculum) July 17–28 & July 31–August 11

Two 1-Week Intensives (comprehensive all-day curriculum) August 14–18 & August 21–25

For information, call 415.439.2444 or visit www.ACTactortraining.org for program outlines and course descriptions.

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As the leading corporate giver to Bay Area nonprofits for four consecutive years, Wells Fargo is proud to support American Conservatory Theater. On behalf of our 16,000 Bay Area team members, Wells Fargo recognizes A.C.T. for its leadership in the performing arts. More than 140 years ago, Wells Fargo stagecoaches brought actors, musicians, and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo now has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, and commercial and consumer finance services, and much more. For more than 154 years, Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services.

As part of our commitment to the community and to the arts, Pillsbury Winthrop Shaw Pittman proudly supports American Conservatory Theater and this production of Happy End. Pillsbury’s 135-year-old tradition of excellence and service in the Bay Area is based on principles of teamwork, creativity, community, and diversity. The firm’s work with community organizations includes raising money for medical research, improving services for the homeless, rebuilding homes through the “Christmas in April” team, tutoring and mentoring children in need, and collecting record-breaking donations for food drives. Our lawyers and professional staff are glad to make a difference.

Pillsbury Winthrop Shaw Pittman is an international law firm with more than 900 attorneys in 16 offices, including San Francisco, New York, Washington, D.C., Los Angeles, and London. Pillsbury’s practice focuses on capital markets and finance, energy, global sourcing, litigation, real estate, technology, life sciences, and communications.

Trefethen Vineyards

Trefethen Vineyards is proud to support American Conservatory Theater. A.C.T.’s unwavering commitment to quality, pure expression of the art form, and community involvement share natural synergies with our winery mission, and we are pleased to be associated with the organization.

For 37 years Trefethen has been harvesting fruit from our family-owned vineyards in Napa Valley’s acclaimed Oak Knoll District. Long before terms such as “terroir” and “estate growth” became buzzwords for excellence, Trefethen Vineyards understood that world-class wines are a reflection of the finest vineyards. That is why in more than 30 years of wine making, we have never purchased a single grape for the Trefethen label. From the nuanced elegance of our chardonnay to the robust complexity of our hillside-grown cabernet sauvignon, our winemaking is rooted in the soil. Like our acclaimed portfolio of family wines, we are getting better with age. And although we constantly strive to improve, we know that the true measure of quality is consistency, year after year.
red-hot crucibles: confession and penance. "Money," he declares, is the worst of all evils, and the Salvation Army hall "is the furnace heat burned by your contempt for all mean things." He barks the monetary theme with a voice that flutters to the feet of the stunned audience. A mad panic for the 60,000 seats, as the audience of the purified scrabbles for whatever it can get, and salvation be damned. One can, in a different key, this scene replayed near the end of Happy End.

Other source material was drawn from newspapers and fieldwork, material which had been collected previously for other work. Brecht and Hauptmann were inветoried newspaper writers, and Hauptmann, according to the Brecht scholar John Willett, "gathered news cuttings and other reports of crime, commerce, and natural disaster [and] herself went out to report on Salvation Army meetings." Brecht also read up on the lives of famously wealthy businesses.

Finally, Europeans were very familiar with American popular culture—music, films, and plays flooded Europe during the 1920s. Hauptmann and Brecht imbied these imports as eagerly as other Europeans, sifted them through their own sensibilities, and wove these strands together for the text and lyrics of Happy End.
A.C.T. STAFF

Artistic Director
Carey Perloff
Artistic Director
Heather Kirchen
 Conservatory Director
Melissa Smith
 Conservatory Director
James Haines
Producing General Manager
Jeffrey P. Malloy

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ADDITIONAL OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. 415.853.3200. On the Web: www.aact.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 Sunday and 12-8 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2291 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 a day on our Web site at www.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance-related privileges such as participation in the pre-performance party or ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts
Some tickets are sometimes available on the day of performance at TDF 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 up to noon of the performance for $10. All rush tickets are subject to availability, one ticket per ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance each run of each production.

Group Discounts
For groups of 10 or more, call Edward Budworth at 415.479.2473.

AT THE THEATER
The Geary Theater is located at 455 Geary Street. The audiotorium opens up to 90 minutes prior to curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Words on Plays, are all on the souvenir desks in the main lobby and at the Geary Theater Box Office.

Refreshments
Full bar service, sweets, and savory items are available one hour before the performance in Fred’s Columbia Room on the lower level and the Sky Bar on the third level. There is also a 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.

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

Performs
The chemicals found in perfumes, colognes, and lotion are highly flammable. In some 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 name and location with those who may need to reach you and have them call 415.749.2290 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, provided sound anywhere in the auditorium are available free of charge in the lobby before performance. Headsets are available for $10 and can be returned after 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 Broadway Lobby, and the Garret on the upper lobby level.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2247 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Additional External Deafline (AED) is now on site.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and California Arts Equity, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theme 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, with support from the Pew Charitable Trusts.

FILM
A.C.T. is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

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

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

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.
Phonographs and recordings of A.C.T. performances are strictly forbidden.

Real rooms are located in Fred’s Columbus Room on the lower lobby level, the Bayberry Lobby, and the Garret on the upper lobby level.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2247 in advance to reserve the house staff of any special needs.

A.C.T. is pleased to announce that an Additional External Debit Card (AEDC) is now available on-site.

A.C.T. operates under an agreement between the League of Resident Theatres and the Stage Directors and Choristers Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theme Communications Group, the national organization for the nonprofit professional theatre.

A.C.T. is a member of the League of Resident Theatres, 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 scenic, costume, lighting, and sound designers in LORT are represented by United Scenic Artists, Local 829 of the AFL-CIO.

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A.C.T. is supported in part by a grant from the Greats from the Arts/San Francisco Hotel Tax Fund.
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Please contact Jack Curtis, Regional President, at 415-951-4153. mellonprivatewealth.com